

English
Elective CBSE

CLASS XI



Literature Reader



CENTRAL BOARD OF SECONDARY EDUCATION

Shiksha Kendra, 2, Community Centre, Preet Vihar, Delhi-110 092 India

नया आगाज़

आज समय की माँग पर
आगाज़ नया इक होगा
निरंतर योग्यता के निर्णय से
परिणाम आकलन होगा।

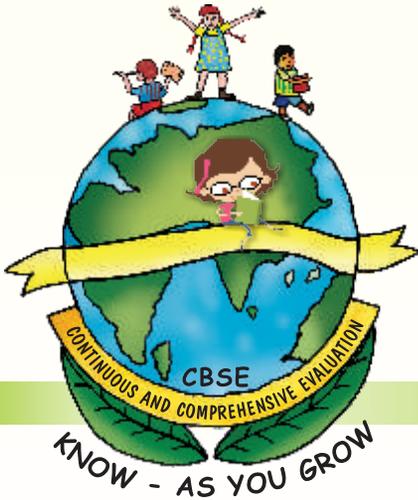
परिवर्तन नियम जीवन का
नियम अब नया बनेगा
अब परिणामों के भय से
नहीं बालक कोई डरेगा

निरंतर योग्यता के निर्णय से
परिणाम आकलन होगा।

बदले शिक्षा का स्वरूप
नई खिले आशा की धूप
अब किसी कोमल-से मन पर
कोई बोझ न होगा

निरंतर योग्यता के निर्णय से
परिणाम आकलन होगा।

नई राह पर चलकर मंज़िल को हमें पाना है
इस नए प्रयास को हमने सफल बनाना है
बेहतर शिक्षा से बदले देश, ऐसे इसे अपनाए
शिक्षक, शिक्षा और शिक्षित
बस आगे बढ़ते जाएँ
बस आगे बढ़ते जाएँ
बस आगे बढ़ते जाएँ.....





L iterature R eader

English Elective CBSE

Class XI



CENTRAL BOARD OF SECONDARY EDUCATION

2, Community Centre, Preet Vihar, Delhi – 110092





CBSE, Delhi – 110301
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Foreward

ENGLISH: BUILDING A BRIDGE BETWEEN ACADEMICS AND WORKPLACE.

The English Elective CBSE Curriculum in classes XI and XII, stands out for its strong dynamism and continuous evolution and development. Since the 1990's, with the advent of the communicative methodology, the curriculum has changed by adopting the functional approach. In the current climate of psychological, social and economic changes, the trend is influenced by explosive knowledge creation and exponential technology growth. Thus, the need to modify and infuse changes in the English Curriculum at +2 levels is a necessary step in the up gradation and updation of the existing curriculum. The aim is to bring it at par with other academic and competency and skills based disciplines in its rigor and content. It should be borne in mind that the methodology used in the classroom will be automatically followed by some alterations in the language teaching and learning process. The increasing use of audio visual aids and the internet also impacts on our objectives to give our learners greater autonomy in their learning, enabling differentiated instruction, and, its transformational impact on teaching methods and deployment of assessment tools, consistent with those objectives.

At the + 2 stage, students begin to contemplate and introspect on their choice of subjects for higher study. For some students, this stage may be the end of their formal education, leading to the world of work and employment; for others, the foundation for higher education. They may choose either specialized academic courses or job-oriented vocational courses. The English curriculum should equip them with the necessary associate life skills to make a meaningful contribution in the field they choose. Students' levels of competency can also notably influence which career path they can follow.

Therefore, the English Elective CBSE Course highlights The Board's approach to language training within an academic- professional context. The content will emphasize language competencies and effective workplace communicative skills. The Literature Reader* is divided into three parts: prose, poetry and drama. The literary pieces cover a range of interesting and values based themes that can be easily understood and appreciated by the age group. The Functional Language Skills Book is based on a set of five themes, which students can relate to from an academic, professional or vocational perspective, namely, Media and Networking, Stepping into the World of Business, Ethics and Values, Our Natural Capital and, Wellness and Fitness. The units offer a





wide range of sub-themes and skills -based activities that will equip students to introspect, research, analyse and evaluate knowledge content independently, extend and apply such knowledge and skills in a number of academic and professional contexts. Two sets of sample questions are provided at the end of the book as practice materials that are broadly reflective of the question paper design.

By the end of the course, students will read, write and use grammar structures and a wider set of vocabulary effectively and, learn to speak and listen efficiently.

The teachers handling the course need to inform themselves regarding the effective use of course content, teaching methodology, lesson planning, deployment of electronic technology for teaching, management of group work and independent individual work, management of large classes, appropriate use of assessment tools, grading and record keeping to benefit their students.

The seamless integration of the language skills will provide students more focused language skills necessary for their successful upward mobility academically and professionally as a result of their higher standard of English proficiency. This will enhance the total Learning Experience of our students who will be the unequivocal beneficiaries of the most life-long and significant transferable job skill that supports the achievement of their life goals, as confident and competent communicators in English in higher academic study or the work place.

The revision of this book would never have been possible but for the sincere effort and devotion put in by Ms. P Rajeswary, Education Officer and her team , under the leadership of Dr. (Prof.) Sadhana Parashar, Director [Academics, Research, Training & Innovation],CBSE.

Any further suggestions are all welcome and will be incorporated in the future editions.

Vineet Joshi
CHAIRMAN, CBSE





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Note for the Teachers

The 2-year English Elective CBSE Course at the Senior Secondary stage will equip students with the linguistic knowledge and the necessary competency to make a meaningful contribution in their chosen field of higher study or work. Indeed, today's job market, offering employment, for example, in hotels, hospitals, construction, or manufacturing, welcomes workers with the ability to understand and interact orally, to fill out job applications, and to use manuals or catalogues and participate successfully in training programmes, in English. Then, again, at the managerial level, increasingly a proficient command of English is necessary to interact efficiently and appropriately with English-speaking colleagues, clients, customers or employees; and, for students, it will also be the achievement of a higher level of competency in a global language.

Aims and Objectives

- to enable the learner to acquire competence in different linguistic functions
- to reinforce the various sub-skills related to reading, writing, listening and speaking.

The Approach

- A skill based communicative approach is recommended in Functional English with graded texts followed by learner centred activities.
- It is recommended that teachers consciously take a back seat, playing the role of a manager, coordinator and facilitator.

Reading Skills

- The course aims at introducing a variety of short stories and prose pieces, poems and plays.
 - The emphasis is to enlarge students' vocabulary through word building skills and to impart training in reading for specific purposes.
- 



Guidelines:

- Two periods per week may be allotted for reading and the students can work independently. With the teacher facilitating the task a specific time of about 10/15/20 minutes may be allotted, depending on the length of the text.
- After the while and post reading exercises are completed by the students, the answers can be discussed. The teacher should not read the passage aloud and explaining. During the discussion, if there is a major discrepancy among the answers the teacher may consider the student's justification, and then assess the response.
- Short stories, poems and a play should be done in the first term to provide the students adequate practice before formal assessment.

Writing Skills

The activities has been presented in such a way that they lead the students towards acquiring advanced writing skills through integrated tasks, that move from less linguistically challenging to more challenging ones. It has been planned on the premise that sub skills of writing should be taught in a context and more emphasis should be on teaching the process of writing.

At the end of the course, students will

- use suitable registers
- use vocabulary to write about a range general vocational subject area.
- draft research report
- business letters
- formal letters -leave application, permission, invitation& replies, complaints & replies
- draft letters to the editor
- script newspaper/magazine articles
- write about specific problems at work
- draft work related reports



- 
- describe people, processes, functions ,events/happenings
 - draft a written role-play of an academic issue/ on-job situation
 - design posters-commercial/non-commercial
 - draft circulars and notices
 - define simple day-to-day objects, places, persons, devices, tools etc [can be based on a visual]
 - write a job application[with / without a resume]
 - draft formal and informal invitations and replies

Guidelines:

Effective writing emerges out of students' access to the right resources and guidelines. Of course, with lively and original ideas, many students may write succinctly, and gain extra marks in the examination, but students who can write fluently and accurately should be able to get good marks, even if their ideas are pedestrian. Hence the need to give clear guidelines in the questions while designing activities to strike a balance between students' need to think for themselves and their need to make learning outcomes tangible and concrete. The writing ability should not only enable the students to produce clear and correct sentences but also help them to write an extended piece of writing by linking and developing ideas for the readers. The task may be based on inputs such as letters, e-mails, notes, dialogues, excerpts from conversation and messages, besides visuals such as diagrams, pictures and simple graphical representations, flowcharts, advertisements, posters, notes, extracts from speeches etc.

Contextualisation: Before putting pen to paper, the skilled writer contemplates two important questions:

a) *What is the purpose of this piece of writing?*

The purpose of writing will influence the choice of organisation and the choice of language.

b) *For whom am I writing this?*

This pertains to the audience. The writer may be an individual, or a group of colleagues, an institution, an examiner or a tutor. Contextualisation helps the students to judge the content and value of presentations and format. The



answers to these two questions therefore provide the writer with a sense of purpose and a sense of audience.

The second phase of the activity is the writing itself which consists of making the first draft. The aim at this stage should be to write the content well. Details like correct spelling, punctuation and grammar can be attended to afterwards, in the final draft.

The third stage involves editing, wherein, the final readjustments and accuracy need to be checked, so that, the text is accessible to the readers.

The fourth stage is the writing of the final draft.

Speaking and Listening Skills

Speaking needs a very strong emphasis and is an important learning objective leading to professional competence. Hence, assessment of oral skills is an important component of the overall testing pattern. To this end, speaking and listening skills are overtly built into the material to guide the teachers in actualization of the skills. The Speaking and Listening / Conversational Skills component has been broadened to develop students' confidence to respond fluently and intelligently during situations where the use of English is imperative. The course will help students develop strategies to listen with comprehension to spoken English, especially in the context of formal academic discussions, interviews and discussions about career prospects. They will be internationally intelligible during their communicative exchanges, so that, they can play a range of roles in academic, social as well as in workplace contexts.

Guidelines:

The Development of Speaking and Listening skills and their correct use for the purpose of effective communication is a primary concern. The students activities suggested can be 'staged' in the classroom using an appropriate number of volunteers from amongst the students, taking different volunteers for different activities to involve a maximum number of learners in the experience. Appropriate number of periods per week may be allotted for the development of Speaking and Listening Skills. At the course, this module assures the students of having acquired proficiency in the oral-aural skills.





Grammar and applied phonetics

The Grammar that supports these skills includes adjectives and adverbs, modals and semi-modals, gerunds, infinitives and participles, the simple, continuous, perfect [present, past] tense forms, future time, active and passive voice, reported speech, sentence transformation. The Speaking and Listening Skills acquisition will be supported by the inclusion of the following: Speech Mechanism, Classification of Vowels – Diphthongs, Cardinal Vowels, Phonemes – Allophones and Allophonic Variations, Homonyms and Homophones, Stress and Rhythm, Intonation, Juncture, Elision and Assimilation

Evaluation and Assessment

The revised Functional English, which is intended as a preparation for higher academic studies/vocational careers, will require students to qualify in the assessments of the following skills areas.

- Reading
- Writing
- Grammar
- Literary appreciation
- Practicals - Speaking and Listening
- Extended Reading Texts (Literary)

Project-Group Activities based on the use of English in Academic and Occupational contexts.

The multi-focal, revised Functional English curriculum therefore, aims at equipping our students with excellent communicative skills in diverse applications of English language designed to open up a wide spectrum of higher academic and career avenues in a fast evolving knowledge and technology driven society. The curriculum with its component for students' exposure to major works of literature will foster human values will stimulate self-exploration and effective self-expression to empower them to be active participants/contributors in the knowledge society.



भारत का संविधान

उद्देशिका

हम, भारत के लोग, भारत को एक सम्पूर्ण¹ प्रभुत्व-संपन्न समाजवादी पंथनिरपेक्ष लोकतंत्रात्मक गणराज्य बनाने के लिए, तथा उसके समस्त नागरिकों को:

सामाजिक, आर्थिक और राजनैतिक न्याय,
विचार, अभिव्यक्ति, विश्वास, धर्म
और उपासना की स्वतंत्रता,
प्रतिष्ठा और अवसर की समता

प्राप्त कराने के लिए

तथा उन सब में व्यक्ति की गरिमा

²और राष्ट्र की एकता और अखंडता

सुनिश्चित करने वाली बंधुता बढ़ाने के लिए

दृढ़संकल्प होकर अपनी इस संविधान सभा में आज तारीख 26 नवम्बर, 1949 ई० को एतद्वारा इस संविधान को अंगीकृत, अधिनियमित और आत्मार्पित करते हैं।

1. संविधान (बयालीसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से “प्रभुत्व-संपन्न लोकतंत्रात्मक गणराज्य” के स्थान पर प्रतिस्थापित।
2. संविधान (बयालीसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से “राष्ट्र की एकता” के स्थान पर प्रतिस्थापित।

भाग 4 क

मूल कर्तव्य

51 क. मूल कर्तव्य - भारत के प्रत्येक नागरिक का यह कर्तव्य होगा कि वह -

- (क) संविधान का पालन करे और उसके आदर्शों, संस्थाओं, राष्ट्रध्वज और राष्ट्रगान का आदर करे;
 - (ख) स्वतंत्रता के लिए हमारे राष्ट्रीय आंदोलन को प्रेरित करने वाले उच्च आदर्शों को हृदय में संजोए रखे और उनका पालन करे;
 - (ग) भारत की प्रभुता, एकता और अखंडता की रक्षा करे और उसे अक्षुण्ण रखे;
 - (घ) देश की रक्षा करे और आह्वान किए जाने पर राष्ट्र की सेवा करे;
 - (ङ) भारत के सभी लोगों में समरसता और समान भ्रातृत्व की भावना का निर्माण करे जो धर्म, भाषा और प्रदेश या वर्ग पर आधारित सभी भेदभाव से परे हों, ऐसी प्रथाओं का त्याग करे जो स्त्रियों के सम्मान के विरुद्ध हैं;
 - (च) हमारी सामासिक संस्कृति की गौरवशाली परंपरा का महत्त्व समझे और उसका परिरक्षण करे;
 - (छ) प्राकृतिक पर्यावरण की जिसके अंतर्गत वन, झील, नदी, और वन्य जीव हैं, रक्षा करे और उसका संवर्धन करे तथा प्राणी मात्र के प्रति दयाभाव रखे;
 - (ज) वैज्ञानिक दृष्टिकोण, मानववाद और ज्ञानार्जन तथा सुधार की भावना का विकास करे;
 - (झ) सार्वजनिक संपत्ति को सुरक्षित रखे और हिंसा से दूर रहे;
 - (ञ) व्यक्तिगत और सामूहिक गतिविधियों के सभी क्षेत्रों में उत्कर्ष की ओर बढ़ने का सतत प्रयास करे जिससे राष्ट्र निरंतर बढ़ते हुए प्रयत्न और उपलब्धि की नई उंचाइयों को छू ले;
- ¹(ट) यदि माता-पिता या संरक्षक है, छह वर्ष से चौदह वर्ष तक की आयु वाले अपने, यथास्थिति, बालक या प्रतिपाल्य के लिये शिक्षा के अवसर प्रदान करे।

1. संविधान (छयासीवां संशोधन) अधिनियम, 2002 की धारा 4 द्वारा प्रतिस्थापित।

THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a **'SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC** and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the²unity and integrity of the Nation;

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949, do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

-
1. Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
 2. Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "unity of the Nation" (w.e.f. 3.1.1977)
-

THE CONSTITUTION OF INDIA

Chapter IV A

FUNDAMENTAL DUTIES

ARTICLE 51A

Fundamental Duties - It shall be the duty of every citizen of India-

- (a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;
- (b) to cherish and follow the noble ideals which inspired our national struggle for freedom;
- (c) to uphold and protect the sovereignty, unity and integrity of India;
- (d) to defend the country and render national service when called upon to do so;
- (e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;
- (f) to value and preserve the rich heritage of our composite culture;
- (g) to protect and improve the natural environment including forests, lakes, rivers, wild life and to have compassion for living creatures;
- (h) to develop the scientific temper, humanism and the spirit of inquiry and reform;
- (i) to safeguard public property and to abjure violence;
- (j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement;
- ¹(k) who is a parent or guardian to provide opportunities for education to his/her child or, as the case may be, ward between age of 6 and 14 years.

-
1. Subs. by the Constitution (Eighty - Sixth Amendment) Act, 2002



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Sample Question for Practice



The Overview

S. No.	Name and the author	Warm up	Listening and Speaking	Reading comprehension	Writing skills	Vocabulary/ Grammar
1	The Eyes Have it by Ruskin Bond	Participate actively in group discussion, MCQ's	Class presentation with the poster, Discussion in groups, Recognising sounds	Factual and inferential comprehension, Reference to context, Identifying irony, simile and metaphors in the text	Diary entry, Short composition, Extrapolation	Synonyms, Match the following
2	The Stalled Ox by H.H. Munro	Discussion on unusual hobbies, Role play	Presenting viewpoint with clarity	Factual and inferential comprehension, Draw inferences, Completing graphic organizer for inferential purposes	Article writing	Meanings of proverbs
3	The Homecoming by Rabindranath Tagore	Completing web chart, discussion on childhood memories	Participate in turncoat activity	MCQ's, Reasoning Draw inferences, Compare and contrast, Understand the meaning of new phrases in context, character sketch, Text analysis	Article writing, Diary entry,	Match the following and completing sentences
4	The Dream and the Message by APJ Abdul Kalam	Discussion on dreams and their interpretation	Role play, Class discussion,	Factual and inferential comprehension, reference to context, draw inferences,	Report writing, Email writing, Notice writing, Circular writing	Vocabulary work



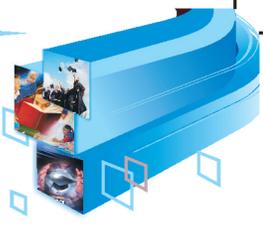
5	Quality by John Galesworthy	Design a poster, Discussion	Debate, Class presentation	Factual and inferential comprehension, reference to context, appreciation	Factual description, Article writing,	Synonyms, Homophones, Homonyms,
6	Too Bad by Isaac Asimov	Class discussion	Group discussion, Presenting viewpoints	Factual and inferential comprehension, MCQ's, Reference to context	Diary entry, Letter writing	Match the following and completing sentences
7	Old man at the Bridge by Ernest Hemmingway	Discussion on implications of the quotes	Group discussion, Present viewpoints with clarity	Factual and inferential comprehension, MCQ's, Reference to context,	Letter Writing, Diary entry	Match the following and fill in the blanks, Guessing the meaning,
8.	My Mother at Sixty-six by Kamala Das	Discussion based on visuals	Group discussion, Present viewpoints with clarity, Role-play by sharing personal experiences	MCQ's, Reasoning Draw inferences, Compare and contrast, Understand the meaning of new phrases in context, character sketch, Text analysis	Designing a Mother's Day card with a short poem Diary entry	Using words effectively while composing a poem
9	Modern Machinery by Rudyard Kipling	Discussion on news clip, Completing table	Debate	MCQ's, Inferential comprehension, appreciation of the poem (Imagery)	Display advertisement	
10	Missed by PG Wodehouse	Completing table, Class discussion	Present views in the form of speech	MCQ's, Inferential comprehension, Appreciation of the poem (Imagery)	Describing a scene.	





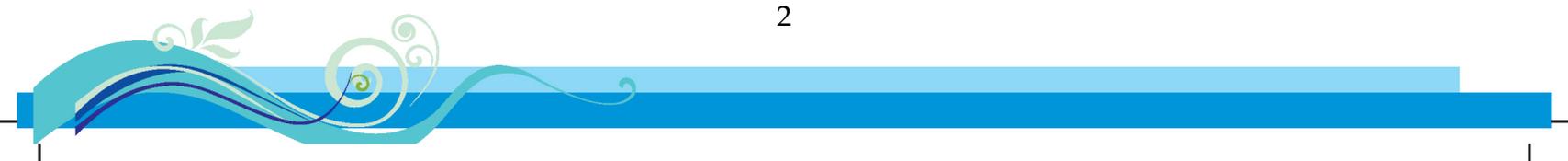
11	A Psalm of Life by H.W. Longfellow	Class discussion	Speech, class discussion	Factual and inferential comprehension, Appreciation (Rhyme scheme, metaphor and simile)	Substantiate the poet's views with own experiences	Dictionary work for phonetic transcription and meanings of words
12	The City Planners by Margaret Atwood	Completing the table based on the interpretation of the visuals, class discussion	Role play, present views with clarity	MCO's, Inferential comprehension, appreciation of the poem (Irony, extended metaphor, hyperbole), Fill in the blanks to complete the summary	Designing posters, Speech writing	Completing the table
13	A Doctor's Journal Entry by Vikram Seth	Completing tables after reading extracts		Factual and inferential comprehension, Appreciation	Journal entry	
14	The Never-Never Nest by Cedric Mount	Completing tables followed by discussion	Class discussion, role play	Factual and inferential comprehension, MCO's, Complete the flow chart, Character analysis,	Letter writing, Writing a short story	
15	Teacher, Teacher by Ellison Carroll	Completing the web, class discussion	Group discussion, Present views with clarity, Panel discussion	Factual and inferential comprehension, Reference to context, Complete the table, Complete the flow chart,	Article writing, Diary entry	Dictionary work for phonetic transcription and meanings of words





Prose







THE EYES HAVE IT

by Ruskin Bond

- When you meet someone for the first time, what is it that you notice first about the person? Is it the looks, the clothes, the voice, the mannerism or something else? Discuss this in groups.
- In pairs, choose the characteristics that you think are important in forming a lasting impression of a person.
 - a) **Physical Features**
 - (i) facial features
 - (ii) eyes
 - (iii) smile
 - (iv) hair
 - (v) teeth
 - b) **Physical Appearance**
 - (i) fat / thin / tall / short
 - (ii) athletic / robust
 - (iii) pale and sickly
 - c) **Dress and Mannerisms**
 - (i) clothes
 - (ii) posture
 - (iii) body language
 - d) **Manner of Talking**
 - (i) friendly, warm
 - (ii) open
 - (iii) rude, offensive





e) **Behaviour**

- (i) polite
- (ii) pleasant
- (iii) aggressive
- (iv) domineering
- (v) inquisitive

1. I had the train compartment to myself up to Rohana, then a girl got in. The couple who saw her off were probably her parents; they seemed very anxious about her comfort, and the woman gave the girl detailed instructions as to where to keep her things, when not to lean out of windows, and how to avoid speaking to strangers.
2. They called their goodbyes and the train pulled out of the station. As I was totally blind at the time, my eyes sensitive only to light and darkness, I was unable to tell what the girl looked like; but I knew she wore slippers from the way they slapped against her heels.
3. It would take me some time to discover something about her looks, and perhaps I never would. But I liked the sound of her voice, and even the sound of her slippers.

'Are you going all the way to Dehra?' I asked.

I must have been sitting in a dark corner, because my voice **startled** her. She gave a little exclamation and said, 'I didn't know anyone else was here'.

4. Well, it often happens that people with good eyesight fail to see what is right in front of them. They have too much to take in, I suppose. Whereas people who cannot see (or see very little) have to take in only the essentials, whatever registers most tellingly on their remaining senses.
5. 'I didn't see you either,' I said. 'But I heard you come in.'

I wondered if I would be able to prevent her from discovering that I was blind. Provided I keep to my seat, I thought, it shouldn't be too difficult.

6. The girl said, 'I'm getting off at Saharanpur. My aunt is meeting me there'.

Started - Surprised, Frightened



Then I had better not get too familiar', I replied. 'Aunts are usually **formidable** creatures'.

'Where are you going?' she asked.

'To Dehra, and then to Mussoorie'.

'Oh, how lucky you are. I wish I were going to Mussoorie. I love the hills. Especially in October'.

'Yes, this is the best time,' I said, calling on my memories. 'The hills are covered with wild dahlias, the sun is delicious, and at night you can sit in front of a log fire and drink a little brandy. Most of the tourists have gone, and the roads are quiet and almost deserted. Yes, October is the best time'.

7. She was silent. I wondered if my words had touched her, or whether she thought me a romantic fool. Then I made a mistake.

'What is it like outside?' I asked.

She seemed to find nothing strange in the question. Had she noticed already that I could not see? But her next question removed my doubts.

8. 'Why don't you look out of the window?' she asked.

I moved easily along the berth and felt for the window ledge. The window was open, and I faced it, making a **pretence**³ of studying the landscape. I heard the panting of the engine, the rumble of the wheels, and, in my mind's eye, I could see telegraph posts flashing by.

9. 'Have you noticed,' I **ventured**⁴, 'that the trees seem to be moving while we seem to be standing still?'

'That always happens', she said. 'Do you see any animals?'

'No', I answered quite confidently. I knew that there were hardly any animals left in the forests near Dehra.

formidable - frightening, dreadful

³ **pretence** - pretending, feigning

⁴ **ventured** - speculated and put forward





I turned from the window and faced the girl, and for a while we sat in silence.

10. 'You have an interesting face,' I remarked. I was becoming quite daring, but it was a safe remark. Few girls can resist flattery. She laughed pleasantly – a clear, ringing laugh.

'It's nice to be told I have an interesting face. I'm tired of people telling me I have a pretty face!'

Oh, so you do have a pretty face, thought I : and aloud I said: 'Well, an interesting face can also be pretty.'

'You are a very gallant young man,' she said, 'but why are you so serious?'

11. I thought, then, I would try to laugh for her, but the thought of laughter only made me feel troubled and lonely.

'We'll soon be at your station,' I said.

'Thank goodness it's a short journey. I can't bear to sit in a train for more than two-or-three hours.'

12. Yet, I was prepared to sit there for almost any length of time, just to listen to her talking. Her voice had the sparkle of a mountain stream. As soon as she left the



train, she would forget our brief encounter; but it would stay with me for the rest of the journey, and for some time after.

13. The engine's whistle shrieked, the carriage wheels changed their sound and rhythm, the girl got up and began to collect her things. I wondered if she wore her hair in a bun, or if it was plaited; perhaps it was hanging loose over her shoulders, or was it cut very short?
14. The train drew slowly into the station. Outside, there was the shouting of porters and vendors and a high-pitched female voice near the carriage door; that voice must have belonged to the girl's aunt.
15. 'Goodbye,' the girl said.

She was standing very close to me, so close that the perfume from her hair was **tantalizing**⁵. I wanted to raise my hand and touch her hair, but she moved away. Only the scent of perfume still lingered where she had stood.

16. There was some confusion in the doorway. A man, getting into the compartment, stammered an apology. Then the door banged, and the world was shut out again. I returned to my berth. The guard blew his whistle and we moved off. Once again, I had a game to play and a new fellow-traveller.
17. The train gathered speed, the wheels took up their song, the carriage groaned and shook. I found the window and sat in front of it, staring into the daylight that was darkness for me.
18. So many things were happening outside the window: it could be a fascinating game, guessing what went on out there.

The man who had entered the compartment broke into my **reverie**.

19. 'You must be disappointed,' he said. 'I'm not nearly as attractive a travelling companion as the one who just left'.

'She was an interesting girl,' I said. 'Can you tell me — did she keep her hair long or short?'

⁵ **tantalizing** - tempting



- 
20. 'I don't remember,' he said, sounding puzzled. 'It was her eyes I noticed, not her hair. She had beautiful eyes – but they were of no use to her. She was completely blind. Didn't you notice?'

– Ruskin Bond

Ruskin Bond

Ruskin Bond was born in Kasauli, Himachal Pradesh, in 1934, and grew up in Jamnagar (Gujarat), Dehradun and Shimla. In the course of a writing career spanning thirty-five years, he has written over a hundred short stories, essays, novels and more than thirty books for children. Three collections of short stories, *The Night Train at Deoli*, *Time Stops at Shamli* and *Our Trees Still Grow in Dehra* have been published by Penguin India. He has also edited two anthologies, *The Penguin Book of Indian Ghost Stories* and *The Penguin Book of Indian Railway Stories*.

The Room on the Roof was his first novel, written when he was seventeen, and it received the John Llewellyn Rhys Memorial Prize in 1957. *Vagrant in the Valley* was also written in his teens and picks up from where *The Room on the Roof* leaves off. These two novellas were published in one volume by Penguin India in 1993 as was a much-acclaimed collection of his non-fiction writing, *Rain in the Mountains*.

Ruskin Bond received the Sahitya Akademi Award for English writing in India for 1992, for *Our Trees Still Grow in Dehra*.

1. Reading Comprehension

1.1. Answer these questions briefly:

- a) Who entered the compartment at Rohana? What made the narrator feel that the people who had come to see her off were her parents?
- b) The girl did not notice the narrator. What reason did the narrator give for this?
- c) Why, according to the author, is October the best time in the hills?
- d) What were the 'safe' observations that the sightless narrator made?
- e) Why did the girl remark that the narrator was gallant?
- f) The narrator was keen to know something about the girl's appearance. Did he get to know that? Why/Why not?



- g) What is the surprise at the end of the story?
- h) Does this story influence you? If so how?

