



A Multi-Skill Course in English

Class X

(FOR NAGALAND BOARD OF SCHOOL EDUCATION)



A Multi-Skill Course in English

(FOR NAGALAND BOARD OF SCHOOL EDUCATION)

Class X

Swapnaa Bose

 **HEADWORD**
PUBLISHING COMPANY

This book is prescribed by NBSE, Kohima vide notification

NO.NBE-3/Ad-Tb(10)/2023-24/3204

Dated Kohima, the 13th November, 2023

Acknowledgements

All products and brand names used in this book are trademarks, registered trademarks or trade names of their respective owners.

Copyright © Headword Publishing Company Pvt. Ltd 2024

First published 2024

This book is sold subject to the condition that it shall not by way of trade or otherwise, be lent, resold, hired out, or otherwise circulated without the publisher's prior written consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser and without limiting the rights under copyright reserved above, no part of this publication may be reproduced, stored in or introduced into a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of both the copyright owner and the above-mentioned publisher of this book.

ISBN: 978-93-5567-936-9

Published by Headword Publishing Company Pvt. Ltd

Head office: B 40, Sector 57, Noida 201 301, Uttar Pradesh, India

Registered office: 45, Beniatola Lane, Kolkata 700 009, West Bengal, India

CIN: U22110WB2013PTC235055

Typeset in Times New Roman in 13 pt

Printed in India at Magic International Pvt. Ltd, Greater Noida

All suggested use of the internet should be under adult supervision.



Preface

This multi-skill course in English is specifically designed for the students of the Nagaland Board of School Education. The book meets its purpose of developing the learners' language skills (Listening, Speaking, Reading, Writing and Grammar) and a taste for literature. It sensitizes learners to literature in various literary eras and hones learners' interpretative skills through negotiating multi-genre texts such as fiction, poetry, drama, biography, etc.

The course endeavours to train the learners to

- understand and respond appropriately to what they hear, read and experience
- communicate accurately, appropriately and effectively by using a wide-ranging vocabulary
- use correct grammar, spelling and punctuation
- enjoy and appreciate the variety in language
- develop a personal style through exposure to a variety of texts
- communicate with a variety of audience through writing or speaking
- develop skills of a more general application (e.g. analysis, synthesis, drawing of inferences)

The series adopts an across-the-curriculum approach. It provides exposure to learning in meaningful context. In the process, it moves away from the rigid lesson planning to planning and designing activities that challenge learners to think and imbibe what they learn.

The curriculum is based on following considerations:

- There is both vertical and horizontal continuity within the textbook
- Pervasive resonance of the values to enhance self-worth as well as sensitivity to gender, caste and class parity, peace, health and needs of children with special needs, etc.
- The reading passages and exercises are relevant to the stages of children's development
- Linkages to the learners' everyday experiences
- Infusion of environment-related knowledge and concern
- Nurturing aesthetic sensibility and values

This series endeavours to create independent learners for the 21st century who can *learn, unlearn and relearn*.



Key Features

Before You Read

is the pre-reading section that provides a thematic warm-up to the lesson as well as hones the learners' thinking, social and emotional skills.

Vocabulary

includes creatively-crafted exercises and activities to enhance vocabulary

Let's Ponder

In-text questions to hone thinking, analytical, and predictive skills

Glossary

provide crisp, contextual meanings to new words, phrases and idioms

Comprehension

is divided into three parts:

- **Reference to context:** helps learners analyse the prose/poem for deeper understanding and meaning
- **Read and Write:** It assesses memory and comprehension through factual questions and graphic organizers
- **Think and Write:** It includes inferential and extrapolative questions for global understanding

Speaking

develops learner's self-expression through monologues, speeches, role-plays, interviews, debates and discussions

Appreciation

- develops the sensitivity to value poetry as a literary genre
- explores the nuances and elements of poetry

Writing

includes recommended items and provides ample scope for practice through

- explanations, formats and samples
- exercises designed along recommended lines

Listening

A wide range of interesting tasks aimed at honing the sub skills of listening that

- trains the students to listen to announcements, news, conversations, stories, factual passages, etc. for overall understanding as well as specific details
- includes guided exercises that develop learners' functional and creative writing skills

Support material

- CD with voiceover of all listening material and poems in the student textbook.
- Teacher's book with lesson plans, answers and teachers' notes

Values, Life skills and **Cross-curricular learning integrated** with the content to provide a seamless experience and marked with the icons.

Syllabus

CLASS-X

English

Unit-Wise weightage

Part 'A' External

Unit	Marks
I. LITERATURE	25
a) Prose	
• Mehouviu and Morusa (From Naga Folktales Retold by Easterine Kire (Iralu))	
• Imitating the English Gentleman (MK Gandhi)	
• Invictus	
• Macbeth	
b) Poetry	
• Jina-Etiben, a Romance Retold (Nabina Das)	
• Death the Leveller (James Shirley)	
• The Windhover (Gerard Manley Hopkins)	
• The Listeners (Walter de la Mare)	
c) Drama	
Riders to the Sea (J.N. Synge)	
II. READING	20
III. WRITING	20
IV. GRAMMAR	15
Total	80

Part 'B' Internal

Unit	Marks
Internal Assessment	20
1. Listening & speaking	10
2. Assignment and formal testing	5+5=10
Grand total	100

Part 'A' External

80 Marks/180 periods

Unit I: Literature

25 marks/56 periods

- Questions will test comprehension at different levels, literal, influential and evaluative.
- There will be three short answer type questions on prose for 3 marks each.
- There will be one long answer type question on prose for 5 marks with internal option.
- There will be reference to context questions followed by questions to assess critical understanding of the poems for 5 marks. There can be two parts to each question.
- Reference to context questions followed by questions to assess the overall understanding of the play for 6 marks. There can be two parts to each question.

Unit II: Reading

20 marks/45 periods

- This section will assess Reading Comprehension. The section will be of 20 marks and will have 3 reading passages of 8 and 4 marks followed by questions that will test the sub skills of scanning, skimming, vocabulary reinforcement, inference, evaluation and comprehension.
- The passages will be extracts from poems/factual/literary/discursive or descriptive passages.
- There will be two reading passages of about 200–300 words and the other shorter one of 120–150 words.

Unit III: Writing

20 marks/45 periods

- Short composition of not more than 60 words in the form of a notice, email, invitation (formal, with reply) or advertisement of 4 marks.
- There will be a short answer question of up to 80–100 words in the form of description of an event or completion of a paragraph based on inputs given of 4 marks.
- There will be a question of 5 marks based on a visual input with a minimum of 120 words.
- Writing of an article, speech, formal letter based on visual or verbal stimulus or both, report writing for 7 marks with a minimum of 200 words with internal options.

Unit IV: Grammar

15 marks/34 periods

This section will assess grammar items in context for 15 marks. There can be four – five questions in this section which will test grammar items that have been dealt with in the English Class–9 textbook. Different structures such as determiners, subject-pronoun agreement, non-finite verb forms, transitive and intransitive verbs, voice, speech, clauses, etc. will be tested. Grammar usage will be tested in context and not in isolated sentences.

Part 'B' Internal Assessment

20 marks

Internal Assessment

Assessment Scale

The Speaking and Listening Skills shall be assessed on a 3 (three) Band Point Scale. The assessment shall be done or given basing on the fulfilment of the criteria indicated against the respective Band Point.

Speaking

Many tasks will be set. The teacher has a choice to test the learner for 10 marks. The teacher can choose any two tasks based on the learners' competency.

Band Points	Criteria
5	a) High level of fluency b) High level of appropriacy c) Almost negligible errors as far as accuracy is concerned
3	a) Lacks fluency b) Some appropriacy c) Some accuracy
1	a) Lacks fluency b) Lacks appropriacy c) Lacks accuracy

Explanation: *Fluency* refers to using language in connected speech.

Appropriacy refers to speaking relevantly based on the set task.

Accuracy refers to grammatical and phonological functions of the language.

Listening

Two task types shall be set for 5 marks each to assess the listening skills.

Task 1: Listening for comprehension.

Task 2: Listening for specific information.

The following Band Point Scale is to be used to assess the Listening Skills.

Band Points	Criteria
5	a) Meaningful chunks are well represented b) No spelling mistakes c) No relevant words missing
3	a) Small bits of meaningful chunks fairly correct b) Some spelling mistakes (for every spelling error, half a mark is to be deducted. Errors in proper nouns to be ignored) c) Some relevant words missing
1	a) Small bits of meaningful chunks not present b) Lots of spelling mistakes c) Some words missing

How to assess in accordance with the Band Point Scale:

If a learner fulfils the criteria in Band Point 5, he/she can be given 5 out of 5.

If a learner fulfils the criteria in Band Point 3 depending on the inaccuracies, he/she can be given 3 or 4 out of 5.

If a learner fulfils the criteria in Band Point 1 depending on the inaccuracies, he/she can be given 1 or 2 out of 5.

Task Types and Methodology for Listening and Speaking

Maximum marks: 20

Listening

Total marks: 10

Under Listening, there shall be 2(two) tasks of 5 marks each.

Task 1: Completion of table based on hearing the reading: **(5 marks)**

Objective: Listening for specific information.

Time: 1 period. 35–40 minutes. Actual test shall be for only 10 minutes. Time taken to prepare the learner, task familiarization and explanation is equally important.

Supplementary materials required: Listening text, copies of the task. If the task is to be put up on the board, it should be done before the examination starts. If the learner has to copy down the task, separate time should be set aside for that. It is however suggested that schools should get photo copies of the task so that the learner can concentrate on putting their listening skills into use.

Methodology:

A table/MCQ/or questions based on a format is to be given to the learner to complete as he listens. The listening text needs to be read out clearly at varying speed. The text should be read 3 times in the final test.

Task 2: Dictation in context in the best possible manner:

(5 marks)

Objective: This is to experience listening as a process. It is not meant to test reproducing of every word accurately. This dictation aims at testing comprehension of meaningful chunks of words/sense groups rather than isolated words and at testing the learners overall reproduction of the idea behind the dictated sentence rather than accurate reproduction of isolated words.

Time: 1 period. 35–40 minutes. Actual test shall be for only 10 minutes. Time taken to prepare the learner, task familiarization and explanation is equally important to take into account learners' shift in attention, listener being affected emotionally, relationship between speaker and listener.

Supplementary materials required: Passage to be read out. Sheets for learner to complete the task.

Methodology:

Dictate the text 3 times at varying speeds.

Keep the atmosphere relaxed yet strictly within the bounds of a testing procedure.

The teacher should adopt a non-threatening attitude so as to make the test an enjoyable process for the learner.

Assessment: Refer to the Assessment scale.

Speaking

Total marks: 10

In Speaking, the teacher can set many tasks but primarily these tasks shall be to test only two objectives, i.e., **Objective I** which is individual work and **Objective II** which is group work activity.

OBJECTIVE I : To make learners talk for a minute on real life situations, like giving them part of an everyday situation and asking them to complete it or giving them a part of a story and asking the learners to complete it. Tasks should aim at enhancing the communicative functions like:

- Greeting people
- Introducing oneself
- Making request
- Asking and giving permission
- Offering help
- Giving Instructions and directions
- Telephonic skills

Time: 2 periods or 1 and a half hour.

Materials required: Situations for the talk.

Methodology:

There will be five situations to choose in the final question paper. The learner needs to be allowed to make his/her choice of any one situation. The learner should be given a time period of 5 minutes to mentally prepare his/her talk. This is individual work and it will take the teacher time to complete the test. The class should be divided into groups. As such, other examiners will be needed to administer the test. The test should be simultaneously conducted by all examiners. The given assessment scale clearly outlines the mode of testing.

OBJECTIVE II: The testing of this role-play task is based on small group work activity. A maximum of 5 students will form a small group. Based on the number of students in each class, schools need to decide on the time frame required to administer the test. Based on roll numbers, or any other clear criteria, groups may be tested. This will be left to schools to decide individually based on their convenience. Five children may be called inside a room where they are asked to take the test I followed by the test II. The next group may be given preparation time in the meanwhile. These are suggestions and every school is encouraged to innovate upon this.

Time: 20 minutes per group.

Materials required: *Cue Cards*. Cue cards will be provided along with the question paper. Schools should Photostat the cue cards sheet separately, so that students can refer to them easily. They can also be put up on the black board

Methodology:

Take a minute to make sure learners have understood their roles. A nervous student needs to be made comfortable and an overconfident student needs to be put in place firmly but politely.

Assessment: *Refer to the Assessment scale.*

General Instructions:

Every school is encouraged to try out their own way of administering the test but a **fair, and objective testing of Listening and Speaking is mandatory.** For the final Board examination, the Board will intimate the date of examination. It is very important that schools should conduct this at least once, so that students are on completely familiar grounds when final testing is done. Continuous practice in the classroom using the tasks given in Orchids, a multi-skill English course, will reinforce the two important skills of listening and speaking which have been found to be largely neglected in most schools. **It is important to begin reinforcing these skills and testing them from Class 9. These tests need to be conducted exactly in the spirit in which they have been outlined.**

Contents

1. Mehoviü and Morusa	15
2. Death the Leveller	22
Grammar Worksheet I	28
• Determiners	
• Subject-Pronoun Agreement	
• Non-Finite Verb Forms	
Comprehension 1	44
3. Imitating the English Gentleman	46
4. Jina and Etiben	57
Grammar Worksheet II	69
• Transitive Verbs	
• Intransitive Verbs	
Comprehension 2	77
5. Invictus	79
6. The Listeners	93
Grammar Worksheet III	102
• Active Voice	
• Passive Voice	
Comprehension 3	107

7. Macbeth	109
8. The Windhover	121
Grammar Worksheet IV	126
• Direct Speech	
• Indirect Speech	
Comprehension 4	133
9. Riders to the Sea	135
Grammar Worksheet V	164
• Phrases	
• Clauses	
• Types of Clauses	
Comprehension 5	171
Grammar Worksheet VI	173
• Noun Clauses	
• Adjective Clauses	
• Defining and Non-Defining Clauses	
• Adverb Clauses	
• Conditional Clauses	
Comprehension 6	189
Sample Paper A	191
Sample Paper B	202
Listening Texts	217

Mehouviü and Morusa

Before You Read

Let's read a short summary of a famous Greek myth.

According to Greek mythology, Orpheus was a great singer, poet and prophet. He was so skilled in playing music that he could charm all living things, and even stones. He loved his wife Eurydice dearly. Sadly, one day, while walking through some high grass, a serpent bit her on the ankle, and she died. Her soul descended immediately to the Underworld. In his sadness, Orpheus composed such mournful melodies that all the animals and Gods wept. They advised him to descend to the Underworld to bring his wife back from the dead. He did so – King Hades and his wife Persephone were so moved that they agreed to let him return with his wife on one condition – that he should walk all the way back to the surface without turning back to look at her.



So they set off, and Orpheus resisted looking back. However, his anxiety grew, and as soon as he stepped out onto the surface, he turned to look at his wife. She, however, had still not made it to the surface, and when he looked at her, she vanished, this time—for ever.

A **tragedy** is a branch of drama that focuses around a noble character who struggles against strong external challenges. This character will usually suffer greatly and fail as a result of their own flaws.

In the light of this definition, would you say that the story of Orpheus is a tragedy? Why? Discuss.

Now, read the story about another hero. Is his story also a tragedy? Let's find out.

Mehouviü was the most **winsome**¹ maiden of her village. She had a very pleasing personality and many young men in her village admired her and wanted to marry her. Part of her refusal

¹ charming

probably lay in the fact that some of her friends had told her of the warrior Morusa, who could possibly become a **suitor**². The rumours were confirmed when Morusa's relatives came to ask for her hand and they were readily accepted.

Morusa was a famous warrior of Kidima. In the neighbouring villages, there were few who had not heard of him. Tall and strong, Morusa had taken many heads already. His uncles advised him to take a wife and when someone suggested

Let's Ponder

Compatibility is important when choosing a life partner. Do you think Morusa and Mehoviü would be compatible?



the virtuous Mehoviü, the warrior agreed to the proposal.

Mehoviü was expectantly happy. She feasted her female friends and waited for her wedding day. However, a few weeks before the wedding, she had the strangest of dreams. She dreamed that she was in Morusa's house, with a heaped plate of rice and meat set before her and she dreamt this dream repeatedly.

With a few days left to the wedding, Morusa decided to impress his bride by doing something

Let's Ponder

What do you think is the meaning of Mehoviü's dream? Discuss with your partner/ group.

of note and prove himself to be a worthy suitor. So

he **set out**³ on his **quest**⁴ but he did not encounter any enemy warriors at all. Finally his steps led him to a village, which was quite deserted for its inhabitants were away in their fields. There, he saw a woman weaving at her porch. He stepped up to her swiftly, taking her by complete surprise. He slid the weaving loom off her and drove his spear into her heart. Next, he took her head as a **trophy**⁵ and proudly bore it home.

2 a man who pursues a relationship with a particular woman, with a view to marriage

3 to start an activity with a particular aim

4 mission

5 something used as a symbol of success from hunting or war

The two villages of the **betrothed**⁶ couple were some distance away from each other. Mehoviü's relatives were heartbroken to discover her killing just days before her wedding. They sent messengers to Morusa's village where preparations for the wedding were going on. The sad news of her death was brought to Morusa as well as the fact that she had been slain by a warrior.

Let's Ponder

Could Morusa have done something else to impress his fiancée?



Morusa was grief-stricken at this news. But the circumstances of her death sounded suspiciously familiar. Eventually, Morusa and his relatives pieced together the bits of information they had on the whereabouts of the two and they came to the sad realisation that Morusa had unknowingly killed his own beloved. The shock and grief of both clans was unimaginable. This story is usually told by way of warning and as a **condemnation**⁷ of head-hunting.

From Naga Folktales Retold by Easterine Kire (Iralu)



Reading

A. Multiple Choice Questions

Choose the correct option.

