

NEW

BUZZWORD

English For Schools

Supplementary Reader 6



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Orient BlackSwan

New Buzzword: English for Schools (K-8) is a dynamic language course for the 21st 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

TEXTBOOK



READING

- ❖ rich variety of the best selections of prose and poetry
- ❖ engaging mix of Classic and Modern; Indian and World Literature
- ❖ thematic presentation
- ❖ voiceover for all texts and poems
- ❖ animations for texts and all poems



GRAMMAR

- ❖ graded, usage-oriented grammar syllabus
- ❖ concise explanation with ample scope for practice



VOCABULARY

- ❖ focus on building a rich and productive vocabulary
- ❖ attention to phrases, expressions and new words



WRITING

- ❖ variety of formats for creative and functional writing
- ❖ planned and graded help for writing



LISTENING



SPEAKING

- ❖ enrichment activities for listening and speaking
- ❖ emphasis on effective communication
- ❖ complete audio support

- | | | |
|-----------------|-------------------|---------------|
| > Pronunciation | > Reading Aloud | > Values |
| > Spelling | > Dictionary Work | > Life Skills |
| > Punctuation | > Picture Talk | > Projects |

WORKBOOK

- ❖ thematically linked to the Textbook
- ❖ more practice for grammar, vocabulary and writing
- ❖ special attention to reading sub-skills
- ❖ combines language learning with enjoyable activities

SUPPLEMENTARY READER

- ❖ the best selection of texts covering different genres and themes
- ❖ exposure to the finest writing—old and new
- ❖ spotlight on literary appreciation of style and devices
- ❖ stress on improving vocabulary and developing creative writing skills
- ❖ integrated approach to learning values

APP

- ❖ summaries (for texts and poems)
- ❖ audio (for all texts and poems)
- ❖ interactive activities for grammar

FOR THE TEACHER

Smart Books for Teachers

Teachers' Resource Packs

- ❖ Lesson Plans
- ❖ Question Bank
- ❖ Answer Key
- ❖ Worksheets
- ❖ Test Papers

Web Support

- ❖ customised portals for teachers

- ❖ mapped to the Textbooks and Supplementary Readers
- ❖ audio-visual support
- ❖ interactive tasks
- ❖ presentations
- ❖ helpful tips and reference material
- ❖ a host of other resources



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1. The Why-Why Girl

For the Teacher Lesson Objectives

- ▶ reading a story on the transforming power of education
- ▶ understanding and appreciating a strong female character
- ▶ learning about the socio-economic conditions of a tribal community



For the Student Learning Outcomes

- ▶ By the end of this unit, I will be able to—
 - ▶ read a story about how education can change and improve a person's life.
 - ▶ understand and admire the strong female character in the story.
 - ▶ learn about some of the problems faced by a tribal community in India.



Other Objectives Include:

- ▶ making a poster

Warm Up



Did you know that 8.1 million children in India between the ages of 6 and 14 do not attend school?

Did you know that 12.6 million children in India work part-time or full-time, sometimes instead of going to school?

- ▶ Why do you think these children are sent to work instead of school?
- ▶ What do children miss out on when they don't attend school?



But why?"

The question came from a small girl, about ten years old. She was chasing a large snake. I ran after her, grabbed her plait and held her back, shouting, "No, Moyna, don't!"

"Why shouldn't I?" she asked.

"It's not a grass snake or a rat snake, it's a **cobra**," I replied.

"Why shouldn't I catch a cobra?"

"Why should you?"

"We eat snakes, you know," Moyna said. "The head you chop off, the skin you sell, the meat you cook."

"Yes, but don't do it this time," I said.

"I will, I will."

"No, child!"

Does Moyna accept what she is told right away? Is that a good habit?

"But why?"

I dragged Moyna back to the Samiti office, where I worked. Her mother, Khiri, was there, weaving a basket. The Samiti was a place where people could come to learn, to read and write, or simply sing and dance together.

cobra: a poisonous snake

"Come," I said to Moyna. "Come and rest for a little while."

"Why?"

"Aren't you tired?" I asked.

Moyna shook her head **vigorously**. "Who will bring the goats home? And collect firewood and fetch water and lay traps for the birds?" came the questions, one after another.

"Moyna, don't forget to thank the **Babu** for the rice he sent us," said Khiri.

Does Moyna have a lot of responsibilities?

What are your chores at home?

"Why should I?" Moyna said. "Don't I sweep the cowsheds and do a thousand jobs for him? Does he ever thank me? Why should I?" Saying this, Moyna ran off.

Khiri sighed and shook her head. "Never seen a child like this. All she keeps saying is 'Why'. No wonder the postmaster calls her Why-Why Girl."

"I like her," I said.

"But she's very **obstinate**," Khiri replied. "Just won't **give in**."

Moyna was a Shabar. The Shabars were a poor tribal group and they owned no land. But nobody complained. Only Moyna's questions went on and on.

vigorously: with a lot of energy

Babu: a title of respect used to address men, especially educated ones

obstinate: stubborn; determined not to change her ideas

give in: agree to do something she does not want to

“Why do I have to walk so far to the river to fetch water? Why do we live in a leaf hut? Why can't we eat rice twice a day?”

What do these lines tell you about the conditions in which the Shabars live?

Moyna **tended** the goats of the village **landlords** or babus, but she was neither **humble** nor grateful. She did her work and came home in the evening.

“Why should I eat their leftovers?” she would say. “I will cook a delicious meal with green leaves and rice and crabs and chilli powder and eat with my family.”

What qualities do you see in Moyna here?

The Shabars did not usually send their daughters to work. But Moyna's mother had a bad leg and so couldn't walk properly. Her father had gone off to faraway Jamshedpur in search of work and her brother, Goro, went to the forest every day to collect firewood. So Moyna had to work.

How was Moyna different from the other daughters in the community?

That October, I stayed in the village for a month. One morning, Moyna declared that she would move in with me.

“No,” said Khiri.

“Why not? It's a big hut. How much space does one old woman need?” Moyna said, referring to me, of course.

“What about going to work?” her mother asked.

tended: looked after

landlords: people from whom the Shabars have rented land

humble: not considering yourself as important as others

"I'll go, but I'll come here after work," Moyna said firmly.

And she came, with one change of clothes and a baby mongoose. "It eats very little and chases away the bad snakes," she said. "The good snakes I catch and give to Mother. She makes lovely snake curry. I'll bring some for you."

Our Samiti teacher, Malati, said to me, "She'll **exhaust** you with her whys!"

What a time I had with Moyna!

"Why do I have to graze the Babu's goats? Their boys can do it."

"Why can't fish speak?"

"Why do stars look so small if many of them are bigger than the sun?"

One night, she asked me, "Why do you read books before you go to sleep?"

"Because books have the answers to your whys!" I replied. And for once, Moyna was silent.

Say what Moyna is thinking while she is silent.

She tidied the room, watered the flowering tree, and fed fish to the mongoose. Then she came up to me and said, "I will learn to read and find the answers to my questions."

When Moyna grazed the goats, she told the other children all that she had learned from me.

"Many stars are bigger than the sun. But they live far away, so they look small. The sun is nearer, so it looks bigger. The fish do not speak like us. They have a fish language, which is silent. The earth is round, did you know that?"

exhaust: make you feel very tired



When I returned to the village a year later, the first thing I heard was Moyna's voice. "Why is the school closed?" she **challenged** Malati as she entered the Samiti's school, dragging along a bleating goat.

"What do you mean why?" asked Malati.

"Why shouldn't I study too?" asked Moyna.

"Who's stopping you?"

"But there's no class!"

"School is over for the day," Malati pointed out.

"Why?"

"Because, Moyna, I take class from nine to eleven in the morning," said Malati.

challenged: asked, refusing to accept that the other person was right

Moyna stamped her foot and said, “Why can’t you change the hours? I have to graze the goats in the morning. I can come only after eleven. If you don’t teach me, how will I learn? I will tell the old lady”—me!—“that none of us, goatherds and cowherds, can come if the hours are not changed.”

What do you find admirable about Moyna in this paragraph?

Then she saw me and **fled** with her goat.

I went to Moyna’s house in the evening. **Nestling** close to the kitchen fire, Moyna was telling her little sister and elder brother, “You cut one tree and plant two more. You wash your hands before you eat, do you know why? You’ll get stomach pain if you don’t. You know nothing. Do you know why? Because you don’t attend classes at the Samiti.”

Say yes or no.

1. Are these important facts for people to know?
2. Should everyone have access to this knowledge?

Who do you think was the first girl to be admitted to the village primary school?

Moyna.

Moyna is 18 now. She teaches at the Samiti. If you pass by, you are sure to hear her impatient, **demanding** voice—“Don’t be lazy. Ask me questions. Ask me why mosquitoes should be destroyed, why the pole star is always in the north sky.”

fled: left quickly

nestling: sitting in a comfortable position

demanding: expecting a lot of effort from others

And the other children too are learning to ask 'why'.

Moyna doesn't know I'm writing her story. If she did, she'd say,
"Writing about me? Why?"

Mahasweta Devi

THINK PAIR SHARE

What are some things about the world around you that make you curious?



Mahasweta Devi (1926–2016) was a Bengali writer. She worked very closely with the tribal people in West Bengal, Chhattisgarh and Madhya Pradesh. She spoke up about their rights and worked to provide them education and employment. She has written many stories about these experiences including *The Why-Why Girl*.

Reading

A. Answer these questions.

1. What was Moyna's nickname? Why was she called that?
2. What were the problems faced by the Shabar community?
3. "You know nothing. Do you know why? Because you don't attend classes at the Samiti."
 - a. Who said these words to whom?
 - b. How was the speaker feeling when she said these words? Why?

4. What did Moyna expect from her students?
5. "*Writing about me? Why?*" Who was writing a book on whom? Why?

B. Give reasons why—

1. Moyna had to work.
2. Moyna did not want to eat the leftovers of the village landlords.
3. Moyna decided to learn how to read.
4. Moyna could not attend the village school.
5. it is good to wonder about and question everything.

C. Think and answer.

1. How do we know that the speaker is proud of Moyna and approves of her curiosity? Give examples from the text.
2. 'Knowledge has the ability to spread from person to person.' How does Moyna prove this?
3. 'Education is the most powerful weapon you can use to change the world.' How do you think education will help Moyna and the Shabars?

Appreciating the Text

Moyna is a strong and admirable young girl—a role-model for us all. Here are some words that can be used to describe her. Find lines from the text that support these qualities.

hardworking curious proud stubborn independent fearless

Using Words

Complete these sentences describing people with the correct words from the box.

obstinate humble demanding proud courageous

1. My dance teacher is very _____—she expects us to practise for two hours every day.
2. George is being _____. He refuses to listen to me about his essay.
3. Sana is a _____ parent. She loves her children and thinks they are the best.
4. Ini, don't be so _____. Your painting is great and you should know it!
5. My grandmother is the most _____ woman I know. She has faced many difficulties in life to educate her children.

Writing

Make a poster for your school notice-board on how it is important for everybody to have an equal opportunity for education. You must provide a slogan. For example—'Education is the movement from darkness to light.'

LEARNING JOURNAL

In this unit, I did my best in _____.

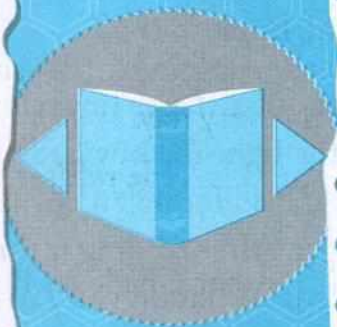
I could have done better in _____.

I plan to improve by _____.

2. A Hero

For the Teacher Lesson Objectives

- reading a humorous story about an accidental hero
- understanding the courage and other qualities of a true hero
- appreciating how the writer uses descriptive language to create an atmosphere of fear and tension in a passage



For the Student Learning Outcomes

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

- read a humorous story about a boy who accidentally becomes a hero.
- understand who a true hero is and what it means to be courageous.
- appreciate how the writer creates a feeling of suspense using images, sounds and thoughts.

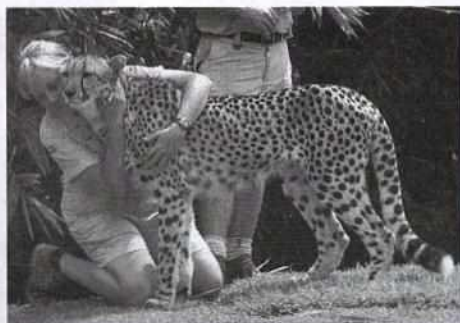


Other Objectives Include:

- writing a conversation

Warm Up

Look at these pictures. Are these people brave or are they heroes? Do you think there is a difference?





Father looked over the newspaper he was reading under the hall lamp and said, "Swami, listen to this."

He read aloud an article about a village boy who had come face-to-face with a tiger. It described the fight the boy had with the tiger and his **flight** up a tree, where he stayed for half a day till some people came that way and killed the tiger. After reading it through, Father looked at Swami **fixedly** and asked, "What do you say to that?"

Swami said, "I think he must have been a very strong and grown-up person, not at all a boy. How could a boy fight a tiger?"

"You think you are wiser than the newspaper?" Father **sneered**. "A man may have the strength of an elephant and yet be a **coward**: whereas another may have the strength of a straw, but if he has courage he can do anything. Courage is everything; strength and age are not important."

Read out Father's dialogue with the right expressions.

Swami **disputed** the theory. "How can it be, Father? Suppose I have all the courage, what can I do if a tiger should attack me?"

"Leave alone strength, can you prove you have courage? Let me see if you can sleep alone tonight in my office room."

flight: act of running away from a dangerous situation

(looked) fixedly: looked steadily or continuously

sneered: spoke in an unkind and mocking way

coward: someone who is not brave

disputed: disagreed with

A frightful **proposition**, Swami thought. He had always slept beside his granny in the passage, and any change in this arrangement kept him trembling and awake all night.

He hoped at first that his father was only joking. He **mumbled** weakly, "Yes," and tried to change the subject. "We are going to admit even elders in our cricket club hereafter. Our captain has asked me to tell you..."

"We'll see about it later," Father cut in. "You must sleep alone hereafter." Swami realised that the matter had gone beyond his control: from a challenge it had become a plain command.

What is the difference between a challenge and a command?