1.2. Read the following extract and answer the questions that follow:

- a) '*Once again I had a game to play and a new fellow traveller*'. What was the game he was playing?
- b) '*Provided I keep to my seat, it shouldn't be difficult*'. Why did he wish to avoid moving about?
- c) '*Then I made a mistake*' What was the mistake? Why does he call it a '*mistake*'?
- d) Was the writer blind since birth? Was it a permanent disability? Give reasons for your answers.
- e) '*It is nice to be told I have an interesting face. I am tired of people telling me I have a pretty face.*' What distinction is the girl making between interesting and pretty?
- f) '*.....but it was a safe remark*'. Which remark is referred to here? How was it a "*safe remark*"?
- g) '*.....but the thought of laughter only made me feel troubled and lonely.*' Why?
- h) The end of the story has a surprise for the narrator as well as for the readers. Justify the statement.
- i) '*....her voice had the sparkle of a mountain stream?*' Explain the comparison.
- j) '*.....and the world was shut out again*'. In what sense?
- k) '*I wanted to raise my hand and touch her hair*'. Why did the narrator want to do this? Mention at least two reasons.

2. Words and Usage

2.1. Match the words in Column A with their meanings in Column B

	A	B
(a)	Anxious	a man, especially a young man who is particularly well dressed and/or politely attentive to women





(b)	Formidable	worried and frightened
(c)	Flattery	to remain for a time instead of going
(d)	Gallant	praising someone insincerely
(e)	Tantalizing	very great and frightening
(f)	Linger	to make someone want something even more strongly by keeping it out of reach

- 2.2. Find five words to describe the qualities you have noticed in the narrator and the girl.
- 2.3. 'People who cannot see take in the essentials - whatever registers most tellingly on their other senses'. List the other senses that the blind narrator depends on and what he notices or experiences by using them.

Sense	Details registered
Sounds / Smells	<ul style="list-style-type: none">About the girl _____ _____ _____
	<ul style="list-style-type: none">About the train _____ _____ _____

3. Speaking and Listening Skills

- Working in pairs, ask your partner to close his/her eyes and ask him/her to talk about all the sounds he/she can hear inside the class and those from outside the classroom.
- Discuss in groups the relevance of the title "The Eyes Have it" and present your views to the class.





3. *'So many things were happening outside the window: it could be a fascinating game guessing what went on outside'*. Working in groups, guess what could be happening outside.
4. Students may be divided into four groups. Ask them to discuss the difficulties the commuters face when they are in a crowded compartment. After the discussion they can present the problems in the form of a poster.
5. In groups, prepare a project which reflects the work done by Non Governmental organisations for the physically, visually and mentally challenged people. You can visit the organisations or their internet sites to collect information.

4. Writing Skills

1. The narrator makes certain general statements from time to time such as the following :

- a) *'People with good eyesight fail to see what is right in front of them'*.
- b) *'It could be a fascinating game, guessing what went out there'*.
- c) *'Few girls can resist flattery'*.

Do you agree with these statements?

Do they break the flow of the narrative or enrich it?

2. **Irony** is the use of words which are clearly opposite to one's meaning, usually either in order to be amusing or to show annoyance, a course of events or a condition which has the opposite result from what is expected. *What is the irony in the last three lines of the story?*

3. Here is a description from the story - *'The panting of the engine'*.

This creates many associations in our mind-for e.g., speed, strain, life or living being in an engine etc. What are the associations produced in your mind when you read the following and what is it that triggers those associations:

- a) *'her voice had the sparkle of a mountain stream'*
- b) *'the wheels took up their song'*
- c) *'the carriage groaned'*



- 
4. As a co-passenger of the blind man and the blind girl you have observed their activities and heard their conversation. Make a diary entry along with your personal feelings.
 5. The narrator and the girl had a very pleasant journey. Describe their journey and explain how it was pleasant for both.
 6. The narrator and the girl were totally blind. Yet they were sensitive to the pulsating life around them. Narrate the human qualities that they displayed. What lasting impression do they make on you?
 7. Write a short composition below on an adventurous and interesting train journey undertaken by you.

I was travelling in a train for the first time. I was anxious and apprehensive.



THE STALLED OX

by H.H. Munro (Saki)

- Look at these pictures of some unusual hobbies



- If wish to take up a new hobby that will spark your interest, help you learn something new and prove to be beneficial, which one would you choose?
- How can your hobby be useful to others?
- Share your ideas.

- Read the following news clip from BBC

'WEIRD' HOBBIES TURN OFF RECRUITERS

Trying too hard to sound interesting by listing unusual hobbies on your CV can backfire, according to new research.





A survey of 900 CVs by Reed recruitment found "ferret racing", "Samurai sword collecting" or "an interest in guns" among the more wacky hobbies listed.

Giving the right impression in the "other interests" section on a CV can be vital says the agency - and could have a big influence on interviewing decisions.

- **Discuss in small groups**

- Why do you think employers avoid candidates with strange hobbies?
- Do you agree with the employers, or do you have a different opinion? Give reasons.

I. Read this story of an artist who paints cattle for a living

1. Theophil Eshley was an artist by profession, a cattle painter by force of environment. It is not to be supposed that he lived on a ranch or a dairy farm, but his home was in a park-like, villa-dotted district that only just escaped the **reproach**¹ of being suburban. On one side of his garden there abutted a small, picturesque meadow, in which an enterprising neighbour pastured some small picturesque cows of the Channel Island **persuasion**². At noonday in summertime the cows stood knee-deep in tall meadow-grass under the shade of a group of walnut trees, with the sunlight falling in dappled patches on their mouse-sleek coats. Eshley had painted a dainty picture of two **reposeful**³ milch-cows in a setting of walnut tree and meadow-grass and filtered sunbeam, and the Royal Academy had duly exposed the same on the walls of its Summer Exhibition.

2. Eshley had painted a successful and acceptable picture of cattle drowsing picturesquely under walnut trees, and as he had begun, so, of necessity, he went on. His "Noontide Peace," a study of two dun cows under a walnut tree, was followed by "A Mid-day Sanctuary," a study of a walnut tree, with two dun cows under it. In



due succession there came "Where the Gad- Flies Cease from Troubling," "The

¹ criticism

² advise

³ restful, peaceful



Haven of the Herd," and "A-dream in Dairyland," studies of walnut trees and dun cows. His two attempts to break away from his own tradition were signal failures: "Turtle Doves alarmed by Sparrow-hawk" and "Wolves on the Roman Campagna" came back to his studio in the guise of **abominable heresies**⁴, and Eshley climbed back into grace and the public gaze with "A Shaded Nook where Drowsy Milkers Dream."

3. On a fine afternoon in late autumn he was putting some finishing touches to a study of meadow weeds when his neighbour, Adela Pingsford, **assailed**⁵ the outer door of his studio with loud **peremptory**⁶ knockings.

"There is an ox in my garden," she announced, in explanation of the **tempestuous**⁷ intrusion.

"An ox," said Eshley blankly, and rather fatuously; "what kind of ox?"

4. "Oh, I don't know what kind," snapped the lady. "A common or garden ox, to use the slang expression. It is the garden part of it that I object to. My garden has just been put straight for the winter, and an ox roaming about in it won't improve matters. Besides, there are the chrysanthemums just coming into flower."

"How did it get into the garden?" asked Eshley.

"I imagine it came in by the gate," said the lady impatiently; "it couldn't have climbed the walls, and I don't suppose anyone dropped it from an aeroplane. The immediately important question is not how it got in, but how to get it out."

"Won't it go?" said Eshley.

5. "If it were anxious to go," said Adela Pingsford rather angrily, "I should not have come here to chat with you about it. I'm practically all alone; the housemaid is having her afternoon out and the cook is lying down with an attack of neuralgia. Anything that I may have learned at school or in after life about how to remove a large ox from a small garden seems to have escaped from my memory now. All I could think of was that you were a near

⁴ detestable beliefs

⁵ assaulted

⁶ authoritative

⁷ emotional, passionate





neighbour and a cattle painter, presumably more or less familiar with the subjects that you painted, and that you might be of some slight assistance. Possibly I was mistaken."

6. "I paint dairy cows, certainly," admitted Eshley, "but I cannot claim to have had any experience in rounding-up stray oxen. I've seen it done on a cinema film, of course, but there were always horses and lots of other accessories; besides, one never knows how much of those pictures are faked."
7. Adela Pingsford said nothing, but led the way to her garden. It was normally a fair-sized garden, but it looked small in comparison with the ox, a huge **mottled**⁸ brute, dull red about the head and shoulders, with shaggy ears and large blood-shot eyes. It bore no resemblance to the dainty paddock heifers that Eshley was accustomed to paint. Eshley stood very near the gate while he studied the animal's appearance and **demeanour**⁹. Adela Pingsford continued to say nothing.

"It's eating a chrysanthemum," said Eshley at last, when the silence had become unbearable.

"How observant you are," said Adela bitterly. "You seem to notice everything. As a matter of fact, it has got six chrysanthemums in its mouth at the present moment."

8. The necessity for doing something was becoming imperative. Eshley took a step or two in the direction of the animal, clapped his hands, and made noises of the "Hish" and "Shoo" variety. If the ox heard them it gave no outward indication of the fact.
9. "If any hens should ever stray into my garden," said Adela, "I should certainly send for you to frighten them out. You 'shoo' beautifully. Meanwhile, do you mind trying to drive that ox away? That is a **MADemoiselle Louise Bichot**¹⁰ that he's begun on now," she added in icy calm, as a glowing orange head was crushed into the huge munching mouth.
10. "Since you have been so frank about the variety of the chrysanthemum," said Eshley, "I don't mind telling you that this is an Ayrshire ox."

⁸ spotted

⁹ manner

¹⁰ expensive variety of flowers





The icy calm broke down; Adela Pingsford used language that sent the artist instinctively a few feet nearer to the ox. He picked up a pea-stick and flung it with some determination against the animal's mottled flanks. The operation of mashing MADEMOISELLE LOUISE BICHOT was suspended for a long moment, while the ox gazed with concentrated inquiry at the stick-thrower. Adela gazed with equal concentration and more obvious hostility at the same focus. As the beast neither lowered its head nor stamped its feet Eshley ventured on another javelin exercise with another pea-stick. The ox seemed to realise at once that it was to go; it gave a hurried final pluck at the bed where the chrysanthemums had been, and strode swiftly up the garden.

11. Eshley ran to head it towards the gate. With an air of inquiry, but with no real hesitation, it crossed the tiny strip of turf, and pushed its way through the open French window into the morning-room. Some chrysanthemums and other autumn herbage stood about the room in vases, and the animal resumed its browsing operations; all the same, Eshley



fancied that the beginnings of a hunted look had come into its eyes, a look that counselled respect. He discontinued his attempt to interfere with its choice of surroundings.

12. "Mr. Eshley," said Adela in a shaking voice, "I asked you to drive that beast out of my garden, but I did not ask you to drive it into my house. If I must have it anywhere on the premises I prefer the garden to the morning-room."
13. "Cattle drives are not in my line," said Eshley; "if I remember I told you so at the outset." "I quite agree," retorted the lady, "painting pretty pictures of pretty little cows is what you're suited for. Perhaps you'd like to do a nice sketch of that ox making itself at home in my morning-room?"

This time it seemed as if the worm had turned; Eshley began striding away.

"Where are you going?" screamed Adela.

"To fetch implements," was the answer.





"Implements? I won't have you use a **lasso**¹¹. The room will be wrecked if there's a struggle."

14. But the artist marched out of the garden. In a couple of minutes he returned, laden with easel, sketching-stool, and painting materials.

"Do you mean to say that you're going to sit quietly down and paint that brute while it's destroying my morning-room?" gasped Adela.

"It was your suggestion," said Eshley, setting his canvas in position.



"I forbid it; I absolutely forbid it!" stormed Adela.

"I don't see what standing you have in the matter," said the artist; "you can hardly pretend that it's your ox, even by adoption."

"You seem to forget that it's in my morning-room, eating my flowers," came the raging retort.

15. "You seem to forget that the cook has **neuralgia**¹²," said Eshley; "she may be just dozing off into a merciful sleep and your outcry will waken her. Consideration for others should be the guiding principle of people in our station of life."
16. "The man is mad!" exclaimed Adela tragically. A moment later it was Adela herself who appeared to go mad. The ox had finished the vase-flowers and appeared to be thinking of leaving its rather restricted quarters. Eshley noticed its restlessness and promptly flung it some bunches of Virginia creeper leaves as an inducement to continue the sitting.
17. "I forget how the proverb runs," he observed; of something about 'better a dinner of herbs than a stalled ox where hate is.' We seem to have all the ingredients for the proverb ready to hand."

¹¹ rope

¹² sharp pain along the nerve



"I shall go to the Public Library and get them to telephone for the police," announced Adela raging, and she departed.

18. Some minutes later the ox, awakening probably to the suspicion that oil cake and chopped marigold was waiting for it in some appointed **byre**¹³, stepped with much precaution out of the morning-room, stared with grave inquiry at the no longer obtrusive and pea-stick-throwing human, and then lumbered heavily but swiftly out of the garden. Eshley packed up his tools and followed the animal's example.
19. The episode was the turning-point in Eshley's artistic career. His remarkable picture, "Ox in a morning-room, late autumn," was one of the sensations and successes of the next Paris Salon, and when it was subsequently exhibited at Munich it was bought by the Bavarian Government, in the teeth of the spirited bidding of three meat-extract firms. From that moment his success was continuous and assured, and the Royal Academy was thankful, two years later, to give a **conspicuous**¹⁴ position on its walls to his large canvas "Barbary Apes Wrecking a Boudoir."
20. Eshley presented Adela Pingsford with a new copy of "Israel Kalisch," and a couple of finely flowering plants of MADAME ANDRE BLUSSET, but nothing in the nature of a real reconciliation has taken place between them.

1.1 Reading Comprehension

1. Answer the following questions briefly

- a) Theophil Eshley painted cattle for a living, not because he was obsessed with the theme of dairy farming but because it had become his trademark. Why?
- b) Why did Adela storm into Eshley's study? What did she expect him to do?
- c) What reason did Eshley give for his reluctance to go there?
- d) Eshley studied the ox like an artist. What did he observe?
- e) What efforts did Eshley make to drive the ox away? What was the reaction of the ox?

¹³ cowshed.

¹⁴ noticeable





- f) How did the episode of the ox plundering the garden benefit Eshely?
- g) Why did he present Adela some Madam Andre Blusset?

1.2. Explain the following expression:

- a) '... by force of environment'
- b) '... mouse sleek coats ...'
- c) '... a study of a walnut tree ...'
- d) '... climbed back into grace ...'
- e) '... lots of other accessories ...'
- f) '... mottled flanks ...'
- g) '... all the ingredients of a mound ready to hand ...'

1.3. Choose words from the box below that describe Adela and Eshley. Fill in appropriated traits foe each of them and give reasons for each

boisterous	serene	discourteous	pardoning
thoughtful	ridiculous	nonchalant	comical

Theophil Eshley

Trait	Evidence



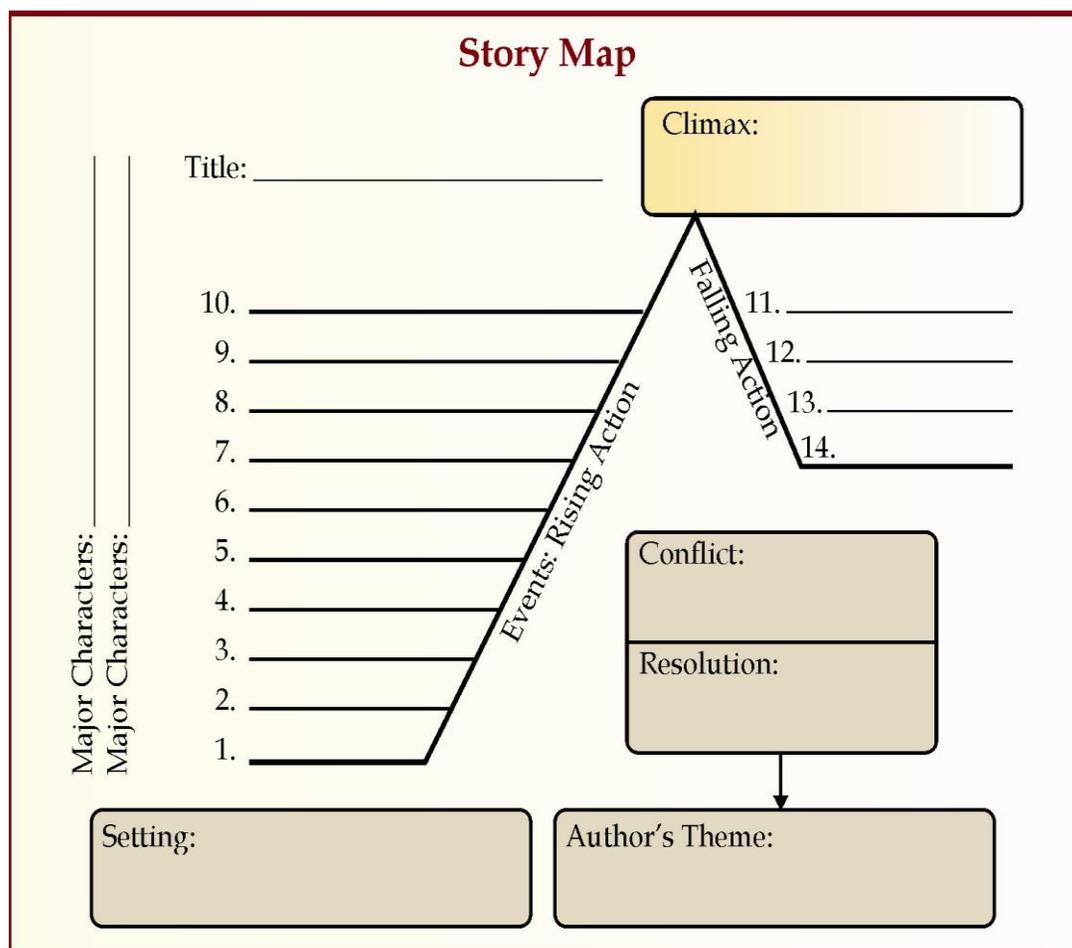


Adela Pingsford

Trait	Evidence

2. In the story, like in most of Saki's witty stories, he presents the reader an almost ideal set up, where suddenly an unusual problem arises where absurdity begins leading to an anti-climax of a conclusion which at times shocks a person or makes the reader grin wisely. Fill in the graphic organizer to construct meaning of the text of the text.





1. The word 'stalled' means to stop suddenly. Use this meaning to explain the title of the story. Do you think this is an apt title? Can you suggest another title?
2. Imagine you are Theophil Eshley. Narrate the episode of the bull to a journalist, who has come to interview you after you have won the award.
3. The story, has very subtle humour. Bring out the humour in the following statements

Statements
<i>"I imagine it came in by the gate," said the lady impatiently; "it couldn't have climbed the walls, and I don't suppose anyone dropped it from an aeroplane as a Bovril advertisement.</i>
<i>"How observant you are," said Adela bitterly. "You seem to notice everything. As a</i>





matter of fact, it has got six chrysanthemums in its mouth at the present moment."

"If any hens should ever stray into my garden," said Adela, "I should certainly send for you to frighten them out. You 'shoo' beautifully.

"Since you have been so frank about the variety of the chrysanthemum," said Eshley, "I don't mind telling you that this is an Ayrshire ox."

"Do you mean to say that you're going to sit quietly down and paint that brute while it's destroying my morning-room?" gasped Adela.

3. Words and Usage

'Better a dinner of herbs than a stalled ox where hate' is a proverb. It means simple food accompanied by goodwill and affection is better than luxury where there is ill will.

Here are some more proverbs. Match them to their meanings

Idiom	Meaning
a) To travel hopefully is a better thing than to arrive	If you can change a bad situation rather than to complain about it.
b) It's better to light a candle than curse the darkness	Even if one is unhappy it is better to be rich and powerful than being poor and vulnerable
c) Better to be safe than sorry	A good character is better than a distinguished family.
d) It is better to wear out than to rust out	If you are born rich, you may lose your money, but if you are born lucky, you will always get what you need or want just by chance
e) Better are small fish than an empty dish	Is better to remain active than to succumb to idleness
f) Better to be envied than pitied	We should be careful in a dangerous situation
g) Better a good cow than a cow of a good kind	A little is preferable to nothing





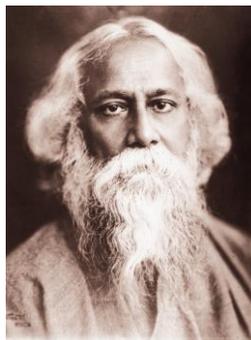
h) 'Better the devil you know than the devil you don't'	Expectation and anticipation are often <i>better</i> than reality
i) It is better to be born lucky than rich	Better to deal with someone or something you are familiar with and know, even if they are not ideal, than take a risk with an unknown person or thing.

4. Speaking and Listening Skills

In pairs, make a list of five boring or tedious things you do on a daily basis. Pick one and speak about it for two minutes, so that, it is exceptionally interesting to your classmates.

5. Writing Skills

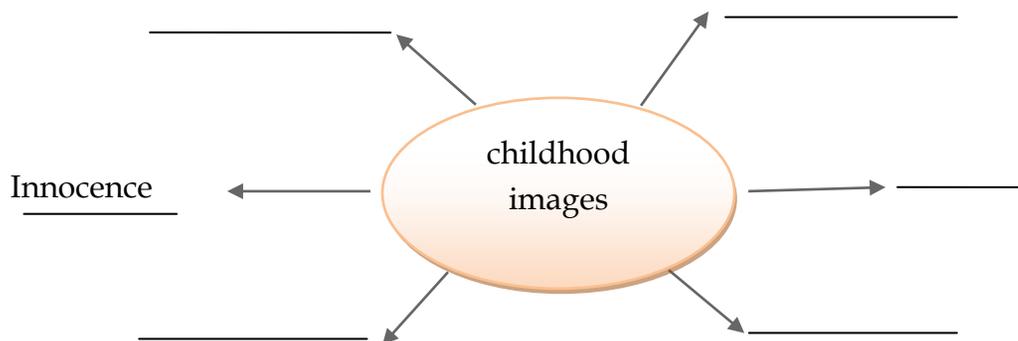
1. Think about the problem of animals becoming extinct. Think about an animal that is in danger of being extinct. Why is this animal in danger? What could be done to help this animal survive? Write an article for a nature magazine about how to solve the problem of an animal becoming extinct. Tell what animal you are concerned about and why it is in danger of becoming extinct. Discuss how we can help this animal. Be sure to try to persuade your readers that your solutions are good ones.
2. Someone you know has a pet that is causing problems. Write an article for a newspaper describing how you would solve the problem the pet is causing. First, describe the pet and the problem the pet causes or could cause. Then explain how you would solve the problem. Be sure to explain why you think your solution is a good one.



THE HOMECOMING

by Rabindranath Tagore

- When you think of your childhood what are the first three memories that come to your mind? Complete the following spider web with adjectives that can be associated with childhood.
- Once you have completed share your list with the class.



- Share a funny incident or a naughty prank that you played on someone.
- Have you ever experienced a situation where you felt that you were being discriminated against by parents or teacher. How did you feel then?

1. Now, read the story “The Homecoming” written by Rabindranath Tagore.

1. Phatik Chakravorti was ringleader among the boys of the village. A new mischief got into his head. There was a heavy log lying on the mud-flat of the river waiting to be shaped into a mast for a boat. He decided that they should all work together to shift the log by main force from its place and roll it away. The owner of the log would be angry and surprised, and they would all enjoy the fun. Every one seconded the proposal, and it was carried unanimously.



- 
2. But just as the fun was about to begin, Makhan, Phatik's younger brother, **sauntered**¹ up, and sat down on the log in front of them all without a word. The boys were puzzled for a moment. He was pushed, rather timidly, by one of the boys and told to get up but he remained quite unconcerned. He appeared like a young philosopher meditating on the futility of games. Phatik was furious. "Makhan," he cried, "if you don't get down this minute I'll thrash you!"

Makhan only moved to a more comfortable position.

3. Now, if Phatik was to keep his real dignity before the public, it was clear he ought to carry out his threat. But his courage failed him at the crisis. His fertile brain, however, rapidly seized upon a new **manoeuvre**² which would discomfit his brother and afford his followers an added amusement. He gave the word of command to roll the log and Makhan over together. Makhan heard the order, and made it a point of honour to stick on. But he overlooked the fact, like those who attempt earthly fame in other matters, that there was peril in it.

The boys began to heave at the log with all their might, calling out, "One, two, three, go," At the word "go" the log went; and with it went Makhan's philosophy, glory and all.

4. All the other boys shouted themselves hoarse with delight. But Phatik was a little frightened. He knew what was coming. And, sure enough, Makhan rose from Mother Earth blind as Fate and screaming like the Furies. He rushed at Phatik and scratched his face and beat him and kicked him, and then went crying home. The first act of the drama was over.
5. Phatik wiped his face, and sat down on the edge of a sunken barge on the river bank, and began to chew a piece of grass. A boat came up to the landing, and a middle-aged man, with grey hair and dark moustache, stepped on shore. He saw the boy sitting there doing nothing, and asked him where the Chakravortis lived. Phatik went on chewing the grass, and said: "Over there," but it was quite impossible to tell where he pointed. The stranger asked him

¹ Sauntered - leisurely

² Manoeuvre - complicated deceptive plan, an action requiring skills



again. He swung his legs to and fro on the side of the barge, and said; "Go and find out," and continued to chew the grass as before.

6. But now a servant came down from the house, and told Phatik his mother wanted him. Phatik refused to move. But the servant was the master on this occasion. He took Phatik up roughly, and carried him, kicking and struggling in helpless rage.

When Phatik came into the house, his mother saw him. She called out angrily: "So you have been hitting Makhan again?"

Phatik answered **indignantly**³: "No, I haven't; who told you that? "

His mother shouted: "Don't tell lies! You have."

Phatik said sullenly: "I tell you, I haven't. You ask Makhan!" But Makhan thought it best to stick to his previous statement. He said: "Yes, mother. Phatik did hit me."

7. Phatik's patience was already exhausted. He could not hear this injustice. He rushed at Makhan, and hammered him with blows: "Take that" he cried, "and that, and that, for telling lies."
8. His mother took Makhan's side in a moment, and pulled Phatik away, beating him with her hands. When Phatik pushed her aside, she shouted out: "What! you little villain! would you hit your own mother?"

It was just at this critical juncture that the grey-haired stranger arrived. He asked what was the matter. Phatik looked sheepish and ashamed.

9. But when his mother stepped back and looked at the stranger, her anger was changed to surprise. For she recognised her brother, and cried: "Why, Dada! Where have you come from? "As she said these words, she bowed to the ground and touched his feet. Her brother had gone away soon after she had married.
10. The next few days were full of rejoicing. The brother asked his widowed sister after the education of the two boys. He was told by her that Phatik was a perpetual nuisance. He was lazy, disobedient, and wild. But Makhan was as

³ Indignantly - angrily





good as gold, as quiet as a lamb, and very fond of reading Bishamber kindly offered to take Phatik off his sister's hands, and educate him with his own children in Calcutta. The widowed mother readily agreed. When his uncle asked Phatik if he would like to go to Calcutta with him, his joy knew no bounds, and he said; "Oh, yes, uncle! " In a way that made it quite clear that he meant it.

11. It was an immense relief to the mother to get rid of Phatik. She had a prejudice against the boy, and no love was lost between the two brothers. She was in daily fear that he would either drown Makhan some day in the river, or break his head in a fight, or run him into some danger or other. At the same time she was somewhat distressed to see Phatik's extreme eagerness to get away.
12. Phatik, as soon as all was settled, kept asking his uncle every minute when they were to start. He was on pins and needles all day long with excitement, and lay awake most of the night. He **bequeathed**⁴ to Makhan, in perpetuity, his fishing-rod, his big kite and his marbles. Indeed, at this time of departure his generosity towards Makhan was unbounded.
13. When they reached Calcutta, Phatik made the acquaintance of his aunt for the first time. She was by no means pleased with this unnecessary addition to her own three boys.
14. In this world of human affairs there is no worse nuisance than a boy at the age of fourteen. He is neither ornamental, nor useful. It is impossible to shower affection on him as on a little boy; and he is always getting in the way. If he talks with a childish lisp he is called a baby, and if he answers in a grown-up way he is called impertinent. In fact any talk at all from him is resented. Then he is at the unattractive, growing age. He grows out of his clothes with indecent haste; his voice grows hoarse and breaks and quavers; his face grows suddenly angular and unsightly. It is easy to excuse the shortcomings of early childhood, but it is hard to tolerate even unavoidable lapses in a boy of fourteen. The lad himself becomes painfully self-conscious. When he talks with elderly people he is either unduly forward, or else so unduly shy that he appears ashamed of his very existence.

⁴ Bequeathed – left or gave by will after one's death.





