

**New Buzzword: English for Schools (K-8)** is a dynamic language course for the 21<sup>st</sup> century classroom. Based on the National Curriculum Framework and the NCERT guidelines, this course blends strong content with the skills of communication, collaboration, creativity and critical thinking. It lays a solid foundation in English, while it motivates learners to read and to express themselves in new and rich ways.

## THE PACKAGE

### For the Student

1. Primers and Activity Books 1 and 2
2. Textbooks 1 to 8
3. Workbooks 1 to 8
4. Supplementary Readers 1 to 8
5. Students' App 3 to 8

### For the Teacher

1. Teachers' Resource Packs Primers to 8
2. Smart Books Primers to 8
3. Web Support

## COURSE HIGHLIGHTS

### Clearly defined lesson objectives and learning outcomes

A detailed listing of the lesson objectives and learning outcomes across skill areas is provided for each theme.

#### Benefits:

- ❖ establishes a clear sequence of learning milestones
- ❖ provides effective opportunities for remedial teaching, as needed
- ❖ creates self-awareness in learners about skills that need more attention

### Take Off

Every theme has a set of specially created tasks to address multiple intelligences and varied learning styles.

#### Benefits:

- ❖ addresses different learner styles for impactful learning
- ❖ makes classroom activities interesting and meaningful
- ❖ expands the mind and encourages cross-curricular and lateral thinking
- ❖ supports effective participation in the classroom
- ❖ motivates learners and helps to increase their confidence

### Think-Pair-Share / Embedded Questions

Interspersed in the units are activities to support **collaborative learning strategies**.

#### Benefits:

- ❖ develops higher order thinking skills, problem solving skills and life skills
- ❖ improves interpersonal and communicative skills
- ❖ enables independent thinking

### Learning Journal

At the end of each theme, a self-assessment tool is in-built in the form of a reflective learning journal.

#### Benefits:

- ❖ helps learners to chart their progress
- ❖ ensures that learning outcomes are clinched

### Grammar Fun

Grammar is made interactive through games and fun tasks.

#### Benefits:

- ❖ helps to activate language
- ❖ creates a stimulating classroom atmosphere
- ❖ encourages cooperative learning

### Rich Digital Resources

The Smart Book offers a whole range of audio-visual digital resources.

#### Benefits:

- ❖ increases students' engagement and motivation
- ❖ enriches the classroom activities
- ❖ deepens the students' understanding of concepts and stimulates their thinking



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# 1. The Pterodactyl's Egg

## For the Teacher Lesson Objectives

- appreciating a translated text that deals with suspense and adventure
- reading for details and sequence
- appreciating the writing style—
  - a. clever depiction of everyday characters and the power of storytelling
  - b. the element of surprise in the plot



## For the Student Learning Outcomes

By the end of this unit,  
I will be able to—

- ⇒ read and appreciate a translated short story with elements of suspense and adventure, which shows how powerful and important storytelling can be.
- ⇒ feel the impact of the surprise ending.



## Other Objectives Include:

- ❖ writing an email based on the text

## Warm Up

What do these pictures show? Who is set apart in each picture?  
What could they be saying? What are the others doing?



*Badan Babu tells stories to his son Biltu every day. However, lately, Biltu has been complaining that the stories are no longer very interesting. Badan Babu needs a quiet place where he can sit after work and think of plots. Today, he has come to the riverside.*

“**N**amaskar.”

Oh no! Was he going to be disturbed here too?

Badan Babu turned and found a stranger standing near the bench: a man, very thin, about fifty years old, wearing trousers and a jacket, a jute bag **slung** from one shoulder. His features were not clear in the twilight, but the look in his eyes seemed to be remarkably sharp.

A **contraption** hung near his chest. Two rubber tubes attached to it were plugged into the man's ears.

“Hope I'm not disturbing you,” said the stranger with a slight smile. “I sit here every day. This is where I do my experiments, you know.”

Experiments? What kind of experiments could one do in this open space by the riverside? Was the man slightly mad? But what if he was something else? He could be a pickpocket, couldn't he?

Today had been pay day! Badan Babu's salary—two new hundred-rupee notes—was tied up in a handkerchief and thrust into an inner pocket. His wallet had fifty-five rupees and thirty-two paise.

**pterodactyl:** a kind of flying animal with a long head and neck and a short tail; lived millions of years ago, in the time of dinosaurs

**slung:** hung loosely

**contraption:** strange-looking machine

Badan Babu rose. It was better to be safe than sorry.

"Are you leaving? Are you annoyed?"

"No, no."

"I don't ask everyone to sit with me for a chat. But you strike me as a man different from others."

The stranger took out the rubber tubes from his ears. Then he said, "I feel worried sometimes.

Do you think that the stranger really thinks

Badan Babu 'different'? Or is he just trying

to engage him in conversation?

If I accidentally press the switch in the dark, **all hell will break loose.**"

At this point, Badan Babu could not help asking a question.

"Is that a stethoscope? Or is it something else?"

Instead of answering the question, the other man threw a different question at Badan Babu.

"How many kinds of travellers have you seen?"

Badan Babu said, "I didn't even know travellers could be of more than one kind!"

"Why, there are at least three kinds. Those who travel on water, those who travel on land and those who travel in the sky. But all of these are ordinary travellers. The kind of traveller I am talking about doesn't move on water or land or even in the sky."

"Where does he move then?"

"Time."

**all hell will break loose:** suddenly there will be great trouble

“What?”

“He moves in time. A journey into the past. A visit to the future.”

Badan Babu began to **see the light**. “You’re talking about HG Wells, aren’t you? The time machine? Wasn’t that like a cycle with two handles?”

The man laughed **contemptuously**.

“That? That was only a story. I am talking of real life. My own experiences. My own machine.”

Badan Babu did not know whether to laugh or cry. Could that little machine have such magical powers? How was it possible?

The stranger seemed to read his mind.

“This machine here,” he said, “has these two rubber tubes. All you need to do is put these into your ears. This switch on the right will take you to the future and the one on the left will take you to the past. The little wheel with a needle has dates and years written on it. You can fix the date you wish to travel to. I must admit there are times when it misses the mark by about twenty years. But that doesn’t make too much difference.”

“Have you travelled to the future?”

“Yes. I did, once. But not too far. Only up to the thirtieth century.”

“What did you see?”

**DID YOU KNOW?**

*HG Wells was an English writer who wrote a famous story called The Time Machine. In the story, a man travels into the future with the help of a machine.*

Why wouldn’t twenty years make too much difference?

**see the light:** understand  
**contemptuously:** without respect

"There wasn't much to see. I was the only person walking along a huge road. A weird-looking vehicle appeared from somewhere and nearly ran me over. I did not try going into the future again."

"And how far into the past have you travelled?"

"That's another **catch**. This machine cannot take me to the very beginning of creation. I tried very hard, but the farthest I could go back to was when the reptiles had already arrived."

Badan Babu's throat felt a little dry.

Why do you think Badan Babu's throat feels dry?

"What reptiles?" he asked. "Snakes?"

"Oh, no. Snakes are pretty recent."

"Then?"

"You know...things like brontosaurus, tyrannosaurus...dinosaurs."

"You mean you've been to other countries as well?"

"Ah, you're making a common mistake. Why should I have to go to other countries? Do you think these creatures did not live in our land?"

"Did they?"

"Of course! Right here. By the side of this bench."

A cold shiver ran down Badan Babu's spine.

"The river did not exist then," said the man. "This place was full of stony mounds and a lot of wild plants. There was a dirty pond where you can now see that **jetty**. Suddenly, I saw a pair of brilliantly red eyes. I had seen a picture in a book. So I knew it was a stegosaurus.

**catch:** hidden problem or difficulty

**jetty:** landing stage or platform built out into the water





It was crossing the pond, chewing some leaves. I knew it would not attack me, for it was a herbivorous animal. Even so, I nearly froze with fear. I was about to press the switch to return to the present, when I heard the flutter of wings right over my head. I looked up and saw a pterodactyl—a cross between a bird, an animal and a bat—**swoop** upon the stegosaurus. My eyes then fell on a large rock nearby. Inside a big crack in the rock lay a shiny, round, white egg. The pterodactyl's egg. Even though I was scared stiff, I couldn't resist the temptation. The two animals began fighting and I pocketed the egg...ha, ha, ha, ha!"

Badan Babu did not laugh. Could this kind of thing really happen outside the **realm** of fiction?

Why doesn't Badan Babu join in the stranger's laughter?

"I would have allowed you to test my machine, but..."

Badan Babu swallowed. "But what?"

"The chances of getting a satisfactory result are very remote."

"Wh-why?"

"But you can try your luck."

Badan Babu bent forward. 'Please don't let me be disappointed!' he prayed silently.

The man tucked the tubes into Badan Babu's ears, pressed a switch and grabbed his right wrist.

"I need to check your pulse."

Badan Babu whispered nervously. "The past or the future?"

**swoop:** move down through the air very fast, or attack suddenly  
**realm:** a particular area—of science, imagination and so on

"The past. 6000 BC. Shut your eyes as tightly as you can."

Badan Babu obeyed. He sat in eager **anticipation** for nearly a whole minute with his eyes closed. Then he said, "Why, nothing seems to be... happening!"

The man switched the machine off and took it back. "The chances were one in a million."

"Why?"

"It would have worked only if the number of hairs on your head was exactly the same as mine."

Badan Babu felt like a deflated balloon. How sad! How very sad that he had to lose such an opportunity!

The stranger brought out something else from his bag. Everything was quite clearly visible now in the moonlight.

"May I hold it in my hand?" asked Badan Babu, unable to stop himself. The other man handed him the shiny, round object.

It was quite heavy, and its surface was remarkably smooth.

"All right. Time to go now. It's getting late."

Badan Babu returned the egg. Who knew what else this man had seen! "Hope you're coming here again tomorrow," said Badan Babu.

Do you think Badan Babu will meet the stranger again?

"Let's see. There's such an awful lot to be done. Goodbye!"

Badan Babu reached the tram stop and boarded a tram. Then he slipped his hand into his pocket.

His heart stood still.

**anticipation:** looking forward to something with pleasure or hope

The wallet was gone.

There was nothing he could do except make an excuse and get down from the tram immediately.

As he began walking towards his house, he felt like kicking himself. 'Now I know what happened,' he thought. 'When I closed my eyes and he held my hand...what a fool I've made of myself!'

It was past 8 p.m. by the time he reached home. Biltu's face lit up at the sight of his father. By then, Badan Babu had started to relax. "I'll tell you a good story today," he said.

"What story, Baba?"

"*The Pterodactyl's Egg*. And many more. It won't be finished in a day."

If one considered carefully, thought Badan Babu, the material he had collected today will help him think of many stories for Biltu, and make the boy happy. Surely that was worth at least fifty-five rupees and thirty-two paise?

*translated by Gopa Majumdar from a story by Satyajit Ray*

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**THINK PAIR SHARE**

*If a real time machine existed, what would it look like?*

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**Satyajit Ray** (1921–1992) was an internationally famous Bengali filmmaker, writer, illustrator and music director. Some of his most famous characters are the young Bengali detective Feluda and the adventurous scientist Professor Shonku. Ray also wrote dozens of short stories. Some of his films too, are for children, such as *Goopy Gyne Bagha Byne* and *Hirak Rajar Deshe*. He was the son of

writer Sukumar Ray.

## Reading

### A. Answer these questions.

1. Where was Badan Babu sitting and why?
2. How did Badan Babu's feelings towards the stranger change from irritation to interest?
3. What was common between HG Wells's story and the stranger's? What was different?
4. Where, according to the stranger, had he been with the help of his machine? What did he see there?
5. *His heart stood still.*
  - a. Who is being referred to here?
  - b. Why did his heart stand still?
  - c. What did he understand?

### B. Mark these sentences as true (T) or not true (NT).

1. The stranger was carrying a stethoscope.
2. According to the stranger, there are only three kinds of travellers.
3. The stranger said that dinosaurs used to live in this land.
4. Badan Babu strongly wanted to travel in time.
5. Badan Babu did not believe that the pterodactyl's egg was real.

### C. Think and answer.

1. *It was better to be safe than sorry.* When and why did Badan Babu think this? Was he right in being cautious?
2. *Surely that was worth at least fifty-five rupees and thirty-two paise?* What is referred to as 'that'? Do you think it was worth the money?

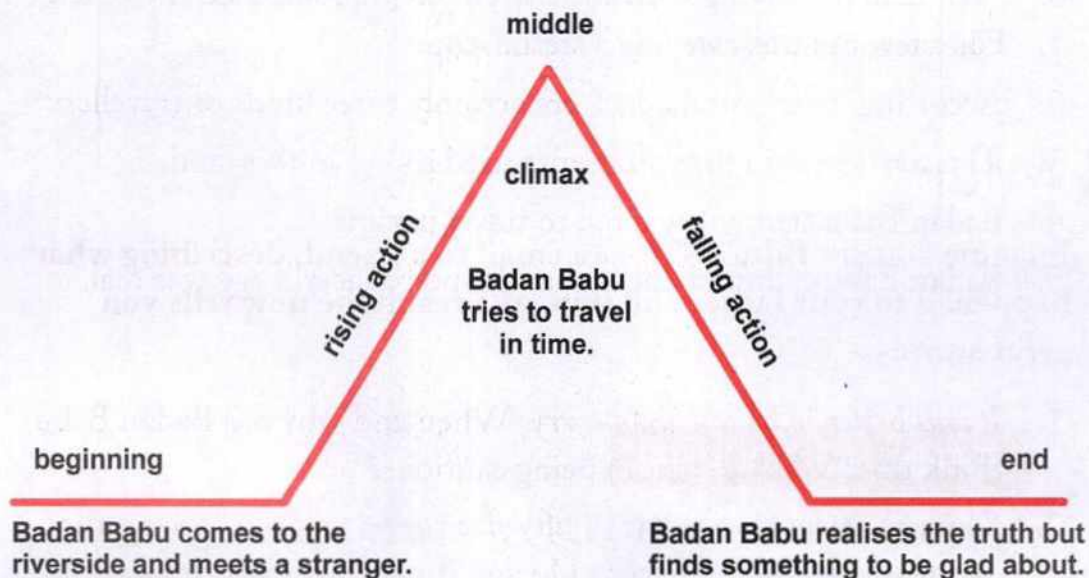
## Appreciating the Text

1. Complete this table about Badan Babu's character.

feature	example
i. a. Badan Babu was a simple-minded person.	i. b.
ii. a.	ii. b. He regularly made up stories to tell his son and he was curious about what the stranger had seen in the past and the future.
iii. a. Badan Babu was a loving father.	iii. b.

2. This story is about the power and importance of storytelling. Look at this graph.

Explain how storytelling plays a role in the beginning, the middle and the end of the text.



## Using Words

Complete these sentences with the correct forms of the expressions from the box.

did not know whether to laugh or cry    face lit up  
heart stood still    a cold shiver ran down the spine  
felt like a deflated balloon    felt like kicking oneself

1. After missing the goalpost by just a few inches, Joel \_\_\_\_\_.
2. When Tina saw that Mother had baked her favourite cake, her \_\_\_\_\_.
3. As they began to announce the winners, Farida's \_\_\_\_\_.
4. When Riyaz learned that he had not been selected for the team, he \_\_\_\_\_.
5. I was walking alone through the dark woods when I heard a strange sound, and \_\_\_\_\_.
6. "We shall be playing with the current champions," said the coach. For a few minutes, we \_\_\_\_\_.

## Writing

Imagine you are Biltu. Write an email to a friend, describing what happened to your father and how, as a result, he now tells you great stories.

### LEARNING JOURNAL

In this unit, I did my best in \_\_\_\_\_

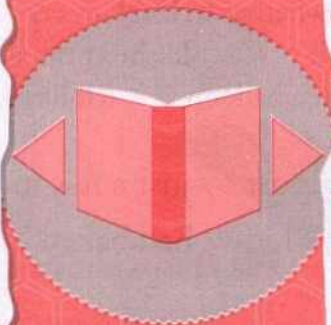
I could have done better in \_\_\_\_\_

I plan to improve by \_\_\_\_\_

## 2. The Eagle

### For the Teacher Lesson Objectives

- appreciating a short poem about a powerful bird
- noting the aspects of style—
  - a. the use of alliteration
  - b. imagery and perspective
  - c. the depiction of the eagle as a majestic and timeless figure



### For the Student Learning Outcomes

- By the end of this unit, I will be able to—
- engage with the poet's representation of the eagle as a powerful and timeless figure.
  - appreciate how the poet paints a vivid picture of the eagle, setting it against a carefully chosen background to highlight certain features of the bird.



