

| Theme | Chapter | Reading | Vocabulary | Pronunciation | Grammar | Speaking | Listening | Writing |
|---------------------|---|--|----------------------------|---|---------------------------------------|--|--|--|
| Society and Culture | In Sahyadri Hills: A Lesson in Humility | Factual, inferential and extrapolative comprehension | Collocation | Stressed words (content and function words) | Adverbs: to form them from adjectives | Group-discussion | Underline the stressed words in sentences and read out | Story writing using a mind map |
| | The Bangle Sellers | Factual, inferential and extrapolative comprehension | Alliteration and assonance | Intonation and its functions | Conditionals | From a conversation | Listen for specific information (fill in the blanks) | Rewriting an article after removing bias |
| | Professor Shonku and the Little Boy | Factual, inferential and extrapolative comprehension | Binomials | Intonation and its types | Direct & indirect speech | Explain the uses of earthly objects to a Martian | Listen for specific information | Short sci-fi story using given ideas |
| Science | The Television | Factual, inferential and extrapolative comprehension | Anaphora | Intonation (falling tone) | Active & passive voice | Group discussion on technology | Listen for specific information | Write a poem |
| | A Stormy Day | Factual, inferential and extrapolative comprehension | Connotation and denotation | Intonation (rising tone) | Infinitives and voice | Group discussion | Listen and summarise | Poster |
| Earth | The Panther | Factual, inferential and extrapolative comprehension | Personification | Intonation (fall-rise tone) | Complex prepositions | Speak as an endangered animal | Listen and form opinions | An imagined conversation |

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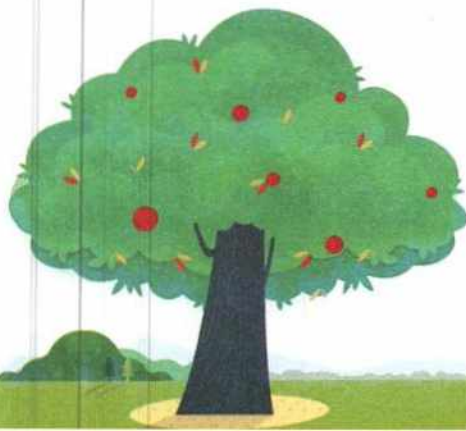
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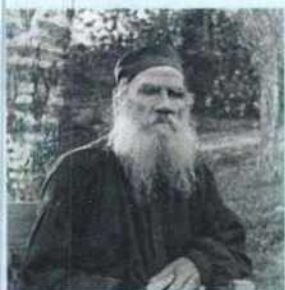
Life Skills-based Projects

| Term | Theme | Activity | Life Skills |
|------|---------|--------------------|--|
| 1 | Science | Discuss and debate | Critical thinking, Self-awareness, Effective communication |
| 2 | Earth | Save the earth | Critical thinking, Problem solving, Team work |

Multiple Intelligences-based Projects

| Term | Theme | Activity | Multiple Intelligences |
|------|---------------------|-----------------|--|
| 1 | Society and Culture | Soothing Music | Musical, Interpersonal |
| 2 | Science | Writing Braille | Logical-analytical, Verbal-linguistic, Intrapersonal |





Author note

Leo Tolstoy (1828–1910) was born near Moscow, Russia. His family was part of the Russian nobility and had a rich history. Tolstoy was a prolific author who wrote about life in general. In the words of the Russian author, Isaak Babel, 'If the world could write by itself, it would write like Tolstoy.' He is best known for the novels, *Anna Karenina* and *War and Peace*. Tolstoy is often regarded as the greatest novelist of all time. This story has been translated from Russian to English by C J Haqar.



Get Set

Think of a quality that you would want in yourself. Why do you want this quality? Is there any person you know who has this quality? Have you ever felt that you would want to be more like this person? Describe your feelings for this person.



Reading Junction

Let us read a story about a boy and the bittersweet relationship he shared with his brother.

I was only a year and some months younger than Valodya. We were quite close; we grew up, studied and played together. No distinction of elder and younger was made between us. But just about the time I am speaking of, I began to realize that I was **no companion for him**, either in age, in interests, or in ability.

Why does the narrator feel that he was no companion for Valodya?



It even seemed to me that Valodya himself was aware of his superiority and was proud of it. This idea (it may have been a wrong one) was inspired by my **vanity** which suffered every time I came in contact with him. He was better than me in everything; at lessons, in

no companion for him: not similar in tastes and interests

vanity: pride



arguments and in manners, and all this took me farther from him and caused me moral **anguish** which I could not understand. When Valodya was given a tucked linen shirt for the first time I was unhappy for not having a shirt like that. I am sure I would have felt happier if I was convinced that every time he arranged his collar, it was not done to annoy me.



What **tormented** me most was that it sometimes seemed to me, Valodya understood what was going on inside me but tried to hide it. But perhaps my sensitiveness and tendency to analyse deceived me in this case. It may be Valodya did not feel at all as I did.

He was **impulsive** and his enthusiasm in different hobbies did not last long. He would suddenly develop a passion for pictures, himself take up painting, spend all his money buying them and beg them of his drawing-master, of papa and of grandmamma. Then it would be a craze for **curios** to decorate his table, collecting them from every room in the house, or a **mania** for novels which he obtained **on the sly** and read all day and night. I could not help being impressed by his hobbies but I was too proud to imitate him and too young and not independent enough to choose a hobby for myself.

Why do you think Valodya had to get books on the sly?



But there was nothing I envied so much as Valodya's happy large-heartedness which showed itself most strikingly when we quarrelled. I always felt that he was behaving well but I could not do likewise. Once when his passion for ornaments was **at its height**, I went up to his table and accidentally broke an empty bright-coloured little scent bottle.

'Who asked you to touch my things?' demanded Valodya coming into the room and seeing how I had upset the **symmetry** of the different treasures on his table. 'And where is the scent bottle? You must have ...'

'I knocked it over by accident and it broke. What does it matter?'

'Do me the favour – never dare touch my things again,' he said, putting the pieces of broken flask together and looking at them sorrowfully. 'And you please don't issue orders' I retorted, 'that's all.' And I smiled, though I did not feel in the least like smiling.

'Yes, it's nothing to you but it does matter to me,' pursued Valodya, jerking his shoulder,

anguish: mental suffering

tormented: annoyed

impulsive: one who has a sudden desire to act without thinking about the result

curios: works of art valued for being unusual

mania: extreme enthusiasm

on the sly: secretly

at its height: of utmost degree

symmetry: balance in arrangement

a gesture he had inherited from papa. 'He goes and breaks it and then laughs, the nasty little brat!'

'I am a little brat; and you're big but you're stupid.'

Do you think the narrator really wanted to be rude to his brother?



'I am not going to quarrel with you,' said Valodya, giving me a slight push, 'go away.'

'Don't push!'

'Get away!'

'Don't push, I tell you!'

Valodya **took my word** and tried to drag me away from the table; but I was **beside myself** by now; I got hold of the leg of the table and **tipped it over**. 'There now!' And all his china and glass ornaments crashed to the floor.

'You disgusting little boy!' cried Valodya, trying to save some of his falling treasures.

'Well, now it is all over between us,' I thought as I left the room, 'we have quarrelled for good.' As soon as afternoon lessons were over, I left the room. I was too scared, uncomfortable and ashamed to be alone with my brother. After our history lesson in the evening, I took my exercise books and started towards the door. As I passed Valodya, though I wanted to go up to him and make friends, I **scowled** and put on an angry expression. At that moment, Valodya raised his head, and, with a meaningful smile, **looked me full in the face**. Our eyes met and I knew

brat: a person, specially a child, who behaves badly

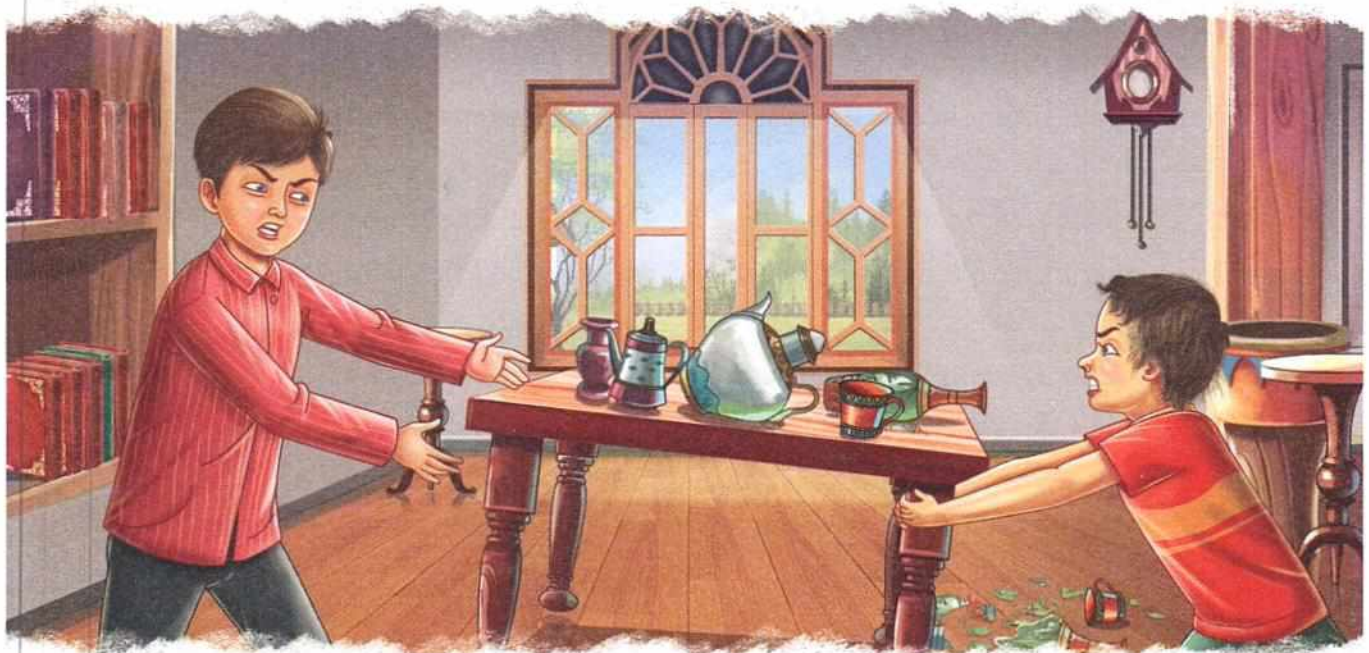
took my word: acted literally instead of understanding the actual meaning

beside myself: unable to control oneself because of anger; (here) very annoyed

tipped it over: caused it to fall over

scowled: frowned in an annoyed way

looked me full in the face: looked at me directly



that he understood me; but some **irresistible** feeling made me turn away.

What do you think the narrator meant when he said, 'it was all over between us' and 'for good'?



'Nicky!' he said in a most natural voice without a **scrap of pathos**.

'Don't be cross any more. Forgive me if I offended you.' And he held out his hand.

Something that came higher and higher seemed to be pressing my chest and stopping my breath but this only lasted a second; tears came to my eyes and I felt better.

'Forgive ... m-me, Val-dya,' I stammered, squeezing his hand. Valodya looked at me as if he could not make out at all why there should be tears in my eyes.

irresistible: so strong that it can't be controlled

a scrap of: a little bit of

pathos: something that arouses a feeling of pity



Get Going

A. Let us find the answers from the story.

1. What is the name of the narrator?
2. How did the narrator feel when Valodya was given a tucked linen shirt? What would have made him happier?
3. Name some of Valodya's hobbies.
4. What did the narrator envy the most about Valodya?
5. Describe the incident that made Valodya angry with his brother.
6. How did the narrator feel when Valodya asked for forgiveness?

B. Let us read between the lines.

1. What, in your opinion, was the reason behind the narrator's moral anguish? Why couldn't he understand it?
2. Why did the narrator smile even when he did not feel like smiling?
3. Why do you think the narrator felt scared and ashamed in the presence of his brother?
4. What was the irresistible feeling that made the narrator turn away?

C. Let us go beyond the story.

1. Do you think the narrator was right in his behaviour towards his brother?
2. How old do you think the narrator was at the time of these events? Give reasons for your answer.





Vocabulary Junction

Read these sentences from the story.

I was only a year and some **months younger** than Valodya.

I was too scared, **uncomfortable** and **ashamed** to be alone with my brother.

Look at the words in bold.

All of them have affixes, i.e., suffixes and prefixes.

months: month + -s

younger: young + -er

uncomfortable: un- + comfort + -able

ashamed: a- + shame + -ed

We have already learnt about suffixes and prefixes in previous grades. They are groups of letters added to base or root words to alter their meanings.

Prefixes are added at the beginning of words to alter their meanings. Most prefixes have specific meanings, and when added to a root word, they change the meaning of the word.

Let us look at some of the common prefixes and their meanings.

| Prefix | Meaning | Example |
|-------------------------|------------------------|---|
| re- | again | <i>revisit, relive</i> |
| en-, em- | make happen; put into | <i>enforce, embed</i> |
| un- | to reverse | <i>undo, unbend</i> |
| un-, in-, im-, il-, ir- | the negative of a word | <i>unhappy, incomplete, immature, illiterate, irresponsible</i> |
| mis- | wrongly or badly | <i>mispronounce, mislead</i> |
| de- | to do the opposite | <i>devalue, defrost</i> |
| co- | together | <i>coexist, cooperate</i> |
| fore-, pre- | before | <i>foresee, prejudge</i> |
| over- | excess, above | <i>overdo, overreact, overhang</i> |
| under- | not enough | <i>undercooked, underprepared</i> |
| inter- | between | <i>international, interracial</i> |
| trans- | across | <i>transplant, transform</i> |
| sub- | under, below | <i>substandard, subdivide</i> |

Suffixes are added at the end of words to alter their meanings or grammatical forms. Here are the most common suffixes.

- **-ed** and **-t** are used to mark simple past and past participle forms of verbs.
Examples: walk – walked
sleep – slept
- **-ing** is used to mark continuous tense, gerunds and present participle forms of verbs.
Example: walking, reading
- **-s** and **-es** are used to mark the plural forms of nouns.
Examples: sweater – sweaters
cloth – clothes
- **-er** and **-est** are used to mark the comparative and superlative degrees of adjectives, respectively.
Example: small – smaller – smallest

Suffixes can also change a word from one part of speech to another.

Let us look at some examples of such suffixes.

| | | Suffixes | | | | | Examples |
|-----------|------|------------------|--------|-------|-------|-------|---|
| noun | -acy | -ance/-ence | -ity | -dom | -ship | -tion | <i>approve (v): approval (n)</i> <i>promote (v): promotion (n)</i> |
| suffixes | -al | -er/-or/-ist | -ness | -ment | -ism | -ure | <i>accurate (adj): accuracy (n)</i> <i>sweet (adj): sweetness (n)</i> |
| verb | -ate | -ify, -fy | -en | -ise, | | | <i>meditation (n): meditate (v)</i> <i>strength (n): strengthen (v)</i> <i>national (adj): nationalise (v)</i> <i>simple (adj): simplify (v)</i> |
| adjective | -al | -able/-ble | -esque | | | | <i>condition (n): conditional (adj)</i> <i>taste (n): tasteless (adj)</i> <i>child (n): childish (adj)</i> <i>picture (n): picturesque (adj)</i> |
| suffixes | -ish | -ious, -ous | -less | -ive | | | |
| adverb | -ly | -ward/ -wards | -wise | | | | <i>slow (adj): slowly (adv)</i> <i>clock (n): clockwise (adv)</i> <i>back (prep): backwards (adv)</i> <i>in (prep): inward (adv)</i> |
| suffixes | | | | | | | |



Discuss examples of all the suffixes.

1. Underline the affixed words in each of the following sentences. Then, write the root words.
 - (a) The teacher asked Garima to rewrite the essay as her handwriting was illegible.
 - (b) The factory has been closed for renovation. The CEO said he wanted to modernise the machinery.
 - (c) Kusum revisited the museum just to take a look at this painting.
 - (d) Mr Shom's research proposal was highly appreciated at the conference.
 - (e) The central government had to mediate between the two states to solve the problem of river-water distribution.

2. Add the correct prefix or suffix to the words in brackets and fill in the blanks.
 - (a) _____ (*heat*) the oven to get a nice brown crust on the pudding.
 - (b) The _____ (*discuss*) was focused on providing medical aid for the _____ (*develop*) nations.
 - (c) According to the weather _____ (*cast*), we can expect heavy rainfall tonight.
 - (d) He was being _____ (*reason*) in his demands.
 - (e) If an athlete is _____ (*success*) in this round, he won't be able to play in the finals.



Pronunciation Junction

Read this sentence from the story.

'And you please **don't** issue orders' I retorted, '**that's** all'.

Look at the words in bold. 'Don't' and 'that's' are the shortened forms of *do not* and *that is*, respectively. They are called contractions.

Words or phrases that have been shortened by dropping one or more letters are known as **contractions**. In writing, an apostrophe takes the place of the missing letters.

Let us look at some commonly used contractions in English.

| Contracted Form | Phonetic Transcription | Expanded Form |
|-----------------|------------------------|-------------------|
| he'd | /hi:d/ | he had / he would |
| he's | /hi:z/ | he has / he is |
| I'll | /aɪl/ | I will |
| I'm | /aɪm/ | I am |
| it's | /ɪts/ | it is |

| Contracted Form | Phonetic Transcription | Expanded Form |
|-----------------|------------------------|---------------|
| let's | /lets/ | let us |
| who'll | /hu:l/ | who will |
| they're | /ðeəʳ/ | they are |
| didn't | /'dɪd.ənt/ | did not |
| can't | /kænt/ | cannot |

As you can see from the table, contractions that end in 'd and 's are ambiguous. 'd can represent either **had** or **would**, and 's can represent either **has** or **is**. The meaning of these contractions is usually understood from the context.

Note:

Apostrophes are also used to show possession, but only for nouns.

Possessive pronouns do not take an apostrophe.

For example, **its** is the possessive form referring to something belonging to 'it'.

It's is the contracted form of 'It is'.

Underline the contractions in these sentences. Practise pronouncing the contractions by reading out the sentences.

1. Jyoti's brother's been travelling for a week now.
2. You've got to tell them the truth.
3. You'll be amazed when you hear what we've planned for Neeta's birthday.
4. Hasn't she told you that she'll be going to Yuvi's party?
5. Koustav's dad's brother's neighbours met with an accident.



Grammar Junction

Read the following sentences from the story.

It **may** be Valodya did not feel at all as I did.

I always felt that he was behaving well but I **could** not do likewise.

Look at the words in bold. 'May' and 'could' tell us about probability and possibility. They are modals.

Modals tell us if something is certain, probable or possible (or not). We also use modals to talk about ability, ask for permission, make requests and offers, and so on.

Let us look at some examples.

| Modal | Function | Negative |
|-------|--|-----------|
| can | <p>One of the most commonly used modals in English, can, is used to express ability, request or offer permission, and show possibility or impossibility.</p> <p>Examples:</p> <p><i>'I can eat by myself,' the boy said. (ability)</i></p> <p><i>Can I have another slice? (request)</i></p> <p><i>You can't leave! (permission)</i></p> <p><i>'It just can't be done,' he said, shaking his head. (impossibility)</i></p> | can't |
| could | <p>Could is used to express possibility or past ability as well as to make suggestions and requests.</p> <p>Examples:</p> <p><i>He could be the chairman of the board. (possibility)</i></p> <p><i>You could spend the rest of the holidays here. (suggestion)</i></p> <p><i>I could run many miles when I was younger. (past possibility)</i></p> | couldn't |
| may | <p>May is most commonly used to express possibility and request for permission. It is sometimes used to give permission as well.</p> <p>Examples:</p> <p><i>They may have left for the party already. (possibility)</i></p> <p><i>'May I come in?' the child asked. (requesting permission)</i></p> | may not |
| might | <p>Might is most commonly used to express possibility. It is used often in conditional sentences and to make suggestions or requests.</p> <p>Examples:</p> <p><i>She might have finished cooking. (possibility)</i></p> <p><i>If I didn't have to work, I might have gone with you. (conditional)</i></p> <p><i>You might want to go to the park; it's a good place for morning walks. (suggestion)</i></p> | might not |
| must | <p>Must is most commonly used to express certainty. It can also be used to express necessity or strong recommendation.</p> <p>Examples:</p> <p><i>This must be the right address! (certainty)</i></p> <p><i>Students must be in their school uniform. (necessity)</i></p> <p><i>You must take some medicine. (strong recommendation)</i></p> <p><i>You must not shout like that! (prohibition)</i></p> | mustn't |

| Modal | Function | Negative |
|--------|---|-----------|
| will | <p>Will is used for promises or voluntary future actions. It can also be used to make predictions.</p> <p>Examples:</p> <p><i>I will meet you every evening. (promise)</i></p> <p><i>I will go to the market tomorrow. (voluntary action)</i></p> <p><i>It will rain tomorrow. (prediction)</i></p> | won't |
| would | <p>Would is most commonly used to create conditional verb forms. It also serves as the past form of the modal verb 'will' and can also indicate repetition in the past.</p> <p>Examples:</p> <p><i>If I were older, I would apply for this job. (conditional)</i></p> <p><i>We knew she would do well! (past of will)</i></p> <p><i>They would go to the park on Sundays. (repetition)</i></p> | wouldn't |
| shall | <p>Shall is used interchangeably with 'will' to indicate future actions.</p> <p>Examples:</p> <p><i>I shall meet you every evening. (promise)</i></p> <p><i>I shall go to the market tomorrow. (voluntary action)</i></p> <p><i>It shall rain tomorrow. (prediction)</i></p> | shan't |
| should | <p>Should is most commonly used to make recommendations or give advice. It can also be used to express obligation as well as expectation.</p> <p>Examples:</p> <p><i>You should visit the museum there! (recommendation)</i></p> <p><i>You should focus more on your studies. (advice)</i></p> <p><i>I should finish my homework. (obligation)</i></p> <p><i>We should have reached by now. (expectation)</i></p> | shouldn't |

1. Choose the correct modals from brackets and fill in the blanks.

- You _____ (*shall/should*) go and talk to him about this right now!
- As per the weather forecast, it _____ (*will/must*) be a sunny day today.
- When he was younger, he _____ (*should/could*) jog five miles every day.

- (d) If I didn't have work, I _____ (*will/would*) have gone with you to the movies.
- (e) You _____ (*can/would*) go now.
2. Fill in the blanks with suitable modals using the hints given in brackets.
- (a) I _____ go and talk to the teacher tomorrow. (*promise*)
- (b) If he had known about it, I am sure he _____ have helped you. (*conditional*)
- (c) If the people are cheering, they _____ have won the match! (*certainty*)
- (d) _____ we leave now? (*requesting permission*)
- (e) You _____ have finished your homework by now. (*expectation*)
3. Rewrite these sentences using modals.
- (a) I suggest going to the fair.
- (b) Perhaps we'll go trekking to the Himalayas.
- (c) It is not necessary to finish the task today.
- (d) He had the habit of going to the park for a walk when he was in New York.
- (e) I'm certain he has left by now.



Speaking Junction

Read these dialogues from the story.

'Who asked you to touch my things? ... And where is the scent bottle? You must have ...'

'I knocked it over by accident and it broke. What does it matter?'

The second line is spoken by the narrator, and the first line by his elder brother, Valodya. As you can see, the narrator does not agree with his brother. He disagrees by challenging what his brother says.

However, in day-to-day speech, when we contradict somebody's opinion, we do not say it in the manner the narrator has said it. It is considered rude.

Some expressions that we use instead are:

- Well, in my opinion ...
- I see what you're saying, but ...
- That's a valid point, but ...
- I'm not so sure about that.
- Yes, but don't you think that ...

Have a debate with a friend about whether or not plastic usage should be completely banned. Use the given expressions for your argument.



Listening Junction

Listen to the sentences and note down all the contractions. If you don't hear any contraction in a sentence, leave the space blank.

| Sentence | Contracted Word |
|----------|-----------------|
| 1 | |
| 2 | |
| 3 | |
| 4 | |
| 5 | |
| 6 | |
| 7 | |
| 8 | |
| 9 | |
| 10 | |



Writing Junction

Read this paragraph from the story.

Valodya took my word and tried to drag me away from the table; but I **was beside myself by now**; I got hold of the leg of the table and **tipped it over**. **'There now!'** And all his china and glass ornaments crashed to the floor.

'You disgusting little boy!' **cried Valodya, trying to save some of his falling treasures.**

'Well, now it is all over between us,' **I thought as I left the room,** 'we have quarrelled for good.'

In this paragraph, the narrator recounts the events of the fight with his elder brother, Valodya. Observe the phrases in bold. The narrator uses them to tell us what happened, one event after the other.

We use narrative paragraphs to tell stories. However, a story has events in the chronological order and a narrative is an individual's perspective of the story.

Here are a few things you need to remember while writing a narrative paragraph:

- Decide the story you want to tell.
- Know the time boundaries of the story; it can be a single event / a day / a few years.
- Decide the purpose of the paragraph. It can be a summary/conclusion/review.
- Determine the plot points and their arrangement.
- Use transition words such as first, next, last, later, until, etc. to connect sentences and ideas.
- Describe important events and their background.
- Use vivid verbs, adjectives and adverbs.
- Ensure that the message / moral of the story is clearly conveyed.

Write a narrative paragraph describing your favourite scene from a movie.



Author note

Rabindranath Tagore (1861–1941) was one of the most renowned and revered Indian literary figures of all time. He was a poet, an author, a songwriter, a painter and even a sculptor. He single-handedly reshaped Bengali literature and music. His works have been translated into various languages. He was awarded the Nobel Prize in 1913 for his collection of poems, *Gitanjali*.



Get Set

Do you ever feel your life is too monotonous? Do you feel that every day is the same? Do you wish you had more freedom to practise your hobbies or do things that you like?

In such situations, do you ever wish you could be something or someone else? Describe one such situation.



Reading Junction

Let us read a poem about a child and find out what he wants to be.

When the **gong** sounds ten in the morning and
I walk to school by our lane,
Every day I meet the hawker crying, 'Bangles,
crystal bangles!'

There is nothing to hurry him on, there is no
road he must take, no place he must go to, no
time when he must come home.

gong: a round piece of metal that is hit with a stick to produce sound



I wish I were a hawker, spending my day in the road, crying, 'Bangles, crystal bangles!' When at four in the afternoon, I come back from the school,

I can see through the gate of that house the gardener digging the ground.

He does what he likes with his spade, he soils his clothes with dust, nobody takes him to task if he gets baked in the sun or gets wet.

I wish I were a gardener digging away at the garden with nobody to stop me from digging.

Just as it gets dark in the evening and my mother sends me to bed,

I can see through my open window the watchman walking up and down.

The lane is dark and lonely, and the street-lamp stands like a giant with one red eye in its head.

The watchman swings his lantern and walks with his shadow at his side, and never once goes to bed in his life.

I wish I were a watchman walking the streets all night, chasing the shadows with my lantern.



soils: dirties

takes him to task: scolds him

– Rabindranath Tagore



Get Going

A. Let us find the answers from the poem.

1. Why does the child want to be a bangle-seller?
2. What would the child do if he were a gardener?
3. What does the child like the most about the watchman's job?
4. What does the child compare the street lamp with? Why?

B. Let us read between the lines.

1. On his way to school, the child in the poem wants to be a bangle-seller. On his way back from school, he wants to become a gardener, and at night, he wants to become a

watchman. Do you think there is a connection between his situations at these hours of the day and his desires?

2. Why do you think the poem is titled 'Vocation'?

C. Let us go beyond the poem.

1. What, according to the child, is an ideal life?
2. Do you think the bangle-seller, the gardener and the watchman in the poem have a happier life than the child? Justify your opinion.



Vocabulary Junction

Read this line from the poem.

He does what he **likes** with his spade ...

Look at the word in bold and then, read the following sentence.

He does what he **dislikes** with his spade.

In the word **dislike**, **dis-** is a prefix.

dis- + like = dislike

Prefixes are letters or groups of letters added to the beginning of words to make new words. Some prefixes are used to create **antonyms**.

Let us look at a few antonyms that have been formed by adding prefixes to the base words.

| un- | non- | dis- | anti- | mis- |
|-----------|------------|--------------|---------------|--------------|
| undo | nonsense | disappear | antibiotic | misbehave |
| untie | nonstop | disagree | antisocial | misfortune |
| unhappy | nonfiction | disbelief | antiseptic | mislead |
| uncertain | nonviolent | disable | anticlockwise | misinterpret |
| unending | nonprofit | disadvantage | antivirus | misdirect |

| il- | in- | im- | ir- | a- |
|------------|---------------|------------|---------------|------------|
| illegal | inaccurate | impossible | irresistible | atheist |
| illicit | inappropriate | improbable | irreversible | abiotic |
| illiterate | inadequate | immobile | irresponsible | asocial |
| illegible | indirect | immoral | irrational | areligious |

1. Tick (✓) the prefixed words.

| | | | | |
|-------------|--------------|----------|------------|------------|
| immediate | disable | mischief | atypical | about |
| nonetheless | immoral | immobile | illusion | atheist |
| understand | nonsense | into | irritate | irrational |
| unending | disadvantage | inactive | abiotic | distance |
| nonviolent | misbehave | illumine | inadequate | again |

2. Fill in the blanks with the correct prefix for these words to make their antonyms.

un- non- dis- anti- mis- il- in- im- ir- a-

- (a) _____ decisive (b) _____ redeemable (c) _____ manage
(d) _____ able (e) _____ avow (f) _____ correct
(g) _____ due (h) _____ septic (i) _____ eligible
(j) _____ ability (k) _____ accessible (l) _____ climax
(m) _____ balance (n) _____ living (o) _____ social

3. Fill in the blanks with suitable prefixed words.

- (a) My elder brother loves to read _____, but I read only novels.
(b) Apply an _____ cream on that cut.
(c) Turn the knob _____ to open the door.
(d) An _____ is someone who doesn't believe in the existence of God.
(e) Your handwriting is _____. Why don't you write slowly?



Pronunciation Junction

Read these lines from the poem.

... no time when he **must** come home ...
he soils his clothes with **dust** ...
street lamp stands **like** a giant ...
and never once goes to bed in his **life** ...

The words in bold in the given lines, **dust** and **must**, differ from each other in the first phoneme, and **like** and **life** differ in the last phoneme.

Now, look at the following table.

| | |
|---------------|-------------|
| long /lɔ:ŋ/ | song /sɔ:ŋ/ |
| song /sɔ:ŋ/ | sang /sæŋ/ |
| test /test/ | bite /baɪt/ |
| chest /tʃest/ | kite /kaɪt/ |



Recap phonemes before starting this lesson.

If you observe the words carefully, you will notice that only one phoneme is different in each pair.

- In 'long' and 'song', the second and final phonemes are the same; only the first one is different.
- In 'test' and 'chest' too, the second and final phonemes are the same; only the first one is different.
- In 'song' and 'sang', the first and final phonemes are the same; only the second one is different.
- In 'bite' and 'kite', the second and final phonemes are the same; only the first one is different.

The difference in **one phoneme** completely changes the meanings of these words. Such word pairs are called **minimal pairs**.

Minimal pairs are pairs of words that differ in only one sound and have distinct meanings.

Let us look at some more examples.

| | | | | | |
|-----|------|-----|-----|-----|-----|
| pea | down | boy | cat | ten | get |
| bee | gown | toy | fat | den | vet |

Note: This applies only to phonemes, not the letters in the word. Phoneme is the smallest unit of speech. A change in a phoneme of a word results in the change in its meaning.

Prepare a list of 20 minimal pairs apart from the ones given in the table. Include vowel minimal pairs as well. Use these words in sentences to make tongue twisters.



Grammar Junction

Read these lines from the poem.

... he **soils** his clothes with dust ...

The watchman **swings** his lantern and **walks** with his shadow at his side, and never once **goes to bed** ...

Look at the words in bold.

Verbs can be either transitive or intransitive. **Intransitive verbs** are those that do not take objects.

Examples:

He **left**.

The ship **sank**.

The dogs **bark**.

The book that was on the table **fell down**.

Transitive verbs take objects. They are of two types: **monotransitive verbs** and **ditransitive verbs**. **Monotransitive verbs** take one object.

Examples:

The cat **chased** the rat.

The fat man **ate** the burger.

The thief **entered** the house and **stole** the diamonds.

Ditransitive verbs take two objects.

Here are some examples of sentences with ditransitive verbs.

Ron **gave** me a book for my birthday.

Could you **pass** me the salt?

Her mother **baked** her a cake.

One of the objects may be joined using **for** or **to**.

Examples:

We **booked** two tickets for ourselves.

Can you **find** a maid for me?

He **gave** the ball to me.

Note: The verbs are in bold and the objects are underlined.

These sentences can also be written without using **for** or **to**.

We **booked** ourselves two tickets.

Can you **find** me a maid?

He **gave** me the ball.

1. Tick (✓) the sentences that have ditransitive verbs.

- (a) The teacher left early.
- (b) We went to the zoo.
- (c) Please pour me a glass of milk.
- (d) We went to buy chocolates from the supermarket.

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- (e) Did you lend that prankster three hundred rupees?
- (f) Vimal adores his English teacher.
- (g) This machine will save you a lot of time!
- (h) Does your dog bite?
- (i) The President gave a medal to the brave soldier.
- (j) The baby dropped the toy.

2. Select the correct option using the hints given in brackets.

- (a) We returned _____ . (*ditransitive*)
 - i) the books to the seller
 - ii) the books
 - iii) (*no object*)
- (b) We baked _____ ! (*monotransitive*)
 - i) ourselves a cake
 - ii) a cake
 - iii) (*no object*)
- (c) They immediately offered _____ . (*ditransitive*)
 - i) a job to him
 - ii) a job
 - iii) to him
- (d) The baby cried _____ . (*intransitive*)
 - i) itself to sleep
 - ii) on the way
 - iii) (*no object*)
- (e) She read _____ . (*ditransitive*)
 - i) to the child
 - ii) a fairytale
 - iii) the child a fairytale

3. Here are some sentences with ditransitive verbs. Complete them using the hints given in brackets.

- (a) The excited children showed _____ . (*artwork, teacher*)
- (b) The maid prepared _____ . (*dinner, family*)
- (c) Deb bought _____ . (*some flowers, friend*)
- (d) My assistant sent _____ . (*an email, me*)
- (e) Did anybody leave _____ ? (*a message, Harsh*)



Speaking Junction

Now that you have read a poem about different occupations, interview someone with one of these occupations and find out the kind of work she/he does. Collect data regarding the various activities involved in this particular work. What are the differences between what you knew about the occupation and the reality? Compare and present these differences to the class.