- Mehoviü refused many suitors because
☐ she loved Morusa ☐ she did not want to get married
☐ she wanted to marry the brave Morusa ☐ she was arrogant
- Morusa set out looking for enemy warriors because.....
☐ he wanted to help his people by getting rid of the enemies
☐ he wanted to prove himself to be worthy of his bride
☐ he made it a habit to fight wrong doers
☐ he was urged by his friends to do so
- 'Mehoviü and Morusa' is a
☐ legend ☐ folktale ☐ fable ☐ folklore



4. The protagonist in the story is/are
☐ Mehoviü ☐ Morusa ☐ both Mehoviü and Morusa
5. From the story, we understand that 'head-hunting' was
i. an ancient warrior tradition ii. a practice to resolve conflicts
iii. a matter of pride and to display as trophy iv. a practice to amuse the clan
☐ i and ii ☐ i and iii ☐ i and iv ☐ ii and iv

B. Reference to Context

Read the lines from the story and answer the questions that follow.

1. *The rumours were confirmed when Morusa's relatives came to ask for her hand and they were readily accepted.*
 - a) What are the rumours mentioned in this line?
 - b) Who was Morusa?
 - c) Why were they readily accepted?
 - d) Give the noun form of: confirmed.
2. *So he set out on his quest but he did not encounter any enemy warriors at all.*
 - a) Who is 'he' in this line?
 - b) What quest had he set out on and why?
 - c) What happened immediately after this?
 - d) Give another word for: encounter.
3. *Morusa was grief-stricken at this news. But the circumstances of her death sounded suspiciously familiar.*
 - a) What news had caused grief to Morusa?
 - b) Why was he grief-stricken?
 - c) Why did it sound suspiciously familiar?
 - d) Give the adjective form of: circumstances.

C. Read and Write

Answer these questions.

1. What qualities did Mehoviü and Morusa have?
2. Why was Mehoviü reluctant to marry?
3. Briefly describe the strangest dream that Mehoviü had.
4. Why did Morusa behead the woman at the loom?



5. How did people learn about Mehouiü's death?
6. What tragedy struck Morusa?

D. Think and Answer

Answer these questions.

1. Every region has its own traditional customs and traditions which are upheld and preserved fiercely by the elders. Is it proper to uphold all of them or should society be selective in keeping and discarding some of them? Discuss in the light of the story of Morusa and Mehoviü.
2. This story has a sad ending. Rewrite the ending so that it ends happily without losing the message that it is meant to convey.
3. A trophy is a prized possession and makes its owner proud. Would you consider the possession of a head, a trophy? Why/Why not? Give a reasoned answer.
4. Morusa is distraught when he learns of the consequences of his deed. He makes a diary entry recording his emotions. Write out his diary entry in about 150 words.



Vocabulary

1. A **synonym** is a word with the same or similar meaning. Find words from the passage that are synonyms of:
 - a. cheerful
 - b. vacant
 - c. finally
2. Fill in the following blanks with suitable words chosen from those given in the box.

whether Principal weather latter broke barely

The being pleasant, we decided to go on a picnic. We asked our for permission since it was mandatory for boarders. We set out in high spirits. We had travelled a mile from the school when the school van down. The driver examined the engine and said that a mechanic would have to be called. We debated we should return to school or be a little bold and carry on with our plans. Of course, everyone voted for the and we set off once again—this time on foot, undaunted by the fact that the way was long and arduous.



3. Match the words in Column A with the synonyms in Column B.

Word	Synonym
a. cheerful	i. well known
b. momentous	ii. valiant
c. famous	iii. important
d. dreary	iv. joyful
e. brave	v. cheerless



Listening

Our four-legged friends can also be heroes. Listen to the touching news story of a heroic dog and answer the questions that follow.

1. The story is set in a region that is infested with, especially during the monsoons.
2. What did the Doberman do when he saw the four creatures trying to enter the house?
3. What did Dibakar tell the press after the incident?
4. What happened to the Doberman after he had killed the four intruders?
5. Who is the 'loyal friend' referred to at the end of the story?



Speaking

Heroism knows no barriers of gender, age, class or creed. There are innumerable instances of ordinary children who have risen to the occasion and done extraordinary acts of valour.

Each year, on Republic Day, children are awarded for acts of exemplary courage displayed by them. The year 2018 saw four children from Nagaland being felicitated for their bravery. These children are Chingai Wangsa, Mansha N, N Shangpon Konyang and Yoaknei.

Gather information about any one of these children and give a talk about him/her in your class.





Writing

Writing a Formal Letter

Formal letters are written for official purposes. They should be short, clear and to the point. We write formal letters to principals, companies, editors, bank managers and so on. Letters of application (for jobs or for leave) are also formal letters.

The format of a formal letter is given below.

2D, Palace Orchard Apartments
27, Ring Road
Mysore—535 710

10 August 2020

The Principal
St Mary's School
4, Grant Road
Mysore—535 720

Sub: Leave Application

Dear Madam

My son, Ramesh Kumar, is a student of Class V B in your school. He has been suffering from high fever for the last few days. The doctor has confirmed that it is a viral fever. He has advised us to keep Ramesh at home for at least another week. I would be much obliged if you kindly grant two weeks' leave to my son. I have enclosed the doctor's certificate.

Thank you.

Yours faithfully

Mrs Parvati Kumar

Labels: sender's address, date, receiver's address, salutation, body of the letter, closing, signature

Write formal letters on the following topics:

1. Write a letter to the Mayor of your city complaining about the potholed roads in your city.
2. Write a letter to the editor of a national daily on the dangers of the misuse of modern technology, especially by the youth. Give suggestions on how it can be controlled.
3. Write a letter to a person holding an important post, seeking an appointment for an interview for your school magazine.



Death the Leveller¹

Before You Read

The caption 'Yeh Dil Maange More' epitomises the culture for more. Since times immemorial people have striven to achieve heights of glory. This is increasingly noticeable in the contemporary world when the concept of success is ingrained from childhood—more marks, better salary, higher social status, bigger house, bigger cars, more luxuries, and so on.

Now, complete the following table.

technology literacy

Name	Achievement	Age and manner of death
Alexander the Great		
Abraham Lincoln		
Mahatma Gandhi		
Nelson Mandela		

What is common to them? Can you think of anything that distinguishes some of them from the others?

Now, read an ode² to death.

The **glories**³ of our **blood**⁴ and state
 Are shadows, not **substantial**⁵ things;
 There is no **armour**⁶ against Fate;
 Death lays his icy hand on kings:
 Sceptre⁷ and Crown
 Must tumble down,
 And in the dust be equal made
 With the poor crooked scythe and spade.



1 something, typically death that affects people of every class and rank in the same way, making everyone seem equal

2 lyric poem, typically one in the form of an address to a particular subject

3 grandeur, greatness

4 parentage

5 significant

6 protective covering

7 staff carried by a ruler

Some men with swords may reap the field,
And plant fresh **laurels**⁸ where they kill:
But their strong nerves at last must **yield**⁹;
They tame but one another still:
Early or late
They stoop to fate,
And must give up their murmuring breath
When they, pale captives, creep to death.

The garlands wither on your brow;
Then boast no more your mighty deeds!
Upon Death's purple altar now
See where the victor-victim bleeds.
Your heads must come
To the cold tomb:
Only the actions of the just
Smell sweet and blossom in their dust.

James Shirley



About the Poet

James Shirley (1596–1666) was born in London. His first published work was a romantic poem in 1618. In 1625 he converted to Catholicism and had to resign his headmaster's post in St Alban's Grammar School. In order to earn a living for himself and his wife, he turned to the theatre and began writing plays. In 1636, he went to Dublin where he wrote for the Werburgh Street Theatre, reputed to be the first theatre in Ireland. By 1642, when Cromwell shut down all the theatres in England, Shirley had written 36 plays. In his time, he had a good reputation as a dramatist. His plays were witty and satirical, the themes relating to current styles and attitudes.



Summary of the Poem

James Shirley's 'Death the Leveller' is a philosophical reminder to the reader about the vanities of life and the ultimate supremacy of death.

The poem opens with an emphasis on the insubstantiality of one's family name and social status. The poet asserts that there is no defence against what is written in one's destiny. Death is an unavoidable end even for kings and their vast empires. Death is the ultimate equalizer: the king and the pauper are reduced to dust after death and hence, made equal.

In the second stanza, the poet speaks about the laurels earned by great warriors through courageous deeds. Even the strongest of conquerors eventually kneel down in front of the power of Death.

In the third stanza, the poet again depicts death as an equalizing force. It is the final destination of both the victor and the victim. The final abode of every soul is the cold tomb. The poem gives a very important message in the last two lines which underscores the fact that if there is anything that survives a person, it is his noble actions.



Themes of the Poem

The main theme of James Shirley's 'Death the Leveller', as the title of the poem suggests, is of the invincibility of death. It forces us to reflect on the worthlessness of materialism, pride and war, as the greatest of warriors and kings are eventually reduced to dust.

The other important theme is 'equality'. Death is the great equalizer which brings the rich and the poor, the victor and the victim together, and removes all the superficial differences of social status, power and money.



Reading

A. Multiple Choice Questions

Choose the correct option.

1. The sentence that best summarises the poem is that

- ☐ death is inevitable
- ☐ death only comes to the unhealthy



☐ death is temporary

☐ death is permanent sleep

2. 'Sceptre and crown' and 'scythe and spade', in the poem, depict

☐ kings and workers

☐ symbols of hard work

☐ equality in society

☐ equality in death

3. The only thing that outlives death is

☐ fragrance of blossoms

☐ murmuring breath

☐ good actions

☐ laurels gained through war

4. Death is called the leveller because

☐ death raises the poor to the level of the rich

☐ death is the biggest equaliser

☐ death does not discriminate

☐ all of us face death helplessly

5. An antonym for 'leveller' is

☐ moderate

☐ elitist

☐ disequilibrium

☐ equalizer

B. Reference to Context

Read the lines from the poem and answer the questions that follow.

1. *The glories of our blood and state*

Are shadows, not substantial things;

There is no armour against Fate;

Death lays his icy hand on kings:

a) Why does the poet say that the glories are shadows?

b) Mention one literary device in: 'Death lays his icy hands on kings'.

c) Does death lay his hands only on kings?

d) Why is there no armour against Fate?

2. *The garlands wither on your brow;*

Then boast no more your mighty deeds!



Upon Death's purple altar now

See where the victor-victim bleeds.

- The poet cautions us not to boast of their mighty deeds. Why does he do so?
- What is the significance of the colour purple? Why is death's altar described as purple?
- Explain the oxymoron: 'victor-victim'.

C. Think and Answer

Answer these questions.

- Does the title of the poem give an indication about the theme of the poem? Discuss.
- Do you agree with the poet's view that it is futile to take pride in one's birth and state? Why/Why not?



Appreciation

Answer these questions.

- Pick out examples of the following figures of speech in the stanzas of the poem mentioned below. Before that, however, let us quickly revise some figures of speech.

Metaphor: This device is used when a comparison is made between two different things or ideas. *For example:* Her smile was a ray of sunshine.

'Her smile' is being compared to a bright ray of sunshine. It must be noted that while both **simile** and **metaphor** are used to make comparisons, in a simile, words of comparison—as, like—are used while they are not used in metaphors.

Personification: When human qualities are attributed to something that is not human, the figure of speech is personification. *For example:* The tread of time is so ruthless that it tramples even kings under its feet.

Here, time has been bestowed with human qualities.

Transferred Epithet: is a figure of speech in which an adjective is used to qualify a noun other than the noun or thing it is actually describing. *For example:* It was a careless match. It is the players who were careless, not the match that was played.



Metonymy: Metonymy is a figure of speech that replaces the name of a thing with the name of something else with which it is closely associated. *For example:* The pen is mightier than the sword. Pen refers to written words, and sword to military force.

Now, find the following as instructed.

- a) Metaphor – Stanzas 1 and 2
- b) Metonymy – Stanza 2
- c) Transferred Epithet – Stanza 1
- d) Personification – Stanza 1

2. Identify the rhyme scheme of the poem.
3. How are the themes developed in the poem?

(Hint: futility of human vanity and pride – every material gain rendered useless – death comes to all irrespective of class or creed – only thing that survives is good deeds and name)

4. The Bible says ‘Dust thou art, to dust returnest’. Interpret this in the light of the poem.
5. Read the poem ‘Ozymandias’ by P.B. Shelley. Compare the theme of the two poems.

I met a traveller from an antique land
Who said: ‘Two vast and trunkless legs of stone
Stand in the desert . . . Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed:
And on the pedestal these words appear:
“My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!”
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.’

Percy Bysshe Shelley (1792–1822)



- **Determiners**
- **Subject-Pronoun Agreement**
- **Non-Finite Verb Forms**

Determiners

A **determiner** is used to modify a noun. It indicates reference to something specific or something of a particular type. This function is usually performed by articles, demonstratives, possessive determiners, quantifiers or distributives.

The major determiners are:

1. Articles (**a**, **an**, **the**)
2. Possessives (**my**, **our**, **your**, **his**, **her**, **its**, **their**)
3. Demonstratives (**this**, **that**, **these**, **those**)
4. Distributives (**either**, **neither**, **each**, **every**)
5. Quantifiers (**much**, **many**, **few**, **little**, **some**, **any**, **all**, etc.)

Articles

Use of the articles **a** and **an**

The **indefinite article** is used:

- i. before 'a singular countable noun' when it is mentioned for the first time

For example:

- Romi bought **a** computer.
- **An** apple fell from a tree.

- ii. with an expression of 'quantity' or with 'certain numbers'

For example: **a** lot of work, **a** little help,

a great deal of information, **a** hundred rupees, **a** five-hundred-rupee note,

an eight-year-old child, **an** enormous elephant



- iii. before a 'proper noun to point out an unfamiliar person', or if we 'wish to express a special meaning'

For example:

- **An** Imtikumzuk rang up in the morning.

(Some person named Imtikumzuk rang up in the morning.)

- He wants to be **a** Maradona when he grows up.

(He wants to be just like Maradona when he grows up.)

- iv. in exclamations before nouns

For example:

- What **a** beautiful day!
- What **a** pity!
- What **an** exciting film it was!



The indefinite article **an** is used before words/nouns starting with a **vowel** (a, e, i, o, u) or **vowel sound**. For example—**apple**, **eye**, **inkpot**, **owl** and **uncle**, we use the indefinite article **an**. We say **an** apple, **an** eye, **an** inkpot, **an** owl, and **an** uncle.

Some exceptions: Notable exceptions are the word **one**, which begins with the consonant sound **w**, and words beginning in the vowel combination **eu**, which has the consonant sound **you**. In such cases, we use **a**, for example, **a** European nation, **a** eucalyptus tree, **a** one-way street.

- v. The indefinite articles **a** and **an** are singular, i.e. they can be used with singular countable nouns.

We use the **definite article**:

- i. to refer to something which has already been mentioned.

For example:

- A fox and a stork went to lunch. **The** stork had a long beak, but **the** fox had a flat mouth.



- ii. When both the speaker and listener know what is being referred to, even if it has not been mentioned before. *For example:*
 - **The** weather is good these days.
- iii. In sentences or clauses where we define or identify a particular person or object. *For example:*
 - **The** man who wrote this poem is famous.
- iv. To refer to objects we regard as unique. *For example:* **the** sun, **the** moon, **the** world, **the** Himalayas, etc.
- v. Before superlatives and ordinal numbers. *For example:* **the** first, **the** 23rd, **the** best, **the** highest building, **the** first page, **the** last chapter, etc.
- vi. With adjectives which are derived from proper nouns, to refer to a whole group of people, nationalities or a race. *For example:* **the** Indians, **the** Nagas, **the** South Africans.
- vii. With decades, or groups of years. *For example:*
 - She grew up in **the** seventies.
- viii. The definite article **the** is used for both singular as well as plural countable nouns. It can also be used with some uncountable nouns. *For example:* **the** weather, **the** water, **the** business, etc.

Remember: **The** is generally **not used** before proper or abstract nouns, unless it is needed to identify those nouns in a particular context. *For example:* **The** Picto I know is bald. (Identifies a particular person named Picto who is bald.)

It is also **not used** before plural countable nouns if they are being referred to in general. *For example:* Children these days are just as naughty as their parents used to be. (NOT 'The children...')

A. Fill in the blanks with articles where necessary. Insert a cross (x) where an article is not needed.

1. I invited my dance group for dinner.
2. British are known for their wit.
3. Dr Longkumer is best doctor in our town.



4. My sister teaches in university in the USA.
5. He is brightest student in the class.
6. She is not only honest person but also dedicated worker.

B. Choose the correct option to complete the sentences given below.

1. I like listening to
 a. radio b. the radio c. either could be used here
2. Anu is studying Sanskrit at
 a. university b. the university c. either could be used here
3. He was sent to for theft.
 a. prison b. the prison c. either could be used here
4. She lives in that overlooks the park.
 a. building b. the building c. either could be used here
5. I like food that is served in this restaurant.
 a. Indian b. the Indian c. either could be used here
6. I spoke to of the hotel.
 a. manager b. the manager c. either could be used here
7. Do you like cheese?
 a. Amul b. the Amul c. either could be used here
8. is the second longest river in the world.
 a. Amazon b. the Amazon c. either could be used here
9. I'm going to this weekend.
 a. movie b. the movies c. either could be used here
10. I don't go to very often.
 a. theatre b. the theatre c. either could be used here



Possessives

Possessives are determiners which indicate the possession of certain nouns by some other nouns. They modify the noun, and so, are basically **possessive adjectives**. They can be used to indicate possession of both singular and plural nouns, and even countable and uncountable nouns.

The possessive determiners are thus—**my, our, your, his, her, its** and **their**.

For example:

- This is **my** bike.
- **Her** red scooter has got a dent.
- **Your** father has just arrived.
- The sea and **its** creatures have always fascinated man.