### Other Objectives Include:

- ❖ completing a poem

## Warm Up

Which animal would you describe as powerful or majestic?  
In what kind of place do you imagine it? Why?



## 2

## The Eagle



He **clasps** the **crag** with crooked hands;  
Close to the sun in lonely lands,  
**Ring'd** with the **azure** world, he stands.

The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a **thunderbolt** he falls.

*Alfred, Lord Tennyson*

**clasps:** holds firmly

**crag:** high, rough rock

**ring'd:** ringed—here, surrounded on all sides

**azure:** bright blue

**thunderbolt:** flash of lightning and thunder





**Alfred, Lord Tennyson** (1809–1892) was an English poet whose works remain popular and important to this day. He was the Poet Laureate of Great Britain and Ireland for more than forty years. Some of his other famous poems are *The Charge of the Light Brigade*, *Ulysses* and *Tithonus*. In this poem, Tennyson paints a striking picture of the eagle in just a few lines.

## Reading

### A. Answer these questions.

1. *Close to the sun in lonely lands...*
  - a. Is the eagle really standing 'close to the sun'? Why does the speaker describe him this way?
  - b. What do you think is referred to as 'lonely lands'?
2. Read only the first stanza. What do you think the 'azure' refers to? Now, read the second stanza. Could it also refer to something else?
3. *The wrinkled sea beneath him crawls...*
  - a. Why is the sea 'wrinkled'?
  - b. Where is the sea with respect to the bird? What is the sea doing? Does this make the sea look stronger or weaker than the bird?
4. Is there any element of surprise in the last line? Why do you think the speaker compares the eagle to a thunderbolt?

### B. Think and answer.

1. Read the poem without thinking about the title of the poem. Could this poem describe someone other than the eagle?

2. Imagine that you are watching the eagle through a phone camera. How or how far would you have to move the camera to follow his movement?

## Appreciating the Poem

1. Find two examples of alliteration (the repetition of the same sound in a line of poetry) in the first stanza of this poem.
  2. Which of these words would you use to describe the eagle?  
❖ powerful                      ❖ impatient                      ❖ strong  
❖ dark                              ❖ lonely                              ❖ brave
- Support your answer with examples from the poem.
3. The first stanza ends with the words 'he stands'. How is it different from saying 'he stood' or 'he is standing'? What else is 'he' doing in the poem? How have those actions been expressed (stands / stood / standing)?

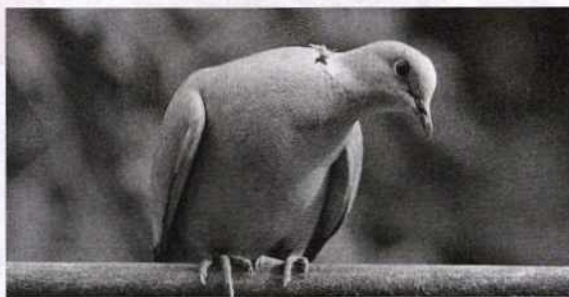
## Using Words

**Make sentences with the following words.**

1. clasp: \_\_\_\_\_
2. crooked: \_\_\_\_\_
3. lonely: \_\_\_\_\_
4. wrinkled: \_\_\_\_\_
5. crawl: \_\_\_\_\_
6. thunderbolt: \_\_\_\_\_

## Writing

Look at this picture.



Complete this poem based on this picture.

She stands on a <sup>1.</sup>\_\_\_\_\_ with <sup>2.</sup>\_\_\_\_\_ eyes.  
Or flutters her wings and <sup>3.</sup>\_\_\_\_\_ she <sup>4.</sup>\_\_\_\_\_ ;  
Above grey <sup>5.</sup>\_\_\_\_\_ and below blue <sup>6.</sup>\_\_\_\_\_ .  
Side by side with <sup>7.</sup>\_\_\_\_\_ and <sup>8.</sup>\_\_\_\_\_ ,  
Down where the muddied river still <sup>9.</sup>\_\_\_\_\_ ;  
Or up where the <sup>10.</sup>\_\_\_\_\_ and <sup>11.</sup>\_\_\_\_\_ breeze <sup>12.</sup>\_\_\_\_\_ .

## Going Further

Think about your favourite bird. How does it look and move?  
Draw the bird—resting, flying, making a nest or singing. You may refer to a photograph of the bird.

# 3. The Reader of Books

## For the Teacher Lesson Objectives

- enjoying a story about a little girl who discovers the delightful world of literature
- reading for main idea and sequence
- appreciating the writing style—
  - depiction of an extraordinary character
  - description of the magical experience of reading



## For the Student Learning Outcomes

By the end of this unit,  
I will be able to—

- read and engage with a story about an extraordinary little girl who discovers the joy of reading.
- appreciate how magical the experience of reading can be.

## Other Objectives Include:

- writing a book review

## Warm Up

Look at these pictures. Imagine that these are book covers.  
Give a name to each book.



## 3

## The Reader of Books



By the time she was *three*, Matilda had taught herself to read by studying newspapers and magazines that lay around the house. At the age of *four*, she could read fast and well and she naturally began **hankering after** books. The only book in their home was something called *Easy Cooking* belonging to her mother, and when she had read it from cover to cover and learned all the recipes by heart, she decided she wanted something more interesting.

"Daddy," she said, "do you think you could buy me a book?"

"A book?" said her father. "Whatever do you want a book for?"

"To read, Daddy."

"What's wrong with the **telly, for heaven's sake**? We've got a lovely telly with a twelve-inch screen and now you come asking for a book! You're getting **spoiled**, my girl!"

That afternoon, Matilda set out all by herself to walk down to the public library in the village. When she arrived, she introduced herself to the librarian, Mrs Phelps. She asked if she might sit **awhile** and read a book. Mrs Phelps, slightly taken aback at the arrival of such a tiny

**hankering after:** feeling a strong desire to have or do something

**telly:** television

**for heaven's sake:** an expression of anger or irritation

**spoiled:** used to getting anything she asks for

**awhile:** for a short time

girl unaccompanied by a parent, **nevertheless** told her she was very welcome.

"Where are the children's books, please?" Matilda asked.

"They're over there on those lower shelves," Mrs Phelps told her.

"Would you like me to help you find a nice one with lots of pictures in it?"

What could be a particular reason for keeping the children's books on the lower shelves?

"No, thank you," Matilda said. "I'm sure I can manage."

From then on, every afternoon, Matilda would **toddle** down to the library. The walk took only ten minutes and this allowed her two glorious hours sitting quietly by herself in a cosy corner **devouring** one book after another. When she had read every single children's book in the place, she started wandering around in search of something else.

Mrs Phelps, who had been watching her with fascination for the past few weeks, now got up from her desk and went over to her. "Can I help you, Matilda?" she asked.

"I'm wondering what to read next," Matilda said. "I've finished all the children's books."

"You mean you've looked at the pictures?"

Why does Mrs Phelps think that Matilda has only looked at the pictures?

**nevertheless:** even so; although she was surprised

**toddle:** walk with short, unsteady steps

**devouring:** reading quickly and eagerly



"Yes, but I've read the books as well."

Mrs Phelps looked down at Matilda from her great height and Matilda looked right back up at her.

"I thought some were very poor," Matilda said, "but others were lovely. I liked *The Secret Garden* best of all. It was full of mystery. The mystery of the room behind the closed door and the mystery of the garden behind the big wall."

Mrs Phelps was **stunned**. "Exactly how old are you, Matilda?" she asked.

"Four years and three months," Matilda said.

Mrs Phelps was more stunned than ever, but she had the sense not to show it.

"What sort of a book would you like to read next?" she asked.

Matilda said, "I would like a really good one that grown-ups read.

A famous one. I don't know any names."

Mrs Phelps looked along the shelves, taking her time. She didn't quite know what to bring out.

How, she asked herself, does one choose a famous grown-up book for a four-year-old girl?

"Try this," she said at last. "It's very famous and very good."

**stunned:** extremely surprised



If it's too long for you, just let me know and I'll find something shorter and a bit easier."

"*Great Expectations*," Matilda read, "by Charles Dickens. I'd love to try it."

I must be mad, Mrs Phelps told herself, but to Matilda she said, "Of course you may try it."

Would you say Mrs Phelps is excited to recommend this book to Matilda? Why?

Over the next few afternoons, Mrs Phelps could hardly take her eyes from the small girl sitting for hour after hour in the big armchair at the far end of the room with the book on her lap. It was necessary to rest it on the lap because it was too heavy for her to hold up, which meant she had to sit leaning forward in order to read. And a strange sight it was, this tiny dark-haired person sitting there with her feet nowhere near touching the floor, totally absorbed by the spell of magic that Dickens the great storyteller had woven with his words.

The only movement from the reader was the lifting of the hand every now and then to turn over a page, and Mrs Phelps always felt sad when the time came for her to cross the floor and say, "It's ten to five, Matilda."

During the first week of Matilda's visits, Mrs Phelps had said to her, "Does your mother walk you down here every day and then take you home?"

"My mother goes to Aylesbury every afternoon," Matilda had said. "She doesn't know I come here."

"But that's surely not right," Mrs Phelps said. "I think you'd better ask her."

"I'd rather not," Matilda said. "She doesn't encourage reading books. Nor does my father."

"But what do they expect you to do every afternoon in an empty house?"



“Just watch the telly.”

Which activity do your family members encourage you to do?

“I see.”

Mrs Phelps was concerned about the child's safety on the walk through the fairly busy village High Street and the crossing of the road, but she decided not to **interfere**.

Within a week, Matilda had finished *Great Expectations*, which, in that edition, contained 411 pages.

“I loved it,” she said to Mrs Phelps. “Has Mr Dickens written any others?”

“A great number,” said the **astounded** Mrs Phelps. “Shall I choose you another?”

Over the next six months, under Mrs Phelps's watchful and **compassionate** eye, Matilda read the following books:

- ✓ *Nicholas Nickleby* by Charles Dickens
- ✓ *Oliver Twist* by Charles Dickens
- ✓ *Jane Eyre* by Charlotte Brontë
- ✓ *Pride and Prejudice* by Jane Austen
- ✓ *Tess of the D'Urbervilles* by Thomas Hardy
- ✓ *Gone to Earth* by Mary Webb
- ✓ *Kim* by Rudyard Kipling
- ✓ *The Invisible Man* by HG Wells
- ✓ *The Old Man and the Sea* by Ernest Hemingway

**interfere:** get involved in other people's lives or problems

**astounded:** very surprised

**compassionate:** kind and caring

- ✓ *The Sound and the Fury* by William Faulkner
- ✓ *The Grapes of Wrath* by John Steinbeck
- ✓ *The Good Companions* by JB Priestley
- ✓ *Brighton Rock* by Graham Greene
- ✓ *Animal Farm* by George Orwell

It was a **formidable** list and by now Mrs Phelps was filled with wonder and excitement, but it was probably a good thing that she did not allow herself to be completely **carried away** by it all.

Almost anyone else witnessing the achievements of this small child would have been tempted to **make a great fuss** and shout the news all over the village and beyond, but not so Mrs Phelps. She was someone who minded her own business and had long since discovered it was **seldom worthwhile** to interfere with other people's children.

What is meant by the phrase 'minded her own business'?

"Mr Hemingway says a lot of things I don't understand," Matilda said to her. "Especially about men and women. But I loved it all the same. The way he tells it, I feel I am right there on the spot, watching it all happen."

"A fine writer will always make you feel that," Mrs Phelps said. "And don't worry about the bits you can't understand. Sit back and **allow the words to wash around you**, like music."

**formidable:** looking very grand but difficult

**carried away:** (to be) too excited about something

**make a great fuss:** get excited about someone and pay a lot of attention to them

**seldom:** rarely

**worthwhile:** good value for the time, money or energy spent; useful

**allow the words to wash around you:** enjoy the flow of the words without going into too many details

"I will, I will."

"Did you know," Mrs Phelps said, "that public libraries like this allow you to borrow books and take them home?"

"I didn't know that," Matilda said. "Could I do it?"

"Of course," Mrs Phelps said. "When you have chosen the book you want, bring it to me so I can make a note of it and it's yours for two weeks. You can take more than one if you wish."

From then on, Matilda would visit the library only once a week, in order to take out new books and return the old ones. Her own small bedroom now became her reading-room and there she would sit and read most afternoons, often with a mug of hot chocolate beside her. The books **transported** her into new worlds and introduced her to amazing people who lived exciting lives. She went on olden-day sailing ships with Joseph Conrad. She went to Africa with Ernest Hemingway and to India with Rudyard Kipling. She travelled all over the world while sitting in her little room in an English village.

*an excerpt from Matilda by Roald Dahl*

**transported:** carried;  
Matilda imagined that she was in another place every time she read the books

**THINK PAIR SHARE!**

*If you were asked to recommend two books to Matilda, which books would you choose? Why?*



**Roald Dahl** (1916–1990) was a British novelist, short-story writer and poet. He was born in Wales to Norwegian parents. Roald Dahl wrote about his boyhood years and early career in *Boy* and *Going Solo*. Apart from *Matilda*, some of his popular novels are *The BFG*, *Fantastic Mr Fox* and *Charlie and the Chocolate Factory*.

## Reading

### A. Answer these questions.

1. How old was Matilda when she started reading? How did she learn to read?
2. Why did Matilda have to set out 'all by herself' to go to the library?
3. *...but she had the sense not to show it.*
  - a. Who is referred to as 'she'?
  - b. What did she not show?
  - c. Why was that a sensible idea?
4. How did Matilda feel about the books and authors she read?
5. *She travelled all over the world while sitting in her little room in an English village.* How did 'she' do that? What are some of the 'places' she went to?

### B. Choose the correct answers.

1. Matilda's father thought she was getting spoiled because...
  - a. she only wanted to watch television.
  - b. she wanted books when they already had a television.
  - c. she wanted to buy more books than they could afford.
2. Matilda loved *The Secret Garden* because...
  - a. it was a mystery story.
  - b. it was a famous story.
  - c. it was a grown-up story.
3. Mrs Phelps told herself, 'I must be mad' because...
  - a. she had believed whatever Matilda said.
  - b. she had decided not to tell Matilda's parents.
  - c. she had recommended a grown-up book to Matilda.

4. The list of books Matilda read was formidable because...
  - a. they were famous but grown-up books.
  - b. they were all very expensive books.
  - c. they were written in different languages.
  
5. Mrs Phelps asked Matilda not to worry about what she could not understand because...
  - a. no one could understand those bits.
  - b. she would explain those bits to Matilda.
  - c. Matilda could still enjoy the flow of the words like music.

### C. Think and answer.

1. Do you think that Mrs Phelps came to care for Matilda?  
How do you know that?
2. "*A fine writer will always make you feel that...*" Think of a text you really enjoyed. How did it make you feel?

## Appreciating the Text

1. Matilda is shown to be an extraordinary girl—brave, independent and very intelligent. These features seem all the more extraordinary as she is so young. What are the events or scenes in the story that highlight how little yet capable she was?

*Matilda taught herself to read by the time she was three.*

2. This story is also about the experience of reading. How has the narrator described the figure of Matilda as a reader? Where did she read? How do you know that she loved it more than anything else?

## Using Words

Complete these sentences with the correct adjectives from the box.

glorious   astounded   compassionate   formidable   worthwhile

1. The \_\_\_\_\_ lady spent all her income on helping those in need.
2. I do not think it is \_\_\_\_\_ to spend so much money on a movie ticket.
3. The sunset looked so \_\_\_\_\_ from the top of the hill that we did not want to go anywhere else.
4. He is only thirty years old, but he has already completed a \_\_\_\_\_ list of academic degrees.
5. After the announcement was made, the \_\_\_\_\_ listeners could not speak for a few minutes.

## Writing

Look at the list of books Matilda read. Have you read any of these?  
Write a book review of that or any other book that you enjoyed.

### LEARNING JOURNAL

In this unit, I did my best in \_\_\_\_\_

I could have done better in \_\_\_\_\_

I plan to improve by \_\_\_\_\_

# 4. The Complaint of the Camel

## For the Teacher Lesson Objectives

- enjoying a funny poem written from an animal's point of view
- appreciating the aspects of style—
  - the use of rhyme
  - the unusual narrative voice



## For the Student Learning Outcomes

By the end of this unit,  
I will be able to—

- enjoy a humorous poem written from the point of view of an animal
- appreciate how the poet uses rhyming words both at the end of lines and within lines to create a rhythm.