Listening Junction

The child from the poem had a parents meet in his school. He met many of his friends' parents and was amazed to know that there were such varied professions. He is now playing a fun quiz with his sister. Listen to the hints and guess the professions of his friends' parents.



Writing Junction

The Internet has changed the way people communicate. Letters have been replaced by emails, and messages get delivered in the blink of an eye. Let us see how to communicate effectively through emails.

Email stands for electronic mail. It is the modern alternative to letters. Emails can be work-related or of a personal nature.

Let us look at an email.

In response to your mail

To: sam_mendes@gmail.com x 1

Cc: meghna_roy@gmail.com x 2 3 Bcc

In response to your mail 4

Dear Sam, 5.1

Thanks for your email. It was great to hear from you. I am glad that you have reached London safely. It seems like you are thoroughly enjoying your trip.

5.2 The photographs you mailed Meghna and me were a treat to the eyes. Each picture uniquely captures the aura of London. I always thought you should take up photography as a profession. You have an eye for detail which is a rare quality. I especially liked the photo of the London Bridge. It was breathtaking.

Things here are pretty much the same. I am busy with school and basketball. Meghna and I keep discussing the photographs. We are planning to make a scrapbook for the three of us. I'm attaching some of the ideas for the design. Do let us know what you think of them.

By the way, let us plan a video call soon. I'm sure there will be a lot of interesting stories to catch up on.

Love 5.3
Aditi 5.4

6 Ideas for Scrapbook.PNG (42K) x

Sans Serif - [Rich Text Editor Icons]

Send [Attachment Icons]

Now, let us look at each part of the email.

1. In the **To** column, we write the email address of the person we are sending the mail to. You can add more than one email address here.
2. **Cc** stands for carbon copy. If you want someone other than the recipient to be aware of the communication, you should mention them in the Cc column. Here, Aditi has added her friend, Meghna, in the Cc column.

3. **Bcc** stands for blind carbon copy. If you want someone to receive the mail but don't want anyone else to know that they have been added, you can add their email address in this column.
4. Next is the **Subject** field. In this field, briefly mention the purpose of the email. The subject line should be clear and concise.
5. In the body of the email, we add the **salutation** (5.1), the **message** (5.2), and sign off with the **complimentary close** (5.3) and our **signature** (5.4).
6. We can send pictures and documents as **attachments** with the mail. Here, Aditi is sending their scrapbook ideas as an attachment.

Finally, you click the **send** button to send the email.

The following are some phrases or expressions used in an email.

- 'PFA' (Please Find Attached) or 'PFB' (Please Find Below) can be used to refer to the attachments and links.
- 'I would appreciate your help in this matter'. (Formal)
- 'Could you please look into this?' (Informal)
- 'I await a response at your earliest convenience.' (Formal)
- 'Can you drop me a quick word so I know you've received this?' (Informal)
- 'In reference to my email sent on 18 July ...' (Formal)
- 'As I mentioned in my email (18 July)?' (Informal)

Write an email to a friend living in another city telling them what you want to be. Do not forget to ask them about their choice of career.



Author note

James Thurber (1894–1961) was an American author, cartoonist, journalist and playwright. Thurber's cartoons and short stories were published regularly in *The New Yorker*. He went almost completely blind due to an injury in one of his eyes. But that never stopped him from writing or drawing. One of the most popular humorists of his time, Thurber won many awards, including a Tony and an Emmy Award.



Get Set

We all have memories of funny incidents that happened in our lives. Recall one such incident and share it with your friends.



Reading Junction

Let us read about a series of events that turned out to be extremely funny.

I suppose that the **high-water mark** of my youth in Columbus, Ohio, was the night the bed fell on my father. It makes a better recitation (unless, as some friends of mine have said, one has heard it five or six times) than it does a piece of writing, for it is almost necessary to throw furniture around, shake doors, and bark like a dog, to lend the proper atmosphere and **verisimilitude** to what is admittedly a somewhat incredible tale. Still, it did take place.

It happened, then, that my father had decided to sleep in the attic one night, to be away where he could think. My mother opposed

the **notion** strongly because, she said, the old wooden bed up there was unsafe – it was wobbly and the heavy headboard would crash down on father's head in case the bed fell, and kill him. There was no **dissuading** him, however, and at a quarter past ten he closed the attic door behind him and went up the narrow twisting stairs. We later heard

high-water mark: the maximum recorded level or value

verisimilitude: the appearance of being true or real

notion: a belief about something

dissuading: persuading (someone) to not take a particular course of action



ominous creaking as he crawled into bed. Grandfather, who usually slept in the attic bed when he was with us, had disappeared some days before.

Why do you think mother did not object to grandfather sleeping in the attic?



(On these occasions he was usually gone six or seven days and returned growling and out of temper, complaining about the incompetence of those who ran the country.)

We had visiting us at this time a nervous first cousin of mine named Briggs Beall, who believed that he was likely to cease breathing when he was asleep. It was his feeling that if he were not awakened every hour during the night, he might die of suffocation. He had been accustomed to setting an alarm clock to ring at intervals until morning, but I persuaded him to abandon this. He slept in my room and I told him that I was such

a light sleeper that if anybody quit breathing in the same room with me, I would wake instantly. He tested me the first night – which I had suspected he would – by holding his breath after my regular breathing had convinced him I was asleep.

Do you think the narrator was telling the truth to Briggs?



I was not asleep, however, and called to him. This seemed to **allay** his fears a little, but he took the precaution of putting a glass of spirits of camphor on a little table at the head of his bed. In case I didn't **arouse** him until he was almost gone, he said, he would sniff the camphor, a powerful **reviver**.

ominous: giving an impression

allay: put to rest

arouse: awaken

reviver: something that restores consciousness



Briggs was not the only member of his family who had his **crotchets**. Old Aunt Melissa Beall (who could whistle like a man, with two fingers in her mouth) suffered under the **premonition** that she was destined to die on South High Street, because she had been born on South High Street and married on South High Street. Then there was Aunt Sarah Shoaf, who never went to bed at night without the fear that a burglar was going to get in and blow **chloroform** under her door through a tube. To **avert** this calamity for she was in greater dread of anesthetics than of losing her household goods, she always piled her money, silverware, and other valuables in a neat stack just outside her bedroom, with a note reading: 'This is all I have. Please take it and do not use your chloroform, as this is all I have.' Aunt Gracie Shoaf also had a burglar phobia, but she met it with more **fortitude**. She was confident that burglars had been getting into her house every night for four years. The fact that she never missed anything was to her no

proof to the contrary. She always claimed that she scared them off before they could take anything, by throwing shoes down the hallway. When she went to bed she piled, where she could get at them handily, all the shoes there were about her house. Five minutes after she had turned off the light, she would sit up in bed and say, 'Hark!' Her husband, who had learned to ignore the whole situation as long ago as 1903, would either be sound asleep or pretend to be sound asleep. In either case he would not respond to her tugging and pulling, so that presently she would arise, tiptoe to the door, open it slightly and heave a shoe down the hall in one

crotchets: beliefs or fears that have no basis

premonition: a strong feeling that something bad is about to happen

chloroform: an anaesthetic used to make people unconscious

avert: prevent

fortitude: courage



direction, and its mate down the hall in the other direction. Some nights she threw them all, some nights only a couple of pairs.

But I am straying from the remarkable incidents that took place during the night that the bed fell on father. By midnight we were all in bed. The layout of the rooms and the **disposition** of their occupants is important to an understanding of what later occurred. In the front room upstairs (just under father's attic bedroom) were my mother and my brother Herman, who sometimes sang in his sleep. Briggs Beall and myself were in a room adjoining this one. My brother Roy was in a room across the hall from ours. Our bull terrier, Rex, slept in the hall. My bed was an army cot, one of those **affairs** which are made wide enough to sleep on comfortably only by putting up, flat with the middle section, the two sides which ordinarily hang down like the sideboards of a dropleaf table. When these sides are up, it is **perilous** to roll too far toward the edge, for then the cot is likely to tip completely over, bringing the whole bed down on top of one, with a tremendous banging crash. This, in fact, is precisely what happened about two o'clock in the morning. (It was my mother who, in recalling the scene later, first referred to it as 'the night the bed fell on your father.')

Always a deep sleeper, slow to arouse (I had lied to Briggs), I was at first unconscious of what had happened when the iron cot rolled me onto the floor and toppled over on me. It left me still warmly bundled up and unhurt, for the bed rested above me like a canopy. Hence I did not wake up, only reached the edge of consciousness and went back. The **racket**, however, instantly awakened my

mother, in the next room, who came to the immediate conclusion that her worst dread was realised: the big wooden bed upstairs had fallen on father. She therefore screamed, 'Let's go to your poor father!' It was this shout, rather than the noise of my cot falling, that awakened Herman, in the same room with her. He thought that mother had become, for no apparent reason, **hysterical**. 'You're all right, Mamma!' He shouted, trying, to calm her. They exchanged shout for shout for perhaps ten seconds: 'Let's go to your poor father!' and 'You're all right!' That woke up Briggs. By this time I was conscious of what was going on, in a vague way, but did not yet realise that I was under my bed instead of on it. Briggs, awakening in the midst of loud shouts of fear and apprehension, came to the quick conclusion that he was suffocating and that we were all trying to 'bring him out.' With a low moan, he grasped the glass of camphor at the head of his bed and instead of sniffing it poured it over himself. The room **reeked** of camphor. 'Ugh, ugh,' choked Briggs, like a drowning man, for he had almost succeeded in stopping his breathing under the **deluge** of **pungent** spirits. He leaped out of bed and groped toward the open window, but he came up against one that was closed. With

disposition: qualities of a person's character

affairs: (here) devices

perilous: risky

racket: commotion

hysterical: uncontrollably emotional

reeked: smelled strongly

deluge: flood

pungent: having a sharply strong taste or smell



his hand, he beat out the glass, and I could hear it crash and tinkle on the alleyway below.

When do you think the narrator finally realised what was going on?



It was at this juncture that I, in trying to get up, had the uncanny sensation of feeling my bed above me. **Foggy** with sleep, I now suspected, in my turn, that the whole uproar was being made in a frantic endeavor to **extricate** me from what must be an unheard of and perilous situation. ‘Get me out of this!’ I bawled. ‘Get me out!’

I think I had the nightmarish belief that I was entombed in a mine. ‘Ugh,’ gasped Briggs, **floundering** in his camphor. By this time, my mother, still shouting, pursued by Herman, still shouting, was trying to open the door to the attic, in order to go up and get my father’s body out of the wreckage. The door was stuck, however, and wouldn’t **yield**. Her frantic

pulls on it only added to the general banging and confusion. Roy and the dog were now up, the one shouting questions, the other barking. Father, farthest away and soundest sleeper of all, had by this time been awakened by the battering on the attic door. He decided that the house was on fire. ‘I’m coming, I’m coming!’ he wailed in a slow, sleepy voice. It took him many minutes to regain full consciousness. My mother, still believing he was caught under the bed, detected in his ‘I’m coming!’ the mournful, resigned note of one who is preparing to **meet his Maker**. ‘He’s dying!’ she shouted.

‘I’m all right!’ Briggs yelled to reassure her. ‘I’m all right!’ He still believed that it was his own closeness to death that was worrying

foggy: unable to think properly

extricate: free

floundering: drowning

yield: open

meet his Maker: die

mother. I found at last the light switch in my room, unlocked the door, and Briggs and I joined the others at the attic door. The dog, who never did like Briggs, jumped for him assuming that he was the culprit in whatever was going on and Roy had to throw Rex and hold him. We could hear father crawling out of bed upstairs. Roy pulled the attic door



open, with a mighty jerk, and father came down the stairs, sleepy and irritable but safe and sound. My mother began

to weep when she saw him. Rex began to howl. 'What in the name of God is going on here?' asked father.

The situation was finally put together like a gigantic jigsaw puzzle. Father caught a cold from prowling around in his bare feet but there were no other bad results. 'I'm glad,' said mother, who always looked on the bright side of things, 'that your grandfather wasn't here.'

culprit: guilty person

prowling: (here) walking about



Get Going

A. Let us find the answers from the story.

1. Fill in the blanks with appropriate words/phrases from the story.

(a) _____ usually slept on the bed in the attic but he was not home.

(b) Briggs always kept a glass of _____ beside him at night.

(c) Aunt Gracie had a _____ phobia.

(d) The narrator's mother and Herman were sleeping in a room just _____ the attic bedroom.

(e) Rex was the narrator's _____.

2. Why did father want to sleep in the attic?

3. Why was mother opposed to the idea of father sleeping in the attic?

4. What was Briggs Beall's biggest fear?

5. Where was Aunt Melissa Beall born?

6. Who was Herman?

7. Why did Rex assume Briggs was the culprit?

B. Let us read between the lines.

1. Why do the narrator's friends feel that the incident makes for a better recitation than it does for a piece of writing?

2. Why did Briggs pour camphor on himself?

C. Let us go beyond the story.

1. How do you think the narrator felt when he realised that the whole ruckus was because of him?
2. What do you think grandfather may have said on hearing the story after he came back home?



Vocabulary Junction

Read the following sentence from the story.

He tested me the first **night** – which I had suspected he would – by holding his breath after my regular breathing had convinced him I was **asleep**.

Look at the words in bold.

If the letters in each word are rearranged, they can form new words. **Night** can become 'thing' and **asleep** can become 'please'. The new words, 'thing' and 'please', are anagrams of the words, **night** and **asleep**.

Anagrams are words or phrases formed by rearranging the letters of another word in a different order. The word 'anagram' has an anagram, 'nag a ram'. They are clever, funny and catchy word plays.

Examples:

| Word | Anagram | Word | Anagram |
|------------|------------|--------------|----------------|
| earth | heart | signature | a true sign |
| debit card | bad credit | binary | brainy |
| garden | danger | conversation | voices rant on |

An anagram cannot be a nonsensical rearrangement of words. The new words should make sense. Anagrams can be commentaries on or antonyms of the original words.

Examples:

dormitory - dirty room

astronomers - no more stars

forty five - over fifty

Madam Curie - Radium came

listen - silent

William Shakespeare - I am a weakish speller

1. Match the words / phrases with their anagrams.

| Word / Phrase |
|---------------|
| meal for one |
| canter |
| the eyes |
| rail safety |
| considerate |

| Anagram |
|---------------|
| care is noted |
| fairy tales |
| for me alone |
| they see |
| nectar |

2. Complete the following sentences by making anagrams of the words / phrases given in brackets.

- (a) The couple entered the stage in a _____ manner. (*large*)
- (b) Rashi dressed up as a _____ for the fancy dress competition. (*act*)
- (c) Please keep the books on the _____. (*flesh*)
- (d) My parents went to _____ Drive for an evening walk. (*airmen*)
- (e) Twisha has cleared _____ of the exam. (*stone age*)



Pronunciation Junction

Read this sentence from the story.

My mother opposed the notion strongly because, she said, the old **wooden** bed up there was unsafe – it was **wobbly** and the heavy headboard would crash down on father's head in case the bed fell, and kill him.

Look at the words in bold.

They start with the /w/ sound. However, these words are incorrectly pronounced with the /v/ sound. There are many phonemes that are frequently interchanged. This is one of the reasons behind the absence of certain sounds in certain languages.

Note: Did you know that the Bengali language does not have the sound /v/? So, a Bengali-speaking person will have difficulty in pronouncing a word with this sound. Similarly, the sound 'chh' is present in Indian languages but not in English. So, an English-speaking person would find a word with this sound, such as Chhatrapati, difficult to pronounce.

Let us look at some frequently-mispronounced phoneme pairs.

1. /s/ and /ʃ/

Examples:

| Word | Pronunciation | Word | Pronunciation |
|------|---------------|---------|---------------|
| sign | /saɪn/ | shine | /ʃaɪn/ |
| seat | /si:t/ | shop | /ʃɒp/ |
| sack | /sæk/ | shower | /ʃaʊər/ |
| sell | /sel/ | sharp | /ʃɑ:p/ |
| sip | /sɪp/ | sheep | /ʃi:p/ |
| saw | /sɔ:/ | shuttle | /ʃʌt.əl/ |

2. /v/ and /w/

Examples:

| Word | Pronunciation | Word | Pronunciation |
|-------|---------------|--------|---------------|
| vow | /vaʊ/ | worm | /wɜ:m/ |
| vie | /vaɪ/ | walk | /wɔ:k/ |
| veil | /veɪl/ | water | /ˈwɔ:t.ər/ |
| verse | /vɜ:s/ | wiggle | /wig.əl/ |
| vest | /vest/ | white | /waɪt/ |
| vine | /vaɪn/ | walrus | /ˈwɔ:l.rəs/ |

3. /f/ and /v/

Examples:

| Word | Pronunciation | Word | Pronunciation |
|---------|---------------|---------|---------------|
| thigh | /θaɪ/ | clothes | /kləʊðz/ |
| thin | /θɪn/ | soothe | /su:ð/ |
| think | /θɪnk/ | worthy | /ˈwɜ:.ði/ |
| through | /θru:/ | these | /ˈði:z/ |
| theme | /θi:m/ | brother | /ˈbrʌð.ər/ |
| three | /θri:/ | they | /ðeɪ/ |

Read out these sentences and underline the words with confusing phoneme pairs.

1. I saw the sign shine brightly over the hotel.
2. She sells sea shells on the seashore.
3. The bride looked very beautiful in the white veil.
4. My three brothers bought their clothes from the Thursday market.
5. We thought the waffles were very tasty.



Grammar Junction

Read this sentence from the story.

My mother opposed the notion strongly because, she said, the old wooden bed up there was unsafe – it was wobbly and the heavy headboard would **crash down on** father's head in case the bed fell, and kill him.



Two-part verbs are phrases with two parts – a verb and a particle. They are also known as phrasal verbs. Their meanings are different from the meanings of the individual words.

Look at the phrase in bold.

It is an instance of a three-part verb. Some verbs have three parts.

A **three-part verb** has one verb and two particles. Like phrasal verbs, all three-part verbs are idiomatic in nature, which means they have meanings that are different from the meanings of the individual words.

In a phrasal verb, the words following the verb are known as particles. In two-part verbs, the particle is always a preposition. Three-part verbs are usually in either of the following combinations:

verb – preposition – preposition

verb – adverb – preposition

Here are some common three-part verbs.

| Three-part verb | Meaning | Example |
|-----------------|-------------|---|
| check up on | investigate | <i>The detective went downtown to check up on the leads she had found.</i> |
| come down with | fall sick | <i>All four kids have come down with flu!</i> |
| come up with | think of | <i>We need to come up with a good theme for the party.</i> |
| cut down on | reduce | <i>The doctor has asked Mr Sharma to cut down on sweets.</i> |

| Three-part verb | Meaning | Example |
|-----------------|-------------------------------------|---|
| get away from | take a break from | <i>Mahesh took a month-long holiday to get away from the pressure of work.</i> |
| get away with | escape punishment | <i>The politician could not get away with the fraud.</i> |
| get round to | find time for something | <i>I need to get round to cleaning those windows.</i> |
| give up on | stop expecting anything of | <i>I have given up on trying to bake a perfect cake.</i> |
| keep up with | do something fast enough | <i>John couldn't keep up with the other athletes and was eliminated.</i> |
| live up to | fulfil (expectations) | <i>Her goal in life is to live up to her father's expectations.</i> |
| look down upon | feel that one is better than others | <i>The rulers looked down upon the commoners.</i> |
| look forward to | wait for something eagerly | <i>I look forward to meeting you again.</i> |
| look up to | have a lot of respect for someone | <i>I used to look up to him till he broke my trust.</i> |
| put up with | tolerate | <i>We have no choice but to put up with darkness till the power lines are repaired.</i> |
| run out of | use up something | <i>I ran out of ink in the middle of the exam!</i> |
| stand up for | defend | <i>You should stand up for yourself.</i> |
| watch out for | beware of | <i>Watch out for that speed breaker they have recently built.</i> |
| walk out on | abandon | <i>The professor walked out on the class when he realised that they were playing a prank on him.</i> |

1. Tick (✓) the sentences that have three-part verbs.
- (a) How does he get along with such rowdy people?
 - (b) Switch off the lights when you leave the room.
 - (c) I need to brush up on the basics before the interview.
 - (d) Are you coming down with something? Your eyes are really red.
 - (e) The thief made off with the cash.

2. Fill in the blanks with appropriate three-part verbs from the table.
- (a) The new recruit _____ a brilliant idea!
 - (b) You have to _____ your rights.
 - (c) Are you sure you won't _____ money if you spend so much on clothes?
 - (d) The children are _____ the picnic next week.
 - (e) If you don't _____ the number of chocolates you eat, you'll get cavities again.
3. Read this diary entry by a journalist. Fill in the blanks with appropriate three-part verbs.

19 May 1996

Dear Diary,

I met an interesting person today. Shyam had asked me to interview him for the paper, but I had never been able to _____ it. Things had been a little slow at the office for the past week, so I decided to meet this guy. He was a *sarpanch* at a nearby village, and the village folk _____ as though he were some kind of a demigod.

Shyam isn't really given to making exaggerations, but I still had my doubts. However, two minutes with this person was enough for me to realise that if I had gone there with high expectations, he would have _____ them.

Here was a man who had singlehandedly turned an entire village around. From being notorious as the most corrupt village within a 200 mile radius, *Kiranpur* was now the most developed in the state. In the five years that Kishan had been *sarpanch*, no crook had been able to _____ the smallest theft or burglary. From what he told me, I gathered that Kishan had hardly slept during his first few months as the head of the village! From going to each cottage to find out what people wanted, to being knifed in the back for chasing a band of dacoits through the forest in the middle of the night – his tales were almost too good to be true.

It hadn't been easy at first, I guess, but he had persisted, and slowly the others had come around, when they realised that here was somebody who _____ what was right, irrespective of the consequences. And it didn't take long for the thugs to realise that this man wouldn't _____ any antisocial activity.

Our interview was cut short when the local MLA quite unexpectedly appeared on the scene, apparently to discuss 'important things' with the *sarpanch*. Kishan apologised to me, and requested that I meet him again next week.

I _____ the meeting.



Speaking Junction

Look at these sentences from the story.



It happened, then, that my father had decided to sleep in the attic one night, to be away where he could think. My mother opposed the notion strongly ...

Imagine the conversation that might have taken place at the dining table.

Father: I think I'll sleep in the attic tonight.

Mother: You had better not! It's not safe.

Father: There's just too much ruckus in the house!

Mother: You know the bed up there is wobbly. It can give way at any time. And, if that happens, the headboard will crash down on you and kill you!

Father: Dad sleeps there all the time! I'm sure nothing of the sort will happen.

Mother: Why don't you pace the hall like you generally do? Only Rex sleeps there.

Father: I need to be alone where I can think. That's not possible in the hall.

Look at the underlined parts. Using these phrases, mother is advising father to not sleep in the attic.

There are different ways of giving advice. We can:

1. use modals such as should, shouldn't, ought not, etc.

Example:

You shouldn't eat junk food.

- suggest an alternative in the form of a question.

Example:

Why don't you try this instead?

- use a conditional clause to talk about what we would do.

Example:

If I were you, I would ...

- use the expression 'you had better'.

Example:

You had better not do that!

One of your friends wants to skip lunch because they don't like the food in their lunch box. Advise them against it using the given expressions.



Listening Junction

Grandfather has returned home, and he is growling and out of temper as usual. Listen to the comments on the government's decision by the different family members. Note down the main point made by each person. Who are in favour of the present government and who are not? Is there anybody who is neutral to it? Complete the table.

| Character | For | Against | Neutral |
|-------------|-----|---------|---------|
| Father | | | |
| Mother | | | |
| Aunt Gracie | | | |
| Roy | | | |
| Herman | | | |



Writing Junction

While reading the story, did you pay attention to who was telling the story? Yes, it was the narrator. From the story, we learn that the incidents happened in his 'youth'. He relates the events to us. How different would the story be if it were narrated by the father?

We see that the order and number of events as well as the mood and tone of narration change depending on the character's personality. Let us look at another familiar story to understand these differences.

We all know the story of the 'Little Red Riding Hood'. Let's look at the story from the wolf's point of view.

The forest was my home, I took care of it. One day, I saw a little girl coming down the trail. I grew suspicious of her because she was dressed strangely – all in red. I asked who she was and where she was going. She told me she was going to her grandmother's house. As she walked away, I saw her dropping toffee wrappers on the ground. Imagine that!

Throwing rubbish in the pristine jungle! I decided to teach her a lesson. I ran to her grandmother's house. When I saw the grandmother, I explained what had happened, and she agreed to help me. The grandmother hid under the bed and I got into the bed, dressed in her clothes. The girl arrived and immediately started to insult me, making nasty comments about my big ears and eyes. I tried to stay calm, but she wouldn't stop. She insulted my big teeth next. By then, I couldn't control my anger any longer. I jumped up on the bed and growled at her, 'All the better to eat you with!' No wolf would ever eat a little girl. That red cloak would taste bad anyway. I just wanted to scare her. But she started running around and screaming. I jumped after her, to calm her down. But a big lumberjack barged in with an axe. That meant trouble. So I jumped out of the window to escape. But that's not the end of it. The grandmother never told my side of the story. Word got around that I am mean and nasty. Now, everyone avoids me. Maybe Little Red Riding Hood lived happily ever after, but I didn't.

Imagine that the father is the narrator, instead of the boy. Write the story from the father's perspective as a brief, humorous account in about 300–350 words.



Author note

Carolyn Wells (1862–1942) was an American writer and poet, remembered for her popular mystery/detective stories, children fiction and humorous verse. Wells wrote numerous novels and collections of poetry such as *Patty Fairfield* (1901) and *A Nonsense Anthology* (1902). Her autobiography, *The Rest of My Life*, was published in 1937.



Get Set

Look at the following pictures. Identify and name the things depicted in the pictures below. Find out details about each thing, such as the people who use these things, the places they are seen at, their structures, any specialty of these things, etc.





Reading Junction

Read the following poem where two eels try to come up with a solution to a funny problem.

There was an ambitious young eel
Who determined to ride on a wheel;
But try as he might,
He couldn't ride right,
In spite of his **ardour** and zeal.

If he sat on the saddle to ride
His tail only pedalled one side;
And I'm sure you'll admit
That an eel couldn't sit
On a bicycle saddle **astride**.

Or if he hung over the top,
He could go, but he never could stop;
For of course it is clear
He had no way to steer,
And under the wheel he would flop.

His neighbour, observing the fun,
Said, 'I think that the thing can be done,
If you'll listen to me,
You'll quickly agree
That two heads are better than one.

'And this is my project, old chap,
Around our two waists I will wrap
This beautiful belt
Of bottle-green felt
And fasten it firm with a strap.'

This done, with a dignified **mien**
The two **squirmed** up on the machine,
And rode gayly away,
Or at least, so they say,
Who witnessed the wonderful scene.



ardour: great enthusiasm

astride: with a leg on each side

mien: a person's appearance,
especially facial expression

squirmed: moved from side to side
due to discomfort or nervousness

– Carolyn Wells



Get Going

- A. Let us find the answers from the poem.
1. What did the eel want to do? Why couldn't he do it?
 2. What plan was devised by the neighbour to solve the problem?
 3. Identify four pairs of words from the poem that make minimal pairs.
- B. Let us read between the lines.
1. What do you understand by the line, *'That two heads are better than one'*?
 2. What do 'the fun' and 'the thing' refer to in the following lines?
*His neighbour, observing the fun,
Said, 'I think that the thing can be done,*
- C. Let us go beyond the poem.

1. Do you think the poem has a moral for the readers? If so, what is it?
2. What else do you think could be the solution to the eel's problem in the poem? Discuss with your friends and come up with a solution.



Vocabulary Junction

Read these lines from the poem.

Who determined to **ride** on a wheel;
But **try** as he **might** ...
For of course it is **clear** ...
That two **heads** are better than one ...
And fasten it firm with a **strap**."

Note: Do not confuse homonyms with homophones! Homophones are words that have different spellings and meanings but the same pronunciation.

Examples: bare, bear

Look at the words in bold.

They all have different meanings depending on where and how they are used in the sentences. For instance, 'might' is used as a modal in the poem, but it can also refer to somebody's strength, power or force. Similarly, 'clear' in the poem is used as an adjective meaning 'understandable or obvious', but it can also be used as a verb to refer to the action of making something clear from obstruction.

Words that have the same spelling and pronunciation but different meanings are known as **homonyms**.

Let us look at more such words.

| Word | Meaning | | |
|--------|--|--|-----------------------------|
| beat | hit somebody | the rhythm of a song | defeat somebody |
| sick | catch an illness | be annoyed with someone/ something | feel nauseated |
| die | stop living | singular form of dice | |
| chest | the area between the neck and the stomach | a strong box used to store things | |
| strike | hit | a situation where the workers in a company refuse to work till their demands are met | a sudden military attack |
| head | the part of the body where the brain is | the person in charge of a department | move towards something |
| well | in good health | a hole made in the ground to draw water | in a thorough manner |



Provide some more examples of homonyms to learners in the class.

1. Tick (✓) the sentence pairs that have homonyms. Underline the homonyms.

(a) i) The board of members is meeting tomorrow.

ii) Shani loves playing board games.

(b) i) The king rewarded the brave knight.

ii) Why do you go to sleep so late at night?

(c) i) Can your grandpa see properly now?

ii) I just love the sight of the sea!

(d) i) The Captain is in the deck above.

ii) Can I borrow your deck of cards?

(e) i) Did you meet the woman who was looking for you?

ii) He says he is a vegan, but I have seen him eating meat!

(f) i) We are going to the club!

ii) Be careful not to club the two together!

- (g) i) Stay away from the crane when it's in operation.
- ii) Jane was about to click a picture of the crane when it flew away.
- (h) i) Do you remember the value of pi?
- ii) Who wants pie for dessert?

2. Fill in the blanks with homonyms from the box.

| | | | | |
|-------|-------|------|------|------|
| grave | trunk | fire | bolt | trip |
|-------|-------|------|------|------|

- (a) Are they going to _____ you?
The _____ has gone out.
- (b) _____ the door!
Why did the cat _____ upon seeing the cucumber?
- (c) They lowered the body into the _____.
We became nervous when we saw how _____ he looked.
- (d) Shall we go for a _____ to the Bahamas?
There are brambles. Make sure you don't _____ and fall!
- (e) Joe forgot to put the box of books in the _____.
The baby elephant didn't know how to use its _____.



Pronunciation Junction

Read the following lines from the poem.

His neighbour, observing the fun,
Said, 'I think that the thing can be done,
If you'll listen to me,
You'll quickly agree
That two heads are better than one.'

How many different punctuation marks do you see in these lines?

There are quotation marks, commas, apostrophes and a full stop.

Punctuation marks serve different purposes. However, one of their main functions is to point out pauses in speech. A comma signals a brief pause, a semicolon means a slightly longer pause, and a full stop / question mark / exclamation mark denotes the end of a thought or idea, and requires the longest pause of the three.

Pauses are crucial in speech. Read this conversation aloud.

Two hours later a friend of Williams who had called with a note for his mother looked up at Williams window and caught sight of Williams untidy head

Come and play with me William she called eagerly

I cant Im going to bed said William sternly

Why Are you ill

No

Well why are you going to bed then

William leant out of the window

Im going to bed he said because my father doesnt understand English grammar thats why

As you can see, it becomes really difficult to read correctly without punctuation marks to guide us.

Now, let us look at the passage in its original form. Read the conversation. Pause for a short while at every comma, and a little longer at every full stop, question mark and exclamation mark.

Two hours later, a friend of William's, who had called with a note for his mother, looked up at William's window and caught sight of William's untidy head.

'Come and play with me, William,' she called eagerly.

'I can't. I'm going to bed,' said William sternly.

'Why? Are you ill?'

'No.'

'Well, why are you going to bed then?'

William leant out of the window.

'I'm going to bed,' he said, 'because my father doesn't understand English grammar, that's why!'

In pairs, write a short paragraph. Remember to include a conversation in your paragraph. When you write, do not punctuate it. Exchange your paragraph with another pair. Now, punctuate the paragraph you have received and read it aloud with proper pauses.

Listen to your friends as they read the conversation. Pay close attention to how proper pauses make it much easier to comprehend the passage.



Read these lines from the poem.

... If **you'll listen** to me,

You'll quickly **agree**

That two heads are better than one.

Look at the words in bold.

'Will agree' is a verb. It tells us that the action will happen in the future. We use four basic structures to talk about future in English.

Simple Future

Future Continuous

Future Perfect

Future Perfect Continuous

Simple Future

The Simple Future has the following structure.

subject + will/shall + base form of the verb

The Simple Future is used:

- to predict a future event.
Example: The train will arrive in an hour.
- with 'I' or 'we', to express a spontaneous decision.
Example: We'll start immediately.
- to express willingness.
Example: I'll help you finish the project within the deadline.
- in the negative form, to express unwillingness.
Example: I won't participate in the play.
- in the interrogative form, to make an offer.
Example: Shall I help you with that?
- in the interrogative form, to make a suggestion.
Example: Shall we eat out tonight?

- with 'I' in the interrogative form, to ask for advice or instructions.

Example: What shall I do now?

- with 'you', to give orders.

Example: You will go upstairs and tell her that there's a parcel waiting for her.

- with 'you' in the interrogative form, for an invitation.

Example: Will you come over for tea sometime?

Future Continuous

The Future Continuous has the following structure.

subject + will/shall + be + present participle form of the verb

The Future Continuous is used:

- in the interrogative form, to ask for information politely.

Example: Will you be staying with us when you come here?

- to refer to continuous events that are expected to happen at a particular period of time in future.

Example: I will be holidaying in Paris this time next month.

- with 'still', to refer to events that are happening now and are expected to continue some time into future.

Example: We'll still be working on this project next month.

Future Perfect

The Future Perfect has the following structure.

subject + will/shall + have + past participle form of the verb

The Future Perfect is used to refer to a completed action in future. We project ourselves into future and look back at an action that will be completed later. It is commonly used with a time expression.

Example: Jimmy will have worked here for 14 years next month.