15. Yet it is at this very age when in his heart of hearts a young lad most craves for recognition and love; and he becomes the devoted slave of any one who shows him consideration. But none dare openly love him, for that would be regarded as undue indulgence, and therefore bad for the boy. So, what with scolding and chiding, he becomes very much like a stray dog that has lost his master.
16. For a boy of fourteen his own home is the only Paradise. To live in a strange house with strange people is little short of torture, while the height of bliss is to receive the kind looks of women, and never to be slighted by them.
17. It was anguish to Phatik to be the unwelcome guest in his aunt's house, despised by this elderly woman, and slighted, on every occasion. If she ever asked him to do anything for her, he would be so overjoyed that he would overdo it; and then she would tell him not to be so stupid, but to get on with his lessons.
18. The cramped atmosphere of neglect in his aunt's house oppressed Phatik so much that he felt that he could hardly breathe. He wanted to go out into the open country and fill his lungs and breathe freely. But there was no open country to go to. Surrounded on all sides by Calcutta houses and walls, he would dream night after night of his village home, and long to be back there. He remembered the glorious meadow where he used to fly his kite all day long; the broad river-banks where he would wander about the livelong day singing and shouting for joy; the narrow brook where he could go and dive and swim at any time he liked. He thought of his band of boy companions over whom he was despot; and, above all, the memory of that tyrant mother of his, who had such a prejudice against him, occupied him day and night. A kind of physical love like that of animals; a longing to be in the presence of the one who is loved; an inexpressible wistfulness during absence; a silent cry of the inmost heart for the mother, like the lowing of a calf in the twilight;-this love, which was almost an animal instinct, agitated the shy, nervous, lean, uncouth and ugly boy. No one could understand it, but it preyed upon his mind continually.
19. There was no more backward boy in the whole school than Phatik. He gaped and remained silent when the teacher asked him a question, and like an overlaid ass patiently suffered all the blows that came down on his back.





When other boys were out at play, he stood **wistfully**⁵ by the window and gazed at the roofs of the distant houses.

And if by chance he **espied**⁶ children playing on the open terrace of any roof, his heart would ache with longing.

One day he summoned up all his courage, and asked his uncle: "Uncle, when can I go home?"

His uncle answered; "Wait till the holidays come." But the holidays would not come till November, and there was a long time still to wait.

20. One day Phatik lost his lesson-book. Even with the help of books he had found it very difficult indeed to prepare his lesson. Now it was impossible. Day after day the teacher would cane him unmercifully. His condition became so abjectly miserable that even his cousins were ashamed to own him. They began to jeer and insult him more than the other boys. He went to his aunt at last, and told her that he had lost his book.

His aunt pursed her lips in contempt, and said: "You great clumsy, country lout. How can I afford, with all my family, to buy you new books five times a month?"

21. That night, on his way back from school, Phatik had a bad headache with a fit of shivering. He felt he was going to have an attack of malarial fever. His one great fear was that he would be a nuisance to his aunt.
22. The next morning Phatik was nowhere to be seen. All searches in the neighbourhood proved futile. The rain had been pouring in torrents all night, and those who went out in search of the boy got drenched through to the skin. At last Bisbamber asked help from the police.
23. At the end of the day a police van stopped at the door before the house. It was still raining and the streets were all flooded. Two constables brought out Phatik in their arms and placed him before Bishamber. He was wet through from head to foot, muddy all over, his face and eyes flushed red with fever, and his limbs all trembling. Bishamber carried him in his arms, and took him

⁵ Wistfully - in a thoughtful manner

⁶ Espied - catch sight of





into the inner apartments. When his wife saw him, she exclaimed; "What a heap of trouble this boy has given us. Hadn't you better send him home?"

Phatik heard her words, and sobbed out loud: "Uncle, I was just going home; but they dragged me back again,"

24. The fever rose very high, and all that night the boy was delirious. Bishamber brought in a doctor. Phatik opened his eyes flushed with fever, and looked up to the ceiling, and said vacantly: "Uncle, have the holidays come yet? May I go home?"
25. Bishamber wiped the tears from his own eyes, and took Phatik's lean and burning hands in his own, and sat by him through the night. The boy began again to mutter. At last his voice became excited: "Mother," he cried, "don't beat me like that! Mother! I am telling the truth!"
26. The next day Phatik became conscious for a short time. He turned his eyes about the room, as if expecting someone to come. At last, with an air of disappointment, his head sank back on the pillow. He turned his face to the wall with a deep sigh.
27. Bishamber knew his thoughts, and, bending down his head, whispered: "Phatik, I have sent for your mother." The day went by. The doctor said in a troubled voice that the boy's condition was very critical.
28. Phatik began to cry out; "By the mark! - three fathoms. By the mark-- four fathoms. By the mark-." He had heard the sailor on the river- steamer calling out the mark on the plumb-line. Now he was himself plumbing an **unfathomable**⁷ sea.
29. Later in the day Phatik's mother burst into the room like a whirlwind, and began to toss from side to side and moan and cry in a loud voice. Bishamber tried to calm her agitation, but she flung herself on the bed, and cried: "Phatik, my darling, my darling."

Phatik stopped his restless movements for a moment. His hands ceased beating up and down. He said: "Eh?"

The mother cried again: "Phatik, my darling, my darling."

⁷ Unfathomable - impossible to come to understand.



- 
30. Phatik very slowly turned his head and, without seeing anybody, said:
"Mother, the holidays have come."

1. 1. Reading Comprehension

1. Complete the statements given below by choosing the best option from the choices given.

- A. Phatik's new idea of punishing his brother was to
- roll the log
 - beat him up
 - scratch his face
 - bully him
- B. Phatik was eager to go with his uncle because he
- hated his friends
 - hated village life
 - hated his brother
 - hated his mother's attitude
- C. Phatik felt that the whole game was spoilt because his
- uncle had seen the brothers fighting
 - brother had started crying
 - mother would now scold him.
 - brother would not let them play.
- D. Mother's decided to sent Phatik to Calcutta because
- Calcutta had good schools
 - Phatik played dangerous games
 - she could not bring up two children
 - she wanted Phatik to become disciplined
- E. Phatik was happy to go to Calcutta because he
- had always wanted to see a big city
 - could study in a good school
 - would be spared his mother's harshness
 - wanted to live with his cousins



1.2. Give reasons for the following:

	Situation	Reason
i.	Phatik and his uncle not being able to recognise each other.	
ii.	Mother's discriminatory attitude.	1. 2. 3.
iii	Aunt's unwelcome attitude.	1. 2.
iv	Phatik's declining grades at school.	
v.	Phatik's misery at seeing the little boy playing on the roof.	

1.3. Answer the following questions:

- a. Why was aunt angry when Phatik was reeling with fever?
- b. What did Phatik do to resolve his problems when he developed fever? Was he successful? Give reason.
- c. *'Of all the three relations in the story, Phatik's uncle was the most caring and selfless'*. Do you agree? Support your answer with at least three instances from the story.
- d. How did Phatik express his eagerness to leave his home?
- e. Why was he unwelcome at Bishamber's home?
- f. How had school life changed to him?
- g. What did Phatik miss now?



1.4. Compare and contrast the character of the two brothers Phatik and Makhan

Phatik's Qualities	Makhan's Qualities
Similarities	Similarities
• _____	• _____
• _____	• _____
Differences	Differences
• _____	• _____
• _____	• _____

1.5. On this time line describe Phatik's journey of emotions from a stage of fun loving lad to an utterly humiliated individual.

Events	Emotional State
as a child in his own village	carefree and happy go lucky
at the time of leaving village with uncle	
on reaching his new home	a sense of indifference
when he tried helping his aunt	
at school	
when he saw a child playing through the window	miserable, nostalgic
when he was ill	
last moments	

2. Appreciation

Image	What does it symbolize?
...shouting like a boatman...	
...depth of water...	
...holiday has come now...	
Home coming...	



3. Vocabulary

1. Explain the meaning of the following expressions in your own words.

S. No.	Expression	underlying meaning
i.	<i>They got down to the task with a will</i>	
ii	<i>He refused to budge</i>	
iii	<i>Many faults can be forgiven in a child or a young man, but at this age even natural and unavoidable faults are felt.</i>	(e.g.) Adults find many faults in an adolescent
iv	<i>He himself is fully aware that he does not fit properly into the world: so he is perpetually ashamed of his existence and seeks forgiveness for it.</i>	
v	<i>With loveless indifference all around is like walking on thorns</i>	

2. Given below are words from the text and their meanings. Match the meaning to the correct word.

S. No.	Meaning	words
i.	the act of interrupting the order of something	solemnity
ii.	oversensitive and easily upset	impetuous
iii.	speaking in a manner which is difficult to understand	tetchy
iv.	forming conclusions baselessly	delirious
v.	expressing something without words	incoherently
vi.	cable for mooring a ship	disruptive
vii.	to act in haste or impulse	bewilderedly
viii.	behaving in an irrational way during high fever	mutely
ix.	showing sincerity and gravity	bellowed
x.	shout loudly like a bull	hawser





3. Complete the following sentences with suitable words from the table in.

- i. At the end of the 22 kilometer trek, he was so ----- that he thought every stone and every tree was talking to him.
- ii. After the stroke, his speech became ----- incoherent
- iii. Whilst working on the ship's maintenance, he was hit by a steel ----- on the head which eventually crippled him.
- iv. The angry members of the opposition walked into the well to raise their protest and thus ----- the functioning of the parliament.
- v. His excitement made him rush so ----- that he almost dashed against every piece of furniture in the room.
- vi. The Captain of the hockey team became increasingly ----- when he saw the poor coordination of his team.
- vii. All these years he had despised me but when this sudden show of affection was shown towards me I stood staring at him -----
- viii. The last rites of the Guru were conducted with great -----
- ix. Mary was -----at the sudden announcement that she was to lead a team to Antarctica.
- x. The doctor and his team treating the ailing elephant shouted in delight as the elephant got up with a mighty -----.

4. Writing Skills

1. Write an article on the in not more than 200 words based on the theme: *'God wanted children to be brought up with loving care and so he created parents.'*
2. First work in groups and discuss. Then, write a diary in about 150 words.
 - You are one of the characters in the story
 - Discuss your feelings with each other.
 - Then, each writes a diary entry describing your feelings and emotions.



- i. Phatik's mother
- ii. Phatik's uncle
- iii. Phatik's aunt
- iv. Phatik's brother Makhen
- v. Phatik's teachers
- vi. Phatik's class mates

5. Speaking and Listening Skills

1. Work in groups of four:

- Choose one of the situations given below.
- Discuss how the story would have been different if :
 - i. The Uncle had not arrived on the scene?
 - ii. The Aunt had more than welcomed Phatik's arrival in the house
 - iii. Phatik had proved his merit at the school.
 - iv. Uncle had not called his mother.
- Share your ideas with the rest of the class.





THE DREAM AND THE MESSAGE

by APJ Abdul Kalam

- Do you daydream? What do you daydream about?
- Have you ever got a message from your dream? What was that message?

1. Now, read about the dream of APJ Abdul Kalam:

The Dream and the Message

1. *Dream, Dream, Dream*
Dreams transform into thoughts
And thoughts result in action.
2. On 30 September 2001, I was on my way to Bokaro from Ranchi in Jharkhand when the helicopter carrying me crashed moments before landing. It hit the earth with a thud after its engine failed. All of us on board had a miraculous escape. Grateful to God but unfazed by the incident, I went ahead with my scheduled programme of addressing the students in Bokaro. At night, however, a panel of doctors persuaded me to take a **tranquillizer**¹ to alleviate my perceived shock. The drug made me sleep hours ahead of my usual time – 1 a.m. I also failed to rise at my usual 6 a.m. and woke up only after eight o' clock.
3. It was, however, a disturbed sleep, and sometime in the middle of it, I fell to thinking why the human race, the best of all God's creations, has been so deeply divided by violence. I imagined a conversation between five people who together

¹ Tranquillizer – A drug used to reduce stress or tension



symbolize the finest attributes of the human mind and whom I admire deeply. Through their conversation, I sought an answer. In this experience, much more intense and vivid than a dream, though for want of a better word I shall term it that, I saw myself in a desert with miles of sand all around. There was a full moon and the desert was bathed in its light. Five men – Mahatma Gandhi, Albert Einstein, Emperor Asoka, Abraham Lincoln and Caliph Omar – stood in a circle, their clothes **ruffled**² by the wind.

4. I felt myself dwarfed standing next to majestic Emperor Asoka. Asoka led two lives one as a ruthless conqueror and the other as a compassionate ruler. The man I stood beside was the one who had just returned from conquest. But victory had been obtained at heavy cost: the battle of Kalinga claimed the lives of at least 3000,000 people and an equal number were wounded. I saw everyone looking at Asoka who fell on his knees and removed his armour and crown. His face was pale, reflecting the death surrounding him. He looked at the sky. He saw the bright cool moon shining and God's grace pouring down on mother earth. And he looked down at the horror he had created, making blood flow everywhere. In that moment of beauty and horror – the silver sunlight and the suffering and pain on the ground, when Nature itself seemed to speak out against what he had wrought, Ahimsa Dharma was born. Emperor Asoka embraced God's command to propagate love in human beings through this doctrine. As I stood by, I wondered. Why the Kalinga war, why the assassination of Mahatma Gandhi and of Abraham Lincoln? Or many others like them? Has God Almighty faltered in His Creation? Is the destruction mankind essential for a Second Creation?
5. In that blissful silence the Mahatma spoke, 'Friends, the divine message we are hearing is the message of creation. Since we all belong to planet earth, we may give a message to mankind, how people of different races, religious and languages can live peacefully and prosperously together.
6. 'God Almighty has blessed us all with something unique that we passed on to mankind through our deeds and efforts. Is that working? Is there any divine

² Ruffled – Shaken into waves by wind.





message or doctrine? Divine beauty should enter the human soul and happiness blossom in the body and mind. Is it possible?’

7. Asoka said, ‘Friends, there is one thing I have realized, there is no victory in causing suffering. Triumph is a peaceful kingdom.’
8. Caliph Omar said, ‘I learned after I entered Jerusalem that all men are equal. There is no point in forcing others to follow your path. You will get only that which is obtained for you. God alone is the **sovereign**³.’

Caliph Omar never saw his position in terms of the special privileges that it carried. To him government was a sacred trust and he did his best not to betray that trust in any way.

9. It was Einstein’s turn. ‘I would like to call my friend Werner Heisenberg’s view, you know, in the West we have built a large, beautiful ship. It has all the comforts in it, but one thing is missing; it has no compass and does not know where to go. Men like Tagore and Gandhi and their spiritual forebears found the compass. Why can this compass not be put in the human ship so that both can realize their purpose?’
10. Abraham Lincoln, the great American leader who fought against slavery and whose life paralleled that of the Mahatma in certain respects, said at this point, ‘There is one thing that I would like to say: happiness comes from a family’s prosperity at various levels. God’s grace gives bliss to human lives. Happiness and bliss are two important components of a godly life on earth. Perhaps there is so much conflict between peoples and nations because in our pursuit of prosperity and power we have lost sight of ethical values. We must ask ourselves, what is the role of human consciousness? Does it have a part in political thinking, scientific thinking and theological thinking? Is spirituality acceptable in the business of life?’

³ Sovereign – not controlled by outside forces.





1.1. Reading Comprehension

1. Answer the questions below:

- a) Why did APJ Abdul Kalam say that it was a ‘miraculous escape’?
- b) What character traits of APJ Abdul Kalam do you gather from the text? Give reasons to support your answer.
- c) Do you think that the title of the text is suitable? Give reasons.
- d) What is the central idea of the text given above?
- e) How was Ahimsa Dharma born?
- f) What do you gather from the dialogues of the five men?

1.2 Read the following extracts and answer the questions that follow:

- a) “At night, however, a panel of doctors persuaded me to take a tranquillizer to alleviate my perceived shock.” Which ‘shock’ is being referred to?
- b) “Through their conversation, I sought an answer.” Why did he seek an answer?
- c) “The man I stood beside was the one who had just returned from conquest”. Which conquest is being referred to?
- d) “Has God Almighty faltered in His Creation?” Who said these lines? Why do you think this question arise in the mind of the speaker?
- e) “To him government was a sacred trust and he did his best not to betray that trust in any way.” Why is the trust called ‘sacred’?

2. Vocabulary

Find the words that mean the same as the following?

- a. Free from emotional agitation or nervous tension (para 1)
- b. Express indirectly by an image, form or model (para 2)
- c. Transmit or spread (para 3)
- d. Being unsure or moving hesitatingly (para 4)
- e. Completely happy and contented (para 5)





3. Writing Skills

1. As a reporter, write a report in about 200 words on the helicopter crash, as mentioned in the text, in which APJ Abdul Kalam was travelling.
2. Imagine that you are the head of Literary Club of your institute. APJ Abdul Kalam is going to address your assembly. Draft a notice informing the students about the special programme. Add relevant details.
3. As the, Head the institute in Bokaro in which APJ Abdul Kalam is going to address the assembly. Draft a circular informing the students and teachers about the same.
4. As APJ Abdul Kalam. You have not been able to address the students in Bokaro. Write a formal email to the Principal institute giving reasons for the postponement of your scheduled programme.

4. Speaking and Listening Skills

1. Convert the dream as seen by APJ Abdul Kalam into a role play. You may add some more dialogues based on your interpretation of the dream. Conduct the role play in your school assembly.
2. A number of questions have been asked by Abraham Lincoln in the last paragraph of the text. These questions are:
 - a. *What is the role of human consciousness?*
 - b. *Does it have a part in political thinking, scientific thinking and theological thinking?*
 - c. *Is spirituality acceptable in the business of life?*

Organise a class discussion on these questions and come to a conclusion.



5. Class activity

All the cultures have various beliefs related to the images seen in dreams. Research on it and complete the table given below:

Image	Belief
Dead person	The person has a long life
Snake	
Water	
Flying	
Sinking	





QUALITY

by John Galsworthy

- In pairs, design a poster advertising a new brand of shoes. Try to make it attractive by adding catchy slogans.
 - In groups of four make a project on craftspersons of India for your class. List the areas where you're going to ensure that quality and excellence go hand in hand in your presentation.
1. *Often craftsmen and artists die unsung and unheard. They are the real heroes, yet they are exploited. Read the following story about Gessler the shoe-maker who is devoted to his art and does not compromise on quality.*



1. I knew him from the days of my extreme youth, because he made my father's boots; inhabiting with his elder brother two little shops let into one, in a small by-street – now no more, but then most fashionably placed in the West End.
2. The **tenement**¹ had a certain quiet distinction; there was no sign upon its face that he made for any of the Royal Family – merely his own German name of Gessler Brothers; and in the window a few pairs of boots. I remember that it always troubled me to account for those unvarying boots in the window, for he made only what was ordered, reaching nothing down, and it seemed so inconceivable that what he made could ever have failed to fit. Had he bought them to put there? That, too, seemed **inconceivable**². He would never have tolerated in his house leather on which he had not worked himself.

¹ **tenement** – a large building divided into flats, esp. in the poorer areas of city

² **Inconceivable** – impossible to imagine



3. Besides, they were too beautiful—the pair of pumps, so inexpressibly slim, the patent leathers with cloth tops, making water come into one's mouth, the tall brown riding boots with marvellous **sooty**³ glow, as if, though new, they had been worn a hundred years. Those pairs could only have been made by one who saw before him the Soul of Boot—so truly were they **prototypes**⁴ incarnating the very spirit of all foot-gear. These thoughts, of course, came to me later, though even when I was promoted to him, at the age of perhaps fourteen, some inkling haunted me of the dignity of himself and his brother. For to make boots—such boots as he made—seemed to me then, and still seems to me, mysterious and wonderful.
4. I remember well my shy remark, one day, while stretching out to him my youthful foot :

'Isn't it awfully hard to do, Mr. Gessler?'

And his answer, given with a sudden smile from out of the **sardonic**⁵ redness of his beard: '**Id is an Ardt**⁶!'

³ **sooty** – black powder produced by burning

⁴ **prototypes** – first form of something from which all later forms develop

⁵ **sardonic** - seeming to regards oneself as too important to consider a matter seriously

⁶ **Id is an Ardt** – It is an art



- 
5. Himself, he was a little as if made from leather, with his yellow crinkly face and quick crinkly reddish hair and beard, and neat folds slanting down his cheeks to the corners of his mouth, and his **guttural**⁷ and one-toned voice; for leather is a sardonic substance, and stiff and slow of purpose. And that was the character of his face, save that his eyes which were grey-blue, had in them the simple gravity of one secretly possessed by the Ideal. His elder brother was so very like him—though watery, paler in every way with a great industry—that sometimes in early days I was not quite sure of him until the interview was over. Then I knew that it was he, if the words, 'I will ask my **brudder**⁸,' had not been spoken; and that, if they had, it was his elder brother.
 6. When one grew old and wild and ran up bills, one somehow never ran them up with Gessler Brothers. It would not have seemed becoming to go in there and stretch out one's foot, to that blue iron-spectacled glance, owing him for more than—say—two pairs, just the comfortable reassurance that one was still his client.
 7. For it was not possible to go to him very often—his boots lasted terribly, having something beyond the temporary—some, as it were, essence of boot stitched into them.
 8. One went in, not as into most shops, in the mood of : 'Please serve me, and let me go!' but restfully, as one enters a church; and, sitting on the single wooden chair, waited—for there was never anybody there. Soon, over the top edge of that sort of well—rather dark, and smelling soothingly of leather—which formed the shop, there would be seen his face, or that of his elder brother, peering down. A guttural sound, and the tip-tap of bast slippers beating the narrow wooden stairs, and he would stand before one without coat, a little bent, in leather apron, with sleeves turned back, blinking— as if awakened from some dream of boots, or like an owl surprised in daylight and annoyed at this interruption.
 9. And I would say: 'How do you do, Mr Gessler? Could you make me a pair of Russian leather boots?' Without a word he would leave me, retiring whence he came, or into the other portion of the shop, and I would continue to rest in the wooden chair, inhaling the incense of his trade. Soon he would come back, holding in his thin, veined hand a piece of gold-brown leather. With eyes fixed on it, he would remark: 'What a **beaudiful biece!**⁹' When I, too, had admired it, he would speak again. **When do you wand dem?**¹⁰ And I would answer: 'Oh! As soon as you conveniently can.' And he would say:

⁷ **guttural** – sound produced deep in the throat

⁸ **brudder** - brother

⁹ **beautiful biece** – beautiful piece

¹⁰ **when do you wand dem?** – When do you want them?



'**To-morrow fordnight?**' Or if he were his elder brother: 'I will ask my brudder!'

10. Then I would murmur: 'Thank you! Good-morning, Mr. Gessler.' 'Goot-morning!' he would reply, still looking at the leather in his hand. And as I moved to the door, I would hear the tip-tap of his **bast**¹¹ slippers restoring him, up the stairs, to his dream of boots. But if it were some new kind of foot-gear that he had not yet made me, then indeed he would observe ceremony-**divesting**¹² me of my boot and holding it long in his hand, looking at it with eyes at once critical and loving, as if recalling the glow with which he had created it, and **rebuking**¹³ the way in which one had disorganized this masterpiece. Then, placing my foot on a piece of paper, he would two or three times tickle the outer edges with a pencil and pass his nervous fingers over my toes, feeling himself into the heart of my requirements.
11. I cannot forget that day on which I had occasion to say to him: 'Mr Gessler, that last pair of town walking-boots creaked, you know.'

He looked at me for a time without replying, as if expecting me to withdraw or qualify the statement, then said:

'**Id shouldn' dave greaked.**¹⁴

'It did, I'm afraid.'

'**You goddem wed**¹⁵ before dey found demselves?'

'I don't think so.'

At that he lowered his eyes, as if hunting for memory of those boots, and I felt sorry I had mentioned this grave thing.

'**Zend dem back**¹⁶ he said: 'I will look at dem.'

A feeling of compassion for my creaking boots surged up in me, so well could I imagine the sorrowful long curiosity of regard with which he would bend on them.

'**Zome boods**', he said slowly, '**are bad from birdt**¹⁷. If I can do noding wid dem, I dake dem off your bill.'

¹¹ **bast** – fibre from certain trees

¹² **divest** – to take off

¹³ **rebuke** – to speak to someone severely

¹⁴ **Id shouldn' dave greaked** – It shouldn't have creaked

¹⁵ **you godden wed** – you got them wet

¹⁶ **Zend dem back** – send them back

¹⁷ **Zome boods, are from birdt** – some boots are bad from birth



- 
12. Once (once only) I went absent-mindedly into his shop in a pair of boots bought in an emergency at some large firm's. He took my order without showing me any leather, and I could feel his eyes penetrating the inferior **integument**¹⁸ of my foot. At last he said :

'Dose are nod my boods.¹⁹

13. The tone was not one of anger, nor of sorrow, and not even of **contempt**²⁰, but there was in it something quiet that froze the blood. He put his hand down and pressed a finger on the place where the left boot, endeavouring to be fashionable, was not comfortable.

'Id' urds you dere.²¹ he said **'Dose big virms'ave no self-respect Drash!**²² And then, as if something had given way within him, he spoke long and bitterly. It was the only time I ever heard him discuss the conditions and hardships of his trade.



¹⁸ **integument** - covering

¹⁹ **Dose are nod my boods** - Those are not my boots

²⁰ **contempt** - a total lack of respect

²¹ **I'd urds you here** - It hurts you there

²² **Dose big virms'ave no self-respect Drash** - Those big firms have no self-respect. Trash



14. 'Dey get it all,' he said, 'dey get id by adverdisement, nod by work. Dey dake it away from us, who lofe our boods. Id gomes to this – bresently I haf no work. every year id gets less – you will see.' And looking at his lined face I saw things I had never noticed before, bitter things and bitter struggle – and what a lot of grey hair there seemed suddenly in his red beard!
15. As best I could, I explained the circumstances of the purchase of those ill-omened boots. But his face and voice made so deep an impression that during the next few minutes I ordered many pairs. **Nemesis fell!**²³ They lasted more terribly than ever. And I was not able **conscientiously** to go to him for nearly two years.
16. When at last I went I was surprised to find that outside one of the two little windows of his shop another name was painted, also that of a bootmaker – making, of course, for the Royal Family. The old familiar boots, no longer in dignified isolation, were huddled in the single window. Inside, the now contracted well of the one little shop was more scented and darker than ever. And it was longer than usual, too, before a face peered down, and the tip-tap of the bast slippers began. At last he stood before me, and, gazing through those rusty iron spectacles, said:
17. 'Mr – isn'd it?'
- 'Ah! Mr Gessler,' I stammered, 'but your boots are really too good, you know! See, these are quite decent still!' And I stretched out to him my foot. He looked at it.
- 'Yes,' he said, 'beople do nod wand good boods, id seems.'
- To get away from his **reproachful**²⁴ eyes and voice I hastily remarked: 'What have you done to your shop?'
- He answered quietly, '**Id was too exbensif**²⁵. Do you wand some boods?'
18. I ordered three pairs, though I had only wanted two, and quickly left. I had, I do not know quite what feeling of being part, in his mind, of a conspiracy against him. Or not perhaps so much against him as against his idea of boot. One does not, I suppose, care to feel like that, for it was again many months before my next visit to his shop, paid. I remember, with the feeling: 'Oh! well, I can't leave the old boy – so here goes! Perhaps it'll be his elder brother!'
19. For his elder brother, I knew, had not character enough to reproach me, even

²³ **Nemesis fell** – Nemesis is the goddess of retribution. The narrator suffered retribution in the sense that he could not meet Gessler for two years after that

²⁴ **conscientious** – showing great care and attention

²⁵ **Id was too exbensif** – It was too expensive





dumbly. And, to my relief, in the shop there did appear to be his elder brother, handling a piece of leather.

'Well, Mr Gessler,' I said, 'how are you?'

He came close, and peered at me.

'I am **breddy**²⁶ well,' he said slowly; 'but my elder brudder is dead.'

20. And I saw that it was indeed himself—but how aged and wan! And never before had I heard him mention his brother. Much shocked, I murmured: 'Oh! I am sorry!'

'Yes,' he answered, 'he was a good man—he made a good bood; but he is dead.' And he touched the top of his head, where the hair had suddenly gone as thin as it had been on that of his poor brother, to indicate, I suppose, the cause of death. 'He could nod ged over losing de oder shop. Do you wand any boods?' And he held up the leather in his hand: 'Id's beaudiful biece.'

21. I ordered several pairs. It was very long before they came—but they were better than ever. One simply could not wear them out. And soon after that I went abroad.

22. It was over a year before I was again in London. And the first shop I went to was my old friend's. I had left a man of sixty, I came back to one of seventy-five, pinched and worn and **tremulous**²⁷, who genuinely, this time, did not at first know me.

23. 'Oh! Mr Gessler,' I said, sick at heart; 'how splendid your boots are! See, I've been wearing this pair nearly all the time I've been abroad and they're not half worn out, are they?'

He looked long at my boots—a pair of Russian leather, and his face seemed to regain steadiness. Putting his hand on my instep, he said;

24. 'Do they **vid** you here? **I' ad drouble wid dat bair**²⁸. I remember.'

I assured him that they had fitted beautifully.

'Do you wand any boods?' he said. 'I can make dem quickly; id is a slack dime.'

I answered; 'Please! I want boots all round—every kind!'