"From the first of next month I'll sleep alone, Father."

"No, you must do it now. It is **disgraceful**, sleeping beside Granny or Mother like a baby. You are in the **second form** and I don't at all like the way you are being brought up," he said.

Swami rose silently and tiptoed away to his bed in the passage. Granny was sitting up in her bed, and remarked, "Boy, are you already feeling sleepy? Don't you want a story?" Swami made **wild gesticulations** to silence his granny, but that good lady saw nothing. So Swami threw himself on his bed and pulled the blanket over his face. He turned over, curled, and snored under the blanket till he found his blanket pulled away.

Why did Swami want his granny to stay silent?

proposition: suggestion

mumbled: said something quietly such that other people could not understand

disgraceful: shameful

second form: seventh standard

wild gesticulations: fast movements of your arms and hands; Swami made signs and signals

Father came and stood over him. "Swami, get up," he said. Swami **stirred** and groaned as if in sleep. Father said, "Get up, Swami." Granny pleaded, "Why do you disturb him?"

"Get up, Swami," he said for the third time, and Swami got up. Father rolled up his bed, took it under his arm and said, "Come with me." Swami looked at his granny, **hesitated** for a moment and followed his father into the office room.

"Let me sleep in the hall, Father," Swami pleaded. "Your office room is very dusty and there may be scorpions behind your law books."

"There are no scorpions, little fellow. Sleep on the bench if you like."

"Can I have a lamp burning in the room?"

"No. You must learn not to be afraid of darkness. You must **cultivate** good habits."

Is this the best way to teach someone

"You'll at least leave the door open?"

courage and other good habits?

"All right. But promise you will not roll up your bed and go to your granny's side at night."

Swami felt **cut off from humanity**. He was pained and angry. He hated the newspaper for printing the tiger's story. The boy in the news didn't appear to be a boy after all, but a monster!

As the night advanced and **the silence in the house deepened**, his heart beat faster. He remembered all the stories of devils and ghosts he had heard in his life.

stirred: moved slightly

hesitated: paused before doing something

cultivate: develop

cut off from humanity: very lonely

the silence... deepened: the house became quieter

A ray of light from the street lamp **strayed in** and cast shadows on the wall. Through the stillness, all kinds of noises reached his ears—the ticking of the clock, rustle of trees, snoring sounds, and some vague night insects humming. He covered himself so completely that he could hardly breathe. Every moment he expected the devils to come up to carry him away.



Recreate the sounds described in this paragraph. What effect or emotion do they create?

Swami hurriedly got up and spread his bed under the bench and crouched there. He shut his eyes tight and encased himself in his blanket once again, and unknown to himself, fell asleep, and in sleep was **racked with** nightmares. Swami tried to open his eyes, but his eyelids would not open and the nightmare continued.

With a **desperate** effort he opened his eyes. He put his hand out to feel his granny's presence at his side, as was his habit, but he only touched the wooden leg of the bench. And **his lonely state came back to him**. He sweated with fright.

What do you think is the expression on Swami's face right now?

strayed in: entered

racked with: greatly troubled by

desperate: willing to do anything to change the bad situation

his lonely... to him: he remembered he was alone

And now what was this rustling? He moved to the edge of the bench and stared into the darkness. Something was moving. He lay **gazing** at it in horror. His end had come. He realised that the devil would presently pull him out and tear him, and so why should he wait? As it came nearer, he crawled out from under the bench, hugged it with all his **might**, and used his teeth on it like a weapon.

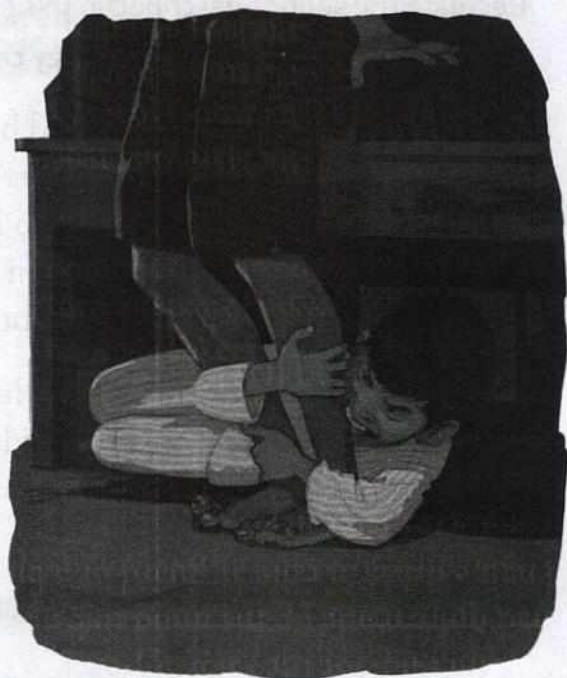
Did Swami react bravely?

“Aiyo! Something has bitten me!” went forth an **agonised**, thundering cry and was followed by a heavy tumbling and falling amidst furniture. In a moment, Father, the cook and a servant came in, carrying light.

And all three of them fell on the burglar who lay amidst the furniture with a bleeding ankle.

Congratulations were showered on Swami the next day. His classmates looked at him with respect and his teacher patted his back. Swami had bitten into the flesh of one of the most **notorious house-breakers** of the district and the police were grateful to him for it.

The inspector said, “Why don’t you join the police when you are grown up?”



gazing: staring

might: strength

agonised: expressing severe pain

notorious: well-known
for something bad

house-breakers: thieves

Swami said, for the sake of politeness, “Certainly, yes,” though he had quite made up his mind to be an engine driver, a railway guard or a bus conductor later in life.

Do you think Swami will continue sleeping alone in Father’s office?

RK Narayan

THINK PAIR SHARE

Tell each other who your hero is and why.



RK Narayan (1906–2001) was an Indian writer known for stories that were set in the made-up town of Malgudi. His stories highlight the interesting happenings in the lives of ordinary people. One of his most famous novels—*Swami and Friends*—is about the adventures of a group of schoolboys in Malgudi.

Reading

A. Answer these questions.

1. Why did Swami feel that the story in the newspaper was not true?
2. How did Swami’s father react to the story in the paper? What did he want Swami to do?
3. Why did Swami not want to do as his father said? How did he try to get out of it?
4. Why did Swami think that the boy in the newspaper was a monster?
5. “Aiyō! Something has bitten me!”
 - a. Who said this? Who had bitten the speaker and why?
 - b. What happened next?

B. Choose the correct answers.

1. Why did Swami pretend to be asleep?
 - a. Because he did not want his grandmother to tell him stories.
 - b. Because he was very scared of the passage.
 - c. Because he thought his father would leave him alone.
2. Why do you think Swami didn't want to become a policeman?
 - a. Because he was scared of thieves.
 - b. Because he had other ambitions.
 - c. Because he was scared of policemen.
3. Why is the story humorous?
 - a. Because Swami lies, saying he will join the police when he grows up, though he does not want to.
 - b. Because Father does not take no for an answer and forces Swami to sleep alone.
 - c. Because Swami ends up becoming a hero though he is a coward.

C. Think and answer.

1. "A man may have the strength of an elephant and yet be a coward: whereas another may have the strength of a straw, but if he has courage he can do anything. Courage is everything; strength and age are not important." Do you agree with Father's saying? Why or why not? Does Swami prove this saying true?
2. Will Swami make a good policeman? Say why you think so.
3. How do you think Father treated Swami after the incident?
4. What was Swami's relationship with his granny like? How was it different from his relationship with his father?

Appreciating the Text

1. Swami's fear of spending the night alone in the room is so strong that we wait eagerly to find out what will happen next. How does the speaker create this feeling of suspense? What sights, sounds and thoughts does he use to build the tense atmosphere?
2. Swami loves to play cricket. Imagine he is at a cricket match, watching some of his favourite cricketers play. Write five lines expressing the exciting atmosphere in the stadium. You may begin this way—
A loud roar filled the stadium as Team India entered the grounds.

Looking at Values

What are some ways of showing courage? Tick (✓) the choices that you think are correct. Give examples for these points.

1. doing the right thing, even if others are not ✓
Everyone was teasing Shashi, but I refused to and told the others to stop.
2. having no fear at all
3. trying new things even if you might fail
4. always telling the truth no matter what happens
5. admitting your mistakes and learning from them
6. doing dangerous things without worrying about what will happen

Courage is not the absence of fear—it is learning how to face your fears.

Using Words

Replace the word 'said' in these sentences with the correct form of the words in the box.

sneer plead caution gasp mumble

1. "What?" Sudhir **said**. "You were robbed?"
2. "Please don't make me go to the dentist," Anshu **said**.
3. "You're not very good at basketball," **said** Nayana.
4. "Don't go too far and come back home before dark," **said** Father.
5. "I'm so tired," **said** Varun, already half-asleep.

Writing

The day after the scary incident, Swami goes to school and is treated like a hero by all his friends and teachers.

Write a conversation between Swami and his teacher or friends.

- ❖ Do you think Swami will admit that he had been scared?
- ❖ Do you think he will tell anyone that he thought the devil had come to get him?

You may begin this way—

Rajam: Look, everyone! Swami is here! I didn't know you were so brave, Swami!

LEARNING JOURNAL

In this unit, I did my best in _____.

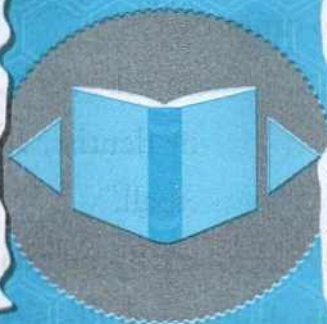
I could have done better in _____.

I plan to improve by _____.

3. I Asked the Little Boy Who Cannot See

For the Teacher Lesson Objectives

- ▶ appreciating a poem about perceiving usual things in new and different ways
- ▶ appreciating the use of imagery to make reading a sensory experience



For the Student Learning Outcomes

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

- ▶ appreciate a poem about seeing colour not just with our eyes, but with all our senses.
- ▶ understand the word-pictures drawn in the poem.



Other Objectives Include:

- ❖ writing a rhyming poem

Warm Up

What would it be like if we could not only see colours but also touch, smell, taste and hear them? Close your eyes, imagine the colours in your mind and answer these questions. Colour the circles to help you think.

What does blue taste like?



What does red smell like?



What does orange sound like?



What does yellow feel like to touch?



What emotion do you think of when you see silver?





3

I Asked the Little Boy Who Cannot See



A

I asked the little boy who cannot see,
“What is colour like?”
“Why, green,” said he,
“Is like the rustle when the wind blows through
The forest; running water, that is blue;
And red is like a trumpet sound; and pink
Is like the smell of roses; and I think
That purple must be like a thunderstorm;
And yellow is like something soft and warm;
And white is a pleasant stillness when you lie
And dream.”

I Asked the Little Boy Who Cannot See is a vivid and descriptive poem on seeing something in front of us in a new and different way.

Reading

A. Answer these questions.

1. Why does the little boy in the poem think of colours differently?
2. According to the boy, what is green?
3. Why do you think red is like the sound of a trumpet?
4. Is a thunderstorm a good image for the colour purple?
5. Why does the boy in the poem see white as a dream?

B. Think and answer.

1. Why do you think the speaker has left out black and grey? What do you associate with these colours? Do you think they are 'happy' colours? Why or why not?
2. What would happen if we were to start looking at the people in our lives differently? For example, we see our parents as people who love us and take care of us. But they are people with their own hopes, dreams, likes and dislikes.

Take one person in your life—take another look at them and write down the special things you notice about them.

Appreciating the Poem

In *I Asked the Little Boy Who Cannot See*, the speaker's words appeal to our different senses—sight, sound, touch, smell and even emotion.

This is called **imagery** as it allows us to imagine these scenes clearly and realistically as we read.

Write down the words and phrases from the poem that appeal to our different senses. Some of the phrases may call to mind more than one sense.

Using Words

Complete this paragraph about a peaceful valley with the correct forms of the sound words from the box.

whistle cry rustle rumble croak buzz gurgle chirp

The shrill ^{1.}_____ of the insects do not disturb the peace of the valley. The stream ^{2.}_____ through the meadow and on its banks, frogs ^{3.}_____ a melody. A breeze springs up and ^{4.}_____ through the tall peepal trees. The leaves of the huge trees ^{5.}_____ in response. Crickets ^{6.}_____ from their hiding places in the grass. Even the ^{7.}_____ of mosquitoes around my head seems a part of this beauty. Then, thunder ^{8.}_____ in the sky and rain pours down, drowning out all other noises.

Writing

Close your eyes and imagine you are in any one of these places—the sea, the mountains, a shopping mall or a zoo. What do you smell, hear, feel, taste and see? What emotions are aroused in you? Write a short rhyming poem about the place.

- ❖ First, write down words you might use if you were describing the place.
- ❖ Then, add rhyming words to the list.

4. The King of the Polar Bears

For the Teacher Lesson Objectives

- ▶ reading a fable to evaluate the value of character
- ▶ identifying the plot and structure of the story



For the Student Learning Outcomes

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

- ▶ read a story on how courage and strength of character are more important than appearance.
- ▶ identify the flow and structure of the story.



Other Objectives Include:

- ❖ writing an alternative ending to the story

Warm Up

What are the qualities that you appreciate in yourself and others? Rate these qualities from one to ten, one being the most important and ten being the least important.

sense of humour

courage

beauty

intelligence

honesty

discipline

loyalty

strength

will power

kindness

Share the most important and least important qualities in your list with the class and say why you chose them.

The King of the Polar Bears



*This is the story of the mighty king of the polar bears, who lived among the **icebergs** in the **far north**. He was big and old and wise and powerful. All the animals whispered among themselves that he was a magician, for nothing seemed able to harm him. But he **met his match** in humankind. One day, he came upon some men in a boat, who shot him and left him to die. Read on to find out what happened next.*

When he awoke, he was hurting everywhere—the men had cut away his **hide** with its glorious white hair and carried it with them.

What did the men want with the bear's skin?

Above him circled thousands of his followers, the **gulls**. They were wondering if their king was really dead. But when they saw him raise his head and groan, they knew he still lived.

One of them said to his friends, "Our king is a great magician, for even men cannot kill him. But he suffers without any covering. Let us help him by each giving him as many feathers as we can spare."

What value does the gulls' action show?