Future Perfect Continuous

The Future Perfect Continuous has the following structure.

subject + will/shall + have + been + present participle form of the verb

The Future Perfect Continuous is used (like the Future Perfect) to project ourselves into future and look back. It refers to unfinished events or actions in a time between now and some future time. It is often used with a time expression.

Example: *By the time you arrive, we will have been waiting here forever!*

1. Rewrite the sentences using the correct form of the future tense.
 - (a) Arun wants to tell Jasim that he doesn't want to do an extra assignment.
 - (b) Meenal wants to tell Akshat how happy she'll be this time tomorrow when the last exam is over.
 - (c) Pankaj wants to ask Sheetal if she will be staying with her cousins when she goes to Puerto Rico.
 - (d) Abhishek wants to announce that he and his sister will throw a party next weekend for all their friends.
 - (e) Anvika wants to tell her friends that she thinks it might rain the next day.
2. Fill in the blanks with the appropriate forms of the verbs in brackets.
 - (a) I _____ (*wait*) for you at the station when you arrive.
 - (b) We _____ (*land*) soon.
 - (c) It's so amazing to think that the old couple _____ (*live*) in this house for 30 years this July.
 - (d) Look at how overcast the sky is! It _____ (*rain*) soon.
 - (e) The sergeant said, 'We _____ (*look*) into the matter.'
3. Choose the correct option and complete the sentences.
 - (a) This time next week, I _____ holidaying in France.
 - i) will
 - ii) will have
 - iii) will be
 - (b) The officer confirmed that his team _____ the main culprit behind the scam soon.
 - i) will be finding out
 - ii) will find out
 - iii) will have found out
 - (c) By 2020, my father _____ as the managing director of this company for 30 years.
 - i) will work
 - ii) will be working
 - iii) will have been working
 - (d) She promised that she _____ him about it.
 - i) won't tell
 - ii) wouldn't tell
 - iii) won't have told



Speaking Junction

The eel and his neighbour visited different places as they went around the world. Sometimes they got lost and had to ask people for the right way to reach their destination.

Did you ever lose your way like them? What did you do?

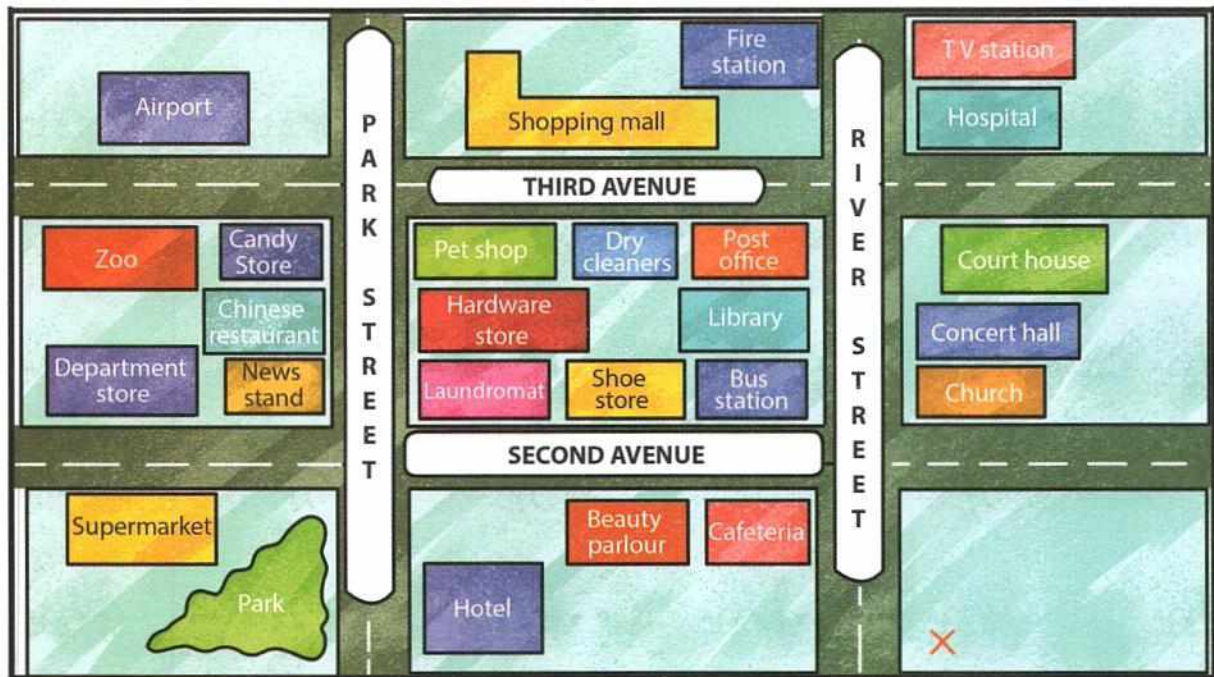
Here are some ways you can ask for directions in case you are lost.

- Excuse me, how do I get to ... ?
- Where is ... ?
- Excuse me, do you know where the ... is?
- How far is the ... ?
- Is this the right way to ... ?



If somebody asks you for directions, you can use these expressions.

- It's this way.
- Take a right/left.
- You're going the wrong way.
- Take this road.
- Take the first left.
- Turn right at the crossroads.
- It's that way.
- Go straight.
- You're going in the right direction.
- Go down there.
- Take the second right.



Imagine you and a friend of yours are standing at the cross shown on the map. Choose a place on the map and ask your friend to give directions to reach there.



Listening Junction

Listen to the passage and place commas, full stops, exclamation marks and question marks depending upon the duration of each pause.

Alice took up the fan and gloves and as the hall was very hot she kept fanning herself while she went on talking 'Dear dear How queer everything is today Yesterday things went on just as usual I wonder if I've changed in the night Was I the same when I got up this morning I almost think I can remember feeling a little different But if I'm not the same the next question is Who in the world am I Ah that's the great puzzle' And she began thinking over all the children she knew, that were of the same age as herself to see if she could have been changed for any of them



Writing Junction

After their ride, the eel decides to write a diary entry so that he remembers all the wonderful experiences he has had. Help him write the diary entry.

Keep the following points in mind.

- Diary entries are personal. So, you can use informal language.
- Entries begin with the date.
- A popular style is to imagine that you are writing a letter to a close friend.



Get Set

1. Do you think fire is important to sustain life on earth?

2. How do you think fire came to the knowledge of humankind?

3. How do you think our world would have been if human beings did not have the knowledge of fire? Give reasons for your answer.



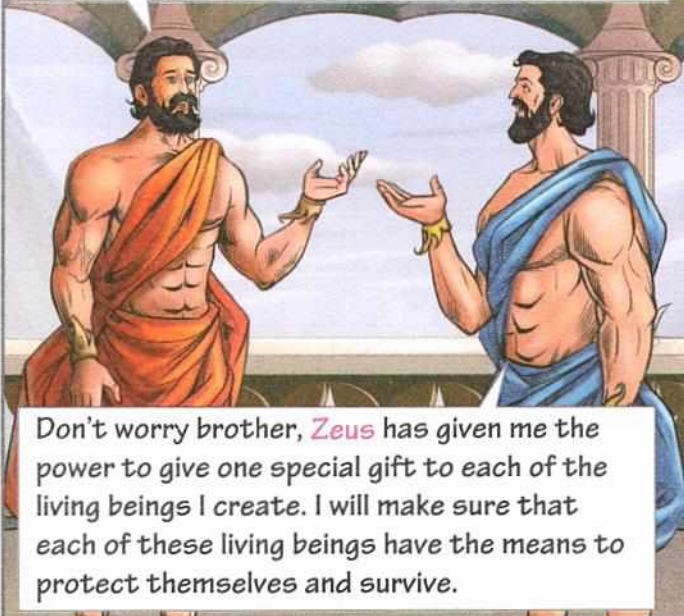
Reading Junction

Let us read a story of a Greek Titan, Prometheus, who stole fire from Mount Olympus and gave it to humankind.

Prometheus and Epimetheus were the two sons of a great Titan, Iapetus, who had lost a war against Zeus and was sent in chains to the prison of Lower World. The two brothers were physically alike but mentally poles apart. Prometheus meant 'forethought' and therefore, he always thought of times ahead of him. Epimetheus meant 'afterthought'. Unlike his brother, he was foolish and retrospective. Therefore, while Prometheus thought about what type of living beings to create, Epimetheus thoughtlessly created the living beings.

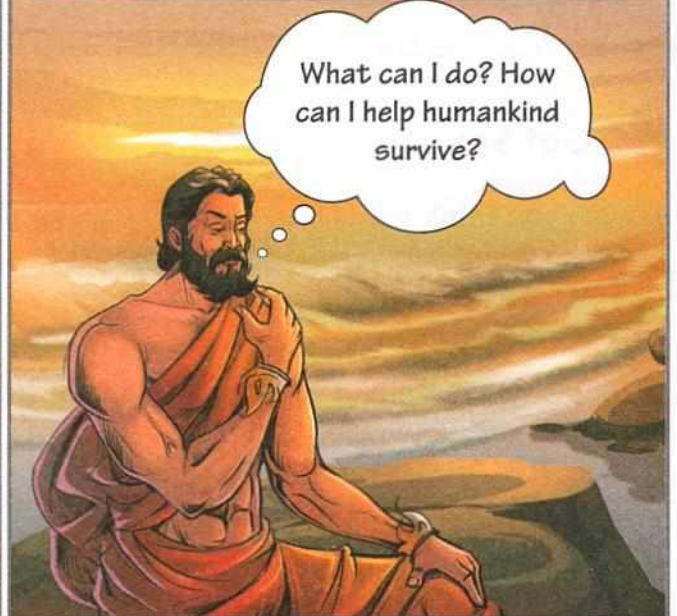


Brother, don't you ever think of the future?
How will humankind survive in this world? How
are they going to protect themselves?



Don't worry brother, **Zeus** has given me the
power to give one special gift to each of the
living beings I create. I will make sure that
each of these living beings have the means to
protect themselves and survive.

Feeling upset, Prometheus walked towards
a river bank, sat down and began to think of
future.



What can I do? How
can I help humankind
survive?

Prometheus went out amongst men to live with them and help them.
He noticed that they were no longer as happy as they had been
during the golden days when **Kronos**, the Titan, was the king.



Titan: An older god who preceded the Olympians
and was the child of Uranus (Heaven) and Gaia
(Earth)

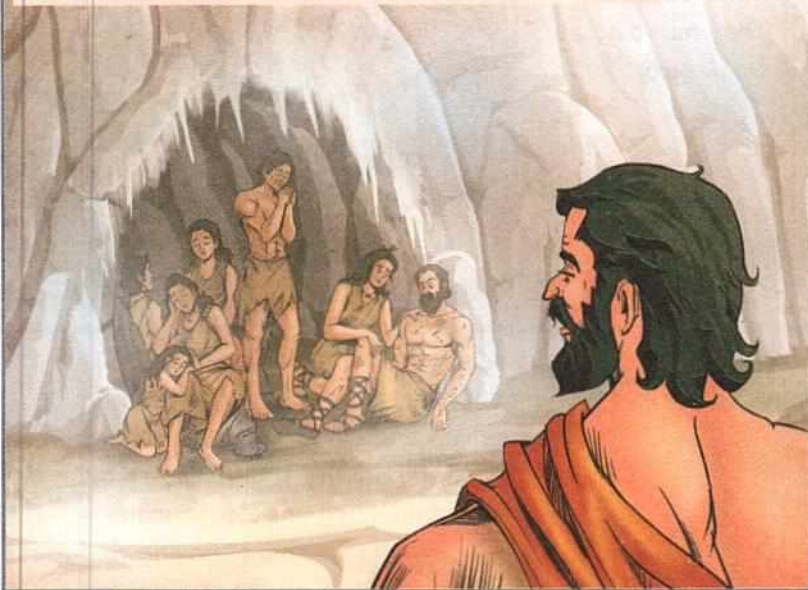
forethought: careful consideration of what is or will
be necessary or may happen in future

afterthought: something that is thought of or added
after an action is completed

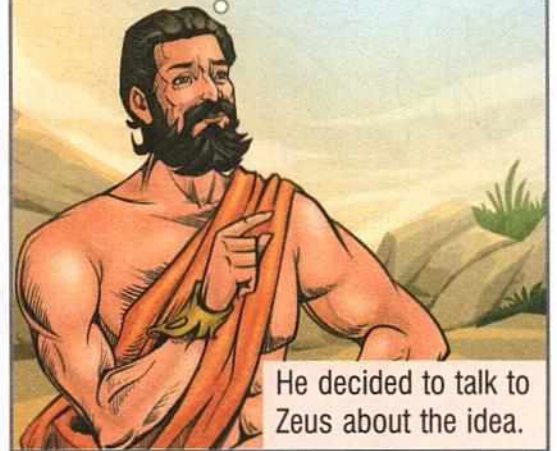
Zeus: the supreme god who is the protector and
ruler of mankind. He is the god of weather and
atmospheric phenomenon.

Kronos: the youngest leader of the first generation
of Titans who descended from Uranus, the Heaven
and Gaia, the Earth. He is known as the Titan of the
Harvest.

He found them living in caves and in holes of the earth, shivering in cold because there was no fire, dying of starvation, hunted by wild beasts and by each other – the most miserable of all living creatures.



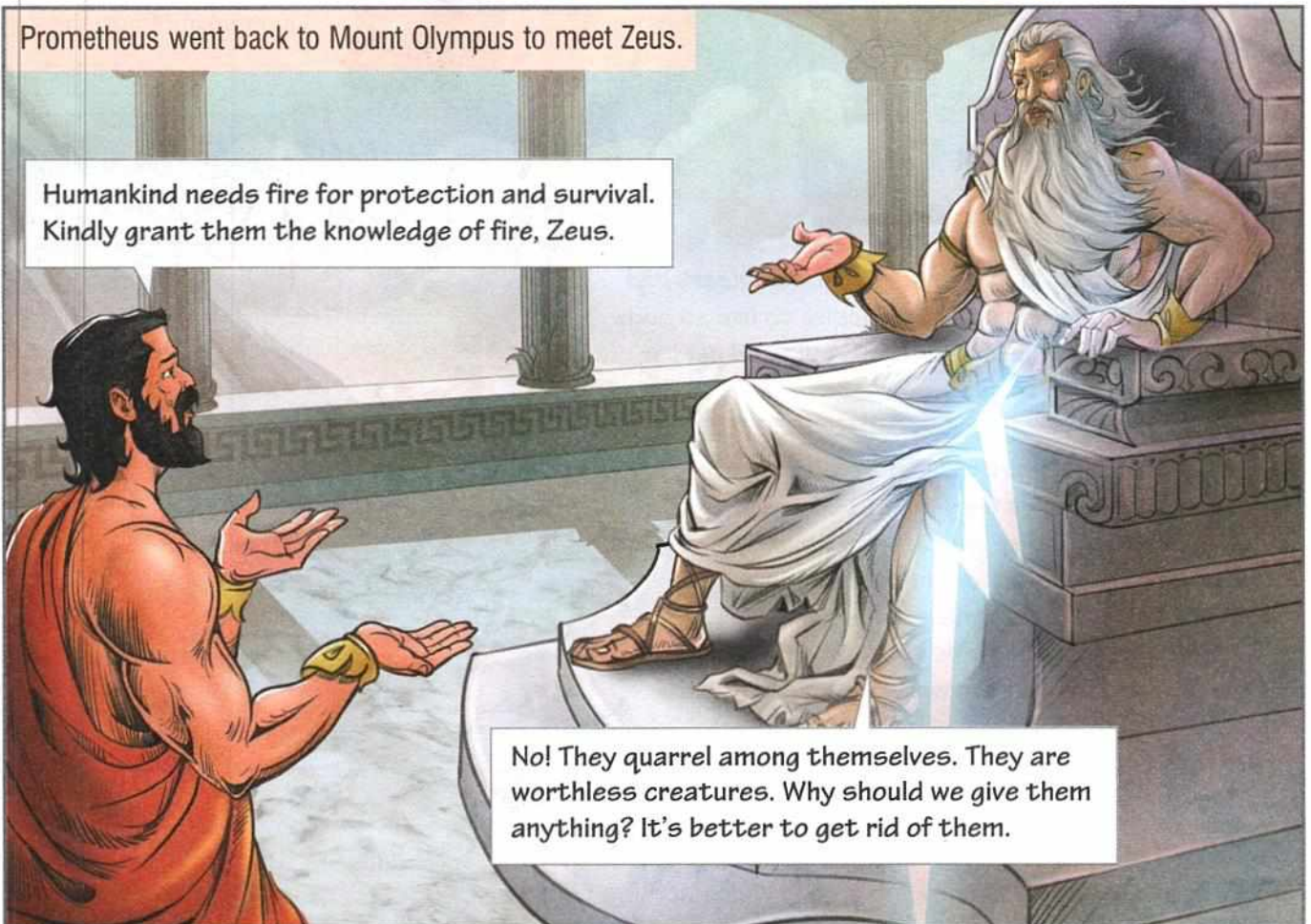
Granting humankind the knowledge of fire will help them.



He decided to talk to Zeus about the idea.

Prometheus went back to Mount Olympus to meet Zeus.

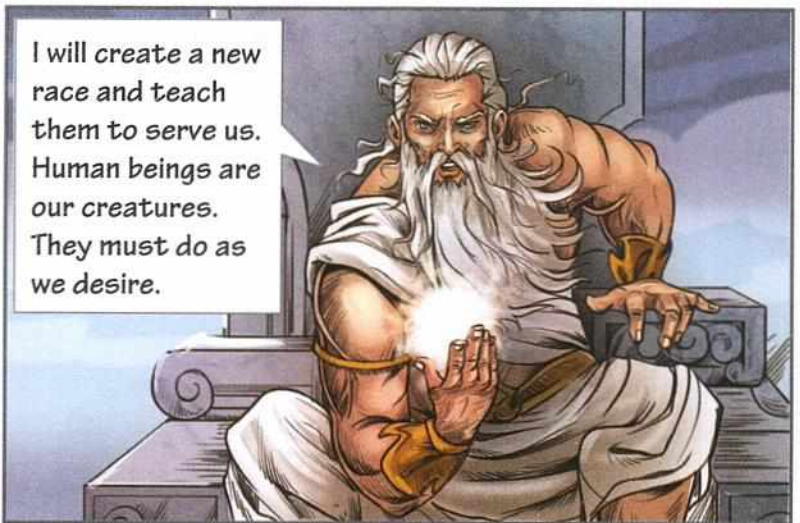
Humankind needs fire for protection and survival. Kindly grant them the knowledge of fire, Zeus.



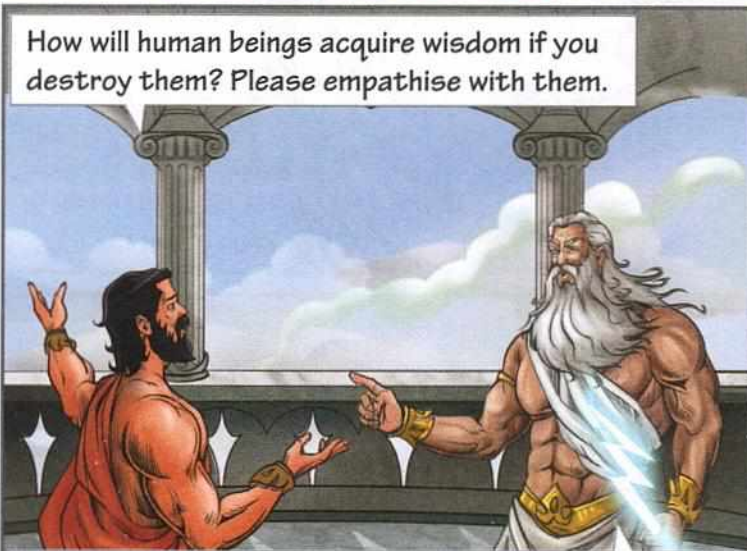
No! They quarrel among themselves. They are worthless creatures. Why should we give them anything? It's better to get rid of them.



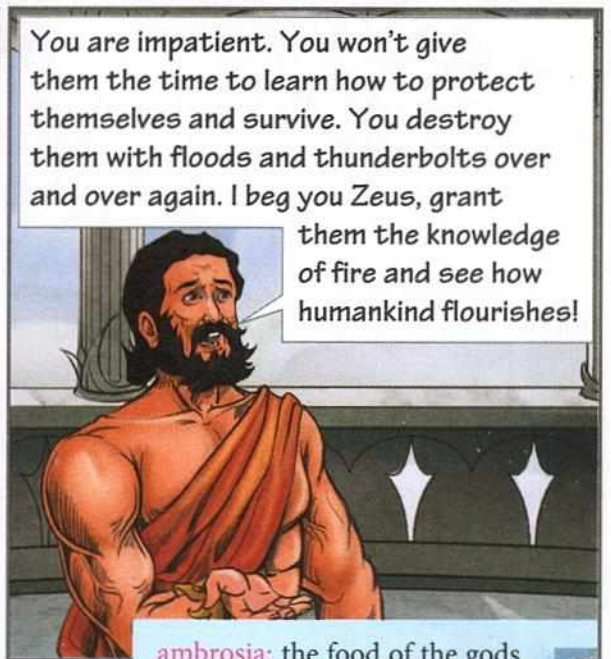
But ... what should we do then?



I will create a new race and teach them to serve us. Human beings are our creatures. They must do as we desire.



How will human beings acquire wisdom if you destroy them? Please empathise with them.



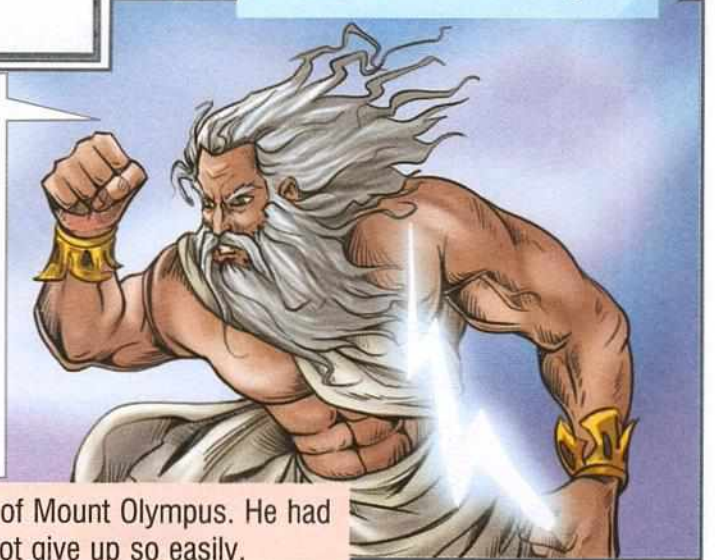
You are impatient. You won't give them the time to learn how to protect themselves and survive. You destroy them with floods and thunderbolts over and over again. I beg you Zeus, grant

them the knowledge of fire and see how humankind flourishes!

I believe you favour humankind. They have a heart and a mind worth admiring, but they desire to live as gods do. Don't we feed ourselves on ambrosia and nectar every day to preserve our lives?

ambrosia: the food of the gods

I will not! Not one spark will I share with them! For if humans had fire they might become strong and wise like us, and after a while, they would drive us out of our own kingdom. Besides, fire is a dangerous tool and they are too poor and ignorant to be trusted with it. It is better that we rule the world without any threat, so that all of us can be happy. I do not need you, Prometheus, to advise me on what I should and should not do.



Hurtfully, Prometheus left the marble-columned hall of Mount Olympus. He had set his heart on helping humankind, and he would not give up so easily.

As Prometheus began walking by the seashore, he found a tall stalk of fennel. He broke it off and saw that its hollow centre was filled with a dry, soft substance, which could burn slowly and stay alight for a long time. He carried the stalk with him as he went back to Mount Olympus.



Humankind shall have fire, despite what Zeus has decided.



Prometheus sneaked quietly into Zeus' palace and stole a spark from Zeus' lightning bolt. He touched the end of the long reed to the spark, and the dry substance within it caught fire and began to burn slowly. Prometheus hurried back to the land of humankind, carrying with him the precious spark.



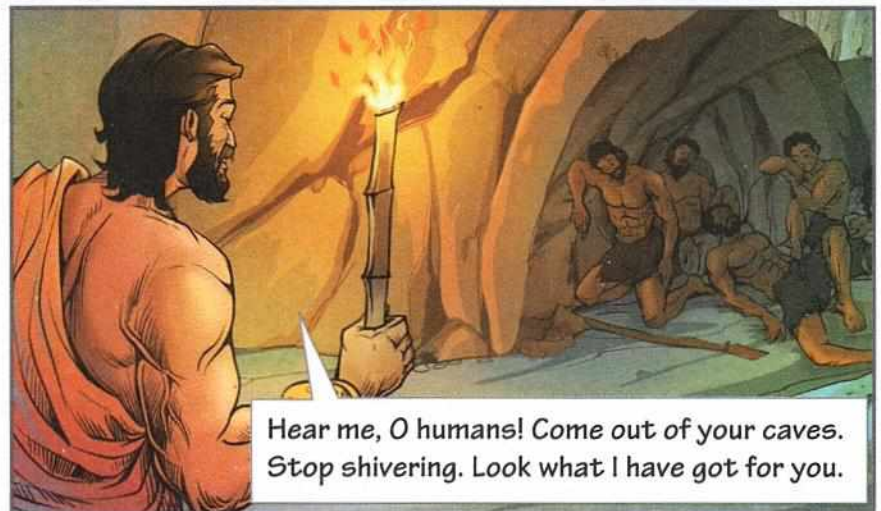
stalk: the main stem of a herbaceous plant

fennel: an aromatic yellow-flowered plant with feathery leaves

alight: on fire

sneaked: moved or walked in a stealthy way

reed: a tall, slender leaved plant of a grass family, which grows in water or marshy land



Hear me, O humans! Come out of your caves. Stop shivering. Look what I have got for you.

People came out looking at Prometheus suspiciously.

Do not be scared. This is fire. You can keep yourselves warm in the cold winters. You can keep away wild animals with fire. You can cook food with fire! Come, come forward.

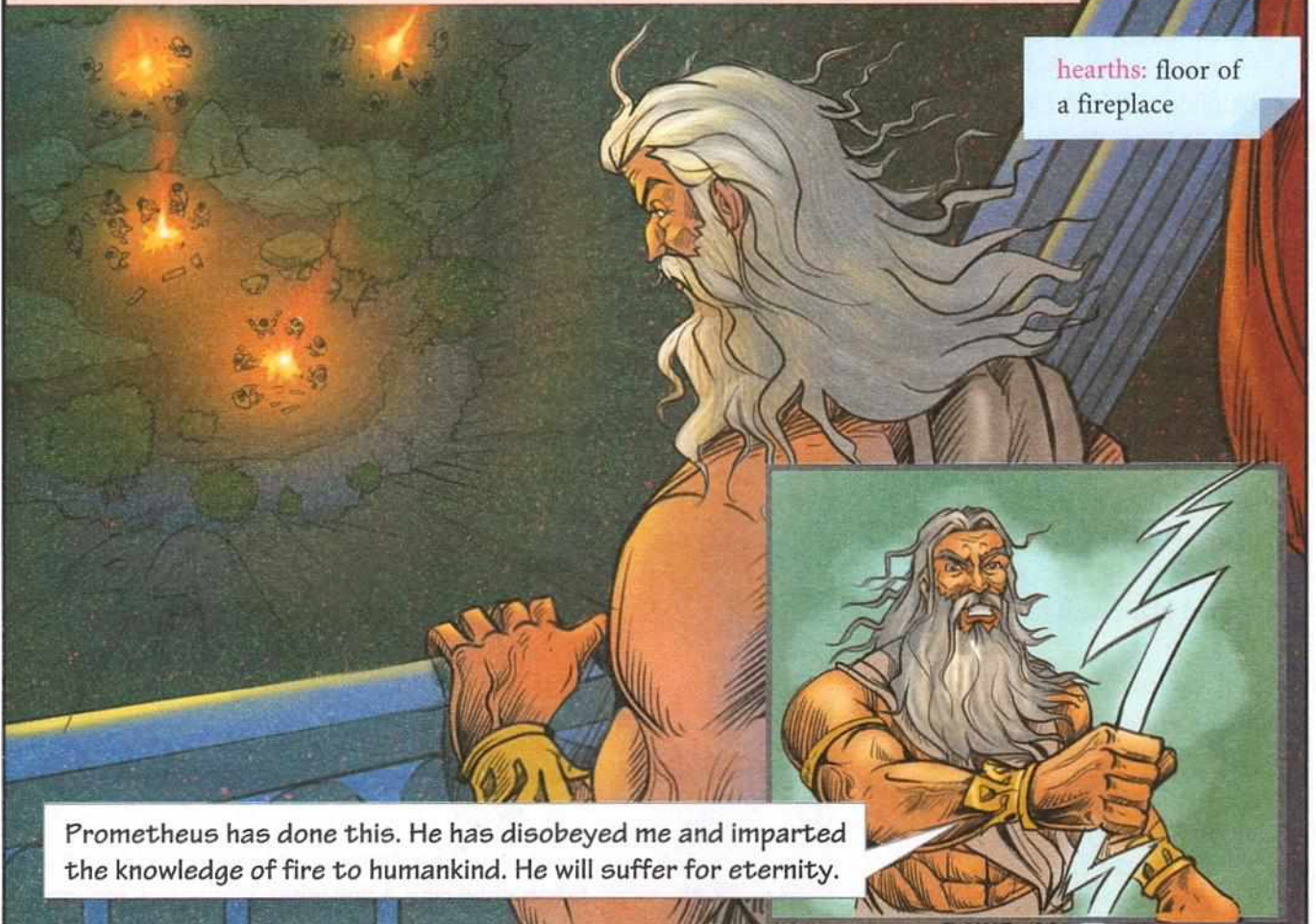


Men, women and children gathered around the fire. They were instantly warm and happy. They were thankful to Prometheus for the wonderful gift he had brought them.



One chilly winter evening, Zeus gazed down from Mount Olympus and noticed fire burning cheerfully at the hearths of men and women in every village across the land.

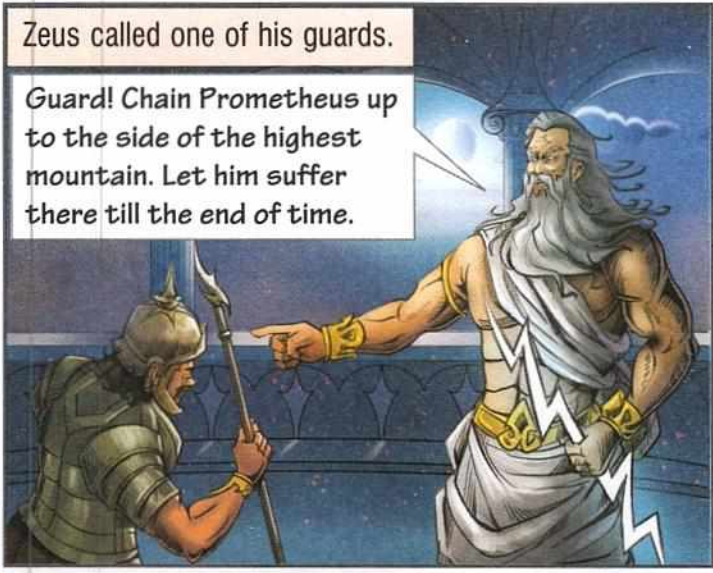
hearths: floor of a fireplace



Prometheus has done this. He has disobeyed me and imparted the knowledge of fire to humankind. He will suffer for eternity.

Zeus called one of his guards.

Guard! Chain Prometheus up to the side of the highest mountain. Let him suffer there till the end of time.



So, Prometheus was chained to a side of Mount Caucasus. He suffered from terrible pain every day. Yet he was happy that he had given the knowledge of fire to humankind. He was later rescued by Hercules, the mortal son of Zeus.



Get Going

A. Let us find the answers from the story.

1. What does the name Prometheus mean?
2. Who was Epimetheus?
3. Why was Prometheus upset?
4. State whether the sentences below are true (T) or false (F).
 - (a) Prometheus was the son of a Titan named Zeus.
 - (b) Epimetheus had the power of foresight.
 - (c) Zeus carried fire in his lightning bolt.
 - (d) Men and women were happy without fire.
 - (e) Zeus was sad when he discovered that Prometheus had given fire to humankind.
5. How did Prometheus give fire to humankind?
6. Why did Zeus chain Prometheus to the side of Mount Caucasus to suffer till the end of time?

B. Let us read between the lines.

1. Why was humankind worse off than beasts, without fire?
2. Why did people come out of caves looking at Prometheus suspiciously?

C. Let us go beyond the story.

1. Do you think Zeus was right in not giving fire to humankind? Do you think fire has made humankind powerful? Give reasons for your opinion.
2. If you were Zeus, how would you have felt when you discovered that Prometheus had given fire to humankind?



Vocabulary Junction

Read this sentence from the story.

Don't we feed ourselves on **ambrosia** and **nectar** every day to preserve our lives?

Look at the words in bold.

Nectar is the sweet liquid that is produced by flowers and collected by bees. Ambrosia means something extremely pleasant to taste or smell. However, in this story, nectar and ambrosia are used to refer to the drink and food of the Greek gods, respectively.

There are many words in modern usage that have been derived from Greek and Roman mythology.