C. Fill in the blanks with the correct possessives.

1. Mr Dhoni has bought a new car. colour is blue.
2. 'Where is Neena?'
'She is washing hands.'
3. Robin is doing homework.
4. My sister and I are settling cupboard.
5. They are going to the cricket match today. tickets are for the VIP enclosure.
6. I sometimes help friends with homework.

Demonstratives

This, that, these, and those are **demonstratives**. These determiners help to point out specific nouns. They are basically **demonstrative adjectives**. When they are used to modify countable nouns, then **this** and **that** are used before **singular nouns**, while **these** and **those** are used before **plural nouns**. Also, **this** and **these** are used to demonstrate nouns which are located near the speaker, while **that** and **those** are used for nouns which are located at a distance from the speaker.



D. Complete the following sentences by filling in the blanks with suitable demonstratives.

1. glass here is mine, but one over there is his.
2. books are hers, but ones are mine.
3. She can't eat all of popcorn.
4. Look at mess!
5. kind of selflessness is rare.
6. I found earring under the bench. Is it yours?
7. pastries are delicious, Shanta. May I have another?
8. I can't finish projects today. I'll work on them tomorrow.
9. picture here was taken in India. mountains in the background are the Himalayas.
10. I think nightingale is back.
I can hear it singing in the garden.



Distributives

Distributives are used to refer to **each** element or an **individual** of a **group** or **class**.

1. **Each** and **every**

We use **each** when we think of people or things seen as separate individuals, and **every** when we mean every one that together makes up the group. *For example:*

- **Each** apple in the basket has been wrapped with care.
- **Every** person in this room has read this book.

2. **Both**, **either** and **neither**

Distributive determiners **both**, **either** and **neither** are used to talk about pairs of people or things. **Both** refers to the whole pair and is equivalent to 'one and the other'. It can be used with plural nouns on its own, or it can be followed by 'of', with or without an article.

Either is used to mean one or the other of two people or things, while **neither** refers to not the one nor the other of two people or things. *For example:*

- **Both** her brothers live in the US.
- I don't like **either** jacket.
- **Neither** parent came to meet the Principal.

3. **All** and **half**

The distributive determiners **all** and **half** are used to talk about a whole group. **All** describes the complete group to mean that nothing has been left out. **Half** is used to talk about a whole group divided in two. **All** can be used with uncountable nouns and plural countable nouns. *For example:*

- **All** children have the right to education.
- I bought **half** a kilo of flour.

Quantifiers

Quantifiers are used when:

- i. we want to indicate the number of a noun (if it is countable)—the standard numbers (*one, two, three, etc.*) are commonly used. Only *one* is used with a singular noun, while *two, three, four, etc.* are all used with plural nouns. These are not very important as quantifiers, because they indicate a definite quantity, and so are of limited use.
- ii. we want to indicate the quantity of a noun (if it is uncountable).

The quantifiers of importance are those which are used to indicate **indefinite** quantities or numbers.

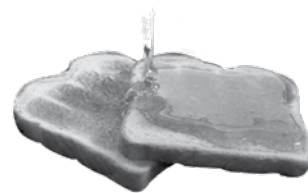
- The quantifiers **few** and **many** are used only with countable nouns. **Few** indicates an indefinite minority of the quantified countable noun, while **many** indicates an indefinite majority. *For example:*
 - **Few** people read poetry these days.
 - There are **many** varieties of apple trees in the orchard.



- Quantifiers like **little** and **much** are used only with uncountable nouns.

For example:

- He gave me a **little** honey with bread.
- There isn't **much** water in the river at this time of the year.



Again, **little** indicates an indefinite small amount of the quantified uncountable noun, while **much** indicates an indefinite large amount.

Lastly, there are some quantifiers which can be used with both countable and uncountable nouns. The most important are—**some, any, enough, most, no, and all**.

E. Fill in the blanks with the appropriate quantifiers, possibly modified by an article.

- I'm having trouble with my new computer.
- books by this author are very interesting. Have you read one of his latest books?
- the information proved to be outdated.
- It's close to the project's deadline, but there is still work left.
- Although there are brilliant students in this country, possibly lakhs, only will choose to remain in the country after graduation.
- We were able to feed of the people, but of them had to remain hungry.
- a student has passed through these doors.
- Although of the lawn is open to the sun, there are shady trees to make it comfortable.
- I think he drank too coffee last night.
- of the jewellery was stolen from the bank safe last night.



F. Fill in the blanks with one of the following quantifiers—much, many, few, little, or most.

1. The school playground looks unkempt after the vacation. There are too weeds.
2. The gardener didn't use fertiliser last spring, and that has made a difference.
3. Also, he's paid attention to how rain there has been.
4. It's rained times this year, and the grass is fresh and green.
5. experts say you should fertilise your lawn in autumn.
6. But it didn't seem to do our lawn good.
7. advice you get from experts doesn't seem to help.
8. neighbours of mine neglected their lawns.
9. Do you think people will come?
10. There's not green grass left on the pavement now.

G. Fill in the blanks with one of the following quantifiers—a little, little, a few or few.

1. Take time off for exercise.
2. They say knowledge is a dangerous thing.
3. I know instances that prove this saying to be true.
4. people know as much about computers as Jacob does.
5. But it does him good when the whole system goes down.



H. Fill in the blanks with the correct determiners.

an the any which whose many some

1. I always keep money in my wallet for an emergency.
2. I don't have pictures in my room.
3. She is the girl book was missing.
4. I have best brother in the world!
5. students were absent today as it was raining heavily.
6. dress do you like?
7. You will get only hour to complete the test.

I. Look at this picture of a railway station. Write a paragraph on it. Underline the determiners used by you. There must be at least one determiner in each sentence.



Subject-Pronoun Agreement

Words which can be used in place of nouns are called pronouns. **Personal pronouns** are those pronouns that stand for people and things. They not only depend on the 'person' and 'number of the noun' that they stand for, but also on how those nouns are used in a sentence.

Some important rules:

1. **You** is used for the 'second person' in both the singular as well as the plural. Only context can decide whether the singular or plural is meant.
2. **They** can be used for a 'mixed group of third person' singular pronouns.
For example: Joy, Imkong and their pet dog Jumbo are coming over for lunch. We can rewrite it as: **They** are coming over for lunch.
3. Two or more singular subjects taken together form a compound subject, and so take a plural verb. *For example:* **You** and **I** are not yet old enough to vote.
4. **It**, when it stands for a living thing; is used to refer to a baby whose gender is unknown, or an animal or a plant. *For example:*
 - When's the baby due? **It** is due next month.

A. Fill in the blanks with suitable pronouns.

1. 'The Principal has asked to meet,' said the child's parents.
2. 'Whenever do something, make sure that it is done well,' said the old man to the little girl.
3. When my friends saw the Taj Mahal, were amazed.
4. Salma doesn't know about them. We must warn
5. Whenever the Indian team plays on home soil, wins by a huge margin.
6. Who do Javed and Jimmy think are?



7. 'It is , not you, who got the idea first,' argued Yitachu.
8. The people surrounded the thieves and gave a thrashing.
9. Julie saw Manik at the fair. waved out to , but didn't see
10. Zara and I plan to visit Mysore. are looking for companions, but nobody wants to accompany

Reflexive Pronouns

If you were to stand in front a mirror and describe what you see, you would say—I see **myself**, and not—I see me. If the subject and object of a verb refer to the same person, then the pronoun used in place of the object is called a **reflexive pronoun**.

Reflexive pronouns are also used for the sake of emphasis, in which case they always immediately follow the 'corresponding subject pronoun'. At such times, they are called **emphatic pronouns**. *For example:* You **yourself** saw how he misbehaved in front of the whole class.

B. Fill in the blanks with the appropriate pronouns and/or adjectives.

1. The baby smiled at on seeing reflection in the mirror.
2. 'Please don't shift any of papers when you do the dusting,' said the master to the new maid.
3. Some people like to scare by watching horror films.
4. 'Razia has brought a huge shopping bag with her. Let's look into bag and examine its contents,' whispered the children to each other.
5. 'Why don't you do the dishes?' suggested the angry wife.
6. 'I've bought you and Riya a new dress each,' said mother to me. 'This is dress and that is dress.'



7. When we had to do things by _____, we learned our lesson.
8. 'These are _____ seats,' snapped Amenba when a couple tried to occupy his family's seats.
9. 'Help _____,' said the cook to the hungry children.

C. Fill in the blanks with the appropriate pronouns and/or adjectives.

1. '_____ has to read next?' asked the tired teacher.
2. The game _____ we invented was nothing really new.
3. The footage of the accident, _____ horrified her, kept playing in her mind.
4. The person to _____ I spoke on the phone that day tried bluffing me again today.
5. _____ juice do you prefer—apple or mango?
6. I am going to the airport to meet my father, _____ is returning from Spain.
7. These are the children _____. Transfer Certificates are being prepared.
8. He is delivering a lecture _____ is very interesting.
9. _____ of your childhood hobbies do you still pursue?
10. _____ kind of agreement did the Prime Minister sign?
11. These are the people _____ supported us during the agitation.
12. _____ pretty baby is this?
13. These are the people _____ we supported during the agitation.
14. I'm going to meet the Alongs _____ son just got transferred.
15. That is Mr Dutt, to _____ many of us owe our everlasting gratitude.



Finite and Non-Finite verbs

There are two kinds of verbs: **finite** and **non-finite**.

Verbs that change their form with the subject are **finite verbs**. They show time (tense) and are limited by the number, person and gender of the subject. A finite verb may be the single main verb in a sentence.

For example:

- We **gave** her a book. (tense – past)
We **shall give** her a book. (tense – future)
- Children **play** in the park. (number – plural)
A child **plays** in the park. (number – singular)
- I **go** to school. (person – first person)
She **goes** to school. (person – third person)

Non-finite verbs do not show person, number or tense. They do not talk about the action being done by the subject.

For example:

- Children love **to play**.
- A child loves **to play**.

The action being done by the subject (child and children) is love and loves.

A. Underline the verbs in the sentences. Write I for non-finite verbs and F for finite verbs.

1. Dancing is Tina's favourite hobby.
2. My sister and I loved playing with dolls when we were younger.
3. When the meeting was over, the people began to leave the venue.
4. I want to buy fresh flowers for my house.
5. I forgot to write my name on my answer script.
6. My brother likes strawberry-flavoured cornflakes.
7. Kapil makes us laugh every weekend with his comedy show.



There are three kinds of non-finite verbs: **the infinitive**, **the participle** and **the gerund**.

The **infinitive** is formed by placing 'to' before the verb.

The **gerund** and the **present participle** are formed by placing **-ing** to the verb. However, the gerund is a verbal noun and the present participle is a verbal adjective. Verbs ending in **-en** and **-ed** form the past participle. But, all verbs ending in **-ed** are not past participles.

For example:

- He **completed** the work. (Here, 'completed' is a finite verb.)
- They stopped the **loaded** truck. (Here, 'loaded' is a past participle.)

For example:

- **Cycling** is exhilarating. (Gerund: the verb **cycling** is used as a noun)
- The **cycling** event has been cancelled. (Present participle: cycling is used as an adjective)
- The **broken** vase cannot be mended. (Past participle: broken is used as an adjective)
- The **parked** car has a deflated tyre. (Past participle: parked is used as an adjective)

B. Identify whether the underlined verb is a gerund, participle or infinitive.

1. Checking the answers is a good idea.

.....

2. I want to see the Taj Mahal this vacation.

.....

3. Reading increases knowledge.

.....

4. They plan to build a new house soon.

.....

5. An examination is going on. Stop talking.

.....



6. Is this an insured house?

.....

7. Feeling sleepy, Tanu went to bed.

.....

C. Complete the sentences with words from the box.

learning singing standing irritating collecting having crying listening

1. Tongpang's behaviour was

2. completed some housework, I went out to play.

3. attentively is as important as speaking.

4. Seema gave her doll and skipping rope to the child.

5. When did you begin karate?

6. Nikhil loves photographs of sportspersons.

7. The tall man near the shop knows me.

8. Kajol enjoys songs from old Hindi movies.





Comprehension 1



Read this short story and answer the questions that follow.

Long ago, in Zunheboto district, was a small village hidden in between the mountains. There lived a farmer named Hutovi Ayemi who was an ordinary man but with an extraordinary soul, a soul that could transform into a tiger once he was asleep.

As his sleep would take over, his tiger soul would travel to faraway lands exploring places that an ordinary farmer couldn't even dream of. And as his soul got accustomed to the transformation, his sleeping body would get up to eat, work on the farm, interact with friends and do whatever was necessary for a man to do. His tiger soul could teleport itself to any place that he wished to go to. He would often tell his friends about the places he'd explored and been to as his friends were the only ones who knew about his secret. Whenever he felt hungry in his tiger form, he would hunt animals like cows or goats from the village during night time and eat them just like a predator hunts and eats its prey. When his soul returned to his body and he woke up, there'd be a few strands of fur and dried blood smeared around his mouth and chin.

One unlucky day, the villagers decided to stay up to wait for the creature that was killing their cows. Unaware of their plans, Hutovi decided to go on about his usual hunting routine. As soon as he approached the cows, all the villagers came out from their hiding places and threw stones at him and chased him away with fire torches. Since he was badly injured, he couldn't return to his body and had to stay in the forest for two days, and during that time his body at home was also bedridden and sick. As he was resting in the forest, a hunter was passing by and before Hutovi could even figure out what to do, he was shot in the stomach and lost his life. Now, even though his tiger form had passed away, his human body was still alive but unwell. As he was resting on his bed, he heard a lot of commotion outside so he asked one of his friends to see what was happening. His friends came back with the news that the village was celebrating because one of the men from village



had come back from his hunting trip and bought along with him a tiger that he had killed. As Hutovi heard the news, he knew immediately that the tiger was his soul. When he got to know that his tiger-soul had left the world, he told his friends that he was going to go to sleep—little did his friends know that Hutovi meant to sleep eternally.

On that particular evening as the villagers prepared for Hutovi's funeral, they decided to cut out the skin of the tiger and lay it on top of his coffin as a sign of respect and love. Other than Hutovi's friends, none of the villagers knew about his alter-ego, so in their hearts, they were glad as they knew that their dearest friend who was now on the other side was content and happy because even though he had passed away and was being buried, his body was one with his soul, a special soul that could transform into a tiger and run about in freedom.

On the basis of your reading of the passage, answer these questions.

1. Complete the following.

- a. Hutovi Ayemi was extraordinary because
- b. While his soul was travelling, his body
- c. The only ones who knew his secret

2. Answer these questions.

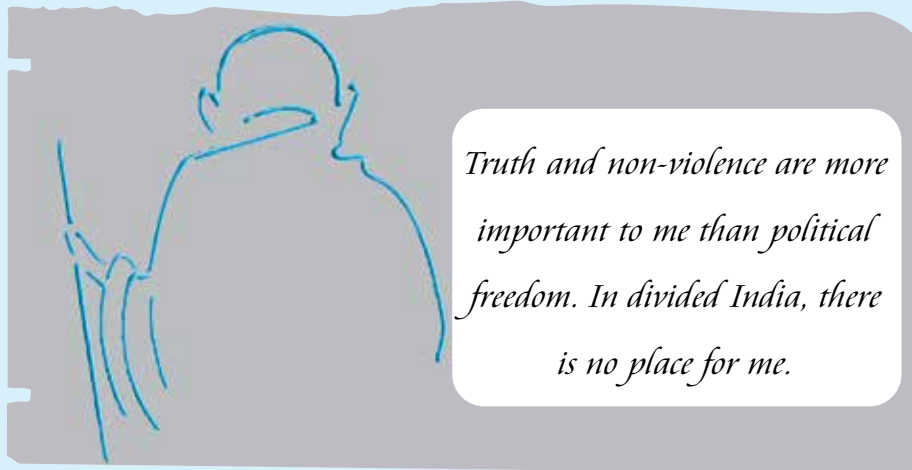
- a. What was the evidence that gave away the fact that Hutovi's tiger soul had feasted on animals in the night?
- b. Why were Hutovi's friends happy at their friend's death?
- c. Give the noun forms of: explore, necessary, celebrate, content
- d. Give the synonyms for: trip, unwell



Imitating the English Gentleman

Before You Read

Look at the sketch carefully and read the accompanying text.



1. Identify the person in the picture.
2. According to you, what is the greatest strength of this person?
3. Do you think the principles he cherished exist in contemporary India?

Now, read this extract.

My faith in vegetarianism grew on me from day to day. Salt's book **whetted**¹ my appetite for **dietetic**² studies. I went in for all books available on vegetarianism and read them. One of these, Howard Williams' *The Ethics of Diet*, was a 'biographical history of the literature of humane dietetics from the earliest period to the present day'. It tried to make out, that all philosophers and prophets from **Pythagoras**³ and Jesus down to those of the present age were vegetarians.

Let's Ponder

- Gandhiji says: 'Salt's book whetted my appetite for dietetic studies.' To whet something (like a knife) is to sharpen it by rubbing it on a hard surface. Appetite is desire for food. What is the meaning of the phrase that Gandhiji uses here?
- In what way is the word 'humane' different from 'human'? And how are the two words related?

¹ aroused; increased
² relating to food/diet

³ Greek philosopher, mathematician (570 – c. 495 BC)

Dr Anna Kingsford's *The Perfect Way in Diet* was also an attractive book.

Dr Allinson's⁴ writings on health and hygiene were likewise very helpful. He advocated a curative system based on regulation of the dietary of patients. Himself a vegetarian, he prescribed for his patients also a strictly vegetarian diet. The result of reading all this literature was that dietetic experiments came to take an important place in my life. Health was the principal consideration of these experiments to begin with. But later on religion became the supreme motive.