One after another, they plucked with their beaks, the softest feathers from under their wings, and dropped them gently upon the body of the king of the polar bears.

icebergs: large masses of ice floating in the sea

far north: icy regions that lie beyond the Arctic Circle in the north

met his match: came up against someone who was stronger than him

hide: animal's skin

gulls:



Then they called to him, "Courage, King! Our feathers will guard you from the cold winds and warm you while you sleep. Have courage, then, and live!"

And the king of the polar bears had courage to bear his pain and lived and was strong again.

One day, two polar bears arrived at the king's cave to ask his advice. But when they saw his great body covered with feathers instead of hair, they began to laugh and said, "Our mighty king has become a bird! Whoever before heard of a feathered polar bear?"

They ran to their fellows and carried the news of the king's strange appearance. The result was a meeting of all the polar bears upon a broad field of ice, where they talked **gravely** of the **remarkable** change that had come upon their king.

"He is, in reality, no longer a bear," said one.
"He is half bird and half bear and so, unfit to remain our king."

Is the king unsuitable to rule the other bears?

"Then who shall take his place?" asked another.

"He who can fight the bird-bear and defeat him," answered an aged member of the group.

Do you think the aged bear is wise? Why?

There was silence for a time, but at length, a great bear moved to the front and said, "I—Woof—will fight him! And I will be king of the polar bears."

The others sent a messenger to the king to inform him of the challenge. "I will fight," growled the king, "and if Woof defeats me, he shall be king in my place."

gravely: seriously

remarkable: surprising

Then he visited the gulls and told them of the coming battle.

The queen gull said, "I met an eagle yesterday, and the eagle told me he had seen an enormous polar bear skin thrown over the back of a **carriage** that rolled along a street. That skin must have been yours, oh King, and if you wish, I will send a hundred of my gulls to the city to bring it back to you."

"Let them go!" said the king.

And the hundred gulls were soon flying rapidly southward.

Do you think the king's skin will help him fight? Why does he want it back?

Upon the fourth day, the gulls reached the city, and **hovered** over the streets until a carriage rolled along with a great white bear robe thrown over the back seat. Then the birds swooped down—the whole hundred of them—and **seizing** the skin with their beaks, flew quickly away.

The day of the fight came and all the polar bears in the region gathered around the king's cave. Among them was Woof, strong and confident of his success.

The king was disappointed at not having recovered his skin, but he resolved to fight bravely without it. He advanced from the opening of his cave with a proud and kingly **bearing**. When he faced his enemy, he gave so terrible a growl that Woof's heart stopped beating for a moment. Woof began to realise that a fight with the wise and mighty king was **no laughing matter**.

carriage: (used in the past) a vehicle with wheels, that is pulled by horses

hovered: stayed in one place in the air

seizing: grabbing

bearing: the way in which you stand or walk

no laughing matter: something serious that should not be joked about or laughed at

After exchanging one or two heavy **blows**, Woof's courage returned. "Come nearer, bird-bear!" he cried. "Come nearer, that I may pluck your feathers!"



This filled the king with **rage**. He **ruffled his feathers** as a bird does, till he appeared to be twice his actual size. Then he strode forward and struck Woof so powerful a blow that he fell dead upon the ground.

blows: hard hits

rage: great anger

ruffled his feathers: when a bird ruffles its feathers, they stand out on its body

While the bears stood looking with fear and wonder at their king, the sky darkened.

A hundred gulls flew down from above and dropped upon the king's body a skin covered with pure white hair that glittered in the sun like silver.

And the bears saw before them, the well-known form of their wise and powerful master. They bowed their heads in respect to the mighty king of the polar bears.

L Frank Baum

THINK PAIR SHARE

What is more important in a king—strength, courage or confidence?



L Frank Baum (1856–1919) was an American author who wrote mainly for children. He discovered his talent for storytelling from the nursery rhymes and tales he told his four sons. He is famous for his fantasy novel, *The Wonderful Wizard of Oz*.

Reading

A. Answer these questions.

1. How did the king of the polar bears 'meet his match' in humans?
2. What were the two things that helped the king survive his painful meeting with the humans?

3. Why did the polar bears think the king unfit to rule them?
How did they decide to replace him?
4. "Let them go!"
 - a. Who said this to whom?
 - b. Where were they going and why?
5. "Come nearer, that I may pluck your feathers!"
 - a. Who said this to whom and why?
 - b. What was the result of these words?

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

1. The king's fur was used wastefully by the humans.
2. The king turned into a bird when he was covered with feathers.
3. The king did not think he could win without his skin.
4. Woof did not think that the king was an enemy worth fighting.
5. The polar bears respected their king again because he had got his skin back.

C. Think and answer.

1. What are the qualities that helped the king of the polar bears win his battle against Woof?
2. Compare the loyalty displayed by the gulls to the behaviour of the polar bears with examples from the text.
3. *The King of the Polar Bears* is a fable—a short story with a moral, featuring characters from nature. What is the moral of this story?

Looking at Values

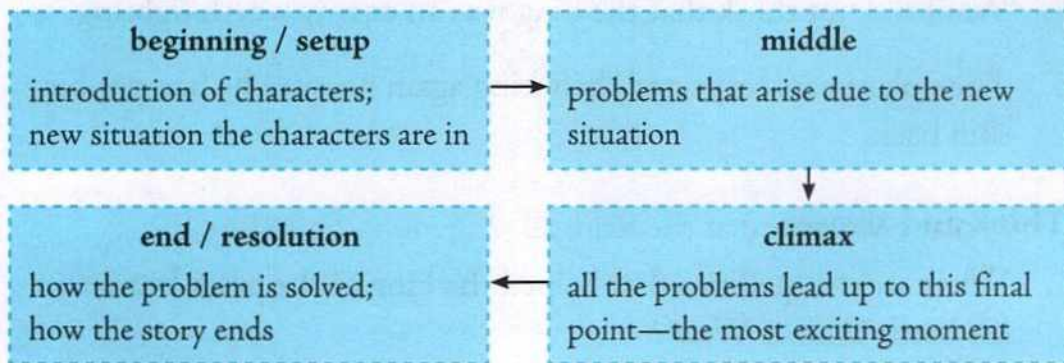
The gulls help the king of the polar bears even though the other bears are against him. Answer these questions to find out if you are just as good a friend. Come up with more such questions.

- ❖ Have you kept your friend's secrets?
- ❖ Do you tell your friends the truth even if it hurts you or them?
- ❖ Do you disagree on some matters but still remain friends?

A true friend never leaves your side, not even during the bad times.

Appreciating the Text

Every story has a structure—building blocks which, put together, tell you what happens. Here are the parts into which most stories can be divided.



Divide *The King of the Polar Bears* into this structure. You may begin this way—

Beginning:

1. The wise and powerful king of the polar bears is introduced.
2. Humans shoot the king, take his skin and leave him for dead.

Using Words

Complete these sentences with words from the text. The meanings of the words have been given in the brackets.

1. Mr Khan was generous—he donated an _____ amount of money to the club. (*very big*)
2. The river _____ in the sunlight. (*shone brightly with flashing points of light*)
3. The minister was _____ of winning the election. (*sure that something would happen the way they wanted*)
4. Look at the _____ spotted skin of the cheetah. Have you seen anything like it? (*beautiful and impressive*)

Writing

Write a different ending to this story—one where the polar bears come up with a better way to decide who will be king. Keep in mind what the qualities of a good king are. You may begin this way—

The polar bears stood at the field, all ready for a fight. But...

LEARNING JOURNAL

In this unit, I did my best in _____.

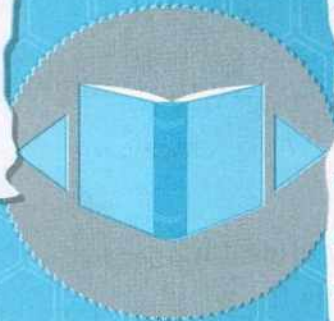
I could have done better in _____.

I plan to improve by _____.

5. I Wish

For the Teacher Lesson Objectives

- reading a poem about dreams and fantasies
- appreciating the use of rhyme, personification and movement words



Other Objectives Include:

- writing an imaginative paragraph

For the Student Learning Outcomes

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

- understand how the child in the poem uses his imagination to express his desire to see the world.
- identify the rhyme scheme of the poem.
- understand that the objects in the poem have been imagined vividly to think and talk like humans.

Warm Up

We all have fantasies of great adventures and exciting lives.
We use our rich imagination to dream and wonder.



Imagine you have been granted **ONE** wish for an adventure—what experience would you wish for?



The flower thought, just imagine the fun
If I could fly to any place under the sun!
Determined, it spread its wings one day,
Became a butterfly and **fluttered** away.

The lamp wondered, day after day,
How nice if I could simply fly away!
Undaunted, its very own wings it grew,
Became a firefly, and away it flew.

Alas! thought the pond: how still I lie.
While all the birds can happily fly!
And so, on wings of **mist**, one day,
It became a cloud and floated away.

If I were a horse, through fields I'd gallop free,
If I were a fish, I would swim in the sea,
As a bird, I'd soar in the sky, so blue.
Will one of my wishes ever come true?

Rabindranath Tagore

fluttered: flew by moving its wings up and down lightly

undaunted: unafraid

mist: a light cloud over the ground that makes it difficult to see



Rabindranath Tagore (1861–1941) was a Bengali writer, artist and musician. In 1913, he became the first non-European to win the Nobel Prize for Literature.

I Wish is a poem about the speaker's desire for travel and adventure. The speaker imagines the flower, the lamp and the pond as having the same desire as him. In his imagination, these objects manage to fly away, but he wonders if his own wish will ever come true.

Reading

A. Read these lines from the poem and answer the questions.

- Determined, it spread its wings one day...*
 - Who is the 'it' in this line?
 - What was 'it' determined to do? How did 'it' achieve its desire?
- The lamp wondered, day after day / How nice if I could simply fly away!*
 - What tells you that the lamp had dreamed of flying away for a long time?
 - How did it fulfil its dream?
- Alas! thought the pond: how still I lie.*
 - How was the pond feeling? What tells you that?
 - Whom did the pond compare itself to?
 - How did the pond get what it wanted?
- Will one of my wishes ever come true?*
 - Who said these words?
 - What did they wish for? Will it ever come true?

B. Think and answer.

1. The pond envies the birds and the clouds whose reflections it sees on its surface. They have the freedom to fly, which the pond does not. And so, the pond wishes to turn into either a bird or a cloud. Why do you think the lamp and the flower want to be a firefly and a butterfly respectively?
2. Do you think the objects really wish to fly away or is it the speaker who imagines this? Why?
3. How can the speaker make his dreams come true? What qualities will he require?

Appreciating the Poem

1. What is the rhyme scheme of the poem?

2.

Personification is a device in writing where human qualities such as speech and feelings are given to animals or objects.

- a. What objects have been personified in this poem?
What do they say and how do they feel?
- b. Does personification make the poem more vivid and interesting?
How?

Using Words

A. What are the words in the poem that describe the movements of these objects?

1. butterfly
2. cloud
3. horse
4. bird

B. What are the different ways in which humans can move?

Match these movements with the correct sentences. Say whether the movements are slow or fast. You may refer to a dictionary.

1. sprinted	a. Amina _____ in with a cast on her foot and a crutch in her hands.
2. hobbled	b. Carla _____ in slowly at 11, not caring that she was late.
3. fled	c. The door of the train was about to close but Mithun _____ in just on time.
4. strolled	d. The thief _____ before the police could get to the bank.

Writing

Imagine the boy in the poem has set out for a day.

Write a paragraph in 120 words describing an adventure he has.

You can describe the experience you imagined in the Warm Up.

6. Houdini's Challenge

For the Teacher Lesson Objectives

- reading an inspiring story about challenging limits
- appreciating the value of fair play
- identifying the sequence of events in the story
- understanding the techniques used to create suspense and tension in the story



For the Student Learning Outcomes

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

- read an inspiring story about a man who challenged himself to be the best.
- learn why it is good to be honest and fair.
- identify the order of events in the story.
- understand how the writer has made the story exciting.



Other Objectives Include:

- asking questions based on and going beyond the text

Warm Up

What do you consider your strength? What is your weakness? Complete this table to find out how you can challenge yourself to become better.

strength	how to become the best at it
weakness	how to improve

6

Houdini's Challenge



Harry Houdini (1874–1926) was a magician who was famous for his escape acts. He had once freed himself after being buried alive!

*In 1904, at the end of one of his shows in London, Houdini challenged the audience to successfully **handcuff** him. A journalist from Daily Mirror, a British newspaper, stepped forward. Read this report for the story of the challenge.*

In his travels, the journalist had encountered a mechanic who had spent five years of his life in creating a lock which he claimed “**no mortal man** could **pick**.” The journalist had brought back a handcuff containing this lock to London.

The lock was submitted to London's best locksmiths, all of whom declared that they had never before seen such a wonderful device.

So, the journalist brought the handcuffs to the show and challenged Houdini to what has become the most difficult escape act he has ever performed. Houdini—like a true sportsman—accepted the challenge.

What does the phrase ‘like a true sportsman’ mean here?

A loud burst of applause greeted the journalist as he stepped onto the stage and shook hands with the ‘Handcuff King’.

handcuff: lock his hands in handcuffs

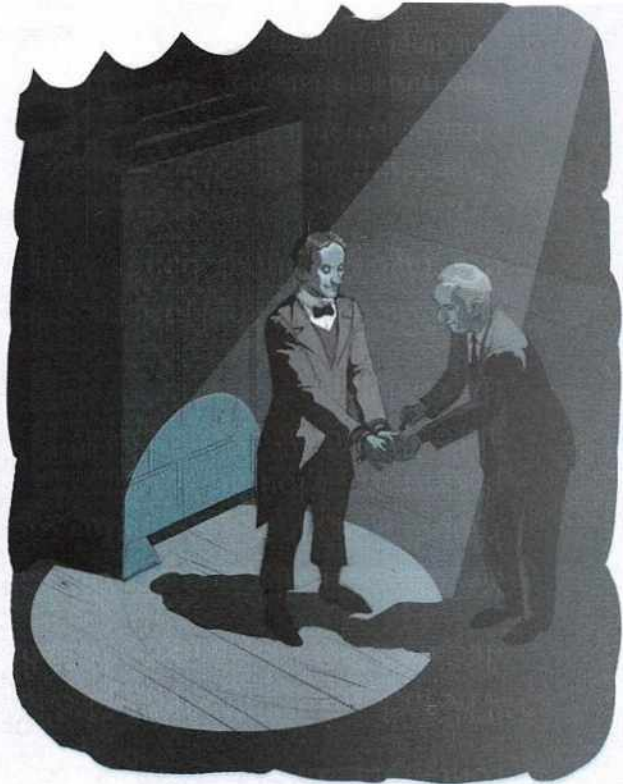
no mortal man: no ordinary human



pick: open a lock using something that is not a key

The journalist placed the handcuffs on Houdini's wrists and snapped them shut. Then he turned the key six times, thus locking it as firmly as possible.