Let us look at a few such words.

| Word | Greek/Roman | Modern English |
|-----------|---|---------------------------------|
| adonis | a handsome young man | a handsome young man |
| aegis | Zeus' protective shield | protection/sponsorship |
| amazon | a race of warrior women | a strong woman |
| atlas | a giant who held the heavens on his shoulders | a book of maps |
| draconian | from Draco: an Athenian lawmaker who had a harsh code of laws | cruel/harsh |
| fauna | from Faunus: the Roman god of animals | animal life |
| flora | Roman goddess of flowers | plant life |
| forum | seat of justice in an ancient Roman city | a platform for open discussions |

| Word | Greek/Roman | Modern English |
|--------------|---|---|
| herculean | from Hercules: a hero who had superhuman strength | (usually said of a task) very difficult |
| hypnosis | from Hypnos: the Greek god of sleep | a trance-like state |
| iridescent | from Iris: the goddess of the rainbow | coloured like a rainbow |
| lethargic | from Lethe: a river in Hades, drinking whose water causes one to forget the past | drowsy/sluggish/dull |
| marathon | the place where Greeks defeated Persian invaders in 490 BC (Pheidippides raced to Athens with the news of the victory.) | a long-distance footrace |
| martial | from Mars: the god of war | pertaining to war |
| mnemonic | from Mnemosyne: the goddess of memory | a formula or rhyme, used as an aid in remembering |
| narcissistic | from Narcissus: a young man who fell in love with his own image | in love with oneself |
| panic | from Pan: the god of the wild whose shout was terrifying | sudden overwhelming fear |

- Fill in the blanks with appropriate words. Refer to the above list for help.
 - Please proceed to the exits in an organised manner. There is no need to _____.
 - I stayed in bed watching the _____ refractions of the sunlight on the mirror.
 - The Student's Union is planning to set up a _____ to address student grievances.
 - Remember to bring an _____ for tomorrow's Geography class.
 - He is so _____ that he cares about nobody else in the world.
- Rewrite the sentences using a word of Greek/Roman origin. One has been done for you.
 - She is so in love with herself that she forgot her friends in times of trouble.
She is such a narcissist that she forgot her friends in times of trouble.
 - The child complained that he had been assigned an extremely difficult task.
 - Yay! We are going on a trip to the botanical gardens to observe the plant life there.
 - I was overcome by a sudden overwhelming fear when the lights went out!
 - What we need is a platform for open discussions.



Pronunciation Junction

Look at these words from the story.

| | | | |
|------|---------|-----------|---------------|
| fire | brother | humankind | retrospective |
| hall | wisdom | wonderful | miserable |

The words in the first column are monosyllabic, while the words in the second, third and fourth columns are disyllabic, trisyllabic and tetrasyllabic, respectively.

Do you remember what syllables are?

A **syllable** is a sound unit that has one vowel sound in it.

With the help of a dictionary, list some tetrasyllabic, pentasyllabic and hexasyllabic words.

We know that every syllable must have one vowel sound. But what about consonant sounds?

A **syllable** can have a maximum of **three** consonant sounds **before** the vowel, and **four** after.

CCCVCCCC

Let us look at some examples.

| Monosyllabic Word | Consonant Sound | Vowel Sound (V) | Consonant Sound (C) | Syllable Structure |
|-------------------|-----------------|-----------------|---------------------|--------------------|
| eye | — | /aɪ/ | — | V |
| in | — | /ɪ/ | /n/ | VC |
| go | /g/ | /əʊ/ | — | CV |
| book | /b/ | /ʊ/ | /k/ | CVC |
| clean | /k/ /l/ | /i:/ | /n/ | CCVC |
| truck | /t/ /r/ | /ʌ/ | /k/ | CCVC |
| spring | /s/ /p/ /r/ | /ɪ/ | /ŋ/ | CCCVC |
| beds | /b/ | /e/ | /d/ /s/ | CVCC |
| next | /n/ | /e/ | /k/ /s/ /t/ | CVCCC |
| texts | /t/ | /e/ | /k/ /s/ /t/ /s/ | CVCCCC |
| strict | /s/ /t/ /r/ | /ɪ/ | /k/ /t/ | CCCVCC |



In the case of polysyllabic words, each syllable must have a vowel sound.

Find out the number of syllables in these words and divide them into consonant–vowel–consonant (CVC) forms. The first three have been done for you.

| | | | |
|-----------|-----------|--------------|------------|
| fantastic | tonight | parasite | ceremony |
| barrow | flask | regulatory | piano |
| national | beige | refrigerator | management |
| mango | wallpaper | imprison | parachute |

| Word | No. of syllables | Syllable Division | CVC Form |
|-----------|------------------|-------------------|-------------|
| fantastic | 3 | fan-ta-stic | CVC-CV-CCVC |
| tonight | 2 | to-night | CV-CVCCC |
| parasite | 3 | pa-ra-site* | CV-CV-CVC |

*In the final syllable, the sound is /aɪ/. It is one phoneme, and the 'e' at the end is silent.



Grammar Junction

Read this sentence from the story.

You won't give them the time **to learn** how **to protect** themselves and survive.

Look at the words in bold.

Do you remember what such structures are called?

They are called to-infinitives.



Infinitives are the base forms of verbs. When used with 'to', they can act as nouns, adjectives or adverbs.

When a verb acts as something other than a verb in a sentence, it is called a **verbal** or a **non-finite verb**. These verbs do not show tense, person or number.

There are three kinds of verbals: infinitives, gerunds and participles.

Let us recap the non-finite verbs.

| Infinitive | Gerund | Participle |
|---|--|---|
| <ul style="list-style-type: none"> to-infinitive: to + base form of the verb bare infinitive: base form of the verb functions as a noun, an adjective or an adverb | <ul style="list-style-type: none"> a verb that ends in -ing functions as a noun | <ul style="list-style-type: none"> a verb that ends in -ing, -ed or -en functions as an adjective |

| Infinitive | Gerund | Participle |
|--|---|---|
| <ul style="list-style-type: none"> should not be confused with the preposition, to | <ul style="list-style-type: none"> can be a phrase where the verb + -ing has an object | <ul style="list-style-type: none"> types: present participle and past participle |
| <p>Examples:</p> <p><i>I am planning to go to Goa.</i></p> <p><i>We heard her sing.</i></p> | <p>Examples:</p> <p><i>Walking is good for health.</i></p> <p><i>Listening to stories is a lot of fun.</i></p> | <p>Examples:</p> <p><i>She smiled at the sleeping child.</i></p> <p><i>The fallen leaves made a rustling noise.</i></p> |

- Tick (✓) the infinitives, underline the gerunds and circle the participles in these sentences.
 - Where do you plan to go for dinner?
 - I saw a leaking tap while strolling in the garden.
 - Tommy loves jumping on the trampoline.
 - Listening to him is very boring.
 - 'I'd prefer your friend to do the talking!' the Headmistress said sternly.
 - His dedicated service to the community continues to amaze us.
- Fill in the blanks with the correct form of the words given in brackets.
 - He claims _____ (to be/being) a clerk, but Shelby thinks he is a spy.
 - We finished _____ (to watch/watching) the movie at 11.
 - I can't imagine _____ (to live/living) without mobile phones!
 - Jonathan refused _____ (to admit/admitting) his mistake.
 - We'd like _____ (to take/taking) a break, if you don't mind.
 - Rohila wanted _____ (to buy/buying) the _____ (to dance/dancing) doll for her little sister.



Speaking Junction

Read the following conversation.

Zeus: According to me, giving the knowledge of fire to humankind is quite useless.

Prometheus: Don't you think it is important for humankind's survival and growth?

Zeus: I think that they are worthless creatures. Why should we give them anything? It's better to get rid of them.

Prometheus: You are impatient. You destroy them with floods and thunderbolts over and over again.

Zeus: I would say that you favour humankind. They have a heart and a mind worth admiring, but they desire to live as gods do.

Prometheus: Human beings cannot acquire wisdom if you destroy them. Please empathise with them.

Zeus: In my opinion, I do not need you, Prometheus, to advise me on what I should and should not do.

Prometheus: I believe you do not want to give humankind fire, because you think that if humans have fire, they will become strong and wise like us.

Look at the underlined phrases. We use such phrases to justify an opinion.

Now, imagine you are a god residing in Mount Olympus. In pairs, discuss whether or not humankind should be given the knowledge of fire. Justify your opinion using the phrases used above.



Listening Junction

Listen to the sentences and identify the non-finite verbs. Write them and their types in the table below.

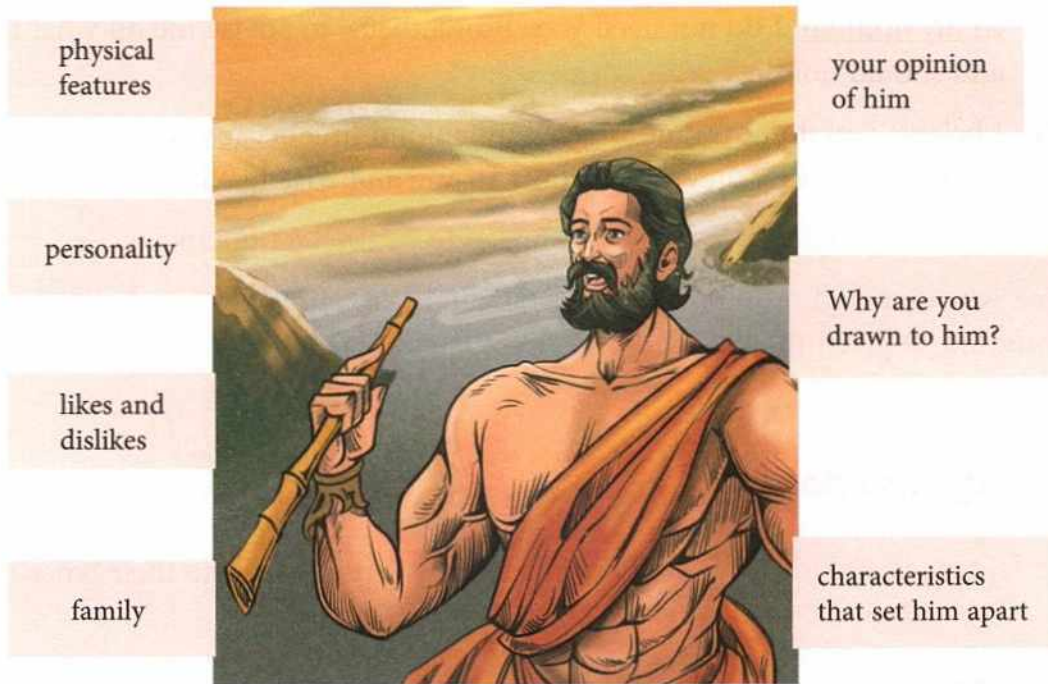
| S. No. | Non-Finite Verbs | Type of non-finite verbs |
|--------|------------------|--------------------------|
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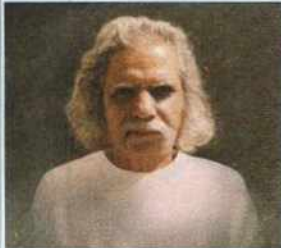


Writing Junction

How would you describe Prometheus? What kind of a person would you say he was? Write a character sketch of Prometheus.

Here is a character map to help you organise your ideas.





Author note

Arun Kolatkar (1932–2004), a Maharashtrian poet, was considered to be one of the greatest modern poets of India. He wrote effortlessly in both English and Marathi. His first collection of poems in English, *Jejuri*, was published in 1976. *Jejuri*, a collection of 31 poems, describes his visit to the ruins of Jejuri, a religious place in Maharashtra. It won him the Commonwealth Poetry Prize in 1977. The poem, 'An Old Woman', is taken from *Jejuri*.



Get Set

Have you ever come across a beggar? Describe your experience with them. Why do you think people beg?



Reading Junction

Let us read a poem about an old woman and her struggle against poverty and old age.

An old woman grabs
hold of your sleeve
and tags along.

She wants a fifty paise coin.
She says she will take you
to the horseshoe shrine.

You've seen it already.
She **hobbles** along anyway
and tightens her grip on your shirt.

hobbles: walks with difficulty because of old age



She won't let you go.
You know how old women are.
They stick to you like a **burr**.

You turn around and face her
with an air of finality.
You want to end the **farce**.

When you hear her say,
'What else can an old woman do
on hills as wretched as these?'

You look right at the sky.
Clear through the bullet holes
she has for her eyes.

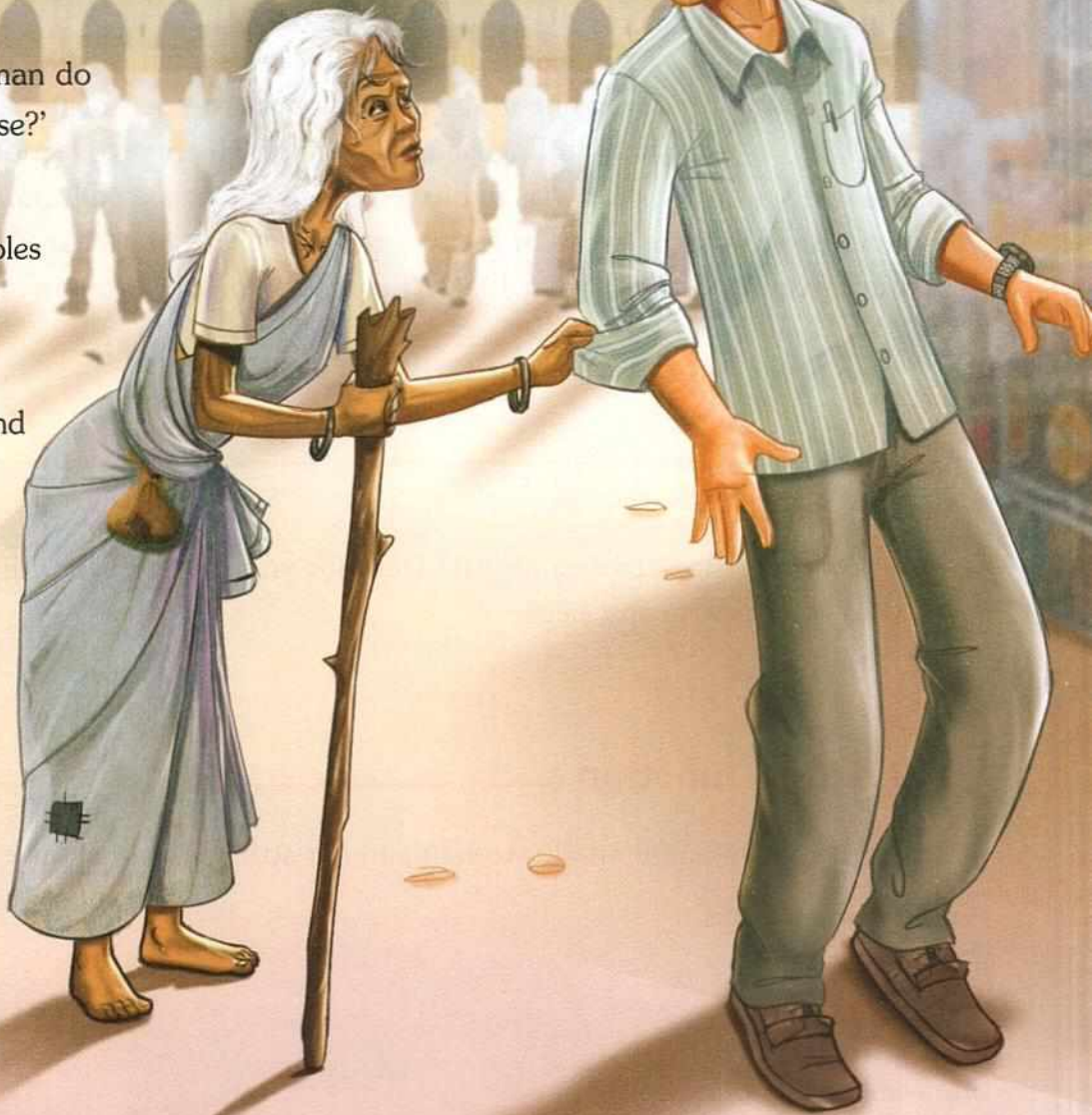
And as you look on
the cracks that begin around
her eyes
spread beyond her skin.

And the hills crack.
And the temples crack.
And the sky falls

with a plateglass clatter
around the shatter proof
crone
who stands alone.

And you are reduced
to so much small change
in her hand.

– Arun Kolatkar



Why do you think the old woman
wants a fifty paise coin?



burr: prickly cover around the seed or fruit of
some plants that cling to clothes

farce: a situation that is absurd or pointless

crone: an ugly old woman



Get Going

- A. Let us find the answers from the poem.
- Fill in the blanks with words or phrases from the poem.
 - The old woman wants a _____.
 - She promises to take the speaker to the _____.
 - The old woman caught hold of the speaker by his _____.
 - The speaker calls the old woman a shatterproof _____.
 - Answer these questions.
 - How did the speaker treat the old woman?
 - The speaker thinks that his 'air of finality' will deter the old woman. What does the old woman say to him that leaves him thunderstruck?
 - What did the speaker see when he looked at the face of the old woman?
- B. Let us read between the lines.
- Who has been referred to as 'your' in the first stanza?
 - Did the speaker feel ashamed at the end of the poem? Justify your answer.
- C. Let us go beyond the poem.

- How would you have treated the old woman if you were the speaker?
- Have you ever met a person like the old woman? If yes, share your experience.



Vocabulary Junction

Read these lines from the poem.

And the hills crack.
And the temples crack.
And the sky falls
with a plateglass clatter
around the shatter proof crone

Do you think the hills and the temples actually crack, and the sky falls with a plateglass clatter?

No, the poet is exaggerating to create a dramatic effect. We frequently use such expressions to create an effect or emphasize a point.

The deliberate use of exaggeration for dramatic effect is known as **hyperbole**. Hyperboles should not be taken literally.

Here are some common instances of hyperbole.

- *Where were you? I have been waiting forever!*
- *I'm so hungry, I could eat a horse!*
- *If I don't clean my room, mom will kill me!*
- *I've told you a million times not to walk around in your socks!*
- *I'm the happiest person on the planet right now!*
- *I'm so tired, I could sleep forever!*

Hyperbole is frequently employed in literature. Let us look at some famous examples.

Examples:

*I'll love you till the ocean
Is folded and hung up to dry
And the seven stars go squawking
Like geese about the sky.*

*The years shall run like rabbits,
For in my arms I hold
The Flower of the Ages,
And the first love of the world.*

– W H Auden, 'As I Walked Out One Evening'

Well now, one winter it was so cold that all the geese flew backward and all the fish moved south and even the snow turned blue. Late at night, it got so frigid that all spoken words froze solid afore they could be heard. People had to wait until sunup to find out what folks were talking about the night before.

– Paul Bunyan, 'Babe the Blue Ox'

Why does a boy who's fast as a jet take all day and sometimes two to get to school?

– John Ciardi, 'Speed Adjustments'

1. Tick (✓) the sentences that have instances of hyperbole.

- (a) Haven't I told you this a million times?
- (b) The trek was ridiculously long and incredibly tiring.
- (c) I have a ton of work to do.
- (d) They are so poor that they don't have two cents to rub together.
- (e) He is older than most people I know.

2. Select the options that have instances of hyperbole.

- (a) It was so cold,^A I saw polar bears wearing jackets.^B
 - i) A
 - ii) B
 - iii) A and B
- (b) I go on to the bank and Miss Stillwagon (first name Linda I once heard)^A doesn't even look up my balance for once in her life ...^B
 - i) A
 - ii) B
 - iii) A and B
- (c) I had a milkshake at a restaurant in Paris once. It was mind-blowing!^A But this is the best milkshake I've ever had!^B
 - i) A
 - ii) B
 - iii) A and B
- (d) She was already old when the seas started receding^A and the first creatures dragged their slimy, wet tentacular bodies out of the oceans, panting in the harsh glare of a young sun,^B as noxious gases painted the skies the colour of a nuclear explosion.
 - i) A
 - ii) B
 - iii) A and B



Pronunciation Junction

Read these lines from the poem.

You've seen it already.

She *hobbles along* anyway.

Look at the words in bold.

All these words have a single syllable. They are **monosyllabic** words.

Now, look at the words in italics.

| Word | Syllable Division |
|----------------|-------------------|
| <i>hobbles</i> | hob-les |
| <i>along</i> | a-long |

As you can see, they are **disyllabic** words.

Now, look at the underlined words.

| Word | Syllable Division |
|-----------------|-------------------|
| <u>al</u> ready | al-read-y |
| an <u>y</u> way | an-y-way |

These words are **trisyllabic**.

Notice that when we pronounce the words, **hobbles**, **along**, **already** and **anyway**, we don't say all their syllables with the same force.

In **hobbles**, the first syllable is stressed.

Note: The stressed syllables are represented by capital letters.

HOB-les

In the English language, we have **stressed** and **unstressed** syllables. A word can have only one stress.

Word stress is an integral part of the spoken language. Incorrect stress can:

- make a word difficult to understand.
- change the meaning of the word.
- hamper communication.

When you are uttering the stressed syllable in a word, make it longer, louder and clearer.

Let us look at some common rules of stress.

1. In most disyllabic nouns and adjectives, the first syllable is stressed.

Examples:

MA-jor

PUR-ple

MAG-net

FA-ther

2. In most disyllabic verbs and prepositions, the second syllable is stressed.

Examples:

re-TURN

for-GIVE

a-MONG

be-TWEEN



The stressed syllable is marked with a vertical hyphen called the stress marker (') in most dictionaries.

3. For trisyllabic words, look at the ending of the word to figure out the stressed syllable.

| Word | -er and -ly | -y |
|-----------|---------------------------|----------------------|
| Stress on | first syllable | first syllable |
| Examples | GIN-ger-ly CAR-pen-ter | SUR-e-ty PUR-i-ty |



In most disyllabic words in English, the first syllable is stressed.

Underline the stressed syllable in these words.

| | | | |
|------------|-----------|------------|---------------|
| receive | serenade | scholastic | comprehension |
| unity | carpet | minister | little |
| properly | baboon | under | lunacy |
| porcupette | education | tropical | apology |



Grammar Junction

Read these lines from the poem.

She **wants** a fifty paise coin.

You know how old women **are** ...

Clear through the bullet holes she **has** for her eyes.

Look at the words in bold. They are verbs.

We also call verbs 'doing words'. This is because verbs usually denote action. However, if you pay close attention to the verbs in bold, you will find that they do not talk about actions, rather they talk about states of being.

Though 'wanting' or 'having' are verbs, they are different from 'sleeping' or 'talking'.

Verbs that are used to describe the state of a noun are known as **state verbs** or **stative verbs**. They include verbs of perception, cognition, the senses, emotion and state of being.

Let us look at some examples.

| Stative Verbs | | | |
|---------------|---------|------------|----------|
| appear | believe | belong | consist |
| contain | cost | feel | like |
| hate | hear | have | know |
| love | matter | mean | need |
| own | prefer | remember | resemble |
| suppose | seem | understand | wish |

Stative verbs do not take the continuous or the -ing form.

The continuous forms occur only with dynamic verbs. Dynamic verbs are those that show qualities capable of change. Stative verbs show qualities that are not capable of change.

Example:

| Stative Verb | Dynamic Verb |
|---|---|
| <i>He is short.</i> ✓ | <i>He is being silly.</i> |
| <i>He is being short.</i> ✗ | |
| <i>He resembles his grandfather.</i> ✓ | <i>I can't talk right now. I am sleeping.</i> |
| <i>He is resembling his grandfather.</i> ✗ | |
| <i>I want an ice cream.</i> ✓ | <i>I am eating an ice cream.</i> |
| <i>I am wanting an ice cream.</i> ✗ | |

The difference between stative and dynamic verbs is in terms of choice.

For example, we can either say 'I am silly' or 'I am being silly' because we can choose to be silly or not to be silly.

But we cannot say 'I am being tall.' We don't have that choice. Hence we say, 'I am tall.'

'Tall' is a state of being.

The same concept applies to verbs.

Two minus two equals zero.

'Equals' is a state of being and cannot take the '-ing' form.

Hence, '*Two minus two is equalling zero*' is incorrect.

However, there is an exception to this rule. Some stative verbs may be used in the continuous form with a different meaning.

| Verb | Simple Form | -ing Form |
|----------------------------------|---|---|
| feel (to have an opinion) | <i>I feel I should keep quiet on this matter.</i> | — |
| feel (to feel something) | <i>How do you feel when your friends are fighting?</i> | <i>How are you feeling today?</i> |
| have (to possess) | <i>I have a new bag.</i> | — |
| have (to eat) | <i>I always have fresh fruits after lunch.</i> | <i>I am having lunch right now.</i> |
| see (to understand) | <i>Oh, I see.</i> | — |
| see (to meet someone) | <i>I often see him at the playground.</i> | <i>I am seeing her tonight.</i> |
| think (to believe) | <i>I think you should see a specialist.</i> | — |
| think (to think about something) | <i>I have to think about it.</i> | <i>I am thinking about my exams right now.</i> |

1. Tick (✓) the sentences in which the verbs in the continuous form have been used correctly.

(a) I am understanding your problem, but I can't help you.

(b) Oh! I didn't know we were expecting visitors.

(c) Are you having a discussion right now?

(d) The boy is seeming to be worried.

(e) I am wishing I had done my homework earlier.

2. Fill in the blanks with the correct form of the verbs in brackets.

(a) Okay, I _____ (see) your point now.

(b) Ishaan _____ (thinks) that Paris is the most beautiful city in the world.

(c) The Sharmas _____ (have) their breakfast right now.

- (d) It _____ (be) too cold today to go out.
- (e) The old man _____ (feel) much better after he had the medicine.



Speaking Junction

India is one of the most popular tourist destinations in the world. Although it is famous for its hill stations, beaches, forts and pilgrimage sites, it is also a place ridden with poverty. People are often seen begging around the streets and tourist spots.

What are the possible reasons for such poverty? How can we help the destitute and homeless people? Work in groups of four, and take turns to discuss the reasons and possible solutions to rehabilitate such people. Here are some points to get you started. Write the details discussed in the table given below.

| Issue | Reason | Solution |
|--------------------------------------|--------------|---|
| Begging | Unemployment | The government should provide loans to encourage self-employment. |
| Child labour | | |
| Homelessness | | |
| Caste system / Social discrimination | | |
| Lack of adequate housing | | |
| Illiteracy | | |



Listening Junction

1. Listen to the poem 'Paper Boats' by Rabindranath Tagore. As you listen, tick (✓) the correct answer to each question given below.
- (a) What does the speaker do every day?
- i) draws paper boats
 - ii) floats paper boats
 - iii) colours paper boats

(b) What does the speaker write on the paper boats?

i) his name

ii) the name of his village

iii) both

(c) What is the speaker's wish?

i) to travel to a strange land

ii) to meet a stranger

iii) to be known by a stranger

(d) What does the speaker load onto his paper boats?

i) candies

ii) flowers

iii) leaves

(e) Who competes with the speaker's paper boats?

i) a ship

ii) clouds

iii) another paper boat

(f) What does the speaker dream of?

i) fairies of sleep sailing in his paper boats

ii) fairies of the garden sailing in his paper boats

iii) both

2. Write a paragraph about the main idea of the poem, 'Paper Boats', in about 100–150 words.

You can begin with:

The poem, 'Paper Boats', is about.....



Read the following letter Kavita wrote to the district magistrate regarding the frequent power cuts in her area.

Kavita Kumar
22A Sai Apartments
Jayanagar,
Bengaluru - 560041

2 February 2019

The District Magistrate
Bengaluru G.P.O Division
Bengaluru - 560001

Subject: Complaint about frequent power cuts in Jayanagar

Respected Sir,

This is to bring to your notice the problem of frequent power cuts faced by the residents of Jayanagar colony. For the past few weeks, the power supply has been erratic and at times, the power cuts go on for hours. In spite of the new wires and transformers installed last month, the situation has only worsened.

Without electricity, the day-to-day life of the residents gets disrupted. The inverters get discharged within an hour and the generators make a lot of noise. The Board exams are approaching and students find it very difficult to prepare for those with candles and emergency lights. The streets become really dark at night. Day before yesterday, someone got robbed on the streets while returning home.

I, therefore, request you to kindly look into the matter at the earliest. I hope the authorities concerned will take immediate action to solve the problem.

Yours truly,
Kavita Kumar

Sender's name and address

Date

Recipient's designation and address

Subject

Greeting

Introductory paragraph

Supporting paragraph

Concluding paragraph

Closing salutation

Signature

This is a formal letter. A formal letter is written to authorities such as government officials, editors, school/college principals, etc. to make a complaint, enquiry or request. The tone of the letter is always formal, crisp and concise.

Let us look at the main components of a formal letter.

- Sender's name and address
- Date
- Recipient's designation
- Name of the organisation the recipient belongs to
- Address
- Greeting
- Subject
- Introductory paragraph
- Supporting paragraph
- Concluding paragraph
- Closing salutation
- Signature

Imagine you recently visited a railway station and saw several beggars sitting outside. You also saw people setting up makeshift shacks, with children running around on busy roads. Write a letter to the district magistrate describing the situation and requesting her/him to look into the matter and find a quick and effective solution.



Author note

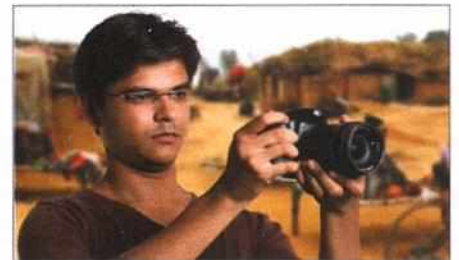
Sudha Murty (b. 1950) is an engineer, teacher, philanthropist and writer in Kannada and English. She is also the chairperson of the Infosys Foundation, which works towards providing all Karnataka government schools with computer and library facilities. She is also known for her contribution to literature in Kannada and English through her novels, travelogues, collection of short stories and non-fiction. She has been awarded the R. K. Narayan Award for Literature (2006) and the Padma Shri (2006).



Get Set

Have you ever had an interesting interaction with someone who comes from a weaker economic background, which changed the way you think about them? Relate the incident to your friends.

Have you ever wondered how they get through the sweltering hot summers and the freezing winters? Think of some ways in which their lives are different from yours.



Reading Junction

Let's read a story about the speaker's visit to Sahyadri Hills.

I love travelling. Be it a tiny village, a **drought-hit area**, a deserted mountain top, a dense forest or even a monument in Egypt or China—I enjoy going to different places. On one occasion, I went to the Sahyadri Hills, a

densely forested region in Karnataka. It had been drizzling the whole day. Though forests

drought-hit area: an area that has not received rain for a long time



are difficult to **negotiate** during the rains, especially due to the presence of those dreaded **leeches**, one ought to visit them during the rainy season to get the most out of them. The mild smell of exotic trees, shrubs and flowers; the chirping of different kinds of birds; the gentle whistle of the unpolluted breeze—these are joys that can never be experienced in any town or city.

I was there to visit a tribal village school deep in the forest area. The **charitable trust** with which I am connected wanted to help improve the school. Thandas (as local groups of tribals are called) are delightful. Normally there is a headman in each Thanda known as the Thandappa. He is the senior-most man of the tribe and is considered the supreme power, almost a living God. All are **beholden** to him. He practises the customs taught to him in his childhood and everyone follows them.

There was a **downpour** when I reached the village. The rain, the **glistening** leaves and the strong smell of wild flowers made me feel as though I was on a different planet. But I never felt like an intruder. Not even when I reached the school after a long walk and every villager stood by staring at me.

Reaching the school was an adventure in itself. I saw a lady walking with **rhythmic grace** despite the three pots of water balanced on her head. I stopped her and asked, 'Which way should I go to reach the school?' She made an exclamatory sound, stared at me and walked away. Perhaps she didn't want to talk to a stranger, especially one from a town. Or perhaps she didn't understand my language.

I then approached an old man who was weaving a cane basket while humming a

folk song. I knelt in front of him and asked in a loud and clear tone, 'Where is the school?' Curiosity was written all over his face and he seemed anxious to ask me all kinds of questions. But he didn't. He simply said something in his **dialect** and indicated directions with his hand.

The school was an old **thatched** building, probably built by the tribals themselves. It was a primary school. I could see a few children playing outside, while others were busy under a shed-like shelter doing something with leaves and straws.

I walked in and found a small room with two chairs, two tables, and a blackboard with a pot of water beside it. There were no electric lights or fans. Instead, a small shutterless opening served as the window. This was the only source of **ventilation** in the room.

It appeared to be the office room but there was no one there. I did not find any staff around. While I was looking for someone, an elderly man walked up to me and asked what I wanted. I introduced myself and told him that I had come to see what help we could provide

negotiate: get around

leeches: worms that live in wet forests and stick to the bodies of humans and animals to feed on their blood

charitable trust: an organisation that helps poor people

beholden: bound by duty and responsibility

downpour: heavy rain

glistening: shining

rhythmic grace: a smooth, relaxed manner

dialect: a variety of a spoken language

thatched: roof made of dried straw, reed, etc.

ventilation: the movement of fresh air around a closed space

the school. His response, however, didn't seem very encouraging.

I thought I might be able to communicate better if I first put him at ease, so I started asking him about his life. It turned out that he was the live-in watchman-cum-peon of the school. He would double as a tour guide sometimes. But he was not a paid employee of either the school or the government. His grandson was studying in the school free of cost in return for the services which the old man rendered.

How long had he been living there? 'For many years,' he replied simply. He lived in a small hut in the courtyard of the school. By now his attitude towards me was slightly more encouraging, so I gently turned the conversation to the affairs of the school. He said that the state government ran the school; there were two teachers and around fifty students who came from far and near.

There was no compulsory uniform. I was impressed by the number of children who attended the school. After all, their parents were unschooled themselves and the living conditions were harsh. Yet there was a willingness to educate their children.

'What are the difficulties you face in running this school?'

The old man didn't say much by way of reply. He just took me to a cottage nearby and introduced me to the Thandappa, who seemed to be more than ninety years old. He was happy to see me.

I asked him the same question: 'What problems do you face in running the school?'

Commuting to school was difficult during

the rains, he said. Besides, the school clothes wouldn't dry in the rainy season—the simplest of problems and a familiar one, too.

During the course of my work, I have listened to many such problems from many such people. After acquiring a fair understanding of the people and their lives, I departed, not forgetting to thank them for their cooperation. I decided to return with some umbrellas and clothes for the children.

When I went again, it was winter. The rains were over. Now the scene was transformed. It was paradise. There was no mud and no frogs croaking. Birds were cooing. The sky was clear. Many rare flowers had bloomed. I met the same Thandappa. He recognized me and greeted me with a smile. His eyes seemed to welcome me warmly.

'Please accept these things which I have brought for the children here. Last time, I didn't know what to give them,' I said, handing over a big bag to him.

The Thandappa hesitated. I wondered whether he was feeling embarrassed. I told him, 'You have not asked for any gift from me. I brought this myself. It will help the children during the rains. Please get the clothes stitched according to their size.'

He walked into his hut without saying a word.

'What do you want to learn?' I asked some children who were standing nearby.