²⁶ **breddy** - pretty

²⁷ **tremulous** - slightly shaking

²⁸ **I'ad drouble wid dat bair** - I had trouble with that pair





'I will make a vresh model. Your food must be bigger.' And with utter slowness he traced round my foot, and felt my toes, only once looking up to say:"

'Did I dell you my brudder was dead?'

To watch him was painful, so feeble had he grown; I was glad to get away.

25. I had given those boots up, when one evening they came. Opening the parcel, I set the four pairs out in a row. Then one by one I tried them on. There was no doubt about it. In shape and fit, in finish and quality of leather, they were the best he had ever made me. And in the mouth of one of the town walking-boots I found his bill. The amount was the same as usual, but it gave me quite a shock. He had never before sent it in till **quarter day**²⁹. I flew downstairs, and wrote a cheque, and posted it at once with my own hand.
26. A week later, passing the little street, I thought I would go in and tell him how splendidly the new boots fitted. But when I came to where his shop had been, his name was gone. Still there, in the window, were the slim pumps, the patent leathers with cloth tops, the sooty riding boots.
27. I went in, very much disturbed. In the two shops – again made into one – was a young man with an English face.

'Mr Gessler in?' I said.

He gave me a strange, **ingratiating**³⁰ look.

'No, sir,' he said, 'no. But we can attend to anything with pleasure. We've taken the shop over. You've seen our name, no doubt, next door. We make for some very good people.'

'Yes, yes,' I said; 'but Mr Gessler?'

'Oh!' he answered; 'dead.'

'Dead! But I only received these boots from him last Wednesday week.'

'Ah!' he said; 'a shockin' go. Poor old man starved 'imself.'

'Good god!'

28. 'Slow starvation, the doctor called it! You see he went to work in such a way! Would keep the shop on: wouldn't have a soul touch his boots except himself.'

²⁹ **quarter day** – first day of legal quarter of a year on which certain three monthly accounts are settled in England.

³⁰ **ingratiating** – a person wishing to gain favour.





When he got an order, it took him such a time. People won't wait. He lost everybody. And there he'd sit goin' on and on – I will say that for him – not a man in London made a better boot! But look at the competition! He never advertised! Would've the best leather, too, and do it all 'imself. Well, there it is. What could you expect with his ideas?'

29. 'But starvation –!'

'That may be a bit flowery, as the saying is – but I know myself he was sittin' over his boots day and night, to the very last. You see I used to watch him. Never gave 'imself time to eat; never had a penny in the house. All went in rent and leather. How he lived so long I don't know. He regularly let his fire go out. He was a character. But he made good boots.'

30. 'Yes,' I said, 'he made good boots.'

And I turned and went out quickly, for I did not want that youth to know that I could hardly see.

– John Galsworthy

John Galsworthy

John Galsworthy was a prominent English novelist, dramatist and short-story writer. He is popular because of his work '*Forsyte Saga*', a sequence of three novels and two additional interludes. His short stories are published in four volumes: *Four Winds*, *A Man of Devon*, *Tatterdemalion*, and *On Forsyte Change*. He owes his reputation as a playwright to such plays as *The Silver Box*, *Strife*, *Justice*, and *Loyalties*. Galsworthy was awarded the Nobel Prize for literature in 1933.

John Glasworthy was a prominent English novelist, dramatist and short story writer.

1.1. Reading Comprehension

1. After reading the story, answer briefly in your own words (40-50 words)

- a) '*That tenement had a certain quiet distinction*'. Whose tenement was it and how could it be identified?
- b) Why was it inconceivable for the author to imagine that Gessler had bought the boots that were placed in the window?
- c) When do you first get the inkling that the author loves boots?
- d) The shoemaker's face is compared to leather. Describe the comparison.





- e) How is the author able to differentiate between the two brothers?
- f) Why was it not possible to buy boots more often from Gessler?
- g) What kind of feeling was generated when one entered Gessler's shop?
- h) Why did the author order three pairs of boots when he wanted only two?
- i) Why did Gessler's bill for the four pairs of boots shock the author?
- j) Gessler, the shoe-maker is destroyed. What brought about his death?
- k) Gessler was destroyed but not defeated. Do you agree with the statement? Justify with instances from the text.

1.2. Read the extracts and answer the questions that follow:

- a) *'It was the only time I ever heard him discuss the conditions and hardships of his trade'*. What evoked such a response from the shoe-maker?
- b) *'I did not want that youth to know that I could hardly see'*. Why did the author have tears in his eyes?
- c) *'Isn't it awfully hard to do, Mr. Gessler?'*
 - i) Who is the speaker?
 - ii) What made the speaker say what he did?
 - iii) What was Gessler's response?
- d) *'..... his eyes which were grey-blue, had in them the simple gravity of one secretly possessed by the Ideal'*.
 - i) Whose eyes are being referred to here?
 - ii) What do you understand by 'simple gravity'?
 - iii) What is the 'Ideal' here?
- e) *'..... looking at it with eyes at once critical and loving.....'*
 - i) What is 'it'?
 - ii) Who is looking at 'it'?
 - iii) Why is he looking at 'it' with critical and loving eyes?



- 
- f) *'The tone was not one of anger, nor of sorrow and not even of contempt, but there was in it something quiet that froze the blood'.*
- i) What was the remark made by Gessler?
 - ii) What do you understand of Gessler's craftsmanship from the above statement?
- g) *'Dose big virms' 'ave no self-respect'.*
- i) Who says these words?
 - ii) What do you understand by *'big virms'*?
 - iii) Why does the speaker say that the *'big virms' ave no self-respect*?
- h) Poor old man starved *'himself'*?
- i) Who says these words?
 - ii) Who is the poor old man?
 - iii) Why did he starve himself?

1.3 Words and Usage

- a) **Given below is a short summary of the story. Use the words given in brackets in the correct form to complete the blanks.**

The story Quality depicts the _____ (tragic) of a shoe-maker who is _____ (devote) to maintaining _____ (excellent) in his work. The cut-throat _____ (compete) and mass production are the characteristics of the _____ (industry) age. The tragedy of the shoe-maker is that he does not sacrifice quality because of which he is ____ (destroy). Though he is destroyed, he is not _____ (defeat). Gessler's devotion to his art is a shining example of _____ (determine) and courage.

- b) **The following phrases have been taken from the story (i). Match them with their meanings given in the box (ii).**

(i) account for; making water come into one's mouth; one-toned voice; possessed by the ideal; comfortable reassurance; essence of boot stitched into them; like an owl surprised in daylight; feeling himself into the heart of my requirements; surge up; absent-mindedly; dignified isolation.



(ii) *monotonous, the real element and soul of boots, baffled and disturbed, to offer an explanation, to step into somebody's shoes, to rise, without focussing or intending, respectable detachment, a reassuring promise, to respect one's values, feel tempted.*

Now use these phrases into sentences of your own to make their meaning clear.

c) *Homonyms* are the words which have more than one meaning. e.g..

bank - a financial institution

bank - a river has two banks

Homophones are the words which have the same sound but they differ from one another in origin, spelling and meaning.

e.g. son, sun

Distinguish between the following pairs of words and use them into sentences to bring out the meaning.

made, maid; quiet, quite; hear, here; abroad, aboard.

d) Can you guess what are the various meanings of the following words?

1. pumps
2. spirit
3. industry
4. boots

e) Find the synonym for the following words from the story

1. mysterious
2. wonderful
3. temporary
4. ill-omened
5. critical

3. Speaking and Listening Skills

1. In a world of extreme commercialization and competition, do you think Gessler was right in his attitude and approach towards his work? Here, the





real opposition is between handicrafts and mass production. In groups, discuss whether Gessler's approach is the right approach and then make a class presentation.

2. Divide yourselves into groups (of six to eight) and discuss the following in the context of Quality Management
 - Doing Things Right the First Time
 - Ensuring Zero Defect in Work
 - Attributes of Team Work
 - Is Quality Relative or Absolute?

Collect information about each feature from various sources including the Internet and make a power point presentation/poster/projector with slides presentation. (Try to establish a co-relation between these features and Gessler's concept of Quality wherever possible.)

4. Writing Tasks

1. In groups of four, discuss the concept of quality and its characteristics. Relate it to the quality conscious Gessler. Write an article on Gessler - the craftsman, highlighting his unstinting efforts to maintain excellence in his work.
2. Attempt a factual/pictorial description of (a) any of the characters from the story and (b) an object - a pair of boots.





3. *“The concept of quality changes with time”* This is the topic for a debate in which you are participating with your partner to represent your school at the Zonal Literary Competition. Write your views supporting/opposing the topic.

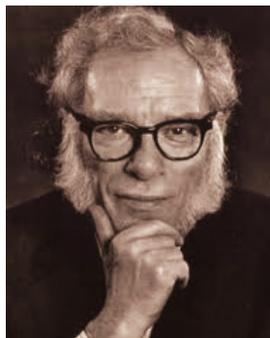
5. Appreciation

1. To **describe** is to use words to express and bring out the image and visual appeal of the object.

Describe in your own words :

- a) the pair of boots that were placed in the window
 - b) Gessler’s face
2. What spirit informs Gessler’s *‘business’*? Is it really *‘business’*? How does it differ from modern business in motives?
 3. What is the greatest tribute we can pay to a craftsman? Respond with reference to the Gesslers’ story.
 4. This is a text that establishes and upholds the dignity of labour and the almost spiritual character of craftsmanship. It also establishes the human and emotional bond between the craftsman and his customer. Support the statements with suitable examples from the story.





TOO BAD!

by Isaac Asimov

- Read the following extract and discuss the given issues in pairs or groups of four.

Robot (n) (from Czech word *robota* which means compulsory labour) a machine that looks and acts like a human being; an efficient but insensitive person; a device that automatically performs esp. repetitive tasks; something guided by automatic controls.

Robotics (n) technology dealing with the design, construction and creation of robots.

- Science is a good servant but a bad master. Explain
- Today, our life is heavily dependent on science and technology. Is it resulting into a less sensitive and dehumanized society of people? How can the situation be remedied?
- A robot may not injure a human being or through inaction, allow a human being to come to harm.
- A robot must obey the orders given to it by human beings except where that would conflict with the First Law.
- A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.





1. Now read a story based on science fiction about machines and robots by Isaac Asimov.

1. Gregory Arnfeld was not actually dying, but certainly there was a sharp limit to how long he might live. He had inoperable cancer and he had refused, **strenuously**¹, all suggestions of chemical treatment or of radiation therapy. He smiled at his wife as he lay propped up against the pillows and said, “I’m the perfect case. Tertia and Mike will handle it”. Tertia did not smile; she was dreadfully concerned “There are so many things that can be done, Gregory. Surely Mike is a last resort. You may not need it”.
2. “No, no. By the time they’re done drenching me with chemicals and dowsing me with radiation, I would be so far gone that it wouldn’t be a reasonable test..... And please don’t call Mike ‘it’. “This” is the twenty-second century, Greg. There are so many ways of handling cancer.” “Yes, but Mike is one of them and I think the best. This is the twenty-second century, and we know what robots can do. Certainly, I know. I had more to do with Mike than anyone else. You know that.”
3. “But you can’t want to use him just out of pride of design. Besides, how certain are you of **miniaturization**²? That’s an even newer technique than robotics”. Arnfeld nodded. “But the miniaturization boys seem confident. They can reduce or restore Planck’s constant in what they say is a reasonably foolproof manner, and the controls that make that possible are built into Mike. He can make himself smaller or larger at will without affecting his surroundings.”
4. “Reasonably foolproof”, said Tertia with soft bitterness. “That’s all anyone can ask for, surely. Think of it, Tertia. I am privileged to be part of the experiment. I’ll go down in history as the principal designer of Mike, but that will be secondary. My greatest feat will be that of having been successfully treated by a minirobot – by my own choice, by my own initiative.”

¹ strenuously - energetically

² miniaturization - the process of making small in size





5. “You know it’s dangerous”, said Tertia. “There’s danger to everything. Chemicals and radiation have their side effects. They can slow without stopping. They can allow me to live a wearying sort of half-life. And doing nothing will certainly kill me. If Mike does his job properly, I shall be completely healthy, and if recurs”- Arnfeld smiled joyously – “Mike can recur as well”. He put out his hand to grasp hers. “Tertia, we’ve known this was coming, you and I. Let’s make something out of this – a glorious experiment. Even if it fails – and it won’t fail – it will be a glorious experiment.”

6. Louis Secundo, of the miniaturization group, said, “No, Mrs Arnfeld, we can’t guarantee success. Miniaturization is intimately involved with quantum mechanics, and there is a strong element of unpredictability there. As MIK-27 reduces his size, there is always the chance that a sudden unplanned re-expansion will take place, naturally killing the patient. The greater the reduction in size, the tinier the robot becomes, the greater the chance of re-expansion. And once he starts expanding again, the chance of a sudden accelerated burst is even higher. The re-expansion is the really dangerous part.” Tertia shook her head. “Do you think it will happen?”

“The chances are it won’t, Mrs Arnfeld. But the chance is never zero. You must understand that.”

7. “Does Dr Arnfeld understand that?” asked Tertia. “Certainly, we have discussed this in detail. He feels that the circumstances warrant the risk.” He hesitated, so do we. I know that you’ll see we’re not all running the risk but a few of us will be, and we nevertheless feel the experiment to be worthwhile. More important, Dr Arnfeld does.” Tertia anxiously asked, “What if Mike makes a mistake or reduce himself too far because of a **glitch**³ in the mechanism? Then re-expansion would be certain, wouldn’t it?”

8. “It never becomes quite certain. It remains statistical. The chances improve if he gets too small. But then the smaller he gets, the less massive he is, and at some

³ glitch - malfunction



critical point, mass will become so insignificant that the least effort on his part will send him flying off at nearly the speed of light.”

“Well, won’t that kill the doctor?”

“No. By that time, Mike would be so small he would slip between the atoms of the doctor’s body without affecting them.”

“But how likely would it be that he would re-expand when he’s that small?”

9. “When MIK-27 approaches neutrino size, so to speak, his half-life would be in the neighbourhood of seconds. That is the chances are fifty-fifty that he would re-expand within seconds but by the time he re-expanded, he would be a hundred thousand miles away in outer space and the explosion that resulted would merely produce a small burst of gamma rays for the astronomers to puzzle over. Still none of that will happen. MIK-27 will have his instructions and he will reduce himself to no smaller than he will need to be to carry out his mission.”
10. Mrs. Arnfeld knew she would have to face the press one way or another. She had adamantly refused to appear on holovision, and the right-to-privacy provision of the World Charter protected her. On the other hand, she could not refuse to answer questions on a voice-over basis. The right-to-know provision would not allow a blanket blackout. She sat stiffly, while the young woman facing her said, “Aside from all that, Mrs Arnfeld, isn’t it a rather weird coincidence that your husband, chief designer of Mike that Microbot, should also be its first patient?”
11. “Not at all, Miss Roth,” said Mrs Arnfeld wearily. “The doctor’s condition is the result of a predisposition. There have been others in his family who have had it. He told me of it when we married, so I was in no way deceived in the matter, and it was for that reason that we have had no children. It is also for that reason that my husband chose his lifework and laboured so **assiduously**⁴ to produce a robot capable of miniaturization. He always felt he would be its patient eventually, you see.”

⁴ assiduously – steadily attentive



- 
12. Mrs Arnfeld insisted on interviewing Mike and, under the circumstances that could not be denied. Ben Johannes, who had worked with her husband for five years and whom she knew well enough to be on first-name terms with, brought her into the robot's quarters.
 13. Mrs. Arnfeld had seen Mike soon after his construction, when he was being put through his primary test, and he remembered her. He said, in his curiously neutral voice, too smoothly average to be quite human, "I am pleased to see you, Mrs. Arnfeld".
 14. He was not a well-shaped robot. He looked pinheaded and very bottom heavy. He was almost conical, point upward. Mrs. Arnfeld knew that was because his miniaturization mechanism was bulky and abdominal and because his brain had to be abdominal as well in order to increase the speed of response. It was an unnecessary **anthropomorphism**⁵ to insist on a brain behind a tall cranium, her husband had explained. Yet it made Mike seem ridiculous, almost moronic. There were psychological advantages to anthropomorphism, Mrs. Arnfeld thought, uneasily.
 15. "Are you sure you understand your task, Mike?" said Mrs Arnfeld. "Completely, Mrs Arnfeld," said Mike. "I will see to it that every vestige of cancer is removed." Johannes said, "I'm not sure if Gregory explained it, but Mike can easily recognize a cancer cell when he is at the proper size. The difference is unmistakable, and he can quickly destroy the nucleus of any cell that is not normal."
 16. "I am laser equipped, Mrs Arnfeld," said Mike, with an odd air of unexpressed pride. "Yes, but there are millions of cancer cells all over. It would take how long to get them, one by one?"
 17. "Not quite necessarily one by one, Tertia," said Johannes. "Even though the cancer is widespread, it exists in clumps. Mike is equipped to burn off and close capillaries leading to the clump, and a million cells could die at a stroke in that fashion. He will only occasionally have to deal with cells on an individual basis."

"Still, how long would it take?"

⁵ anthropomorphism - interpretation of what is not human or personal in terms of human characteristics.



Johannes's youngish face went into a grimace as though it were difficult to decide what to say. "It could take hours, Tertia, if we're to do a thorough job. I admit that."

18. "And every moment of those hours will increase the chance of re-expansion." Mike said, "Mrs Arnfeld, I will labour to prevent re-expansion." Mrs Arnfeld turned to the robot and said earnestly, "Can you, Mike? I mean, is it possible for you to prevent it?"

19. "Not entirely, Mrs Arnfeld. By monitoring my size and making an effort to keep it constant, I can minimize the random changes that might lead to a re-expansion. Naturally, it is almost impossible to do this when I am actually re-expanding under controlled conditions."

"Yes, I know. My husband has told me that re-expansion is the most dangerous time. But you will try, Mike? Please?"

"The laws of robotics ensure that I will, Mrs Arnfeld," said Mike solemnly.

20. As they left, Johannes said in what Mrs Arnfeld understood to be an attempt at reassurance, "Really, Tertia, we have holo-songram and a detailed CT scan of the area. Mike knows the precise location of every significant cancerous lesion. Most of his time will be spent searching for small lesions undetectable by instruments, but that can't be helped. We must get them all, if we can, you see, and that takes time, Mike is strictly instructed, however, as how small to get, and he will get no smaller, you can be sure. A robot must obey orders."

"And the re-expansion, Ben?"

21. "There, Tertia, we're in the lap of the quanta. There is no way of predicting, but there is a more than reasonable chance that he will get out without trouble. Naturally, we will have him re-expand within Gregory's body as little as possible – just enough to make us reasonably certain we can find and extract him. He will then be rushed to the safe room where the rest of the re-expansion will take place. Even ordinary medical procedures have their risks."



- 
22. Mrs. Arnfeld was in observation room as the miniaturization of Mike took place. So were the holovision cameras and selected media representatives. It was understood that she was not to be approached for comment, particularly if anything **untoward**⁶ occurred. A full and sudden re-expansion would blow up the entire operating room and kill every person in it. It was not for nothing the observation room was underground and half a mile away from the viewing room.
 23. It gave Mrs. Arnfeld a somewhat grisly sense of assurance that the three miniaturists who were working on the procedure (so calmly, it would seem-so calmly) were condemned to death as firmly as her husband was in case of anything untoward. Surely, she could rely on them protecting their own lives to the extreme; they would not, therefore, be cavalier in the protection of her husband.
 24. Eventually, of course, if the procedure were successful, ways would be worked out to perform it in automated fashion, and only the patient would be at risk. Then, perhaps, the patient might be more easily sacrificed through carelessness – but not now. Mrs. Arnfeld keenly watched the three, working under imminent sentence of death, for any sign of discomposure.
 25. She watched the miniaturization procedure (she had seen it before) and saw Mike grow smaller and disappear. She watched the elaborate procedure that injected him into the proper place in her husband's body. Then matters shifted to the screen, in which the appropriate section of the body was shown in holosonogram. It was a three-dimensional representation, cloudy and unfocused, made imprecise through a combination of the finite size of the sound waves and the effects of Brownian motion. It showed Mike dimly and noiselessly making his way through Gregory Arnfeld's tissues by the way of his bloodstream. It was almost impossible to tell what he was doing, but Johannes described the events to her in a low, satisfied manner, until she could listen to him no more and asked to be led away.

⁶ untoward – difficult to manage



26. She had been mildly **sedated**⁷, and she had slept until evening. When Johannes came to see her, it took her a moment to gather her faculties. Then she said, in sudden and overwhelming fear, “What has happened?”
27. Johannes said, hastily, “Success, Tertia. Complete success. Your husband is cured. We can’t stop the cancer from recurring, but for now he is cured.” She fell back in relief. “Oh wonderful.”
- “Just the same, something unexpected has happened and this will have to be explained to Gregory. We felt that it would be best if you did the explaining.”
28. “I” said Tertia. Johannes told her what had happened. It was two days before she could see her husband for more than a moment or two. He was sitting up in bed, looking a little pale, but smiling at her. “A new lease of life, Tertia,” he said buoyantly. “Indeed, Greg, I was quite wrong. The experiment succeeded and they tell me they can’t find a trace of cancer in you.”
29. “Well, we can’t ” be too confident about that. There may be a cancerous cell here and there, but perhaps my immune system will handle it, especially with the proper medication and if it ever builds up again, which might well take years we’ll call on Mike again.” At this point, he frowned and said, “You know, I haven’t seen Mike.” Mrs. Arnfeld maintained a discreet silence. Arnfeld said, “They’ve been putting me off.”
30. “You’ve been weak, dear, and sedated. Mike was poking through your tissues and doing a little necessary destructive work here and there. Even with a successful operation you need time for recovery.”
- “If I’ve recovered enough to see you, surely I’ve recovered enough to see Mike, at least long enough to thank him.”
- “A robot doesn’t need to receive thanks.”
31. “Of course not, but I need to give it. Do me a favour, Tertia. Go out there and tell them I want Mike right away. ” Mrs. Arnfeld hesitated, then came to decision.

⁷ sedated – cause to be calm or quiet as by administering a medicine





Waiting would make the task harder for everyone. She said carefully, “Actually, dear, Mike is not available.”

“Not available! Why not?”

32. “He had to make a choice, you see. He had cleaned up your tissues marvellously well; he had done a magnificent job, everyone agrees” and then he had to undergo re-expansion. That was the risky part.”

“Yes, but here I am. Why are you making a long story out of it.?”

“Mike decided to minimize the risk.”

“Naturally, what did he do?”

“Well, dear, he decided to make himself smaller.”

“What! He couldn’t. He was ordered not to.”

33. “That was Second Law, Greg. First Law took precedence. He wanted to make certain your life would be saved. He was equipped to control his own size, so he made himself smaller as rapidly as he could, and when he was far less massive than an electron he used his laser beam, which was by then too tiny to hurt anything in your body, and the recoil sent him flying away at nearly the speed of light. He exploded in outer space. The gamma rays were detected.” Arnfeld stared at her. “You can’t mean it. Are you serious? Mike is dead?”

“That’s what happened. Mike could not refuse to take an action that might keep you from harm.”

“But I didn’t want that. I wanted him safe for further work. He wouldn’t have re-expanded uncontrollably. He would have gotten out safely.”

“He couldn’t be sure. He couldn’t risk your life, so he sacrificed his own.”

“But my life was less important than his.”

34. “Not to me, dear. Not to those who work with you. Not to anyone. Not even to Mike.” She put out her hand to him. “Come, Greg, you’re alive. You’re well.





That’s all that counts.” But he pushed her hand aside impatiently. “That’s not all that counts. You don’t understand. Oh, too bad. Too bad!”

(Adapted)

ABOUT THE AUTHOR

Isaac Asimov was born on January 2, 1920 in Russia. He moved from Russia to Brooklyn with his parents at the age of three. Asimov’s father made his living through candy stores in Brooklyn. Asimov was exposed to a lot of science fiction as a young boy and he started his writing career by penning fan letters and critiques to the pulp magazines of the 1930’s. Asimov graduated from Columbia with a B.S. in chemistry in 1939. He earned his Ph.D. in biochemistry in may 1948.

Asimov became a professor in Biochemistry at Boston University School of Medicine. Asimov later chose to be a writer of science fiction, detective fiction and non-fiction. In 1987 he won the grand master award for a lifetime’s achievement in science fiction. Some of Asimov’s works include *In Memory Yet Green* and *In Joy Still Left. Yours, Isaac Asimov*, is a collection of excerpts from letters he had written over the years. They provide a deep insight into Asimov’s personal and professional life. In addition, to three *Opus books* (*Opus 100*, *Opus 200* and *Opus 300*), *The Early Asimov* and *Before the Golden Age* contain substantial autobiographical material.

1.1. Reading Comprehension

1. Answer the following questions:

- a) What are the three laws of robotics? Why do you think such laws were made.?
- b) Why do you think Arnfeld objects to his wife calling Mike “it”?
- c) Why was Arnfeld so keen to be a part of the experiment?
- d) What according to Louis Secundo of the miniaturization group, was the risk involved with MIK-27?
- e) Describe Mike as first seen by Mrs. Arnfeld.
- f) What plan had been worked out for the extraction of Mike before the re-expansion?





- g) Why do you think the observation room was made underground and half a mile away from the surveying room?
- h) Was Greg Arnfield finally cured of cancer? How?
- i) What had happened to Mike in the process of the operation? Why couldn't he be retrieved?

1.2. Read the following extract and answer the questions that follow:

- (a) *"Let's make something out of this-a glorious experiment."*
 - (i) Who says this? To whom?
 - (ii) In what way would it be a glorious experiment?
- (b) *"The laws of robotics ensure that I will, Mrs. Arnfield."* said Mike solemnly.
 - (i) What promise has Mike made?
 - (ii) Which law does he refer to?
 - (iii) What is Mrs. Arnfield anxious to know?
- (c) *"Just the same, something unexpected has happened and this will have to be explained to Gregory."*
 - (i) Who says this and to whom?
 - (ii) What unexpected had happened? Was it really unexpected?
 - (iii) Why will it be hard to explain to Gregory?
- (d) But he pushed her hand aside impatiently. *"That's not all that counts. You don't understand. Oh, too bad, too bad!"*
 - (i) Who is "he" in the first lines.
 - (ii) Why does he feel impatient?
 - (iii) Describe the feelings of the two people involved in this conversation.

1.3. Choose the right approx

- (a) Tertia Arnfield was against her husband using Mike for the cancer operation because she felt that





- (i) Mike was not properly equipped.
 - (ii) there were other ways of doing it which were relatively less risky.
 - (iii) he was attempting a misadventure.
- (b) When MIK-27 approaches neutrino size then he would
- (i) re-expand within seconds and go out into the outer space.
 - (ii) neutralize himself.
 - (iii) stop doing the work for which he was sent.
- (c) Tertia and Greg had decided not to have any children because-
- (i) They were incapable of begetting children.
 - (ii) Greg had a family history of cancer.
 - (iii) It would interfere with their career.

2. Vocabulary

2.1 The word *inoperable* has 'in' as a prefix which mostly gives a word opposite in meaning. *Inoperable* means not 'suitable for surgery'. Match the meanings of following words in the box.

Words	Meanings
1. Injudicious	difficult to overcome
2. Inoffensive	extremely dirty
3. Insanitary	showing no concern For other's feelings.
4. Insolvable	unwise
5. Insensitive	harmless
6. Insurmountable	without any solutions

2.2. Fill in the blanks with appropriate words from the box above.

1. Initially the problems seemed _____ but patiently they persevered.
2. There is a fear that an epidemic may break out due to the _____ condition of the town.





3. Leaving the college midway was a very _____ plan that ultimately harmed his future prospect.
4. The Mathematics teacher told his class that there is hardly any mathematical problem which is _____.
5. It was an _____ remark even then he felt hurt.
6. There will be disparity in the society as long as people are _____ to their fellow men.

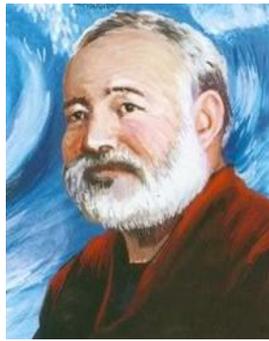
3. Speaking and Learning Skills

1. Gregory Arnfield feels devastated when he comes to know that Mike had sacrificed himself to save the life of his creator. In groups of four discuss how robots, robotics and nanotechnology are helping mankind in various fields of human endeavour.
2. Scientific inventions should primarily help in the growth and development of human civilization. It is seen that the best of scientific brains are engaged in inventing deadly weapons of warfare which may result into annihilation of mankind. Contrary to this scenario if the best of brains in the world are engaged in inventing new things and finding cure for the deadly diseases then it will usher in a new era of peace and prosperity for mankind. The choice lies in our hands. Draft a 200 word speech based on this issue and presents it in the morning assembly of your school on science day.

4. Writing Skills

1. As Gregory Arnfield, you feel that a wonderful invention has been wasted in curing your disease. Write a page of your diary describing your feelings and plans for the future.
2. As are Tertia Arnfield, you feel that Mike was dispensable. You took the right decision to save your husband. Write a letter in about 150 words to your mother telling her about this new development in your life.





OLD MAN AT THE BRIDGE

by E.M. Hemingway

- In pairs or groups of four, discuss the implications of these quotations.