Meanwhile, my friend had not ceased to worry about me. His love for me led him to think that, if I **persisted**⁵ in my objections to meat-eating, I should not only develop a weak constitution, but should remain a duffer, because I should never feel at home in English society. When he came to know that I had begun to interest myself in books on vegetarianism, he was afraid lest these studies should muddle my head; that I should fritter my life away in experiments, forgetting my own work, and become a **crank**⁶. He therefore made one last effort to reform me. He, one day, invited me to go to the theatre. Before the play we were to dine together at the



Let's Ponder

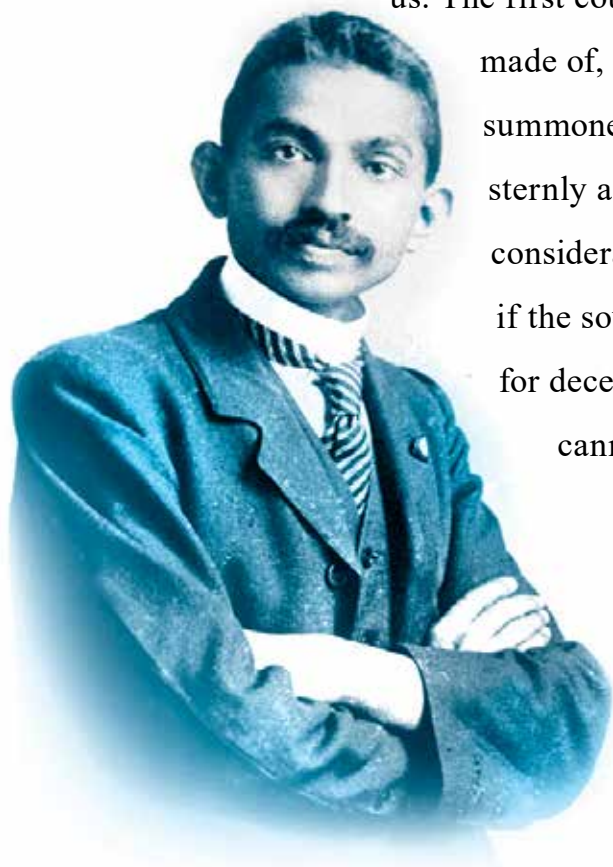
Give two meanings of the word 'constitution'. Which one fits in context of the passage?

⁴ Thomas Richard Allinson (1858 – 1918) was a British doctor, dietetic reformer, businessman and journalist. He was a proponent of whole grain (or 'whole meal') bread consumption.

⁵ continued

⁶ eccentric; odd man

Holborn Restaurant, to me a palatial place and the first big restaurant I had been to since leaving the Victoria Hotel. The stay at that hotel had scarcely been a helpful experience for I had not lived there with my wits about me. The friend had planned to take me to this restaurant **evidently**⁷ imagining that modesty would forbid any questions. And it was a very big company of diners in the midst of which my friend and I sat sharing a table between



us. The first course was soup. I wondered what it might be made of, but dared not ask the friend about it. I therefore summoned the waiter. My friend saw the movement and sternly asked across the table what the matter was. With considerable hesitation I told him that I wanted to inquire if the soup was a vegetable soup. 'You are too clumsy for decent society,' he passionately exclaimed. 'If you cannot behave yourself, you had better go. Feed in some other restaurant and await me outside.' This delighted me. Out I went. There was a vegetarian restaurant close by, but it was closed. So I went without food that night. I accompanied my friend to the theatre, but he never said a word about the scene I had created. On my part, of course, there was nothing to say.

Let's Ponder

Gandhiji set about the task of making himself an English gentleman. Is it necessary to give up one's own culture and adopt a different one in order to prove one's worth?

That was the last friendly **tussle**⁸ we had. It did not affect our relations in the least. I could see and appreciate the love by which all my friend's efforts were **actuated**⁹, and my respect for him was all the greater on account of our differences in thought and action.

7 clearly
8 argument

9 activated

But I decided that I should put him at ease, that I should assure him that I would be clumsy no more, but try to become polished and make up for my vegetarianism by cultivating other accomplishments which fitted one for polite society. And for this purpose I undertook the all-too-impossible task of becoming an English gentleman.

The clothes after the Bombay cut that I was wearing were, I thought, unsuitable for English society, and I got new ones from the Army and Navy stores. I also went in for a chimney-pot hat costing nineteen shillings – an excessive price in those days. Not content with this, I wasted ten pounds on an evening suit made in Bond Street, the centre of fashionable life in London; and got my good and noble-hearted brother to send me a double watch-chain of gold. It was not correct to wear a ready-made tie and I learnt the art of tying one for myself. While in India, the mirror had been a luxury permitted on the days when the family barber gave me a shave. Here I wasted ten minutes every day before a huge mirror, watching myself arranging my tie and parting my hair in the correct fashion. My hair was by no means soft, and every day it meant a regular struggle with the brush to keep it in position. Each time the hat was put on and off, the hand would automatically move towards the head to adjust the hair, not to mention the other civilised habit of the hand every now and then operating for the same purpose when sitting in polished society.

As if all this were not enough to make me look the thing, I directed my attention to other details that were supposed to go towards the making of an English gentleman. I was told it was necessary for me to take lessons in dancing, French and elocution. French was not only the language of neighbouring France, but it was the **lingua franca**¹⁰ of the Continent over which I had a desire to travel. I decided to take dancing lessons at a class and paid down £3 as fees for a term. I must have taken about six lessons in three weeks. But it was beyond me to achieve anything like rhythmic motion. I could not follow the piano and hence found

10 medium of communication among people speaking different languages

it impossible to keep time. What then was I to do? The **recluse**¹¹ in the fable kept a cat to keep off the rats, and then a cow to feed the cat with milk, and a man to keep the cow, and so on. My ambitions also grew like the family of the recluse. I thought I should learn to play the violin in order to cultivate an ear for Western music. So I invested £3 in a violin and something more in fees. I sought a third teacher to give me lessons in elocution and paid him a preliminary fee of a guinea. He recommended Bell's *Standard Elocutionist* as the textbook, which I purchased. And I began with a speech of Pitt's.

But Mr Bell rang the bell of alarm in my ear and I awoke.

I had not to spend a lifetime in England, I said to myself. What then was the use of learning elocution? And how could dancing make a gentleman of me? The violin I could learn even in India. I was a student and ought to go on with my studies. I should qualify myself to join the Inns of Court. If my character made a gentleman of me, so much the better. Otherwise I should forego the ambition.

These and similar thoughts possessed me, and I expressed them in a letter which I addressed to the elocution teacher, requesting him to excuse me from further lessons. I had taken only two or three. I wrote a similar letter to the dancing teacher, and went personally to the violin teacher with a request to dispose of the violin for any price it might fetch. She was rather friendly to me, so I told her how I had discovered that I was pursuing a false ideal. She encouraged me in the determination to make a complete change.

This **infatuation**¹² must have lasted about three months. The **punctiliousness**¹³ in dress persisted for years. But henceforward I became a student.

11 loner; hermit
12 obsession

13 fussiness





Reading

A. Multiple Choice Questions

Choose the correct option.

1. Gandhiji tried to become an English gentleman to make up for
☐ his dismal stay at the Victoria Hotel ☐ his vegetarianism
☐ the scene he created at the Holborn Restaurant
☐ the time spent before the mirror
2. To become an English gentleman, Gandhiji
☐ dined in the best English restaurants
☐ learnt dance and French for a year
☐ took spoken English classes
☐ bought an evening suit for himself
3. Gandhiji gave up his pursuit of becoming an Englishman because.....
☐ the elocution classes were tough ☐ he realised that he was an Indian
☐ he had decided to leave England ☐ of his love for India
4. Gandhiji went to his violin teacher to
☐ fetch him a good price for his violin
☐ excuse himself from his classes ☐ seek her advice on his decision
☐ help him write a letter to the teacher
5. But henceforward I became a student. This suggests that Gandhiji
☐ became a vegetarian ☐ changed his dressing style
☐ learnt British habits ☐ made efforts to build a good character

B. Reference to Context

Read the lines from the passage and answer the questions that follow.

1. *'If you cannot behave yourself, you had better go.'*
 - a) Who said these words and to whom?
 - b) Where was the speaker at this point of time?



- c) What had the other person done?
 - d) Make a new word with 'behave' by adding a suffix or prefix.
2. *My ambitions also grew like the family of the recluse.*
- a) What were the ambitions of the speaker?
 - b) Who is the 'recluse' referred to in the line?
 - c) The speaker is referring to a past incident. Is his tone one of approval or criticism?
 - d) 'Recluse' is a noun. Derive the adjective form of the word.

C. Read and Write

Answer these questions.

1. What prompted Gandhiji to take up vegetarianism?
2. What did Gandhiji do to please his friend and reassure him that he was fit for English society?
3. Gandhiji took up various activities to make himself an accomplished man. What were these activities? Did they help him in becoming an English gentleman? What makes you say so?
4. Briefly describe the incident at Holborn restaurant.
5. What is the 'infatuation' that Gandhi says lasted about three months?

D. Think and Answer

Answer these questions.

1. True friendship is based on mutual respect and understanding. Would you consider this story an instance of true friendship? Discuss.
2. 'Mr Bell rang the bell of alarm in my ear and I awoke.' Explain.

life skill analytical skills



Vocabulary

1. Choose the correct answer.

The book *The Ethics of Diet* tried to prove

- a) that vegetarians naturally became philosophers.

- b) that all philosophers were vegetarians.
2. Dr. Allinson's writings advocated that a regulated vegetarian diet could remove illness and disease. What word suggests this?
3. 'advocated' means
a) fought in court for b) supported c) advised
4. The word **persisted** has been used twice in the passage—once in Paragraph 2 and again in Paragraph 10. There is a slight difference in the meanings it has at the two places. What is it?
5. What is the difference between a restaurant and a hotel?



Study Skills

1. The word **polished** has more than one meaning. Look up your dictionary and find out these meanings. Which one is intended in the passage (paragraph 4)?
2. The phrase *keep off* means to avoid touching or encroaching.

*For example: **Keep off the grass.***

Derive two more phrases using the verb *keep*. Use each in a meaningful sentence.



Listening

Listen carefully to a point of view. After listening to it carefully, answer the questions given.

Now, answer these questions.

1. The British have t's and r's.
2. The image of British chivalry has arisen from and
..... (*any two points*)
3. The passage refers to the holy trinity of British politeness. Which are these words?
4. Which of these is not a characteristic of the British: wit, brashness, subtlety, charm
5. While the Americans are over the top and unendingly cheerful and optimistic, the British are usually and





Speaking

1. Gandhiji had realised that clothes do not make a man. What are the real attributes of a true gentleman? Express your views in a short speech.
2. Organise a class debate on 'Vegetarianism vs Non-vegetarianism for Healthy Living'. Take cues from the text and add your own points as well.

Remember to:

- Analyse the given topic and discuss with the co-participants if you are not clear about the topic.
- Be loud and clear.
- Make valid points giving examples instead of repeating.

Don't

- deviate from the topic.
- interrupt others when they are speaking.
- shout and argue because it is a debate. A debate is to discuss your views and prove you are correct and not to argue.



Writing

A. Speech Writing

A **speech** is a one-sided discussion in which one person constructs a talk on a given topic and presents it to the audience.

Tips for writing a speech

- Pick your main ideas. Don't try to put too many ideas into your speech.
- Write like you talk. Remember that you're writing a speech, not an essay.
- Use concrete words and examples. Concrete details keep people interested.
- Get your facts together.
- Keep it simple.

Write a speech on any one of the following topics in 200 -250 words:

1. Changing the name of a city or a street does not improve its quality.



2. Concrete forests and how to make them sustainable
3. Teach the boys to make a safe world.

B. Article Writing

Articles are written for various reasons. It could be to express one's views and opinions or to present information on a specific topic or issue of common concern. Articles can range from biographies to events, places, debates, discussions, and so on. Articles may be written for magazines and journals or for newspapers.

There is a standard format that is observed while writing an article. Once all relevant data/information have been collected, organise it in proper sequence.

The article should be divided under the following heads:

- **Heading:** It should be brief, eye catching and projecting the topic
- **Byline:** This is the name of the writer. In newspapers, this usually follows the heading. In magazines and journals it may be written at the end of the article.
- **Introduction:** This is the opening paragraph. It introduces the topic. It should be interesting so that the reader is motivated to read the entire piece.
- **Details** with analysis
- **Suggestions** (if any)
- **Conclusion:** The conclusion summarises the points that have been raised in the body of the article and sums it up neatly.

Sample Article

Characteristics of an Expat

Globalization and the increasing trend to migrate to other countries in search of better career opportunities, has given rise to the wide spread use of the words 'expat'. It is interesting to note that expats have certain characteristics that set them apart from the rest.

Moving to a new country is easy, living there may not be so. Climate change is the least of the many challenges that one has to face. Those who possess certain characteristics would



not only survive but also thrive; those who do not, would perish. What are these qualities? Let us take a quick look at some of them.

The very fact that he/ she has taken the bold step to leave behind a known environment and venture into an alien culture indicates that he/ she is open minded with a willingness to learn and adapt. Leading from this is their second characteristic – bold, fearless, taking challenges head on. This is vital to their very existence in the new milieu where they will encounter varying challenges from cultural differences to work culture , established norms and at times even outright hostility.

So, though all of us may secretly cherish the dream of living abroad not all would be successful in fulfilling it. Let us understand ourselves and take the plunges accordingly.

Attempt the following questions.

1. Write an article for the children's section of a newspaper cautioning students not to trust advertisements blindly.

(advertisements influence our choices – instances of negative advertisements – product descriptions inaccurate or false – must be judicious when making choices – go in depth onto details of products – compare similar products before deciding)

2. You took the initiative to start the Swacch Bharat Campaign in your school. The campaign saw an encouraging response from both students and staff. You wish to highlight the campaign through an article in your school magazine. Write out the article.

(Prime Minister's clarion call for making India clean – involvement of citizens essential – each step taken is a small step – students participated eagerly –carried the message home – cleanliness not only of school and surroundings but also of home and neighbourhood – inculcated a value for a lifetime)

3. Social media has taken the public by storm. If there are advantages of social media, there is a dark side to it as well. Write an article expressing your views on this for your school magazine.



Jina and Etiben

Before You Read

Read the following excerpt from the novel *Nagaland* by Ben Doherty.

'... is the story of Augustine's love affair with a young woman, Akala, who comes from a neighbouring village. While these two villages are separated only by a river, and both are close to the same mountain, their young people may not intermarry because of a long-standing feud. So in order to be together, Akala and Augustine must flee on foot through difficult terrain, hopefully to reach the safety of Burma before their pursuing vengeful relatives from both sides of the river catch up with them.'

This is a familiar recurrent theme in real life and fiction through the ages, not only in India but across the world. You are familiar with the story of Romeo and Juliet. *Heer Ranjha* is another well-known story from Punjab.

- Why were Augustine and Akala compelled to flee their homeland?
- What are some of the reasons that make it difficult for society to accept marriages which are outside the commonly-accepted societal norms?

Now, read a ballad about Jina and Etiben.

I

The mountains of **Mopongchuket**¹
 Shining like **emerald**² and sparkling **jade**³
 The hills of the Ao that echo like **gongs**⁴
 And even today call out in songs
 To follow the **jaunty**⁵ footprints
 And the eternal loving glint
 In the eyes of the **amber**⁶-faced Etiben
 And the ravine-hearted Jina, man among men!

1 a village in Mokokchung District in Nagaland
 2 a green gemstone (here) symbolising shining light
 3 a gemstone of unique symbolic energy; with an ability to cure ailments

4 musical percussion instrument
 5 cheerful
 6 a semi-precious gem made from fossilised tree resin, gold colour

II

They fell in love, so rich and pure
It washed away Jina's vice of being poor
Across the vales and hills they sang
Of an eternal wish of togetherness like swans
In love's tide to swim for ever and ever
Sharing heart's **bounty**⁷, to lose each other never.
To this day, we see those water holes
Where Jina played his Kota-Kongki bold
And Etiben cleaned her ornaments of gold
Beckoning birds and beasts to sing with their souls

III

As ill luck would soon befall the two lovers
Etiben's parents dared Jina get a dowry
Of cows and oxen and he better hurry
Before the beautiful maiden's hand was another's.

IV

Tenyur the rich man's son **coveted**⁸ Etiben
He came with the dowry before Jina did
No one ever heard Jina's heart plead
Not the parents, no friends, no gods saw the pain.
The lovers tried all tricks in the book
To let the wedding delay and slip the hook
So Tenyur cannot take Etiben away
From her Jina, her heart's only sway
She pretended an illness so grave
Then fell on the path of the wedding march
To pick her up it was only Jina the brave
Alas, no **ploy**⁹ worked for the lovers left in the lurch!



7 gift
8 desired

9 plan; trick

V

Off went Etiben with the rich Tenyur
 Her heart **pinning**¹⁰ for Jina, mighty and pure
 A married woman who could never know another
 Never love, never court and never at all gather
 The pearls of happiness in a home that's a cage
 She was worse than a beast in separation and rage.
 'What would you do
 My Love, today ...?'
 She writes from the **mauve**¹¹ low
 Evening of a lonesome window.

VI

And he says: 'I can ride
 the clouds, for my Etiben
 I can ignore the coffee stains
 The tobacco spits, the smell of **rancid**¹² rice
 The goats' blare, the news of losses, the price
 Of separation and restless nights
 The claims of sorry lies
 That don't know any song about love
 In this world of words gone poorer by the drove
 even today. Surely, I can get her back
 From that rich Tenyur and make her mine!'



10 longing

11 purple colour (here) evening skies

12 stale

VII

Far away, far far away, Etiben holds up
a letter to a sleepy lamp: 'Hark!
There comes Jina my Love, so bark
not the dogs, sigh nor my heart anymore
and give away his footprints in flesh
come from the green hills of Mopongchuket fresh.
I go when the hopeful night retires
when our roads listen to their gravel
and send the waning moon with us to travel
soft and slow, here I go
come my love Jina, with you I go!'