No one answered. After a lot of **persuasion**, a few youngsters came closer, but they were

Commuting: travelling

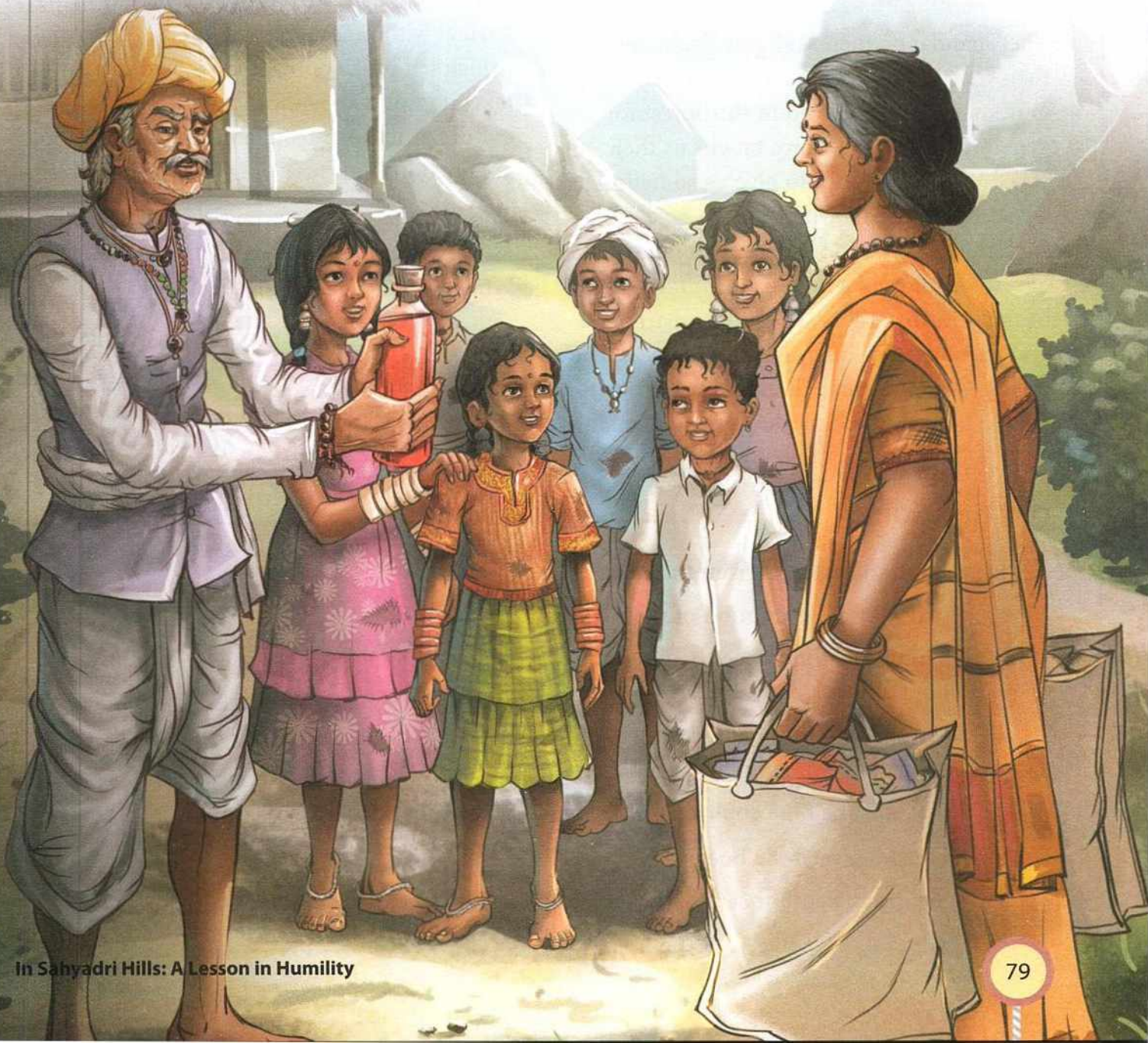
persuasion: the act of convincing someone to do something by giving them a good reason

still too shy to talk. I went on **coaxing** them and ultimately one of them said, 'We've heard about computers but we have not seen them, except on TV. We want to learn about computers. Do you have any book about computers that is written in Kannada?' Having been brought up in a teacher's family and being a teacher myself, I was delighted to hear what these children had to say. Their ideas were surprisingly fresh and modern despite the fact that they belonged to such a backward region.

I told them that I would look for such books in Bangalore. If I didn't find any, I promised that I would write a book for them myself. They seemed pleased and I was extremely happy. By that time the Thandappa had returned from inside his hut. He held a bottle of red liquid in his hands.

'Amma,' he said, presenting the bottle to me, 'we do not know what you like and what you

coaxing: encouraging someone to say or do something



drink at home. This is a very special drink that we prepare during summer in this forest area. We extract juice from a wild red fruit and store it. It lasts for at least two rainy seasons. Nothing is added to the juice. It is good for health. Add some of this juice to a cup of water and stir it before drinking.'

I was embarrassed. How could I accept a gift from these poor people? They themselves did not seem to have enough to eat and drink. Moreover, I had gone on a mission to give, not to take. I thought it over and politely **declined** the gift.

The Thandappa then said **gravely**, 'Amma, then we cannot accept your gift either. Our ancestors have lived in this forest for generations and they have taught us their ways. When you want to give us something, we accept; but only when we can give something to you too. Unless you take our gift, we cannot take the things you have brought for us.' I was shocked, embarrassed, and humbled. Nothing in my experience had prepared me for this. The usual pattern is for people to express gratitude when a charitable

organization provides some assistance. I have come across complaints too. When a group or organization has many problems and we help solve one of them, it is not unusual for the recipients of our help to grumble about what has been left undone rather than show gratitude for what has been accomplished. There have even been cases where recipients have complained about the amount of help given to them. I have taken all this in my stride, finding fulfilment in the giving, not in the responses.

Here in the Sahyadri forest was an old man, a tribal with no schooling, practising a highly principled philosophy of life—give when you take; do not take without giving. This was culture at its best. I smiled and gracefully accepted his gift.

The Thandappa rose even further in my esteem when he remarked with a twinkle, 'There is a grace in accepting also.'

– Sudha Murty

declined: refused to accept
gravely: seriously



Get Going

- A. Let us find the answers from the story.
1. Write a brief description of the Thandappa.
 2. Mention the differences between the climatic conditions of the village in the rainy and winter seasons.
 3. Mention any three characteristics of the village school's appearance. What are the problems faced by the villagers in running the school?
 4. What was the philosophy of life practised by the Thandappa?
- B. Let us read between the lines.
1. Why did the author say that reaching the school was an adventure?

- The fresh and modern ideas of the school children surprised the author. How do you think these children had knowledge of the modern developments outside their village?
- Why do you think the Thandappa initially hesitated to accept the things brought by the author?

C. Let us go beyond the story.

- Why do you think the author felt as if she was on a different planet but not as an intruder? Why do you think every villager was staring at her? Give reasons for your answer.
- What else do you think should be done to improve the conditions and schooling in the village school?



Vocabulary Junction

Read these sentences from the story.

The **charitable trust** with which I am connected wanted to help improve the school.

The rain, the glistening leaves and the **strong smell** of wild flowers made me feel as though I was on a different planet.

Look at the word pairs in bold. They are all instances of **collocation**.

Collocations, as the name (co-location) suggests, are words that occur together frequently. The word pairs are called collocates.

Some collocations form fixed relationships. Fixed collocations are called idioms.

Note: There aren't any particular rules of collocation. However, some words do not collocate with others.



You have already learnt verb-preposition collocations.

Let's look at a few examples.

| Collocation | |
|-------------|--------------|
| Correct | Incorrect |
| heavy rain | strong rain |
| gentle rain | weak rain |
| ride a bike | drive a bike |

| Collocation | |
|---------------|------------------|
| Correct | Incorrect |
| drive a car | ride a car |
| light wind | gentle wind |
| gentle breeze | mild breeze |
| strong smell | strong fragrance |

There are six main types of collocations. Let us look at a few examples of each.

| Type | Example |
|--------------------|---|
| adjective + noun | <ul style="list-style-type: none"> • Manaf has the <u>latest issue</u> of the magazine. • She appeared to be in <u>deep thought</u>. |
| noun + noun | <ul style="list-style-type: none"> • Can you please get me a <u>bar of soap</u>? • Would you like a <u>cup of tea</u>? |
| verb + noun | <ul style="list-style-type: none"> • Let's <u>have lunch</u>. • It's your turn to <u>do the dishes</u>. |
| adverb + adjective | <ul style="list-style-type: none"> • Enid Blyton was a <u>highly successful</u> children's author. • The conversation was <u>rather forced</u>. |
| verb + preposition | <ul style="list-style-type: none"> • Are we all <u>agreed on this</u>? • A note had been <u>stuck on</u> the wall. |
| verb + adverb | <ul style="list-style-type: none"> • They <u>stared glumly</u> at the gathering clouds. • The girl took the doll, and <u>smiled sweetly</u>. |

1. Underline the collocation in each sentence and mention its type in the blank.

- (a) Did you know Arun still doesn't know how to tell the time? _____
- (b) The committee took a last-minute decision. _____
- (c) The new rule was strongly opposed by the workers. _____
- (d) I have been an ardent admirer of your work. _____
- (e) You should select the cash on delivery option. _____

2. Tick (✓) the correct options to fill in the blanks.

- (a) What a great news! This calls for a _____ .
i) catastrophe ii) applause iii) celebration
- (b) The theatre was completely _____ .
i) closed ii) packed iii) noisy
- (c) We were all amazed by how _____ he spoke the language.
i) quickly ii) politely iii) fluently
- (d) Can I have a _____ of cake?
i) chunk ii) bite iii) slice
- (e) The noise was _____ loud!
i) incredibly ii) sweetly iii) carefully



Pronunciation Junction

Look at these sentences from the story.

How long had he been living there?

‘For many years,’ he replied simply.

He lived in a small hut in the courtyard of the school.

You have already learnt about word stress. Read each word in the above sentences, stressing the correct syllables.

In every sentence, there are **content words** and **function words**. Content words carry meaning, and contain the message of the sentence. Function words are used to make the sentence grammatically correct.

In speech, **content words are stressed** while function words are not.

| Content Word | Function Word |
|--------------|-----------------|
| nouns | pronouns |
| main verbs | auxiliary verbs |
| adjectives | articles |
| adverbs | conjunctions |
| negatives | prepositions |

If you remove the function words from a sentence, you will probably still understand the sentence.

But if you remove the content words from a sentence, you will not understand the sentence. The sentence will have no sense or meaning.



'Be' may be used as an auxiliary verb as well as a main verb. It is unstressed even if it appears as the main verb in a sentence.

Examples:

- *Ajmal bought a large sprawling house in the suburbs.*
- *They saw an extremely large hound near the old mansion.*
- *Akshay bought a book, an ink pen, a bottle of ink and an eraser.*
- *Praneeth said that he wouldn't be free and couldn't come for the party.*
- *Get me the bowl from the top shelf of the kitchen cupboard.*

Note: The stressed words are in bold.

Underline the stressed words in the following sentences and read the sentences aloud.

1. Are you interested in working for us?
2. We decided to go to the cinema.
3. I prefer tea to coffee.
4. We made the room look nicer.
5. I am scared of dogs.
6. You are going to France, aren't you?
7. We took the children to the zoo.
8. Who are the people in this photograph?
9. Why are you walking slowly?
10. I have done my homework.



Grammar Junction

Read these sentences from the story.

On one occasion, I went to the Sahyadri Hills, a **densely** forested region in Karnataka.

His eyes seemed to welcome me **warmly**.

They seemed pleased and I was **extremely** happy.

Look at the words in bold. They are adverbs.

Adverbs tell us more about the verbs, adjectives or adverbs they modify.

Observe the words in the first column in the following table. They all end with the suffix, ‘-ly’.

| Adverb | On removing the suffix |
|-----------|------------------------|
| usually | usual |
| really | real |
| kindly | kind |
| perfectly | perfect |
| totally | total |
| amazingly | amazing |

We can usually form adverbs from adjectives by adding the suffix ‘-ly’.

Not all adverbs, however, are formed this way.

For most adjectives, we add ‘-ly’ at the end of the word to change it into an adverb.

| | |
|---------|-----------|
| random | randomly |
| quick | quickly |
| general | generally |

If the adjective ends in ‘-y’, the ‘y’ is replaced with ‘i’ before adding ‘-ly’.

| | |
|-------|---------|
| easy | easily |
| angry | angrily |
| happy | happily |

If the adjective ending in ‘-y’ has only one syllable, we just add ‘-ly’ at the end.

| | | |
|-------|-------|-------|
| dryly | shyly | slyly |
|-------|-------|-------|

If the adjective ends in ‘-able’, ‘-ible’, or ‘-le’, the ‘-e’ is replaced with ‘-y’.

| | |
|------------|------------|
| honourable | honourably |
| terrible | terribly |
| gentle | gently |

If the adjective ends in '-ic', '-ally' is added.

| | |
|---------|-------------|
| tragic | tragically |
| graphic | graphically |
| magic | magically |

Some adjectives do not change when they form adverbs.

| | |
|-------|-------|
| early | early |
| fast | fast |
| hard | hard |

Exceptions

| | |
|--------|----------|
| true | truly |
| full | fully |
| whole | wholly |
| public | publicly |

Note: When we make an adverb from the adjective, 'good', it changes to 'well'.

Example: I wrote the exam well.

1. Tick (✓) the correctly formed adverbs.

| | | | | |
|--------------|------------|--------|-------------|----------|
| increasingly | largely | merrly | terribally | loudly |
| graphicly | publically | fastly | beautifully | verbally |

2. Fill in the blanks by forming adverbs from the adjectives in the sentences.

- (a) It was a foolish decision to make. I acted _____.
- (b) The little girl was shy. She didn't speak, she just smiled _____.
- (c) You have a beautiful voice. You sing _____.
- (d) The Shaolin master was a wise man. He spoke _____.
- (e) Kiran is a fast driver. Kiran drives _____.



Speaking Junction

In the story, the narrator promised to bring books about computers to the village children. Imagine your school is planning to make the school library more interesting and engaging for students. The school authorities have asked all the students to come up with ideas and suggestions. Discuss in groups and choose five or more innovative ideas to suggest to your school authorities.

You can consider the following points while discussing your ideas. You can also use ideas of your own.

- Make interactive tools in the library available.
- Make user-friendly online library catalogue available.
- Provide access to online reading materials.
- Make comic books and graphic novels available.
- Make magazines about sports, computer games, movies, etc. available.
- Include audio books that students can listen to.
- Use 3D projection to play digital components of books.
- Organise events such as plays, role plays, workshops, etc. frequently.



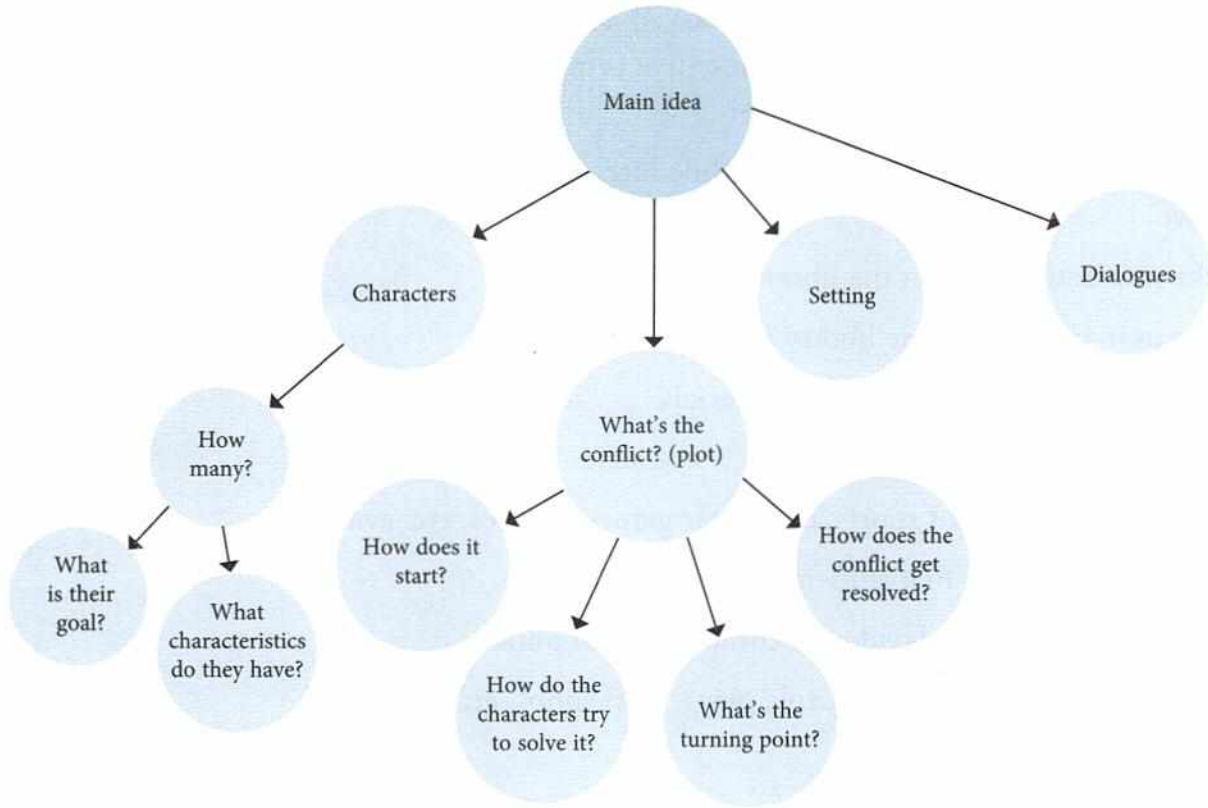
Listening Junction

Listen to the sentences and underline the stressed words.

1. Mary had a little lamb.
2. Have you told your doctor about this?
3. Harsh, Jasmeet, Lakshman and Michael are going on a weekend trip.
4. I can't believe it!
5. May I ask you something?
6. Such large houses are difficult to maintain.
7. Can you believe I saw a buffalo on my way here?
8. I will buy a few tomatoes, a couple of onions and a handful of green chillies.
9. He says that he will not go back there.
10. Julia walks extremely fast!



Write a story. You can use the following mind map and the table given below to organise your ideas.



Fill in the following table.

| Story | |
|---------------|----------|
| Name: | |
| Characters: | Setting: |
| Conflict: | |
| Major events: | |
| 1. _____ | |
| 2. _____ | |

3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____

Climax:

Resolution:



Author note

Sarojini Naidu (1879–1949) was a poet, feminist and an activist for the Indian independence movement. She was the first Indian woman to become the President of the Indian National Congress. Her published works include *The Golden Threshold* and *The Feather of the Dawn*.



Get Set

India is a blend of various cultures, and this is what makes it different from other countries in the world. Each state of India has its own costume or traditional attire as well as specific accessories to go with it.

Research on the traditional costumes and accessories worn by men and women in any five states of India and list them in the table below.

| State | Traditional Attire | Accessories |
|-------|--------------------|-------------|
| | | |
| | | |
| | | |
| | | |
| | | |





Reading Junction

Let us read a poem which acknowledges the part played by bangle sellers in the customs and traditions of India.

Bangle sellers are we who bear
Our shining loads to the temple fair ...
Who will buy these delicate, bright
Rainbow-tinted circles of light?
Lustrous tokens of radiant lives,
For happy daughters and happy wives.

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

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

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

– Sarojini Naidu

tranquil: calm

aglow: glowing

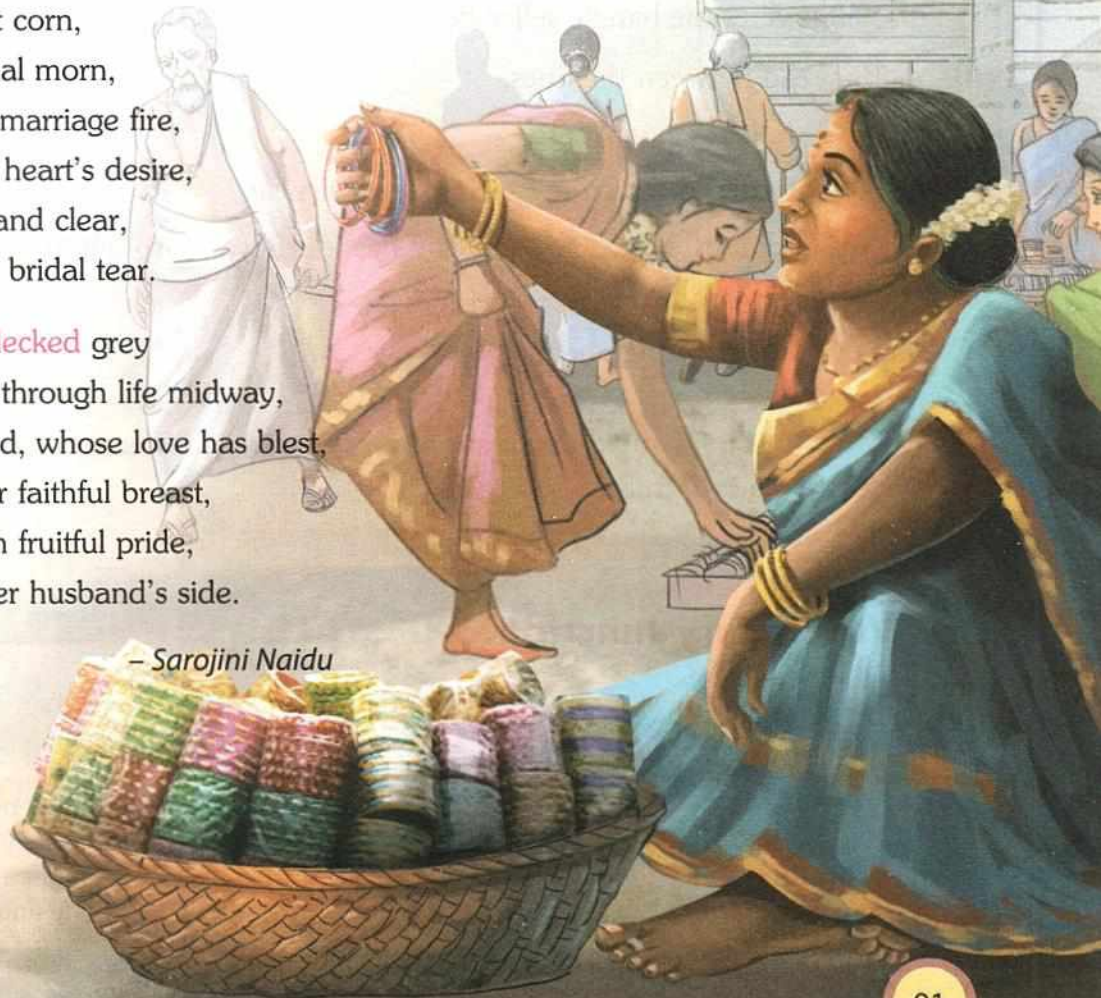
cleaves: sticks

limpid: clear and transparent

hue: colour

luminous: bright or shining

flecked: marked with small patches of colour





Get Going

A. Let us find the answers from the poem.

1. Fill in the blanks.

(a) The speaker in the poem is a _____.

(b) The bangle sellers carry their loads of bangles to the _____ to sell them.

2. The bangle seller mentions three stages of a woman's life and describes bangles that are suitable for them at each stage. List the stages and the respective colour of the bangles in the table below.

| Stage | Colour |
|-------|--------|
| | |
| | |
| | |

3. How does the bangle seller describe the bangles that are suitable for a bride?

B. Let us read between the lines.

1. Where is the poem set?

2. What does 'meet' in the second stanza mean?

3. Who does the line, 'For she who has journeyed through life midway,' refer to in the last stanza?

C. Let us go beyond the poem.

Do you think bangles form an important part of different cultures in India?
Justify your opinion.



Vocabulary Junction

Read this line from the poem.

Some are **meet** for a **maiden's** wrist ...

In the above line, there is a repetition of the /m/ sound at the beginning of two words that are close to one another. This is an example of **alliteration**.



The repetition of the same sound (usually a consonant sound), at the beginning of words that are close to one another is called **alliteration**.

Now, read this line from the poem.

For she **who** has journeyed **through** life midway ...

If we read the above line aloud, we will notice that there is a repetition of the vowel sound /u/ in the words, **who** and **through**. This is an example of **assonance**.

In the poem, 'The Bangle Sellers', the poet has used alliteration and assonance to make the poem more musical.

The following examples show how alliteration and assonance are used to attract a reader's attention.

Examples of alliteration:

*Many a **m**an, **m**any a **m**ind.*

*Time and **t**ide wait for none.*

*Peter Piper **p**icked a **p**eck of **p**ickled **p**eppers.*

*Betty Botter **b**ought some **b**utter, **b**ut she said, the **b**utter's **b**itter.*

Examples of assonance:

*A **i**stich in **i**time saves **n**ine.*

*Haste **m**akes **w**aste.*

*Hear the **m**ellow **w**edding **b**ells.*

*Try to **l**ight the **f**ire.*

*Colour the wall **g**ray without any **d**elay.*

1. Read the poem again and list as many alliterations as you can.
2. Now, read the second stanza aloud and identify an example of assonance.
3. Read these sentences and determine whether the underlined vowels are examples of assonance. Put a tick (✓) against the sentences that contain instances of assonance.
 - (a) You could spend the rest of the holidays here.
 - (b) The pudding looks nice.
 - (c) Stay away from the crane when it is in operation.
 - (d) Why do you go to sleep so late at night?
 - (e) Is it true that the thief was captured by you?



Assonance is the repetition of vowel sounds in nearby words in a sentence. The words, however, start with different consonant sounds.

4. Read these sentences and determine whether they are examples of alliteration or assonance. Write AL for alliteration and AS for assonance. Then, underline the sound that is repeated. One has been done for you.

- (a) The bright bus bumbled along with people babbling. AL
- (b) The director appointed a new actor for his movie. _____
- (c) The chirpy children looked happy when I changed the channel. _____
- (d) We found muddy footprints here, there and everywhere. _____
- (e) Priya added a pinch of pepper in the dish. _____
- (f) My mother asked me to let the cat out of the bag. _____



Pronunciation Junction

Let us learn about intonation.

The patterns of variation in the pitch of the voice while speaking constitutes the intonation of a language. It affects the meaning that the speaker is trying to convey.

Let us read about the functions of intonation in English.

1. It helps the speaker express feelings, attitudes and emotions such as finality, confidence, interest, surprise, doubt, joy, pain, irony, etc.

Examples:

I am absolutely sure that he will succeed.

Are you sure it was him?

2. It helps emphasise.

Example:

The show was very INTERESTING.

In this sentence, the stress is on the last word. But the stress can be shifted to 'very' for the purpose of emphasis.

Example:

The show was VERY interesting.

3. It helps to identify and convey the meaning in the form of a question, statement, request or command. The rise or fall in the pitch while speaking enables the listener to identify the type of a sentence.

Examples:

Looking for something in the wardrobe. (Statement)

Looking for something in the wardrobe? (Question)

Read the following sentences aloud as indicated and write down the function of each sentence.

1. Have you ever been to LONDON
2. LEAVE YOUR ASSIGNMENT on my desk
3. Is her name KIRTI or Kriti
4. YOU'LL MEET US at the mall, won't you
5. IT'S A surprise
6. I AM GOING TO PERFORM a dance on Independence Day



Grammar Junction

Read the following sentence.

If we go to the market, we will buy colourful bangles for the bride.

In this sentence, 'if' is used to speak about a possible condition and a probable result of it. Such sentences are known as conditionals.

Conditional sentences, or conditionals, express conditions and their results using the 'if' conjunction.

Conditional sentences have two clauses: if clause and main clause. The if clause states a condition while the main clause states its result.

Conditionals are of four types:

The Zero Conditional

The **zero conditional** is used when the time referred to is either now or always, and the situation is real and possible. It is often used to refer to general truths. The tense in both parts of the sentence is the simple present.

Examples:

If he eats ice cream, he catches a cold.

If you heat metal, it expands.

The First Conditional

The **first conditional** is used to refer to the present or future where the situation is real. It refers to a possible condition and its probable result.

Examples:

If you go out in the rain, you will catch a cold.

If the teacher is absent, the meeting will be cancelled.

The Second Conditional

The **second conditional** is used to refer to a time that is now or any time, and a situation that is unreal. It is used to refer to a hypothetical condition and its probable result.

Examples:

If she left early, she would reach on time.

If I were you, I wouldn't go out in this weather.

The Third Conditional

The **third conditional** is used to refer to a time in the past, and a situation that is contrary to reality. It is used to refer to an unreal past condition and its probable past results.

Examples:

If they had admitted their mistakes earlier, they wouldn't have been punished so severely.

If we had cooked the food earlier, we would have been eating now!

| Type of conditional | Zero | First | Second | Third |
|---------------------|---|--|--|--|
| Usage | general truths | a possible condition and its probable result | a hypothetical condition and its probable result | an unreal past condition and its probable result in the past |
| Structure | if ... + verb in the Simple Present tense, ... verb in the Simple Present tense | if ... + verb in the Simple Present tense, ... + verb in the Simple Future tense | if ... + verb in the Simple Past tense, ... would + verb in the Simple Present tense | if ... + verb in the Past Perfect tense, ... would have + the Past Participle form of verb |

1. Identify the type of conditional in each sentence.

(a) If I had taken up that job, I would have been travelling the world now. _____

(b) If you blow too much air into the balloon, it bursts. _____

(c) If he walked home, he would be tired. _____

- (d) If Payel had gone to Delhi, she would have met Piyush. _____
- (e) If I have time, I'll visit your boutique on Sunday. _____
- (f) I would fly around the world if I had wings. _____

2. Match the clauses in both the columns to form correct conditional sentences.

| A |
|---|
| If you set the birds free, |
| If all the children had arrived on time, |
| If my cousins come home for the holidays, |
| If you mix red and white colours, |
| If Rajiv spoke to the manager, |

| B |
|---|
| we could have visited more tourist spots. |
| they will fly away. |
| you get pink. |
| we will have a great time. |
| he would get a clearer idea. |

3. Complete these conditional sentences with the help of the hints given in brackets.

- (a) If Jim teases the dog, _____. (*First conditional*)
- (b) If you freeze water, _____. (*Zero conditional*)
- (c) If I had enough money, _____. (*Second conditional*)
- (d) If you had come to the party, _____. (*Third conditional*)
- (e) If the fever persists, _____. (*Zero conditional*)



Speaking Junction

In this chapter, we read that bangle sellers carry a lot of bangles to the temple fair to sell them. Read the following conversation between a bangle seller and his customer.

Seller: Good morning, Madam. How can I help you?

Buyer: Do you have green or light orange silk thread bangles?

Seller: Yes, here they are.

Buyer: I like these. But do you have smaller ones? I think these are too big for me.

Seller: Yes, of course, I do.

Buyer: Yeah, I think these are perfect. How much do they cost?

Seller: These cost Rs 500.

Buyer: That's too expensive. How about Rs 200?

Seller: Sorry, I can't give it to you at that price.

Buyer: How about Rs 300?

Seller: Yes, that seems more agreeable.

Buyer: Wrap these for me, please.

Now, look at the expressions generally used by sellers and buyers while negotiating.

| Expressions used by sellers | Expressions used by buyers |
|---|--|
| Starting a conversation Greetings. How can I help you? | Asking about something you want to buy Do you have ... ? Is there any ... ? |
| Asking about quantity How much/many do you want? | Asking about the price How much is it? How much do they cost? |
| Accepting a negotiation Yes, that sounds reasonable. | Negotiating the price Can you reduce ... ? Can you lower the price? Can you give me a discount? Is there any discount? That's too expensive, how about ... ? |
| Refusing a negotiation I'm sorry, this is the fixed price. I'm afraid you can't bargain. I'm sorry, we don't have a discount on this product. | |

Work in pairs and imagine yourself to be a buyer and your partner to be a seller in the following settings. Use the phrases given in the table and form a conversation.

- A stationery store
- A footwear store
- A vegetable market

You can add more situations to this list.



Listening Junction

In the poem, 'The Bangle Sellers', we read about bangle sellers who carry a lot of bangles to the temple fair to sell them.

Given below is a list of some people who continue to follow professions that are considered outdated due to the advancement of modern technology. Listen carefully to the information and complete the table.

| Name | City where they work | Profession |
|-------------------|----------------------|------------|
| Wasim Ahmed | | |
| Amrit Singh | | |
| Syed Abdul Gaffar | | |



Writing Junction

Here is a personal account of a dog owner who registered her dog in a dog show in town.

Last week, I took my little pooch to a dog show. I must say I wasn't pleased with the way things were being done. First of all, they had allowed participants from across the country to apply. With all the great danes and st bernards around, my little pooch felt quite threatened. The judges said he was standoffish! Can you believe that?

Some of the dog owners were quite arrogant, I must say, and extremely flamboyant. They walked around everywhere with their monstrous specimens and acted all superior, making them sit and stand and beg at a command. My little Jimmy sulked about in a corner! The poor little thing felt so humiliated. He hasn't eaten properly since he got back, not even when I made him his favourite pudding!

Another thing that bothered me was how un-dogly these creatures were. There is something very unnatural about a dog that doesn't chase a cat when it spots one! A nasty one probably slipped accidentally on the rafters and landed right in the middle of a group of dogs as they were begging for treats as part of the competition. Not one of them batted an eyelid! My brave Jimmy immediately gave a chase, right through some of the traps set for the obstacle race. The judges were so opinionated they actually said it was an act of vandalism!

One thing is certain, never again am I subjecting my pooch to such a fiasco!

Now, read the newspaper report that had appeared in the local newspaper about the same dog show.

A Dog Show in Town

Houston, 25 July: The 25th Annual Dog Show was held in town last week. For the first time in its history, the organisers had opened its doors to participants from all over the country. As a result, the show had a wide

variety of breeds from great danes to pugs. They sat in their assigned seats with their proud owners.

In the introductory round, the dogs were paraded on the ramp by their owners. The

consecutive rounds tested the dogs on their strengths, stamina and discipline. The competition was quite tough and the judges found it difficult to select the winner.

The show was very well-organised. The only mishap was that a cat accidentally slipped from the rafters and fell right in the middle of the course. All the dogs except for one little pooch were well-trained and remained

unperturbed. The pooch, however, chased the cat through the obstacle course and damaged some of the traps. As a result, the pooch was marked down, much to the chagrin of its owner.