There never was a good war or a bad peace.

Benjamin Franklin
(1706-1790)

There is many a boy here today who looks upon war as all glory, but boys, it is all hell. You can bear this warning voice to generations yet to come. I look upon war with horror.

William Tecumseh Sherman (1820-1891)

Guns, bombs, rockets and warships are all symbols of human failure. They are necessary symbols. They protect what we cherish. But they are witness to human folly.

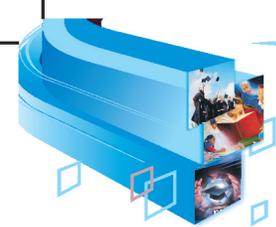
Lyndon B. Johnson
(1908-1973)

1. Read the story:

1. An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a **pontoon bridge**¹ across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading

¹ pontoon bridge - bridge supported on boats or hollow metal cylinders





out of it all and the peasants **plodded**² along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

2. It was my business to cross the bridge, explore the **bridgehead**³ beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

“Where do you come from?” I asked him.

“From San Carlos,” he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

“I was taking care of animals,” he explained. “Oh,” I said, not quite understanding.

3. “Yes,” he said, “I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos.”
4. He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, “What animals were they?”

“Various animals,” he said, and shook his head. “I had to leave them.”

5. I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

“What animals were they?” I asked.

6. “There were three animals altogether,” he explained. “There were two goats and a cat and then there were four pairs of pigeons.”

“And you had to leave them?” I asked.

² plodded - walked with heavy steps.

³ bridgehead - defensive part or area established on the enemy's side of a river, cavel, railway etc.





“Yes. Because of the artillery. The captain told me to go because of the artillery.”

“And you have no family?” I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

“No,” he said, “only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others.”

“What politics have you?” I asked.

7. “I am without politics,” he said. “I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further.” “This is not a good place to stop,” I said. “If you can make it, there are trucks up the road where it forks for Tortosa.”

“I will wait a while,” he said, “and then I will go. Where do the trucks go?” “Towards **Barcelona**⁴,” I told him.

“I know no one in that direction,” he said, “but thank you very much. Thank you again very much.”

8. He looked at me very blankly and tiredly, then said, having to share his worry with someone, “The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?”

“Why they’ll probably come through it all right.” “You think so?”

“Why not,” I said, watching the far bank where now there were no carts.

“But what will they do under the artillery when I was told to leave because of the artillery?”

“Did you leave the dove cage unlocked?” I asked. “Yes.”

“Then they’ll fly.”

“Yes, certainly they’ll fly. But the others. It’s better not to think about the others,” he said.

⁴ barcelona – a city in spain.





“If you are rested I would go,” I urged. “Get up and try to walk now.”

“Thank you,” he said and got to his feet, **swayed**⁵ from side to side and then sat down backwards in the dust.

“I was taking care of animals,” he said dully, but no longer to me. “I was only taking care of animals.”

9. There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

About the Author

Hemingway, Ernest (1899-1961), was one of the most famous and influential American writers of the 1900's. He received the Nobel Prize for literature in 1954. He had won a Pulitzer Prize the previous year for his novel *The Old Man and the Sea* (1952). Hemingway developed a plain, forceful prose style characterized by simple sentences and a few adjectives or adverbs. He wrote crisp, vivid dialogue and exact description of places and things. His style has been imitated by many writers.

EARLY LIFE: Ernest Miller Hemingway was born in Oak Park, III. After graduating from high school, he worked briefly as a reporter for the *Kansas City Star*. During World War I (1914-1918), he served as a volunteer ambulance driver in Italy and then as an infantryman in the Italian army. He was seriously wounded in 1918. Hemingway's wartime experiences help explain why his writing emphasizes physical and psychological violence and the need for courage.

RISE TO FAME: Hemingway's most famous novels are two of his early works, *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929). He died in 1961. Three novels were also published after his death- *A Moveable Feast* (1964), *Islands in the Stream* (1970) and the unfinished *The Garden of Eden* (1986).

⁵ swayed – move back and forth or sideways





1.1. Reading Comprehension

1. Answer the questions.

- a) Why was the old man sitting by the road near the bridge and what was his main concern?
- b) Which animals was the old man taking care of? Which ones would save themselves? Which ones would not be able to save themselves?
- c) The story begins with dust/dusty and ends with dust. What does it signify?
- d) What do you think happens to the old man at the end of the story?
- e) Read the first paragraph of the story again. What does the writer contrast in the first paragraph? What is moving and who is stationary?
- f) Why does the old man not go to Barcelona? What is the real reason?
- g) Black dusty clothes and grey dusty face. What is common between them? Share your ideas.

1.2. Read the following extract and answer the questions that follow:

- a) *"That and the fact that cats know how to look after themselves was all the good luck that, that old man would ever have".*
 - (i) Who is the speaker of these lines?
 - (ii) What were the old man's worries?
 - (iii) What all good luck did he have?
- b) *"where do you come from?"*I asked him. *"From San Carlos,"* he said, and smiled.
 - (i) Identify "I" in the first line
 - (ii) To whom was the question addressed?
 - (iii) Why did he smile after answering?
- c) *"I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."*
 - (i) What was the old man doing in the town?
 - (ii) Which animals are being referred to here by the speaker?
 - (iii) Why was he the last to leave San Carlos?





1.3. Choose the correct option.

- a) The old man was resting by the side of the road because he was
- (i) waiting for others to leave first.
 - (ii) too tired to go any farther.
 - (iii) not in a hurry to leave.
- b) The old man smiled after mentioning the name of his native town because:
- (i) It was an interesting name.
 - (ii) It made him nostalgic.
 - (iii) He felt pleased as he belonged there.
- c) When the old man told the narrator that he had been taking care of animals, the narrator felt puzzled because he did not
- (i) look like a shepherd or a herdsman
 - (ii) understand the context of the old man's talk.
 - (iii) look like a zookeeper.
- d) The old man did not seem too worried about the cat because:
- (i) He had handed over the cat to his neighbor.
 - (ii) A cat can take care of itself.
 - (iii) He had kept enough milk for the cat.
- e) The old man said that he was without politics. By this he meant that he
- (i) was not in favour of politics.
 - (ii) was not a member of any political outfit.
 - (iii) felt that politics had ruined his life.
- f) The narrator failed to take along the old man with him because he
- (i) refused to leave the place.
 - (ii) was too tired to go any farther.
 - (iii) felt that he was equally safe there.



2. Vocabulary

2.1. Find out the meaning of the words given in **italics** and observe how the meanings change in different contexts.

- (i) There was a *pontoon* bridge across the river. (Clue: a flat bottomed boat)
- (ii) The mule-drawn carts *staggered* up the steep bank. (Clue: to begin to doubt; waver)
- (iii) The peasants *plodded* along in the ankle-deep dust. (Clue: to work laboriously)
- (iv) It was my business to cross the bridge, *explore* the bridgehead beyond and find out to what point the enemy had advanced. (Clue: to examine carefully)
- (v) "What *politics* have you?" I asked. (Clue: political affairs)
- (vi) "If you can make it, there are trucks up the road where it *forks* for Tortosa." (Clue: pay; contribute)

2.2. Match the given words with this meanings.

Words	Meanings
(i) hasten	clouds completely covering the sky
(ii) plod	agitated or disturbed
(iii) unquiet	to move or act quickly
(iv) overcast	rods extending from the hub of a wheel to its rim
(v) spokes	walk with heavy steps

2.3. Use the words in the box above to fill in the blanks.

- (i) The chariot was rendered useless as the _____ were broken.
- (ii) The old man hurried home from the market when he saw an _____ sky.





- (iii) The people in the border villages felt_____ because of constant firing from across the border.
- (iv) The weary farmer_____ along the dusty path to reach home.
- (iv) As soon as the fire alarm rang, everyone in the hall_____ towards the exit.

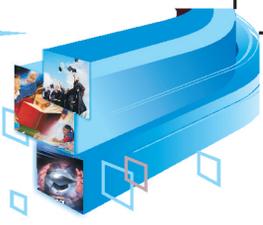
3. Writing Skills

1. As the old man in the story, you felt greatly relieved that you could talk to the narrator and share your worries with him.
 - (a) Write a letter in about 150 words to him, telling him what happened when he left you at the bridge.
 - (b) Write a page of your diary in about 150 words, expressing your thoughts and feelings about how the narrator comforted you and also tried to help you.

4. Speaking and Listening Skills

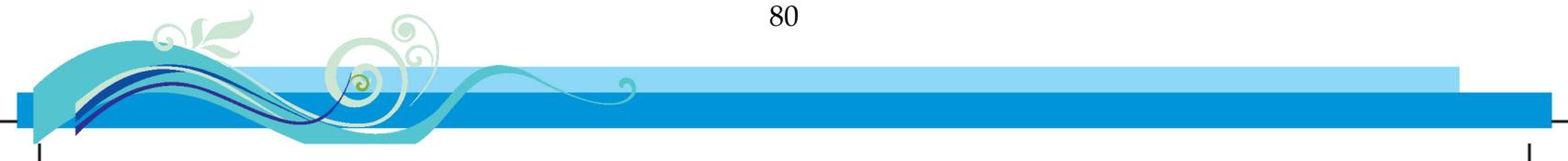
1. In groups of four, have brainstorm on the topic “War-Its Consequences and Alternatives”. Make a Powerpoint presentation in the class expressing your group’s views.
2. Wars bring destruction and make people irrational. Do you agree with this? Discuss with your friends from the old man’s point of view.





Poetry







MY MOTHER AT SIXTY - SIX

by Kamala Das

- Look at the three pictures below. They depict the three stages of the mother-daughter relationship. Now fill in the table

		
<p>Mother's feelings:</p> <p>(i) Protective</p> <p>(ii)</p> <p>(iii)</p>	<p>Mother's feelings:</p> <p>(i) Guiding</p> <p>(ii)</p> <p>(iii)</p>	<p>Mother's feelings:</p> <p>(i) Dependent</p> <p>(ii)</p> <p>(iii)</p>
<p>Daughter's feelings:</p> <p>(i) Wanting to be looked after</p> <p>(ii)</p> <p>(iii)</p>	<p>Daughter's feelings:</p> <p>(i) Loving</p> <p>(ii)</p> <p>(iii)</p>	<p>Daughter's feelings:</p> <p>(i) Protective</p> <p>(ii)</p> <p>(iii)</p>





1. **Read this poem about a daughter's feelings**

1. Driving from my parent's
home to Cochin last Friday
morning, I saw my mother,
beside me,
doze, open mouthed, her face
ashen like that
of a corpse and realised with
pain
that she was as old as she looked
10. But soon put that thought away, and
looked out at young
trees **sprinting**¹, the merry children spilling
out of their homes, but after the airport's
security check, standing a few yards
away, I looked again at her, **wan**²,
pale
as a late winter's moon and felt that
old
familiar **ache**³, my childhood's fear,
20. but all I said was, see you soon,
Amma,
all I did was smile and smile and
smile

Kamala Suraiyya (1934 -2009) was a major Indian English poet and littérateur and at the same time a leading Malayalam author from Kerala, India. Her popularity in Kerala is based chiefly on her short stories and autobiography, while her oeuvre in English, written under the name Kamala Das, is noted for the fiery poems and explicit autobiography. She has been heralded as an iconoclast in her generation. She died in 2009 and has earned considerable respect for her literary achievements recent years.

¹ running

² pale

³ pain



1.1. Reading Comprehension

1. Choose the correct option.

- A. The poem is about.....
- a. Fear of separation between the mother and daughter
 - b. mother aging thereby inching close to death
 - c. the daughter's fear of losing her mother
 - d. all the above
- B. The tone of the poem.....
- a. is sad
 - b. is happy
 - c. undergoes transition
 - d. is depressive
- C. The literary device in 'trees sprinting' is.....
- a. metaphor
 - b. simile
 - c. personification
 - d. synecdoche

1.2. Answer the following questions.

- a) What is the fear in the poet's mind?
- b) What is the sight that has triggered that fear?
- c) What is the kind of pain and ache that the poet feels?
- d) What childhood fears do you think the poet is referring to
- e) Why do you think does the poet smile in the end?





2. Appreciation

1. Fill in the following table to show your appreciation of the poem

1) Setting	
2) Tone and mood	
3) Theme	

2. A *simile* is a figure of speech that directly compares two different things, usually by employing the words "like" or "as" – also, but less commonly, "if", or "than".

A *metaphor* is a figure of speech that describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object.

The poem uses two similes and a metaphor. Pick them out and explain what the two things have in common in each of these cases

3. There is repetition in the last line *all I did was smile and smile and smile* What do you think does the repetition imply?

3. Writing Skills

1. Every Mother's Day we usually purchase Mother's Day cards to give to our moms. What is printed in a card may not necessarily express the truly warm feelings that we have for our mothers in writing.

Create a little poem for your mother; bring out that one moment that really touched you.

2. After the poet boards a flight to Cochin, she is worried and apprehensive about her mother's failing health. As Kamla Das, write a page of about 120 words in her diary.

4. Speaking and Listening Skills

1. Often, all of us have disagreements with our parents. Think of one such difference of opinion and create a role play. Give a for practical solutions.



Your role play must also bring out at least three insights on improving parent-teenage child relationship.

Remember: You are acting as yourself

- (a) The scene should be convincing
- (b) Speak in a loud voice; utilize body expression,
- (c) Make the scenes “interesting” by acting out what typically happens in the particular setting
- (d) So that the audience can hear make sure only one person talks at a time during the role play.
- (e) Introduce their characters and the scene to the audience before they start. They could choose to have a narrator who will introduce each scene before it starts





MODERN MACHINERY

by Rudyard Kipling

- Read this news clip from 'The Telegraph'

Robot teacher that can take the register and get angry



The device, created by scientists after 15 years of research, is being trialled at a primary school in Tokyo.

Named Saya, the aneroid can speak different languages, carry out roll calls, set tasks and make facial expressions. She is the latest example of robots spreading to every aspect of life in Japan. The humanoid was originally developed to replace a variety of workers, including secretaries, in a bid to allow firms to cut costs while still retaining some kind of human interaction. The Japanese government has said that by 2015 it wants a robot in every home. The push is because of Japan's ageing population – in seven years one in four Japanese will be over 65 – which means the workforce is declining, pushing up wage costs for businesses and making recruitment difficult.



- What are the possible advantages and disadvantages of mechanisation?
Discuss in pairs and fill in the table below

Advantages	Disadvantages
1	1
2	2
3	3

- If machines could talk, what do you think would they say to their 'human Gods'?

.....

1. Now read the poem

- We were taken from the **ore-bed**¹ and the **mine**².
 We were melted in the furnace and the pit -
 We were cast and **wrought**³ and hammered to design
 We were cut and **filed**⁴ and looled and **gauged**⁵ to fit.
- Some water, coal and oil all we ask.
 And a thousandth of an inch to give us play:
 And now if you will set us to our task.
 We will serve you four and twenty hours a day !
- We can pull and **haul**⁶ and push and lift and drive,
 We can print and plough and weave and heat and light,
 We can run and jump and swim and fly and dive
 We can see and hear and count and read and write !

¹ rock from which metal can be mined
² place from where minerals are dug out
³ shaped
⁴ to cut or shape something
⁵ measured
⁶ pull with force



- 
4. But remember, please, the Law by which we live,
We are not built to comprehend a lie.
We can neither love nor pity nor forgive,
If you make a slip in handling us you die !
 5. Though our smoke may hide the Heavens from your eyes,
It will vanish and the stars will shine again,
Because, for all our power and weight and size.
We are nothing more than children of your brain!

Rudyard Kipling (1865-1936) was born in Bombay, but educated in England. In 1882 he returned to India, where he worked for Anglo-Indian newspapers. His literary career began with *Departmental Ditties* (1886), but subsequently he became chiefly known as a writer of short stories. A prolific writer, he achieved fame quickly. Kipling was the poet of the British Empire and its yeoman, the common soldier, whom he glorified in many of his works. This poem looks back to the poems celebrating modern technology which had pre-occupied Kipling during the mid-1990s.

1.1. Reading Comprehension

1. Choose the best option in the following statements.

- A. The poem is about

 - a. man enslaving machines
 - b. that machines can destroy man
 - c. that life is simpler without machines
 - d. importance of machines in our lives.

- B. A machines needs are

 - a. tremendous
 - b. minimalistic
 - c. constant
 - d. seldom



- C. Machines in the poem, accept the fact that their position as compared to humans is that of
- a. strength
 - b. weakness
 - c. equality
 - d. impartiality

2. Answer the following questions.

- a) How were the machines made?
- b) What are the basic things needed to operate machines?
- c) What is the nature of machines?
- d) What happens if a machine is wrongly handled?
- e) Pick out the phrases which describe the hectic activity of the machines.

2. Appreciation

2.1. Fill in the table to reflect the mood of the speaker

	Thematic content	Tone/Mood
Stanza 1	making of the machine	Pain, ache, hurt
Stanza 2		
Stanza 3		
Stanza 4		
Stanza 5		

- 2.2. In small groups, read the poem aloud with suitable intonation, speed and rhythm. Notice the change of mood. Modulate your voice accordingly.
- 2.3. **Imagery** is a poetic device that Words or phrases that appeal to any sense or any combination of senses. Bring out the images in the poem to complete the following table.





Visual images	Aural images
<ul style="list-style-type: none">● Iron ore being dug out from a mine●●	<ul style="list-style-type: none">● Iron being hammered into shape●●

- 2.4. The machine spells a subtle warning to its user. Pick the lines from the poem to support this statement.
- 2.5. Which lines do you like best? Why?

3. Writing Skills

3.1. Design some gadget, machine, building, or other creation that might enrich the future.

- What does it look like?
- What does it do?
- How does it function?
- In what ways might it benefit people?

3.2. Now create a display advertisement to sell your product.

Remember: Display advertisements appear in various sizes on most pages throughout the newspaper/ magazines. They contain artwork and other information that informs the customer about a business, a product or a service. Advertisements have to be visually appealing with catchy headlines/slogans, punch lines, witty expressions and visuals. They are a blend of content and style. However the tone and style could be informal and relaxed.

4. Speaking and Listening Skills

4.1. Think and answer, giving reasons.

- Who makes our chocolate?
- Who helps us commute?
- Who's putting these words on this page?
- Who entertains us?





Have humans have forgotten many things. And, in time, will forget everything.

4.2. Organise a debate on the motion: Machines rule in the future.

Remember: The purpose of a speech/ debate is to convey information orally to a large gathering of people, forcefully and convincingly, to convert the listeners to the speaker's point of view. An effective communication to an audience must begin with a salutation, give reasons for selecting/ rejecting the motion and have an effective summing up.





MISSED

by P G Wodehouse

- Look at the picture and complete the table

	Interpret the scene	
	Reaction of the audience	
	Reaction of the commentator	
	Feelings of the audience	
	His feelings about himself	

- Read this stanza from the song *Fall of a Hero*

My pride is pulled down,
 It's a good cause for a laugh
 Look deep inside my soul with pain,
 Witness the fall of a hero





I lived the fall and I tasted all
Witness the fall of a hero
Don't wanna live anymore

- Do we create superheroes and topple them?
- Do we also become insensitive to their feelings?

Discuss in groups and share your views with the class.



1. Read the poem

1. The sun in the heavens was beaming,
The breeze bore an odour of hay,
My flannels were spotless and gleaming,
My heart was unclouded and gay;
The ladies, all gaily **apparelled**¹,
Sat round looking on at the match,
In the tree-tops the dicky-birds carolled,
All was peace -- till I bungled² that catch.

2. My attention the magic of summer
Had lured from the game -- which was wrong.
The bee (that **inveterate**³ hummer)
Was droning its favourite song.
I was tenderly dreaming of Clara
(On her not a girl is a patch),
When, ah, horror! there soared through the air a
Decidedly possible catch.

¹ dressed

² messed up; ruined

³ Constant; chronic



- 
3. I heard in a **stupor**⁴ the bowler
Emit a self-satisfied 'Ah!'
The small boys who sat on the roller
Set up an expectant 'Hurrah!'
The batsman with grief from the wicket
Himself had begun to detach --
And I uttered a groan and turned sick. It
Was over. I'd buttered the catch.
4. O, ne'er, if I live to a million,
Shall I feel such a terrible pang.
From the seats on the far-off pavilion
A loud yell of **ecstasy**⁵ rang.
By the handful my hair (which is auburn)
I tore with a wrench from my thatch,
And my heart was **seared**⁶ deep with a raw burn
At the thought that I'd fozzled that catch.
5. Ah, the bowler's low, querulous mutter
Points loud, unforgettable scoff!
Oh, give me my driver and putter!
Henceforward my game shall be golf.
If I'm asked to play cricket hereafter,
I am wholly determined to scratch.
Life's void of all pleasure and laughter;
I bungled the easiest catch.

Sir Pelham Grenville Wodehouse (1881 -1975) was an English humorist, whose body of work includes novels, short stories, plays, poems, song lyrics, and numerous pieces of journalism. He enjoyed enormous popular success during a career that lasted more than seventy years and his many writings continue to be widely read. The popularity of P.G. Wodehouse among Indians is two-fold. One, his readers do not have to identify with any of his characters. Two, his insidious but good-humoured subversion of the language, conducted with straight-faced aplomb, appeals most of all to a people

⁴ daze

⁵ delight

⁶ scorched



1.1. Reading Comprehension

1. Choose the best option in the following statements.

- A. In the end of stanza 1, there is a disappointing contrast to the joy described earlier. What is this poetic device called?
- a) oxymoron
 - b) antithesis
 - c) transferred epithet
 - d) climax
- B. The main focus of Stanza 2 is the narrator's
- a) grief
 - b) elation
 - c) distraction
 - d) loneliness
- C. *On her not a girl is a patch.* What does this imply?
- a) She is not there
 - b) She has left an empty patch
 - c) She is the best
 - d) He dreams of her all day

1.2. Answer the following questions.

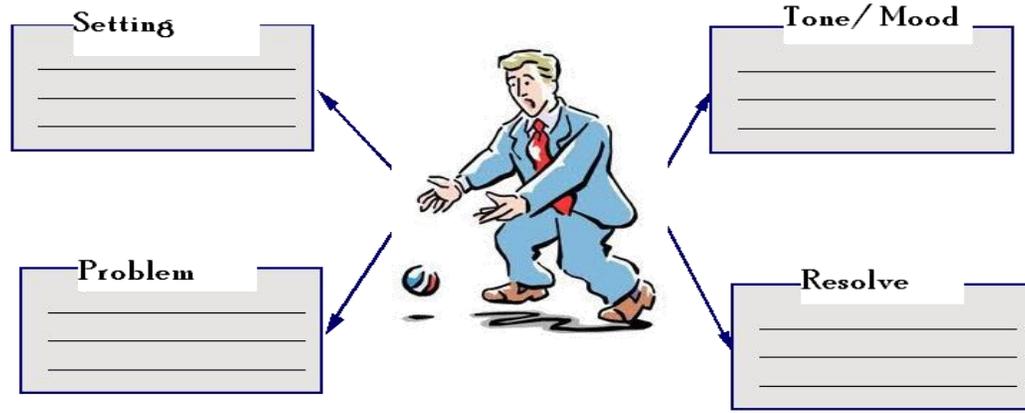
- a) Mention six images that added to the euphoria of the setting
- b) What were the distractions that made him drop a catch?
- c) What were the two monosyllabic reactions that shattered the narrator?
- d) How did the narrator's reactions reflect his mood?
- e) What did the narrator resolve? Do you agree/ disagree with him? Give your reasons





2. Appreciation

1. Fill in the table given below



2. What words and phrase reflect the narrator's regret?
3. Imagery includes the "mental pictures" that readers experience with a passage of literature. It signifies all the sensory perceptions referred to in a poem, whether by literal description, allusion, simile, or metaphor. Imagery is not limited to visual imagery; it also includes auditory (sound), tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic sensation.

In the poem imagery is used explicitly. For example

- *The sun in the heavens was beaming* (visual)
- *breeze bore an odour of hay* (olfactory / smell)

Pick up at least five more images.

4. How will you visually represent the changing mood of the narrator? Justify your visual in about 80-100 words

3. Writing Skills

Think of the narrator as you're her. You have been a spectator to the match described in the poem. In a letter to him write how you felt and advise him how to deal with his emotions.

Remember to describe the scene or event that you witnessed and bring out your feelings.



4. **Speaking and Learning Skills**

The media attention given to celebrities suggests that these people are today's heroes. Yet ordinary people perform extraordinary acts of courage everyday that go virtually unnoticed.

Consider heroism and whether you agree or disagree with media's interpretation.

- who you think our heroes
- think about the qualities

Present your views to the class as a speech or an interview





1. Now read the poem silently. Then read the poem to your partner. You could also try to read the poem aloud in the class.

WHAT THE HEART OF THE YOUNG MAN SAID TO THE PSALMIST²

1. Tell me not, in mournful numbers,
Life is but an empty dream!
For the soul is dead that slumbers,
And things are not what they seem.

2. Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.



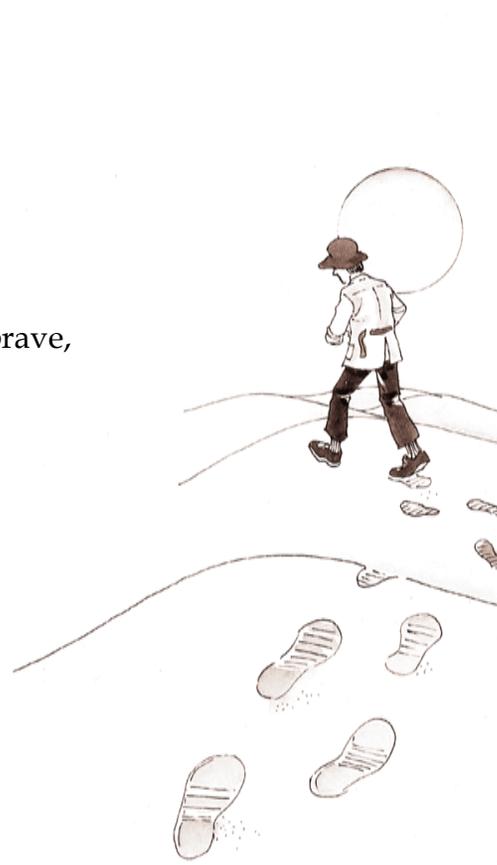
3. Not enjoyment, and not sorrow,
Is our destined end or way;
But to act, that each to-morrow
Find us farther than to-day.

4. Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like **muffled**³ drums, are beating
Funeral marches to the grave.

5. In the world's broad field to battle,
In the **bivouac**⁴ of Life,
Be not like dumb, driven cattle!
Be a hero in the strife!

6. Trust no future, howe'er pleasant!
Let the dead Past bury its dead!
Act, --act in the living present!
Heart within, and God o'erhead!

7. Lives of great men all remind us
We can make our lives **sublime**⁵,



² **psalmist** - a writer of psalms

³ **Muffled** - reduced sound

⁴ **Bivouac** - a temporary camp without tents

⁵ **Sublime** - noble





And departing, leave behind us
Footprints on the sands of time;

8. Footprints, that perhaps another,
Sailing o'er life's solemn main,
A **forlorn**⁶ and shipwrecked brother,
Seeing, shall take heart again.
9. Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

– Henry Wadsworth Longfellow

ABOUT THE AUTHOR

Henry Wadsworth Longfellow was an American poet and educator whose works include “Paul Reverse’s Ride”, *The Song of Hiawatha*, and *Evangeline*. Longfellow was born in Portland, Maine, then part of Massachusetts, and studied at Bowdoin College. After spending time in Europe he became a professor at Bowdoin and, later, at Harvard College. His first major poetry collections were *Voices of the Night* (1839) and *Ballads and Other Poems* (1841). Longfellow retired from teaching in 1854 to focus on his writing, living the remainder of his life in Cambridge, Massachusetts, in a former headquarters of George Washington. Longfellow predominantly wrote lyrical poems which are known for their musicality. He became the most popular American poet of his day and also had success overseas. He has been criticized, however, for imitating European styles and writing specifically for the masses.

1.1. Reading Comprehension

- 1 Say whether the following statements are true or false
 - a) Life is an empty dream.
 - b) The goal of life is the grave.
 - c) Enjoyment or sorrow is our destiny.
 - d) Our hearts are stout and brave.

⁶ **Forlorn** - lonely





- e) We should be heroes in the struggle of life.
- f) The past should be buried.
- g) Lives of great men teach us many things.
- h) An unsuccessful person can be inspired again by the examples of great men's lives.
- i) Experiences good or bad leave impressions on our minds.
- j) We should work hard and should not wait for the results.

1.2. Read the following lines and answer the questions that are given:

- a) *Dust thou art, to dust returnest*
Was not spoken of the soul.....
 - i) What does the first line refer to? Where does it go?
 - ii) What happens to the soul?
- b) *But to act, that each to-morrow*
Find us farther than today.
 - i) Why should one act?
- c) *Be not like dumb, driven cattle!*
Be a hero in the strife
 - i) What does the poet advise in these lines?
 - ii) What does 'strife' refer to?
- d) *Act, --act in the living present!*
Heart within, and God o'erhead!
 - i) How should one act in the present?
 - ii) Do you think there is a sense of urgency in the above lines? Why?
- e) *Lives of great men all remind us*
We can make our lives sublime
 - i) What do the lives of great men remind us?
 - ii) What is the significance of the word 'sublime'?