VIII

They made it sure to meet in the fields
When Tenyur was away from Etiben's heels
Jina came with a piglet, just a clever front
To meet his ladylove, to have his face **gaunt**¹³
Light up and fill with the brightest smile
O, for Etiben he could cover thousand miles!



IX

The secret meetings were soon discovered
By wily Tenyur who spied on his wife
Until he saw Jina slip away. His anger poured
On Etiben who he beat unconscious
Almost taking that breath from her precious
Left her lying among the helpless crops
Until Jina came picking her atop
His shoulders to her dumbstruck parents
Who saw through Tenyur's cruel **warrants**¹⁴
Could anyone treat a form so beauteous
As Etiben with a mind so harsh and treacherous?



X

Sad indeed because Etiben lay black and blue
From the beatings she had from nasty Tenyur
Who never came to meet her ever again
Never cared to know she **endured**¹⁵ endless pain
As she fell more and more ill with her only aid
The unrelenting Jina by her side; he quietly laid
His calming palm on her forehead in a lull
Till she felt easing her soul's suffering full.

XI

All he could do is steal in by her bedside
Offer her delicacies in the dark of night
Without the household knowing how he cared
For the lovely Etiben who was now in death's snare
He could just bring her one fig fruit
And then her dying body followed suit
Preparing to meet her lover in a world
Where death leads, but no misery dwelt
She sang the last song, taking death in her stride:
'O Jina in the **Netherworld**¹⁶ will you marry me
From the rights of which this world has denied thee?
I'll wait there my Jina, as your loving bride
We'll fulfil our desires at last, overcome the tide.'

XII

Such ache filled his heart that he cried
And still sang to his beloved: 'Etiben, how can I **tarry**¹⁷
My body and soul is long sworn to you, we'll marry!
Even in Death's **somber**¹⁸ land by our vow we'll abide!
Never to be separated, never again wronged
So go dear Etiben, your lips singing this song.'

15 suffered
16 world of the dead

17 wait
18 solemn



XIII

As the villagers smoked the lover's bodies
For the last rites, they watched in silent awe
At the two smokes rising high up in the air
Holding hands in their mingled **ecstasy**¹⁹
Their spirits riding the valleys of peace.
The dewy-eyed Etiben and brave Jina in bliss
Hand in hand they strode over bright stars
That crossed them once, bore their curse
Now showered glory singing: 'O eternal lovers,
Your tale will be on books and covers
When pining souls will come home tired
They'll find your victory to light their passion's fire
And thus many stories will be written anew
Around all that our human lives **construe**²⁰
Where bamboo-green tender arms hold
To their bosom the legend of Jina-Etiben
And all that is bold in Love's own domain-
Forever to celebrate, more precious than gems or gold!'

Nabina Das

About the Poet

Nabina Das was born and brought up in Guwahati, Assam. She has written a novel titled, *Footprints in the Bajra* (Cedar Books, Delhi) and has done her MFA from Rutgers University. She is a winner of several writing residencies and national poetry prizes. A 2007 Joan Jakobson (Wesleyan) and 2007 Julio Lobo (Lesley) fiction scholar, she has worked in journalism and media for about 10 years, trained in North Indian classical music and folk songs, and performed in radio/TV programmes. Nabina loves reading poetry and doing street theatre with children.





Reading

A. Multiple Choice Questions

Choose the correct option.

1. Read the line from the poem:

Shining like emerald and sparkling jade

Which figure of speech is used in the line?

- ☐ simile ☐ metaphor ☐ personification ☐ alliteration

2. Which figure of speech is used in the following line?

Beckoning birds and beasts to sing with their souls

- ☐ onomatopoeia ☐ alliteration
☐ metaphor ☐ personification

3. Which word means a deep, narrow gorge with steep sides?

- ☐ mountain ☐ valley ☐ hills ☐ ravine

4. Which of these meanings best explains the word 'vice' as used in the poem?

- ☐ immoral or wicked behaviour ☐ a weakness of character or behaviour
☐ a shortcoming ☐ one who acts in the place of

5. What does the poem teach about true love?

- ☐ True love is more precious than riches. ☐ True love will endure to the end.
☐ True love does not fade with time. ☐ All of the above

B. Reference to Context

Read the lines from the poem and answer the questions that follow.

1. *The mountains of Mopongchuket*

Shining like emerald and sparkling jade

The hills of the Ao that echo like gongs

And even today call out in songs

To follow the jaunty footprints

And the eternal loving glint



In the eyes of the amber-faced Etiben

And the ravine-hearted Jina, man among men!

- a) What are the mountains of Mopongchuket compared to?
- b) The hills of Ao echo. Why do they do so?
- c) What do the hills celebrate and sing about even today?
- d) Jina is called 'man among men'. What aspect of his character does this refer to?

2. *They fell in love, so rich and pure*

It washed away Jina's vice of being poor

Across the vales and hills they sang

Of an eternal wish of togetherness like swans

In love's tide to swim for ever and ever

Sharing heart's bounty, to lose each other never.

- a) Who is 'they' in these lines?
- b) What are they compared to? Why?
- c) What was their intent?

3. *Tenyur the rich man's son coveted Etiben*

He came with the dowry before Jina did

No one ever heard Jina's heart plead

Not the parents, no friends, no gods saw the pain.

- a) Who was Tenyur?
- b) What did he do? Why?
- c) How did Jina feel?

4. *His anger poured*

On Etiben who he beat unconscious

Almost taking that breath from her precious

Left her lying among the helpless crops

- a) Who was angry?



- b) Why was he angry?
- c) What did he do in anger?

5. *A married woman who could never know another*

Never love, never court and never at all gather

The pearls of happiness in a home that's a cage

She was worse than a beast in separation and rage.

- a) Who is the married woman referred to in Line 1?
- b) Why is her home described as a cage?
- c) Pick out a simile in the above extract.

6. *As the villagers smoked the lover's bodies*

For the last rites, they watched in silent awe

At the two smokes rising high up in the air

Holding hands in their mingled ecstasy

Their spirits riding the valleys of peace.

- a) Explain 'as the villagers smoked the lover's body'.
- b) Why did they watch in silent awe?
- c) Pick out the antonym of the word 'agony'.

C. Read and Write

Answer these questions.

1. Etiben's parents disapproved of the idea of their daughter marrying Jina because
 - a) he was poor.
 - b) he belonged to a different tribe.
 - c) he did not have a good reputation.
2. They asked him to bring a dowry if he wanted Etiben's hand. What was the dowry that they asked for? What was their intention?
3. Briefly summarise the end of the story.



C. Think and Write

Answer these questions.

1. Look at the adjectives in the box. Some of them describe Tenyur while the others describe Jina. Select the words and make pen portraits of the two men. Substantiate your answer with suitable examples from the poem.

brave kind cruel caring suspicious jealous brutal

2. Although Etiben was married to Tenyur, she continued to meet Jina. Do you think Etiben was wrong in doing so? Why/Why not? Justify your answer with suitable reasons.

life skill maintaining relationships

(Yes: married – infidelity; No: Forced to marry against her wishes—continued to love Jina)

3. Was Tenyur's reaction justified? Why do you say so?

(Yes: betrayal by his wife; No: Violence cannot be justified; other ways of resolving issue – discussion, counselling, confiding in family elders, etc.)



Appreciation

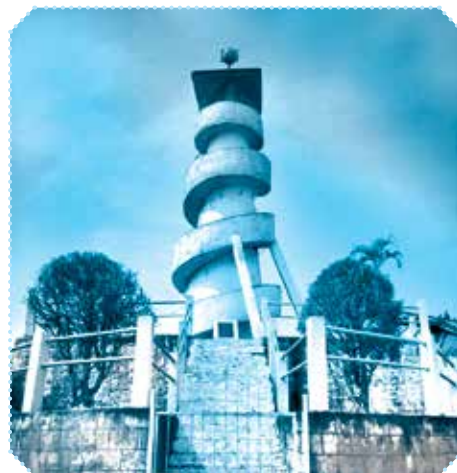
1. Etiben and Jina are popularly known as the Romeo and Juliet of Nagaland. To what extent would you agree with this? Why do such romantic tragedies appeal to the readers?

life skill analytical thinking

2. A **ballad** is a poem or song narrating a story in short stanzas. It is a popular form of folk lore. Traditional ballads are typically of unknown authorship, having been passed on orally from one generation to the next.

What elements of a ballad can you trace in this poem?

3. A tower commemorating this story is a prominent feature of the village of Mopungchuket. You have been asked to compose an epitaph* for the two lovers to be put up on the tower. What would you write?



*An epitaph is a phrase or some words inscribed on a tombstone.



Study Skills

Punctuation

We all know the importance of punctuation marks. A single error in the use of punctuations can change the meaning of a sentence completely. Let us quickly recapitulate all the punctuation marks we have learned before we proceed to the exercises.

Punctuation marks	Rules of usage	Examples
Capital letters	They are used at the beginning of sentences. Proper nouns, initials, titles – all begin with capital letters. The letter I when used as a pronoun, is always in capitals.	• This book is yours. • Aizawl, London, Vincent, Nancy • Prof. , S.K. Zumvu
Full stop or period	It marks the end of an assertive or imperative sentence. It is used after most abbreviations. It is used after most initials.	• Creativity manifests itself in different ways. • Pvt., R.I.P. • G. K. Bhandari
Question mark	All questions, whether direct or with a question tag, end with a question mark.	• Surely you heard what was said? • You heard me, didn't you?
Exclamation mark	It is used in an exclamatory sentence.	• What a beautiful scene!
Comma	The comma is used to separate more than two items in a list. It is used to give a pause in a sentence.	• You can easily make this if you have some clay, oil colours and a brush. • Alternatively, you could try catching the morning flight.
Apostrophe	It shows ownership. It indicates the missing letters in a contraction.	• The teacher's books are still on the table. • didn't
Inverted commas	They are used when quoting someone.	• 'God bless you, my child,' he said affectionately.



Semicolon	It separates two independent clauses where the ideas expressed are similar	• Call me tomorrow; you can give me an answer then.
Colon	It provides additional details / examples. It is used like a comma to introduce a quote.	• Remember: The best gifts are meaningful ones from the heart. • Einstein had this to say about art: 'True art is characterized by an irresistible urge in the creative artist.'

Now, attempt these questions.

1. This is the imagined conversation between Etiben's parents and Jina. Rewrite the conversation with proper punctuation marks:

Father to Jina: so you ask for my daughters hand what have you to show that you are worthy of her

Mother: my beautiful daughter whom we have brought up in the lap of comfort is meant to be the bride of a prince not a pauper go away and dont return

Jina: please please I beseech you to give me one opportunity to prove myself etiben and i love each other deeply we cannot live without one another i beg of you not to commit this mistake no good will come of it

2. Identify and correct the errors in punctuation in the following:

a) while mr mittal was sleeping last night his car was stolen

b) when and where are we meeting next

c) some people treat their pets are members of the family my neighbours are an example of this they have even named their boxers guru and bahadur

d) our team was the better of the two i cant believe it that we lost to them

e) good heavens child where have you been said mr Otis



II

Grammar Worksheet

• Transitive and Intransitive Verbs

Verbs are of two types:

- Transitive verbs
- Intransitive verbs

Transitive Verbs

Read these sentences carefully.

- The little boy **loves** chocolates.

(The verb **loves** is followed by an object [noun] – ‘chocolates’. The action passes from the boy to chocolates.)

- The dog **licked** the bowl.

(The verb **licked** is followed by an object [noun] – ‘the bowl’. The action passes from the dog to the bowl.)

A **transitive verb** is an **action** verb that has an object. An object answers the question *Whom?* or *What?* A transitive verb passes the action from the subject to the object.

Here are some more examples of transitive verbs. The verbs are highlighted and the direct objects are underlined.

- My mother **praised** me.
- The gardener **trimmed** the shrubs.
- A cat **chased** a rat.



An **intransitive verb** is an **action verb** (a ‘being’ or ‘having’ verb), but it is not followed by an object (noun or pronoun). In fact, an intransitive verb does not need an object to make complete sense. It can be followed by a prepositional phrase or an adverb.

- She **spoke** loudly.

(The verb ‘spoke’ does not have an object [noun or pronoun]. It is followed by an adverb – ‘loudly’. The sentence makes complete sense. No noun or pronoun receives the action of the verb.)

- The little boy **smiled**.

(The verb ‘smiled’ is not followed by any object – a noun or pronoun.)

- He **sleeps** early.

(The verb ‘sleeps’ does not have an object – ‘early’ is an adverb.)

- He **swam** across the river.

(The verb ‘swam’ is followed by the phrase – across the river.)

- The little child **fell** on the floor.

(The verb ‘fell’ is followed by the prepositional phrase – on the floor.)

- He **is** my brother.

(The verb ‘is’ is not an action verb.)

- She **has** a car.

(The verb ‘has’ is not an action verb.)

A transitive verb needs an object to complete its action. The object often answers the question ‘what’ or ‘whom’.

- He **went** for a jog today. (The verb ‘went’ is not followed by an object – ‘for a jog’ is a phrase and ‘today’ is an adverb. So, ‘went’ is an intransitive verb.)
- Many children **walk** to school. (intransitive – no object – ‘to school’ is a phrase.)



A. State whether the verbs in the following sentences are used transitively or intransitively.

1. Heat expands metals.
2. Metals expand on heating.
3. The driver stopped the car.
4. The car stopped abruptly.
5. You must speak the truth.
6. You must speak loudly.
7. The boy is flying the kite.
8. The birds are flying in the sky.
9. The rider fell off the horse and broke his arm.
10. The woodcutter felled a huge tree.
11. The explosion sank the ship.
12. The ship sank suddenly.



B. State whether the underlined verbs are transitive or intransitive in the given sentences.

(Remember to ask the question 'what'; if you get an answer, it is a transitive verb – because it has an object.)

1. Mary Kom won the bout. (What did Mary Kom win? – the **bout**)

.....

2. Most animals have eyelids.

.....

3. Snakes do not have eyelids.

.....

4. I love my dog.

.....



5. The Chief Minister of Assam boarded the aircraft.

.....

6. Sheetal was sad when her dog died.

.....

7. Mona loves mangoes.

.....

8. The man grabbed the bag from the old lady.

.....

9. We should always speak the truth.

.....

10. Please speak.

.....

11. The policeman was drinking some water.

.....

12. The magician performed a brilliant trick.

.....

13. My mother was happy with my results.

.....

14. The huts were destroyed in the thunderstorm.

.....

15. Children swing from the branches like monkeys.

.....



Some verbs are **always intransitive** and cannot be changed to transitive form:

fall down, lie down, go, die, sleep, rise, etc. are **intransitive** verbs which cannot be changed to the transitive form.

But, some verbs can act as intransitive in one sentence and as transitive in another sentence.

- He **wrote** a paragraph.

(The verb **wrote** has a direct object – paragraph. So, it is a transitive verb.)

- The child **wrote** in a notebook.

(The verb **wrote** is followed by a phrase – in a notebook. So, it is an intransitive verb.)

Read a few more examples.

- The **glass** broke. (intransitive – no object)
- The thief **broke** the lock. (transitive – ‘the lock’ is the object)
- The candle **burnt** out. (intransitive – no object)
- The protesters **burnt** the papers as a mark of protest. (transitive – ‘the papers’ is the object)
- The fete **opened** at 11 o’clock. (intransitive – no object)
- Alia **opened** the door. (transitive – ‘the door’ is the object)

A transitive verb sometimes has more than one object. Read this sentence:

- The President **presented** Sachin Tendulkar the Bharat Ratna.

(The verb ‘presented’ takes two objects – ‘Bharat Ratna’ and ‘Sachin Tendulkar’.)

The thing you do for someone or give someone is the direct object.

(‘Bharat Ratna’ is the direct object.)

The recipient (receiver) is the indirect object.

(‘Sachin Tendulkar’ is the indirect object.)



Let's look at a few more examples:

Subject	Verb	Indirect object	Direct object
Ria's aunt	gave	her	a puzzle book.
Sir	is teaching	the boys	swimming.
Alok	bought	me	a beautiful gift

C. Identify the direct object of the transitive verb in the following sentences.

1. I admire her for her grit and determination.
2. She waited over an hour for the train to Agra.
3. The ferocious dog chased the robbers away.
4. I like sweet tea.
5. We celebrate all festivals with great fervour.
6. Do you like the blue dress?
7. She proudly received the prize from the Principal.



D. Circle the intransitive verbs and underline the transitive verbs. In the sentences with two objects, mention which are the direct and indirect objects.

1. Bill Gates donated most of his wealth to charitable trusts.
2. Madhu walked to school with her friends.
3. The sea looks beautiful at sunset.
4. We talked all night about our exciting trip.
5. Khriehu sang the opening song at the event.
6. The dog jumped over the fence.

7. Mother Teresa gave many poor people the gift of love.
8. Grandpa laughed out loud.
9. Grandpa never laughs at people when they make mistakes.
10. The receptionist gave the room key to the guest.

E. Now, try this difficult exercise! Make two sentences with these verbs showing the transitive and intransitive uses of each. Two have been done for you.

fly sing turn broke stop laughed barked

- This pilot **flies** almost any aircraft. (transitive)
Birds **fly**. (intransitive)
- Please **sing** another song. (transitive)
Please **sing** again. (intransitive)

Linking Verbs and Complements

Verbs like **be**, **turn**, **look**, **feel**, **seem**, and **become** do not have objects. Instead, they are followed by a word or phrase called a complement. These verbs are called **linking verbs**.

For example:

Subject	Linking verb	Complement
Pooja	looks	happy.
Vishy	is	an intelligent girl.

F. Follow the format shown in the examples and identify the subject, the linking verb and the complement in these sentences.