## Other Objectives Include:

- writing a short news report

## Warm Up

Here are some interesting facts about camels.

- Camels use their humps to store fat, not water.
- Asian camels have two humps, while Arabian camels have one.
- A thirsty camel can drink more than 100 litres of water.
- Camels have no problem eating thorny branches in the desert.



Now, read a humorous poem where a camel compares itself to other animals.

## 4

# The Plaint of the Camel



“Canary-birds feed on sugar and seed,  
Parrots have **crackers** to crunch:  
And, as for the **poodles**, they tell me the noodles  
Have chickens and cream for their lunch.  
But there’s never a question  
About my digestion—  
Anything does for me!

“Cats, you’re aware, can **repose** in a chair,  
Chickens can **roost** upon rails;  
Puppies are able to sleep in a stable,  
And **oysters** can **slumber** in pails.  
But no one supposes  
A poor Camel dozes—  
Any place does for me!

“Lambs are **enclosed** where it’s never exposed,  
Coops are constructed for hens:  
Kittens are treated to houses well heated



**crackers:** a kind of biscuit made without sugar

**poodles:** a kind of dog with thick, curling hair

**repose:** lie down and rest

**roost:** sit and rest at night

**oysters:** a kind of animal with a hard shell, living in water, inside which pearls may be found

**slumber:** sleep or remain inactive

**enclosed:** surrounded by a wall or fence for shelter



And sheep are protected by **pens**.  
But a Camel **comes handy**  
Wherever it's sandy—  
Anywhere does for me!

“People would laugh if you rode a giraffe,  
Or mounted the back of an ox;  
It's nobody's habit to ride on a rabbit,  
Or try to **bestraddle** a fox.  
But as for a Camel, he's  
Ridden by families—  
Any load does for me!

“A snake is as round as a hole in the ground,  
And **weasels** are wavy and **sleek**;  
And no alligator could ever be straighter  
Than lizards that live in a **creek**,  
But a Camel's all lumpy  
And bumpy and humpy—  
Any shape does for me!”

Charles Edward Carryl

**pens:** places surrounded by fences  
and used for keeping farm animals

**comes handy:** is useful

**bestraddle:** sit on something with  
one leg on either side

**weasels:** small animals, like foxes,  
that hunt other small animals

**sleek:** smooth and shining

**creek:** small body of water

**Charles Edward Carryl** (1841–1920) was an American author of children's books. He was born in New York. Some of his other works are the novel *Davy and the Goblin* and the poem *The Walloping Window Blind*, which is written in a style similar to that of Lewis Carroll. In this poem, Carryl pays a witty tribute to the hardworking camel, which lives and works in hot and uncomfortable places like deserts.

## Reading

### A. Answer these questions.

1. What are the five things, according to the camel, that no one cares about?
2. Which are the things that human beings can help the camel with? What is the thing that cannot be changed?
3. How do human beings look after the living arrangements of other animals?
4. Which animals does the camel compare itself to?
5. How are the last lines of every stanza similar? What is the meaning of the word 'does' in this context?

### B. Think and answer.

1. How does the camel sound—unhappy, grateful, jealous, or something else? Could it also be proud? Give examples to support your answer.
2. What does this poem say about how helpful the camel is to human beings?

## Appreciating the Poem

1. Which two lines in each stanza have rhyming words within them? What are those rhyming words?  
*feed/seed...*
2. What makes this poem funny? Would it be equally funny if it was narrated by a person rather than a camel? Why or why not?

## Using Words

Read this line.

*A snake is as round as a hole in the ground...*

This is an example of a **simile**—a comparison of one thing with another to point to a particular quality, using words such as 'like' or 'as'. Here, the camel is pointing out how a coiled snake looks circular, like a hole.

**Complete these similes with names of animals from the poem.**

1. as gentle as a \_\_\_\_\_
2. as playful as a \_\_\_\_\_
3. as tall as a \_\_\_\_\_
4. as strong as an \_\_\_\_\_
5. as timid as a \_\_\_\_\_
6. as sly as a \_\_\_\_\_

## Writing

Some years ago, a Rajasthani villager had saved the life of a camel by taking care of its infected foot. Recently, the camel saved the villager's life by taking him to the hospital in time when there was no ambulance. Write a short news report about the incident.

## Going Further

Work in pairs. Imagine you have met the speaker of this poem. What would you like to ask the camel?

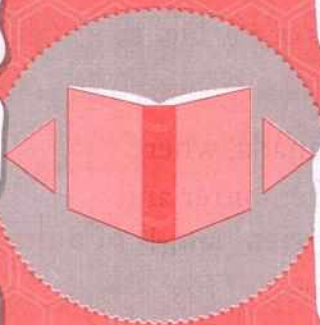
# 5. Yan's Quest

## For the Teacher Lesson Objectives

- reading a powerful story about a transforming experience in the wild

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- appreciating the writing style—
  - a. vivid descriptions of a chase and of the magical nature of the animals
  - b. the element of surprise in the plot



## For the Student Learning Outcomes

- By the end of this unit, I will be able to—
- read and engage with a powerful story about the experiences of a young boy in the midst of nature.

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  - appreciate how the boy's feelings and the animals he chases have been described.

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  - feel the impact of the surprise ending.



## Other Objectives Include:

- ❖ writing a diary entry

## Warm Up

### Read this passage.

*Whenever travellers reach into remote regions where human hunters are unknown, they find the wild things half tame, little afraid of man, and inclined to stare curiously from a distance of a few paces. But very soon they learn that man is their most dangerous enemy, and fly from him as soon as he is seen. It takes a long time and much restraint to win back their confidence.*



**Discuss this passage in class. Why and how do the animals learn that man is their most dangerous enemy?  
What is the meaning of 'restraint' in this context?**

“These are the best days of my life,” sang Yan. “These are my golden days!”

In the hills of Carberry, Canada, where Yan lived, the wind was often bitter and biting, but the fire of health and youth was within him. At every step of his daily walk, he found happiness. What a glorious sunset he saw one day, with the snow dyed red and the woods glowing in pink and gold! What a glorious **tramp** through the darkening woods as the shadows fell and the yellow moon came up!

What do you think is meant by ‘golden’ days? What else can be described as golden?

Yan got to know these hills well, for he spent many a frosty day and bitter night in them. He learned to follow the faintest **trail** of deer. He learned about the **mink** and the squirrel, the partridge and the fox. He got to know the ponds, the woods, the hills, and a hundred secrets of the trail, but—he got no deer.

He came close to them one day, but that day was not meant for hunting. It was a burning hot day. Yan was wandering among the endless **groves** and **glades** of Sandhill around Carberry. In the numerous ponds, the water was warm from the sun, so Yan cut across to the **spring**, the only

**quest:** long search

**tramp:** long and tiring walk

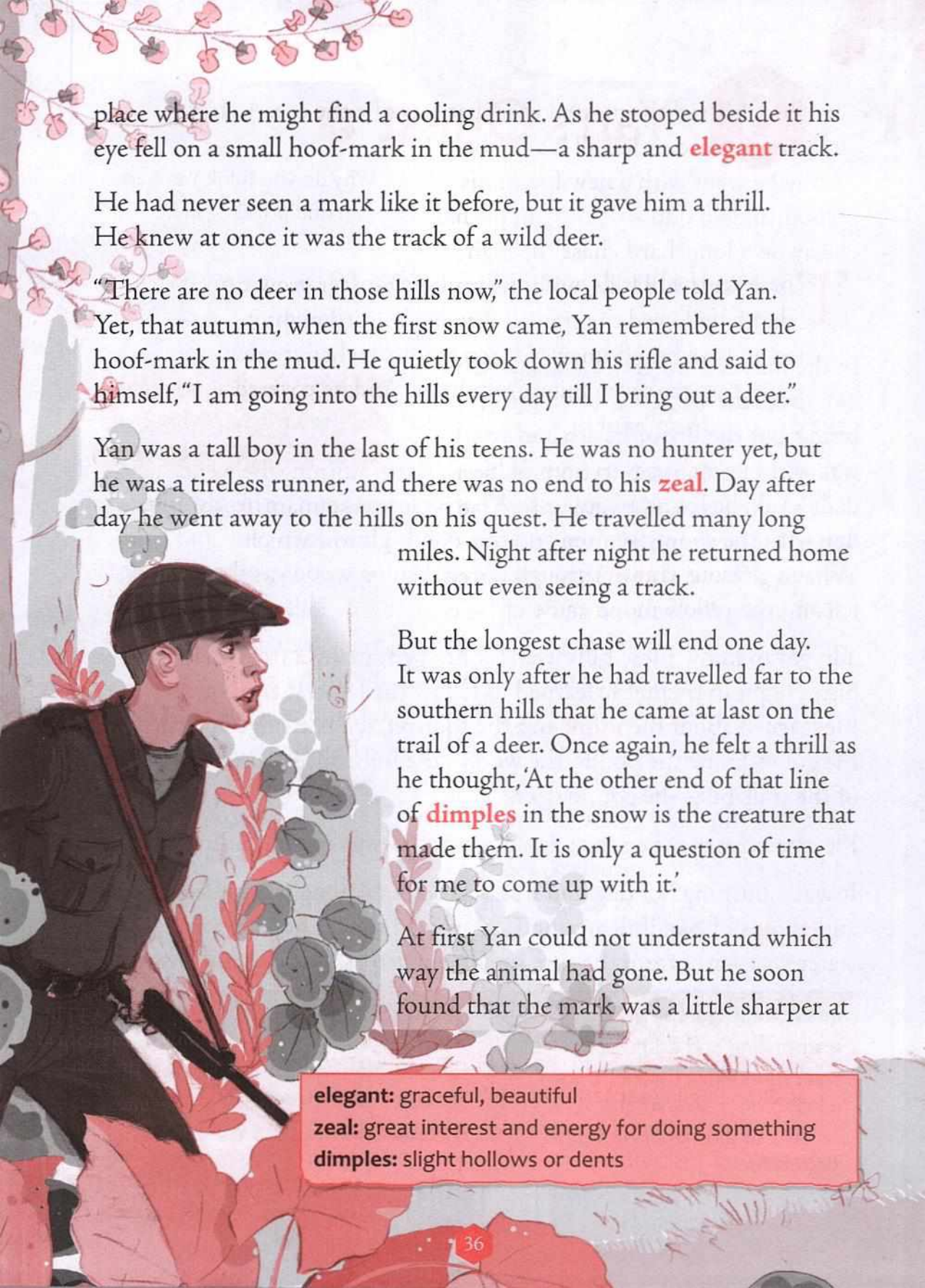
**trail:** signs like a track or a scent used to hunt an animal

**mink:** a small animal with thick brown fur

**groves:** groups of trees growing close together

**glades:** open spaces inside a forest, surrounded by trees

**spring:** a place where water flows out of the ground



place where he might find a cooling drink. As he stooped beside it his eye fell on a small hoof-mark in the mud—a sharp and **elegant** track.

He had never seen a mark like it before, but it gave him a thrill. He knew at once it was the track of a wild deer.

“There are no deer in those hills now,” the local people told Yan. Yet, that autumn, when the first snow came, Yan remembered the hoof-mark in the mud. He quietly took down his rifle and said to himself, “I am going into the hills every day till I bring out a deer.”

Yan was a tall boy in the last of his teens. He was no hunter yet, but he was a tireless runner, and there was no end to his **zeal**. Day after day he went away to the hills on his quest. He travelled many long miles. Night after night he returned home without even seeing a track.

But the longest chase will end one day. It was only after he had travelled far to the southern hills that he came at last on the trail of a deer. Once again, he felt a thrill as he thought, ‘At the other end of that line of **dimples** in the snow is the creature that made them. It is only a question of time for me to come up with it.’

At first Yan could not understand which way the animal had gone. But he soon found that the mark was a little sharper at

**elegant:** graceful, beautiful

**zeal:** great interest and energy for doing something

**dimples:** slight hollows or dents

one end. He rightly guessed that that must be the toe. A clear **imprint** in a sandy place ended all his doubt.

Away he went with a new fire in his blood, and an odd **prickling** in his hair—

Why do you think Yan had

'an odd prickling in his hair'?

away on a long, hard chase through endless woods and hills, with the trail of the deer growing fresher. He followed the trail all day, and toward night it turned and led him homeward. Yan stopped when it grew too dark. He was seven miles from home, and he covered the distance in an hour.

Yan was determined to find the deer. In the morning, he went back to the trail. However, this time he found so many fresh ones, crossing and winding, that he did not know which one to follow or how. So he advanced **haphazardly**, until he found two tracks so new that he could easily follow them, and he eagerly began a fresh chase. He was busy watching the tracks at his feet instead of the woods ahead. As he reached a little glade, he happened to look up, and was startled by what he saw. In front of him, two big-eared, greyish animals trotted to a bank fifty yards away and then turned to gaze at him.

How magical the animals were! They seemed to be looking not only with their eyes, but also with their great ears! How they **spellbound**

**imprint:** mark; impression

**prickling:** tingling sensation in one's skin

**haphazardly:** without a proper plan or order

**spellbound:** fascinated

him with their soft gaze—Yan *felt* rather than saw that gaze! He knew what these animals were. Had he not been ready for weeks, preparing and longing for this very sight? And yet how useless were his preparations! All his previous ideas about the creatures were swept away in a moment. A **wonder-stricken** “Oh-h-h!” came out softly from his throat.

Yan forgot his rifle. As he stood and gazed, the deer turned their heads away. But they still seemed to look at him with their great ears. Then, trotting a few steps away to a smoother place, they began to bound up and down in play. They seemed to have forgotten Yan. He was **bewildered** to see the **effortless** way in which, by a tiny toe-touch, they would rise six or eight feet in air. He stood fascinated by this strange play of the light-limbed, grey-furred creatures. There was no haste or alarm in their movements. He watched them until they began to run away. At last Yan saw the long athletic jumps he had heard of.

Their flight was no less magical. Higher and higher they rose each time; their bodies swayed gracefully as these wingless birds sailed onward. Yan stood gazing intensely until they were out of sight, and it never once occurred to him to shoot. **Why are the deer called ‘wingless birds’?**

When they were gone he went to the place where they had begun their play. Here was one track; where was the next? He looked all around and was surprised to see a blank for fifteen feet. Then there was another blank, and another. The blanks increased to eighteen feet, then to twenty, then to twenty-five and sometimes thirty feet. Each of the playful, effortless bounds of the deer covered a space of eighteen to thirty feet!

**wonder-stricken:** amazed, filled with respect and wonder

**bewildered:** surprised and confused

**effortless:** easy and comfortable; without trying very hard



Yan was stunned. They do not run at all, they fly! Only once in a while they come down to tap the hill-tops with their **dainty** hoofs.

“I’m glad they got away,” said Yan. “They’ve shown me something today that no man can have seen before. I know that no one else has ever seen it, or he would have told of it.”

*adapted from The Trail of the Sandhill Stag by ET Seton*

**dainty:** small, pretty and delicate

### THINK PAIR SHARE

*Will Yan want to hunt deer again? Why or why not?*



**Ernest Thompson Seton** (1860–1946) was born in England, and lived for many years in the USA and Canada. He was a wildlife artist and used his experiences to write about and draw animals. In many of his texts, Seton shows how clever, kind and brave animals can be. Some of his books are *Wild Animals I Have Known*, *Animal Heroes* and *Woodland Tales*.

## Reading

### A. Answer these questions.

1. How did Yan find happiness in his daily walk?
2. When and where did Yan see the first hoof-mark of a deer?
3. How do you know that Yan was a determined boy?

4. ... he happened to look up, and was startled by what he saw.
  - a. Where was Yan at this point?
  - b. How did he reach there?
  - c. What did he see as he looked up?
5. ...it never once occurred to him to shoot.
  - a. Why didn't Yan think of shooting?
  - b. Why was that strange?

### **B. Which sentences in the text tell you these?**

1. Yan got to know about different animals in the hills.
2. Yan could run for a long time and he did not give up easily.
3. Yan believed that if he was patient he would find the deer.
4. Yan changed his ideas about the deer when he saw them.
5. The deer's run was more like a flight.