1.3. Metaphors and similes are two important figures of speech. Pick out the lines from the poem which are metaphorical.

2. Speaking and Listening Skills

1. You have to address the morning assembly. On the occasion of Gandhi Jayanti. On the basis of this poem, prepare a speech on the topic “Lives of greatman are an inspiration to move forward...!”

Work in groups of four. Discuss the topic and take notes. The following points could form part of your discussion :-

- Greatmen do not treat life in an insignificant way.
- Their life is full of actions done in the present.
- They always lead (*‘Be not like dumb, driven cattle*)
- They do not look back, they don’t worry about the future.
- *‘Be a hero in strife’.*
Write the speech using appropriate language.
(You could give example of greatmen/women of India.)
- Each group should present a speech in the morning assembly.

2. Read the meaning and the pronunciation-phonetic transcription indicated against the words.

Psalm /sa:lm/ : a song or poem in praise of God esp. one of those in the Bible.

Psalmist / sa:lmist / : a writer of psalms.

bivouac /bivu-æk/ : a camp without tents.

sublime /sæ’blaim/ causing deep feelings of wonder, joy.

Consult a dictionary and find out the meanings and phonetic transcription of the following : hymn, choir, sanctum-sanctorum, deity



3. Appreciation

1 Do you believe that actions that leave their footprints on the 'sands of time' ought to be emulated? Substantiate with examples from real life.

2 "But to act, that each tomorrow

Find it farther than today"

In these lines the poet conveys a sense of urgency and importance of action in the present time which would help him evolve himself? Substantiate the poet's point of view with your own experiences of Life.

3. The rhyme scheme of the first stanza is ab, ab - (*numbers* rhyme with *slumbers* and *dream*, with *rhyme*)

In the second stanza *earnest* rhymes with *returnest* and *goal* with *soul* hence the rhyme scheme is ab, ab.

Now, write the rhyme scheme of the other stanzas.





THE CITY PLANNERS

by Margaret Atwood

- Look at the two visuals



- What are your first thoughts when you see the pictures? Suggest three basic differences.

City	Village
a. Perfection and uniformity	a. Spontaneity
b.	b.
c.	c.





- Mention three advantages and disadvantages of living in each of these places

Advantages	Disadvantages
City	
a.	a.
b.	b.
c.	c.
Village	
a.	a.
b.	b.
c.	c.

- What would be your personal preference? Why?

.....

.....

.....

1. Read this account of the poet view on suburban life.

1. Cruising¹ these residential Sunday streets in dry August sunlight:
 what offends us is
 the **sanities**²:
 the houses in **pedantic**³ rows, the planted sanitary trees, assert levelness of surface like a rebuke to the dent in our car door.
 No shouting here, or shatter of glass; nothing more abrupt than the rational whine of a power mower cutting a **straight swath**⁴ in the discouraged grass.
2. But though the driveways neatly **sidestep**⁵ hysteria



¹ Journeying, travelling
² unnatural 'sanitariness' or soundness of judgment that is monotonous
³ Overly concerned with minute details; ordered and uniform
⁴ Strip or long and relatively narrow extent of anything; (here) path that is neat and well groomed.





by being even, the roofs all display
the same slant of avoidance to the hot sky,
certain things:
the smell of spilled oil a faint
sickness lingering in the garages,
a splash of paint on brick surprising as a bruise,
a plastic hose poised in a **vicious**⁶
coil; even the too-fixed stare of the wide windows
give momentary access to
the landscape behind or under
the future cracks in the plaster
when the houses, capsized, will slide
obliquely into the **clay seas**⁷, gradual as glaciers
that right now nobody notices.

3. That is where the City Planners
with the insane faces of political conspirators
are **scattered**⁸ over unsurveyed
territories, concealed from each other,
each in his own private blizzard;
guessing directions, they sketch
transitory⁹ lines rigid as wooden borders
on a wall in the white vanishing air
tracing the panic of suburb
order in a bland madness of snows

Margaret Eleanor Atwood, (born 1939) is a Canadian writer. A prolific poet, novelist, literary critic, feminist and activist, she is a winner of the Booker Prize and Arthur C. Clarke Award, and has been a finalist for the Governor General's Award seven times, winning twice. Atwood is among the most-honored authors of fiction in recent history. While she is best known for her work as a novelist, her poetry is noteworthy. Many of her poems have been inspired by myths, and fairy tales, which were an interest of hers from an early age.

⁵ avoid

⁶ nasty

⁷ (here) sea of capsized houses

⁸ spread out (here) frantic movement of these agent's work

⁹ temporary





1.1. Comprehension

1. On the basis of your understanding of the poem tick the correct answer.

- A. What is the setting of the poem?
- a) the poet is on a holiday as she recalls
 - b) the poet is driving through sub-urban streets
 - c) the poet has now moved into rural surroundings
 - d) the poet is a daily commuter to the city
- B. How is the second stanza a contrast to the previous one?
- a) the flaws in the suburban areas are far too few
 - b) the poet is disillusioned as cities are poorly kept
 - c) beneath the mask of perfection there are imperfections
 - d) all the above
- C. What is the lament of the poet?
- a) humanity's soulless march towards industrialization
 - b) the cut throat competition that prevails in the city
 - c) people's mindless influx into the rural surrounding
 - d) cities offer to the people only that money can buy

D. Fill in the blanks to complete the **summary of the poem**

The title 'The City Planners' suggests that the poem is about

The first line 'cruising these residential Sunday/streets in dry August sunlight' gives us the impression that the poet is and it is a in August. 'Sunday streets' implies The next line 'what offends us is the sanities' comes as a shock and the rest of the poem is Attwood's criticism of 'Pedantic rows' and 'sanitary trees' expresses the poet's thoughts about suburbia which she feels isShe





then provides a simile by comparing the 'levelness of surface' or rather the height of the trees as a 'rebuke' to the 'dent in our car door'. This suggests that She supports this lifeless and drab imagery of suburbia by saying that there is 'no shouting here, or shatter of glass' which provides us with a positive image of life in a residential area. This line suggests that it is However in the next line the calm and peace is disrupted by the

Stanza two continues the mess that confront suburbia in a way by pointing out flaws. The description of the monotony of roof tiling - 'all display the same slant of avoidance to the hot sky' - forces us to think that These is also the offensive smell of oil which smells faintly like vomit and a splash of paint is compared to a bruise. She says that the paint is as 'surprising' as a bruise because The 'a plastic hose poised in a vicious coil' gives us the same impression. The hose is followed by a comma to reinforce the list of things she finds offensive about suburbia, mentioning the 'too-fixed stare of the wide windows.

In Stanza three is the end of complaints and shows the consequences of It also shows the reality of the real estate agency. Stanza 4 gives the real estate agents a sense of power or authority to them saying they They claim to act in the best interest of only one party that being the buyer or seller but the reality is they safeguard

In the end the tone shifts from a list of suburban ills to what might happen in the future. Atwood's pessimism is revealed when she says that She later says that even the 'clay seas' will become contested territories and the City Planners of the future will still map out another city.

1.3. Answer the following questions:

- a) The houses in pedantic rows, the planted/sanitary trees" Atwood sees suburbia as dull and pedantic. She paints it not as the comfortable, safe existence that 'normal people' think it is, but like a boring, colourless situation. What other images that she uses to convey the soulless atmosphere of the suburb?





- b) What do the words 'sanities' and 'hysteria' have in common? And how are they different?
- c) In stanza 4 to 6, which of the following adjectives in relation to the planners' actions: *misguided*, *ignorant*, *futile*. Which of these adjectives best describes the planners here? Give reasons
- d) The last two stanzas of the poem have the same message; that in the end, the creations of the city planners will eventually amount to nothing. How does the poet convey that?
- e) Select a line that you find particularly striking, and explain precisely how Atwood has made it so striking.

2. Appreciation

1. **Irony** is a literary technique, or situation in which there is an incongruity between the literal and the implied meaning. For example: Atwood debunks the "sanities" in her contemptuous, gleefully ironic phrasing. She finds the order and sameness of modern life very immature. Pick up more examples of irony.
2. The term "snows" from line 33 talking about people, real estate agents, in particular being blinded by a "blizzard", "snow" or "madness" is an **extended metaphor**. Explain.
3. **Hyperbole** is an obvious and intentional exaggeration. Atwood's ending is very hyperbolic, inferring that these self-absorbed and self-aggrandizing City Planners are just as empty and meaningless as the 'burbs they pollute the world with. How does she convey this message?
4. The poem is concerned mainly with the fact that "city planning" is a gloomy process that leaves its inhabitants stripped of their humanity. They become devoid of feelings or emotions, essential human attributes. For example *pedantic rows, sanitary trees, levelness of surface, No shouting here*.



2.2 Infer the meaning of the following words and phrases and complete the table.

Words/phrases	Suggested/ implied meaning	Tone
<i>cruising</i>	travelling leisurely	relaxed, fun, enjoyable
<i>what offends us is the sanities</i>		
<i>the roofs all display the same slant</i>	too neat and structured	
<i>will slide obliquely into the clay seas</i>		
<i>city planners with the insane faces of political conspirators</i>	similarities between the work ethic depicted by facial expression of political conspirators and real estate agents.	contempt, disgust
<i>transitory lines rigid as wooden borders on a wall</i>		

3. Writing Skills

1. A small town is trying to attract business to their community by pointing out the downsides of big city life.

They need images of imposing buildings towering overhead, seeming to oppress those beneath as well as suitable jingles or slogans to advertise their town/ village as the perfect place to dwell. Through mass media they desire to draw the attention of the investors to their town. Help them by designing these posters.

Remember: Posters are large hoardings to be put up on walls, or the size of the handbills to be displayed on the notice boards. They are meant to be captivating, attractive and persuasive because their intention is to inform/ create social awareness. Catchy slogans can be used to make the message effective.



The Poster has three main features – the content, the layout, and the graphic. Hence give the description/details related to the theme and also make the poster visually attractive.

2. Urban environmentalists have launched a campaign to raise awareness of the masses. They want to educate the public on saving resources as well as reducing pollution.

As a responsible citizen you want to contribute your bit to this herculean task. You decide to talk to the members of your locality.

Write a speech in which you educate the masses on the causes and effects of being insensitive towards the environment. Remember to advocate carpooling, recycling, planting trees and other activities that are good for the environment.

4. Speaking and Listening Skills

1. You come across the following people at a party giving their views on where they would like to live.

Pratik: *The best thing about traveling by train...is that you get back to Mumbai by the end of it! I've just been to meet my grandmother in a village close to Goa. The village where I was staying was terribly quiet. There were no shops, no restaurants, hardly any people. Perhaps the houses were holiday homes, and the owners were having a bad season. The nearest restaurant was 20 min drive. Perhaps there was a theater and a cinema next to a restaurant – I never found those either. I've always lived in a city – country is not the place for me.*

Sid: *I work as an architect. I've been here for ten years now, but I don't really like the noise and dirt of city life. So, I'm selling my flat and moving to a small town. When I was a child, I used to visit my grandparents in the village and I loved it. My grandfather and I went walking every day and. my grandmother taught me to swim in one of the lakes. My goodness, the water was cold! Three years ago, I met two other architects and soon became friends. They were working from a small cottage in a town. What an opportunity! The air is so fresh, and the views are out of this world. I can't wait to move.*

Nikki: *I'm a sports instructor and I share a cottage with three of my colleagues in Himachal. I teach mountain biking and rock-climbing. I love being outside. After work my friends and I take turns to cook a meal – we grow our own vegetables – and*





then watch TV. We've got everything we need here. There are supermarkets in the nearest town. I wonder how I put up with my old life in a metropolitan for so long.

- Who do you think is most like you? Why? Share your views with the class.
- Enact this as a role play, to express your views on the subject.



A DOCTOR'S JOURNAL ENTRY

by Vikram Seth

Read the following and discuss:

- *"How can I forget that stillness prevailing over the city of 300,000 amidst that calm*

*How can I forget the entreaties of the departed wife and child through their orbs of eyes
Cutting through our minds and souls."*

- *Toge-Sankichi : Hibakusha (A-bomb survivor)*

Toge-Sankichi, a leading poet of Japan died at the age of 36 of leukemia resulting from the Atomic-bomb. He was 24 when the bomb was dropped.

1. Read the following extracts and discuss in groups of four.

On August 6, 1945, the Enda Gay, a USA bomber, dropped a bomb called "Little Boy" on Hiroshima.

- 80,000 people were killed instantly.
- Out of the city's 55 hospitals, only 3 were usable after the blast.
- 90% of all doctors and nurses in Hiroshima were killed or injured.
- Radiation claimed many more lives after the bomb was dropped.
- The initial heat blast was 900 times hotter than the sun.
- Bodies were vapourised underneath the bomb blast.
- By 1950, 200,000 people had died as a result of the bomb.
- Between 1950 and 1980, a further 97,000 people died from cancers associated with the radiation :- "Little Boy".





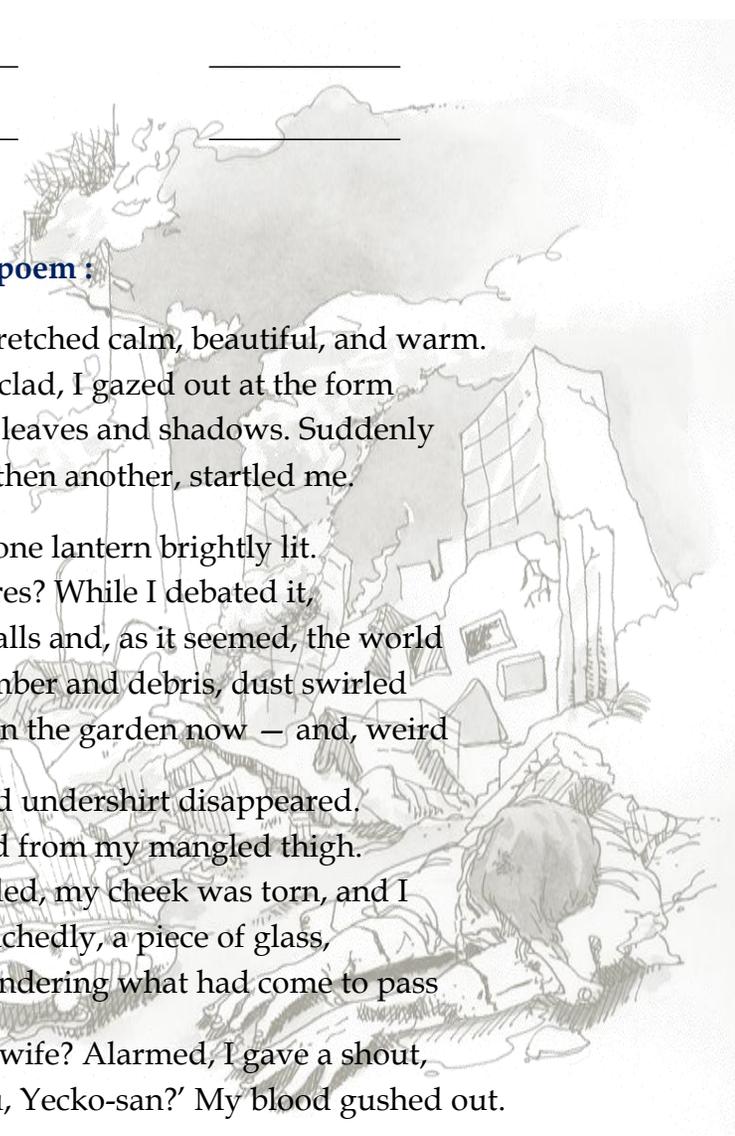
J. Garrison, a press reporter wrote:-

“The people exposed within that doomed section (the area directly underneath the bomb blast) neither knew or felt anything, and their blackened unrecognisable forms dropped silently where they stood.”

- Make a list of possible disasters that can completely change your life, if you are one of the lucky survivors.

1. Earthquakes fires
2. floods _____
_____ _____
_____ _____
_____ _____

1.1. Read the following poem :

- 
- 1 The morning stretched calm, beautiful, and warm.
Sprawling half-clad, I gazed out at the form
Of shimmering leaves and shadows. Suddenly
A strong flash, then another, startled me.
 - 5 I saw the old stone lantern brightly lit.
Magnesium flares? While I debated it,
The roof, the walls and, as it seemed, the world
Collapsed in timber and debris, dust swirled
Around me — in the garden now — and, weird
 - 10 My drawers and undershirt disappeared.
A splinter jutted from my mangled thigh.
My right side bled, my cheek was torn, and I
Dislodged, detachedly, a piece of glass,
All the time wondering what had come to pass
 - 15 Where was my wife? Alarmed, I gave a shout,
‘Where are you, Yecko-san?’ My blood gushed out.



- The artery in my neck? Scared for my life.
I called out, panic-stricken, to my wife.
- 20 Pale, bloodstained, frightened, Yecko-san emerged,
Holding her elbow, 'We'll be fine,' I urged –
'Let's get out quickly. Stumbling to the street
We fell, tripped up by something at our feet.
- 25 I gasped out, when I saw it was a head
'Excuse me, please excuse me –' He was dead
A gate had crushed him. There we stood, afraid.
A house standing before us tilted, swayed,
Topped, and crashed. Fire sprang up in the dust,
- 30 Spread by the wind. It dawned on us we must
Get to the hospital : we needed aid –
And I should help my staff too. (Though this made
Sense to me then, I wonder how I could
- 35 Have hoped, hurt as I was, to do much good.
My legs gave way. I sat down on the ground.
Thirst seized me, but no water could be found.
My breath was short, but bit by bit my strength
Seemed to revive, and I got up at length.
- 40 I was still naked, but I felt no shame.
This thought disturbed me somewhat, till I came
Upon a soldier, standing silently,
Who gave the towel round his neck to me.
My legs, stiff with dried blood, rebelled. I said
- 45 To Yecko-san she must go on ahead.
She did not wish to, but in our distress
What choice had we? A dreadful loneliness
Came over me when she had gone. My mind
Ran at high speed, my body crept behind.
- 50 I saw the shadowy forms of people, some
Were ghosts, some scarecrows, all were



wordless, dumb—
Arms stretched straight out, shoulder to dangling hand,

- 55 It took some time for me to understand
The friction on their burns caused so much pain
They feared to chafe flesh against flesh again.
Those who could, shuffled in a blank parade
Towards the hospital. I saw, dismayed,
- 60 A woman with a child stand in my path —
Both naked. Had they come back from the bath?
I turned my gaze, but I was at a loss
- 65 That she should stand thus, till I came across
A naked man — and now the thought arose
That some strange thing had stripped us of our clothes.
The face of an old woman on the ground
Was marred with suffering, but she made no sound.
- 70 Silence was common to us all. I heard
No cries of anguish, or a single word.



– Vikram Seth

ABOUT AUTHOR

Vikram Seth is an Indian poet, novelist, travel writer, librettist, children's writer and biographer memoirist.

Vikram Seth was born to Leila and Prem Seth in Calcutta (now Kolkata). His family lived in many cities including the Bata Shoe Company town of Batanagar, Danapur near Patna, and in London. Seth has been candid in acknowledging that many of his fictional characters are drawn from life. He had spent part of his youth in London but returned to his homeland in 1957. Later Seth studied Philosophy, Politics, and Economics at Corpus Christi College, Oxford, where he developed an interest in poetry.



1.1. Reading Comprehension

1. What event do you think is being described in the poem? Pick out a few words/ expressions to support your answer.
2. Who do you think is the narrator of the poem?
3. What kind of a morning greeted the doctor moments before the disaster?
4. What startled the doctor within minutes?
5. What does the doctor mean when he says "*the world collapsed in timber and debris*"?
6. "*While I debated it*". 'It' in the line refers to
 - (i) flares
 - (ii) old stone lantern
 - (iii) what the sudden bright light was.
7. What was the weird experience he had? Why did he think it was weird?
8. List the injuries sustained by the writer
 - (a) right side bled
 - (b) _____
 - (c) _____
9. "*Dislodged detachedly, a piece of glass*"
 - (a) What did he dislodge and from where?
 - (b) What significance would you attach to the word "*detachedly*"?
10. Could he remain '*detached*' later in the poem too? Give instances.
11. In spite of his panic and fear he reassures his wife. What does this show about his character?
12. What did the doctor and his wife stumble upon? Why did he utter the words "*...please excuse me_*"?



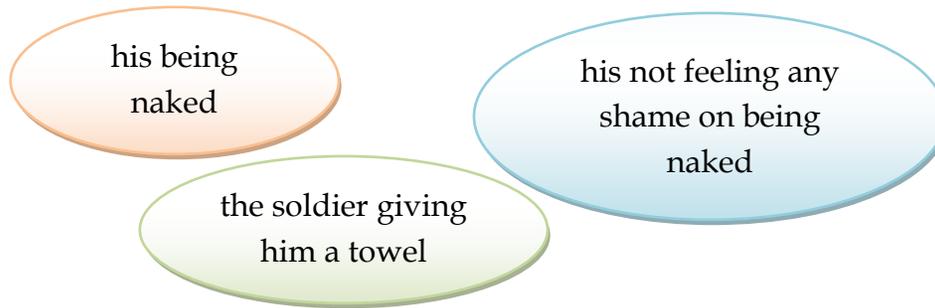


13. As he and his wife stood and watched a building crash, his uppermost thoughts were

(a) _____

(b) _____

14. The poet says, *‘This thought disturbed me somewhat,’* This thought refers to



15. Why did the doctor suggest that his wife Yecko-San must go on ahead?

Tick all the right answers

(a) she had less injuries

(b) she had not much difficulty walking

(c) the doctor could not walk

(d) he wanted his wife saved

(e) the doctor thought more about her safety than about himself

16. *A dreadful loneliness came over me when she had gone.*

(a) Who is the *‘she’* referred to here?

(b) Where did she go?

(c) What did the doctor feel when she had left? Do you think she should have left?

17. *.....My mind Ran at high speed, my body crept behind.* Why was his body unable to keep pace with his thoughts?



18. Read lines 49-53 and list down the words used to describe the people around the narrator.

Shadowy forms _____

19. Why were the people moving with their 'arms stretched straight-out'?

20. Read lines 49-70. Pick out words that suggest an absence of 'sound'. Why do you think everybody was silent?

2. Discussion and Appreciation

1. What different feelings are conveyed through the poem. Put a tick mark (✓) against all the right words.

shock horror helplessness disbelief
despair terror confusion alarm
dismay fear numbness

2. The poem offers a series of snapshots of the horrors of an atom bomb, as observed by the narrator. Note that he himself is a victim. Yet his mental faculties remain alert and alive. Pick out a few snapshots that bring out the horrors of an atom bomb's use.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

3. Does the narrator know what exactly has caused a suffering of such magnitude? Why/Why not?

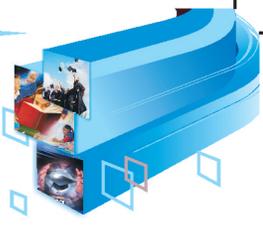


- 
4. What kind of a person is the narrator? List some of the qualities that you see in him and pick out relevant parts from the poem to support your answer.

Qualities in the narrator		Supporting details from the poem
1.	Sensitive	appreciates the calm, beautiful morning, trees with shimmering leaves....
2.		
4.		
5.		
6.		
7.		
8.		

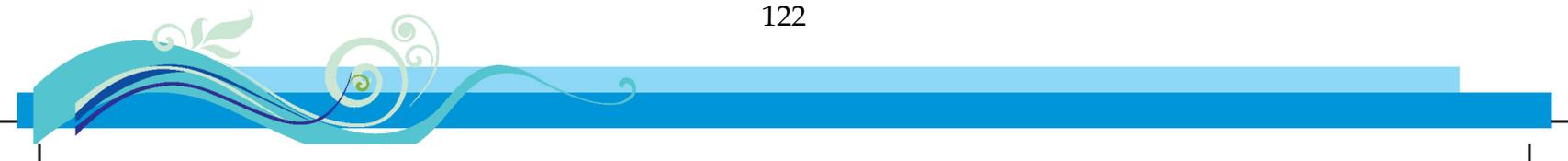
3. Writing

As the narrator of the poem, pick up from where the poem ends with *"Silence was common to us all,"* and narrate what happened after that in the form of a journal entry. Write your answer in about 150 to 200 words. You could include details of what happened to your wife, colleagues, friends etc.



Drama *****







THE NEVER-NEVER NEST

by Cedric Mount

- Plastic money is a term that is used for all types of bank cards, credit cards and debit cards. All of us use plastic money these days. What, do you think, are the advantages and disadvantages of plastic money?

Advantages	Disadvantages
1. Easy to carry	1. Can overspend
2.	2.
3.	3.
4.	4.

- If you were given a credit card with a limit of 1 lakh, what are the three things/services you would like to buy? Give reasons.

Things or Services you would buy	Reason
1.	
2.	
3.	

1.1. Now, read the play given below (followed by dramatized reading). The characters in this play are Jack, Jill (Jack's wife), Aunt Jane and Nurse.

(Scene: The lounge of JACK and JILL'S Villa at New Hampstead. The essential furniture consists of a table on which are writing materials, and two chairs. As the curtain rises the lounge is empty, but JACK and JILL come immediately, followed by AUNT JANE.)



- 
- JILL : And this is the lounge.
- AUNT JANE : Charming! Charming! Such a cosy little room! and such pretty furniture.
- JACK (modestly) : We like it, you know, handy place to sit in and listen to the radiogram.
- AUNT JANE : Oh, have you got a radiogram as well as a car and a piano?
- JACK : Why, of course, Aunt Jane. You simply must have a radio set nowadays.
- JILL : And it's so nice for me when Jack's away at business. I even make him move it into the kitchen, so that I can listen to it while I cook.
- JACK : Sit down, Aunt Jane, You must be tired—and we've shown you everything now.
- JILL : What do you think of our little nest, Aunt Jane?
- AUNT JANE : I think it's wonderful, my dears. The furniture—and the car— and the piano—and the refrigerator and the radio-what's it— it's wonderful, really wonderful!
- JACK : And we owe it all to you.
- AUNT JANE : Yes, Jack, that's what's worrying me.
- JACK : Worrying you, Aunt Jane?
- AUNT JANE : Yes. That cheque I gave you for your wedding present—it was only two hundred pounds, wasn't it? I— didn't put two thousand by mistake?
- JILL : Why no, Aunt Jane. What on earth made you think that?
- AUNT JANE (relieved) : Well, that's all right. But I still don't altogether understand. This house—it's very lovely—but doesn't it cost a great deal for rent?



- JACK** : Rent? Oh, no, we don't pay rent.
- AUNT JANE** : But, Jack, if you don't pay rent, you'll get turned out – into the street. And that would never do. You've Jill and the baby to think of now, you know.
- JACK** : No, no, Aunt Jane. You misunderstood me. We don't pay rent because the house is ours.
- AUNT JANE** : YOURS ?
- JILL** : Why, yes; you just pay ten pounds and it's yours.
- JACK** : You see, Aunt Jane, we realized how uneconomic it is to go on paying rent year after year, when you can buy and enjoy a home of your own for ten pounds – and a few quarterly payments, of course. Why be Mr Tenant when you can be Mr Owner?
- AUNT JANE** : I see. Yes, there's something in that. Even so, you must be getting on very well to keep up a place like this.
- JILL** : Oh, he is, Aunt Jane. Why, only last year he had a five shilling rise – didn't you, Jack?
- JACK (modestly)** : Of course that was nothing, really. I'm expecting ten this Christmas.
- AUNT JANE (suddenly)** : Jack! I've just thought of something. That car – is it yours?
- JILL** : Of course it's ours.
- AUNT JANE** : All yours?
- JACK** : Well, no. Not exactly all.
- AUNT JANE** : How much of it?
- JILL** : Oh, I should say the steering wheel – and one of the tyres – and about two of the cylinders. But don't you see, that's the wonderful thing about it.



- 
- AUNT JANE : I don't see anything wonderful about it.
- JILL : But there is, Aunt Jane. You see, although we could never buy a car outright, we can enjoy all the pleasures of motoring for a mere five pounds down.
- AUNT JANE : And the rest by easy instalments, I suppose.
- JILL : Exactly.
- AUNT JANE : Exactly. And what about the radio-what's it?
- JACK : Well, that's the —
- AUNT JANE : And the piano?
- JILL : Well, of course —
- AUNT JANE : And the furniture?
- JACK : I—I'm afraid so —
- AUNT JANE : I suppose all you own is this leg. (She points to one)
- JILL : Well, no, as a matter of fact, it's that one. (She points to another.)
- AUNT JANE : And the rest belongs to Mr Sage, I suppose?
- JILL : Er — Yes.
- AUNT JANE : Well. I'm not going to sit on — Mr Sage's part for any one. (She stands up.) Now, tell me, how much do all these instalments come to?
- JACK : Well, actually — (He takes out his pocket-book and consults it.) — actually to seven pounds eight and eight pence a week.
- AUNT JANE : Good heavens! And how much do you earn?
- JACK : As a matter of fact — er — that is — six pounds.
- AUNT JANE : But that's absurd! How can you pay seven pounds eight and eight pence out of six pounds?