1. Moatoshi is a young man.



2. The cake got burnt.

.....

3. Peter is getting angry.

.....

4. The orange tastes sour.

.....

5. Milind felt like a fool.

.....

6. Amar felt sorry.

.....

7. The milk turned sour.

.....

8. The train is late.

.....

9. That pastry looks delicious.

.....

10. A frog is an amphibian.

.....



Comprehension 2

Mount Vesuvius

Read this factual passage and answer the questions that follow.

Mount Vesuvius, a volcano located between the ancient Italian cities of Pompeii and Herculaneum, has received much attention because of its frequent and destructive eruptions. The most famous of these eruptions occurred in AD 79.

The volcano had been inactive for centuries. There was little warning of the coming eruption, although one account unearthed by archaeologists says that a hard rain and a strong wind had disturbed the celestial calm during the preceding night. Early the next morning, the volcano poured a huge river of molten rock down upon Herculaneum, completely burying the city and filling the harbour with coagulated lava.

Meanwhile, on the other side of the mountain, cinders, stone and ash rained down on Pompeii. Sparks from the burning ash ignited the combustible rooftops quickly. Large



portions of the city were destroyed in the conflagration. Fire, however, was not the only cause of destruction. Poisonous sulfuric gases saturated the air. These heavy gases were not buoyant in the atmosphere and therefore sank toward the earth and suffocated people.

Over the years, excavations of Pompeii and Herculaneum have revealed a great deal about the behaviour of the volcano. By analyzing data, much as a zoologist dissects an animal specimen, scientists have concluded that the eruption changed large portions of the area's

geography. For instance, it turned the Sarno River from its course and raised the level of the beach along the Bay of Naples. Meteorologists studying these events have also concluded that Vesuvius caused a huge tidal wave that affected the world's climate.

In addition to making these investigations, archaeologists have been able to study the skeletons of victims by using distilled water to wash away the volcanic ash. By strengthening the brittle bones with acrylic paint, scientists have been able to examine the skeletons and draw conclusions about the diet and habits of the residents. Finally, the excavations at both Pompeii and Herculaneum have yielded many examples of classical art, such as jewellery made of bronze, which is an alloy of copper and tin. The eruption of Mount Vesuvius and its tragic consequences have provided everyone with a wealth of data about the effects that volcanoes can have on the surrounding area. Today, volcanologists can locate and predict eruptions, saving lives and preventing the destruction of other cities and cultures.

A. Now, answer these questions.

1. Who is a volcanologist?
2. What caused the sudden eruption of the volcano after centuries?
3. What destroyed the city of Pompeii?
4. How did the volcanic eruption affect the geography of the region?

B. Fill in the blanks with words chosen from the passage.

1. Herculaneum and its harbour were buried under lava.
2. Scientists analyzed data about Vesuvius in the same way that a zoologist a specimen.
3. have concluded that the volcanic eruption caused a tidal wave.
4. Scientists have used water to wash away volcanic ash from the skeletons of victims.
5. Which words in the passage mean the same as these:
a) blaze: b) floating:
c) fragile:



Before You Read

Discrimination is prevalent in our society even today. It exists in different forms.

Mention at least four types of discrimination that you notice in society around you. Also mention at least one reason for each, and give one solution for each of these problems.

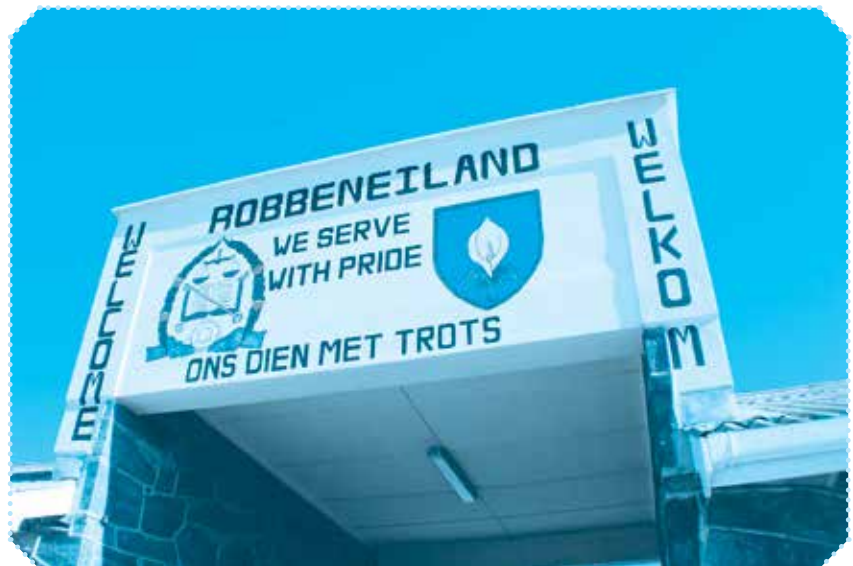


Now, read this passage.

After spending decades in a **Robben Island**² prison, Nelson Mandela was released in 1990. Immediately, he began working to bring about an end to **apartheid**³ and initiate full democratic elections where the black majority population could vote. He won the race for President of South Africa and came to office in 1994.

Racial tensions were **rampant**⁴ in every strata of society.

This is evident from the fact that Mandela's security team comprising both old white and new black officials were at **loggerheads**⁵ despite sharing the same goals and job.



¹ (Latin) unconquerable

² an island seven kilometres off the coast of Cape Town, South Africa. President of South Africa and Nobel Laureate, Mandela spent decades imprisoned here during the apartheid era

³ a system of segregation or discrimination on grounds of race

⁴ widespread

⁵ in dispute with

Therefore, Mandela's immediate challenge was 'balancing black aspirations with white fears' tackling crime and unemployment, the country's most crucial problems.

One day, Mandela happened to attend a game of the **Springboks**⁶, the country's rugby union team. He found that the non-white people in the stadium jeered at their home squad because the Springboks, an all-white team symbolised the prejudice that **marred**⁷ their lives. Mandela felt that a transformation in this sport would go a long way in healing apartheid and its **residual**⁸ scars.

Keeping in mind that South Africa would host the 1995 Rugby World Cup, he called a meeting of the newly-formed black dominated South African Sports Committee which had retained the Springbok team's name and colours. The colours yellow and green, along with the Springbok name, had long symbolised an oppressive white minority. They were predominantly a white team with just one black player. They wore the colours green and gold, the same colour as the flag of the apartheid South Africa, and they played rugby, the privileged sport of the white.

Let's Ponder

- In the recent football World Cup, how many teams had black players?
- Do you think there is no discrimination in sports? Or is it of a different kind?

Nelson Mandela met the captain of Springboks, Francois Pienaar. He did not say so in so many words, but Pienaar understood Mandela's underlying message that if the Springboks could capture the imagination and support of the non-whites and do well in the approaching World Cup, it would go a long way in unifying the country. He told Pienaar about a poem called Invictus that had **egged him on**⁹ during his prison stint, motivating him to 'stand when all he wanted to do was lie down'.

The situation in the squad saw a gradual change. The players started to interact with the locals, and the locals began to warm up to the players. During the games, support for the home team started to build up among the non-whites.

6 the South African international rugby union team

7 spoiled

8 lasting

9 urged on



Invictus

Out of the **night that covers me**¹⁰,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.
In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the **bludgeonings**¹¹ of chance,
My head is bloody, but unbowed.
Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the **menace**¹² of the years
Finds and shall find me unafraid.
It matters not how strait the gate,
How charged with punishments the scroll
I am the master of my fate:
I am the captain of my soul.

—‘Invictus’ is a short poem by William Ernest Henley (1849–1903)

(The poem ‘Invictus’ is only to reinforce the inspirational quality of the text. It is not to be tested individually for poetic appreciation.)

People of all races turned up to extend their support. Mandela acted upon the suggestion of many security guards and sported a Springbok jersey with Pienaar’s number six on it. The home crowd chanted his name as he came into the stadium. This was in sharp contrast to a prior rugby match in which some of the white people in the crowd had jeered at him. As the team progressed further in the tournament, the tension started to ease between the security members in Mandela’s team. Support for the home team picked up as the black members threw off their hatred for the sport, and together with their white countrymen,

10 metaphor for the hardships and problems

11 to hit with a heavy club

12 threat

enthusiastically supported the national team. A **testimony**¹³ to that is the image of some white police officers rejoicing by hoisting a young black boy on their shoulders. The Springbok team, mediocre at best, was not expected to go

beyond the quarterfinals. But, they overcame the odds and made it to the finals. They faced the New Zealand team, the most triumphant rugby team in the world and the favourites. The New Zealand team was almost unconquerable. Their star player, Jonah Lomu, was in fantastic form, and it was expected to be a mere formality that New Zealand would lift the World Cup. Motivated by the home crowd, Pienaar and his team pushed themselves to the limits. They ended in a tie whereupon the game went in extra time. It resulted in a memorable victory for the home team.

The President and the captain met on the field to celebrate this impossible happening amidst a crowd comprising sixty-two thousand people of myriad races. Mandela congratulated Pienaar for his spectacular efforts but Pienaar graciously insisted that it was Mandela who merited the glory.



With the end of apartheid, other countries rapidly ended their boycott against South Africa. The country's hosting and winning of the 1995 Rugby World Cup was a powerful boost to post-apartheid South Africa's return to international sporting scene. The 2010 Football World Cup was also held in South Africa.

People all over the world had said that Mandela's people needed a leader. He gave them a champion!

Pride has many faces. It could be a noble one, as in the case of Mandela; it could be an **obscene**¹⁴, or cruel face too! Mandela chose the noble face and rose above his conditions, not only from his prison cell but also in the struggle to unite his country.

Let's Ponder

Name a famous Hindi film based on a game played to score a political point between two sides.



¹³ evidence

¹⁴ offensive or disgusting





Reading

A. Multiple Choice Questions

Choose the correct option.

1. A political system that existed to the early 1990s in South Africa in which people were divided into racial groups and kept apart by law was known as
☐ racial discrimination ☐ apartheid ☐ racism ☐ prejudice
2. The sentence that could best summarise the text is
☐ how a poem inspired Nelson Mandela to fight against the South African government and racial discrimination
☐ how motivated by the home crowd, Pienaar and his team pushed themselves to the limits
☐ how newly elected President Nelson Mandela joined forces with Francois Pienaar to help unite their country through sport and overcome racial division
☐ how the rugby team inspired the blacks and whites in President Nelson Mandela's security team to bond
3. The poem that was a source of inspiration and strength to Nelson Mandela during his years in prison was
☐ Daffodils ☐ O Captain! My Captain!
☐ Ode to Liberty ☐ Invictus
4. Nelson Mandela's life teaches us that
☐ if one is determined, one has the power to make a difference and leave their unique imprint on the world
☐ one can peacefully fight for freedom and social justice for all
☐ even after spending twenty-seven years as a prisoner, one can reconcile with one's oppressors
☐ it is easy to inspire people from different corners of the world to embrace the values that one stands for
5. To the black people of South Africa, rugby symbolised
☐ the end of racism and apartheid ☐ Mandela's vision of unity
☐ racism of past regimes ☐ release of Mandela from prison



B. Reference to Context

Read these extracts from the passage and answer with reference to the context.

1. *Therefore, Mandela's immediate challenge was 'balancing black aspirations with white fears' tackling crime and unemployment, the country's most crucial problems.*
 - a) When did Mandela face the challenge?
 - i) after his release from prison.
 - ii) during the movement against apartheid.
 - iii) when he assumed the office of President.
 - b) Explain what is meant by 'balancing black aspirations with white fears'.
 - c) What were two of the most crucial problems of the country?
2. *A testimony to that is the image of some white police officers rejoicing by hoisting a young black boy on their shoulders.*
 - a) What does 'that' in the above sentence refer to?
 - b) Why were the white police officers rejoicing?
 - c) Pick out a word in the passage which means 'proof'.
3. *The President and the captain met on the field to celebrate this impossible happening amidst a crowd comprising sixty-two thousand people of myriad races.*
 - a) What was the occasion being celebrated?
 - b) Why is it called 'impossible'?
 - c) What does the description 'myriad races' suggest?
4. *Pride has many faces. It could be a noble one, as in the case of Mandela; it could be an obscene, or cruel face too! Mandela chose the noble face and rose above his conditions, not only from his prison cell but also in the struggle to unite his country.*
 - a) What are the many faces of pride?
 - b) Cite one instance from the passage to substantiate the observation that Mandela chose the noble face.
 - c) Mandela was able to rise above his conditions—what quality in his character does this reflect?



C. Read and Write

Answer these questions.

1. What was Mandela's first work after his release from prison?
2. Why had Mandela been imprisoned?
3. What did Mandela notice in his own security team?
4. Why was it almost impossible to defeat the New Zealand team?
5. Compare and contrast the attitude of the spectators in the two rugby matches at which Mandela was present.

D. Think and Answer

Answer these questions.

1. People all over the world had said that Mandela's people needed a leader. He gave them a champion! Discuss. life skill leadership
2. Mandela told Pienaar about the poem 'Invictus'. How is this significant? What does this show about Mandela? life skill leadership
3. Did you notice a change in Pienaar towards the end of the story? What is the change? What brought about this change? life skill self awareness



Vocabulary

Study carefully the following phrases used in the passage.

bring about

build up

threw off

rose above

In each of the above, a preposition is used with a verb but the meaning is not quite the same as that of the individual words.

Such phrases are called **phrasal verbs**.

1. Complete the following sentences by using appropriate phrasal verbs coined from the verbs given in brackets.

- a) Could you me at five tomorrow morning? (wake)



- b) The crowd got by the power of his speech. (carry)
- c) She a story to explain why her work was incomplete. (cook)
- d) It has been raining since morning and it doesn't seem it will today. (clear)
- e) I felt when he refused to accept my suggestion. (let)
- f) If you don't know the meaning of the phrasal verb, it in the dictionary. (look)
- g) Our teacher the mistakes in our answers. (point)

2. Derive phrasal verbs by matching the verbs in Column A with the words in Column B.

Form sentences with the phrases formed.

Column A	Column B
a. take	i. out
b. sit	ii. off
c. throw	iii. down
d. break	iv. up
e. stand	v. by



Listening

Listen to a passage related to 2018 football World Cup, and answer the questions given below.

President Kolinda – the hero of the World Cup

1. Who is President Kolinda?
2. What makes her stand out from other world leaders?
3. Which gesture of Kolinda brings out the spirit of sportsmanship?
4. Is there any similarity between Kolinda and Mandela?





Speaking

1. Pair Activity

We all admire the ease with which television anchors conduct their programmes. As an aspiring media person, you have been practising the skills involved in successfully conducting interviews of famous personalities on television. Present your interview of one such personality whom you admire. The person may be from the field of sports, art, music or literature.

2. The visual given alongside makes a very powerful statement. Prepare a talk to be given in the school assembly on the theme of the visual.



Writing

A. Writing a Notice

A **notice** is an information regarding an important event that is about to happen or that has happened. It is publicly displayed – a kind of information for others to know and follow.

Here's a sample notice:

St George's High School, Chennai

name of school

NOTICE

2 February 2023

date

Change in School Timings

subject

The Management and the Principal have decided to change the timings for the convenience of students and staff. The new school and office timings are:

1. TEACHING STAFF: From 9 a.m. to 2:30 p.m.

2. NON-TEACHING STAFF: From 10 a.m. to 5:30 p.m.

body

The above timings come into effect from 10 March, 2023 onwards.
The school buses will ply accordingly.

Amy

Signature

Ms Amy Smith

name of the issuing authority

(Principal)

designation



Remember:

A notice should

- have an eye-catching heading – preferably a phrase and not a sentence.
- have all details (what, why, where, when, who), which should be in order of importance and in crisp, short sentences.
- use impersonal language.
- use passive voice as far as possible.

Attempt any two of the following questions.

- a) You are the Secretary of your school's debating society. Write a notice in about 50-60 words announcing that an Interschool Debate Competition will be held in your school. Remember to say 'what/when/where/for whom'.
- b) You are the President of the Resident's Welfare Society. Your society has decided to ban plastic in your colony. Write a notice informing the residents about the decision taken by the society.
- c) Make them stop and stare', a leading advertising company, is conducting a competition for school students as part of its strategy to identify and pick up creative talent. As President of the Cultural Club of your school, prepare a suitable notice for the Students' Notice Board giving all relevant details of time, place and eligibility criteria for participation.
- d) An interschool science exhibition of working models is being organised by your school. Write a notice in 50 words. The notice will be sent to other schools in your town/city. You are Rakuyio/Moasenla, the Secretary of the Science Club of Ascent International School.

Invitations and Replies

The invitation is an important part of organising an event or social function as it helps set the overall tone for the event and will help determine the number of guests attending.

Invitations are extended to relatives, friends, acquaintances, and clients on a number of social occasions like marriage, birth, engagement, death, or other public functions.



Formal Invitation (Personal)

Features of a formal invitation:

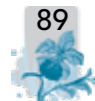
- A simple yet elegant printed card is preferred.
- Written in the third person, for example—
Mr and Mrs Jamir request the pleasure of the company of
Mr and Mrs Akumtoshi
- Use of abbreviations is avoided for names of guests, days, and dates.
- RSVP is placed at the bottom. In the context of social invitations, RSVP is a request for a response from the invited person or people. It is an abbreviation derived from the French phrase Répondez s'il vous plaît, which means—'Reply if you please' or 'Reply please'.
- The subject matter is written in the centre setting.
- The address, dress code or any other instructions are written at the bottom, to the left or the right according to choice or convenience.

Here is a sample format for a formal invitation.