The winner was a little German Shepherd puppy from Kansas, which impressed the judges with its remarkable discipline. It has also been selected for the K-9 unit.

Look at the underlined parts.

Did you notice a difference in the tone? The personal account is from the owner of the pooch and is thus, biased in its favour. The second account is that of a newspaper report. It is neutral as it does not take any side and reports the event in an unbiased manner.

We know that a newspaper report is always informative and never opinionated. It should only inform the reader and not influence their judgement.

Read the article carefully. Underline the words and phrases that reveal the writer's bias against the mayor. Rewrite the article from a neutral point of view.

Alberton. A heated argument broke out in the town square yesterday when the mayor's private car collided with another car. The other car belonged to Mr Roger, a respectable senior member of the community. Mr Roger was justifiably angry and rightly demanded that the mayor should pay for the damage to his car. The argument quickly escalated when the mayor tried to make light of the situation. This enraged Mr Roger, who reminded the mayor that prior to his election, he had promised that traffic rule violations would be dealt with seriously, like it used to be when his father had been mayor. When the mayor

tried to remind him of some of the new traffic regulations he had imposed, he accused the mayor of being a man of no principles; one who did not know the value of tradition. By this time, a crowd had started gathering and a few added their voice to Mr Rogers', saying that the mayor had only been elected because of his boyish charms. While some people made an effort at peaceably dispersing the crowd, the mayor realised that people were not happy with the way he had been running things and quickly drove away, muttering about 'long-term goals' and the need for better 'security measures'.



Explain to the children what 'transcribe' means.



Author note

Satyajit Ray (1921–1992) is widely regarded as one of the greatest film-makers of all time. He directed a total of 36 films, including feature films, documentaries and short films. He was also a fiction writer, calligrapher, music composer and graphic designer. He wrote several short stories and novels. He created the characters, Feluda and Professor Shonku. Ray's first film, *Pather Panchali* (1955), won 11 international awards, including the inaugural Best Human Document award at the 1956 Cannes Film Festival.

Ray received many major awards in his career, including 32 Indian National Film Awards, several awards at international film festivals and award ceremonies, and an Academy Honorary Award in 1992. He was awarded an honorary degree by the University of Oxford. The Government of India honoured him with the Bharat Ratna in 1992. Akira Kurosawa said, 'Not to have seen the cinema of Ray means existing in the world without seeing the sun or the moon.'

This story has been translated from Bengali by Gopa Majumdar.



Get Set

Imagine you woke up one day and found that you had become incredibly intelligent.

- What would you do?
- Would you want to stay like that or go back to being as you were before?



Reading Junction

7 September

Something rather interesting happened this morning. I was working in my laboratory, when Prahlad came in and said there was someone to see me. When I asked, 'Who is it?'

Prahlad began scratching his head. 'He did not give me his name, *babu*,' he replied, 'but he is not like the men who usually visit you.'

'Do I really have to see him? I am rather busy right now.'



'Well, he said it was very important. He won't go without seeing you.'

There was little I could do after this. So, I stopped working and went to meet my visitor.

It turned out to be a man of about thirty, very simple and ordinary in appearance. He was wearing a somewhat dirty dhoti, two of the buttons on his bush shirt were missing, and the stubble on his face was at least three days old. He was standing just outside the front door, his hands folded in a *namaskar*. He looked very meek and mild.

I asked him why he had come to see me. The man swallowed before replying. 'Er ... if you could kindly come to my house, sir, I'd be very grateful.'

'Why, what's the matter? I am quite busy, you see.'

The man grew even more apologetic. 'Yes, but who else can I go to? I live in Jhajha.

My little boy is ill ... I can't even tell what's wrong with him. You are the most famous doctor in this area, so I came to you.'

It was very difficult not to laugh. But I managed to hide a smile and said, 'I'm afraid you have made a mistake. I am not a doctor, but a scientist.'

The man now looked **like a pricked balloon**. 'Mistake? You're a scientist? Oh, then of course I have made a mistake. But ... who will help me now?

Professor Shonku was a famous scientist. However, the people in his village thought he was a doctor. What does that tell us about him and his neighbours?



'Why, you have doctors where you live, don't you?'

'Yes, but they couldn't help.'

'What's wrong with your son? How old is he?'

'He was four last June. We call him Khoka at home, his real name is Amulya. What happened, you see ... only the other day ... I mean, last Wednesday, Khoka slipped and fell in our courtyard. One corner of it is quite mossy, and has become slippery. Khoka hurt his head, on the left side. He cried quite a lot, and then I noticed a large swelling over that area. But that swelling went down in a couple of days ... but since then, my little boy has been talking complete nonsense. He's never talked like that before. None of us can understand a word. Yet it seems as if those words have meanings, they are not just gibberish. But I haven't had much education, I'm only a clerk in a post office. What do I know about anything?'

'Couldn't the doctors who saw your son follow his words?'

'No, sir. But then, they are ordinary doctors, none of them is well-known or anything. So I thought I'd come to you.'

'I happen to know Dr Guha Majumdar in Jhajha. He's a good doctor.'

At this, the man began to look even more pathetic. 'Yes, but I haven't got enough money to bring a good doctor home, have I? Everyone said, go to Dr Shonku in Giridih. He's a kind man; he'll treat your son and cure

like a pricked balloon: crestfallen

him. And he won't charge a paisa either. So that's why I am here.'

I felt very sorry for the man. So I took out twenty rupees from my wallet and gave it to him. 'Get Dr Guha Majumdar. I am sure he will be able to help,' I said.

The man took the money and put it in his pocket, looking both relieved and grateful. Then he folded his hands. 'I must go now. I am sorry to have disturbed you. Please forgive me.'

When he had gone, I heaved a sigh of relief and returned to my laboratory. How could the local people think I was a doctor? The thought was as amazing as it was amusing.

10 September

It is a long-standing habit of mine to get up before sunrise. I wash my face, and then I go for a walk by the river. This morning was no exception. When I returned after my walk, I found Dr Pratul Guha Majumdar from Jhajha waiting in my living room, together with the

same man who had visited me three days ago. I felt perfectly taken aback. Dr Guha Majumdar is usually quite cheerful, but today he was looking solemn and worried. He rose as he saw me come in and said *namaskar*. Then he added, 'You might be happy to pass this case on to me, Professor Shonku, but I find it impossible to treat this patient.'

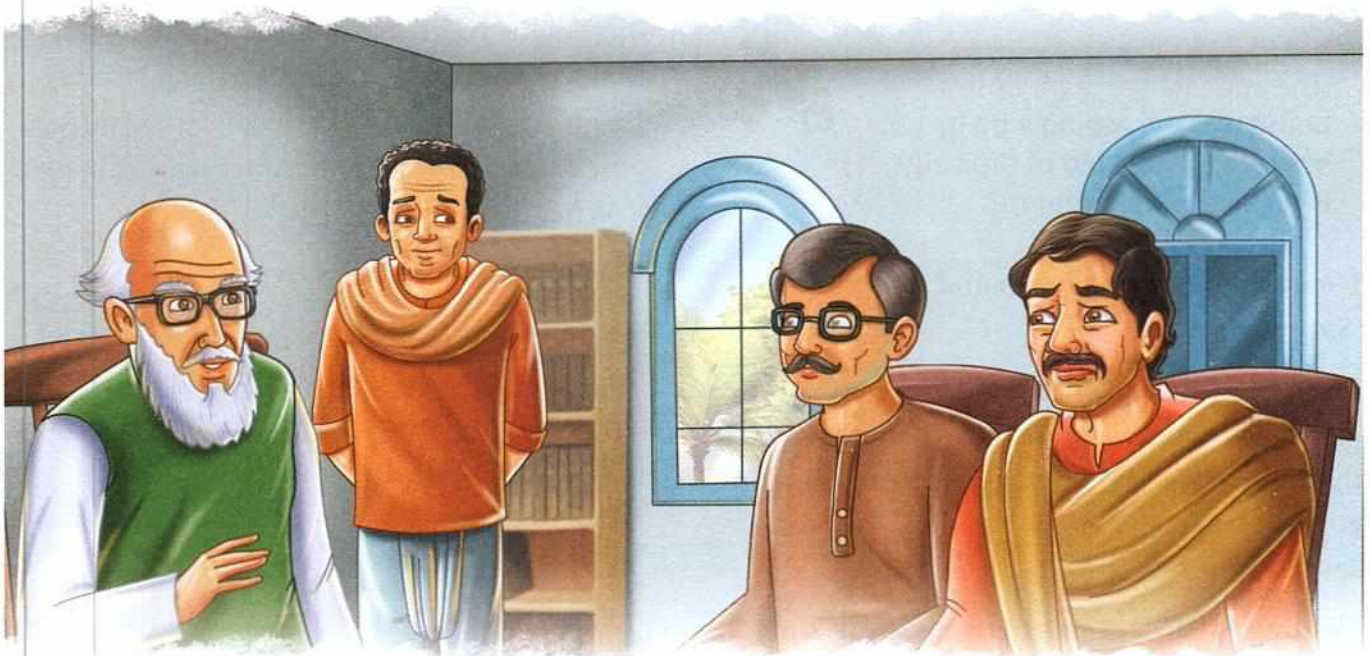
I called Prahlad and told him to bring some coffee. Then I sat down on a sofa and said, 'What's the matter with this boy? What's he suffering from? Is he in pain?'

'No, he does not appear to be in any pain or discomfort.'

'So, what is it? Has he damaged his brain because of that fall? Is he delirious?'

'I don't know. He is talking quite a lot, but so far I haven't heard him say anything that can be dismissed as mere raving and ranting. Some of what he's been saying is totally correct, amazingly so.'

'But what can I do in this matter, tell me?'



The doctor and the boy's father exchanged a look. Then the doctor said, 'Come with us and see the whole thing for yourself. We can go in my car. If nothing else, you will find the case remarkable and interesting. Frankly, if anyone can do anything to help, it has to be you.'

I knew the doctor wouldn't have made such a request without good reason. So I had to agree to accompany them. We travelled in the doctor's Fiat and reached Jhajha in a couple of hours.

On the way there, I learnt that the boy's father was called Dayaram Bose. He had been working as a postal clerk in Jhajha for the last seven years. His family consisted of his wife and his only son called Amulya, alias Khoka.

The appearance of Mr Bose's house was in keeping with its master's. It had only two rooms and a thatched roof. The courtyard, where Khoka had fallen, was small. We found Khoka lying in a small cot in one of the two rooms, his head resting on a pillow. His body was thin, but his head and eyes were big. His hair had been cut very short.

'The appearance of Mr Bose's house was in keeping with its master's.' What kind of similarity is the author referring to?



He saw us enter the room and said, 'Swagatam!'

I smiled in reply. 'Where did you learn to greet your guests in Sanskrit?' I asked. Khoka did not answer my question. Instead, he stared at me for a few seconds, and said, 'Six and seven point two five?'

His English accent was perfectly clear, but what did such a question mean? I looked at

Mr Bose and said, 'Where did he learn all this stuff?'

The doctor replied instead of Mr Bose. 'As far as I can make out,' he whispered, 'no one has taught him to say anything. He is saying everything entirely on his own. That's where the problem lies, you see. Otherwise, his behaviour is quite normal. He is eating normally, but may be he is sleeping a little. We left here at five. He was already up and talking to himself.'

'What was he saying so early in the morning?' I wanted to know.

This time, the answer came directly from Khoka: 'Corvus splendens, Passer domesticus.'

There was a chair behind me. I sat down on it very quickly. Khoka had just told me the Latin names of two different birds – birds we are all familiar with. In fact, those are the two birds that begin a chorus every morning, before any other. A crow is *Corvus splendens* and a sparrow is *Passer domesticus*.

Now I turned to Khoka. 'Can you tell me who taught you these names?' I asked gently. Khoka did not reply. He was gazing steadily at a **gecko** on the wall. I tried again. 'You said something to me a few minutes ago. What was it? What did you say?'

'Six and seven point two five.'

'Yes, but what does that ...?' I broke off, as I suddenly remembered that the numbers related to the power of my spectacles: minus six and minus seven point two five.

gecko: a kind of lizard that has adhesive pads on the feet to assist in climbing smooth surfaces. It is nocturnal and can be very vocal.

Never before had I had such a remarkable experience. I moved towards the bed and leant over Khoka. 'Can you tell me, doctor, exactly where on his head the swelling came up? Where was he hurt?'

Khoka answered me before the doctor could open his mouth. 'On the Os temporal', he said calmly.

This was absolutely incredible. This little boy had even learnt the medical name for a bone in his head. He was only four years old!

Do you think Khoka had 'learnt' the medical name for the bone? How do you think he knew about the things he mentioned?



I decided to take Khoka to my own house and keep him under observation. Perhaps it would help me to make a study of how the human brain worked. As a scientist, I might gain a lot from the experience.

Mr Bose and the doctor both agreed to let Khoka go with me. Only Khoka's mother said, 'All right, you may take him with you, but please bring the old Khoka back to me. I want him the way he was. A four year old should have the brain of a four year old, shouldn't he? What he's been saying of late has really been to himself, not to us. We can't understand a word, anyway. It seems to me as if it isn't our boy who lives with us, but someone else. I find that very painful. He's our only child, please do remember that, doctor.'

I didn't know the cure for Khoka's 'ailment', either. Yet how could I tell myself that even a scientist like me could not possibly find a solution to the problem, if I **applied my brain** to it? Of course, a major question that had

to be tackled was whether or not Khoka's symptoms could be described as signs of an illness. What was obvious was that his parents were distressed, as anyone would be if their little son's behaviour changed overnight, quite inexplicably.

We left Jhajha at around half past eleven. Dr Guha Majumdar took us back to Giridih. We had covered about twenty-seven miles when the car suddenly came to a stop. Khoka simply said, 'Sparking-plug.' When the bonnet was opened, we discovered that our sparking-plug wasn't working properly. When that problem was fixed, the car started again and gave us no further trouble. Khoka remained silent throughout the remaining journey.

He has been with me since yesterday. I have put him in a room on the first floor that faces south. He seems totally at ease. Not once has he mention his parents or his own home. When he heard that my cat was called Newton, he said, 'Gravity'. Somehow, he had learnt about Sir Isaac Newton's discovery of the force of gravity.

Do you think it is normal for a four-year-old boy to not miss his parents and be at ease at a stranger's house? What does this tell us about the state of mind he is in?



Most of the time, Khoka just lies in his bed and seems lost in thought. Prahlad is very happy to have a child in the house. He stays with Khoka during the time when I have to attend to other work. The only thing that disappoints Prahlad is

applied my brain: thought deeply about the problem; looked for a solution

that Khoka does not talk to him. When Prahlad mentioned this to me, all I could say was, 'A few more days here might help him to get back to normal'. As soon as the words left my mouth, I couldn't help wondering if there was any truth in what I had just said.

At two o'clock this afternoon, I dissolved a sleeping pill in a glass of milk and gave it to him, in the hope that it might calm and soothe his brain. Khoka took the glass from me and said instantly, 'Somnolin'. The pill had no smell at all, and it was impossible to tell just by looking at the milk that it was mixed with anything. But Khoka caught me out, so there was no point in lying. 'It is to help you sleep. You'll feel better after a good sleep. Drink your milk,' I told him.

Khoka replied calmly, 'No. Do not give me any drugs. Don't make that mistake.'

'How do you know that I am making a mistake? Can you tell me what's wrong with you?'

This time, Khoka said nothing. He just stared out of the window. I went on, 'Are you ill? Do you know the name of the disease?'

Khoka remained silent. Heaven knows if he will ever give me an answer to that question. I will have to do a lot of reading myself and try to find the truth.

Do you think Khoka's condition could be termed 'an illness'?



11 September

From this morning, Khoka's knowledge about most things seems to have grown tenfold.

I spent a long time yesterday going through a lot of medical and scientific books, but could get

nowhere near learning anything about Khoka's strange 'illness'. In the afternoon, I was in my study upstairs, reading a huge tome on brain diseases, when suddenly I heard Khoka's voice. 'You won't find anything in there!' he told me.

Startled, I raised my eyes to find him standing before me. I had no idea that he had left his room. Until that moment, he had shown no interest in leaving his own room.

I shut the book. Khoka's tone held such a note of authority that there was no way I could ignore it. If an old man of sixty had told me that a book written by an eminent scientist did not contain the information I needed, I might not have believed him. But a few words spoken by a four-year-old child instantly made me put the book away.

Khoka paced up and down for a while. Then, suddenly, he turned around to face me, and said, 'Terrinium Phosphate.'

How extraordinary! How did Khoka know the name of the new acid I had made? It was kept in my laboratory downstairs. 'It's a very strong acid,' I said to him.

For the first time, there appeared to be a hint of a smile on Khoka's face. 'I want to see your lab,' he said simply.

Oh no! I had no wish to take him there. In his present frame of mind, he should be nowhere near those potent acids and gases. Heaven knew what he would do when he saw them. After a few seconds of indecision, I finally said, 'What will you do there? It's full of dust, and it smells pretty foul. There are some awful chemicals in there.'

Luckily, Khoka said nothing and resumed his pacing. Then he found a globe on my table,

and began twirling it. The paint on it had worn off over a portion near South America. Some of the names had therefore disappeared completely. Khoka stared at that bad patch for a few moments, then picked up a pen from my desk and proceeded to scribble something on the globe. When he finished, I took out a magnifying glass and peered over what he had written in minute letters. The words were Salvadore, Jacobina, Campo Belo, Itabuna. Those were the names that have been missing.



After that, Khoka began talking again and went on all day. He mentioned Einstein equation, my own Polar Riplean theory, told me which valley on the moon was the biggest, which mountain was the highest, why there was so much carbon dioxide in the atmosphere of Mercury. He even told me what germs were flying around in the air in my room! In between giving me all these pieces of information, he took some time to sing an entire Carnatic raga and recite a whole passage from Shakespeare's *Hamlet*, starting with 'To be or not to be ...'!

Around 4 pm, I asked Prahlad to sit with Khoka and went to my room to finish some work. Prahlad happened to fall asleep. When he woke, he couldn't find Khoka anywhere in the room. So he came running to me, and we

rushed downstairs to look for him. Khoka had clearly slipped downstairs while Prahlad was asleep, for we found him trying to push open the locked door of my laboratory, and peering through a little crack.

I did not scold him. All I did was grab his hand and say, 'Let's go and sit in the living room.' He came with me like an obedient child and sat down on a sofa. At that moment, my neighbour Avinash babu turned up.

I did not welcome his arrival. Avinash babu loves spreading gossip. If he saw Khoka and realised that this little boy was very different from any other, he would go and tell the whole town. Naturally, everybody would wish to meet this extraordinary child, and my house would turn into a fairground, its chief and only attraction being Khoka.

Needless to say, Avinash babu was very surprised to find Khoka on the sofa. 'Hey, where did he come from? I don't think I've ever seen him in Giridih!' he exclaimed.

'He's come to stay with me for a while,' I said quickly. 'His father's my cousin.'

Avinash babu tapped Khoka's cheek lightly, as one does sometimes with small children, and asked, 'What's your name, dear boy, eh?'

Khoka stared solemnly at him for a few seconds. Then he simply said, 'Ectomorphic cerebratonic.'

Avinash babu gave a start and widened his eyes. 'Oh my God, what kind of a name is that, Mr Professor?' he gulped.

peering: peeping

gave a start: made a sudden movement out of surprise or alarm



I smiled. 'That's not his name, Avinash babu. What he just said is a scientific description of your physical appearance and behaviour. His real name is Amulyakumar Bose, but everyone calls him Khoka.'

'A scientific description?' Avinash babu still sounded totally **taken aback**. 'Are you now drilling your own theories into **tiny tots**?' he mocked.

I would probably have ignored this **jibe** and remained silent, but Khoka made a reply before I could say anything. 'He has not taught me a single word,' he declared, and refused to speak any more.

Avinash babu's face grew a little **grave**. He left soon afterwards, without having a cup of tea or coffee. It seemed pretty obvious that he would spread the news about Khoka. If too many people began disturbing us, I'd have to tell the police. The local inspector, Inspector Samaddar, is well known to me.

15 September

Who knew the strange and weird experiences with Khoka would end like this? I got no

chance at all in the last couple of days to write my diary. Only I can tell you how much stress and anxiety I have had to suffer. The reason was simply that my fears turned out to be well-founded. Avinash babu did go around everywhere, talking about Khoka and describing the way he behaved. The same evening, curious visitors began making enquiries at my house.

Khoka was in his room on the first floor. At first, I tried to get rid of these unwelcome visitors by telling them that Khoka was asleep. But naturally, I could not pretend that he was sleeping all the time. At around eight o'clock, when my living room started to look **decidedly** crowded, and most people declared that they would not **budge** until they

taken aback: shocked or surprised

tiny tots: children

jibe: an insulting or mocking remark

grave: serious

decidedly: undeniably

budge: make the slightest movement; (here) leave

had seen Khoka, I was **obliged**¹ to bring him downstairs.

At once, everyone fell upon him, trying to get a close look. This time, I had to put my foot down. 'Look,' I said, as firmly as possible, 'he is only four years old. If you crowd around him like this, you'll cut off all the fresh air. He'll certainly fall ill if you don't let him breathe!'

At this, someone shouted, 'Why don't you take him outside in the garden?'

This seemed a good idea. So I took him out. So far, Khoka had not stepped out of the house. As soon as he found himself in the garden, he began talking, rattling off the Latin names of every plant, bush, tree, leaf and flower he could see. Among the visitors was Father Galway, the headmaster of the local missionary school, who happened to be a botanist. The extent of Khoka's knowledge of botany **stupefied** him. I saw him sink down in my **wicker** chair.

All of this happened the day before yesterday. Last night, before going to bed, Khoka himself told me how many people had visited my house. According to him, the total number was 356, out of which three were Europeans, seven were from Orissa, five from Assam, one was a Japanese, fifty-six were Biharis, two were from Madras, and the rest were all Bengalis.

Yesterday morning, three reporters arrived from Calcutta, determined to speak to Khoka. Khoka **obliged**², but refused to answer any of their questions. All he told them – individually – was how much newsprint and ink their papers used, how many lines of news were printed in each issue, and the total number of papers printed.

Note: The word 'obliged' has been used twice in two different meanings.

Obliged1: morally bound to do something

Obliged2: did something in order to help or please someone

One of the reporters was accompanied by a photographer. At one point, I saw him raise his camera and flash gun to take a picture. 'Don't use the flash,' Khoka told him, 'it will hurt my eyes.'

The photographer smiled, 'Just one photo, Khoka *babu*,' he said, using a babyish tone, 'You'll look very nice in this photo, you'll see!'

He then proceeded to take a picture, but the flash refused to work. There was nothing wrong with the bulb, as it turned out. As many as seven bulbs were used, but the bright flash one expected each time just didn't appear.

In the evening, another gentleman arrived from Calcutta. His name was Sameeran Choudhury, he said. 'What can I do for you?' I asked.

It turned out that he was an impresario. That is to say, he arranged shows for gifted singers, musicians and dancers. He wanted Khoka to do a show of his own at the New Empire Theatre in Calcutta. He could answer questions from the audience, do complex mathematical sums, rattle off a few Latin names, sing and recite poetry. This would not just make him famous, but also give him an income. Depending on his success here, he could even be sent abroad one day.

stupefied: shocked, astounded

wicker: twigs woven to make furniture

Why do you think so many people wanted to see Khoka? How do you think Khoka felt about this fanfare?



‘I cannot accept your proposal,’ I said, ‘without consulting Khoka’s parents. All I can do is give you his father’s name and address. You may go and see him.’

The evening wore on, and it soon became dark. Khoka was still facing an audience of nearly five hundred people and making astounding remarks. But, suddenly, he said in a low voice, ‘*Mir ist mude.*’

I happen to know several languages. German is one I am quite familiar with. I could understand Khoka’s words. He was telling me in German, ‘I am tired.’ I did not waste another minute. The audience was told that Khoka was going to return to his room; he wanted to rest. People might have raised objections to his sudden departure, but the presence of a few policemen eased the situation.

I kept Khoka in my own room that night.

Around midnight, he seemed to be fast asleep. I put my book away and switched the light off. I was feeling quite depressed. I like peace and quiet. Handling large crowds in the last couple of days had made me tired too, although normally I don’t get tired that easily. In the past, I have had to work through the night, for as many as four nights in a row on one occasion, and still not felt any fatigue at all. The truth was that I was worried about Khoka admitting to feeling tired.

What was going to happen to this extraordinary boy? I could take him back to his parents, but no one would leave him

alone, would they? Curious spectators would start hounding him even in his own house. Besides, the whole point in bringing him here was to get to the bottom of the business. I could consult a specialist, but even that was not likely to help. Even before I had heard about Khoka’s case, I had read quite a lot about brain diseases. Over the last few days, I had finished reading eleven books that spoke nothing but possible abnormalities of the human brain. Nowhere did I find any mention of a similar case. There is no doubt that what has happened to Khoka is unique and hitherto unknown to man.

Do you know what a child prodigy is? Do you think Khoka can be called a ‘child prodigy’?



Turning these thoughts over in my head, at some point I must have fallen asleep. What woke me up was a clap of thunder. I opened my eyes to see lightning flash frequently, and heard a rumbling in the sky. The room lit up as there was another flash of lightning and, in that split second, I happened to glance at the other bed in my room. Khoka wasn’t there.

I jumped to my feet. An odd instinct made me lift my pillow and look for the bunch of keys I’d kept there. The whole bunch was gone. Without losing another moment, I ran down the stairs and went straight to my laboratory. Its door was thrown wide open, and a light had been switched on.

I stepped inside. What I saw froze my blood. Khoka was sitting on a high stool, facing my work table. In front of him, laid out in rows, were bottles of poisonous and lethal acids. The Bunsen burner had been lit, and in a flask, placed next to it, was a liquid of some kind.

It appeared to have been heated in the last few minutes. Khoka was clutching the bottle that contained Terrinium Phosphate.

He tilted the bottle and poured just a few drops into the flask. At once, coils of yellow smoke began rising from the mixture, filling the room with a sharp, **pungent** smell. My eyes started **smarting**.

Khoka realised I was in the room. He turned his head to look at me. 'Where's the Annihilin?' he barked.

Annihilin? Khoka wanted my Annihilin? It was the most potent acid of all. I kept it on the top shelf of a cupboard, and that cupboard remained locked most of the time. But then, the bottles that Khoka had already managed to get hold of contained enough material to destroy at least thirty elephants.

'Get me the Annihilin!' he commanded.

'Now. I need it.'

I tried to control my emotions. 'Khoka,' I said, slowly walking towards the boy. 'All these things that you are handling are quite harmful. If a single drop falls on your hand, it will burn your skin, you'll feel a lot of pain. Let's go back upstairs, to my room. Come on!'

I stretched a hand towards him. Khoka responded by suddenly picking up the bottle



Professor Shonku and the Little Boy

of Terrinium Phosphate and raising it over his head, as if he would throw it at me if I took another step forward.

If he did that, I knew that I would be permanently **crippled**, if not dead.

This time Khoka spoke through **clenched teeth**, the bottle still aimed at me. 'Give me that Annihilin — if you know what's good for you!'

There was nothing that I could do to get out of the situation. But what gave me a degree of reassurance was the fact that Khoka had already handled quite a few acids, without hurting himself. So I unlocked the cupboard and picked up the Annihilin from the back of the top shelf. Then I placed it in front of Khoka, and began praying silently.

To my surprise, Khoka lifted the stopper, and very carefully, poured only three drops of Annihilin into the flask. Then, before I could say or do anything, Khoka picked up the flask and drank the green mixture in it that he had prepared himself, finishing it in four quick gulps. In the next instant, his body went limp and he fell over the desk.

I ran across, picked him up in my arms and ran all the way back to my bedroom. Having put him back in bed, I quickly felt his pulse. It appeared to be normal. He was breathing naturally, and his face looked calm. He did not seem to have lost consciousness. On the

pungent: sharply strong

smarting: stinging pain

crippled: unable to walk or move properly; (here) handicapped

clenched teeth: teeth pressed tightly together with anger or determination

contrary, he appeared simply asleep, sunk into a deep, natural slumber.

Outside, the heavens had opened in **torrential downpour**. I sat quietly by Khoka's bed. About an hour later, the rain gradually stopped and the clouds dispersed. Dawn was just breaking. Crows and sparrows started their morning chorus.

Exactly at five minutes past six, Khoka stirred, turned on his side and opened his eyes. The look in his eyes was different. He seemed a little lost and uncertain. He looked around the room, then spoke, sounding as if he was about to cry. 'Where's Mummy?' he asked. 'I want my Mummy!'

torrential downpour: heavy rain

I took Khoka back to his parents and returned home only an hour ago. He and I quickly became friends on our way to Jhajha. When I left his house, Khoka stood at the door, waved at me and said, 'Will you bring me sweets, *Dadu*? Toffees?'

'Of course,' I replied, 'I will come back from Giridih tomorrow, and I will certainly buy you sweets!'

To myself, I said silently, 'Even a day ago, Khoka *babu*, you would not have asked me for sweets and toffees. What you might have demanded would have been some peculiar object with a complex, unpronounceable Latin name!'

– Satyajit Ray

(Translated by Gopa Majumdar)



Get Going

A. Let us find the answers from the story.

1. What was the name of the man who came to visit Professor Shonku? What did he look like?
2. Shonku found the idea that people thought he was a doctor _____ and _____.
3. What was Shonku's morning routine?
4. Why did the man come to Shonku instead of going to a doctor?
5. How did Khoka greet Shonku and the doctor when they went to see him?
6. Write down the scientific names of these birds:
(a) crow (b) sparrow
7. Where had the swelling come up on Khoka's head?
8. What was Khoka's reaction when he heard that Shonku's cat was called Newton?
9. List the names of the four places Khoka scribbled on the globe.
10. What was Father Galway's profession?
11. What was the name of the impresario who visited Shonku? What proposal did he make?
12. What were Khoka's first words on his last day at Shonku's house?

B. Let us read between the lines.

1. Why was the man who had come to see Shonku standing outside the front door?
2. Why did the doctor and the boy's father exchange a look when Shonku asked them what he could do to help the boy?
3. Why did Shonku have to sit down when Khoka repeated the names of the birds he had said earlier in the morning?
4. Why did Avinash babu not stay for tea or coffee?

C. Let us go beyond the story.

1. What do you think had happened to Khoka?
2. Why do you think Khoka didn't talk to Prahlad?
3. Do you think Khoka gained a few 'superpowers' as a result of the fall? Give reasons for your answer.
4. Why do you think Khoka was so curious about Shonku's lab?
5. Why did Khoka raise the bottle of acid as if he was about to throw it at Shonku? Do you think he would have really done it? Give reasons for your answer.



Vocabulary Junction

Read this sentence from the story.

Khoka paced **up and down** for a while.

Look at the words in bold.

The two words here *up* and *down* are joined by the conjunction, *and*.

Do you think we can rewrite the phrase 'up and down' as 'down and up' in the sentence?

Expressions such as 'up and down' are known as binomials.

In a **binomial**, two words are joined by a conjunction or a preposition. The order of the words is fixed. For example, we cannot say 'down and up'.

Examples:

*Though we stayed there only for a day, it was **short and sweet**.*

*The old carpet got spoiled due to **wear and tear** over time.*

***Sooner or later**, you will pay for your crimes.*

*Follow the **dos and don'ts** or you will be punished.*

*The theme of this story is **tit for tat**.*

Look at the following table for more examples of binomials.

| | | |
|------------------|----------------|----------------|
| bread and butter | side by side | now and then |
| pros and cons | rock and roll | hand to mouth |
| heads or tails | lost and found | spick and span |

1. Form binomials by joining the appropriate words from each column.

| | |
|-------|----------|
| win | forth |
| leaps | alive |
| huff | sound |
| goods | lose |
| dead | bounds |
| on | services |
| back | puff |
| safe | off |

2. Complete the following sentences using the correct words from brackets.

- These additional jobs are a part and _____ (*fall/side/parcel*) of the process.
- The Sharmas lived _____ (*high/hand/nuts*) to mouth during their struggle.
- Study the pros and _____ (*cons/pans/side*) of your decision before going ahead with it.
- His best friend stuck with him through _____ (*thick/old/rain*) and thin.
- This time, the Annual Sports Day will be _____ (*big/bigger/old*) and _____ (*better/bet/riches*).
- Mahroosh saved the money for her house _____ (*bit/bat/but*) by bit.
- The new judge declared the previous verdict null and _____ (*void/clear/thin*).



Pronunciation Junction

We have learnt about intonation in the previous chapter. Let us now learn about the different types of intonation.

Intonation can be classified into three main types.

- Falling tone:** It describes a fall in the pitch of the voice while speaking. It is used in statements, questions, commands and exclamatory sentences. In case of tag questions,

falling tone is used when the speaker seeks agreement from the listener. Falling tone is also used to express conviction.

Examples:

He wouldn't believe me. ↘ (statement)

Why can't you let me eat? ↘ (question)

Wow! This is a wonderful party. ↘ (exclamatory sentence)

Shut the window. ↘ (command)

You live in Pune, don't you? ↘ (tag question)

2. **Rising tone:** It describes a rise in the pitch while speaking. It is used while asking yes/no questions or conveying politeness or tentativeness. Rising tone is used in tag questions when the speaker is genuinely seeking an answer.

Examples:

Are you leaving for Singapore today? ↗ (Yes/No question)

I wasn't too loud in the library, was I? ↗ (tag question)

Pass me the spoon please. ↗ (a polite request)

Note: Both falling and rising tone is used for questions. In falling tone the questions are neither polite nor impolite but are asked in a matter of fact way, while in rising tone the questions indicate politeness.

Examples:

Where is the nearest hospital? ↘

Can you please pick me up from the railway station? ↗

3. **Fall-rise:** It describes a fall in the pitch followed by a rise. The fall-rise tone is used in statements where the speaker wants to add more information or express a concern.

Examples:

His performance wasn't bad. ↘ ↗ (here, the speaker wants to convey that the performance could have been better.)

Be careful while riding your bike on the streets. ↘ ↗ (concern)

Identify the type of tone used in the following sentences.

1. When's your brother arriving?
2. Be careful, you could fall from the stairs.
3. Don't interrupt us again!
4. Are you working tomorrow?
5. Why did Lalit do that?
6. The ambience of the restaurant was good ... (but the food was bland.)