- JACK** : Oh, that's easy. You see, all you have to do is to borrow the rest of the money for the payments from the Thrift and Providence Trust Corporation.
- JILL** : They're only too glad to loan you any amount you like, on note of hand alone.
- AUNT JANE** : And how do you propose to pay that back?
- JACK** : Oh, that's easy, too. You just pay it back in instalments.
- AUNT JANE** : Instalments! (She claps her hand to her forehead and sinks back weakly into the chair. Then realises that she is sitting on Mr. Sage's piece and leaps to her feet again with a little shriek.)
- JACK** : Aunt Jane! Is anything the matter? Would you like to lie down?
- AUNT JANE** : Lie down? Do you suppose I'm going to trust myself in a bed that belongs to Mr Sage, or Marks and Spencer, or somebody? No, I am going home.
- JILL** : Oh, must you really go?
- AUNT JANE** : I think I'd better.
- JACK** : I'll drive you to the station.
- AUNT JANE** : What! Travel in a car that has only one tyre and two thingummies! No thank you – I'll take the bus.
- JACK** : Well, of course, if you feel like that about it...
- AUNT JANE** : Now, I'm sorry if I sounded rude, but really I'm shocked to find the way you're living. I've never owdd a penny in my life – cash down, that's my motto and I want you to do the same. (She opens her handbag.) Now look, here's a little cheque I was meaning to give you, anyway. (She hands it to JILL.) Suppose you take it and pay off just one of your
(relenting a little):





- bills— so that you can say one thing at least really belongs to you.
- JILL** (awkwardly) : Er— thank you. Aunt Jane. It's very nice of you.
- AUNT JANE** : There! Now I must be going.
(patting her arm)
- JACK** : I'll see you to the bus. anyway.
- JILL** : Good-bye, Aunt Jane—and thanks so much for the present.
- AUNT JANE** : Good-bye, my dear. (She and JACK go out. JILL looks at the cheque and exclaims 'Ten pounds!' Then she hurries to the table, addresses an envelope, endorses the cheque and slips it inside with a bill which she takes from the bag and seals the envelope. Then she rings the bell. In a moment the NURSE comes in with the baby in her arms.)
(kissing her)
- JILL** : Oh, nurse. I want you to run and post this for me. I'll look after baby while you're gone.
- NURSE** : Certainly, madam. (She hands the baby to JILL, takes the letter, and goes.)
(A second later JACK comes in again.)
- JACK** : Well, she's gone! What a tartar! Still, she did leave us a bit on account— how much was it?
- JILL** : Ten pounds.
- JACK** (with a whistle) : Phew! That's great! We can pay off the next two months on the car with that.
- JILL** : I—I'm afraid we can't—
- JACK** : Why ever not?
- JILL** : You see, I—I've already sent it off for something else. Nurse has just gone to post it.



- JACK** : Well that's all right. Who have you sent it to?
- JILL** : Dr. Martin.
- JACK** : Dr Martin! What on earth possessed you to do that?
- JILL** (nearly in tears) : There! Now you're going to be angry with me.
- JACK** : I'm not angry! But why waste good money on the doctor? Doctors don't expect to get paid anyway.
- JILL** (sobbing a little) : Bu – but 'you don't understand –
- JACK** : Understand what?
- JILL** : Why; just one more instalment and **BABY'S REALLY OURS!** (She is holding out the infant, a little pathetically, as we black out.)

1.1. Reading Comprehension

1. Answer the following questions:

- a. Do you think it was right on Jack's part to buy so many things on installment basis? Why/Why not? What would you have bought on installments if you were in Jack's place?
- b. What things in Jill's house charmed Aunt Jane? Why?
- c. Why was Aunt Jane worried about her weddinggiftcheque?
- d. Was Jack the owner of the thingshe hadin his house?Give reasons to support your answer.
- e. Why did Aunt Jane refuse to be dropped to station by Jack's car?
- f. What would you have done with Aunt Jane's cheque if you were in Jack's place? Give reasons for your answer.
- g. Bring out the humour in the play.
- h. Why, do you think, the playwright titled the play'Never Never Nest'?





1.2. Read the lines given below and answer the questions that follow:

- a) 'Why be Mr Tenant when you can be Mr Owner?'

Who said these lines and to whom? Do you think the speaker is really the 'owner'? Give reasons.

- b) 'I don't see anything wonderful about it.'

What made Aunt Jane say this to Jack? Do you agree with her statement?

- c) 'Now, I'm sorry if I sounded rude, but really I'm shocked to find the way you're living. I've never owdd a penny in my life—cash down, that's my motto and I want you to do the same.'

Who said these lines? Do you agree with Aunt Jane's advise? Why/Why not?

1.3. Choose the correct option:

- A. Which character in the play deserves to be called a 'spendthrift'?

- a. Jane
- b. Jack
- c. Nurse
- d. Aunt Jane

- B. What is the tone of the statement '...and the rest by easy installment, I suppose'...?

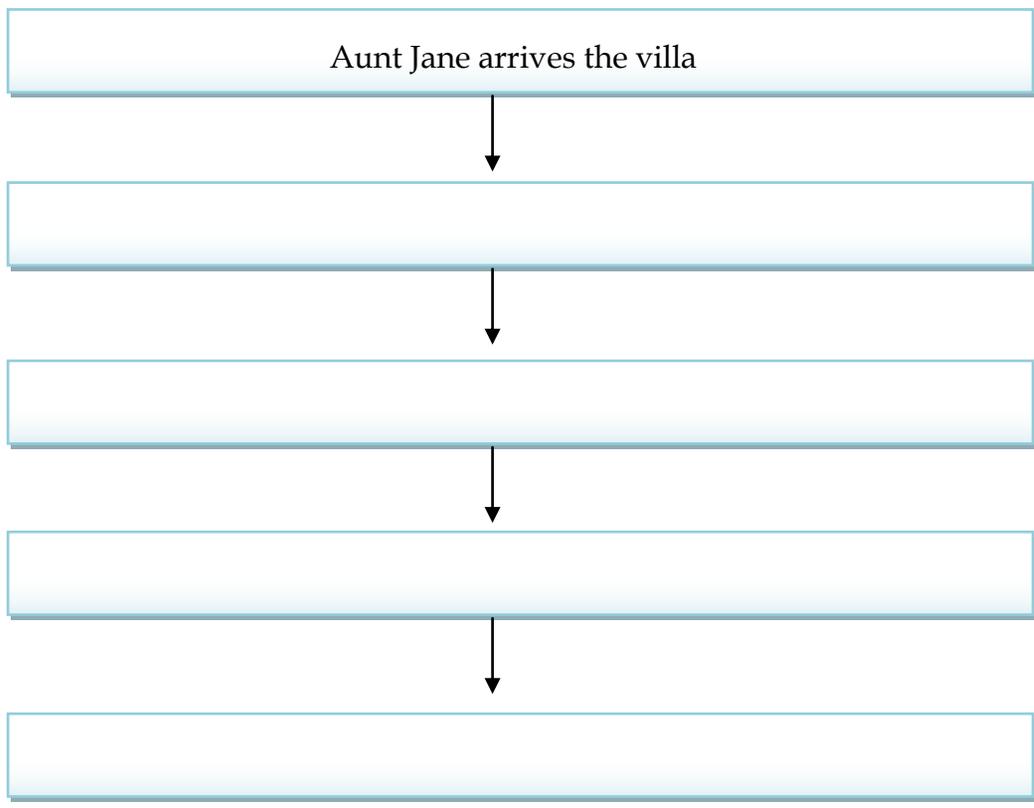
- a. confusing
- b. surprised
- c. insulting
- d. suggestive

- C. Aunt Jane refused to sit on the chair because

- a. it was not owned by Jack.
- b. it was broken.
- c. she wanted to look around the villa.
- d. she was not so tired.



1.4. On the basis of your reading, complete the plot of the play:



1.5. Complete the character analysis of Jack, in the box.

Trait	Evidence
Extravagant	He buys a car on instalment seven when he has not paid off for furniture and other things.





2. Speaking and Listening Skills

1. Organise a class discussion on the topic '**Cut your coat according to your cloth**'.
2. Enact a role play with two character Jack and a finance advisor wherein the finance advisor suggests Jack on how he should plan his finance in order to pay off all his installments at the earliest.

3. Writing Skills

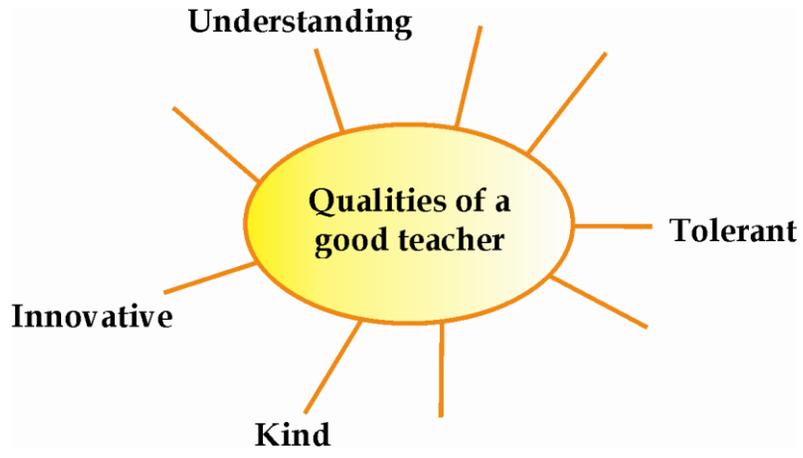
1. As Aunt Jane who is shocked after visiting Jack's villa, write a letter in about 150 words to Jill advising her to convince Jack not to buy things on installments and to pay off all the installments at the earliest.
2. Write a short story in about 200 words using the same characters as given in the play with the message that people should use the facility of loans and buy-now-pay-later facility judiciously.



TEACHER, TEACHER

by Ellison Carroll

- Work with your partner and complete the word web



- Working in groups, identify a lesson story/drama that you found interesting. List out the reasons that made the lesson unforgettable and enjoyable.

1.1. Read Act One: Dramatised Reading: Students can take up roles of characters and read Act One. They could use simple props

e.g. **Putnam** could wear a hat.

Cade - a tie.

Freddie - a cap

Carter - a cap.

Narrator - a scarf.





Putnam - 'u' sound is the same as in the word *put* and 'a' sound is the same as the 'u' sound in *number*

Cade - 'a' sound is the same as in the word *car* 'a' sound and 'e' sound is the same as in *page*.

Carter - 'a' sound is the same as in the word *car*.

ka : t - both 'r's are silent

CHARACTERS

Narrator

Freddie Putnam

Mr. Putnam

Charles Carter

Hamilton Cade

Joey

Woman





ACT ONE

Narrator : *A young man in a car pulls up to an iron gate. He gets out of the car and finds the gate locked. Then he sees a small sign which says: "F. Niles Putnam, Architect." The young man pushes a button marked "Talk." A voice comes from the speaker.*

Putnam : Putnam here.

Cade : It's Hamilton Cade. I'm here.

Putnam : Come on up to the house.

Narrator : *A buzzer sounds. The gate opens. Cade drives into the estate. He gets out and closes the gate. Then he drives up to the house, past a play area. Freddie, 13, is jumping on a **trampoline**¹. There is a blank look on his face. Mr. Putnam comes out of the house.*

Cade : That must be your son on the trampoline.

Putnam : Yes, that's Freddie. Your job will be to get him off it.

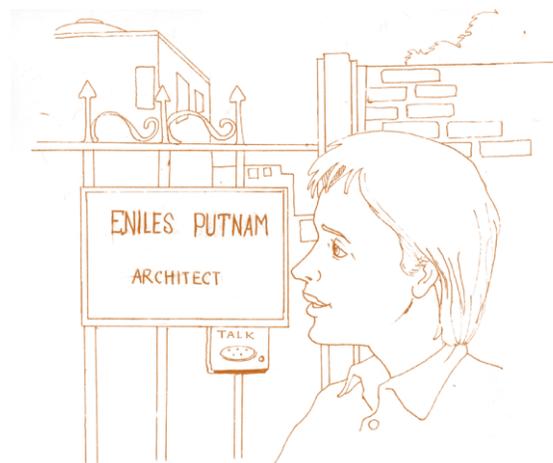
Narrator : *They go into Putnam's study.*

Putnam : In a few days, I'm going to England, Mr. Cade. I have a very important job over there.

Cade : How long will you be gone?

Putnam : At least three weeks. *(Pause.)*
Would you like a drink?

Cade : Oh, no thanks. *(He nervously hands Putnam some letters.)*
These are some letters of **recommendation**².



¹ **trampoline** – a sheet of material tightly stretched and held to a metal frame by strong springs Acrobats use it for jumping.

² **recommendation** – a letter that recommends people for a job.





Putnam : I don't really need these. Besides,
(glancing at the letters) they aren't very recent.

Cade : They do go back. You see, I taught at Chadwick five years, then Westford –

Putnam : Then Colebrook, then Hillsgrove. At each school, you stayed a shorter time. What happened? Six months at Hillgrove. Why did they **fire**³ you?

Cade : I resigned.

Putnam : They let you resign. Why?

Cade : I had a nervous breakdown.

Putnam : You were drinking a lot.

Cade : That's over now.

Putnam : Why did you answer my ad?

Cade : I'd like just one student to work with. There wouldn't be the pressure of large classes. And I need the job, Mr. Putnam. I am a very good teacher. It's a chance to get back some confidence.

Narrator : *Putnam walks to his desk and pushes a button. A bell rings out by the play area. Freddie jumps off the trampoline and runs to the house.*

Cade : Where has he been to school?

Putnam : Right here. There hasn't been a school invented that's right for him.

Narrator : Freddie comes into the room and goes to his father.

Putnam : Freddie, this is Mr. Cade. Shake hands with Mr. Cade, Freddie.

Narrator : *Freddie goes to Cade and puts out his hand. Cade shakes it.*

Cade : Well, hello there.
(loudly)



³ fire – dismiss from job





Narrator : *Freddie starts to play with a lamp that bends on an arm. He makes it go up and down.*

Putnam : All right, Freddie, *(Freddie keeps playing with the lamp.)* All right, Freddie! *(He takes Freddie's hand off the lamp.)* Go wash your face. Use soap.

Freddie : I saw the airplane. It went up. Then it went down. And it went away. *(He leaves the room.)*

Cade : Your ad said "exceptional child."

Putnam : The word "retarded" does not attract many people. But he's no trouble. He dresses himself and answers the bell. He does what you tell him to do, when he can do it.

Cade : How many teachers answered your ad?

Putnam : You're the ninth.

Cade : They all turned you down?

Putnam : I turned them down. My son is very dear to me, Mr. Cade.

Cade : I need a job, Mr. Putnam. But I'm not trained to work with retarded children.

Narrator : *Freddie comes back into the room. He shows his hands to Putnam. Then he goes over to Cade and touches one of the pens in Cade's jacket pocket. It is a push-button ballpoint.*

Cade *(Showing Freddie how to snap the point in place)* : Like this. *(He gives the pen to Freddie who fiddles with it.)*

Freddie *(making it work)* : I did it!

Cade : Can you write?

Freddie : Yes. *(He makes a scrawl.)* See?

Putnam : He can't write. Or read. And nobody can teach him.

Narrator : *Cade picks up his letters.*

Putnam : Freddie, say good-bye to Mr. Cade. And give Mr. Cade his pen.





- Cade** : You can keep it, Freddie. It's a present.
- Freddie** : Thank you.
(Suddenly, Freddie hugs Cade.)
- Putnam** : I think you should take the job, Cade.
- Cade** : Based on what?
- Putnam** : What I just saw. Also, I need you. I've built this world for Freddie, and it takes everything I can earn to keep it going. I've had five house keepers in five years. I've just hired another **handy-man**. Look, I don't care if all you can teach Freddie is how to spell "cat."
- Cade** : I won't settle for that.
- Putnam** : I think you will. What do you say? You come through for me, and I'll help you get back into Hillsgrove or better. Just teach him two plus two, or how to write his name.
- Cade** : I'll take him **as far as he can go**⁴.
- Putnam** : Take him as far as you like-but no farther than that gate.
- Cade** : Why not?
- Putnam** : He won't set foot outside the fence since his mother died. Besides, this is all the world he needs.
- Cade** : Three acres?
- Putnam** : In the world out there, they laugh or they pity. Here nobody laughs at Freddie. And nobody pities him. Or me.
- Narrator** : *Cade agrees to take the job. He returns, this time to stay. Mr. Putnam is ready to leave on his trip. He shows Cade around.*
- Putnam** : I've left some instructions on my desk, numbers you might need to call.
- Cade** : You said there's to be a handyman.
- Putnam** : He should arrive today. The agency says he can cook, do gardening and repairs. If he doesn't work out, call the agency and get somebody else.

⁴ as far as he can go – as much as he can learn.





(Freddie comes into the room.) Freddie, you remember Mr. Cade. He's going to be your teacher while Daddy's gone. And it's almost time for me to be going.

Freddie : On the airplane?

Putnam : That's right. *(He puts his arm around the boy.)* Be a good boy. I'll bring you presents from all the places I go to and I'll write you postcards.



Freddie : You come back.

Putnam : I promise. *(He hugs his son, then leaves.)*

Narrator : *It is later in the day. Charles Carter, a middleaged black man in work clothes is standing in front of the gate to the Putnam Estate. He pushes the button.*

Cade *(through the speaker)* : Putnam residence. Hamilton Cade speaking.

Carter : This is Charles Carter. From the agency.

Cade : Fine. *(The buzzer sounds.)* Come on up.

Narrator : *Carter gets into his station wagon. On the side it says: "Carter Home Service – Painting, Repairs, etc." As Carter drives up the driveway, his tyre **blows out**⁵.*

⁵ **blows out** - bursts





He gets out and opens the back of the car. He finds a **jack**⁶. Meanwhile, Freddie gets off his trampoline and comes over. He watches Carter working with the jack.

Carter : Well, hi there. you live here? (*Freddie nods.*) Cat got your tongue?

Freddie (*pointing to the jack*) : What's that?

Carter : A jack.

Freddie : It goes up and down.

Carter : Yes, it does. You want to help me?

Freddie : Can't.

Carter : Sure you can. Just you do what I do. (*He puts Freddie's hands on the jack handle.*) What's your name?

Freddie : Freddie. Make it go up and down.

Carter : One thing at a time. How old are you, Freddie?

Freddie : I'm 13.

Carter (*now he knows*) : Let's do it together.

Freddie : What's your name?

Carter : Charley.

Freddie : How old are you?

Carter : Oh, old enough to know better.

Freddie : Will you stay here?

Carter : Uh-huh.

Narrator : Together they change the tyre. Then Freddie leads Carter into the kitchen. Carter carries a **duffel**⁷ bag and a tool kit.

⁶ **jack** – a tool to raise the care to change the tyre.

⁷ **duffel** – a long bad made of strong cloth with round bottom and a string round the top for clothes and other things



Freddie : Teacher! Teacher!

Cade : Carter? I'm Hamilton Cade.

Carter : Nice to meet you. *(They shake hands.)*

Cade : I see you've met Freddie.

Carter : Yes. Freddie helped me change a tyre.

Freddie : I made it go up and down.

Cade : Well, it will be just the three of us. I hope you're a better cook than I am.

Carter : **Steaks**⁸ and **chops**⁹ is about it.

Cade : I guess we'll manage. *(He sees Freddie playing with a knife.)* Put down the knife, Freddie. *(Freddie puts down the knife and starts looking at the tool kit.)* I'll show you where you stay. Leave that alone, Freddie.

Carter : That's okay. Nothing in there he can hurt.

Cade : He's very slow. I suppose you noticed.

⁸ **steaks** – flat piece of meat from cattle.

⁹ **chops** – small round lamb meat.





Carter : I don't know. I showed him how to use a jack. He could be taught.

Cade : That's my job.

Narrator : *Freddie has picked up a big Yankee screw-driver. He holds it up.*

Carter : Oh, that's just another up-and-down kind of thing, Freddie.

Freddie : Show me.

Narrator : *Carter bends down and shows Freddie how it works. Cade watches. his face beginning to show jealousy. As Carter hands the tool to Freddie, Cade takes it and puts it back in the kit.*

Cade : I don't want him to get hurt. Freddie, take the kit up to Mr. Carter's room.

Freddie : I want to play with Charley.

Cade : Freddie.

Carter : Go ahead, Freddie, we'll play later.

Narrator : *Cade picks up Carter's duffel bag. Printed on the side is: "Carter, Charles, Capt. USAF."*

Cade : You were in the Air Force?

Carter : Nine years. I was a bomber pilot.

Cade : Why did you leave?

Carter : I found out they use real bombs.

Cade : I should think a pilot..

Carter : There isn't much demand for commercial pilots, Mr. Cade. Right now this suits me just fine.

Cade : Finish up, Freddie. It's bedtime.

Freddie : I want to play with Charley.

Cade : You're coming with me.





1.1. Answer the questions briefly:

- (a) Cade was nervous when he met Mr. Putnam. Why?
- (b) What kind of a teaching career did Cade have so far?
- (c) Mr. Putnam told Cade to go. Later, he asked Cade to stay. Why?
- (d) Putnam says, *'There hasn't been a school that's right for him'*. Why?
- (e) What did Putnam mean by Freddie being an exceptional child?
- (f) *'You came through for me and I'll help you get back into Hillsgrove or better'*. What was Putnam desperate for and why?
- (g) *'This is all the world he needs'*. Why didn't Putnam want Freddie to step out of the gate?
- (h) Which example shows that Carter understood that Freddie was a challenged child?
- (i) *'I want to play with Charlie'*. Which two things made Freddie say this?

1.2. Complete the table by choosing suitable examples given below:

The thought bubbles contain the following text:

- I need a job
- That's my job
- You're coming with me
- I'm a good teacher. It's a chance to get back some confidence
- Jumps off the trampoline and runs to the house
- I want to play with Charley
- Starts playing with the lamp
- He fiddles with the lamp
- My son is very dear to me
- In the world outside they laugh or they pity
- Suddenly Freddie hugs Cade
- Freddie helped Carter to change the tyre
- You want to help me
- Sure you can. Just do what I do
- Let's do it together





Character	Quality	Example
Mr. Putnam	protective	1. _____
	loving father	2. _____
Freddie	restless, energetic	1. _____
	friendly,	2. _____
	willing to learn	3. _____
Cade	desperate for job	1. _____
	jealous of Carter	2. _____
		3. _____
Carter	friendly	1. _____
	easy-going	2. _____
	patient	3. _____

2. Speaking

In groups discuss for 12 minutes

- Mr. Putnam as a father
- Was he right in not allowing Freddie to go out of the Estate?

Each group must appoint a group leader who will present the views of the group to the class. (20 minutes)

Note for the Teacher

Group discussion must be timed so that it concludes with views from each group in one class.

3. Now read Act Two (silently followed by dramatised reading in groups)





ACT TWO

Narrator : *Several days have passed. Cade has been trying to teach Freddie to read simple words. He has been using cards with pictures and words on them. Now he covers up the pictures and shows just the words.*

Cade : What's this word?

Freddie : I don't know. I like pictures.

Cade : All right, make me a picture. *(Freddie draws a small figure.)* What's that?

Freddie : A boy.

Cade : Does he have a name?

Freddie : No.

Cade : Well, we'll call him "boy."

Narrator : *Cade prints "boy" under the drawing. On a blank card, he also writes the word "boy". Again, Freddie recognizes the picture, but not the word. Cade keeps trying different ways to teach Freddie to read. (Pause.) It is now several days – and several lessons – later. Freddie can read "tree," "sky," and other simple words. But he gets bored quickly.*



Cade *(holding up a word card)* : What does this word say, Freddie?





- Freddie** : I make nice pictures.
- Cade** : Yes, you do. But making pictures isn't using words. Words can help you. When you go past the front gate, words will help to keep you safe. It would make your daddy very happy if you could make the words work for you.
- Narrator** : *Finally, Cade gives up for the day, and Freddie goes off to the trampoline. Later, he wanders into the garage, where Carter is building a tool box. Freddie picks up the **Yankee**¹⁰ screwdriver.*
- Freddie** : It goes up and down!
- Carter** : Sure. But that's not the only thing it does. Watch. *(He guides Freddie's hand and shows him how to drive a screw into a board.)* See?
- Freddie** : I want to do it again!
- Carter** : Okay. Let's make a tool box.
- Narrator** : *Carter picks up a board and takes a folding ruler from his pocket.*
- Carter** : See? This goes up and down, too. *(He unfolds it. Freddie grabs it. Carter stops him.)* Hold on. It tells you how long something is. *(He puts the ruler along the board.)* First, I find 24. That's because I want it 24 inches long.
- Freddie** : What's inches?
- Carter** : Every one of these marks is an inch. Now, we're going to mark off 24 inches. You hold the pencil. *(He guides Freddie's hand and makes a mark.)* We make a line, then we saw the line. *(He gets a saw and guides Freddie's hand. They saw the board together.)*
- Freddie** : We did it!
- Carter** : We sure did. *(He fits the board to the other side of the box.)*
- Freddie** : My daddy makes houses.
- Carter** : So he does.
- Freddie** : I'm gonna make a house.

¹⁰ **Yankee** – a person born or living in the northern or North-eastern states of the US, here refers to the screw driver which is probably imported.



Carter : Not till you learn to use tools. Then we're gonna build a house. (*Carter sees Cade listening to them.*) The three of us.

Narrator : *The next day, Freddie is in his room. A bulletin board shows his progress. Drawings of houses are everywhere. The word "house" is printed under each one. He is drawing another one. This time he slowly prints the word "my" in front of the word "house." As Cade enters, Freddie stuffs the picture into his pocket.*

Cade : Been studying your reading, Freddie? (*Freddie nods.*) All right, let's see. (*He holds up a flashcard.*)

Freddie : Hen.

Cade : Good. (*He holds up another card.*)

Freddie : Boy.

Cade : Good! Now from the book.

Freddie : Why?



Cade : So you can learn to read books.

Freddie : Too many words.

Cade : They're the same words as the cards. If you can read it here (holding up a card), you can read it in a book.

Freddie (*from the card*) : The—hen.





Narrator : *Cade looks at the card. It says "boy." He tries to draw Freddie to him, but the boy struggles.*

Cade : *Freddie, you're not reading. You just remembered the words. You're not trying.*

Freddie : *I did! I did read the words! Please, I don't want to read books. I want to play.*

Cade : *All right. Go play. But put your shoes on.*

Narrator : *Freddie starts to put on his shoes. He gets them on the wrong feet. By now, Cade has lost his patience. He **jams**¹¹ the right shoe on Freddie's right foot, then holds Freddie's right hand up.*

Cade : *Right, right, right! This is your right hand! (Freddie stares at him.) Oh, go on and play.*

(Freddie takes off.)

Narrator : *Out by the garage, Carter and Freddie are building a little house out of **scrap lumber**¹². Carter watches as Freddie starts to carry a piece of wood to one side of the house.*

Carter : *No, that goes on the right. (Freddie just looks at him. Carter takes out a roll of tape. He tears off a piece and sticks it on Freddie's right shoe.) There now you can always tell.*

Freddie : *That's right.*

Carter (laughing) : *That's right!*

Narrator : *Freddie carries the board to the other side of the house and holds it up to be nailed. Carter starts a couple of nails, and hands Freddie the hammer. Freddie reaches for it with his left hand.*

Carter : *That's wrong!*

Narrator : *Freddie looks down at his shoes and puts out his right hand. Carter gives him the hammer, and Freddie bangs away at the nails. Before long the house is finished. Over the door, Freddie nails a sign he has carefully printed. It says*

¹¹ **jams** – makes him wear roughly
¹² **scrap lumber** – small pieces of wood





“My House”. Later, Freddie comes racing up to the house with the mail. He is holding a big picture postcard. He runs through the house looking for Cade.

Freddie : Teacher! Teacher!

Cade : Here I am. What’s the matter?

Freddie : Look! *(He holds up the postcard.)*

Cade : It’s from your daddy.

Freddie : Read it.

Cade : No, Freddie, today you are going to read this.

Freddie : No.

Cade : Come on, Freddie.

Freddie : Too many words. You read it.

Cade : Try. You know all those words.

Freddie : You read it.

Cade *(giving up)* : All right. It’s from London. *(Reading)* “Dear Freddie. I am back in London. I will try to come home on the 15th. Love, Daddy.”

Narrator : *Freddie takes the postcard and goes outside to study it. Carter is raking leaves.*

Carter : What’s your daddy say this time?

Freddie : Too many words.

Carter : What’s that mean?

Freddie : They all go together.





Carter : What you need is a helper. I made one for my nephew Joey.

Narrator : *Carter reaches into his pocket. He finds a small business card with his name and address on it. With a knife, he cuts out an opening in the center. Then he puts the card over the writing on the postcard, so that only a word or two can be seen through the opening.*

Carter : Now read it.

Freddie (*moving the card across the writing*) : “Dear—Freddie—I am—back—in—London—I will—try to—come—home—on the—15th—Love—Daddy.” (*he looks up at Carter.*) I can read! It’s like a little window!