### **C. Think and answer.**

1. *Yan felt rather than saw that gaze.* What do you think this statement means?
2. Why was Yan glad that the deer got away?

## **Appreciating the Text**

1. How was Yan's experience a 'quest'? Would you say it changed his life? How?
2. Using the points below, explain how this story depicts the deer as almost magical beings.
  - ❖ At first, Yan only heard about and saw signs of the deer.
  - ❖ It took him many days and many miles to finally come across them.

- ❖ When Yan saw the deer, he had a very different experience from what he had imagined.
3. Complete these descriptions of the deer and their actions with the correct words from the text.

the deer	their actions
a. <u>sharp and elegant</u> track	i. <u>trotted</u> to a bank
b. _____-eared	ii. _____ in play
c. _____ gaze	iii. _____ jumps
d. _____-limbed	iv. swayed _____
e. _____-furred	v. _____ onward

## Using Words

Find synonyms of these words from the text.

1. magnificent: \_\_\_\_\_
2. walk: \_\_\_\_\_
3. enthusiasm: \_\_\_\_\_
4. mark: \_\_\_\_\_
5. randomly: \_\_\_\_\_
6. fascinated: \_\_\_\_\_

## Writing

Imagine that you are Yan. Write a diary entry about the day you met the deer. You may begin this way—

I had a magical experience today! I finally met the deer! At first...

## Looking at Values

Yan had set out to hunt the deer, but when he met them, he could not shoot at them. He was glad that the beautiful animals got away. However, not all hunters have a change of heart, and not all animals can get away.

Look at this table. Complete it with an example for each category.

category	extinct animal	endangered animal	least-concern animal
definition	does not exist anymore	in danger of becoming extinct and needs to be protected	not endangered; safe
example			

*Every animal is beautiful and special. Killing animals for meat, skin or any other reason is a cruel and selfish act. We need to protect animals so that all these beautiful creatures remain a part of our world.*

### LEARNING JOURNAL

In this unit, I did my best in \_\_\_\_\_

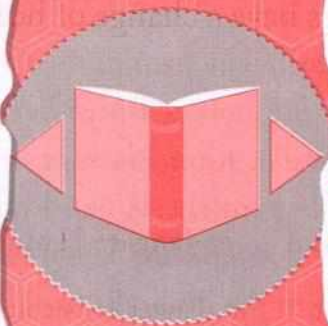
I could have done better in \_\_\_\_\_

I plan to improve by \_\_\_\_\_

# 6. The Blue Umbrella

## For the Teacher Lesson Objectives

- reading a beautiful story about relationships, for gist and sequence
- appreciating the writing style—
  - a. the use of rich descriptions of character and setting
  - b. the element of surprise in the plot



## For the Student Learning Outcomes

By the end of this unit,  
I will be able to—

- read and engage with a story about feelings and relationships, in which descriptions make the characters and the setting come alive.
- feel the impact of the surprise ending.

## Other Objectives Include:

- ❖ writing a short story

## Warm Up

Read this line.

*“A friend is a gift you give yourself.”*



What does it mean? Discuss with your friend.

## 6

The Blue Umbrella  

*Binya has traded her leopard-claw pendant with a tourist for a blue umbrella. In the hills where Binya lives, everyone admires the beautiful umbrella. Ram Bharosa, who keeps a tea shop, wants the umbrella desperately. When Rajaram, the boy who works in his tea shop, offers to steal it for him, he agrees. But the theft does not go as planned. Binya still has the umbrella, and Ram Bharosa is still unhappy.*



**B**y early October, the rains were coming to an end. The leeches disappeared. The ferns turned yellow, and the sunlight on the green hills was **mellow** and golden, like the limes on the small tree in front of Binya's home. Bijju's days were happy ones as he came home from school, munching on roasted corn. Binya's umbrella had turned a pale milky blue, and was patched in several places, but it was still the prettiest umbrella in the village, and she still carried it with her wherever she went.

Why do you think Binya always carries the umbrella?

The cold, cruel winter was not far off, but somehow October seemed longer than other months, because it was a kind month: the grass was good to be upon, the breeze was warm and gentle and pine-scented. That October, everyone seemed **contented**—that is, everyone except Ram Bharosa.

**mellow:** soft  
**contented:** happy and satisfied

'Bharosa' means trust.

Does Ram Bharosa's

name suit him?



The old man had by now given up all hope of ever possessing Binya's umbrella. He wished he had never set eyes on it. Because of the umbrella, he had suffered the tortures of greed and the despair of loneliness. Because of the umbrella, people had stopped coming to his shop!

Ever since it had become known that Ram Bharosa had tried to have the umbrella stolen, the village people had turned against him. They stopped trusting the old man. Instead of buying their soap and tea and matches from his shop, they preferred to walk an extra mile to the shops near the Tehri bus stand. Who would have dealings with a man who had sold his soul for an umbrella?

The children **taunted** him, twisted his name around. From 'Ram the Trustworthy' he became 'Trusty Umbrella Thief'.

**Describe these phrases briefly.**

1. tortures of greed
2. despair of loneliness
3. sold his soul

The old man sat alone in his empty shop, listening to the **eternal** hissing of his kettle and wondering if anyone would ever again step in for a glass of tea. Ram Bharosa had lost his own appetite, and ate and drank very little.

There was no money coming in. He had his savings in a bank in Tehri, but it was a terrible thing to have to dip into them! To save money, he had dismissed the **blundering** Rajaram. So he was left without any company. The roof leaked and the wind got in through the **corrugated tin sheets**, but Ram Bharosa did not care.

**taunted:** annoyed and upset him on purpose by making unkind remarks to him

**eternal:** going on for ever

**blundering:** making foolish but serious mistakes

**corrugated tin sheets:** tin sheets with parallel rows of folds that look like a series of waves

Bijju and Binya passed his shop almost every day. Bijju went by with a loud but tuneless whistle. He was one of the world's whistlers; cares rested lightly on his shoulders.

But, strangely enough, Binya crept quietly past the shop, looking the other way, almost as though she was in some way responsible for Ram Bharosa's misery.

She kept reasoning with herself, telling herself that the umbrella was her very own, and that she could not help it if others were jealous of it. But had she loved the umbrella too much? Had it mattered more to her than people mattered? She could not help feeling that, in a small way, she was the cause of the sad look on Ram Bharosa's face ("His face is a yard long," said Bijju.) and the **ruinous** condition of his shop. It was all due to his own greed, no doubt, but she did not want him to feel too bad; and so she closed the umbrella whenever she came near the shop, opening it again only when she was out of sight.

What does this comment tell us about Bijju?

One day, towards the end of October, when she had ten paise in her pocket, she entered the shop and asked the old man for a toffee.

She was Ram Bharosa's first customer in almost two weeks. He looked suspiciously at the girl. Had she come to taunt him, to **flaunt** the umbrella in his face? She had placed her coin on the counter. Perhaps it was a bad coin.

Ram Bharosa picked it up and bit it; he held it up to the light; he rang it on the ground. It was a good coin. He gave Binya the toffee.

**ruinous:** in ruins; falling apart

**flaunt:** show off something, especially to cause envy or admiration



Binya had already left the shop when Ram Bharosa saw the closed umbrella lying on his counter. There it was, the blue umbrella he had always wanted, within his grasp at last! He had only to hide it at the back of his shop, and no one would know that he had it, no one could prove that Binya had left it behind.

1. Do you think Binya really forgot to take the umbrella?

2. Now that Ram Bharosa has finally got the umbrella, do you think he will be happy?

He stretched out his trembling, bony hand, and took the umbrella by the handle. He pressed it open. He stood beneath it, in the dark shadows of his shop, where no sun or rain could ever touch it.

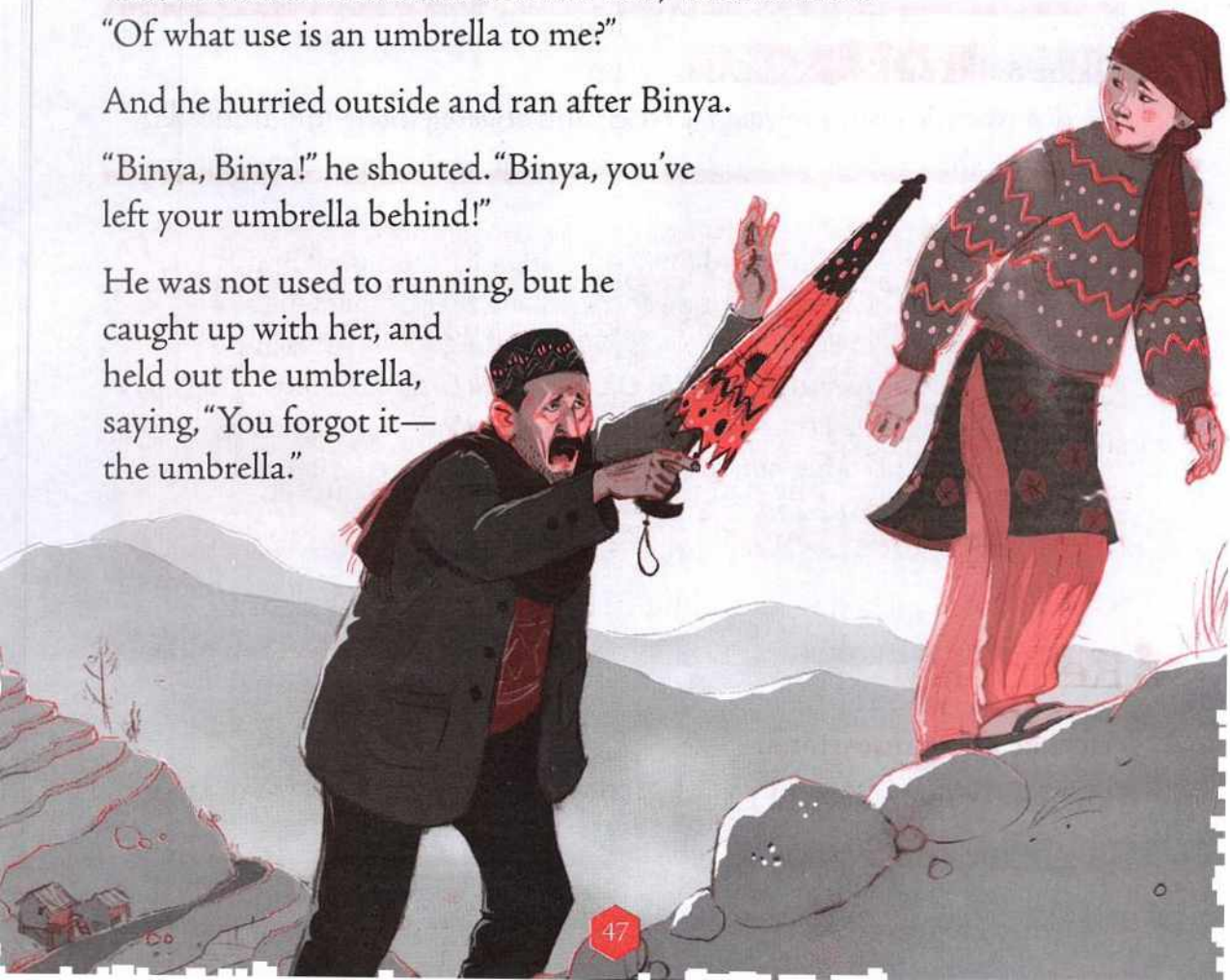
“But I’m never in the sun or in the rain,” he said aloud.

“Of what use is an umbrella to me?”

And he hurried outside and ran after Binya.

“Binya, Binya!” he shouted. “Binya, you’ve left your umbrella behind!”

He was not used to running, but he caught up with her, and held out the umbrella, saying, “You forgot it—the umbrella.”



In that moment it belonged to both of them.

But Binya did not take the umbrella. She shook her head and said, "You keep it. I don't need it anymore."

"But it's such a pretty umbrella!" protested Ram Bharosa. "It's the best umbrella in the village."

"I know," said Binya. "But an umbrella isn't everything."

And she left the old man holding the umbrella, and went **tripping** down the road, and there was nothing between her and the bright blue sky.

**tripping:** dancing with quick, light steps

*an excerpt from a story by Ruskin Bond*

### THINK PAIR SHARE

*When was the last time you felt happy about being thoughtful or kind?*



**Ruskin Bond** (1934– ) is an Indian author of British descent. He is a very popular writer of children's stories in English, who was awarded the Sahitya Akademi Award in 1992 for *Our Trees Still Grow in Dehra*.

He was also awarded the Padma Shri in 1999 and Padma Bhushan in 2014. Some of his other famous books are *The Room on the Roof* and *Grandfather's Private Zoo*.

## Reading

### A. Answer these questions.

1. How is the month of October described in the text?
2. *He was one of the world's whistlers.*

- a. Who is being referred to here?
- b. What does this description mean?
3. How did Ram Bharosa react when Binya went to his shop? Why?
4. *In that moment it belonged to both of them.* Explain this statement.
5. *“...an umbrella isn’t everything.”*
  - a. Who said this?
  - b. What does this statement mean?
  - c. Did the speaker’s actions match this statement?

### **B. Give reasons for these situations.**

1. Ram Bharosa was unhappy when everyone was content.
2. People stopped going to Ram Bharosa’s tea shop.
3. Binya felt she was somehow responsible for Ram Bharosa’s misery.
4. Binya closed her umbrella whenever she passed the tea shop.
5. Ram Bharosa felt that the umbrella would be useless to him.

### **C. Think and answer.**

1. Both Binya and Ram Bharosa wanted the umbrella, but in the end, both of them wanted to give it up. Why did they do that?
2. a. Does the last line end the text on a happy or an unhappy note? Explain.  
b. In the last line, the narrator specifies that the sky was blue. Do you think this is significant? Why?

## **Appreciating the Text**

**Write character sketches of Binya and Ram Bharosa.**

**Choose words from the list below to describe them.**

**Give examples from the text to support your choice.**

kind   thoughtful   suspicious   sensitive   greedy   lonely

## Using Words

Look at this table. The words in A are from the text. In B, write down what or whom they describe in the text. In C, write one more thing that can be described using these words.

A	B	C
1. mellow and golden	a. sunlight	b. honey
2. pale milky blue	a.	b.
3. cold, cruel	a.	b.
4. warm and gentle	a.	b.
5. eternal	a.	b.
6. blundering	a.	b.

## Writing

Imagine that Ram Bharosa owned the blue umbrella and that Binya really wanted it. Write a short story describing how each of them tried to have the umbrella. Mention who finally possessed it.