Houdini said, "Ladies and gentlemen, I am now locked up in a handcuff that has taken a British mechanic five years to make. I do not know whether I am going to get out of it or not, but I can assure you I am going to do my best."



The '**Mysteriarch**' then disappeared into **the cabinet that contains so many of his secrets**. It stood in the centre of the stage—Houdini loves to call it his 'ghost house'.

The journalist kept an anxious eye on it, pacing back and forth.

Why do you think Houdini called his cabinet a 'ghost house'?

Time went by; five, ten, fifteen, twenty minutes sped. Then, at 22 minutes, Houdini put his head out of the 'ghost house' and this was the signal for a great outburst of cheering.

"He is free! He is free!" shouted several; but they were disappointed when they discovered that he had put his head outside the cabinet only in order to get a good look at the lock in strong electric light.

'Mysteriarch': a nickname that was given to Houdini, meaning the master of mysteries

the cabinet... secrets: Houdini used a cupboard on stage from which he performed many escape acts. The contents of the cupboard were a secret; nobody knew what happened in there.

The band broke into a song as Houdini once more disappeared within the cabinet. At 35 minutes, he again **emerged**. His collar was broken, water trickled in great streams down his face and he looked generally warm and uncomfortable.

“My knees hurt,” he explained to the audience. “I am not done yet.”

The journalist spoke rapidly to the manager. That gentleman nodded his head and whispered something to an attendant. Presently the man appeared bearing a large cushion.

“The *Mirror* has no desire to submit Mr Houdini to a **torture** test,” said the journalist, “and if Mr Houdini will allow me, I shall have great pleasure in offering him the use of this cushion.” The ‘Handcuff King’ was glad of the rest for his knees, for he pulled it through into the ‘ghost house’.

The decision to give Houdini a cushion was

- a. a mistake. b. unnecessary. c. fair.

For 20 minutes more, the band played on and then Houdini emerged from the cabinet—still handcuffed!

Almost a moan broke over the audience. Houdini looked **pitiable** and much exhausted. He looked about for a moment, and then advanced to his challenger.

What here tells you that the audience supports Houdini?

“Will you remove the handcuffs for a moment,” he said, “so that I may take my coat off?”

For a few seconds, the journalist considered it. Then he replied, “I am indeed sorry, Mr Houdini, but I cannot unlock those cuffs unless you admit you are defeated.”

emerged: came out

torture: severe mental and physical suffering

pitiable: in such a state that the audience felt sorry for him

The reason was obvious. Houdini had seen the cuffs locked, but he had never seen them unlocked. So the journalist thought there **might be more in the request than appeared on the surface**.

Was the journalist's decision cruel?

Houdini twisted until he got a penknife from his coat pocket. This he opened with his teeth and then, turning his coat inside out over his head, calmly cut it to pieces. This delighted the audience, who yelled excitedly.

The journalist watched Houdini re-enter the cabinet. Time sped on—the 'Mysteriarch' had been handcuffed for an hour. Ten minutes more of anxious waiting and then a surprise was in store for everybody.

The band was just finishing a **stirring march** when, with a great shout of victory, Houdini jumped out from the cabinet, holding the shining handcuffs in his hand—he was free!

A roar of gladness went up. Men waved their hats, shook hands one with the other. Ladies waved their handkerchiefs and some members of the audience lifted Houdini and carried him round the stage.

But the pressure had been too much for the 'Handcuff King' and he sobbed as though his heart would break. With a great effort, he **regained his composure** and received the congratulations of the *Mirror*.

The journalist announced to the audience that a beautiful solid silver model of the handcuffs would be made and presented to him.

might be more... surface: the reason for the request might be different from what Houdini said it was

stirring march: piece of music that produces strong feelings of excitement in people

regained his composure: got back his state of calmness

Why is Houdini presented with handcuffs and not a trophy?

Late last night, Houdini sent the following telegram to the *Mirror*:

ALLOW ME TO THANK YOU FOR THE **OPEN** AND **UPRIGHT** MANNER IN WHICH YOUR JOURNALIST TREATED ME IN TODAY'S CONTEST. MUST SAY THAT IT WAS ONE OF THE HARDEST BUT AT THE SAME TIME ONE OF THE FAIREST TESTS I EVER HAD.

*adapted from The Adventurous Life of
a Versatile Artist: Houdini*

open: honest and not hidden

upright: honest or honourable

THINK PAIR SHARE

Join your hands at the wrist. Do not move them apart. Try to open your water bottle like this. Imagine how much harder Houdini's task was!

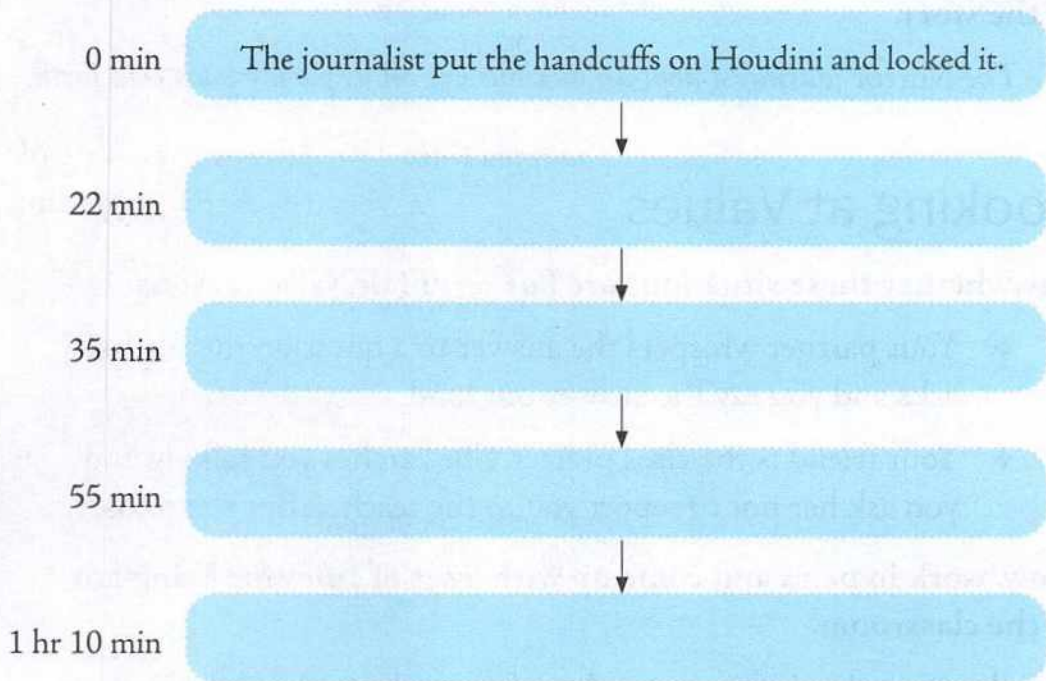
Reading

A. Answer these questions.

1. How did the journalist challenge Houdini?
2. Why was Houdini called the 'Handcuff King' and the 'Mysteriarch'?
3. Why did the journalist give Houdini a cushion?
4. "Will you remove the handcuffs for a moment..."
 - a. Why did Houdini want to take his cuffs off?

- b. Why did the journalist refuse to take them off?
 - c. What was the solution Houdini found?
5. Why did Houdini cry at the end of the challenge?

B. Complete this timeline of Houdini's challenge.



C. Think and answer.

1. Houdini called the challenge and the journalist open, upright and fair. Can you explain why?
2. Do you consider Houdini an inspiration? Why or why not?
3. There are some mysteries yet to be solved about Houdini, the 'Mysteriarch'. Read the text again and ask at least two questions that appear to have no answer.

Appreciating the Text

Houdini's Challenge is an exciting story. There is a lot of nail-biting tension as we wait to see if Houdini manages to escape from the handcuffs.

Underline the phrases and sentences that help to build tension in the story.

1. *The Mirror journalist kept an anxious eye on it, pacing back and forth.*

Looking at Values

Say whether these situations are fair or unfair. Give reasons.

- ❖ Your partner whispers the answer to a question the teacher asks and you say the answer out loud.
- ❖ Your friend is the class prefect. She catches you talking and you ask her not to report you to the teacher. But she refuses.

Now, work in pairs and come up with a set of rules for being fair in the classroom.

In a classroom that is fair, we can have fun, work together, solve problems and care for one another.

Using Words

How do we make a paragraph more thrilling? Complete the paragraph on the next page with the correct forms of the idioms from the box.

jump out of my skin pace back and forth can't believe my ears
bundle of nerves hold my breath

The results of the International Singing Contest were about to be announced soon. I waited backstage, ¹_____. The results of this competition would decide whether I got the scholarship or not. I couldn't sit—I was a ²_____. I nearly ³_____ each time the announcer said the word 'prize'. Why wouldn't she announce the winners faster? After what seemed like hours, they started the announcements. I didn't win the third prize, nor the second. I ⁴_____ as the announcer said, "And the winner of the competition is—" When they announced MY NAME, ⁵_____. I had won, I had won!

Writing

Imagine you are a journalist interviewing Houdini about the amazing challenge. Write down five questions that you would ask him and answer them as Houdini. You may begin this way—

Interviewer: The whole world knows you are amazing at performing escape acts. Why did you accept the *Mirror* journalist's challenge?



LEARNING JOURNAL

In this unit, I did my best in _____.

I could have done better in _____.

I plan to improve by _____.

7. The Giant

For the Teacher Lesson Objectives

- ▶ reading a poem on staying strong in the face of difficulties
- ▶ appreciating the use of allegory and simile in the poem



For the Student Learning Outcomes

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

- ▶ read a poem with a moral on facing difficulties with strength and confidence.
- ▶ appreciate the comparisons the speaker has used to make the poem descriptive.



Other Objectives Include:

- ❖ writing a short personal essay

Warm Up

Work in pairs and tell the story of the young boy David and the giant Goliath with the help of these pictures.



Be sure to add a moral at the end of the tale.

7

The Giant



There came a giant to my door,
A giant fierce and strong,
His step was heavy on the floor.
His arms were ten yards long
He scowled and frowned; he shook the ground,
I trembled through and through,
At length I looked him in the face,
And cried "**Who cares for you?**"
The mighty giant, as I spoke,
Grew pale and thin and small,
And through his body **as't** were smoke,
I saw the sun shine fall,
His blood-red eyes turned blue as skies,
He whispered soft and low,
"Is this" I cried, with growing **pride**,
"Is this the mighty **foe?**"
He sank before my **earnest** face,
He **vanished** quite away,
And left no shadow in his place,
Between me and the day.
Such giants come to **strike us dumb**,
But weak in every part,
They melt before the strong man's eyes,
And **fly** the **true of heart**

Charles Mackay



“Who cares for you?”: “Who is afraid of you?”

as’t: as if it

pride: a feeling that you like and respect yourself

foe: enemy

earnest: serious, honest and true

vanished: disappeared

strike us dumb: make us unable to speak in fear or worry

fly: run away from

true of heart: those who are strong and loyal



Charles Mackay (1814–1889) was a Scottish writer and journalist. He is famous for his works *Songs and Poems* and *A History of London*. Many of his poems gained popularity as songs. *The Giant* is a poem that teaches us to face our fears and challenges with confidence.

Reading

A. Answer these questions.

1. What lines from the poem tell you that the giant appeared strong?
2. What was the speaker's initial reaction to the giant?
3. What happened when the speaker stood up to the giant?
4. “*Is this the mighty foe?*” How did the speaker feel at this moment?
5. How did the speaker gain confidence in herself?
6. Was the giant truly powerful? How do we know?

B. Think and answer.

1. Do you think it becomes easier to defeat ‘giants’ after the first time? Why?
2. *His blood-red eyes turned blue as skies.* How did this change in colour happen? Why did the giant's eyes turn blue?

Appreciating the Poem

An **allegory** is a story that has a hidden meaning or moral. Usually in an allegory, each character and event stands for a particular quality or idea.

Let's understand how *The Giant* is an allegory. Answer these questions.

- What do you think the giant in the poem stands for?
- What is the 'shadow' the giant casts over us? You can refer to a dictionary to know what another meaning of 'shadow' is.
- How does the giant try to defeat us or 'strike us dumb'?
- How can the person who is 'true of heart' defeat the giant?
- What is the lesson we learn from this poem?

Using Words

Read this line from the poem.

❖ *His blood-red eyes turned **blue as skies***

The expression in bold is called a **simile**. It helps to describe things by using a quality some other object has. Here, the simile says that the giant's eyes turned the same blue as the sky. Similes usually begin with the words 'as' or 'like'. For example—

❖ Maya's dress is **as white as snow**.

❖ He swam **like a fish in the sea**.

Complete these similes with suitable comparisons.

1. The water was as hot as _____.
2. Nazreen's eyes shone like _____.
3. The chocolate was as sticky as _____.
4. George frowned like _____.
5. The water sparkled like _____.
6. My mother is as smart as _____.

Writing

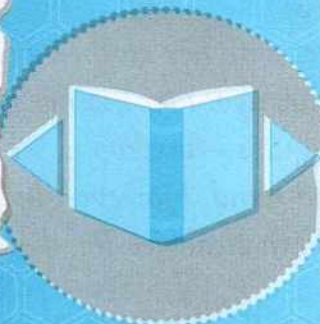
Have you met any 'giants' in life? Write a short essay on the greatest challenge you have had to face. You can order the paragraphs like this—

- ❖ first paragraph: what the challenge was
- ❖ second paragraph: how you overcame it
- ❖ third paragraph: who or what helped you overcome it

8. Ju's Story

For the Teacher Lesson Objectives

- reading and appreciating a story about contentment and gratitude
- interpreting the attitude of the character in the story



For the Student Learning Outcomes

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

- read and appreciate a story about being happy with and grateful for everything we have.
- understand and appreciate the cheerful, practical and admirable behaviour of the character in the story.