Read the following sentences from the story.

‘I live in Jhajha. My little boy is ill ... I can’t even tell what’s wrong with him.’

These are the exact words that Khoka’s father used while speaking to Professor Shonku.

The same information can be given in another way:

The man said that he lived in Jhajha. His little boy was ill and he couldn’t even tell what was wrong with him.

Here, what Khoka’s father said is not reported in his actual words.

When we use the exact words of a person while reporting what they have said, the sentence is said to be in **direct speech**. When we report it using our own words, it is said to be in **indirect or reported speech**.

Let us look at the changes that occur when we change a sentence from direct to indirect speech.

He said, ‘I am going home.’

He said **that** he was going home.

1. The quotation marks are removed.
2. The word ‘that’ replaces the comma to separate what the person said from the rest of the sentence.
3. The subject is replaced with a suitable pronoun; ‘I’, ‘You’ and ‘We’ undergo change in reported speech whereas others remain the same.
4. The tense is changed.

Note: Exception: All pronouns don’t change. For example, He said, ‘She will come home tomorrow.’ Here, ‘she’ does not change in the reported speech.

| Change in tense | |
|----------------------------|-------------------------|
| Direct Speech | Indirect Speech |
| Simple Present | Simple Past |
| Present Continuous | Past Continuous |
| Present Perfect | Past Perfect |
| Present Perfect Continuous | Past Perfect Continuous |
| Simple Past | Past Perfect |

| Change in tense | |
|-------------------------|-------------------------------------|
| Direct Speech | Indirect Speech |
| Past Continuous | Past Perfect Continuous |
| Past Perfect | Past Perfect (no change) |
| Past Perfect Continuous | Past Perfect Continuous (no change) |

Examples:

- *Manju said, 'We had been facing some problems at the new locality.'*
Manju said that they had been facing some problems at the new locality.

5. When reporting a future incident, *will* and *shall* are changed to *would* and *should*, respectively. If the sentence has a modal verb, it is reported using the past form of the modal.

Examples:

- *The band said, 'We will perform our new number.'*
The band said that they would perform their new number.
- *Raunak said, 'I may attend the show.'*
Raunak said that he might attend the show.
- *Little Jahnvi said, 'I can do it myself.'*
Little Jahnvi said that she could do it herself.

6. The tense doesn't change in case of universal truths or if the statement remains valid at the moment of reporting.

Examples:

- *Jeet said, 'The earth revolves around the sun.'*
Jeet said that the earth revolves around the sun.
- *Manisha said, 'Jenny lives in Mumbai.'*
Manisha said that Jenny lives in Mumbai.

7. Certain words expressing nearness of time and place are changed into words expressing distance.

| Direct Speech | Indirect Speech | Direct Speech | Indirect Speech |
|---------------|-----------------|---------------|-----------------|
| now | then | yesterday | the day before |

| Direct Speech | Indirect Speech | Direct Speech | Indirect Speech |
|---------------|------------------|---------------|--------------------|
| here | there | tomorrow | the next day |
| this | that | last week | the week before |
| these | those | next week | the following week |
| ago | before | last month | the month before |
| tonight | that night | hence | thence |
| last night | the night before | hereafter | thereafter |

Examples:

- *The trainer said, 'I'll see you tomorrow.'*
The trainer said that she'd see him the next day.
- *The lawyer said, 'It will be referred to as SA hereafter.'*
The lawyer said that it would be referred to as SA thereafter.

1. Tick (✓) the sentences that have been converted to indirect speech correctly.

- (a) She said, 'I am going to class.'
She said that I am going to class.
- (b) Manu said, 'I am very busy now.'
Manu said that he was very busy then.
- (c) Christo said, 'You will have to finish the homework before tomorrow.'
Christo said that I will have to finish the homework before the next day.
- (d) Geeta said, 'The sun rises in the east.'
Geeta said that 'the sun rises in the east.'
- (e) He said, 'I have finally completed painting the house.'
He said that he had finally completed painting the house.

2. Fill in the blanks with the correct form of the verbs in brackets.

- (a) The winner said, 'I would like to thank my parents.'
The winner said that she _____ (*would like, would have liked*) to thank her parents.
- (b) Robin said, 'Ron is at home now.'
Robin said that Ron _____ (*is, was*) at home then.

- (c) She said, 'I will have finished moving by the next week.'
She said that she _____ (*would have finished, would have been finishing*) moving by the following week.
- (d) You said, 'You had met him in November.'
You said that I _____ (*met, had met*) him in November.
- (e) Deeksha said, 'I am very tired.'
Deeksha said that she _____ (*was, had been*) very tired.



Speaking Junction

Work in groups of 3–4. Imagine one of you is a Martian who has landed on earth. The Martian would point at different objects and ask what those are. People from earth would explain those without referring to things the Martian wouldn't know. Take turns in playing the roles of the Martian and people from earth.

Examples:

- (Pointing to a pen) What is that?
It is a thing we use to write on paper.
- What is 'write'? What is 'paper'?
*Write means to move the pen on paper to make letters.
Paper is a white-coloured thing on which we write.*
- What are 'letters'? What is 'white'?
Letters are small shapes which, when put together, form words. White is a colour.



Listening Junction

Listen to the details about science fiction writers and match the names of the authors to their famous works.

| Author | Famous Work |
|---------------------|---|
| Arthur C. Clarke | <i>Around the World in 80 Days</i> |
| Isaac Asimov | <i>Foundation</i> |
| George Bernard Shaw | <i>2001: A Space Odyssey</i> |
| Philip K. Dick | <i>Back to Methuselah</i> |
| Jules Verne | <i>Do Androids Dream of Electric Sheep?</i> |



Writing Junction

Write a short science fiction story. You may use one of these ideas:

- Researchers at a remote research facility start receiving strange audio transmissions on their newly-developed radio, designed to listen to ultra-sensitive frequencies. Where are the sounds coming from?
- Scientists finally discover the secret to eternal life. People no longer age or die. How does the lifestyle of people change?
- A boy invents a time-travel machine. He wants to discover how the universe really came into existence. So, he switches on the machine, and zap! He finds himself right in the middle of a _____.
- While on a vacation on an island with her friends, the young daughter of a billionaire thinks she sees a dinosaur-like creature flying in the sky at night. Nobody believes her. The next morning, half the food is found missing from the kitchen.
- Cloning has become fashionable and rather affordable. People start getting their own clones made in the hope that they will be the ideal friend. What happens when the clones grow envious of the lives of their originals and decide to replace them?



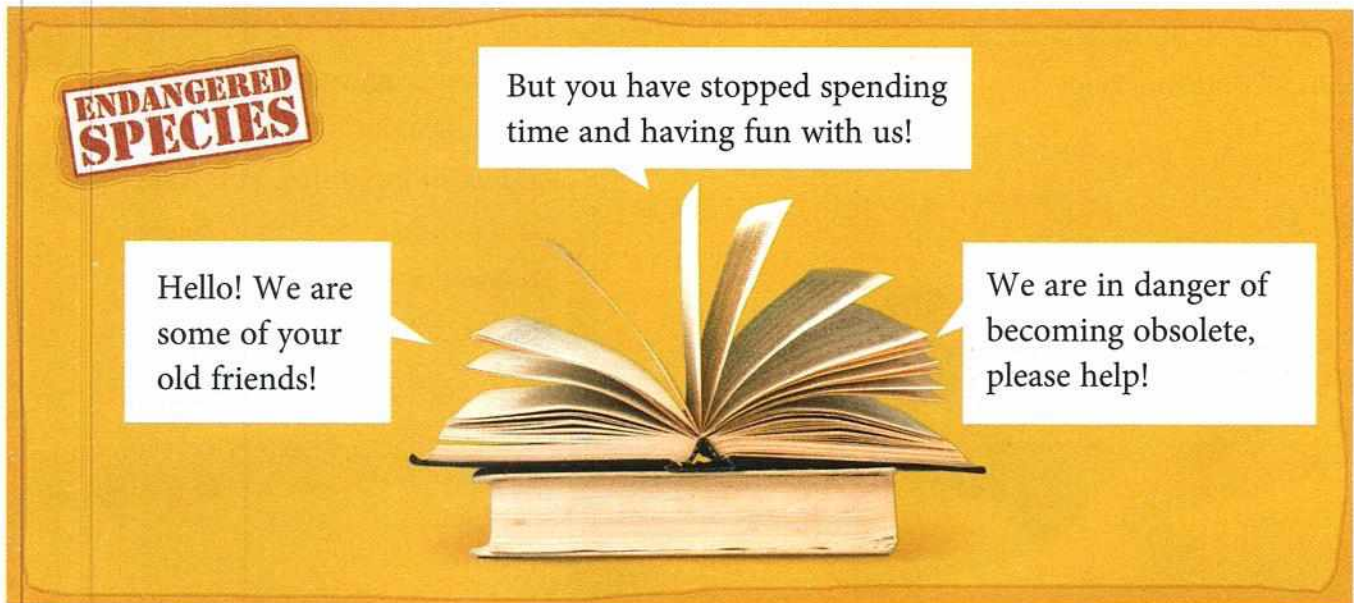
Author note

Roald Dahl (1916–1990) was a British novelist, poet, screenwriter and pilot. He served in the Royal Air Force during World War II. He is known primarily for his works for children. He was one of the world's best-selling authors. He was awarded the 1983 *World Fantasy Award for Life Achievement*, and the *Children's Author of the Year* by the British Book Awards in 1990. In 2008, *The Times* placed Dahl 16th on its list of 'The 50 greatest British writers since 1945'.



Get Set

Look at this poster.



- What does the picture represent?
- Why do they think that they are in danger of becoming obsolete?
- Do you think we are making a mistake by forgetting these old friends?
- Is there anything we can do to help them?





Reading Junction

Let us read a poem about the effects of television on young minds.

The most important thing we've learned,
So far as children are concerned,
Is never, NEVER, NEVER let
Them near your television set –
Or better still, just don't install
The idiotic thing at all.

In almost every house we've been,
We've watched them gaping at the screen.
They **loll and slop and lounge** about,
And stare until their eyes pop out.
(Last week in someone's place we saw
A dozen eyeballs on the floor.)

They sit and stare and stare and sit
Until they're **hypnotised** by it,
Until they're absolutely drunk
With all that shocking **ghastly** junk.

What do you think the television does to the minds of children?



Oh yes, we know it keeps them still,
They don't climb out the window sill,
They never fight or kick or punch,
They leave you free to cook the lunch
And wash the dishes in the sink
But did you ever stop to think,
To wonder just exactly what
This does to your beloved tot?

loll and slop and lounge: sit lazily, being idle
hypnotised: fascinated, captivated
ghastly: horrible

IT ROTTS THE SENSE IN THE HEAD!
IT KILLS IMAGINATION DEAD!
IT CLOGS AND **CLUTTERS** UP THE MIND!
IT MAKES A CHILD SO DULL AND BLIND
HE CAN NO LONGER UNDERSTAND
A FANTASY, A FAIRYLAND!

HIS BRAIN BECOMES AS SOFT AS CHEESE!
HIS POWERS OF THINKING RUST AND FREEZE!
HE CANNOT THINK – HE ONLY SEES!

‘All right!’ you’ll cry. ‘All right!’ you’ll say,
‘But if we take the set away,
What shall we do to entertain
Our darling children? Please explain!’

We’ll answer this by asking you,
‘What used the darling ones to do?
‘How used they keep themselves contented
Before this monster was invented?’
Have you forgotten? Don’t you know?
We’ll say it very loud and slow:

THEY ... USED ... TO ... READ! They’d READ and READ,
AND READ and READ, and then proceed
To READ some more. Great Scott! **Gadzooks!**
One half their lives was reading books!

The nursery shelves held books galore!
Books cluttered up the nursery floor!
And in the bedroom, by the bed,
More books were waiting to be read!

Such wondrous, fine, fantastic tales
Of dragons, gypsies, queens, and whales



clutters: fills up with useless things
gadzooks: exclamation of surprise or annoyance

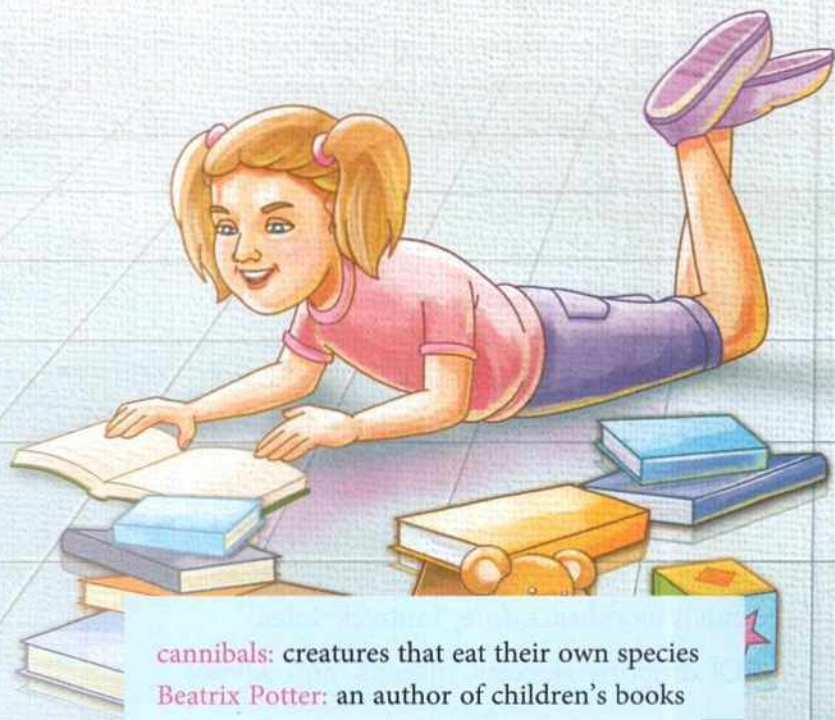
And treasure isles, and distant shores
Where smugglers rowed with muffled oars,
And pirates wearing purple pants,
And sailing ships and elephants,
And **cannibals** crouching 'round the pot,
Stirring away at something hot.

(It smells so good, what can it be?
Good gracious, it's Penelope.)

The younger ones had **Beatrix Potter**
With Mr. Tod, the dirty rotter,
And Squirrel Nutkin, Pigling Bland,
And Mrs. Tiggy-Winkle and-
Just How The Camel Got His Hump,
And How the Monkey Lost His Rump,
And Mr. Toad, and bless my soul,
There's Mr. Rat and Mr. Mole-
Oh, books, what books they used to know,
Those children living long ago!

So please, oh please, we beg, we pray,
Go throw your TV set away,
And in its place you can install
A lovely bookshelf on the wall.

Then fill the shelves with lots of books,
Ignoring all the dirty looks,
The screams and yells, the bites and kicks,
And children hitting you with sticks –
Fear not, because we promise you
That, in about a week or two
Of having nothing else to do,
They'll now begin to feel the need
Of having something to read.



cannibals: creatures that eat their own species
Beatrix Potter: an author of children's books

And once they start – oh boy, oh boy!
 You watch the slowly growing joy
 That fills their hearts. They'll grow so keen
 They'll wonder what they'd ever seen
 In that ridiculous machine,
 That nauseating, foul, unclean,
 Repulsive television screen!
 And later, each and every kid
 Will love you more for what you did.

— Roald Dahl



Get Going

- A. Let us find the answers from the poem.
1. What do children do when they are not watching television?
 2. What effect does television have on children's brains?
 3. According to the speaker, what is a better source of entertainment than television?
 4. The speaker asks parents to throw away the TV and buy a _____.
 5. How will children react when the TV is thrown away?
- B. Let us read between the lines.
1. Who is the speaker addressing in the poem?
 2. Most parents prefer their children to be sitting quietly in front of the television screens. What is the reason behind this?
 3. Do you think they really found eyeballs on the floor? Why does the speaker say so?
 4. What were the kinds of tales children used to read before the TV was invented? Tick (✓) the correct option.

| | |
|--|---|
| <input type="checkbox"/> animal stories | <input type="checkbox"/> horror stories |
| <input type="checkbox"/> adventure stories | <input type="checkbox"/> fantasy stories |
| <input type="checkbox"/> inspirational stories | <input type="checkbox"/> humorous stories |



You have already learnt about hyperboles in Chapter 6.

C. Let us go beyond the poem.

1. Do you agree to what the speaker has to say about the effects of watching TV? Justify your answer.
2. Reading is often considered more beneficial for us than watching television. What do you think is the reason behind this?



Vocabulary Junction

Look at the following lines from the poem.

They don't climb out the window sill,

They never fight or kick or punch,

They leave you free to cook the lunch

And wash the dishes in the sink ...

The poet has used the word **they** at the beginning of multiple lines in the poem. Such usage is known as **anaphora**.

In writing or speech, **anaphora** is the repetition of a word or a phrase at the beginning of successive lines, clauses or sentences. The term 'anaphora' is a Greek term meaning 'to carry up or back.'

Anaphora can be used to emphasise a particular word or idea; to add rhythm and style to the text to make it more memorable and enjoyable. It can also be used as a form of persuasion as the reader or audience becomes more engaged while anticipating the next line.

Examples:

*'It is **too** rash, **too** unadvised, **too** sudden, **too** like the lightning.'*

– Shakespeare, *Romeo and Juliet*

*'**From** the thousand responses of my heart never to cease,*

***From** the myriad thence-arous'd words,*

***From** the word stronger and more delicious than any,*

***From** such as now they start the scene revisiting ...'*

– Walt Whitman, 'Out of the Cradle Endlessly Rocking'

*'**With** malice toward none; **with** charity for all; **with** firmness in the right ...'*

– Abraham Lincoln

*'**We shall fight** in France, **we shall fight** on the seas and oceans, **we shall fight** with growing confidence and growing strength in the air, **we shall defend** our island, whatever the cost may be,*

we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills.'

– Winston Churchill

1. Find as many instances of anaphora from the poem, 'The Television', as you can. Do you think the use of anaphora has an impact on how you read these lines?
2. Identify the instances of anaphora in the following lines or sentences.
 - (a) I'm sick of cleaning my room every day, I'm sick of eating green vegetables, I'm sick of this non-stop rainfall, I'm sick of everything.
 - (b) Democracy is a form of government for the people, by the people and of the people.
 - (c) Each person, every city on the entire earth has both good and bad elements.
 - (d) We will not tolerate injustice, we will not accept defeat, we will not let others silence our voice, and we will not quit fighting for our rights.
 - (e) I believe in you, you can do it, can't you?
3. Use the following words or phrases to create sentences that have anaphora. One has been done for you.
 - (a) It was
It was a wonderful evening, it was an equally amazing dinner, and it was the best day I could have ever imagined.
 - (b) Rise up
 - (c) I have
 - (d) For
 - (e) Never again



Pronunciation Junction

We have learnt about the types of intonation in the previous chapter. Let us now learn about falling tone in detail.

Falling tone describes a fall in the pitch of the voice at the end of a sentence. The pitch falls from a high to a low level.

The falling tone is used in:

Statements

- *I am tired.*
- *This blanket is soft.*

Questions beginning with a question word

- *What is the matter?*
- *How did you spend the evening?*

Commands

- *Get out!*
- *Clean the refrigerator!*

Exclamations

- *Fantastic!*
- *How extraordinary!*

Rhetorical questions

- *Wasn't that a hectic journey?*
- *Shahrukh Khan is a famous actor, isn't he?*



Read these sentences aloud using the falling tone.

1. The market is closed today.
2. Which one did you like?
3. Shut the door.
4. Remarkable!
5. It's a wonderful day, isn't it?



Grammar Junction

Read the following line from the poem.

They **leave** you free to cook the lunch ...

Now, read this line.

You **are left** free by them to cook the lunch.

Look at the two sentences.

The subject of the first sentence is 'They' and the action it performs is 'leaving you free.'

In the second sentence, the subject 'You' is the receiver of the action acted upon by the object 'them'.

A sentence in which the subject performs the action is said to be in the **active voice**.
Conversely, a sentence where the subject is a passive receiver of the action acted upon by the object is said to be in the **passive voice**.

A sentence in the **passive voice** includes the appropriate form of **be verb + past participle** form of the main verb.

Let us look at some examples.

| Active Voice | Passive Voice |
|----------------------------------|--|
| The boy broke the window. | The window was broken by the boy. |
| Afzal put out the fire. | The fire was put out by Afzal. |
| Everyone loves him. | He is loved by everyone. |

The **passive voice** is used to draw attention to the passive subject **that takes the action**. It is also used when we do not know who performed the action, or when the identity of the doer is obvious.

Note: A sentence cannot be converted into the passive voice if it does not have an object.

However, we can use **by + person/thing** if we wish to say who or what performed the action.

| Passive Sentence | Passive sentence with person |
|---------------------------------|--|
| The child was scolded. | The child was scolded by his mother . |
| The poor animal was run over. | The poor animal was run over by a careless driver . |
| A house nearby was burgled. | A house nearby was burgled by some crooks . |
| America was discovered in 1492. | America was discovered in 1492 by Columbus . |
| The law was revised. | The law was revised by a panel of five judges . |

| Passive Sentence | Passive sentence with things |
|-------------------------------|--|
| The notes were counted. | The notes were counted by the machine . |
| The poor animal was run over. | The poor animal was run over by a truck . |
| The bottle is filled. | The bottle is filled with water . |
| Her wounds were treated. | Her wounds were treated with merbromin . |
| The fire was doused. | The fire was doused with sand . |

The passive voice can also be used to focus on the means that caused the action to happen.

| Passive Sentence | Passive sentence with means |
|--------------------------------|--|
| The city was destroyed. | The city was destroyed by the earthquake . |
| The professor was taken aback. | The professor was taken aback by the reaction . |

When an active sentence with two objects is converted into its passive form, either object may become the subject of the passive sentence.

| | |
|---------------------------|--|
| Active Sentence | He told the children a story. |
| Passive Sentence 1 | The children were told a story (by him). |
| Passive Sentence 2 | A story was told to the children (by him). |

- Identify the voice of these sentences. Write A for active and P for passive.
 - He lodged a complaint with the police. _____
 - Smoking is prohibited here. _____
 - Hurray! We have won the match. _____
 - The old man was swindled. _____
 - Pompeii was destroyed by the eruption of Mount Vesuvius. _____
- Fill in the blanks with the correct options so as to make passive sentences.
 - The tree _____ (*struck/was struck*) by lightning.
 - Othello* _____ (*wrote/was written*) by Shakespeare.
 - He _____ (*refused/was refused*) entry by the guard.
 - The design of this car _____ (*develop/was developed*) by a team of young researchers.
 - My package _____ (*delivered/was delivered*) by the courier service.
- Change the voice of these sentences.
 - The old man was hit by a speeding bus.
 - Promises should be kept by true friends.
 - We gave him a box of crayons on his birthday.
 - The manager appreciated his efforts.
 - The sudden noise woke me up.



Speaking Junction

Have a group discussion on the pros and cons of technology. Ensure that it does not become a debate.

Here are a few questions you could think about.

- Is technology helpful, or is it harmful?
- Why do you think so?

Note: A group discussion is not a debate. The purpose is not to argue or convince but to exchange ideas. For a successful group discussion: speak – listen – seek opinion – assimilate.

- Can you think of instances where it is harmful/helpful?
- Do you think technology is a necessary evil?
- How do we control the excessive use of technology?



Listening Junction

Listen to the conversation about the advantages of technology and make a list of the important points shared.



Writing Junction

The poem 'Television' talks about the television and its effects on children.

Here are some things you could talk about if you want to describe a gadget:

- What is it?
- What does it look like?
- What does it do for us?
- How is it useful?
- What are its advantages and disadvantages?

You could also talk about:

- Whether it is harmful or useful.
- Why you like/dislike it.

Now, write a short poem on a computer keeping in mind the pointers listed above. Remember that a poem need not necessarily have rhyming words.



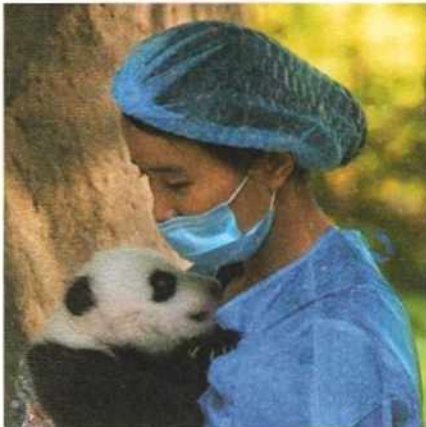
Author note

Anna Sewell (1820–1878) was born in Great Yarmouth, Norfolk, England. Having suffered an injury at a young age of 14, she lost the ability to use her legs and had to depend on crutches. She depended mainly on horse-drawn carriages for outdoor movements, which contributed to her love for horses and concern about cruelty to animals. She is well known for her novel, *Black Beauty*, which is her only published work. Her ill health prevented her from exploring her literary talent to the fullest.



Get Set

Here are some pictures that depict humans interacting with animals. What do you understand about the bond shared between humans and animals as shown in these pictures? Do you think animals have the ability to understand and feel emotions like we do? Discuss an interaction with an animal that has impacted you.





Let us read a story about the deep bond shared between a man and a horse, and how the horse saves his master's life.

One day late in the autumn my master had a long journey to go on business. I was put into the dog-cart, and John went with his master. I always liked to go in the dog-cart, it was so light and the high wheels ran along so pleasantly. There had been a great deal of rain, and now the wind was very high and blew the dry leaves across the road in a shower. We went along merrily till we came to the toll-bar and the low wooden bridge. The river banks were rather high, and the bridge, instead of rising, went across just level, so that in the middle, if the river was full, the water would be nearly up to the woodwork and planks; but as there were good substantial rails on each side, people did not mind it.

The man at the gate said the river was rising fast, and he feared it would be a bad night.

Many of the meadows were under water, and in one low part of the road the water was halfway up to my knees; the bottom was good, and master drove gently, so it was no matter.

When we got to the town of course I had a good bait, but as the master's business engaged him a long time we did not start for home till rather late in the afternoon. The wind was then much higher, and I heard the master say to John that he had never been out in such a storm; and so I thought, as we went along the skirts of a wood, where the great branches were swaying about like twigs, and the rushing sound was terrible.

Who is the speaker in this story?



'I wish we were well out of this wood,' said my master.

'Yes, sir,' said John, 'it would be rather **awkward** if one of these branches came down upon us.'

The words were **scarcely** out of his mouth when there was a groan, and a crack, and a splitting sound, and tearing, crashing down among the other trees came an oak, torn up by the roots, and it fell right across the road just before us. I will never say I was not frightened, for I was. I stopped still, and I believe I trembled; of course I did not turn round or run away; I was not brought up to that. John jumped out and was in a moment at my head.

'That was a very near touch,' said my master. 'What's to be done now?'

'Well, sir, we can't drive over that tree, nor yet get round it; there will be nothing for it, but to go back to the four crossways, and that will be a good six miles before we get round to the wooden bridge again; it will make us late, but the horse is fresh.'

Why do you think the master and John decided to take the bridge?



So back we went and round by the crossroads, but by the time we got to the bridge it was very nearly dark; we could just see that the water was over the middle of it; but as that happened sometimes when the floods were out, master did not stop. We were going along at a good pace, but the moment my feet touched the first part of the bridge I felt sure there was something wrong. I dare not go forward, and I made a dead stop. 'Go on, Beauty,' said my master, and he gave me a

touch with the whip, but I dare not stir; he gave me a sharp cut; I jumped, but I dare not go forward.

'There's something wrong, sir,' said John, and he sprang out of the dog-cart and came to my head and looked all about. He tried to lead me forward. 'Come on, Beauty, what's the matter?' Of course I could not tell him, but I knew very well that the bridge was not safe.

Just then the man at the toll-gate on the other side ran out of the house, tossing a torch about like one mad.

'Hoy, hoy, hoy! halloo! stop!' he cried.

'What's the matter?' shouted my master.

'The bridge is broken in the middle, and part of it is carried away; if you come on you'll be into the river.'

'Thank God!' said my master. 'You Beauty!' said John, and took the **bridle** and gently turned me round to the right-hand road by the river side. The sun had set some time; the wind seemed to have **lulled** off after that furious blast which tore up the tree. It grew darker and darker, stiller and stiller. I trotted quietly along, the wheels hardly making a sound on the soft road. For a good while neither master nor John spoke, and then master began in a serious voice. I could not understand much of what they said, but I found they thought, if I had gone on as the master wanted me, most likely the bridge would have given way under us, and horse,

awkward: causing strain; hard to handle.

scarcely: barely

bridle: gear placed on the head of a horse, to which reins are attached; used to control the horse

lulled: (of a storm) become less intense

chaise, master, and man would have fallen into the river; and as the current was flowing very strongly, and there was no light and no help at hand, it was more than likely we should all have been drowned. Master said, God had given men reason, by which they could find out things for themselves; but he had given animals knowledge which did not depend on reason, and which was much more prompt and perfect in its way, and by which they had often saved the lives of men. John had many stories to tell of dogs and horses, and the wonderful things they had done; he thought people did not value their animals half enough nor make friends of them as they ought to do. I am sure he makes friends of them if ever a man did.

At last we came to the park gates and found the gardener looking out for us. He said that mistress had been in a dreadful way ever since dark, fearing some accident had happened, and that she had sent James off on Justice, the roan cob, toward the wooden bridge to make inquiry after us.

We saw a light at the hall-door and at the upper windows, and as we came up mistress ran out, saying, 'Are you really safe, my dear? Oh! I have been so anxious, fancying all sorts of things. Have you had no accident?'

'No, my dear; but if your Black Beauty had not been wiser than we were we should all have been carried down the river at the wooden bridge.' I heard no more, as they went into the house, and John took me to the stable. Oh, what a good supper he gave me that night, a good bran mash and some crushed beans with my oats, and such a thick bed of straw and I was glad of it, for I was tired.



chaise: a carriage drawn by a horse that has an open top and two wheels



Get Going

- A. Let us find the answers from the story.
1. Why did the narrator say that he always liked going in the dog-cart?
 2. Do you think the sounds of the storm scared the narrator? Substantiate your answer with evidence from the text.
 3. What route did the master and John decide to take after the branches nearly fell on them?
 4. What did the master and John speak about after they found out that the bridge had collapsed?
 5. Why was the mistress in a dreadful state?
 6. Why was the narrator given a great supper that night?

B. Let us read between the lines.

1. How do you think the narrator knew that something was wrong with the bridge?
2. When the master said that God had given animals knowledge that did not depend on reason, what knowledge did he refer to?

C. Let us go beyond the story.

1. Have you ever understood something instinctively, without any reasoning? What is this feeling called?
2. Do you think that only humans possess the ability to reason? What about animals?
3. The narrator could not understand the language spoken by his master, but was able to understand his master's feelings and speech. How do you think the narrator accomplished this?



Vocabulary Junction

Read this sentence.

... Black beauty was such a good-tempered **little** fellow that he was a favorite with every one ...

Look at the word in bold.

Here, 'little' has been used in a positive sense. It gives an endearing image of the horse.

However, it can also be used in a negative sense.

Example:

*We need not listen to people with **little** brains.*

Here, the quality of being little is contemptible.

Let's look at another sentence.

Her mind seemed busy on some **childish** thought.

Here, 'childish' is used in a positive sense and means innocent.

Let's look at the same word in another context.

*Stop being so **childish** and take some responsibility.*

In this sentence, 'childish' is used in a negative sense and means lazy and irresponsible.

The literal meaning of little is 'small in size' and that of childish is 'like a child'.

The actual meaning of a word, as found in a dictionary, is known as its **denotative meaning**. It is the literal meaning of a word. The emotions and ideas that are associated with a word are its **connotations**. Connotation is the **emotional weight** of a word.

Connotation represents the various social overtones, cultural implications or emotional meanings associated with a word. Connotations may be negative or positive, or just different senses of the same word.

So far, we have looked at the different connotations of the same word. English also has groups of words with the same literal meaning but different connotations. When we use such words, it is important to understand the right connotation of those.

For example, here are some synonyms of the adjective, 'fat'. Notice how each word has a different sense.

| | | |
|-------|--------|---|
| stout | portly | Gives a sense of the person being thickset though fat; often used for men |
| plump | chubby | A rather endearing way of referring to a person as fat; often used for women and children |
| obese | flabby | Gives a sense of unhealthiness and lack of strength; often used in the clinical sense |

Words that denote a core meaning are generally used to represent an object or a class of objects, an act, a quality, or an idea. However, because of their usage over time, words that denote more or less the same thing, may acquire additional meanings, or connotations that are either positive or negative.

Let us look at a few sets of words that have similar meanings but different connotations.

| Set 1 | Set 2 | Set 3 |
|-------------|-----------------|-----------------|
| thin (NE) | aggressive (N) | shrewd (N) |
| lanky (N) | assertive (P) | brainy (P) |
| skinny (N) | domineering (N) | bright (P) |
| slim (P) | dynamic (P) | clever (NE) |
| slender (P) | pushy (N) | intelligent (P) |
| gaunt (N) | forceful (NE) | egghead (N) |

| Set 4 | Set 5 | Set 6 |
|----------------|-----------------------|----------------|
| house (NE) | handicapped (NE) | pretty (P) |
| home (P) | crippled (N) | beautiful (NE) |
| abode (P) | disabled (N) | handsome (P) |
| residence (NE) | differently abled (P) | fair (P) |

Note: NE - Neutral connotation; P - Positive connotation; N - Negative connotation

- Read these sentences. Tick (✓) the word that fits best into the sentence.
 - Mary writes that she can't wait to move out of the (*home/dump*) they are living in.
 - Ravi thinks that this house is (*expensive/overpriced*), but I don't think so.
 - It is difficult to stand the (*stench/scent*) of the sewage treatment plant down the road.
 - I just asked my boss about the employee who is about to be fired, and now she thinks I'm (*curious/nosy*)!
 - I love a (*bitter/strong*) cup of coffee.
- Classify these words based on their connotations: positive or negative. Use a dictionary if you are not aware of the meaning of a word. Two have been done for you.

| | | | | | |
|---------|----------|-------------|---------|--------|----------|
| miserly | stubborn | persevering | timid | lazy | proud |
| thrifty | shy | conceited | relaxed | modest | cowardly |

| Connotation | |
|----------------|-------------|
| Positive | Negative |
| <i>relaxed</i> | <i>lazy</i> |
| | |
| | |
| | |
| | |
| | |



Pronunciation Junction

We learnt about the falling tone in the previous chapter. Let us now learn about rising tone. Rising tone describes a rise in the pitch of the voice at the end of a sentence. The pitch rises from very low to mid level.