(Host's name)
requests the pleasure of the company of
Name of Guest (Optional)
Occasion
Chief Guest/Guest of Honour (if any)
Date, Time, Venue
Address
RSVP

The invitation is laid out in such a way that each of the following is on a separate line:

- name(s) of the host(s) issuing the invitation
- the expression 'request the pleasure of the company of '
- the reason for the invitation



- the time and date of the event
- venue for the event
- name of the chief guest (if any)
- in case of printed cards, the name of the invitee may not figure in the invitation

Guidelines

- The date of issuing the invitation is not mentioned.
- No punctuation is required at the end of a line.
- No signature is required at the end of the letter.
- The simple present tense is used.

Reply to Formal Invitations (Personal)

Replying to an invitation is an essential courtesy:

- to appreciate the host's kindness for issuing the invitation.
- to inform the host whether you will attend or not in order to enable her/him to make arrangements accordingly.
- to give a reason for declining the invitation.

Guidelines

- The layout of a reply is much the same as the invitation itself.
- Lines may be written in ordinary prose.
- The language should be formal.
- The first person singular or plural should be used.
- No address and date are required.

Here is a sample format for a reply to an invitation.

Sender of Reply (Name)
Expresses gratitude for invitation
Name of host
Occasion
Delighted to attend/Unable to attend



Formal Invitation (Official)

Receiver's name and address

Date

Salutation,

Subject Statement

- Name of society/association/organisation
- Event/ occasion for which invitation is issued

Additional details—date, time, venue

Complimentary close

Name

Designation

Reply to Formal Official Invitation

It is an essential courtesy to reply to an invitation.

The layout of a reply to a formal invitation is also formal, like the invitation. The reply is written in the third person. The salient points in the reply to a formal invitation are:

Acknowledging the invitation

- Mention of acceptance/refusal (it is essential to give a reason for refusing an invitation)
- Use of warm and simple language

Here is a sample format for a reply to an official invitation.

Receiver's name and address

Date

Salutation

Subject Statement

Acknowledging invitation

Acceptance/refusal

Follow up (If any in case of acceptance)/Reason for denial

Complimentary close

Name

Designation

1. Write the following formal invitations.

- a) You are the Principal of a school. Draft a formal invitation for the parents to the Annual Day programme.
- b) Write an invitation to a well-known theatre person to speak to the students of the Dance and Drama Club of the school.
- c) Don Bosco Higher Secondary School is holding its annual Literary Fest. The school proposes to invite an eminent literary personality as the chief guest. As Principal of the school, prepare the invitation.

2. Now draft replies for all of the invitations in Exercise 1.



The Listeners

Before You Read

What picture do the following evoke in your mind? If you were asked to write a description using these words/phrases, what would you write about?



Sight	Sound	Smell	Touch
dust, cobwebs, sheets on furniture, shadows, gloomy staircases, old portraits and paintings	footsteps on the stairs, creaking doors, window shutters rattling, words whispered in ear	mildew, rot, dank, rusty or metallic smells	a phantom hand on the shoulder, the puff of breath on the earlobe or the back of the neck, the sensation of being grabbed on the arm

Now, read the poem.

'Is there anybody there?' said the Traveller,
Knocking on the moonlit door;
And his horse in the silence **champed**¹ the grasses
Of the forest's ferny floor:
And a bird flew up out of the **turret**²,
Above the Traveller's head
And he **smote**³ upon the door again a second time;
'Is there anybody there?' he said.
But no one descended to the Traveller;
No head from the leaf-fringed sill
Leaned over and looked into his grey eyes,
Where he stood **perplexed**⁴ and still.
But only a host of phantom listeners
That dwelt in the lone house then
Stood listening in the quiet of the moonlight
To that voice from the world of men:
Stood **thronging**⁵ the faint moonbeams on the dark stair,
That goes down to the empty hall,
Hearkening⁶ in an air stirred and shaken
By the lonely Traveller's call.
And he felt in his heart their strangeness,

1 bit or chewed upon noisily

2 a small tower that projects from the wall of a building

3 here, knocked loudly

4 confused

5 crowding

6 listening attentively

Their stillness answering his cry,
While his horse moved, cropping the dark turf,
‘Neath the starred and leafy sky;
For he suddenly smote on the door, even
Louder, and lifted his head:
‘Tell them I came, and no one answered,
That I kept my word,’ he said.
Never the least stir made the listeners,
Though every word he spake
Fell echoing through the shadowiness of the still house
From the one man left awake:
Ay, they heard his foot upon the **stirrup**⁷,
And the sound of iron on stone,
And how the silence **surged**⁸ softly backward,
When the plunging hoofs were gone.

Walter de la Mare

About the Poet

Walter John de la Mare (1873–1956) was an English poet, short story writer and novelist. He is probably best remembered for his works for children and for his poem ‘The Listeners’. He also wrote some subtle psychological horror stories, amongst them *Seaton’s Aunt* and *Out of the Deep*. His 1921 novel *Memoirs of a Midget* won the James Tait Black Memorial Prize for fiction and his post-war *Collected Stories for Children* won the 1947 Carnegie Medal for British children’s books. In 1908, de la Mare was awarded a yearly government pension of £100 and he devoted himself entirely to writing. De la Mare’s first successful book was *The Listeners*; the title poem is one of his most anthologised pieces.

⁷ a loop or ring hung from either side of a horse’s saddle to support the rider’s foot

⁸ moved like advancing waves





Summary of the Poem

Walter de la Mare's 'The Listeners' is a stanza-long poem with thirty-six lines. On a moonlit night, a traveller comes on his horse and knocks at the door of a house. He demands that the door be opened, but receives no response to his call. There is a deathly silence within the house, and a bird flies out of the window above his head. The traveller knocks at the door again but is once more met with silence. He stands all alone with his horse which busies itself munching on the grass. His calls are heard by a group of spirits which dwell in the house. But they remain silent and motionless. Gradually, the traveller senses the eerie atmosphere and seems to come to the realization that no one will open the door for him. He had probably come there to fulfil a promise that he must have made to an inmate of the house in the past. So he declares at the top of his voice: 'Tell them I came, and no one answered, That I kept my word.' But his words echoed inside the silent house. The man finally gives up and mounts his horse to leave. As his horse gallops away into the darkness, the sound of its hooves on the stone are heard by the inmates of the house.



Theme of the Poem

Walter de la Mare's 'The Listeners' has the theme of the supernatural and mystery. The traveller doesn't fully accept the existence of spirits in the house. It shows the futility and narrow-mindedness of modern-age rationality. The poet attempts to convey through the poem that there is a parallel world of spirits which is invisible to human eyes and which we must be ready to accept.



Reading

A. Multiple Choice Questions

Choose the correct option.

1. Which of these lines tell us that the setting of the poem is eerie?
 - i. And a bird flew up out of the turret
 - ii. Stood listening in the quiet of the moonlight
 - iii. And the sound of iron on stone



iv. And his horse in the silence champed the grasses

☐ i and ii

☐ ii and iii

☐ i and iii

☐ iii and iv

2. What is the line 'Of the forest's ferny floor' an example of?

☐ assonance

☐ onomatopoeia

☐ alliteration

☐ internal rhyme

3. Which of the lines tell us that the speaker believes that there were ghosts inside the house?

☐ phantom listeners

That dwelt in the lone house then

Stood listening in the quiet of the moonlight

☐ And a bird flew up out of the turret,

Above the Traveller's head

☐ And he felt in his heart their strangeness

Their stillness answering his cry

☐ 'Tell them I came, and no one answered,

That I kept my word,' he said.

4. At the end of the poem, the traveller leaves. Why does he leave?

☐ He feels the strangeness of the place and decides to leave.

☐ His horse is restless, prompting him to leave.

☐ There was nobody to meet him and so he leaves.

☐ The sound of iron on stone scares him to leave.

5. Which of these lines from the poem is an example of personification?

☐ air stirred and shaken by the lonely Traveller's call

☐ And how the silence surged softly backward

☐ the sound of iron on stone

☐ For he suddenly smote on the door, even Louder, and lifted his head

B. Reference to Context

Read these extracts from the poem and answer with reference to the context.

1. *For he suddenly smote on the door, even*

Louder, and lifted his head:



*'Tell them I came, and no one answered,
That I kept my word.'
Silence surged softly backward
'Is there anybody there?'
He suddenly smote on the door even louder.*

- a) Who do you think 'them' refers to in line 3?
- b) What was the word that he has kept?
- c) The traveller seems impatient. What gives you this impression?
- d) The poem is set in the medieval times. Pick out a phrase from the stanza that tells us so.

2. *No head from the leaf-fringed sill*

*Leaned over and looked into his grey eyes,
Where he stood perplexed and still.
But only a host of phantom listeners
That dwelt in the lone house then
Stood listening in the quiet of the moonlight
To that voice from the world of men:
Stood thronging the faint moonbeams on the dark stair,
That goes down to the empty hall,
Harkening in an air stirred and shaken
By the lonely Traveller's call.*

- a) Why are the eyes of the traveller described as grey?
- b) Identify two words used to give the poem an eerie atmosphere.
- c) 'voice from the world of men'. Whose voice is it? How is it significant?
- d) Why was he 'perplexed and still'?



C. Read and Write

Answer these questions.

1. In the poem 'The Listeners', how did the traveller feel as he repeatedly knocked on the door?
2. What does the poet mean when he says the silence surged softly backward?

D. Think and Answer

Answer these questions.

1. How does the poet describe the atmosphere in the poem 'The Listeners'?
2. What are the poetic devices used in the poem?
3. What does the poem imply about the inmates of the mansion? Pick words and phrases to support your answer.
4. Attempt this short quiz.
 - a) Which of the following characters in the poem is a presumption?
 - i) the horse
 - ii) the traveller
 - iii) the listeners
 - b) Which word(s) below suggests that the setting involves a mansion or castle?
 - i) moonlit door
 - ii) turret
 - iii) iron on stone
 - c) Which of the following suggests that the Traveller knew the people who lived in the house?
 - i) That I kept my word.
 - ii) Is there anybody there?
 - iii) He suddenly smote on the door even louder.
 - d) Which is an example of alliteration?
 - i) the plunging hoofs were gone.
 - ii) the silence surged softly backward
 - iii) sound of iron on stone



Appreciation

Answer these questions.

1. 'This poem is a classic example of imagination, mystery and creativity'. Comment.
2. The poem is rich in **imagery**. Poets use imagery to draw readers into a sensory experience. Images often provide us with mental images that appeal to our senses of sight, sound, taste, touch, and smell. This helps the reader to connect emotionally to the poem. Most poetic



imagery is auditory and visual, which appeals to a reader's eyes and ears.

Make a list of all the words and phrases that the poet uses to bring out an atmosphere of the supernatural in the poem. Put them under the heads of 'Sight' and 'Sound'.



Study Skills

Prefix and Suffix

Look at the title of the poem: **The Listeners**. 'Listener' is a noun derived by adding the letters **er** to the root word 'listen'. Such groups of letters which are added after a root word to form another word are called **suffixes**.

The addition of a suffix can change the part of speech of the root word.

Suffixes also indicate the tense, as **-ed** in reached**ed**.

They are indicators of number. The **s** in 'listeners' shows there is more than one person.

A **prefix**, on the other hand, is a group of letters placed before the root of a word. For example, the word '**un**happy' consists of the prefix **un-** (which means 'not') combined with the root (stem) word 'happy'; the word 'unhappy' means 'not happy'.

Some prefix rules:

It is interesting to note that more than one prefix can be used to convey the same meaning. **Un**, **non** and **in** – all mean 'not' or opposite of: **un**able, **in**ability, **non**-interference.

mis and **ir** mean wrong: **mis**spelt, **ir**relevant

Note:

- While the spelling of the root word does not change when a prefix is added, it may change when the suffix is added.
 - beauty + **ful** = beaut**iful**
 - write + **ing** = writ**ing**
- Suffixes cannot be added to all words.
 - ful can be added to 'beauty' but not to 'love'. 'Loveful' is not a word in the English language.



Some common prefixes:

Prefix	Meaning	Example
re-	again	recollect
mis-	wrongly	misspell
pre-	before	prepaid
inter-	between	international
super-	above	superstar
sub-	under	subservient
anti-	against	antibody

Now, answer these questions.

1. Pick out five words from the poem which have been formed by adding a suffix. How has the addition of a suffix changed the root word (meaning, tense, number, part of speech).
2. Form new words by adding prefixes to the following. What is the meaning of the word 'derived'?
pack, responsible, punctual, inhabited, holy, create, hold, fame, similar, intentional
3. Form words as directed by adding suitable suffixes to the following roots. Pay attention to spelling changes, if any.
grime (adjective), rest (adjective), poach (noun), hunger (adjective), song (noun), describe (noun), wish (tense), proper (noun), hate (noun), speech (adjective)



- **Active and Passive Voice**

An action can be denoted in either the **Active** or the **Passive Voice**. The structure of a sentence differs in each voice but the meaning remains the same.

When the **subject** of the sentence is also the **doer** of the action it is said to be in **Active Voice**, but when the subject is no longer the doer of the action, and is instead being **acted upon**, it is said to be in the **Passive Voice**.

In **active voice** sentences, the thing/person doing the action is the **subject** of the sentence and the thing/person receiving the action is the **object**. Most sentences are in the active voice.

The basic sentence construction is: (thing/person doing action) + (verb) + (thing/person receiving action).

In passive voice sentences, the thing/person receiving the action is the subject of the sentence and the thing/person doing the action is optionally included near the end of the sentence as its **object**.

Passive voice is used when the focus is on the action. It is not important or not known, however, who or what is performing the action.

- My watch has been stolen.

In the example above, the focus is on the fact that the watch was stolen. Who did it is not the focus, what happened, is.

The form of the Passive:

subject + finite form of 'be' + past participle

For example:

- A formal complaint was registered with police.

(Who registered the complaint is not important; the important thing is that a complaint was made.)

A sentence can be converted into the passive form only if the verb is a transitive verb.

The active voice is generally preferred as it flows more smoothly and is easier to understand than the same sentence in the passive voice.

Rules for conversion from Active to Passive Voice.

- The subject and object are interchanged.
- The preposition **by** is added before the object.
- The verb is changed to the past participle (3rd form of the verb).
- A new auxiliary is added to the past participle form of the verb.
- If the subject or object in an active voice sentence is a pronoun (I, we, you, he, she, they, it), it changes to
I – me; we – us; you – you; he – him; she – her; they – them; it – it, and vice versa.

For example:

- I sang a song. – changes to – A song was sung by me.
- If the subject in the active voice sentence is unknown or unimportant or obvious, the phrase by + the object can be omitted.

For example:

- We inhale oxygen. – changes to – Oxygen is inhaled (by us).
- If the verb in the active voice sentence has a modal in it, the verb is changed to the form: modal + be + the past participle.

For example:

- We should obey the rules. – changes to – The rules should be obeyed.
- When there are two objects, only one object is interchanged. The second object remains unchanged.



For example:

- He told me the truth, which is equivalent to – He told the truth to me, has two passive voice forms:
 - i. I was told the truth by him; and
 - ii. The truth was told to me by him.

A. Choose the sentences written incorrectly in the passive voice.

1. I was eaten an ice cream.
2. The song was sung by a singer.
3. I was deceived by the TV programme.
4. The concert was finished at 12 p.m.
5. He was written a novel.
6. The tennis match was aired on TV.
7. He was treated kindly.

B. Change the voice of the following.

1. We are taught grammar by Ms Jain.
2. The firemen took the injured to the hospital.
3. The fire is damaging the building.
4. We will be blamed by everyone.
5. The storm has swept away the boat.

C. Your school basketball team played a friendly match with a neighbouring school recently. You were one of the players representing your school. Write a short paragraph describing the match. Underline the sentences in which you have used the passive structure.

Begin with: A friendly match was played between our school and...



D. Look at these pictures carefully. Then write two sentences about each, one in the Active Voice, the other in the Passive Voice.



E. Complete the following paragraph by inserting appropriate verbs.

Porta dolmens are ancient tombs which (**build**) more than 5000 years ago. They can (**see**) in many parts of the United Kingdom. First huge stones (**put**) up. These stones then (**form**) walls. Another stone, called the cap stone, (**place**) on top of the wall to make the roof. Once the body (**place**) inside the chamber, a stone (**put**) at the entrance to close it. The structure (**get**) its name porta from portal, because it looks like a doorway.

F. Complete the following sentences by using the appropriate voice. Identify whether the sentence is active or passive.

1. We our exams by this time coming Monday. (**finish**)
2. The furniture at throwaway prices. (**sell**)
3. I the letter last evening. (**post**)
4. The dogs (**feed**)
5. His house by the Income Tax department late last night. (**raid**)

G. Complete the following newspaper report with passive verb forms.

300-year-old Sunken Treasure Found

A rare treasure (**find**) at the bottom of the Atlantic Ocean.

The treasure, which (**bury**) in the sand, comprised gold chains, rings, and coins.

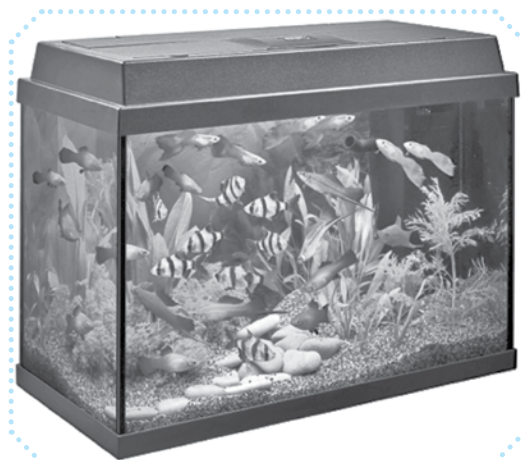
The treasure (**lose**) when a fleet of Spanish ships, ripped apart by a hurricane, had sunk in 1715. More than 1,000 (**declare**) dead when the ships had sunk, but the sunken treasure has remained intact for three centuries.

H. Fill in the blanks to complete the instructions in the passive form.

First an appropriate sized aquarium (**select**). A deeper one would mean more work. A close watch (**keep**) over your aquarium so that it is free of fungus infections, parasites and bacteria.