### LEARNING JOURNAL

In this unit, I did my best in \_\_\_\_\_

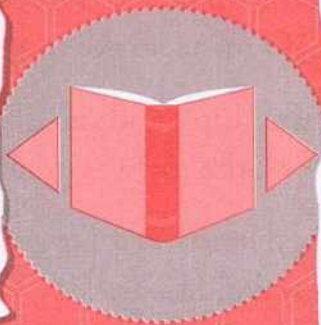
I could have done better in \_\_\_\_\_

I plan to improve by \_\_\_\_\_

# 7. Daybreak

## For the Teacher Lesson Objectives

- reading a poem which captures the beauty of nature through the journey of a wind
- appreciating the aspects of style—
  - personification and mood
  - imagery and rhyme



## Other Objectives Include:

- writing a short descriptive paragraph

## For the Student Learning Outcomes

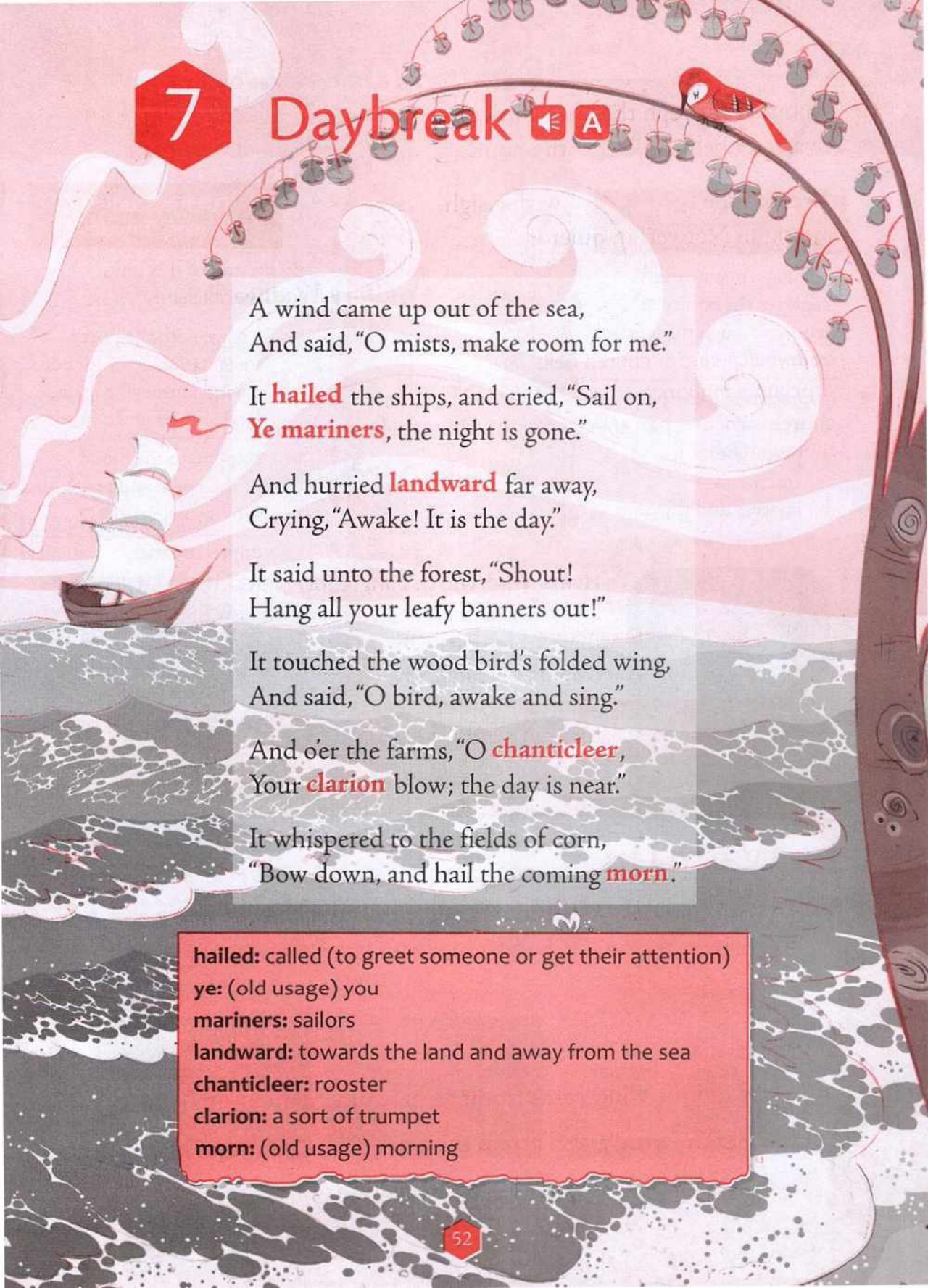
By the end of this unit,  
I will be able to —

- engage with the poet's imagination—the idea of a wind journeying across land and sea at daybreak.
- respond to the mood of the poem and relate it to my experience
- appreciate that
  - the wind is imagined to be a person
  - the poem is set in rhyming stanzas that make it musical.

## Warm Up

Work in pairs. Ask and answer questions about these pictures, such as 'What do these pictures show—separately and together?'





A wind came up out of the sea,  
And said, "O mists, make room for me."

It **hailed** the ships, and cried, "Sail on,  
**Ye mariners**, the night is gone."

And hurried **landward** far away,  
Crying, "Awake! It is the day."

It said unto the forest, "Shout!  
Hang all your leafy banners out!"

It touched the wood bird's folded wing,  
And said, "O bird, awake and sing."

And o'er the farms, "O **chanticler**,  
Your **clarion** blow; the day is near."

It whispered to the fields of corn,  
"Bow down, and hail the coming **morn**."

**hailed:** called (to greet someone or get their attention)

**ye:** (old usage) you

**mariners:** sailors

**landward:** towards the land and away from the sea

**chanticler:** rooster

**clarion:** a sort of trumpet

**morn:** (old usage) morning

It shouted through the **belfry** tower,  
“Awake, O bell! **proclaim** the hour.”

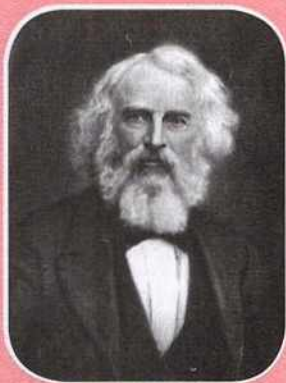
It crossed the **churchyard** with a sigh,  
And said, “Not yet! in quiet lie.”

*Henry Wadsworth Longfellow*

**belfry:** a tower for church bells

**proclaim:** announce

**churchyard:** an open space around a church where people are buried after their death



**Henry Wadsworth Longfellow** (1807–1882) was an American poet and educator. He was one of the five Fireside Poets—the first American poets whose popularity rivalled that of British poets. Some of his other popular poems are *The Song of Hiawatha* and *The Village Blacksmith*.

*Daybreak* is a poem that describes the activity of a sea wind at dawn. Longfellow describes how the wind greets different places and how it asks them to wake up.

## Reading

### A. Answer these questions.

1. Where did the wind come from? Where did it go?
2. How did the wind travel across the sea?

3. *"Hang all your leafy banners out!"*
  - a. Who or what is this line addressed to?
  - b. What are referred to as 'leafy banners'? Why?
4. Why was the wood bird's wing folded?
5. How could the fields of corn and the belfry tower greet the day?

**B. Think and answer.**

1. What do you think is the mood of the wind? Is it calm and slow or is it fast and excited? Explain with examples.
2. Think of another thing that arrives at daybreak to wake everyone up. What could it be?

## Appreciating the Poem

1. What is the rhyme scheme (the pattern of rhymes at the end of the lines) of this poem?
2. a. Which of these things are true about the wind's words?
  - i. The wind uses direct speech.
  - ii. The wind has conversations with the forest and the fields.
  - iii. The wind addresses many things, like the mists and the mariners, directly.
  - iv. The wind smiles and laughs as it speaks.
- b. The wind asks some things and places to perform certain actions which are also human-like. What are these actions?



## Using Words

Complete the sentences in A with words from the poem.  
Then, write in B whether the communication is soft or loud.

A	B
1. The wind <u>hailed</u> the ships.	loud
2. The wind hurried landward, _____.	
3. The wind _____ the bird's wing.	
4. It asked the chanticleer to _____ its clarion.	
5. The wind _____ to the fields of corn.	
6. The wind _____ through the belfry tower.	
7. It crossed the churchyard with a _____.	

## Writing

Imagine that the same wind is blowing at the end of the day, travelling through the same places. Write a short paragraph describing what it would say or do.

# 8. A Lesson in the Henhouse

## For the Teacher Lesson Objectives

- appreciating a non-fiction text with elements of biography and autobiography
- noting the writing style—
  - a. the narrative voice
  - b. making a non-fiction text interesting and inspiring



## For the Student Learning Outcomes

- By the end of this unit, I will be able to—
- read real accounts of scientists studying animal behaviour.
  - appreciate how fascinating different animals can be and how many people devote their lives to studying them.

### Other Objectives Include:

- writing and delivering a short speech using a TED talk

## Warm Up

Why do cuckoo birds lay their eggs in other birds' nests? So that they do not have to raise their babies—the other birds will raise them.

Why do octopuses sometimes shoot off a cloud of dark ink? They do this in order to protect themselves. If a creature tries to attack an octopus, it is confused by the ink, and the octopus can escape.

Different animals have special habits that may appear strange until we understand the reasons behind them. Scientists who study animal behaviour often have interesting experiences.

**Read on to find out about some of them.**

## 8

# A Lesson in the Henhouse



It was very **stuffy** and hot where I **crouched**, and the straw tickled my legs. There was hardly any light, either. But I could see the bird on her nest of straw. She was about five feet away from me, on the far side of the chicken house, and she had no idea I was there. If I moved I would spoil everything. So I stayed quite still. So did the chicken.

What do you think the speaker is doing inside a henhouse?

Presently, very slowly, she raised herself from the straw. She was facing away from me and bending forward. I saw a round white object gradually **protruding** from the feathers between her legs. It got bigger. Suddenly she gave a little wiggle and—plop!—it landed on the straw. I had actually watched the laying of an egg.

With loud, pleased clucks, the chicken shook her feathers, moved the egg with her beak, then proudly **strutted** her way out of the henhouse.

I tumbled out, stiff but excited, and ran all the way to the house. My mother was just about to call the police. She had been searching for me for hours. She had no idea that I had been crouched all that time in the henhouse.

This was my first serious observation of animal behaviour. I was five years old. How lucky it was that I had an understanding mother! Instead of being angry because I had given her a scare, she wanted to know all about the wonderful thing I had just seen.

**stuffy:** lacking fresh air  
**crouched:** squatted, sat low

**protruding:** sticking out  
**strutted:** walked proudly

Even though I was so young at the time, I can still remember a lot about that experience. I remember thinking as I watched a hen going into one of the henhouses, 'Ah, now I'll follow her and see what happens.' And I remember how she rushed out, squawking in alarm, when I squeezed in after her. Obviously that was no good. I would have to get in first and wait until a hen decided to come in and lay her egg. That is why I was so long inside the henhouse. You have to be patient if you want to learn about animals.

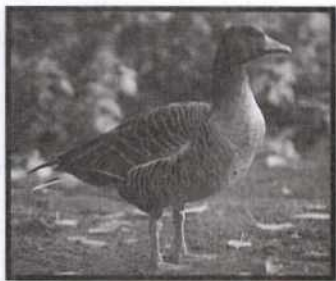
When I grew up I became an ethologist—a long word that simply means a scientist who studies animal behaviour. Ethologists are interested in how animals live their lives and why they behave the way they do. They are always asking questions. Why does a dog go round and round in a circle before it lies on its bed? How does a male moth find his female even if she is miles away? And so on.



How can ethologists find the answers to these questions?

Karl von Frisch, a German, was fascinated by honey bees. How did a worker bee, returning to her hive after collecting honey, tell the other worker bees where to go? They could find her honey patch even if she, herself, didn't return. He found out that the returning bee performs a wonderful 'waggle dance' that tells the others exactly where to go. She gives signals with her legs, her wings and her tail. Then Frisch wanted to know whether she could see the beautiful colours of the flowers. How good was her sense of smell? The more answers he found, the more questions he asked.

The first person to be known as an ethologist was an Austrian, Konrad Lorenz. He is often called 'the Father of Ethology'. He lived with all kinds of wild animals in his home near Vienna. Most of these animals were perfectly free to come and go as they pleased.



Konrad Lorenz is best known for his work with greylag geese. He began raising and studying them in 1935. Lorenz found that adult male and female geese are very faithful to each other. They fall in love, marry, and stay together until one of them dies. Then the one who is left does not marry again. If its mother is still alive, it goes back to her.

Lorenz has been 'mother' to many geese—those he raised from the time they left their eggs. When they became adults, these geese left him and flew off with wild geese. But if they lost their mates, they came back to Lorenz.

Why did some geese come back to Lorenz instead of going back to their mothers?

He found that baby geese, when they hatch from their eggs, learn to follow the first moving object they see. Usually this is the mother goose. But when Lorenz raised geese, they followed him, instead! Then he discovered that if he hatched mallard duck eggs, the ducklings refused to follow him. But if they were hatched by a domestic duck, they followed her at once. What did the domestic duck do that he, Lorenz, didn't?



Well, she quacked. And her quacking sounded just like the quacking of a mallard duck. 'Ah!' thought Lorenz, 'that is the secret.'

But scientists must always make tests. So, when the next lot of little ducklings hatched, Lorenz bent over them, quacked, and gradually moved away. They followed him! But it was very exhausting for him, taking his baby ducklings for a walk. If he stood up, towering high

above them, or if he stopped quacking for more than a moment, they stopped following and began to cry loudly.

One day when Lorenz was walking the ducklings, something made him look up. **Peering** over the tall wall around the meadow were some of the village people. They were staring in horror at the professor who, as far as they could see, was quacking away to himself while creeping along the ground in a most peculiar way. The ducklings were completely hidden in the long grass! No wonder the local people began to think the professor was crazy!



Others, like Niko Tinbergen (left, with Lorenz on the right), another very famous early ethologist, do experiments out in the place where the animals live. Tinbergen is best known for his work with different kinds of seagulls.

Yet others go to the home of the animals they wish to study but do not do experiments. They just watch, wait for things to happen, and record what they hear and see. That is what I do. I began living among and studying the chimpanzees in Tanzania (it was Tanganyika when I began) in 1960.

It took me a long time before I could get close enough to the chimps to make good observations. At first they were very shy. It took even longer before I understood their language of calls and gestures and the way they live in their society. But it was worth it. Because, apart from the human animal, the chimpanzee is the most fascinating animal of all. At least, that is what I think.

*an excerpt from My Life with the Chimpanzees by Jane Goodall*

**peering:** looking hard or carefully at something they could not see well

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**THINK PAIR SHARE!**

Does a creature have to be big and powerful to be fascinating?  
Which animal do you find the most interesting? Why?

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**Jane Goodall** (1934– ) is a British primatologist (she studies primates like monkeys and apes) and anthropologist (she also studies the human race, its origins, customs and so on) and a leading expert on chimpanzees. All her life, she has worked for animal welfare and conservation. She is best known for her study of wild chimpanzees in Tanzania for more than fifty years. It was she who discovered that chimpanzees make and use tools. In 2002, she was named a UN Messenger of Peace.

 **Reading****A. Answer these questions.**

1. *So I stayed quite still. So did the chicken.*
  - a. Where was the speaker?
  - b. Why was she there?
  - c. Why did she need to be still?
2. *My mother was just about to call the police.*
  - a. Why was the speaker's mother about to call the police?
  - b. How did she react when she learned the truth?
3. Who are ethologists? What kind of questions do they ask?
4. What did Konrad Lorenz learn about geese?
5. Why did the local people think Lorenz crazy?

## B. Choose the correct answers.

- Even as a child the two qualities the speaker had were...
  - courage and curiosity.
  - curiosity and patience.
  - patience and strength.
- The returning bee tells the other bees where to go through...
  - dance and signals.
  - dance and song.
  - songs and signals.
- Greylag geese are faithful because they...
  - stay with their mothers.
  - went back to Lorenz.
  - do not change partners.
- The mallard ducklings followed the domestic duck because she...
  - hatched the eggs.
  - looked like a mallard duck.
  - quacked like a mallard duck.
- The speaker studied chimps through...
  - observation.
  - experiments.
  - observation and experiments.

## C. Think and answer.

- The speaker mentions a quality necessary to learn about animals. Based on this text, which other qualities do you think would also be necessary to study animals?
- Most of these animals were perfectly free to come and go as they pleased.* Which animals are being referred to? Why is this freedom important?
- ...apart from the human animal, the chimpanzee is the most fascinating animal of all. At least, that is what I think.* Why do you think the speaker finds chimps so fascinating? Why does she say 'at least'?



## Appreciating the Text

1. This is a non-fiction text about ethologists. Which of these has the speaker used to make the text interesting?
  - a. her own experiences
  - b. real-life stories
  - c. mystery and suspense
  - d. simple language
  - e. unusual descriptions
  - f. a humorous way of writing

Pick examples from the text to support your choices.

2. Jane Goodall is a very famous ethologist. In this text, what does she tell us about herself—her success and importance or the lessons she learned and the animals she studied? What or who else does she talk about? How does she talk about them? What does this tell us about her?
3. Some of the questions mentioned in the text involve common animals like hens and bees. How can this text make someone notice animal behaviour more closely?

## Using Words

**Match the people in A with what they study in B.**

A	B
1. astronomer	a. the structure and materials (rocks, soil) of the earth
2. botanist	b. birds
3. geologist	c. the universe—the sun, the moon, the planets
4. archaeologist	d. plants
5. ornithologist	e. earlier cultures from buried remains of houses, pots, tools and so on



## Looking at Values

Read this line.