The rising tone is used in:

Yes/No questions

- *Have you completed the task?*
- *Are you ready?*

Polite requests

- *Please open the window.*
- *Could you please help me lift this box?*

Tag questions

- *He didn't do the homework, did he?*
- *We aren't late for the movie, are we?*



Read out these sentences using the rising tone.

1. Is the market closed today?
2. Could you give him a message?
3. Please pick up the bag from the car.
4. Ravi's got two children, hasn't he?
5. Can you please lend me a pencil?
6. May I take your order?



Grammar Junction

Read this sentence.

... John took Black Beauty to the stable **to feed** him ...

Let us change this sentence into the passive voice.

... *Black Beauty was taken to the stable by John **to be fed** ...*

They are infinitives. In the first sentence, it is in the active voice whereas in the second, it is in the passive voice.

Now, read these sentences.

Someone should switch the lights off.

The lights should be switched off.



We learnt about active and passive voice in Chapter 10.

The prison authorities are going to release the prisoners today.

The prisoners are going to be released today.

The first coat of paint needs to dry before you can apply the second coat.

The first coat of paint needs to be dried before the second coat can be applied.

Kirti wanted somebody to teach her how to make a paper airplane.

Kirti wanted to be taught how to make a paper airplane.

In the first two sets, the subject or the doer of the action becomes secondary in the passive voice. If you notice, the first sentence is an instance of the **zero infinitive** where 'to' is missing before the verb, 'switch'.

In the third set, both the parts of the sentence are changed to passive voice. In the part with the infinitive, the subject remains the same, but the form of the verb changes. In the second part, where the verb is not a 'to infinitive', the subject and the object get interchanged, and the form of the verb gets changed too.

In the fourth set, however, the subject remains unchanged. Only the infinitive part of the sentence is changed to passive. Thus, we've seen that sentences with infinitives as the main verb changes into passive in two different ways. If the infinitive has an object, the subject and object interchange positions. The verb takes 'be' in its bare form and changes to its past participle. If the infinitive does not have an object it takes a 'be verb' in its bare form and changes to its past participle form. The rest of the sentence remains unchanged.

Now, take a look at another pair of sentences.

People say that these leaves have healing properties.

These leaves are said to have healing properties.

The first sentence is in the active voice. It does not have an infinitive. However, when it's changed to the passive voice, it incorporates an infinitive. Here, the infinitive is not changed to passive voice. Rather, it is needed for the sentence to be changed to the passive voice. This is another use of the infinitive in the passive voice.

Let us look at some more examples.

This movie is said to be completely shot underwater.

She is hoping to be elected president.

There was no more work to be done.

She doesn't want to be helped.

The mangoes have to be dried before they can be pickled.

1. Read these sentences. Write P if the sentence is in passive voice and I if only the infinitive part of the sentence is in passive voice.
 - (a) Salma is expecting to be given a medal for her bravery. _____
 - (b) The teacher was requested to revise the concept. _____
 - (c) Monisha wanted to be elected class representative. _____
 - (d) These dresses have to be given to the tailor for alteration. _____
 - (e) The players were asked to report any personal injury to the coach. _____
2. Fill in the blanks with the passive form of the verbs in brackets.
 - (a) The tourists preferred _____ (*drive*) around the city as they didn't know the roads.
 - (b) She expected _____ (*pick*) up when she reached the station.
 - (c) I forgot that my bicycle had _____ (*lock*) when I went into the park.
 - (d) The teacher demanded that the kids should _____ (*send*) to the detention room.
 - (e) Poetry should not be studied. It should _____ (*enjoy*).
 - (f) The new car is ready _____ (*launch*) in the auto expo.
3. Change these sentences into the passive voice.
 - (a) They say he is a very good teacher.
 - (b) You need to find the mistake.
 - (c) I didn't expect you to invite me.
 - (d) She wanted us to call her Cecilia.
 - (e) We asked the hotel receptionist to give us the corner room.



Speaking Junction

Imagine you are a part of a talk show. Discuss the topic given below in groups. In each group, there should be one representative each for the following:

- The owner of race horses or a horse riding champion (or a representative from any other sport involving animals)
- A representative of a beauty products company involved in animal testing
- The owner of a circus or the organiser of a dog show (or any other recreational activity involving animals)
- An advocate of veganism

- An animal-rights activist
- A talk show host

In your respective groups, discuss the topic, 'Animals are treated better now than they used to be.' What do you think has caused this change? Discuss instances where animals are not treated well. Also, discuss how you could inform people about the importance of kindness towards animals.



Talk briefly about the expected opinion of each of the parties involved in the group discussion.



Listening Junction

You will listen to the story of a dog named Hachikō. Listen carefully and summarise the key points of the text.



Writing Junction

A well-designed poster is undeniably an excellent way of grabbing the attention of passers-by. Posters are of different types and are used for various purposes such as advertising a product, spreading a social message and announcing an event.

To make a good poster:

- Find an innovative concept to impress your audience. A poster full of facts and information is bland and unattractive.
- Use appropriate images and artwork to make it colourful.
- Experiment with various font styles and sizes to make the text attractive.
- Avoid clutter.
- Keep it simple and precise.

Make a poster to spread awareness about animals and their emotional bond with human beings. The aim of the poster should be to educate people about the various ways in which an animal relates to a person and vice versa.



Author note

Born in Prague, Rainer Maria Rilke (1875–1926) was a Bohemian–Austrian poet, widely known for his intense lyrics in German. Rilke’s early verse, short stories and plays are characterised by Romanticism. His poems show the influence of the German folk song tradition. Most of his works are deeply mystical; he not only tried to represent

God in his poetry but also attempted to transform life into art in his poems. At the same time, Rilke was acutely aware of the deep tragedies of living beings, humans and animals alike, and his expression of their individual agonies is said to be still unsurpassed. This poem was translated from German by Jessie Lemont.

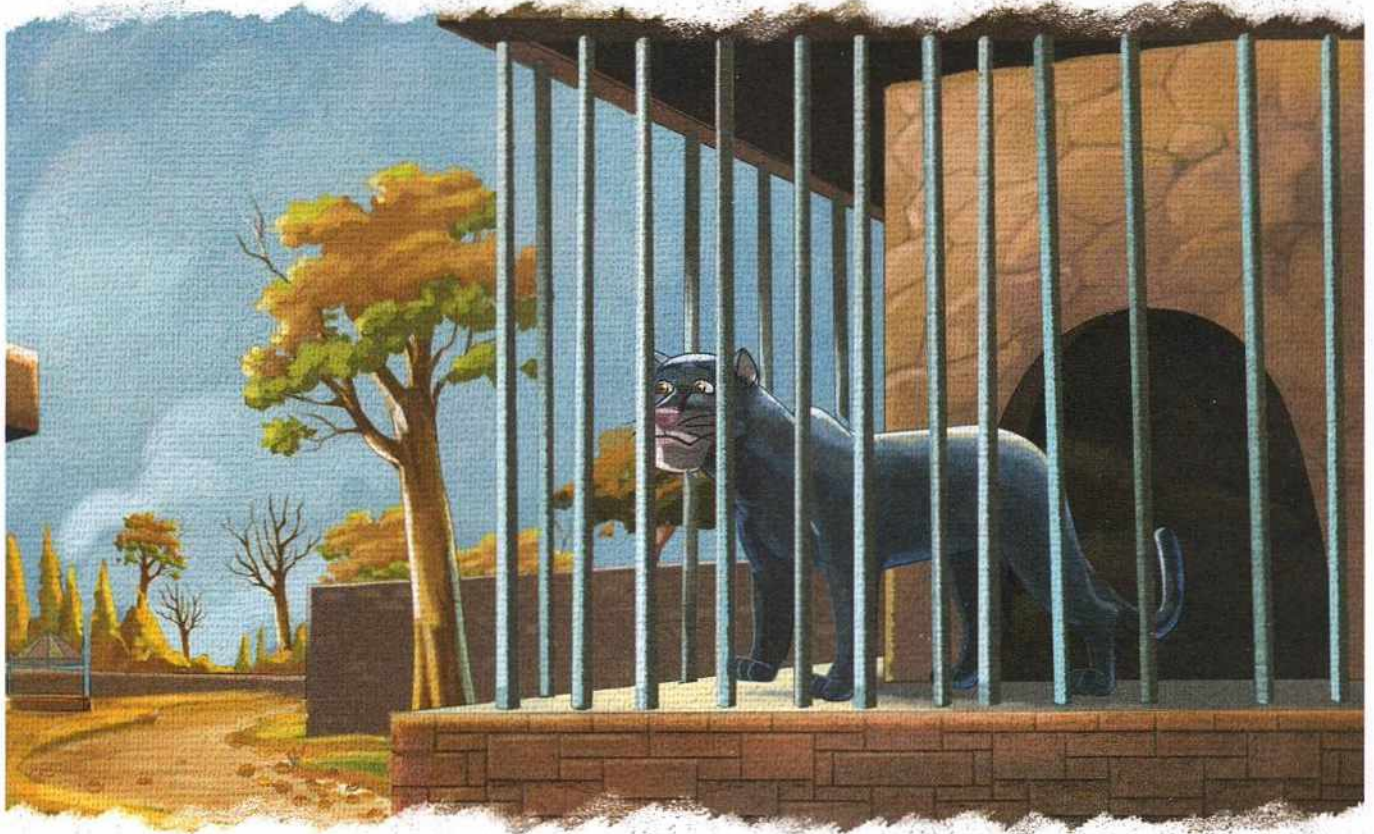


Get Set

Imagine yourself in the situations given below. Talk about what you would do in these situations. You can also talk about your feelings and thoughts in these situations or even recall a situation that you have been in, if any.

| | |
|--|---|
| You are alone at home for a day. | You don't get to eat your favourite dish for a long time. |
| You get locked in a room for a day. | You don't get to play with your friends for a week. |
| You have to attend a party where you don't know anyone. | You cannot travel to any place for a year. |
| Your brother or sister is sick and cannot go out of the house for a month. | You see a puppy or a kitten trapped in a drain or pit. |





His **weary** glance, from passing by the bars,
Has grown into a **dazed** and vacant stare;
It seems to him there are a thousand bars
And out beyond those bars the empty air.

The pad of his strong feet, that **ceaseless** sound
Of **supple tread** behind the iron bands,
Is like a dance of strength circling around,
While in the circle, **stunned**, a great will stands.

But there are times the pupils of his eyes
Dilate, the strong limbs stand alert, apart,
Tense with the **flood of visions** that arise
Only to sink and die within his heart.

weary: tired
dazed: confused
ceaseless: continuous
supple tread: graceful steps
stunned: dazed
Dilate: widen
flood of visions: dreams

– Rainer Maria Rilke



Get Going

- A. Let us find the answers from the poem.
1. What does the 'weary glance' of the panther change to?
 2. What does his glance capture?
 3. How does the panther spend his time?
 4. What does the speaker observe in the panther's eyes?
 5. Describe the physical appearance of the panther.
- B. Let us read between the lines.
1. What is the panther weary of? How does he react to it?
 2. What does the phrase 'dance of strength' imply?
 3. Explain the contrast mentioned in the second stanza of the poem.
 4. Why does the 'flood of visions' sink and die?
 5. The poem is a sad and gloomy note about the condition of the panther. Suggest an ending that can lighten the mood.
- C. Let us go beyond the poem.

All living beings are entitled to freedom and a peaceful life. The poet writes about the panther as a victim of confinement and isolation and highlights his imprisonment by his visions of freedom. How do you think the panther lived and felt before his captivity? Is it right to capture animals and put them in a zoo for display?



Vocabulary Junction

Read these lines from the poem.

a **dance of strength** circling around,

a **great will stands**

Look at the phrases in bold.

'Dance of strength' and 'a great will stands' are both instances of personification.

Personification is a literary device, or figure of speech, in which things and ideas are given human qualities, or described as if they were human. Personification is used to make an image more relatable by describing it in terms of human actions or feelings.

In these lines, the poet speaks of things such as 'strength', 'will' – which are abstract concepts – as though they were alive.

Look at this pair of sentences:

Look at my car. Isn't it beautiful?

Look at my car. She is a beauty!

The first sentence is a simple expression of admiration for the car. But the second one personifies the car as a beautiful girl, thus emphasising the joy of the speaker.

Other examples of personification are:

He sang a lonely song to the moon.

The impatient cars honked throughout the day.

Our society needs strong leaders.

This city never sleeps.

The flame of the candle danced in the dark.

Arise, fair sun, and kill the envious moon.

1. Identify the sentences that show personification and circle the objects that have been personified.
 - (a) The mirror smiled back at him and said, 'Have a nice day!'
 - (b) The clouds looked dark and heavy.
 - (c) The wind blew across the field.
 - (d) The dancing dandelions made the field look beautiful.
 - (e) The skyscrapers pierced the sky.
2. Complete the sentences with the option that personifies the subject.
 - (a) The volcano was _____ clouds of smoke, even a week after its eruption.
 - i) belching
 - ii) surrounded by
 - (b) The stone sculpture _____ the art students about life in the Mughal era.
 - i) inspired
 - ii) spoke to
 - (c) Every photo in the album _____ a secret.
 - i) hides
 - ii) has
 - (d) The music box _____ the baby to sleep.
 - i) sang
 - ii) put
 - (e) The playground _____ the restless children.
 - i) interested
 - ii) beckoned



Pronunciation Junction

We learnt about the falling tone and rising tone in the previous chapters. Let us now learn about its uses.

The fall-rise tone, also known as dive, describes a fall in the pitch followed by a rise. The pitch falls from mid to low and then rises again to the mid level.

The fall-rise tone is used:

to warn or express concern

- *You'll be late.* ↘ ↗ (warning)
- *Please be careful.* ↘ ↗ (expression of concern)

in statements that show a kind of reservation on the part of the speaker

- *The performance wasn't bad.* ↘ ↗ (but not too much)
- *The house is big.* ↘ ↗ (but not to my liking)



Read out these sentences using the fall-rise tone.

1. You look a bit down.
2. It's a nice gift ... (but I don't like it much)
3. You'll get wet if you don't take an umbrella.
4. The pudding looks nice ... (but I am already full)
5. I saw you at the mall ... (but you said you're out of town)



Grammar Junction

Read these lines from the poem.

And **out beyond** those bars the empty air.

Can you guess the part of speech of the words, 'out' and 'beyond'?

Now, look at these lines.

*I ran **out** the door when I heard him coming.*

*You need to think **beyond** the story.*

The words 'out' and 'beyond' are simple prepositions in the sentences. The same words in the first example have different meanings and act as one unit. Such words are known as **complex prepositions**.

A **complex preposition** is a two-word or three-word unit that functions as a single word preposition.

Complex prepositions can be classified into two groups:

1. Two-word prepositions: word + preposition

Examples:

according to, along with, because of

2. Three-word prepositions: simple preposition + noun + simple preposition

Examples:

in accordance with, in addition to, in front of, in spite of

| Two-word preposition | Example |
|----------------------|--|
| along with | <i>Would you like to have some toast along with the coffee?</i> |
| as per | <i>I assembled the robot as per the instructions.</i> |
| because of | <i>We couldn't step out because of the incessant rain.</i> |
| contrary to | <i>Contrary to his expectations, he found his new colleagues very supportive.</i> |
| due to | <i>The water level dropped due to the sudden increase in temperature.</i> |
| further to | <i>Further to your mail, I have spoken to the manager.</i> |
| other than | <i>No one other than Arun can manage this work.</i> |
| next to | <i>Their office is next to the bank.</i> |

| Three-word preposition | Example |
|------------------------|---|
| on account of | <i>The schools will remain closed tomorrow on account of Eid.</i> |
| on behalf of | <i>Mrs Singh received the Ashoka Chakra on behalf of her son.</i> |
| in front of | <i>My grandfather tells me stories of the huge banyan tree that used to be in front of his house.</i> |
| in lieu of | <i>The workers have accepted longer work days in lieu of deduction in pay.</i> |
| in favour of | <i>The students raised their voice in favour of their representative.</i> |
| in spite of | <i>The kids had a great time in spite of the rain.</i> |
| on the contrary | <i>I'm not shocked. On the contrary, I actually think he is telling the truth.</i> |
| with regard to | <i>With regard to your queries about admissions, we will soon be issuing a detailed notification on our website.</i> |

1. Identify the complex prepositions and underline them.
 - (a) Celebrated actors often agree to support charity events in aid of the less privileged.
 - (b) My father wants everything to go according to his plans.
 - (c) Attach the plate to the rod as per the instructions given in the manual.
 - (d) This article examines scientific innovations with respect to their social impacts.
 - (e) The team lost the match because of its overconfidence.
2. Complete the sentences using the correct complex prepositions given in brackets.
 - (a) _____ (*As of/As for*) today, the share market showed a stable upward trend.
 - (b) She did a lot of research _____ (*prior to/prior of*) her presentation.
 - (c) My flight was delayed _____ (*in spite of/due to*) the weather.
 - (d) He requested for some extra french fries _____ (*along with/as per*) the burger.
 - (e) _____ (*Rather than/Other than*) repairing his old car, he bought a new one.



Speaking Junction

The International Union for Conservation of Nature has just released a Red List of endangered species. Imagine you belong to one of the species in this list, and you are giving an interview that would be heard by millions of people. Speak about your woes, causes of depletion and ways to save your species. You can also talk about the loss of biodiversity in general and other eco-hazards.



Listening Junction

Listen to the talk show and write your opinion about the topic.



Writing Junction

The panther in the cage seems restless and wants to convey his feelings to someone. Imagine yourself to be standing in front of him and listening to him.

Panther: Hello, little boy!

Boy: Oh! I didn't know you could talk.

Panther: I may not be able to talk like humans but I have feelings too and I want someone to listen to me.

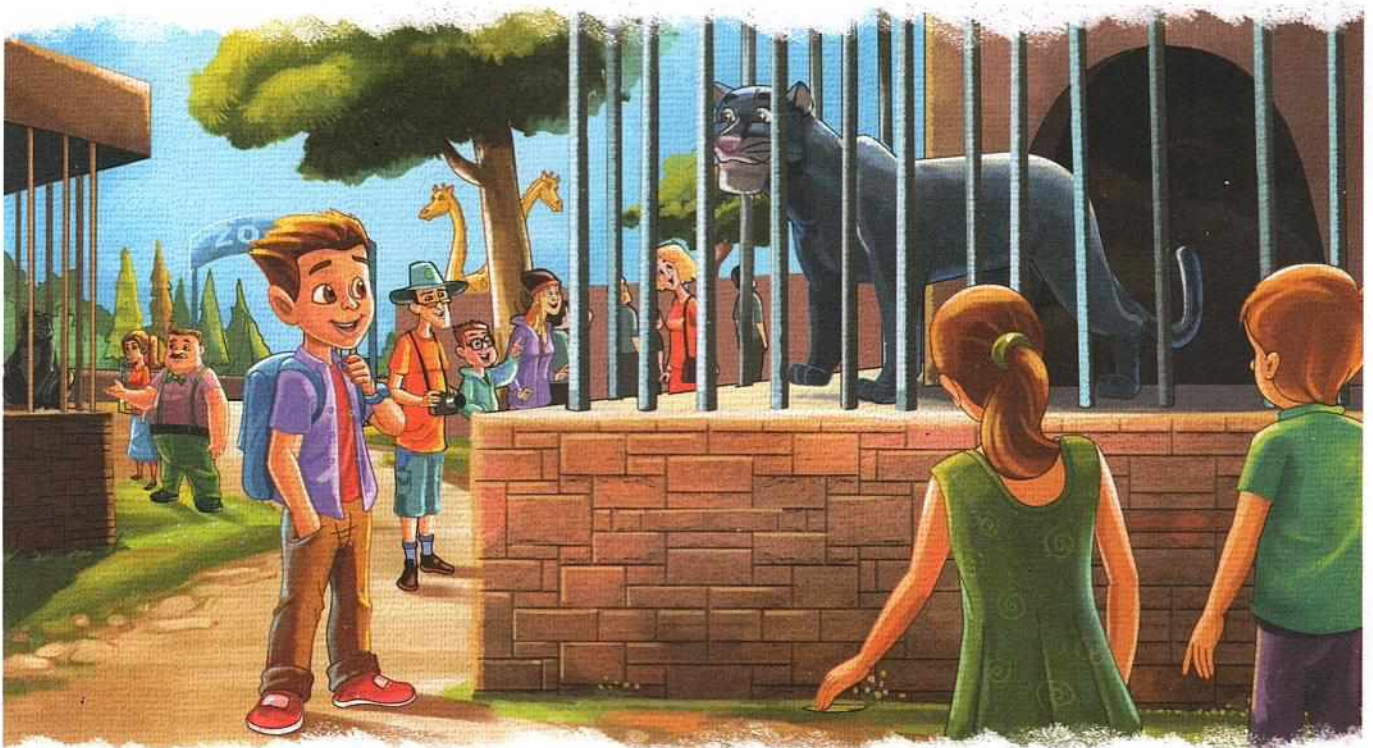
Boy: Why do you look so distressed?

Panther: I have been confined behind these bars for years now. I want to go back to my jungle, the place where I lived. I want to run and hunt.

Boy: But they have given you a home and you are properly fed here. What more do you want?

Panther: Place yourself in my situation and think. Would you be happy with just shelter and food? This cage is not my home. Humans are clearing jungles, and we are losing our real homes. I don't want to be fed here. I want to hunt my prey and share my food with my family. They are hunting us down; our population is depleting. All I ever wanted was to be free. What did I ever do to harm you people?

Boy: I understand now. You are in a terrible situation. It is unjustified to keep you here in a zoo just for the sake of entertainment of visitors. Although I am young, I will do all I can to spread awareness about animal rights and protection of endangered species. I will speak to my friends and family against animal cruelty. I will try to get you transferred to a national park.



Conduct research on a particular endangered animal. Imagine you had a conversation with the animal. Write the script of the conversation. Mention the factors leading to the decrease in its population and the steps that could be taken to save it. Present the conversation in the class using images or posters.



Projects

Project 1

Life Skills

We are living in a world that has become overdependent on technology to the point that it is unable to function without technology. What can be the adverse effects of this over dependency? How do you think the world will change in the next hundred years? How will our lifestyles be different?

In groups of five, enact a short skit depicting a world where human beings are completely dependent on machines.

Multiple Intelligences

Research has found that music is one of the best mood-elevators. Do you listen to music when you are anxious? Do you have music playing in the background when you are either solving sums or preparing for an exam?

We all love listening to music, but we listen to different kinds of music at different times. Here are some music genres.

Jazz Rock Pop Classical Electronic

Listen to music of different genres and find out which helps you relax best.

Project 2

Life Skills

Here are some of the things that are being done to make the earth a better place.

- recycling of household waste
- increased use of solar energy
- rainwater harvesting
- river water purification
- sanitation projects
- banning of plastic

If you had to contribute to the betterment of our environment, which of these causes would you take up? Select a cause (you can even take up a cause that has not been listed here) and find an NGO that works in the related area. In groups, collect more data about the actions of this NGO. Write a report on the projects they have undertaken and the kind of impact they have had on their field of action. You could interview someone from the NGO or even join them for a project. Is there anything you would want to suggest to them?

Multiple Intelligences

Let us learn to write Braille. You will need a few packets of tiny *bindis* (get the smallest-sized ones you can find), and a graph paper.

Braille letters are made up of combinations of dots (minimum 1, maximum 5). Each letter is a set of protrusions on a set of six.

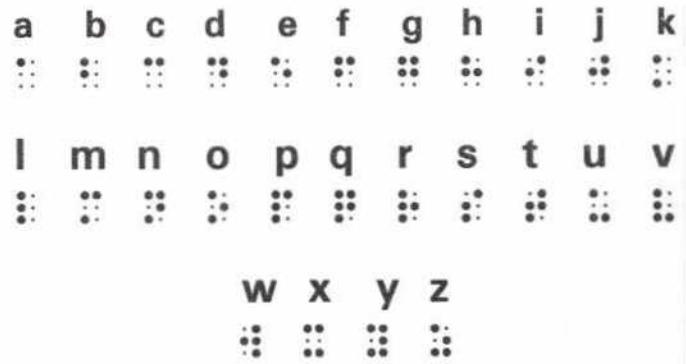
For instance, this is how the letter 'a' looks in Braille. ⠁

On the graph paper, outline six boxes using a pencil to mark the area for one letter. Leave out one column and then begin the next letter.

Place the *bindis* in the form of the letters.

The Braille letters are given here. Try to write the sentence 'I am learning braille' with the help of the *bindis*.

Note: Capital letters look different from small letters in Braille. It also uses a lot of short forms. Do not get confused by them. Just try to become familiar with the basic script of Braille.



Listening Texts

Chapter 1: Valodya and Me

Listening Junction

1. We're not going home now.
2. They can't wait at the airport all day.
3. Hasn't he been to the fair yet?
4. He said he'd talk to the girl's parents.
5. There's been an accident and the road's blocked!
6. Let's go hide while they're still counting.
7. Whose socks are those?
8. Your shoes need to be polished.
9. The bird was arranging its feathers.
10. The coach lets us take a 10-minute break every two hours.

Chapter 2: Vocation

Listening Junction

Small boy (Ravi): Hey, Lata! Did you know that my friend Akash's dad is an astronaut?

Small girl (Lata): Is it true, Ravi? I had no idea. That is amazing. What about your other friends? What do their parents do?

Ravi: Well, Sameer's mom is ... wait! Let's play a game. I will give you some hints and you will have to guess their professions.

Lata: That sounds fun! Let's begin!

Ravi: Sameer has ten different pets, thanks to his mom. She loves animals. She knows everything about animal healthcare. She goes to her clinic every day where she treats animals. She is a _____.

Lata: Oh! I know this one. Do you?

Ravi: Ram lives in the outskirts of the city. His father likes to work with plants and animals. He uses tractors, plough and other equipment.

Lata: Oh! I know this one too. What about you?

Ravi: Sahil's mother is very creative. She works with fabrics and likes to set fashion trends. She sketches clothing styles and patterns and then, stitches clothes.

Lata: Oh, wow! I would love to meet her! Do you know what she is?

Ravi: Kanak's father loves to travel. And guess what? His job is all about travelling. He studies dials, maps, flight plans and weather reports. Most of his days are spent in the cockpit!

Lata: Oh, that's easy, isn't it?

Ravi: Anya's father was in his uniform when he came to the school for the parents meet. He even carried a revolver with him, though he was careful to not let anyone touch it. He is a very honest man and thinks it is his duty to catch criminals and punish them appropriately.

Lata: I know what he does. Do you?

Chapter 3: The Night the Bed Fell

Listening Junction

Grandfather: The country is run by a passel of blockheads!

Father: Now, come on, Dad! They're not so bad.

Grandfather: Really? I heard from Mark that they're planning to start trading with the Russians now! What has this country come to?

Father: Dad, you know that's really biased! It's not like we are in the middle of the Cold War anymore.

Grandfather: You wait till they ruin our economy! You can't trust these people.

Mother: We are just opening trade lines. It will be an even exchange. I'm sure. And-

Aunt Gracie: That is exactly how the invasion of a nation starts! Look at the East-

Herman: <screaming> Mommy, Roy's taken my video game! Give it back! Give it back!

Mother: Now, Roy. Don't tease your brother!

Roy: But he's been playing for an hour! It's my turn now!

Chapter 4: A Bicycle Built for Two

Listening Junction

Alice took up the fan and gloves, and as the hall was very hot, she kept fanning herself while she went on talking. 'Dear, dear! How queer everything is today! Yesterday, things went on just as usual. I wonder if I've changed in the night! Was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is, who in the world am I? Ah, that's the great puzzle!' And she began thinking over all the children she knew, that were of the same age as herself, to see if she could have been changed for any of them.

Chapter 5: The Firebringer

Listening Junction

1. She tried to build the fire herself.
2. Radha will answer the door after eating.
3. It is annoying to work on Saturdays.
4. Kalika wants to cook dinner for her parents.
5. I am planning on buying a boat soon.
6. Vivek enjoys singing with his friends.
7. Watching movies is my favorite pastime.
8. I want to dance every evening.
9. The sparkling diamonds were kept in the center of the store.
10. She decided to go out with her mother.

Chapter 6: An Old Woman

Listening Junction

Paper Boats

Day by day I float my paper boats one by one down the running stream.

In big black letters I write my name on them and the name of the village where I live.

I hope that someone in some strange land will find them and know who I am.

I load my little boats with shiuli flowers from our garden, and hope that these blooms of the dawn will be carried safely to land in the night.

I launch my paper boats and look up into the sky and see the little clouds setting their white bulging sails.

I know not what playmate of mine in the sky sends them down the air to race with my boats!

When night comes I bury my face in my arms and dream that my paper boats float on and on under the midnight stars.

The fairies of sleep are sailing in them, and the lading is their baskets full of dreams.

– Rabindranath Tagore

Chapter 7: In Sahyadri Hills: A Lesson in Humility --

Listening Junction

1. Mary had a little lamb.
2. Have you told your doctor about this?
3. Harsh, Jasmeet, Lakshman and Michael are going on a weekend trip.
4. I can't believe it!
5. May I ask you something?
6. Such large houses are difficult to maintain.
7. Can you believe I saw a buffalo on my way here?
8. I will buy a few tomatoes, a couple of onions and a handful of green chillies.
9. He says that he will not go back there.
10. Julia walks extremely fast!

Chapter 8: The Bangle Sellers

Listening Junction

Modern technology in India has replaced several professions that were passed on within families from one generation to another. However, there are people who are still holding on to their traditional professions.

Calligraphy is one of the oldest professions in India. Wasim Ahmed is a scribe and a teacher of Urdu, Persian and Arabic calligraphy. He lives in Old Delhi and has been practising the art for over 30 years. He has inscribed sacred verses and made hand-drawn posters.

Amrit Singh is a street dentist who sits outside M. S. Baroda University, Vadodara and treats his patients. He doesn't have chairs or surgical lights. The patients sit on a bamboo stool and Amrit treats their dental problems using his basic tools.

The art of making *ittar* is disappearing fast. *Ittar* is a natural perfume oil derived by distilling certain flowers and organic herbs. Syed Abdul Gaffar's ancestors used to sell *ittar* in wooden boxes. Now, Gaffar follows his family business and has an *ittar* shop in Hyderabad.

Chapter 9: Professor Shonku and the Little Boy

Listening Junction

Arthur C. Clarke was born in Somerset, England, and is considered one of the Big Three of science fiction writers. He loved stargazing and reading science fiction magazines as a young boy. He received a degree in mathematics and physics from King's College. Although the concept of geostationary satellites was not his own, he was the one who identified that they could serve as telecommunications relays. Some of his famous works are: *2001: A Space Odyssey*, *Childhood's End*, *Rendezvous with Rama*, *Against the Fall of the*

Night, et cetera. He lived in Sri Lanka from 1956 until his death in 2008. He contracted polio in 1962 and was diagnosed with post-polio syndrome later, which confined him to a wheelchair for most of his later life. He was appointed Commander of the Order of the British Empire (CBE) in 1989.

Isaac Asimov was an American author and professor of biochemistry at Boston University. Considered by many to be the greatest sci-fi writer, his books have been published in 9 of the 10 major categories of the Dewey Decimal Classification. He is considered one of the Big Three of science fiction writers. He coined the term, 'robotics', in a short story titled, 'Liar!' He received 14 honorary doctorate degrees. He was also greatly interested in history. He wrote 14 popular history books, most notably *The Greeks: A Great Adventure* (1965), *The Roman Republic* (1966), *The Egyptians* (1967) and *The Near East: 10,000 Years of History* (1968). His other famous works include *Fantastic Voyage*, *I, Robot*, *Nemesis* and the *Foundation* series.

George Bernard Shaw was an Irish playwright, critic and polemicist. He wrote more than sixty plays, including works such as *Man and Superman* (1903), *Pygmalion* (1913), *Back to Methuselah* (1922) and *Saint Joan* (1923). Shaw had a bad experience of schooling, and hated all four schools he attended between 1865 and 1871. This left him disillusioned with formal education. He wrote, 'Schools and schoolmasters [are] prisons and turnkeys in which children are kept to prevent them from disturbing and chaperoning their parents.'

Jules Verne was a French novelist, poet and playwright best known for his adventure novels. He had a profound influence on the genre of science fiction. He has been the second most-translated author in the world since 1979, ranking between Agatha Christie and William Shakespeare. He has sometimes been called the 'Father of Science Fiction'. This title has also been given to H.G. Wells and Hugo Gernsback. He was born on 8 February 1828 on a small artificial island on the Loire River. *Around the World in 80 Days* (1873), *The Mysterious Island* (1874), *Second Fatherland* (1900), and *The School for Robinsons* (1882) are some of his works.

Philip K. Dick, an American writer, wrote 44 novels, and approximately 121 short stories. He wrote under the pen names Richard Phillipps and Jack Dowland. His popular works include *Martian Time-slip*, *The Man in the High Castle*, *Do Androids Dream of Electric Sheep?* and *Time Out of Joint*. Eleven popular films based on his works have been produced. These include *Blade Runner*, *Total Recall*, *A Scanner Darkly*, *Minority Report*, *Paycheck*, *Next*, *Screamers*, *The Adjustment Bureau* and *Impostor*. In spite of this, he spent most of his life in near-poverty. There is an annual award in his name that recognises the previous year's best science fiction paperback originally published in the US.

Chapter 10: Television

Listening Junction

Mother: Rohan! You're on my phone again! I'm sure you're on Whatsapp texting your friends, or playing a video game. Technology has ruined today's children!

Rohan: No, Mom! I was actually watching an interesting documentary on YouTube about the Partition of India. In addition to the information we have in our History textbook, I am learning so much more through this documentary. I believe that the Internet is the best place to gather information. There is Google to answer any question in the form of text, YouTube to do the same in an audio-visual format, and so many courses on different subjects that one can take absolutely free of cost!

Mother: That's very good to hear, Rohan. Okay, can you tell me what else is possible with a phone?

Rohan: A lot is possible with a phone and an internet connection, Mom! The other day I was able to find a friend on Facebook. He lives in Australia with his parents now. I can video call him whenever I want. Messages are sent and received from two opposite ends of the world in a