Other Objectives Include:

- ❖ writing an informal letter

Warm Up

True happiness comes from learning to value everything that we have and not focussing on what we do not.

Work in pairs. Name some things that you are thankful for and tell your partner why. Use these categories to help you.

- ❖ a teacher
- ❖ a family member
- ❖ a friend
- ❖ a place you love
- ❖ something you own
- ❖ a gift you got
- ❖ a skill you learned
- ❖ a talent you have
- ❖ an adventure you had
- ❖ add one of your own



Ju is a young girl who lives with her mother. Her father was killed in a tragic accident a few years ago. Her mother is a domestic help and so, many of the things that Ju uses—textbooks, schoolbag, lunch box and umbrella—are second-hand. However, Ju looks after all her things well and is a cheerful and practical girl. Read on to find out more about her.

Ju never thought of the gifts she received as being old. They were entering her life for the first time and therefore, they were brand new **as far as she was concerned**. She felt as if she was making new friends. That was why she did not cross out the names of the original owners of the books before writing her own name, which was PR Manju—Poomarathil Ramu Manju. Poomarathil was her family name, meaning 'upon the flowering tree'. Ramu was her father's name. This year, Manju was moving up to Class VIII, Division B.

Are Ju's feelings about the hand-me-down gifts unusual?

Everyone called her Ju because that's how her mother called her. Ju thought her mother **rationed** her name, like she did rice, dal, salt, soap, oil and so on. In any case, she loved being called Ju because most people remembered it easily. There were some people who asked her if it was a Hindu, Christian or Muslim name and she replied, "It's just a name."

When does one ration food?

as far as she was concerned: from her point of view

rationed: gave out something in small amounts only; here, a funny way of saying that Ju's mother shortened her name so that 'Manju' would not be used too often

Of course, there were size problems with the old dresses. Skirts were too tight or too long and blouses were too large or too short. But Madhu, Ju's mother, would beg Ali, with whom Ju's father had worked, to **alter** them to suit Ju.

One day, Ju was surprised when an old lady she knew stopped her in the street, calling out to her, "Lisie!" The old lady had mistaken Ju for her granddaughter. When she found out it was Ju, she hugged her and said happily, "Of course! Of course! My eyesight isn't what it used to be. You're Madhu's daughter. You look so much like my granddaughter Lisie in that dress!"

Ju told her, "Grandmother, I'm wearing Lisie's dress."

"Oh! Oh!" the old lady said and gazed at Ju. Then she took Ju's hands in hers and said, "God bless you! You're a beautiful girl!"

Ju asked her, "Grandmother, should I walk with you to the church?"

"No, no. I'm all right," she replied and slowly continued on her way, taking a look at everything and occasionally **peering** at a passer-by. Ju stood there wondering why Lisie's grandmother had called her beautiful. Nobody had called her that before.

Ju always found little **keepsakes** of the previous owners sleeping in the pages of the books her mother brought. There were pictures of filmstars, of football and cricket players, of singers, and of gods and goddesses, dried flowers, peacock feathers, sometimes a little poem, and sometimes a prayer. Once, Ju found a butterfly pressed between the pages of her geography textbook, dried-up, **brittle** and **forlorn**.

alter: make changes in
peering: looking carefully
keepsakes: things from the past that we preserve, that bring back memories

brittle: easily breakable
forlorn: alone and unhappy



Some dust of its wings' colours had rubbed off on the pages as if that was the last thing the butterfly had to give before folding its wings up forever.

Then there were postage stamps. Each stamp was like a mystery speaking silently to her. She had never received a letter in her life.

She had watched the postman passing their home and dreamed about him stepping into their yard with a letter in his hand. Nor had she or her mother written any letter. They had never bought a postal envelope, inland letter, postcard or stamp. Sometimes she found unused stamps. But Ju couldn't think of using them to write to anybody but her father. But she knew he had no address. Dead people have no address.

What stories or mysteries can used stamps hint at?

As usual, before school reopened, her mother had started bringing home books and dresses. Madhu was so proud of Ju's moving up that when she took Ju to Ali to alter the old dresses, she couldn't wait till he began a conversation, and announced to him proudly, "Do you know, Ali Ikka¹? Ju is entering high school this year!"

Ali looked at Ju with kindly eyes, smiled and said, "Of course, we'll make sure that Ju has the best dresses for high school."

¹ **Ikka** is the respectful term used to address an older man in the Mappila community of Kerala

When the other customers had gone and Madhu had opened the bundle of old clothes, Ali got his measuring tape, nodded his head vigorously and said, "Study well, young lady."

Ju couldn't believe that someone had called her 'young lady'. A wave of joy filled her. Then Ali said, "Ju's mother, this is Ramu's daughter and Ramu has been taken from us. Let me give Ramu's daughter a small present."

He pulled out some colourful fabrics from the shelf and spread them on his table. "Ju, select what you like. If Ramu had been alive, you and your mother wouldn't have worn old clothes. Ju must wear new clothes to high school," he said.

Madhu burst into tears even as she smiled. Ju stood **staring at Ali, her mother and the fabrics with disbelief**. She was so surprised and happy she could dance.

Ali's gift of new dresses came the day before school reopened. As Madhu held each dress against Ju's body, smiling and nodding her head, Ju breathed in the delicious scent of new clothes.

Paul Zacharia



staring (at someone) with disbelief: looking at someone for a long time because you are in shock and can't believe what you are seeing

THINK PAIR SHARE

Give your partner a scenario where something disappointing has happened (for example, it starts raining during P.T. period) and ask them to come up with a positive side to this situation.



Paul Zacharia (1945–) is a Malayalam short-story writer, novelist and essayist. He is known for writing stories that deal with social issues in a matter-of-fact way. He has won the Sahitya Akademi Award for his writing.

Reading

A. Complete these sentences.

1. Ju did not cross out the names of the original owners of the books because...
2. Madhu solved the problem with old clothes by...
3. Ju was surprised after the old lady left because...
4. Ju thought the butterfly she found looked pitiful because...
5. Ju breathed in the scent of her new clothes because...

B. Answer these questions.

1. How did Manju become Ju and how did everyone end up calling her that?
2. Who did the old lady mistake Ju for? Why?
3. Why was Ju fascinated by stamps?

4. *He pulled out some colourful fabrics from the shelf and spread them on his table. "Ju, select what you like..."*
- Why did Ali gift Ju new clothes?
 - How do you think Ju felt at this moment?
 - How do you think Ali felt?

C. Think and answer.

- What tells us that Ju was not proud of her looks or abilities?
- Why does the speaker say the keepsakes were 'sleeping' in the books? How do you think Ju felt about these keepsakes?
- Why did Madhu cry and smile at the same time in Ali's shop?

Appreciating the Text

To understand a character in a story, we must know everything about her—her appearance, her feelings, her actions and so on.

- Create a complete character profile of Ju in your notebook. Include these points.
 - name and age
 - appearance
 - background (her parents, her living conditions, her possessions)
 - likes, dislikes, hopes and dreams
- You can also learn a lot about a character from what they say and do. What do these lines from the text tell you about Ju?
 - Ju never thought of the gifts she received as being old.*
 - There were some people who asked her if it was a Hindu, Christian or Muslim name and she replied, "It's just a name."*

- c. "Grandmother, should I walk with you to the church?"
- d. Ju couldn't believe that someone had called her 'young lady'.
A wave of joy filled her.
- e. Ju breathed in the delicious scent of new clothes.

Looking at Values

Here is what happiness means to some people.

Happiness is



playing in the sea.

Happiness is



a scoop of ice-cream.

Write and draw what makes you happy in your notebook.

Happiness is not always something big and eventful. We can find happiness by looking at the small and simple pleasures in our everyday lives.

Writing

Imagine you are Ju. You have finally decided to use a stamp from your collection. Write a letter talking about your new clothes and your first day in high school. Decide whom you are going to write to.

Using Words

Complete these sentences with the correct forms of the words in the box.

pair / pare father / farther there / their / they're
your / you're great / grate

- A _____ number of students find this subject interesting.
 - We need to _____ the cheese before we add it to the sandwich.
- We went to Ranchi and stayed _____ for five days.
 - The new neighbours introduced us to _____ children.
 - Are you sure that _____ coming?
- He _____ the apple with a knife.
 - Did you see that _____ of pigeons on the roof?
- Nalini, is this _____ book?
 - _____ coming with me to the station, right?
- How much _____ is it to Chennai?
 - My _____ cooks very well—his parathas are excellent!

LEARNING JOURNAL

In this unit, I did my best in _____.

I could have done better in _____.

I plan to improve by _____.

9. William the Helper

For the Teacher Lesson Objectives

- reading a humorous story about the misadventures of a young boy
- analysing and interpreting the character and the comic elements in the story



For the Student Learning Outcomes

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

- read a humorous story about the ridiculous adventures of a young boy.
- analyse the character and humour in the story.

Other Objectives Include:

- writing a diary entry as a character from the story

Warm Up

Read these cartoons and have a good laugh!



"I WAS GOING TO SURPRISE DAD AND WASH HIS CAR. THE SURPRISE WAS HIS WINDOWS WERE DOWN!"



"I SAID, I'M WASHING DAD'S BOWLING BALL!"

Can you guess what the story is going to be about with the help of these cartoons?

*The Brown family has hired three men to move furniture from their old house to the new one. To everyone's **alarm**, William—their naughty son—has promised to help with the work. After several smaller ornaments are packed (and broken), the men start moving the heavy furniture.*

The removers now proceeded to the drawing-room and prepared to take out the piano. They tried it every way. The first way took a piece out of the doorpost. The second made a mark two inches deep in the piano. The third knocked over the **grandfather clock**, which fell with a **resounding** crash, breaking its glass *and* a tall plant-stand that happened to be in its way.

Mrs Brown sat down and covered her face with her hands. "It's like some dreadful nightmare!" she groaned.

Messrs Blake, Johnson and Jones paused to wipe the sweat of honest **toil** from their brows.

"I don't know how it's to be got out," said Mr Blake **despairingly**.

"It got in!" argued Mrs Brown. "If it got in, it can get out."

alarm: feeling of fear and worry

grandfather clock: an old-fashioned tall clock that stands on the floor

resounding: a resounding sound is so loud it continues for a few seconds

Messrs: the plural of Mr, used especially in the name of companies

toil: hard work

despairingly: in a way that shows that they have no hope left

“We’ll have another try,” said Mr Blake. “Come on, mates.”

This time, the piano passed safely into the hall, leaving only a broken door handle and a torn chair-cover behind. It then passed slowly down the hall and drive.

The next difficulty was to get it into the van. Blake, Johnson and Jones tried and failed. For ten minutes they tried and failed. The gardener, the cook, the housemaid and Ethel—William’s grown-up sister—all helped lift it and at last, they raised it to the van.

They then all rested weakly against the nearest support and gasped for breath.

At this moment, a well-known voice was heard from the back of the van, from behind the piano and sideboard and hat-stand.

“Hey! Let me out! What have you blocked up the van for? I can’t get out!”

There was a horror-stricken silence. Then Ethel said **sharply**, “What did you go in for?”

What would the expression on your face be if you were horror-stricken?

The mysterious voice came again, sounding irritated. “Well, I was resting. I must have some rest, mustn’t I? I’ve been helping all morning.”

“Well, couldn’t you see we were putting things in?”

The **unseen presence** spoke again. “No, I couldn’t. I wasn’t looking!”

Look at the glossary and answer. Why is the person referred to as an ‘unseen presence’?

sharply: in an unfriendly, angry way

unseen presence: a phrase that is usually used to refer to an invisible ghost

"You can't get out, William," said Mrs Brown. "We can't move everything again. You must just stop there till it's unpacked. We'll try to push your lunch in to you."

There was determination in the voice that answered, "I want to get out! I'm going to get out!"

There came some very loud sounds—the sound of the ripping of some material, of the smashing of glass and of William's voice softly exclaiming, "That old mirror's getting in the way!"

"You'd better take out the piano again," said Mrs Brown **wearily**. "It's the only thing to do."

When the piano was lowered again to the ground and the sideboard and hat-stand were moved to one side, there appeared from the struggle—William with his shirt torn from shoulder to bottom. He looked **stern** and **indignant**.

"A nice thing to do!" he began. "Shutting me up in that old van. How do you expect me to breathe, shut in with old bits of furniture? Folks can't live without air, can they?"

Emotion had **deprived** his audience of the ability to speak for the time being. It took another quarter of an hour to replace the piano.

What emotion do you think everyone is feeling towards William?

"Well, William, you can go to the new house with the first van," said Mrs Brown after lunch. "He'll be less in the way there," she added to herself.

wearily: in a tired way

stern: serious and showing strong disapproval

indignant: angry because of unfair treatment

deprived: prevented someone from having something

William was delighted with this idea. At the new house there was a fresh set of men to unload the van and there was the thrill of getting to know them.

The front gate of the new house was only just painted and bore a notice 'Wet Paint'. It was, of course, William's duty to test personally the wetness of the paint. His trousers bore proof of the testing to their last day, in spite of many applications of **turpentine**.

How did William test the wetness of the paint?

William then proceeded to 'help' to the utmost of his power. He stumbled up from the van to the house, **staggering** under the weight of a medicine cupboard, and leaving a trail of broken bottles and little pools of medicine behind.

It was found that the door of a small bedroom at the top of the stairs was locked. This rather slowed down the work of the unpackers.

William had one of his brilliant ideas then. "Tell you what I'll do," he said eagerly and importantly. "I'll climb up to the roof and get down the chimney and open it from the inside."

It was growing dark when Mrs Brown and Ethel and the second van load appeared.

As they walked in through the gate, there came a ghost-like cry, apparently from the heavens. "Mother!"

turpentine: a type of oil used for removing paint
staggering: walking unsteadily, almost falling over



Why is William's cry 'ghost-like'?

Mrs Brown raised a surprised face to the skies. There seemed to be nothing in the skies that could have called out to her. Then she suddenly saw a small face peering down over the roof. It was a face that was very frightened under a covering of **soot**. It was William's face.

"I can't get down," it said **hoarsely**.