*"Knowing trees, I understand the meaning of patience. Knowing grass, I can appreciate persistence."*

**What does this statement mean? How did patience and persistence help Jane Goodall and the other ethologists? Where would you need these qualities? Discuss in class.**



## Writing

*"What you do makes a difference, and you have to decide what kind of difference you want to make." – Jane Goodall*

**Write a short speech based on this statement. You can watch this video for help:**

[https://www.ted.com/talks/jane\\_goodall\\_on\\_what\\_separates\\_us\\_from\\_the\\_apes](https://www.ted.com/talks/jane_goodall_on_what_separates_us_from_the_apes)



## Going Further

**Deliver the speech you have written in class. How do your classmates' ideas differ from yours? Where do you agree?**

### LEARNING JOURNAL

In this unit, I did my best in \_\_\_\_\_

I could have done better in \_\_\_\_\_

I plan to improve by \_\_\_\_\_

# 9. The Walking Stick Story

## For the Teacher Lesson Objectives

- appreciating a famous story that shows an iconic fictional detective at work
- reading for details and sequence
- observing the writing style—
  - a. portrayal of the different characters of two men and their friendship
  - b. the use of longer, more complex sentences



## For the Student Learning Outcomes

- By the end of this unit, I will be able to—
  - enjoy a story featuring a famous literary detective and his equally famous friend, and compare their methods of deduction.
  - compare the language used in this story with that of a different, more modern story.



## Other Objectives Include:

- ❖ writing a story as a play

## Warm Up

Work in pairs. Look at this picture. What can you guess about the owner of these shoes?

- ❖ Are the shoes new or old?
- ❖ Do the shoes belong to a man or a woman?
- ❖ How old can the person be?
- ❖ In which places or seasons can the person have used these shoes (summer/winter; school/sports field)?



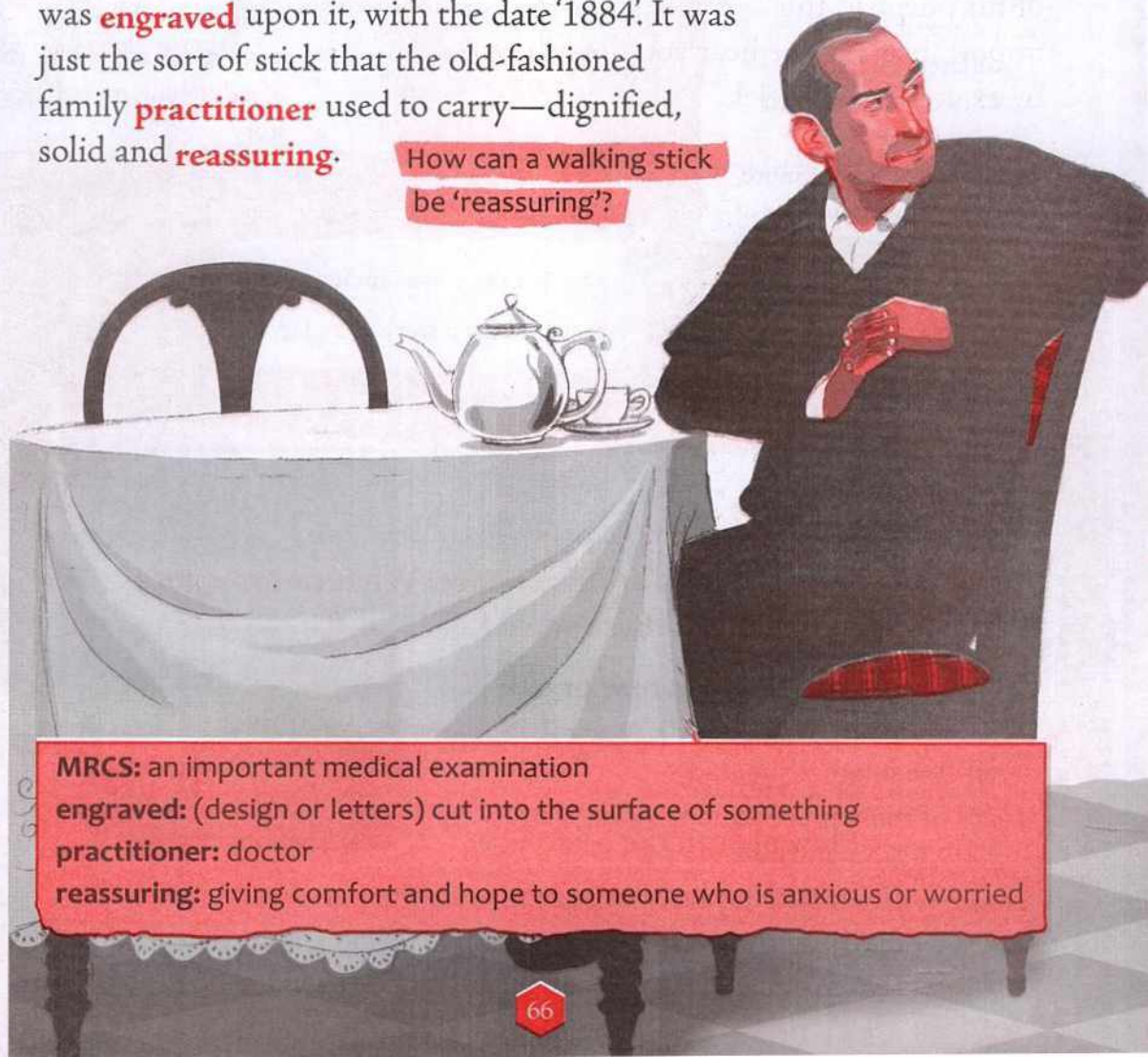
## 9

# The Walking Stick Story



Sherlock Holmes, who was usually very late in the mornings (except on those occasions when he was up all night), was seated at the breakfast table. I picked up the stick which our visitor had left behind him the night before. It was a fine, thick piece of wood with a round head. Just under the head was a broad silver band. 'To James Mortimer, **MRCS**, from his friends of the CCH,' was **engraved** upon it, with the date '1884'. It was just the sort of stick that the old-fashioned family **practitioner** used to carry—dignified, solid and **reassuring**.

How can a walking stick be 'reassuring'?



**MRCS:** an important medical examination

**engraved:** (design or letters) cut into the surface of something

**practitioner:** doctor

**reassuring:** giving comfort and hope to someone who is anxious or worried

“Well, Watson, what do you make of it?”

Holmes was sitting with his back to me, and I had given him no sign of **my occupation**.

“How did you know what I was doing? I believe you have eyes in the back of your head.”

“I have, at least, a well-polished, silver-plated coffee pot in front of me,” said he. “But tell me, Watson, what do you make of our visitor’s stick? Since we have been so unfortunate as to miss him and have no idea of his purpose, this **accidental souvenir** becomes of importance. Let me hear you describe the man by examining the stick.”

Why do you think Holmes asks Watson to examine the stick?

“I think,” said I, following as far as I could the methods of my companion, “that Dr Mortimer is a successful, elderly medical man, **well-esteemed**, since those who knew him gave him this **mark of their appreciation**.”

**my occupation:** what I was busy doing

**accidental:** happening by chance (the walking stick was left behind by mistake)

**souvenir:** an object that reminds one of a place, person or occasion

**well-esteemed:** respected

**mark of their appreciation:** a gift given in recognition of the doctor’s good qualities



“Good,” said Holmes. “Excellent.”

“I also think that the **probability** is greater of his being a country practitioner who does a great deal of his visiting on foot.”

“Why so?”

“Because this stick, though originally a very handsome one, has been used so much that I can hardly imagine a town practitioner carrying it. It is worn down, so it is clear that he has done a great amount of walking with it.”

“Perfectly sound,” said Holmes.

“And then again, there is the ‘friends of the CCH’. I should guess that to be some **Hunt**—the local hunt to whose members he has possibly given some medical help, and which has made him a small presentation in return.”

“Really, Watson, you excel yourself,” said Holmes, pushing back his chair.

I was proud to think that I had so far **mastered** his system as to apply it in a way which earned his **approval**. He now took the stick from my hands and examined it for a few minutes. Then, carrying it to the window, he looked over it again with a **convex lens**.

“Has anything escaped me?” I asked. “I trust that there is nothing of importance that I have overlooked?”

“I am afraid, my dear Watson, that most of your conclusions were wrong. Not that you are entirely wrong. The man is certainly a country practitioner. And he walks a good deal.”

**probability:** chance, possibility

**Hunt:** an organised group of people who meet regularly to hunt

**mastered:** became very skilful in

**approval:** appreciation

**convex lens:** magnifying glass

“Then I was right.”

Where do you think Watson went wrong?

“To that extent.”

“But that was all.”

“No, no, my dear Watson, by no means all. I would suggest, for example, that a presentation to a doctor is more likely to come from a hospital than from a hunt, and that when the initials ‘CC’ are placed before that hospital the words ‘**Charing Cross**’ naturally suggest themselves.”

“You may be right.”

“The probability lies in that direction. And if we take this as a working **hypothesis** we have a fresh basis from which to start our idea of this unknown visitor.”

“Well, then, supposing that ‘CCH’ does stand for ‘Charing Cross Hospital’, what further **inferences** may we draw?”

“You know my methods. Apply them!”

“I can only think that the man has practised in town before going to the country.”

“I think we might **venture** a little farther than this. Look at it in this light. On what occasion would it be most probable that such a presentation would be made? When would his friends unite to give

**Charing Cross:** a place in London

**hypothesis:** a suggested explanation, not yet proved

**inferences:** decisions worked out from available information

**venture:** dare to go, suggest

him a **pledge of their good will**? Obviously at the moment when Dr Mortimer left the service of the hospital in order to start a practice for himself.”

“It certainly seems probable.”

“Now, he could not have been on the staff of the hospital, since only a man well-established in a London practice could hold such a position, and such a one would not move to the country. What was he, then? He could only have been a house surgeon or a house physician—little more than a senior student. And he left five years ago—the date is on the stick. So your grave, middle-aged family practitioner vanishes into thin air, my dear Watson, and instead comes out a young fellow under thirty; **amiable, unambitious**, absent-minded, who has a favourite dog, which I should describe roughly as being larger than a terrier and smaller than a mastiff.”

I laughed **incredulously** as Sherlock Holmes leaned back in his seat. “As to the last part, I have no means of checking you,” said I, “but at least it is not difficult to find out a few particulars about the man’s age and professional career.”

I took down the Medical Directory and looked up the name. There were several Mortimers, but only one who could be our visitor. I read his record aloud:

*Mortimer, James, MRCS, 1882, Grimpen, Dartmoor, Devon.  
House-surgeon, from 1882 to 1884, at Charing Cross Hospital. Now Medical Officer for the **parishes** of Grimpen, Thorsley and High Barrow.*

**pledge of their good will:** sign of their liking

**amiable:** friendly and pleasant

**unambitious:** not very eager to succeed

**incredulously:** disbelievingly

**parishes:** areas which have their own churches



“No mention of that local hunt, Watson,” said Holmes with a mischievous smile, “but a country doctor, as you

**Choose the correct answer.**

Holmes smiles mischievously because...

- a. he is lying to Watson to make fun of him.
- b. he has been proved right about the ‘H’.

very **astutely** observed. As to the adjectives, I said, if I remember right, amiable, unambitious and absent-minded. It is my experience that it is only an amiable man in this world who receives presentations, only an unambitious one who abandons a London career for the country, and only an absent-minded one who leaves his stick and not his visiting card after waiting an hour in your room.”

“And the dog?”

“The dog has been in the habit of carrying this stick behind his master. Since the stick is heavy, the dog has held it tightly by the middle, and the marks of his teeth are very plainly visible. The dog’s jaw, as shown in the space between these marks, is too broad for a terrier and not broad enough for a mastiff. It may have been—yes, it is a curly-haired spaniel.”

He had risen and paced the room as he spoke. Now he halted in front of the window.

“My dear fellow, how can you possibly be so sure of that?”

“For the very simple reason that I see the dog himself on our doorstep, and there is the bell, rung by Dr Mortimer.”

*an excerpt from The Hound of the Baskervilles  
by Sir Arthur Conan Doyle*

**astutely:** cleverly

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## THINK PAIR SHARE!

Watson is also a doctor—his full name is Dr John Watson—and he shares many of Holmes's adventures. How may a doctor help a detective?

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**Sir Arthur Conan Doyle** (1859–1930) was a British writer famous for his stories about the brilliant detective Sherlock Holmes. The stories broke new ground in crime fiction. His other works include fantasy and science fiction stories, plays, romances, poetry, non-fiction and historical novels. Some of his other famous books are *The Lost World* and *The White Company*.

## Reading

### A. Answer these questions.

1. “I have, at least, a well-polished, silver-plated coffee pot in front of me.”
  - a. Who said this to whom?
  - b. What did this statement explain?
2. Why did Watson think that Dr Mortimer was a country practitioner?
3. What, according to Watson and Holmes, was the meaning of ‘CCH’?
4. How did Holmes argue that the owner of the stick must be quite young?
5. How did Holmes know about Mortimer’s dog and its size?

## B. How did Watson and Holmes come to understand these points about their visitor?

1. Mortimer was liked and respected.
2. Mortimer had done a lot of walking with the stick.
3. The stick was a farewell gift.
4. Mortimer was not an ambitious doctor.
5. Mortimer was an absent-minded man.

## C. Think and answer.

1. a. "I believe you have eyes in the back of your head." What does this statement express? Why did Watson feel this way?  
b. "Really, Watson, you excel yourself." Did Holmes really think that Watson excelled himself?
2. "You know my methods. Apply them!" Based on this story, what do you think are Holmes's 'methods'?

## Appreciating the Text

1. Holmes and Watson are friends. Yet, are their attitudes to each other the same? How does each of them feel about the other? Give examples to support your answer.
2. Both this story and the previous story *The Pterodactyl's Egg* feature a conversation between two people. How is the language in this story different from that used in the previous story? Explain with examples.

### DID YOU KNOW?

Satyajit Ray, who wrote *The Pterodactyl's Egg*, also created a fictional detective called Feluda, who was a fan of Sherlock Holmes.

## Using Words

Match these words with their meanings as used in the text.

word	meaning
1. stick	a. long, thin piece of wood used as support while walking
	b. fix to something, often with glue
2. sound	a. what can be heard—like music, speech and so on
	b. reasonable, logical
3. practice	a. repeated performance of something in order to do it well
	b. business of a doctor
4. light	a. particular way of thinking or considering something
	b. the brightness given off by the sun, fire and so on, that lets us see things
5. deal	a. agreement
	b. amount

## Writing

Write the first part of this story as a play.

You may begin this way—

*Inside Sherlock Holmes's flat.*

*Holmes is sitting at the breakfast table, facing away from Watson. Watson picks up a walking stick from beside a chair and reads what is engraved on it.*

**Holmes:** Well, Watson, what do you make of it?

End with Holmes telling Watson that he is mostly wrong.

## Going Further

Sherlock Holmes is a very famous literary character. Find out more about him and make a chart. You may use these points—

- ❖ Where does he live?
- ❖ How did he meet Watson?
- ❖ What are some of the things Holmes always uses (hat, magnifying glass and so on)?
- ❖ What are some of his most famous cases?

### LEARNING JOURNAL

In this unit, I did my best in \_\_\_\_\_

I could have done better in \_\_\_\_\_

I plan to improve by \_\_\_\_\_

# 10. Autumn in the Hills

## For the Teacher Lesson Objectives

- reading a nature poem about seasons

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- appreciating the aspects of style—
  - a. the tone and mood
  - b. the range of imagery
  - c. the use of alliteration and personification



## For the Student Learning Outcomes

By the end of this unit,  
I will be able to—

- read and engage with a poem about a season giving way to another.

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- appreciate how the poet sets the mood of the poem by using descriptions that appeal to sight, sound and other senses.

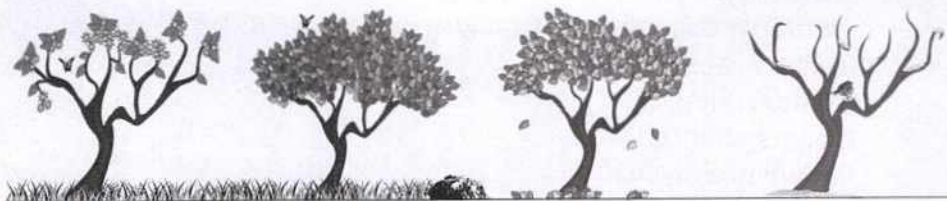


## Other Objectives Include:

- writing a notice

## Warm Up

Look at this picture. Which seasons does this picture represent?



How can the *sounds* and *smells* around this tree change with the change of seasons? Discuss in class.