Narrator : *That night after dinner, Cade is drinking his coffee. Carter is reading the paper. Freddie has the rest of the paper. As Cade watches, he takes out his helper and begins to read.*

Freddie : “And—the—”

Cade : What’s that?

Freddie : Charley made it.

Cade : Let me see it.

Freddie : No! I want to go to the bathroom.

Cade : Okay, go to the bathroom. (*Freddie leaves. Cade looks at Carter. Carter puts down the news-paper.*) I’d like to teach him to read my way.





- Carter** : Man, what's **bugging**¹³ you?
- Cade** : Nothing at all.
- Carter** : If there's something on your mind, I'd like to hear it. If I bother you, I can pack up and move out.
- Cade** : I wouldn't want you to do that.
- Carter** : Why don't you just level with me. Is it the boy?
- Cade** : Yes, I suppose it is. I was hired to be his teacher. I'm a good teacher.
- Carter** : I can see that.
- Cade** : Frankly, I've had a hard time with Freddie.
- Carter** : All you have to do is be yourself.
- Cade** : That's easy for you. He likes you. He'd rather be having fun with you than doing his lessons. All I ask is that you leave the teaching to me.
- Carter** : I think I get the message. Your place is teacher. My place is handyman. That's it, isn't it?
- Cade** : If you have to put it that way.
- Carter** : I have to put it like it is. Otherwise, things get all mixed up.
- Cade** : This has nothing to do with skin.
- Carter** : Mr. Cade, I got past that one a long time ago.
- Narrator** : *The next day, Carter is working in the workshop. You can hear two children playing outside. Cade enters.*
- Cade** : I'm looking for Freddie. It's time for his lesson.
- Carter** : He's out there. (*Cade sees Freddie and another boy kicking a ball around.*)
- Cade** : Who's that boy?
- Carter** : That's Joey, my sister's son.

¹³ **bugging** – slang for irritating





Cade : I wish you had asked me.

Carter : I didn't think you'd mind. It's probably the first time Freddie has had a kid to play with.

Cade : I'm responsible for that boy. I promised myself I'd teach him something useful, at least to write his own name.

Carter : Is that so important?

Cade : Yes, it is! Niles Putnam is not going to live forever. Someday that kid will have to leave this house and face the world. He'll have to read a "Don't Walk" sign. To hold any kind of job, he'll have to sign his name. I can't teach him if he's out here playing games.

Carter : I was only trying to help.

Cade : I'm a trained teacher, Carter. I'll ask if there's something I need.

Carter : I was thinking more about what the boy needs.

Narrator : *Freddie and Joey are still playing. Freddie kicks the ball over a fence. He asks Joey to get it. Joey doesn't want to. Freddie tries to push Joey toward the fence.*

Joey : Let go! Let go! Uncle Charley!

Narrator : *Cade and Carter run out of the workshop. Cade pulls Freddie away from Joey.*

Cade : Go back to the house, Freddie. *(He turns to Carter.)* You'd better take your nephew home.

Carter : They were only playing. Don't make a big deal of it.

Cade : I have to decide what's best for him! I've **worked my head off**¹⁴—

Carter : For him or for you? Before I clear out of here, I have a couple of words for you. Every time you look at him, it's "Do something for me." Every time you look at him, the pressure goes on. You remind me of folks who give their kids piano lessons. They care about music? No. They just want the kids to perform for other people. Do your tricks. Say a big word. You make me sick. Always trying to get that boy to make *you* feel better. Well, he can't. Why don't you just let him alone?

¹⁴ **worked my hand off** – worked very hard.



Narrator : Carter throws his tools into the tool kit and leaves the workshop. Freddie comes running out of the house.

Freddie : Charley! Wait! I'm coming, too!

Narrator : *Cade catches him and holds him back. Charley drives away.*

Cade : Stay here, Freddie. You can't go. We have a lesson to learn.

Narrator : *Later, Cade is alone in Mr. Putnam's study. He pours himself a drink. He finishes it just as the phone rings.*

Cade : Putnam residence. Hamilton Cade speaking.

Putnam (*over phone*) : Cade, it's Mr. Putnam. I'm at the airport. I got back sooner than I thought. How's Freddie?

Cade : Fine. Just fine.

Putnam : Good. Any problems?

Cade : No, nothing special. I had to fire the handyman.

Putnam : Well, as long as Freddie's all right. I'll take a taxi and surprise him.

Cade : Right.

Putnam : You okay? You sound a little funny.

Cade : I'm fine. Mr. Putnam?

Putnam : Yes?

Cade : I got your son off that trampoline.

Narrator : *Cade hangs up and goes to the window. He can see Freddie jumping up and down on the trampoline. Cade goes out to talk to him.*

Cade : Freddie? (*Freddie ignores him.*) Freddie, I'd like to talk to you. Please stop jumping. (*Freddie keeps jumping*) Freddie! Get off that trampoline! (*Freddie keeps jumping.*) Freddie, I'm sorry I made your friend go away. But we have work to do. When your daddy gets here, we have to show him all the things we've learned. We're going to read a book to him. And we're going to do arithmetic. (*Freddie keeps jumping.*) Freddie, stop that! (*He grabs the boy and sets him on the ground.*)





Freddie : You hurt my arm.

Cade : I didn't mean to. Freddie, I'm your teacher, right? I've taught you a lot of things, like how to read and add. Don't you understand?

Freddie (*touching Cade's face*) : Three and three is six.

Cade : Freddie, I'm sorry. I've been hard on you.

Narrator : *Cade hugs the boy, then lets him go back to the trampoline. Cade goes into the house. He has another drink. Then he hears the front door open.*

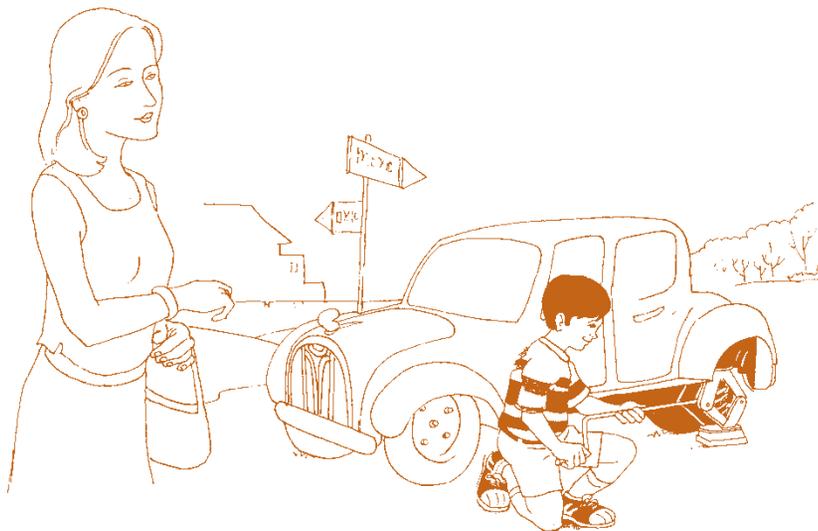
Putnam : Freddie! It's Daddy! I'm home! (*He comes into the study.*) Where is he?

Cade : He's back on the trampoline.

Putnam : He's not there.

Cade : Try his room.

Narrator : *Putnam runs upstairs. Freddie is not in the house.*



Putnam : Look at this! It was **tacked**¹⁵ to his door.

Cade (*taking sheet of paper and reading*) : I—gone—see—my—fren.

Putnam : He couldn't have written that.

¹⁵ **tacked** - fastened



- Cade** : Yes. he did.
- Putnam** : Where is he?
- Cade** : He *wrote* this.
- Putnam** : If my son wrote that note, I'll buy you a school of your own. And if anything has happened to him, I'll kill you.
- Narrator** : *Freddie has finally gone through the gate. He has gone looking for Joey and Carter. He has seen many things that are strange to him – girls jumping rope, boys playing ball. We see him now as he sees a car get a flat tyre. A woman gets out and is very upset.*
- Woman** : Just what I need.
- Freddie** : I can fix it.
- Woman** : Are you sure? (*Freddie nods. She opens the trunk.*) I don't think you can lift that heavy jack.
- Freddie** : No such word as can't.
- Narrator** : *Copying Carter, Freddie goes to work changing the tyre. Later, he is covered with grime and sweat¹⁶, but the job is finished.*
- Woman** : What's your name?
- Freddie** : Freddie.
- Woman** : How old are you?
- Freddie** : I'm 13.
- Woman** (*softly*) : You're – 13? (*She reaches into her purse and gives him a dollar.*) This is for you. Thank you for helping me. (*Freddie stares at the money.*)
- Freddie** : Where do you live?
- Freddie** : With my teacher. I can read! (*He takes out Carter's reading card.*) You look through the little window to see the words. See?

¹⁶ grime and sweat - dirt and perspiration





Narrator : *The woman looks at the card and sees Carter's name and address on it. She leads Freddie to the car. Then they drive off, to find Carter's house. When Freddie sees Carter's station wagon in the driveway of a house, he is overjoyed.*

Freddie : Stop! We found it!

Woman : Are you sure?

Freddie : Yes! Charley, I found you!

Narrator : *Freddie leaps from the car and runs up to the front door. Charley comes out and tries to calm him down.*

Freddie : Where's Joey?

Carter : You **simmer down**¹⁷. Before you do anything, you're going to call Mr. Cade.

Freddie : No! I'm gonna live with you.

Carter : Since when do you **sass**¹⁸ me back? You're asking for a **spanking**¹⁹.

Freddie : What's a spanking?

Carter : Just wait while I phone.

Narrator : *Carter holds Freddie gently while he dials the phone number.*

Carter : Cade? Oh, Mr. Putnam. This is Mr. Carter, the handyman....Yes. Your boy's right here. Freddie, talk to your daddy.

Freddie : Hello?...Hello?... *(To Carter)* Why doesn't he say anything?

Carter (taking the phone) : It's all right, Mr. Putnam. He's just fine. I'll bring him over right away.

Narrator : *Carter, Freddie, and Joey drive to the Putnam house. Freddie runs into his father's study.*

Freddie : Daddy! You came back!

Putnam : Where did you go?

¹⁷ **simmer down** – cool down, not get angry

¹⁸ **sass** – be disrespectful

¹⁹ **spanking** – to strike a child with quick force with the open hand especially on the buttocks.





Freddie : I found my friend!

Carter : I don't know how he got there, but he did it.

Freddie : I fixed a tyre. *(he takes a dollar out of his pocket.)*

Putnam : Where did you get that?

Freddie : For fixing the tyre.

Carter : Looks like he earned it.

Putnam : My son earned a dollar. How about that?

Joey : Can he come home with us?

Freddie : Can I?

Putnam : We have to ask your teacher.

Narrator : *Cade is in his room packing his suitcase. He puts Freddie's note on top of everything. (Mr. Putnam enters.)*

Putnam : What's going on?

Cade : I fire myself.

Putnam : For taking a drink?

Cade : For using a child.

Putnam *(taking Freddie's note from the suitcase)* : You're a fool. But you're also a good teacher.

Cade : I know.

Putnam : Why don't you stick around till I can get some recommendations to my friends at Hillsgrove? Got any place better to go?

Cade : Not at the moment.

Putnam : Good. *(He holds up the note)* Mind if I keep this?
(Cade smiles for the first time)





Narrator : *Carter has packed up Freddie's things and is ready to take Freddie with him and Joey.*

Cade : Charley, I'm sorry about this morning.

Carter : Forget it, man. You're a fine teacher.

Cade : Thank you.

Carter : Of course, I wouldn't want you flying a plane. Okay! Freddie, say good-bye to your daddy.

Narrator : *Freddie hugs his father good-bye. Then he sees Cade standing off to the side, watching. Freddie runs to him. Cade bends down and hugs him.*

Freddie : Good-bye, Teacher.

Cade : Good-bye, Freddie.

Narrator : *Then the station wagon rolls down the drive. Putnam and Cade watch it go through the gate. The gate stays open as the car leaves.*

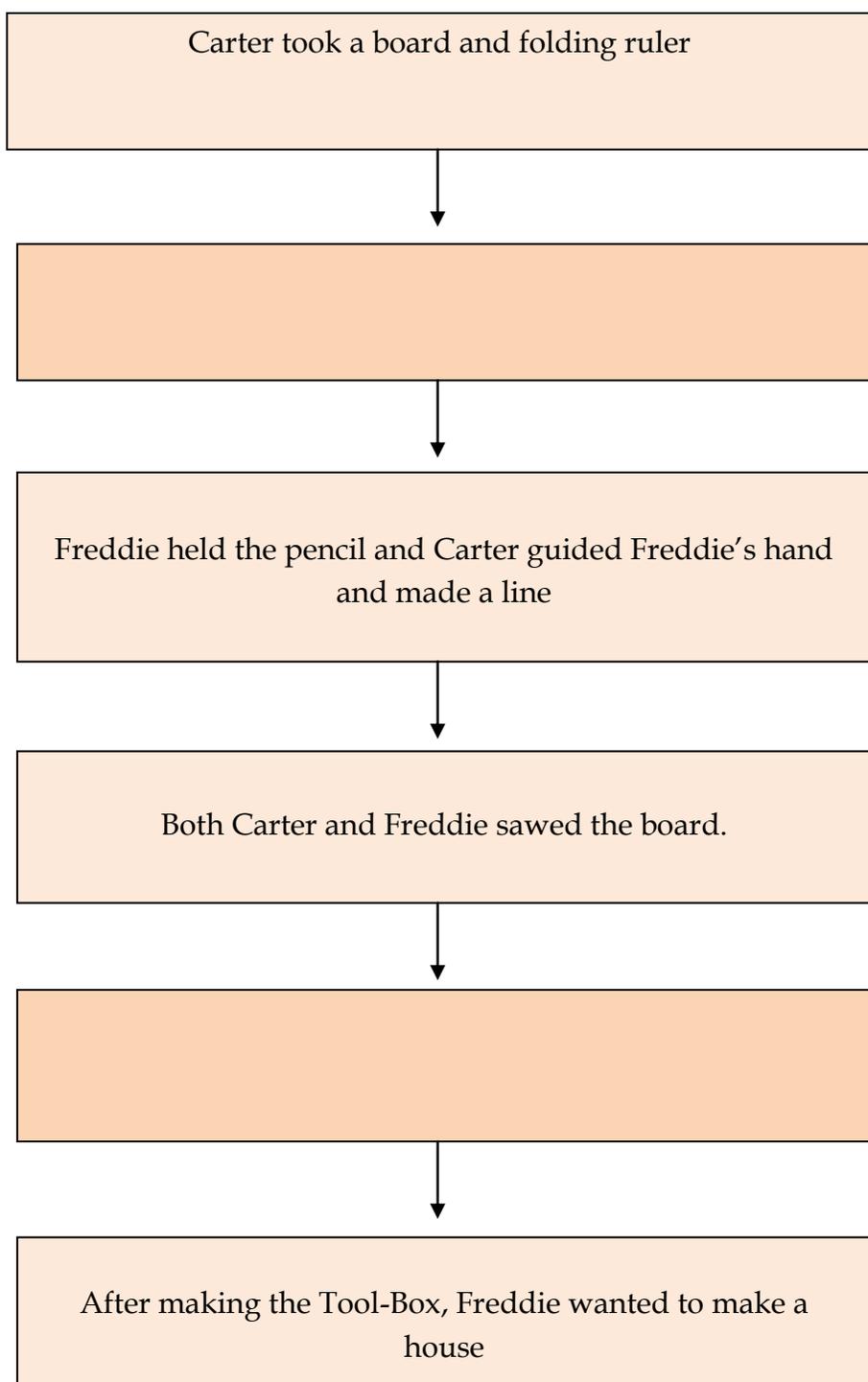




4. Reading Comprehension.

4.1. On the basis of your reading complete the following:

A. This is how Carter taught Freddie to make a Tool Box. Complete the flow chart





4.2. Answer these questions very briefly

- (a) What does Cade mean by *'This has nothing to do with him'*?
- (b) How did Carter help Freddie to read? What was Cade's reaction to this?
- (c) What did Carter tell Cade before leaving? Do you agree with it?
- (d) Both Putnam and Carter call Cade a *'good teacher'*. In what way did Freddie need both Cade and Carter?
- (e) How did Mr. Putnam show that he appreciated what Cade had done for Freddie?
- (f) Why do you think Mr. Putnam let Freddie go with Carter?

4.3. Read the lines given below and answer the questions that follow:

- a) *'If there's something on your mind, I'd like to hear it. If I bother you, I can pack up and move out.'*

What made Carter say this to Cade and what do these lines reveal about Carter and Cade?

- b) *Everytime you look at him, it's, "Do something for me"..... You remind me of folks who give their kids piano lessons-They care about music? No.*

Describe the incident which took place that made Carter say this to Cade. Explain why Cade reminded Carter of folks who give their kids piano-lessons.

5. Writing

Answer in 150 words each:

- (a) *"Freddie I want you to learn these things."*

What are the things Cade wants Freddie to learn? Why?

Did Freddie agree with him? What did Freddie like to do?

- (b) Bring out the contrast in Cades' and Carters' ways of teaching. Support your answer with examples. Which method do you find more effective?



- (c) Cade was jealous of Carter. Explain with examples. Do you think his jealousy was justified? Yes/No. Support your view.

5.1. The Narrator is an important link in the play.

Find examples for each of the following and write them

- | | | |
|--------------------------------------|---|-------|
| 1. Introduces characters e.g. | a | _____ |
| | b | _____ |
| | c | _____ |
| 2. Shows passage of time | a | _____ |
| | b | _____ |
| 3. Shows reactions of the characters | a | _____ |
| | b | _____ |
| 4. Concludes the play | | _____ |

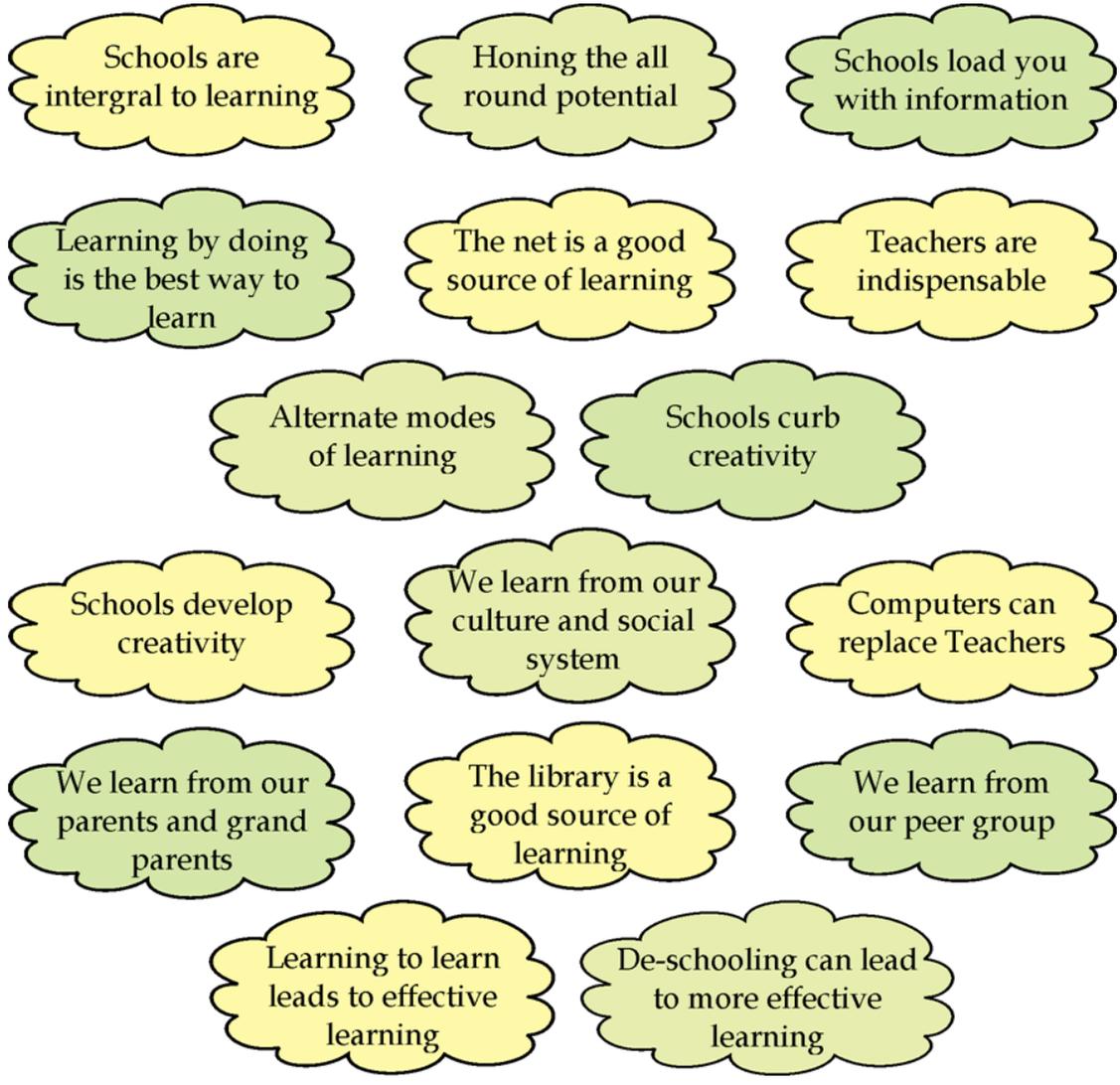
5.2. Answer in 150 words each:

- (a) Think of the lessons you've had in various subjects. Write an article describing the lesson you liked the most and give reasons for liking it.
- (b) Freddie has grown up into a successful businessman. He remembers his first lessons with Cade and Carter. Write Freddie's diary entry.

6. Conversation Skills: Panel Discussion

1. Organise a Panel of two teachers and one or two class XII students and hold a Panel discussion on '*Effective Learning*'. You may use the ideas given below along with ideas of your own:





6.1 The members of the panel could present their views.

Write an article for your school magazine on *Effective Learning*.

7. Here is a phonetic script of the words given below:

/sevərəl/	/wɒtʃz/	/ri:tʃz/	/kæriəz/
/prefə/	/wɜ:kʃə:p/	/speʃəl/	/swet/
/træmpəli:n/	/ʌpsteəz/	/graim/	/Inʌf/
/bʌzə/	/fə:tə/	/kɒnfɪdəns/	/rizɔɪnd/
/gæərə:ʒ/			





7.1 Match the phonetic script to the words

several	_____	shorter	_____
garage	_____	trampoline	_____
watches	_____	grime	_____
reaches	_____	enough	_____
carries	_____	confidence	_____
pressure	_____	sweat	_____
upstairs	_____	buzzer	_____
workshop	_____	resigned	_____
special	_____		

7.2 Select words from above and write on each line according to the vowel symbol.

/ə/	_____	/æ/	_____	/ɑ:/	_____
/əv/	_____	/Δ/	_____	/ɔ/	_____
/e/	_____	/ɒ/	_____	/i/	_____
/ɜ:/	_____				





SAMPLE QUESTIONS

Questions: Long Answer type:

1. Discuss the part played by Cade and Carter in shaping Freddie's life by referring to the play "Teacher, Teacher".
2. "Quality" establishes and upholds dignity of labour and the spiritual character of craftsman. Justify the statement by closely referring to the story.
3. Gessler's commitment and devotion to his art is an illuminating example of determination and moral courage. Discuss the above statement with suitable examples from the text.
4. You are one of the co - passengers who travelled with the blind passengers in the lesson 'The Eyes have it'. After reaching home you write a letter to your friend describing the experience and impression of the two blind passengers.
5. The story 'The Eyes have it' ends with a surprise for the reader and the narrator. How?
6. "I got your son off the trampoline" Cade informs Mr.Putnam. In reality who is responsible for getting Freddie off the trampoline and how?
7. How does the optimist differ from the psalmist?
8. What does the doctor mean when he says, "the world collapsed in timber and debris"?
9. "He himself was plumbing an unfathomable sea". How does the statement relate to Phatik state of mind in 'Homecoming'.
10. Why is a fourteen year old boy generally considered a nuisance? (Homecoming)
11. Why was Phatik's mother relieved when he was taken away to his uncle's place?



Short Answer type:

1. What human qualities do the narrator and the blind girl display? ('The Eyes have it')
2. How did Freddie earn his first dollar?
3. Why did the narrator in 'A Doctor's Journal' feel hopeless?
4. Why does the narrator in "A Psalm of life" say we should not trust the future? What does he suggest?
5. Why was the author moved to tears when he learnt that Gessler was no more?
6. 'Uncle I was just going home; but they dragged me back again.' What are your thoughts about Phatik when you hear the above words?

ERC: Very short answer type/MCQ's

1. *In the world's broad field of battle*
In the bivouac of Life
Be not like dumb; driven cattle
Be a hero in the strife.
 - A. What does the poet compare the world and life to?
 - a. battle field
 - b. dumb driven cattle
 - c. life full of strife
 - d. to a bivouac
 - B. The poetic device used in the third line is
 - a. metaphor
 - b. simile
 - c. alliteration
 - d. personification





- C. What does strife refer to
- a. friendship
 - b. enmity
 - c. peace
 - d. conflict

2. *“Lives of great men all remind us
We can make our lives sublime
And departing, leave behind us
Footprints on the sands of time”*

- A. Lives of great men teach us to make our lives
- a. enlightened
 - b. rich
 - c. laborious
 - d. noble
- B. We can make our lives sublime by
- a. by knowing about the lives of great men
 - b. meeting great men
 - c. following great men
 - d. living with great men
- C. We should leave behind us
- a. memories
 - b. wise sayings
 - c. lessons to be learnt
 - d. autobiographies
- D. Footprints on the sands of time will help
- a. to be positive
 - b. guide the next generation





- c. to face difficulties
 - d. to be successful in life
3. *Let's get out quickly, stumbling to the street*
We fell tripped up by something at our feet.
- A. 'We' refers to
 - a. the war heroes
 - b. the doctor and the patient
 - c. Yecko-san and her brother
 - d. The doctor and his wife
 - B. They stumbled into the street because
 - a. They could not see clearly
 - b. They were pushed by somebody
 - c. They ran in panic
 - d. They were chasing somebody
 - C. Why did they fall?
 - a. They saw something frightening
 - b. They tripped on something
 - c. They were tired
 - d. They banged into something
 - D. Which of the words best describe the narrator's state of mind?
 - a. angry
 - b. helpless
 - c. horrified
 - d. sad
4. *I saw the shadowy forms of people, some were ghosts, some scare crows, all were wordless – dumb.*

Arms stretched straight out, shoulder to dangling hand...



- 
- A. The narrator found them to be shadow forms because _____
- a. They were far away
 - b. He could not see clearly due to the dust
 - c. Of the aftermath of the bomb blast
 - d. He was scared
- B. Their arms were stretched out as _____
- a. they wanted to feel the people around
 - b. they called out to the people
 - c. they sought help
 - d. they might hurt themselves due to burns

Values based questions:-

1. Very often people with normal eye sight do not see things they ought to see. Discuss the relevance of the statement highlighting the importance of right perceptions in life.
2. The poem 'A doctor's journal' leaves us with a feeling of sorrow and also the worthlessness of destruction. Discuss.
3. Based on your understanding of the play 'Teacher-Teacher' discuss the important role a teacher plays in a student's life.
4. Describe the relationship between Carter and Freddie. Why did this bond happen? Elucidate.
5. Though the play 'The Never-Never Nest' is full of humour, it conveys a very strong message, which is of particular significance in present times.

Long Reading Texts (Novels)

1. Answer in about 150 words

[i] *The Canterville Ghost* by Oscar Wilde

- a) Narrate at least three incidents where Sir Simon was able to establish his supernatural power.

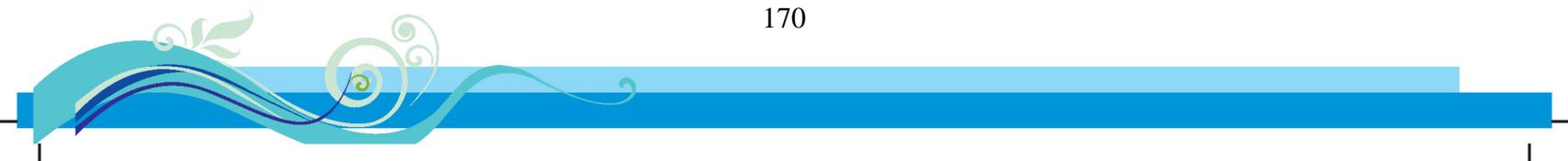


- b) Why do Sir Simon's nocturnal expeditions turn out to be pleasant disasters for the reader?
- c) "God has forgiven him", said Virginia gravely. Who is Virginia talking about? What is her tone when she says this? What is the significance of forgiveness in this context?

[ii] *Up from Slavery - An Autobiography* by Booker T. Washington

- a) Describe the travails of Washington's journey to Hampton.
- b) Booker T. Washington's Europe trip turned out to be a spring board for his popularity. Elucidate.
- c) How did the address, made by Washington at Atlanta, shape his stature as a 'National icon'?









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