Mrs Brown's heart stood still. "Stay where you are, William," she said weakly. "Don't move."

The entire staff of removers was called. A ladder was borrowed from a neighbouring garden and found to be too short. Another was fetched. William, at his **dizzy** height, was growing irritable.

"I can't stay up here forever," he said.

At last, he was rescued by Mr Blake and brought down to safety.

"I wanted to help. I wanted to open that door for them, so I climbed up by the kitchen roof and the **ivy** and the drain-pipe, and I tried to get down the chimney. I didn't know which one it was, but I tried them all and they were all too little. I tried to get down by the ivy again, but I couldn't, so I waited till you came and shouted. I wasn't scared," he said sternly. "I wasn't scared a bit. I just wanted to get down. I'll go on helping."

soot: black powder that is produced when something is burned

hoarsely: with a low, rough voice

dizzy: making you feel unsteady because you are so high

ivy: a climbing plant that can be grown on the walls of a house



He was, with difficulty, **persuaded** to go to bed at an earlier hour than usual.

“Well,” he admitted, “I *am* a bit tired with helping all day.”

persuaded: convinced

Richmal Crompton

THINK PAIR SHARE

Can you come up with another comical situation where William tries to help people and nearly causes a disaster?

Richmal Crompton (1890–1969) was an English writer, popular for her delightful books about the troublemaker William and his band of mischievous friends. Crompton began her career as a school teacher and later became a full-time writer. Crompton understood children very well and her *William* stories are about how children understand the world around them.

Reading

A. Complete these sentences.

1. Everyone was horrified when they realised William was stuck inside the van because...
2. When William realised he was stuck inside the van, he decided to...
3. Mrs Brown wanted William to go with the first van because...
4. When Mrs Brown saw William on the roof, she felt...

B. Answer these questions.

1. What was William supposed to be helping his family with?
2. How was moving the piano a challenge?

3. *William had one of his brilliant ideas then.*
 - a. What did William want to help with?
 - b. What was his idea? Was it truly 'brilliant'?
 - c. How did the plan fail?
4. *"I wasn't scared a bit. I just wanted to get down. I'll go on helping."*
 - a. Was William scared? Why does he say he wasn't?
 - b. How do you think his family felt when William promised to continue helping? How do we know?

C. Think and answer.

William the Conqueror was a king of England who brought many changes to the country and made it one of the most powerful kingdoms in the world. He was feared and respected by all. The name of this story—*William the Helper*—is a joke based on this king. How does this title make fun of the schoolboy William?

Appreciating the Text

Here are some reasons why *William the Helper* is a humorous story. Complete this table in your notebook with examples from the text that support these reasons.

William's help does more damage than help.	William gets angry at others for his mistakes.	William thinks himself brilliant and helpful.	William's family is tired of his 'help'.
1. William tests the newly painted gate of the house by leaning against it.			

Using Words

What are the people in these sentences feeling?

Underline the words that express these emotions.

1. "I can't finish studying before the exam," said Naina despairingly.
2. Tanay asked eagerly, "Are mangoes in season yet?"
3. "Don't answer before you've heard the whole question," Mrs Mehta said sharply.
4. "Just leave me alone," Fred said wearily.
5. "I nearly crashed the cycle into the bus," Ali said weakly.

THINK PAIR SHARE

Take turns to mime or enact the feeling words from the exercise above so as to bring out their meaning clearly.

Writing

Imagine you are William and write a diary entry on the long and tiring day that you have had.

Brown House

20 July 1946

Monday, 8 p.m.

What a day I've had! I have been running around all day, helping my family. What would they have done without me?

Going Further

Humour or comedy comes in many different types! Here are two kinds.

Slapstick Humour

It's one of the simpler and sillier forms of comedy. Here, characters are stuck in ridiculous situations and often use physical movements and gestures to make the situation funnier. For example, they fall over each other or break things and so on.

Deadpan Humour

Deadpan or dry humour is where someone looks and sounds completely serious while doing something funny. The term 'deadpan' comes from combining the words 'dead' and 'pan' (slang for face) to mean 'expressionless face'.

1. Which kind of comedy do you think *William the Helper* is?
2. Can you come up with more examples for these two types of comedy? Think about the books, cartoons and films you have seen.

LEARNING JOURNAL

In this unit, I did my best in _____.

I could have done better in _____.

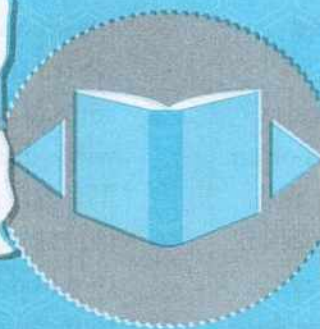
I plan to improve by _____.

10. Tiger

For the Teacher Lesson Objectives

- reading a poem about the plight of an endangered animal

- appreciating the use of—
 - a. repetition
 - b. contrast
 - c. metaphors



Other Objectives Include:

- ❖ writing and delivering a speech

For the Student Learning Outcomes

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

- ⇒ read a poem that uses contrasting images of the tiger then and now to highlight its suffering.

- ⇒ appreciate how the speaker has—
 - a. repeated lines in the poem for emphasis and effect.
 - b. used interesting comparisons for description.

Warm Up

Take a look at this poster and discuss in class.

1. What is the message that this poster conveys?
2. Do you know who or what is responsible for the problem in the poster?
3. Write an appropriate and creative slogan for this poster.



10

Tiger



The tiger isn't **burning** bright
Either in shadow or in sun.
The tiger family is **thinning**
Two by two and one by one.

The tiger isn't burning bright
In the forests of the night
Or in the wilderness of the day.
We need to understand his **plight**.

The father Sheru's missing now.
Sheru has been shot and **skinned**.
Poachers ground his bones to powder
For some Chinese medicine.

Bones would bring them power, they thought,
Put life into some sickly man.
Their souls were sick. Killing tigers
Is something we won't understand.

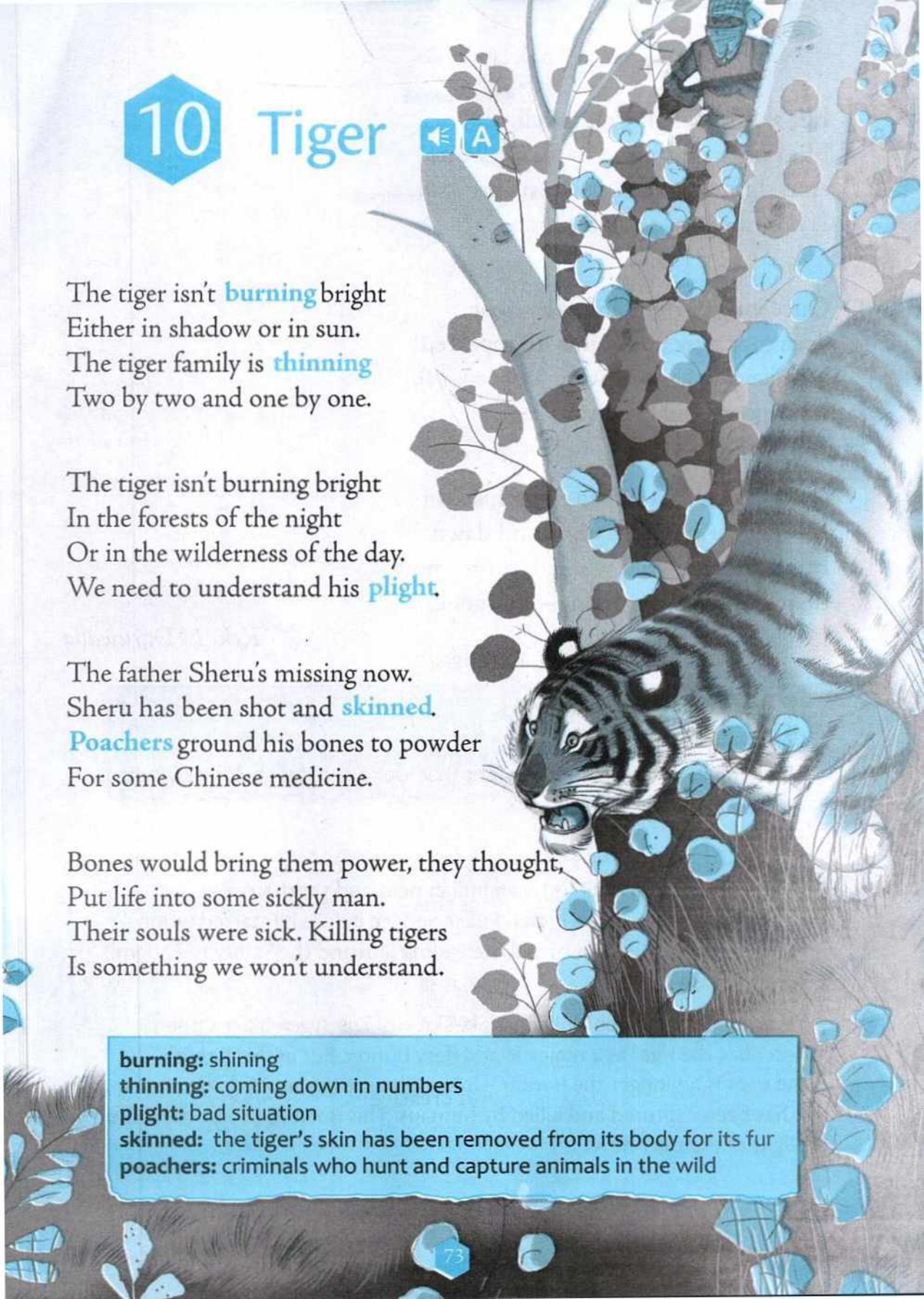
burning: shining

thinning: coming down in numbers

plight: bad situation

skinned: the tiger's skin has been removed from its body for its fur

poachers: criminals who hunt and capture animals in the wild



His skin is hanging on a wall;
His bones are packed in plastic white
And shipped out. A **gecko** on the wall
Is hunting insects on his hide.

Once jungles trembled at his roar;
Tree tops flew up—birds disappeared!
Monkeys screamed (what an **uproar**!),
Now geckos nibble on his ear!

Lord God had stamped upon his skin
In equal stripes both night and dawn.
His black-and-gold won't **shimmer** now.
Boar-hunter, Forest King—he's gone.

Keki N Daruwalla

gecko: a type of small lizard

uproar: a lot of noise

shimmer: shine with a soft light that looks as if it is shaking slightly

Keki N Daruwalla (1937–) is an Indian poet and short-story writer. He was a member of the Indian Police Service before he started writing full time. He has been awarded the Padma Shri and the Sahitya Akademi Award for his writing.

This poem is based on William Blake's poem, *The Tyger*. Blake's poem describes the tiger as a majestic and fiery hunter. But in this poem, the tiger is no longer the hunter—it has become the hunted, the prey. It has been captured and killed by humans. This poem explores the pitiful plight of the tiger now.

Reading

A. Answer these questions.

1. What is happening to the tiger family?
2. What have the poachers used Sheru's skin and bones for?
3. What power do people think tiger bones have?
4. According to the speaker, whose souls are sick? Why?
5. Why does the speaker say the tiger's 'black-and-gold won't shimmer now'?
6. Why have the tiger's bones been packed? Where have they been shipped to?

B. Think and answer.

1. Why do you think the tiger's skin is hanging on someone's wall? Why have they displayed it?
2. Read these lines aloud.

*Tyger Tyger, burning bright
In the forests of the night*

These lines are from William Blake's 18th-century poem *The Tyger*. This poem praised and highlighted the majesty of the tiger. How is Daruwalla's poem different from Blake's?

Appreciating the Poem

1. Which line has been repeated in the poem? Why?
2. The speaker has shown us two very different images of the tiger in the poem. Compare these images. Can you tell why the speaker has drawn such a contrast?

Using Words

A **metaphor** is a word or a phrase that is used to compare two things that are not alike but have something in common. Unlike similes, metaphors do not begin with 'like' or 'as'. For example—

❖ *The tiger isn't burning bright.*

Here, the tiger does not actually burn. The word 'burning' is used to show that the strong orange colour of the tiger looks like fire. The sentence also tells us that the fierce spirit of the tiger has been crushed by humans and that the species is now endangered.

A. Read this line from the poem and say what the metaphor in colour refers to.

*Lord God had stamped upon his skin
In equal stripes both night and dawn.*

B. Identify the metaphors in these lines and say what they are describing and how.

1. My friend Manoj is such a clown!
2. Larissa is a walking dictionary.
3. My sister is an angel.
4. The clouds are balls of cotton.
5. Life is one long and exciting journey.

Writing

Use the information from the poem to write and deliver a speech in class on the plight of tigers. Also talk about what you can do to help save the tigers.

11. The Giraffe and the Pelly and Me

For the Teacher Lesson Objectives

- ▶ reading and appreciating an imaginative story with fantastical characters
- ▶ enjoying and appreciating the dramatic nature and language of the story



For the Student Learning Outcomes

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

- ▶ read and enjoy an imaginative story with unusual and unreal characters.
- ▶ analyse and appreciate how the story has been made dramatic.



Other Objectives Include:

- ❖ writing a story in character

Warm Up

Let's get creative! Rhinoceroses use their horns to protect themselves from enemies. But what if they start using them to drill holes in the wall to hang paintings? Or as stands from which they hang clothes?

Work in pairs and come up with imaginative and fun tasks that these animals can perform.



octopus



peacock



porcupine

The Giraffe and the Pelly and Me



*An unusual trio of animals—a giraffe, a **pelican** and a monkey—set up the Ladderless Window-Cleaning Company near Billy's house.*

*They have big hopes for their future as famous window cleaners. Very soon, they receive a letter from the **Duke of Hampshire**, asking them to clean the windows of his house. Read Billy's account of the adventures that follow.*

As soon as we arrived, we heard a man's voice a short distance away. "I want those big black ones at the top of the tree!" the man was shouting. "Get me those great big black ones!"

We peered round the bushes and saw an old-ish man with a huge white moustache standing under a tall cherry tree and pointing his walking-stick in the air. There was a ladder against the tree and another man, who was probably a gardener, was up the ladder.

"Get me those great big black juicy ones right at the very top!" the old man was shouting. "I can't reach them, Your Grace," the gardener called back. "The ladder isn't long enough!"