The **mulberry** trees  
Have shed their leaves,  
The **poplar** trees are bare;  
The peach tree **rears**  
Its **slender spears**,  
Into the cold grey air.

No humming bees  
Fly through the trees,  
**Laden** with stolen gold;  
No blossom bright  
Will scent the night—  
It is now **withered**, old.

The last bird-song,  
Will not be long,  
Then silence everywhere;  
You will not hear  
Those crystal clear  
Notes **rippling** in the air.

**mulberry:** a berry of dark purple colour

**poplar:** a tall, thin tree that grows very straight

**rears:** raises

**slender:** slim, thin

**spears:** pointed stems

**laden:** heavily loaded

**withered:** dry

**rippling:** spreading through; rising and falling, like a wave

These misty days,  
Autumn's last phase,  
Pierced with an icy **prong**;  
Cold winter's breath  
Will bring their death—  
They'll fade out with the song.

**prong:** one of two or more long, sharp points of something (like a fork)

Meera Uberoi

**Meera Uberoi** (1952–2012) was a children's writer, who was also a painter and an enthusiastic gardener. Some of her books are *Penguin Book of Gardening in India* and *Stories from the Mahabharata*.

## Reading

### A. Answer these questions.

1. Why is the air described as 'grey'?
2. *Laden with stolen gold*
  - a. Who is 'laden with stolen gold'?
  - b. What do you think is meant by 'stolen gold'?
3. *You will not hear/Those crystal clear/Notes rippling in the air.*
  - a. What are referred to as 'those crystal clear notes'?
  - b. Why won't we hear them?
4. How does the last stanza describe a change of seasons?

### B. Think and answer.

Which two things would a blossom usually have? Are they always absent in autumn and winter?



## Appreciating the Poem

1. Which of these words would you use to describe the mood of the poem? Why?  
a. quiet      b. angry      c. sad      d. serious      e. excited
2. How does each stanza refer to what we see, hear, smell or feel? Explain your answer. You may begin this way—  
The first stanza refers to what we see as it describes how bare and thin the leafless trees look and how grey the air seems. It also refers to how we feel as it describes the air as cold.
3. Find an example of alliteration from each of the first three stanzas of the poem.
4. How have the autumn days been personified in the last stanza?

## Using Words

Tick (✓) the forms in which the underlined words have been used in these lines.

1. The poplar trees are bare ... (adjective / verb)
2. No humming bees ... (verb / adjective)
3. No blossom bright ... (verb / noun)
4. Will scent the night ... (verb / noun)
5. Those crystal clear ... (verb / adjective)

## Writing

It is autumn and leaves have fallen all over the school garden, the compound and the playground. Write a notice inviting student volunteers to clean these places after school hours.

# 11. The Footsteps Die Out For Ever

## For the Teacher Lesson Objectives

- appreciating a historical story about heroism and sacrifice
- reading for main idea and details
- noting the writing style—
  - portrayal of a famous character in an infamous scene
  - depiction of the attitudes of the different participants in the drama



## For the Student Learning Outcomes

By the end of this unit,  
I will be able to—

- read and engage with a famous story set in an important period in history.
- appreciate the thoughts and motives of the character who makes a supreme sacrifice and the attitudes of the people around him.

## Other Objectives Include:

- writing a short essay

## Warm Up

The French Revolution, which took place in the latter part of the eighteenth century, was a reaction against the cruel and unjust treatment of the common people by the nobles and royalty of France.

The success of the Revolution inspired people all over the world to fight for freedom and equality. Charles Dickens's famous novel *A Tale of Two Cities* is based in London and Paris, with the French Revolution in the background.



# The Footsteps Die Out For Ever



*Two men, Charles Darnay and Sydney Carton, look strangely alike. They also love the same woman—Lucie Manette. Charles marries Lucie, but he is arrested and sentenced to death for belonging to the cruel, aristocratic family of Evremonde. Sydney, who wants to save Lucie's family, takes Charles's place in prison and walks to the **Guillotine**, pretending to be Charles Darnay.*

**A** long the Paris streets, the death-carts rumble, hollow and harsh. Six **tumbrils** roll along the streets. As the wheels of the six carts go round, they seem to plough up a long crooked **furrow** among the people in the streets. So used are the regular inhabitants of the houses to the scene, that in many windows there are no people, and in some the viewers do not so much as pause their work, while the eyes survey the faces in the tumbrils. Here and there, the inhabitant has visitors to see the sight; then he points his finger to this cart and to this, and seems to tell who sat here yesterday, and who there the day before.

Of the riders in the tumbrils, some observe these things and all things on their last roadside with an **impassive** stare; others, with a **lingering**

**Guillotine:** an instrument with a large, heavy blade sliding down between two wooden posts, which was used in France to cut off the heads of criminals

**tumbrils:** open carts used to carry prisoners to the guillotine during

the French Revolution

**furrow:** a long, narrow mark made in the earth by a plough

**impassive:** expressionless; not feeling or showing any emotion

**lingering:** remaining; slow to end

interest in the ways of life and men. Some, seated with drooping heads, are sunk in silent despair. Several close their eyes, and think, or try to get their thoughts together. Only one, a miserable creature of a crazy appearance, is so shattered and made drunk by horror, that he sings, and tries to dance. Not one of them appeals by look or gesture to the pity of the people.

Which of these do the riders feel? Which of these have not been mentioned?

❖ unconcern ❖ interest ❖ despair ❖ hope ❖ horror ❖ peace

There is a guard of horsemen riding alongside the tumbrils, and they are often asked some question. It would seem to be always the same question, for it is always followed by a press of people towards the third cart. The horsemen along that cart frequently point out one man with their swords. The leading curiosity is to know which is he. He stands at the back of the tumbril with his head bent down, to converse with a girl who sits on the side of the cart, and holds his hand. He has no curiosity or care for the scene about him, and always speaks to the girl. Here and there in the long street of St. Honore, cries are raised against him. If they move him at all, it is only to a quiet smile, as he shakes his hair a little more loosely about his face. He cannot easily touch his face, his arms being bound.

Why does Carton only smile quietly to hear the cries?

On the steps of a church, waiting for the tumbrils to come up, stands the spy. He looks into the first of them: not there. He looks into the second: not there. His face clears as he looks into the third.

“Which is Evremonde?” says a man behind him.

“That. At the back there.”

“With his hand in the girl’s?”

“Yes.”

The man cries, “Down, Evremonde! To the Guillotine all aristocrats! Down, Evremonde!”

“Hush, hush!” the spy requests him timidly. **How do you think the spy**

“And why not, citizen?” **feels about the prisoner?**

“He is going to pay the **forfeit**: it will be paid in five minutes more. Let him be at peace.”

But the man continues to exclaim, “Down, Evremonde!”, and the face of Evremonde is for a moment turned towards him.

The clocks are on the stroke of three, and the furrow ploughed among the people is turning round to come to the place of execution, and end. All are following to the Guillotine. In front of it, seated in chairs, are a number of women, busily knitting.

The tumbrils begin to discharge their loads. The executioners are robed and ready. Crash!—And the knitting-women, who barely lifted their eyes, count One.

The second tumbril empties and moves on; the third comes up. Crash!—And the knitting-women, never **faltering** or pausing in their work, count Two.

The supposed Evremonde steps down, and the **seamstress** is lifted out next after him. He has not let go of her patient hand in getting out, but still holds it as he promised. She looks into his face and thanks him.

**forfeit**: penalty; something one has to give up as result of a wrong action

**faltering**: hesitating

**seamstress**: a woman who sews, often for a living

“But for you, dear stranger, I should not be so composed, for I am **faint of heart**. I think you were sent to me by heaven.”

“Or you to me,” says Sydney Carton. “Keep your eyes upon me, dear child, and mind no other object.”

Carton asks the seamstress to keep her eyes on him because \_\_\_\_\_ .

a. he wants her to see and follow how he behaves

b. he does not want her to get upset by the sight of the guillotine

“I mind nothing while I hold your hand. I shall mind nothing when I let it go, if they are rapid.”

“They will be rapid. Fear not!”

The two stand in the fast-thinning throng of victims, but they speak as if they were alone.

“You comfort me so much! Is the moment come?”

“Yes.”

They kiss and bless each other. The thin hand does not tremble as he releases it. She goes before him—is gone; the knitting-women count Twenty-Two.

Many voices murmur; many faces are upturned; many footsteps in the outskirts of the crowd press on, so that it swells forward in a mass, like a great heave of water. All of it flashes away. Twenty-Three.

Explain the sentence ‘All of it flashes away.’

They said of him, about the city that night, that it was the peacefullest man’s face ever seen there. Many added that he looked **sublime** and **prophetic**.

**faint of heart:** not brave or confident

**sublime:** extremely good or beautiful

**prophetic:** saying correctly what is going to happen; here, Carton’s face looked as if he could see the future

Not long before, a woman had asked at the foot of the same **scaffold**, to be allowed to write down the thoughts that were inspiring her. If Carton had **given any utterance to** his, they would have been these:

“I see a beautiful city and a brilliant people rising from this **abyss**. And, in their struggles to be truly free, in their triumphs and defeats, through long years to come, I see the evil of this time and of the previous time, gradually making amends for itself and wearing out.

“I see the lives for which I lay down my life, peaceful, useful, prosperous and happy, in that England which I shall see no more. I see Her with a child upon her bosom, who bears my name. I see her father, aged and bent, but otherwise well, and faithful to all men in his **healing office**, and at peace.

Why is ‘Her’ written with a capital H?

“I see that I hold a **sanctuary** in their hearts, and in the hearts of their descendants, generations hence. I see her, an old woman, weeping for me on the anniversary of this day. I see her and her husband, their course done, lying side by side in their **last earthly bed**, and I know I was as honoured, and held as sacred in both of their souls, as they were in each other’s.

“I see her child who bore my name, a man winning his way up in **that path of life which once was mine**. I see him winning it so well, that

**scaffold:** the raised platform on which criminals were made to stand before being killed

**given any utterance to:** spoken aloud

**abyss:** a very deep hole; here, meaning the dark and low situation

**healing office:** Lucie Manette’s

father was a doctor; healing office refers to his work as a doctor

**sanctuary:** a very sacred place

**last earthly bed:** graves

**that path of life which once was**

**mine:** the profession of a lawyer (Sydney Carton was a lawyer)





my name is made **illustrious** there by the light of his. I see **the blots I threw upon it**, faded away. I see him, foremost of just judges and honoured men. I see him bringing a boy of my name, with a forehead that I know and golden hair, to this place, and I hear him tell the child my story, with a tender and a faltering voice.

“It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known.”

*adapted from A Tale of Two Cities by Charles Dickens*

**illustrious:** admired and respected; distinguished

**the blots I threw upon it:** the disrespect that I brought to my name through my faults

### THINK PAIR SHARE!

*Have you ever benefitted from the kindness of a stranger? Who helped you and how?*



**Charles Dickens** (1812–1870) remains one of the most famous and important writers in the English language. He also worked as a journalist at one time. Dickens's success as a novelist began with the publication of *The Pickwick Papers*. His other famous books include *The Christmas Carol*, *Oliver Twist*, *David Copperfield* and *Great Expectations*.

## Reading

### A. Answer these questions.

1. *Along the Paris streets, the death-carts rumble, hollow and harsh.*
  - a. What have been referred to as 'death-carts'? Why?
  - b. Why do you think they have been described as harsh?
2. How do the different prisoners act on their way to the guillotine?
3. How do we know that many people have a special interest in Carton?
4. How does Carton help the seamstress?
5. *"I see him bringing a boy of my name, with a forehead that I know and golden hair, to this place, and I hear him tell the child my story, with a tender and a faltering voice."*
  - a. Who would be the 'boy of my name'?
  - b. How would the speaker know the forehead and golden hair?
  - c. Why would the voice be 'tender' and 'faltering'?

### B. Which sentences in the text tell you these?

1. Sydney Carton decided to give up his life for Lucie's sake.
2. People in the city talked about Carton even after he was dead.
3. Carton believed that the people for whom he sacrificed his life would lead happy lives.
4. Carton believed that Lucie would remember him all her life.
5. Carton believed that Lucie's son would have the same name and profession as him.

### C. Think and answer.

1. *Not one of them appeals by look or gesture to the pity of the people.*  
Who are referred to as 'them'? Why do they not appeal to the pity of the people?

2. "He is going to pay the forfeit: it will be paid in five minutes more. Let him be at peace."
  - a. Who said this to whom?
  - b. What does this statement mean?

## Appreciating the Text

1. Read the title of the text. How is the title appropriate? What kind of mood does it express?
2. *As the wheels of the six carts go round, they seem to plough up a long crooked furrow among the people in the streets.* Explain this imagery. What has the crowd of people been compared to? What is the 'furrow'? What else has the mass of people been compared to in the text?
3. What do these statements say about Sydney Carton?
  - a. He was going to the guillotine in place of another man.
  - b. He was calm and quiet on his way to the guillotine.
  - c. He was a friend to the unknown seamstress.
4. Imagine the scene described in the text. Who are the different people, other than the prisoners, mentioned? What are they doing? What does this say about the event?
5. Read the five paragraphs expressing Carton's last thoughts. What would you say are his feelings behind these thoughts? Why?

## Looking at Values

**Which of these qualities would you say Carton has? You can choose more than one answer. Which of these qualities is most important to you? Discuss with your friend.**

- a. courage      b. patience      c. kindness      d. honesty  
e. selflessness (giving more importance to others than to himself)

## Using Words

Match the words from the text in A with their antonyms in B.  
You may refer to a dictionary.

A	B
1. crooked	a. hope
2. impassive	b. boldly
3. despair	c. agitated
4. frequently	d. straight
5. timidly	e. seldom
6. composed	f. expressive

## Writing

*“It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known.”*

**This is the very famous last line of *A Tale of Two Cities*.**

**Write a short essay based on this line. You can use these points—**

- ❖ In what situation is this line spoken?
- ❖ What does it say about the speaker?
- ❖ What is the structure of the sentence—which word has been repeated; how are the two parts of the sentence similar?



## Going Further

The opening line of this novel too, is one of the most memorable in English literature—‘*It was the best of times, it was the worst of times...*’

**Read these famous first lines. Find out which books they are from.**

1. *It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.*
2. *Call me Ishmael.*
3. *Happy families are all alike; every unhappy family is unhappy in its own way.*
4. *You don't know about me without you have read a book by the name of The Adventures of Tom Sawyer; but that ain't no matter.*
5. *Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much.*

### LEARNING JOURNAL

In this unit, I did my best in \_\_\_\_\_

I could have done better in \_\_\_\_\_

I plan to improve by \_\_\_\_\_

# 12. The Bangle Sellers

## For the Teacher Lesson Objectives

reading a poem that depicts a popular piece of jewellery as a symbol of the lives of those who wear it

appreciating the aspects of style—

- similes and metaphors
- range of imagery



## Other Objectives Include:

- writing a descriptive paragraph

## For the Student Learning Outcomes

By the end of this unit,  
I will be able to—

read and engage with a poem that shows how a common and popular piece of jewellery can act as a symbol of the person who wears it.

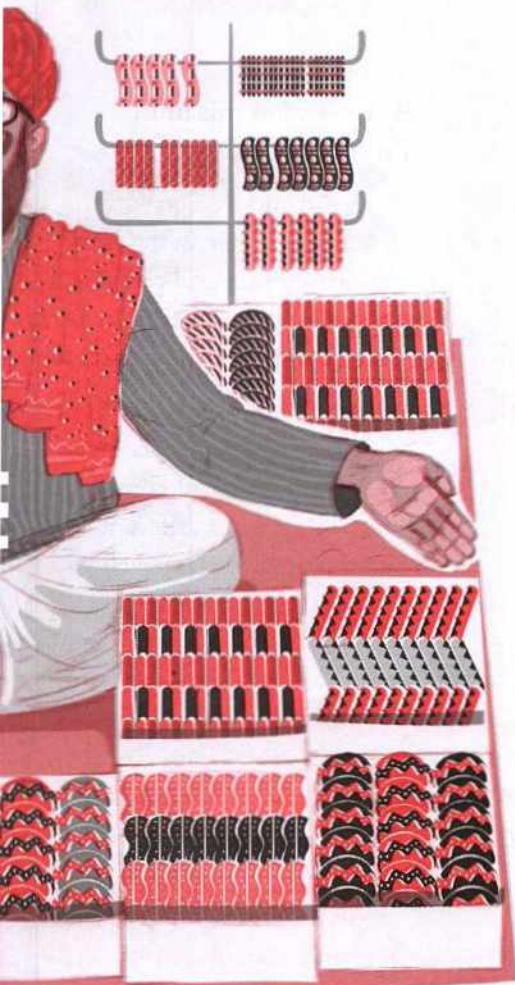
appreciate how the poet uses a range of comparisons to highlight different features of the jewellery and the people.