"I was so looking forward to eating those big ones!" exclaimed the Duke.

How can the Window-Cleaning Company help here?

"Here we go!" the Pelican whispered to me, and with a swish and a **swoop** he carried me in his beak up to the very top of the cherry tree and there

pelican: a large bird with a deep bag of skin under its beak

duke: title for a man with the highest social rank outside the royal family

Hampshire: a place in southern England; say Hamp-sher

swoop: sudden movement

he **perched**. "Pick them, Billy!" he whispered. "Pick them quickly and put them in my beak!"

The gardener got such a shock that he fell off the ladder. Down below us, the Duke was shouting, "Some monster of a bird is stealing my best cherries! Be off with you, sir! Go away! Those are *my* cherries, not yours!"

"Hurry, Billy!" whispered the Pelican. "Hurry, hurry, hurry!"

"I've picked them all,"
I whispered to the Pelican.

Why does the Pelican want Billy to hurry?

At once, the Pelly flew down and landed right beside the **furious** figure of the Duke of Hampshire, who was **prancing** about and waving his stick in the air!

"Your cherries, Your Grace!" I said as I leaned over the edge of the Pelican's beak and offered a handful to the Duke. The Duke was **staggered**. His **eyes popped nearly out of their sockets**. "Great Scott!" he gasped. "Good Lord! What's this? Who are *you*?"

Act out the Duke's reaction.

And now the Giraffe, with the Monkey dancing about on her back, appeared suddenly from the bushes. The Duke stared at them. He looked as though he was about to **have a fit**. "*Who are these creatures?*" he bellowed. "Has the whole world gone completely **dotty**?"

What does 'bellow' mean in this context?

perched: flew and sat

furious: very angry

prancing: walking with large movements and high steps

staggered: extremely surprised

eyes popped nearly out of their sockets: a way of describing how

you look when you are extremely surprised

have a fit: be very angry or shocked

dotty: (old-fashioned) slightly crazy

"We are the window-cleaners!" sang out the Monkey.

"We will polish your glass
Till it's shining like brass
And it sparkles like sun on the sea!
We will work for Your Grace
Till we're blue in the face,
The Giraffe and the Pelly and me!"

"You asked us to come and see you," the Giraffe said. The truth was at last beginning to **dawn on** the Duke. He put a cherry into his mouth and chewed it slowly. Then he spat out the stone. "I like the way you picked these cherries for me," he said. "Could you also pick my apples in autumn?"

"We could! We could! Of course we could!" we all shouted. "And who are you?" the Duke said, pointing his stick at me. "He is our Business Manager," the Giraffe said. "His name is Billy. We go nowhere without him."

Can you tell if the animals are fond of Billy?

"Very well, very well," the Duke **muttered**. "Come along with me and let's see if you're any good at cleaning windows." I climbed out of the Pelican's beak and the kindly old Duke took me by the hand as we all walked towards the house. When we got there, the Duke said, "What happens next?"

(do something) till we're blue in the face: do something as hard and as long as we can

dawn on (somebody): if something dawns on you, you begin to realise it for the first time

muttered: spoke in a low voice because he was annoyed



"It is all very simple, Your Grace," the Giraffe replied.

"I am the ladder, the Pelly is the bucket and the Monkey is the cleaner.

Watch us go!"

With that, the famous window-cleaning gang sprang into action. The Monkey jumped down from the Giraffe's back and turned on the garden tap. The Pelican held his great beak under the tap until it was full of water. Then the Monkey leaped up once again onto the Giraffe's back. From there he **scrambled**, as easily as if he were climbing a tree, up the long, long neck of the Giraffe until he stood at the very top of her head.

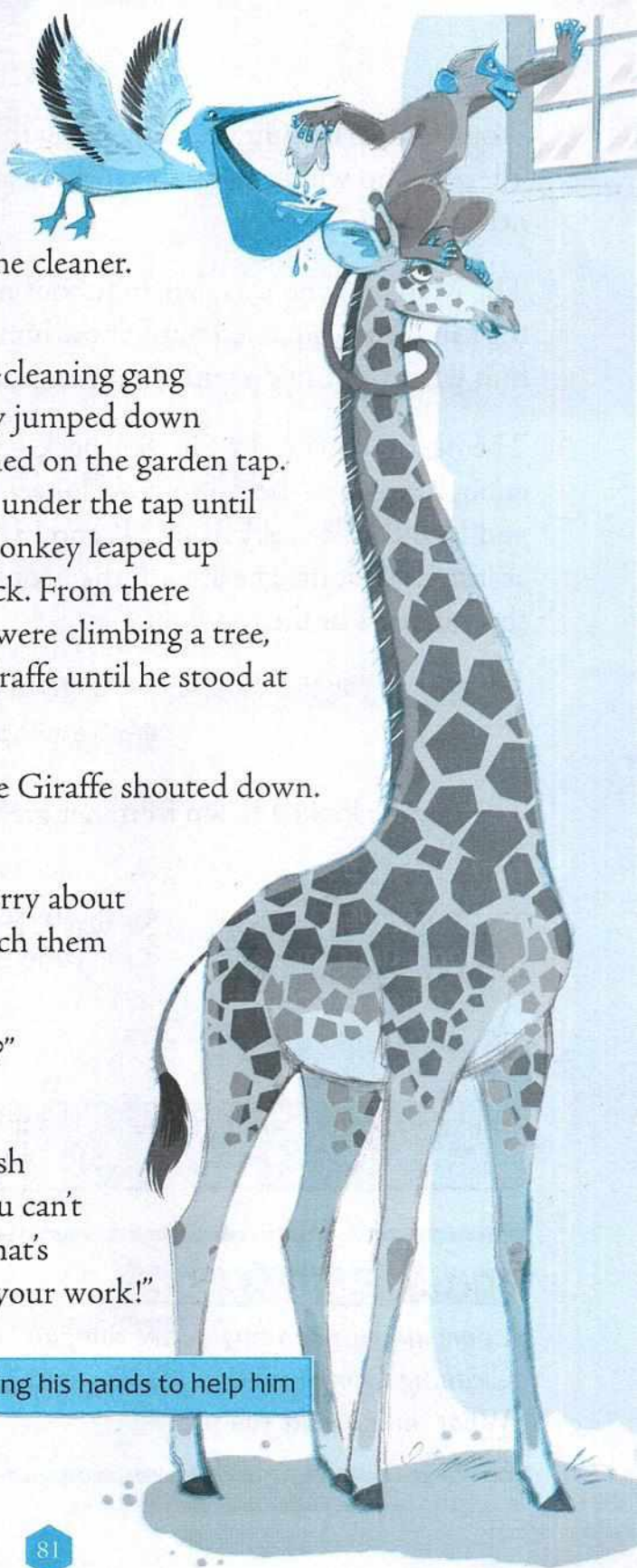
"We'll do the top floor first!" the Giraffe shouted down. "Bring the water up, please."

The Duke called out, "Don't worry about the two top floors. You can't reach them anyway."

"Who says we can't reach them?" the Giraffe called back.

"Don't argue with me, you foolish creature!" cried the Duke. "If you can't reach it, you can't reach it and that's the end of it! Now get on with your work!"

scrambled: climbed up quickly using his hands to help him



“Your Grace,” the Giraffe said, giving the Duke a small, **superior** smile, “there are no windows in the world I cannot reach with this magical neck of mine.”

The Monkey, who was dancing about most dangerously on top of the Giraffe’s head, cried out, “Show him, Giraffey! Go on and show him what you can do with your magical neck!”

The next moment, the Giraffe’s neck—which heaven knows was long enough already—began to grow longer and LONGER and LONGER and LONGER and HIGHER and HIGHER and HIGHER until at last, the Giraffe’s head with the Monkey on top of it was level with the windows of the top floor.

Why do you think the words ‘longer’ and ‘higher’ have been repeated and are in capitals?

The Giraffe looked down from her great height and said to the Duke, “How’s that?”

The Duke was **speechless**. So was I. It was the most magical thing I had ever seen.

Roald Dahl

superior: better than someone

speechless: unable to speak because he was shocked

THINK PAIR SHARE

Come up with an imaginative company (like the Ladderless Window-Cleaning Company) that you can start with two of your friends. What skills would you use?



Roald Dahl (1916–1990) has held many jobs—spy, fighter pilot, chocolate historian and so on—but he was best known for his writing. His stories are imaginative and filled with fantastic and fun characters.

Charlie and the Chocolate Factory and *Matilda* are some of his famous books for children.

Reading

A. Answer these questions.

1. Who are the members of the Ladderless Window-Cleaning Company?
2. How did the Company initially prove to the Duke of Hampshire that they were good at what they did?
3. Why was the company called the Ladderless Window-Cleaning Company? What role did each of the members play?
4. The song the monkey sings has some strong, descriptive and vivid images. What are they?

B. Read these lines from the text and answer the questions.

1. “*Has the whole world gone completely dotty?*”
 - a. Who said these words?
 - b. What emotion was the speaker feeling? Why?
2. “*Don’t argue with me, you foolish creature!*”
 - a. Who said these words to whom?
 - b. Why was the speaker arguing?
3. *It was the most magical thing I had ever seen.*
 - a. Who is the speaker?
 - b. What was the magical thing he saw?
 - c. What effect did this have on the Duke?

C. Think and answer.

1. The Duke of Hampshire is a fussy and bossy old man. Give examples to support this statement.
2. Which animal would you rather be in the Ladderless Window-Cleaning Company? Why?

Appreciating the Text

1. What are the different elements that make *The Giraffe and the Pelly and Me* an imaginative story?

2.

The Giraffe and the Pelly and Me is made interesting and dramatic by the exaggerated and ridiculous way the characters express their emotions. Here are some examples—

- ❖ *The gardener got such a shock that he fell off the ladder.*
- ❖ *...beside the furious figure of the Duke of Hampshire, who was prancing about and waving his stick in the air!*

What do you think makes the story film-like and dramatic?

- ❖ the silly things the characters do
- ❖ the body language of the characters
- ❖ the descriptive language used

Give more such examples from the text and point out what makes them dramatic.

Writing

Imagine you are one of the characters in the text. Write a story on why you started the Ladderless Window-Cleaning Company.

Here are some points you can include—

- ❖ how you met the other members
- ❖ why you decided to leave the jungle
- ❖ future plans you have

Using Words

Complete these sentences with the idioms from the box.
What feelings do these idioms express?

shaking like a leaf I could eat a horse
my heart sank bite my head off over the moon

1. I haven't eaten since nine in the morning—_____ right now.
2. I just asked if you wanted help—you don't have to _____.
3. She was _____ about her first-class exam results.
4. I dislike performing on stage. I was _____ right before my dance at the Annual Day.
5. _____ when I heard that the picnic had been cancelled.

LEARNING JOURNAL

In this unit, I did my best in _____.

I could have done better in _____.

I plan to improve by _____.

12. Leisure

For the Teacher Lesson Objectives

- reading a poem about the value of leisure and mindfulness in a busy world
- appreciating the use of personification and rhyme



For the Student Learning Outcomes

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

- read a poem on how it is important to take time out from our busy lives to appreciate nature.
- understand how the speaker has given human qualities to an idea.
- identify the rhyme scheme of the poem.



Other Objectives Include:

- writing a descriptive paragraph using similes / metaphors / personification

Warm Up

What do you do to relax and unwind after a long and tiring day?

go for a walk	talk to friends	spend time in nature
listen to music	exercise	go cycling
eat snacks	play games	pray or meditate
play with a pet	email or text	write in your diary
watch something funny	go out with friends	drink something hot and tasty
read a good book	sleep	work in your garden

Which do you think is the healthiest way to relax?

What is this life if, full of care,
We have no time to stand and stare?

No time to stand beneath the boughs,
And stare as long as sheep and cows:

No time to see, when woods we pass,
Where squirrels hide their nuts in grass:

No time to see, in broad daylight,
Streams full of stars, like skies at night:

No time to turn at Beauty's glance,
And watch her feet, how they can dance:

No time to wait till her mouth can
Enrich that smile her eyes began?

A poor life this if, full of care,
We have no time to stand and stare.

WH Davies

leisure: time when you can relax
and do things you enjoy

care: worries

enrich: improve the quality of
something

WH Davies (1871–1940) was a Welsh writer. He spent a large part of his life travelling through the UK and the US. Most of his writings are about these experiences and the hardships he faced on the road.

According to Davies, in this busy world, people no longer have time for the little pleasures of life. *Leisure* is about how it is necessary to stop and admire the little miracles of life.

Reading

A. Answer these questions.

1. What does the speaker say they have no time for? List the different ways in which they would like to spend their free time.
2. What does the speaker mean by 'stare as long as sheep and cows'?
3. What are the references to nature in this poem? Would you call this a poem about nature?
4. The poem begins with a question and ends with an answer. Say what the question and answer are in your own words.

B. Think and answer.

1. *Streams full of stars, like skies at night.*
 - a. How is the stream full of stars in the daylight?
 - b. Why is the stream compared to the night sky?
What is the expression 'like skies at night' called?
2. Why does a busy life keep us from enjoying nature and leisure?
3. What do you think will happen if we do not stop to take a break and relax in this busy world?

Appreciating the Poem

1. What is the rhyme scheme of the poem?
2. Read these lines from the poem and answer the questions.

*No time to turn at Beauty's glance,
And watch her feet, how they can dance:
No time to wait till her mouth can
Enrich that smile her eyes began?*

- a. What has been personified in these lines? How do you know?
- b. What do you think beauty dancing and smiling looks like in nature?
- c. Why do you think personification has been used by the writer? Choose any of these answers and give reasons for your choice.
 - ❖ to make the writing more vivid and imaginative
 - ❖ to help the reader understand something abstract better
 - ❖ to add more emotion to our writing
 - ❖ to help the reader see old concepts in a new and exciting way
 - ❖ to help the reader remember the concept for a longer time

Using Words

Find the words in the poem that mean—

- | | |
|-------------|------------|
| 1. branches | 2. brook |
| 3. enhance | 4. gaze |
| 5. peep | 6. tension |

Writing

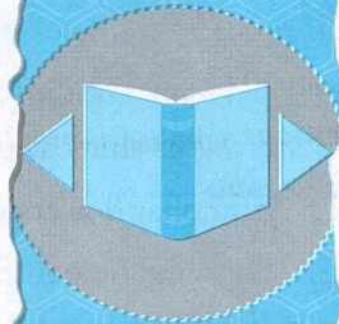
Imagine yourself in the most beautiful place in the world. Where are you? What do you see? Describe this scene from nature in a short paragraph. You must include at least two of these types of expressions—

- ❖ similes (eg: The pond was as shiny as polished mirror.)
- ❖ metaphors (eg: The gulmohar flowers were orange flames.)
- ❖ personification (eg: The wind flew through the trees, shaking up the branches and the leaves.)

13. A Christmas Carol

For the Teacher Lesson Objectives

- ▶ reading a play about the value of empathy and generosity
- ▶ understanding and appreciating the elements of a play, like scene and stage directions



For the Student Learning Outcomes

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

- ▶ read a play about how kindness and generosity are more important than money.
- ▶ understand the different parts of a play.



Other Objectives Include:

- ❖ writing a scene of the play as a story

Warm Up

What hopes and good wishes do you have for your friend?
Write a note to hang on the Christmas tree.



Dear

This year, I wish for you

.....
.....
.....

How would you make this friend happy? Think of a way
that does not involve spending any money.

Ebenezer Scrooge is a **miserly** old man. On the night before Christmas, Scrooge is visited by **apparitions** who teach him the true meaning and spirit of the Christmas season.

Characters

Scrooge: an unfriendly man in his sixties, who runs a **counting house**

Marley: Scrooge's dead friend and former partner

apparition: the ghost which shows Scrooge his past

Young Boy Scrooge

Young Man Scrooge

Fan: Scrooge's sister

Mr Fezziwig: Scrooge's old boss

Dick Wilkins: an **apprentice** who worked with Scrooge

few young children: part of Scrooge's childhood days

Mrs Fezziwig and her daughter

men and women: workers in the warehouse

miserly: a miserly person is someone who is not generous and does not like spending money

apparitions: ghost-like figures

counting house: an office where the money of a company is kept

apprentice: a person who works for an employer for a fixed period of time to learn a particular skill

Scene 1

Scrooge's bedroom. Christmas Eve. Dressed in his nightgown, with a nightcap and **mittens** for the cold, Scrooge is sitting on his bed. He covers himself with a huge heap of blankets and settles down.

Scrooge: What comfort it is to feel warm on a wintry night!

Just as he is about to fall asleep, there is a clanking noise. It sounds like chains being dragged across the floor. The noise grows louder and louder, and footsteps are heard too. Scrooge looks out from under the covers, puzzled.

Scrooge: What's that? (aloud) Who's there?

Holding the blankets tightly around him, Scrooge struggles to see and hear more clearly. All of a sudden, he hears a voice.

If you were Scrooge, what would you do at this point?

Voice: Don't you know me, Ebenezer?

*Scrooge throws his blankets aside and sits up on his bed. He looks **visibly shaken**.*

Scrooge (puzzled): It sounds like Marley! (stutters) It's not! It can't be! *Marley's apparition appears. Scrooge is both shocked and frightened.*

Scrooge (barely in a whisper): Marley?

Marley: Who else? I was your only friend!

Scrooge: What do you want? Why have you come?

mittens: gloves with one section for the thumb and another for the four fingers

visibly shaken: very clearly shocked or frightened



Marley: I've come to warn you, Ebenezer. You still have time.

Scrooge: Time for what?

Marley's apparition advances slowly across the room, without an answer. Scrooge now sees the source of the clanking noise—

attached to Marley is a long chain of safes, money-boxes and purses of all kinds.

Scrooge: What's that you're dragging across the floor?

Marley: That's the chain I made for myself when I was alive—when I was **preoccupied** with making money.

Scrooge: What's wrong with making money?

Marley: Nothing, if we don't forget that there are more important things in life.

Scrooge: Such as?

Marley: Such as being kind to those who are poor and needy—especially at this time of the year. (*Scrooge stares at Marley in disbelief.*) You don't think I'm 'real', do you, Ebenezer? You don't believe in me.

Does the apparition of Marley talk like the Marley who was Scrooge's friend?

safes: strong metal boxes with locks where you keep money and valuable things

preoccupied: obsessed with something and not paying attention to anything else

Scrooge (*uncertainly*): It's just that...well...sometimes, one can eat something that disagrees with one and it could cause a mild **hallucination**. You could be just a bad bit of meat or a **mouldy** bit of bread or...

Marley: That's a nice thing to say to an old friend who has come a long way to warn you.

Scrooge: Forgive me! How thoughtless of me! I didn't mean to offend you.

Marley: Well then, listen. I can't stay much longer. You will be visited by three spirits—the first at one o'clock tomorrow, the second at the same time the following night, and the third at the last stroke of midnight on the night after that.

Scrooge stares at Marley with a look of confusion.

Scrooge (*stutters*): But...but, why?

Marley (*interrupts*): And now it's time for me to leave.

*Before Scrooge can protest, Marley's apparition begins to **recede**. Scrooge is completely **baffled**.*

hallucination: something which you imagine you can see or hear, but which is not real

mouldy: covered with a soft green or black substance that grows on rotting food

recede: move back slowly

baffled: confused

What do you think the spirits are going to teach Scrooge?



Scrooge: I must be getting old. It was all a dream, a bad dream! Why would old Marley want to visit me? He has never done so in the last seven years! (*pauses*) I had better get back to sleep; I have to get up at six. (*He settles back in his bed and pulls his blanket tightly around him.*) I'll spend the day double-checking the accounts tomorrow. One can never be too careful!

Which line here tells you that Scrooge is obsessed with making money?

Almost immediately, he falls asleep. Just then, the clock strikes one. Scrooge wakes up, surprised.

Scrooge: I went to bed at two in the morning. How can it be one right now? Did I sleep through the whole day? (*Then he sits bolt upright and is clearly frightened as he remembers his meeting with Marley.*) One o'clock! That's what Marley said.

All of a sudden, a small apparition appears. The apparition looks like a child, though it has white hair which hangs about its neck and down its back. It wears a tunic of the purest white and a beautiful belt around its waist. In contrast to the winter outside, its dress is decorated with summer flowers. Scrooge shouts with fright at the sight of the apparition.

Scrooge (*shivering in fear*): Who are you?

Apparition: I'm the ghost of Christmas Past.

Scrooge: How far past?

Why do you think the ghost of Christmas Past

Apparition: Your past.

looks like a child dressed like spring?

Scrooge: Why are you here?

Apparition: I am here for your **welfare**.

tunic: long, loose piece of clothing

welfare: someone's welfare is their health and happiness

Scrooge (*to himself*): One would think he'd let me get a good night's sleep if he's here for my welfare!

Apparition: I heard that! (*The apparition takes Scrooge by the arm.*)
Come with me! We'll leave by the window.

Scrooge is both surprised and alarmed.

Scrooge: The window? Have pity on me—I'm **a mere mortal**!

Apparition (*reassuringly*): There is no need to fear.

*The apparition and Scrooge disappear through the window.
The scene changes.*

Scene 2

A countryside. A cheerful song is heard and a group of happy children are skipping and playing. They greet each other with a 'Merry Christmas' and laugh and dance.

*A boy sits alone, reading, not taking part in the activities. The apparition and Scrooge walk in on the happy scene, but remain separate from it.
Scrooge is stunned and moved.*

Who do you think the young boy is?

How do you think he is feeling?

Apparition: Do you know this place?

Scrooge: Know it? How could I forget it? Here is where I was born and spent my childhood. I even remember the smell of this place. (*Scrooge becomes deeply involved in the scene and dances along with the children.*)

Apparition: They cannot see or hear you; they are from the past.

a mere mortal: just a man

reassuringly: comfortingly

Scrooge wipes a tear as the children run past him. He then notices the lone boy and recognises his young self.

Scrooge: I wish I had given something to the carol singers who called at my door yesterday.

Apparition (gently): Too late! Let's see another Christmas now.

The apparition gently leads Scrooge away. The scene changes.

Scene 3

A country house. Scrooge, still a young boy only slightly older than before, is pacing about in despair. He looks at the door **mournfully**.

The apparition and Scrooge watch him. Suddenly, the door is thrown open and Fan, a smiling young girl, walks in. She is much younger than the young Scrooge.

Fan (cheerfully): Dear brother!

Young Boy Scrooge: Sweet Fan!

Fan: I have come to take you home, brother.

Young Boy Scrooge: Did you say home, Fan? But how can that be?

Fan: Father has been much kinder than before and when I asked him if you could come home, he agreed. He sent me in a coach to take you back home.

Where do you think Scrooge is? Why do you think he wants to go back home?

*The sight moves Scrooge deeply. He is now full of **regret**.*

mournfully: very sadly

regret: sadness about something he wishes he had or had not done

Scrooge: Sweet Fan! She had always been kind to me. I wish I had been kinder to her son, Fred.

Apparition: Come, there is something else you must see.

The apparition takes Scrooge's hand and leads him away. The scene changes.

Scene 4

A small warehouse in the city. Two young men sit writing at their desks. An older man is sitting on a high desk. The apparition and Scrooge appear on the scene. Scrooge, in a moment, recognises his past.

Scrooge: That's Dick Wilkins, my good friend, with whom I served an apprenticeship. (*fondly*) How happy we were! And that's old Fezziwig! Good Mr Fezziwig!

Mr Fezziwig looks up at the clock, which shows seven in the evening. He stops work and steps down from his high desk.

Mr Fezziwig: Ebenezer! Dick! Put down your pens and clear up this space. (*cheerfully*) Let's make some room here. It's time to be merry!

They clean the warehouse and make it more comfortable. Very soon, Mrs Fezziwig and her young daughters join them, followed by the young men and women who work in the warehouse. There is a lot of cheer as all of them sing and dance to happy music.

Scrooge: How much pleasure old Fezziwig gave us all!

Apparition: And for so little! He spent only a little money, only three or four pounds, on those festivities! Yet you think the happiness he gave you deserves so much praise.

Scrooge: It isn't that. He could make us happy or unhappy by his words and looks in things so small and **insignificant**. It wouldn't be possible to explain it. The happiness he gave us was as good as a **fortune**. (*in a tone of regret*) I wish...

Apparition: What do you wish for?

Scrooge: I wish I could have a word with my clerk, Cratchit.

Apparition: Come, let us leave.

The apparition and Scrooge leave.

What do you think Scrooge wants to say to his employee Cratchit?

adapted from A Christmas Carol by Charles Dickens

insignificant: too small or unimportant to consider

fortune: very large amount of money

THINK PAIR SHARE

Name two festivals and say what the true meaning of these festivals is.



Charles Dickens (1812–1870) was one of the most famous writers of his time. His novels were released as chapters in weekly or monthly papers like serials. Dickens was known for writing about London and the issues that people faced at the time, such as poverty, child labour and so on. His works are considered important and enjoyable even today.

Reading

A. Answer these questions.

1. *That's the chain I made for myself when I was alive.*

- a. Who said this to whom?
 - b. What was the chain they made? How?
 - c. What message did the speaker have for the listener?
2. *You could be just a bad bit of meat or a mouldy bit of bread...*
 - a. Who said this to whom?
 - b. Why did the speaker think he had eaten old, spoiled food?
 3. What was odd about the clock on the night of Christmas Eve?
 4. Who was the ghost of Christmas Past? What sights did he show Scrooge?

B. Complete these sentences.

1. According to Marley, money is...
2. When Scrooge saw the sight of his childhood, he felt bad and wished...
3. Scrooge's sister, Fan, was nice to him. She...
4. When Scrooge saw his sister Fan, he wished...
5. When Scrooge saw his past Christmas at Mr Fezziwig's office, he wished...

C. Think and answer.

1. Was Scrooge's childhood happy? How do we know? What effect do you think it had on him?
2. How was Mr Fezziwig different from Scrooge? What does Scrooge learn from his vision of Fezziwig?
3. How did the ghost's visions change Scrooge's attitude towards life?

Appreciating the Text

These are some of the common elements of a play—

- ❖ list of characters
- ❖ scene number
- ❖ dialogue
- ❖ stage directions

1.

A play is divided into multiple **scenes**. In one scene, the action takes place in one specific location. The scene changes when the location changes. When you shift from one scene to the next, you show the audience the location has changed by changing the backdrop, furniture and props on the stage.

How many scenes does *A Christmas Carol* have? What are the different locations shown in these scenes? Make a list of props/furniture/backdrops you would use in these scenes.

2.

Stage directions are instructions to the reader on how to put up the play on stage. They are provided in the play in italics or in brackets. For example—

Marley's apparition appears. Scrooge is both shocked and frightened.

These are the functions stage directions perform. They—

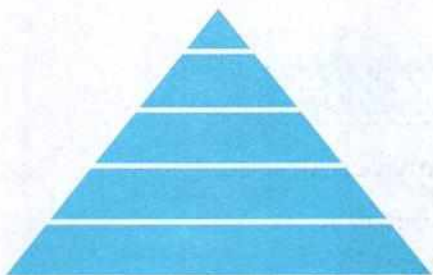
- ❖ tell us when a character enters or exits stage.
- ❖ describe the location in the scene.
- ❖ tell us what actions the characters are performing.
- ❖ tell us what emotions the characters are expressing.

Give examples of stage directions from *A Christmas Carol* that serve the different functions mentioned above.

Looking at Values

Ebenezer Scrooge mistakenly valued money above everything else in his life. What are the things in your life that you value the most?

Complete this pyramid in your notebook with the things or people that you value. The most important thing should be at the top of the pyramid.



A single-minded focus on making money can make us miss out on other smaller, but perhaps more satisfying, joys of life.

Using Words

Circle one synonym and underline one antonym in each group of words. You may refer to a dictionary.

- confuse** disturb baffle clarify doubt
- poor** suffer affluent pleasant needy
- frightened** terrified anxious courageous dismayed
- insignificant** major insufficient unimportant sensible
- reassuring** inspiring loving comforting discouraging



Writing

Write Scene 1 of the play *A Christmas Carol* as a story in your notebook. You may begin this way—

Ebenezer Scrooge went to bed quite late on Christmas Eve. He got cosy under a heap of blankets. He sighed with satisfaction, “What comfort it is to feel warm on a cold winter night!”

LEARNING JOURNAL

In this unit, I did my best in _____.

I could have done better in _____.

I plan to improve by _____.