## Warm Up

Have you ever been to a fair? What are the different things sold in a fair? What kind of sounds would you hear in such a place?



## 12

The Bangle Sellers  

Bangle sellers are we who bear  
 Our shining loads to the temple fair...  
 Who will buy these delicate, bright  
 Rainbow-tinted circles of light?

**Lustrous tokens** of **radiant** lives,  
 For happy daughters and happy wives.

Some are **meet** for a **maiden's** wrist,  
 Silver and blue as the mountain mist,  
 Some are **flushed** like the buds that dream  
 On the **tranquil brow** of a woodland stream,  
 Some are **aglow** with the **bloom** that **cleaves**  
 To the **limpid** glory of new born leaves.

**lustrous:** bright, shining  
**tokens:** objects that work as a sign  
 or symbol of a fact, quality  
 or feeling  
**radiant:** bright  
**meet:** suitable  
**maiden:** young, unmarried woman  
**flushed:** coloured red, often  
 because of excitement

**tranquil:** calm, peaceful  
**brow:** forehead; here, the top  
 of the stream  
**aglow:** glowing, shining  
**bloom:** the glow of beauty, youth  
 or freshness  
**cleaves:** (old usage) sticks, clings  
**limpid:** clear and transparent

Some are like fields of sunlit corn,  
Meet for a bride on her bridal morn,  
Some, like the flame of her marriage fire,  
Or, rich with the **hue** of her heart's desire,  
Tinkling, **luminous**, tender, and clear,  
Like her bridal laughter and bridal tear.

Some are purple and gold **flecked** grey  
For she who has journeyed through life midway,  
Whose hands have cherished, whose love has **blest**,  
And **cradled** fair sons on her faithful breast,  
And serves her household in **fruitful** pride,  
And worships the gods at her husband's side.

Sarojini Naidu

**hue:** colour

**luminous:** giving off light; bright and shining

**flecked:** marked with small patches of colour

**blest:** old spelling of blessed (her love has made others' lives so much better)

**cradled:** held gently

**fruitful:** helpful, producing good results



**Sarojini Naidu** (1879–1949) was an Indian poet and freedom fighter. She became the first woman governor of an Indian state (United Provinces). Naidu came to be known as 'the Nightingale of India'. Some of her other famous poems are *The Bazaars of Hyderabad* and *The Wandering Singers*. In this poem, she uses the voice of bangle sellers to show how a common item of jewellery can symbolise different ages and occasions.



## Reading

### A. Answer these questions.

1. *Who will buy these delicate, bright / Rainbow-tinted circles of light?*
  - a. Who speaks these lines?
  - b. Who do you think is addressed here?
2. Whom are the bangles for?
3. What are the bangles for the maiden compared to?
4. What are the bangles for the bride compared to?
5. How is the woman who would wear the purple and gold bangles described?

### B. Think and answer.

What or who is this poem about?

- |                                   |                 |
|-----------------------------------|-----------------|
| a. bangle sellers                 | b. bangles      |
| c. the women who wear the bangles | d. both b and c |

Explain your answer.

## Appreciating the Poem

1. Find two similes in the second stanza and three similes in the third stanza of the poem.
2. What are the bangles mostly compared to?
  - a. other objects
  - b. elements of nature
  - c. different peopleWhich features of the bangles are brought out most clearly by this comparison?
  - i. colour
  - ii. brightness
  - iii. both

3. The bangle sellers call the bangles 'lustrous tokens of radiant lives'—shining symbols of bright lives. How does the rest of the poem illustrate this comparison? How do different kinds of bangles symbolise different ages, moods and occasions?

## Using Words

**Read this line.**

*Rainbow-tinted circles of light*

This is an example of a **metaphor**. A metaphor is an indirect comparison of one thing to another, without using words such as 'like' or 'as'. Here, the bangles are described as 'rainbow-tinted circles of light'. They are not described as 'bright and colourful like rainbow-tinted circles of light', although that is what is meant.

**Complete these metaphors with the correct words from the box.**

money   gold   stage   medicine   ship   music

1. The camel is the \_\_\_\_\_ of the desert.
2. Laughter is the best \_\_\_\_\_.
3. Time is \_\_\_\_\_.
4. Her words were \_\_\_\_\_ to my ears.
5. He has a heart of \_\_\_\_\_.
6. All the world's a \_\_\_\_\_.

## Writing

Men also wear jewellery—bracelets, rings, pendants and so on. Write a short paragraph describing a piece of jewellery used by men. You can compare the item to other things to describe its different features, like shape and colour.

## Going Further

Sarojini Naidu was the first woman governor of an Indian state. Find out how these women created history.

- ❖ Sarla Thakral
- ❖ Bachendri Pal
- ❖ Kalpana Chawla
- ❖ Karnam Malleswari

Have a class discussion. Which women achievers do you admire the most? Why? What kind of challenges would they have faced?

# 13. The Comedy of Errors

## For the Teacher Lesson Objectives

- enjoying a famous comic play by William Shakespeare
- reading for details and sequence
- appreciating the writing style—
  - a. the creation of humour through a series of coincidences
  - b. the rich and unusual language

## For the Student Learning Outcomes

- By the end of this unit, I will be able to—
- enjoy a famous comic play by William Shakespeare.
  - appreciate the humorous situations and playful dialogues.

## Other Objectives Include:

- rewriting a play in the form of a short story

## Warm Up

Look at these pictures. Spot four differences between them.



**Characters:** Antipholus of Syracuse, Dromio of Syracuse, a merchant, Dromio of Ephesus, Adriana, Luciana

*Aegeon and Aemilia were travelling to Syracuse with their twin sons and another pair of twin boys. A storm at sea broke up the group—Aegeon managed to reach Syracuse with one of his sons and one of the other pair of twins. The other son and the other boy remained with Aemilia. Years later, by a **turn of events**, all these people find themselves in Ephesus. Both sons of Aegeon and Aemilia are called Antipholus, and each of the other boys, who now works as Antipholus's attendant, is called Dromio. Antipholus and Dromio of Syracuse have come to Ephesus looking for Antipholus's twin. Can you imagine what kind of confusion may occur with these two pairs of twins in the same city, unaware of each other?*

### Scene 1

*The marketplace.*

*Enter Antipholus of Syracuse, Dromio of Syracuse, and a merchant.*

**Merchant:** Say that you are from Epidamnum, so that your goods are not **confiscated**. This very day a Syracusan merchant was arrested for arriving here; and, not being able to pay the fine, according to the law of the town, may die before the weary sun sets in the west. Here is your money that I had to keep.

**Antipholus of Syracuse:** Go take it to the inn where we are staying and remain there, Dromio, till I come to you. Within an hour it will

**turn of events:** development or change in situations

**confiscated:** taken away as punishment for breaking a rule

be **dinner-time**. Till then I'll view the manners of the town, study the traders, gaze upon the buildings, and then return and sleep in the inn, for I am weary after the long travel. Go on.

*Dromio exits.*

Who or what else has been described as 'weary' before this? Why?

**Antipholus of Syracuse:**

A trusty fellow, who, very often, when I am **dull with care and melancholy**, lightens my **humour** with his merry jokes. Will you walk with me about the town, and then go to my inn and dine with me?

**Merchant:** I am invited, sir, to certain merchants, with whom I hope to make much profit. I beg your pardon. At five o'clock, if you please, I'll meet with you in the market, and afterward accompany you till night. My present business calls me from you now.

**Antipholus of Syracuse:** Farewell till then. I will go myself, and wander up and down to view the city.

*Merchant exits.*

**Antipholus of Syracuse:** I am like a drop of water that seeks another drop in the ocean. So I, to find a mother and a brother, in search of them, unhappy, lose myself.

*Enter Dromio of Ephesus.*

**Antipholus of Syracuse:** What now? How did you return so soon?

**Dromio of Ephesus:** Return so soon? Rather, I come too late. The clock has struck twelve. My mistress is hot because the food

**dinner-time:** here, dinner refers to lunch

**dull with care and melancholy:** bored and gloomy with worries and sadness

**humour:** here, temper, mood

is cold. The food is cold because you come not home. You come not home, because you have no **stomach**. You have no stomach, having broken your fast. But we, who know what it is to fast, are sorry for your failure to turn up.

**Antipholus of Syracuse:** Stop, sir. Tell me this, I **pray**: where have you left the money that I gave you?

**Dromio of Ephesus:** The sixpence that I had Wednesday last to pay the **saddler**? The saddler has it, sir; I kept it not.

**Antipholus of Syracuse:** I am not in a playful humour. Tell me, and delay not, where is the money? We are strangers here. How dare you trust so great a responsibility to someone else?

**Dromio of Ephesus:** I pray you sir, joke as you sit at dinner. I come from my mistress to you in haste. If I return without you, she will punish me for your fault. I think your stomach, like mine, should be your clock, and send you home without a messenger.

**Antipholus of Syracuse:** Come, Dromio, come, this is not the time for jokes. Reserve them for a merrier hour than this. Where is the gold I gave to you?

**Dromio of Ephesus:** To me, sir? Why, you gave no gold to me.

**Antipholus of Syracuse:** Come on, sir, be done with your foolishness, and tell me how you took care of your responsibility.

**Dromio of Ephesus:** My responsibility was to fetch you from the market to your house, the Phoenix, sir, to dinner. My mistress and her sister wait for you.

**stomach:** here, appetite, hunger

**pray:** (old usage) a word used when saying or asking something politely

**saddler:** a person who makes equipment for horses

**Antipholus of Syracuse:** Your mistress? Which mistress do you have?

**Dromio of Ephesus:** Your wife, my mistress at the Phoenix. She who will not eat till you come home to dinner, and prays that you will go quickly.

**Antipholus of Syracuse:** What, will you mock me **thus** to my face, even after I **forbid** you? There, take that...! (*raises his hand to strike*)

**Dromio of Ephesus:** What are you doing, sir? Hold your hands! I'll **take to my heels**.

*Dromio exits.*

**Antipholus of Syracuse:** **Upon my life**, some way or other the fellow has done something with all my money. They say this town is full of **deception**. If it proves to be so, I will be gone the sooner. I'll go to the inn now, to look for Dromio. I greatly fear my money is not safe.

*Exits.*

What about the town is worrying Antipholus?

*Antipholus of Syracuse finds his gold safe at the inn. He also meets Dromio of Syracuse and scolds him for playing a prank on him. Dromio is confused because he does not understand what Antipholus means.*

*Meanwhile, Dromio of Ephesus goes back home and tells Adriana, wife of Antipholus of Ephesus, what happened. Adriana is very upset. Along with Luciana, her sister, she goes in search of her husband. But she runs into Antipholus of Syracuse instead.*

## Scene 2

*A public place.*

**thus:** in this way

**forbid:** order not to do something

**take to my heels:** run away

**upon my life:** (old-fashioned) an expression of surprise

**deception:** act of tricking or cheating someone



*Enter Antipholus of Syracuse and Dromio of Syracuse from one side, and Adriana and Luciana from another side.*

**Adriana:** Ay, ay, Antipholus, look strange and frown. Some other mistress has your sweet looks now. I am but Adriana and your wife. The time was once when you promised that no words were music to your ears unless I spoke them. No object was pleasing in your eyes unless I touched it. **How comes it** now, my husband, oh, how comes it, that you have become so strange?

**Antipholus of Syracuse:** Are you talking to me, fair madam? I know you not. In Ephesus I am but two hours old; as strange to your town as to your talk.

**Luciana:** **Fie**, brother! How the world is changed with you! When were you used to behave with my sister thus? She sent Dromio to bring you home to dinner.

**how comes it:** how can it happen  
**fie:** (old usage) an expression of anger



**Antipholus of Syracuse:** Dromio?

**Dromio of Syracuse:** Me?

**Antipholus of Syracuse:** Did you converse, sir, with this gentlewoman?

**Dromio of Syracuse:** I, sir? I never saw her till this time.

**Antipholus of Syracuse:** Villain, you're lying; for you conveyed her exact words to me in the market.

**Dromio of Syracuse:** I never spoke with her in all my life.

**Antipholus of Syracuse:** How can she call us by our names, then?

**Adriana:** **How ill it suits your gravity** to pretend this way with Dromio to annoy me! Come, I will hold on to your sleeve.

**Antipholus of Syracuse:** What, was I married to her in my dream? Or am I sleeping now, and thinking that I hear all this? What error are our eyes and ears making? Until I know this for sure, I'll go along with **the offered fallacy**.

**Luciana:** Dromio, go tell the servants prepare for dinner.

**Dromio of Syracuse:** Oh, this is the fairy land! We talk with **goblins, owls, and sprites**: I am changed, master, am I not?

Why does Dromio think that this is a fairy land?

**Antipholus of Syracuse:** I think you are, in mind, and so am I.

**how ill it suits your gravity:** how unsuitable it is to your seriousness and dignity

**the offered fallacy:** the false belief that is being suggested

**goblins, owls and sprites:** imaginary beings and fairies

**Adriana:** Come, come, no longer will I be a fool, to put my fingers to my eyes and weep, while the two of you laugh at me. Come, sir, to dinner. Dromio, you will guard the door. Come, sister.

**Luciana:** Come, come, Antipholus, we dine too late.

*All exit.*

*adapted from The Comedy of Errors by William Shakespeare*

### THINK PAIR SHARE!

*We know that people speak differently in different times and places. Does the idea of what is comic also change with time and place?*



**William Shakespeare** (1564–1616) was an English poet and playwright, widely regarded as the greatest writer in the English language. His works include tragedies, comedies and histories. His plays have been translated into every major language. *Hamlet*, *Macbeth*, *The Merchant of Venice* and *As You Like It* are some of his most widely read works.

## Reading

### A. Answer these questions.

1. Why did the merchant ask Antipholus of Syracuse to pretend that he had come from Epidamnus?
2. “*I am like a drop of water that seeks another drop in the ocean. So I ... lose myself.*”
  - a. Why does the speaker compare himself to a drop of water?
  - b. What is the mood of the speaker?
  - c. What does the speaker mean by ‘lose myself’?

3. After the merchant left, who came to meet Antipholus of Syracuse and why?
4. "In Ephesus I am but two hours old; as strange to your town as to your talk."
  - a. Who said this to whom?
  - b. What does the phrase 'two hours old' mean?
  - c. What does the speaker mean by the words 'as strange to your town as to your talk'?
5. Why did Antipholus of Syracuse decide to go along with Adriana?

**B. Arrange these sentences in the correct order.**

- a. Antipholus of Syracuse meets Adriana and Luciana.
- b. Antipholus goes along with Adriana and Luciana.
- c. Antipholus asks Dromio of Syracuse to take his money to the inn.
- d. Antipholus thinks Dromio of Syracuse met Adriana.
- e. Dromio of Ephesus comes to take Antipholus to the Phoenix.

**C. Think and answer.**

1. Is the title of the story appropriate? Why or why not?
2. If the twins had different names, would there have been less confusion among the characters?

 **Appreciating the Text**

1. Would you agree that coincidence and misunderstanding play an important role in this story? Make a list of coincidences that take this story forward.
2. Explain these sentences from the text.

- a. "My mistress is hot because the food is cold."
- b. "Your stomach, like mine, should be your clock, and send you home without a messenger."
- c. "Reserve them for a merrier hour than this."
- d. "I am changed, master, am I not?" "I think you are, in mind, and so am I."

## Using Words

Each of these words has a meaning other than that used in the text. Make sentences with these words in your notebook, using the other meaning. You may refer to a dictionary.

- |         |           |            |
|---------|-----------|------------|
| 1. dull | 2. humour | 3. stomach |
| 4. pray | 5. thus   | 6. gravity |

## Writing

Write the first part of this play as a short story, from Scene 1 to when the merchant exits. You may begin this way—

Antipholus of Syracuse, Dromio of Syracuse and a merchant reach the market in Ephesus. The merchant advises Antipholus...

### LEARNING JOURNAL

In this unit, I did my best in \_\_\_\_\_

I could have done better in \_\_\_\_\_

I plan to improve by \_\_\_\_\_

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