Fishes (**chose**) wisely. Not all fishes get along with others.

The fishes (**give**) too much to eat. One of the most common causes of fish dying prematurely in aquariums is overfeeding them.



Comprehension 3



The Sea

Read this poem and answer the questions that follow.

THE SEA! the sea! the open sea!
The blue, the fresh, the ever free!
Without a mark, without a bound,
It runneth the earth's wide regions round;
It plays with the clouds; it mocks the skies;
Or like a cradled creature lies.

I'm on the sea! I'm on the sea!
I am where I would ever be;
With the blue above, and the blue below,
And silence wheresoe'er I go;
If a storm should come and awake the deep,
What matter? I shall ride and sleep.

I love, O, how I love to ride
On the fierce, foaming, bursting tide,
When every mad wave drowns the moon
Or whistles aloft his tempest tune,
And tells how goeth the world below,
And why the sou'west blasts do blow.

I never was on the dull, tame shore,
But I lov'd the great sea more and more,
And backwards flew to her billowy breast,
Like a bird that seeketh its mother's nest;
And a mother she was, and is, to me;
For I was born on the open sea!



The waves were white, and red the morn,
In the noisy hour when I was born;
And the whale it whistled, the porpoise roll'd,
And the dolphins bared their backs of gold;
And never was heard such an outcry wild
As welcom'd to life the ocean-child!

I've liv'd since then, in calm and strife,
Full fifty summers, a sailor's life,
With wealth to spend and a power to range,
But never have sought nor sighed for change;
And Death, whenever he comes to me,
Shall come on the wild, unbounded sea!

Barry Cornwall



Now, answer these questions.

1. How is the sea described in the first stanza?
2. Explain: 'cradled creature'.
3. What does the poet mean by: 'every mad wave drowns the moon'?
4. Who is the 'ocean-child' and why is the person named so?
5. Which line tells us that the poet is bound to the sea through a maternal instinct?
6. What kind of death does the poet wish for?
7. What is the rhyme scheme of the poem?
8. Which figure of speech is used in the line – 'And Death, whenever he comes to me'?
9. Give the noun form of: offend; adjective form of: wrath; verb form of: responsibility



Macbeth

Before You Read

Read these famous quotes. They are all from a play of William Shakespeare. On the basis of your understanding of the quotes, guess the theme of the play. What opinion do you form of the speakers of these quotes?

"Fair is foul,
and foul is
fair."

WHAT'S
DONE
CANNOT
BE
UNDONE.

Life's but a walking shadow, a
poor player That struts and
frets his hour upon the stage
And then is heard no more: it
is a tale Told by an idiot, full
of sound and fury, Signifying
nothing.

Stars, hide your fires,
Let light not see my
black and deep desires.
-Macbeth

There is nothing
either good or bad,
but thinking
makes it so.

Look like the innocent
flower,
But be the serpent under't.

OUT,
DAMNED SPOT!
OUT. I SAY!
- Act 3, Scene 1, Macbeth

Read the story to find out.

When Duncan reigned as King of Scotland, there lived a valiant lord called Macbeth. Macbeth was a close relative of the king. He was greatly respected for his heroism especially because he had lately defeated a rebel army assisted by the troops of Norway.

The two Scottish generals, Macbeth and Banquo, were returning victorious from this great battle. On their way they were stopped by the strange appearance of three figures like women, except that they had beards, and their withered skins and wild attire made them look not like any earthly creatures. When Macbeth first addressed them, they were seemingly offended, but later the first of them saluted Macbeth. She called him the Thane of Glamis. The second gave him the title of Thane of Cawdor; and the third said to him, 'All hail! that you shall be king hereafter!'

Macbeth was amazed by this prophecy because the king's sons would succeed him to the throne.

These creatures then turned to Banquo. To him they said that though he should never reign, yet his sons would be kings in Scotland. They then turned into air and vanished. At once the generals knew that they were witches.

While they stood pondering on the strange happenings, a few messengers arrived with a message from the king. The king had conferred upon Macbeth the dignity of Thane of Cawdor. This event miraculously corresponded with the prediction of the witches. Macbeth was both astonished and happy; hoping that one day he would rule Scotland.

Turning to Banquo, he said, 'Do you not hope that your children shall be kings, when what the witches promised to me has so wonderfully come true?'

'That might raise a hope in you,' answered the general, 'but often these supernatural creatures deceive us and lead us to do wrong.'

But the wicked suggestions of the witches had sunk too deep into the mind of Macbeth. He did not pay attention to the warnings of the good Banquo. He started making plans to ascend to the throne of Scotland.



Macbeth also told the strange prediction of the witches to his wife. She was a very ambitious woman and harboured the desire to be the queen. She not only encouraged Macbeth but also suggested he murder the king, if necessary, to fulfill the prophecy.

It happened, then, that the king came to Macbeth's house with his two sons, Malcolm and Donalbain, and numerous attendants to honour Macbeth for his victory in his wars. The king entered Macbeth's beautiful castle. He was warmly welcomed by the treacherous hostess, Lady Macbeth, who had the art of covering her evil intention with smiles. She could look like the innocent flower while she was indeed serpent under it.

The king, being tired with his journey, went early to bed. He had been unusually pleased with his welcome. He sent presents to his officers and a diamond to Lady Macbeth, for being the most kind hostess.

In the middle of night, Lady Macbeth decided to murder the king. She would not have done so but she knew that her husband was an ambitious man but too kind to murder. So armed with a dagger she approached the king's bed. Duncan was sleeping soundly after the fatigue of his journey. Lady Macbeth felt something in his face resembled her own father, and did not have the courage to proceed.

She returned to discuss it with her husband. Macbeth was reluctant to murder Duncan. He gave strong reasons. Firstly he was a close relative of the king; and as his host it was his duty that day to protect him. Moreover Duncan was a just and merciful king who was loved by his subjects. Thus the subjects were bound to revenge his death. Besides, because Macbeth was loved by the king, all honoured him. A murder would tarnish his reputation.

But Lady Macbeth was not easily shaken from her evil purpose. She poisoned her husband's ears. She said it was a very easy deed; once done he would rule the country. She even accused Macbeth of fickleness and cowardice.



Once more, Macbeth gathered courage, and taking the dagger in his hand, he softly stole in the dark to the room where Duncan lay. At first he was afraid but soon getting rid of this fear, he stabbed Duncan to death.

Just as he had done the murder, one of the grooms, who slept in the chamber, laughed in his sleep, and the other cried, 'Murder,' which woke them both. But they said a short prayer and went off to sleep again. Macbeth again thought he heard a voice which cried: 'Sleep no more! Macbeth murders sleep, the innocent sleep that nourishes life. Glamis hath murdered sleep, and therefore Cawdor shall sleep no more, Macbeth shall sleep no more.'

With such horrible imaginations Macbeth returned to his wife. Seeing him confused, she scolded him and sent him to wash his blood-stained hands.

In the morning people learnt of the murder. Macbeth and his lady tried to make a great show of grief, yet the entire suspicion fell upon Macbeth. Duncan's two sons fled. Malcolm, the eldest, sought for refuge in the English court; and the youngest, Donalbain, made his escape to Ireland. Soon, Macbeth hired a group of murderers to kill Banquo and his son, Fleance. He was fearful of the witches' prophecy that Banquo's



heirs would seize the throne. Macbeth's men ambushed Banquo on his way to a royal feast, but failed to kill Fleance, who escaped into the night.

Macbeth became furious: as long as Fleance was alive, he feared that his power remained insecure. At the feast that night, Banquo's ghost visited him. When he saw the ghost, Macbeth raved fearfully, startling his guests, who included most of the great Scottish nobility.

Lady Macbeth tried to neutralize the damage, but Macbeth's kingship incited increasing resistance from his nobles and subjects. Frightened, Macbeth went to visit the witches in their cavern.

There, they showed him a sequence of demons and spirits who presented him with further prophecies: he must beware of Macduff, a Scottish nobleman who opposed Macbeth's accession to the throne; he was incapable of being harmed by any man born of woman; and he would be safe until Birnam Wood came to Dunsinane Castle.



Macbeth was relieved and felt secure, because he knew that all men are born of women and that forests cannot move. When he learnt that Macduff had fled to England to join Malcolm, Macbeth ordered that Macduff's castle be seized and, most cruelly, that Lady Macduff and her children be murdered.

When news of his family's execution reached Macduff in England, he was stricken with grief and vowed revenge. Prince Malcolm, Duncan's son, had succeeded in raising an army in England, and Macduff joined him as he rode to Scotland to challenge Macbeth's forces.

The invasion had the support of the Scottish nobles, who were appalled and frightened by Macbeth's tyrannical and murderous behavior. Lady Macbeth, meanwhile, became plagued with fits of sleepwalking in which she bemoaned what she believed to be bloodstains on her hands.



Before Macbeth's opponents arrived, Macbeth received news that the queen had killed herself, causing him to sink into a deep and pessimistic despair. Nevertheless, he awaited the English and fortified Dunsinane, to which he seemed to have withdrawn in order to defend himself, certain that the witches' prophecies guaranteed his invincibility. He was struck numb with fear, however, when he learnt that the English army was advancing on Dunsinane shielded with boughs cut from Birnam Wood. Birnam Wood was indeed coming to Dunsinane, fulfilling half of the witches' prophecy.

In the battle, Macbeth fought bravely, but the English forces gradually overwhelmed his army and castle. On the battlefield, Macbeth encountered the vengeful Macduff, who declared that he was not "of woman born" but was instead "untimely ripped" from his mother's womb (what we now call birth by cesarean section). Though he realized that he was doomed, Macbeth continued to fight until Macduff killed and beheaded him. Malcolm, now the King of Scotland, declared his benevolent intentions for the country and invited all to see him crowned at Scone.



Reading

A. Multiple Choice Questions

Choose the correct option.

1. Why was Macbeth honoured by all?

☐ He was a valiant lord.

☐ He was the king's close relative.

☐ The king loved him.

☐ He had won a war.

2. Who killed Banquo?

☐ Lady Macbeth

☐ Macduff

☐ group of murderers hired by Macbeth

☐ Macbeth

3. What/Who initially led to Macbeth's greed to ascend the throne?

☐ his wife Lady Macbeth

☐ the witches' prophecy

☐ Banquo's encouragement

☐ King Duncan's inefficiency

4. At the end of the play, which nation's army attacks Scotland?

☐ Finland

☐ Norway

☐ England

☐ France



5. Who is the antagonist in the play 'Macbeth'?

☐ Lord Macbeth

☐ Lady Macbeth

☐ Lord Banquo

☐ Lord Macduff

B. Reference to Context

Read these lines from the story and answer the questions with reference to the context.

1. *She called him the Thane of Glamis. The second gave him the title of Thane of Cawdor; and the third said to him, 'All hail! that you shall be king hereafter!'*
 - a) Who are the three women?
 - b) Whom does 'he' refer to?
 - c) How is greeting of each of the women significant?
 - d) Who is a Thane?
2. *She would not have done so but she knew that her husband was an ambitious man but too kind to murder.*
 - a) Who is 'she'? What would she have not done?
 - b) Who was to be murdered?
 - c) What prompted her to do it?
 - d) 'too kind to murder'. What is implied in this statement?
3. *He was struck numb with fear, however, when he learnt that the English army was advancing on Dunsinane shielded with boughs cut from Birnam Wood.*
 - a) Why was he struck dumb by fear?
 - b) What is the association of his fear with the soldiers marching with boughs cut from Birnam Wood?
 - c) Explain the phrase 'stuck dumb with fear'. Use it in a meaningful sentence of your own.

C. Read and Write

Answer these questions.

1. How did the words of the three women affect Macbeth?
2. What did the women tell Banquo? How did he react? What was his advice to Macbeth?
3. Macbeth was reluctant to kill Duncan. What reasons does he give?
4. How does Lady Macbeth convince Macbeth to kill Duncan?



5. Banquo and Macbeth both get exciting prophecies from the witches, but they react in very different ways. How do their reactions reflect their different personalities and ambitions? How do they act toward each other after the prophecies?
6. Macbeth visited the witches a second time after the death of Duncan. What did they tell him? How did he feel after he heard their prophecies?
7. How did Macbeth meet his end?
8. Why does Macduff support Malcolm as the next king?

D. Think and Answer

Answer these questions.

1. The murder of Duncan is breaking news for the media. The editors of your newspaper have assigned you to report on the tragic event.

You need to do the following:

- Come up with a headline that catches the attention of the reader.
 - Have a picture of the crime scene.
 - Write a minimum one paragraph article that reports on the event. What happened? Who are the suspects? What evidence is there? You should also include interviews.
2. What do you think it takes to be a good man?
 3. Does Macbeth see the evil side of his actions? Use examples from the text to explain.



Study Skills

A. Dramatists and playwrights use a number of different techniques to create a powerful impact on the audience. In this play we can identify at least two such techniques.

1. Dramatic irony

It is created in a specific scene on stage, when the audience knows something one (or more) of the characters does not know as the scene plays out.

When Macbeth murders Duncan, one of the grooms, who slept in the chamber, laughed in his sleep, and the other cried, 'Murder'. Bring out the irony in this scene.



2. Soliloquy

A soliloquy is a speech in which a character, alone on the stage, expresses his/ her thoughts aloud. In other words it is the act of talking to oneself aloud. It was very popular with Elizabethan dramatists in particular who used this device to give the audience information about a principal character's thoughts, motives, and state of mind.

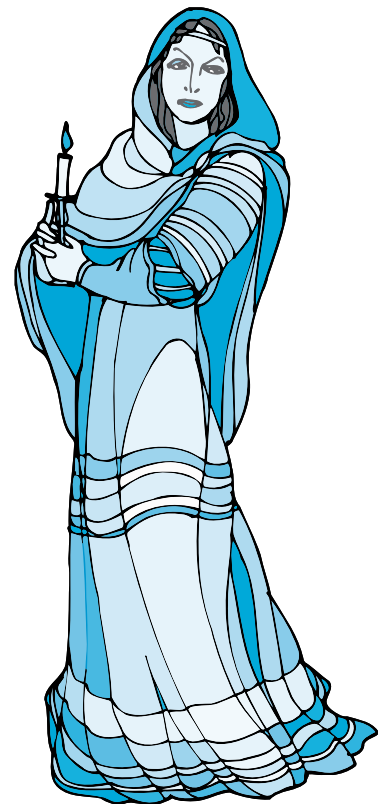
It must be noted that in a soliloquy, the speaker is unaware of the presence of any other person and believes himself or herself to be alone. Unlike the soliloquy, in a monologue one person speaks in a conversation.

One of the most well known of Shakespeare's soliloquies is the sleep-walking scene in which the guilty Lady Macbeth talks to herself.

Read the soliloquy in its original form. What is Lady Macbeth talking about? What does it reveal about her character?

Out, damned spot! out, I say!—One: two: why,
then, 'tis time to do't.—Hell is murky!—Fie, my
lord, fie! a soldier, and afeard? What need we
fear who knows it, when none can call our power to
account?—Yet who would have thought the old man
to have had so much blood in him.....

Here's the smell of the blood still: all the
perfumes of Arabia will not sweeten this little
hand. Oh, oh, oh!



B. Proverbs

A **proverb** is a short but memorable saying that contains some truth or piece of advice, based on common sense or experience.

Some examples:

- A barking dog never bites.

Meaning: Someone who makes threats all the time seldom carries out the threats.

- A bird in the hand is worth two in the bush.

Meaning: It's better to have the certainty of a small thing than the possibility of a greater one which may come to nothing.

Fill in the blanks to complete each proverb. Also, give its meaning.

1. A in time saves nine.
2. A will clutch at a straw.
3. A fish always rots from the
4. A and his are soon parted.
5. A friend is a indeed.
6. A key can open any door.
7. A good makes a good ending.
8. A good is hard to find.
9. A house against itself cannot stand.
10. A person is known by the
11. A journey of a miles begins with a
12. A picture paints a



Writing

Email Writing

Electronic mail, better known as **email**, is the fastest mode of communication today. It is a method of exchanging messages across the internet.

There are certain etiquettes of writing emails that one should observe. As with letters, all emails are polite. However, the degree of formality or informality will depend on the familiarity between the sender and the receiver. Emails are shorter than normal letters.



Format of an email

Date

To

CC

BCC

Subject

Body of the email

Regards

Name

Sample email

When Macduff learns that Malcolm, successor to Duncan, has raised an army to fight Macbeth, he sends an email, offering to join the army in the fight to defeat Macbeth.

His email would perhaps have been something like this:

August 15, 1458

malcolm@gmail.com

CC

BCC

Subject: Fight against Macbeth

Dear Malcolm

I have learnt that you have successfully raised an army in a bid to fight and defeat Macbeth who has been the perpetrator of many sins both against you and against the country. I well understand your feelings, having myself suffered the loss of so dear a friend and an able leader as your father, Duncan.

It would to some extent help mitigate the grief of the double loss if I could be a part of the army and contribute my mite in this war of ethics and morality.

I await your reply and shall be battle ready for any command that comes from you.

Regards

Macduff



Answer these questions.

1. Write the email that Malcom sends in reply to Macduff.
2. You have been away at boarding school for almost two months but have not communicated with your parents during this time. You receive an email from your mother who is anxious about your health. Write down the mail that you received.
3. The Gaj Utsav is being held in Delhi from 18th to 20th August. As an animal lover, you are interested in knowing more about the event. Write an email to the organizers with your enquiry.
4. You spent a week at your aunt's sprawling ancestral estate. You had a memorable and adventurous time with your cousins. Write a mail to your aunt thanking her for her gracious hospitality and the opportunity to an experience of a lifetime.
5. You are interested in applying for the post of Senior Editor in a leading publishing house. Send an application via email to the HR Manager of the firm. Don't forget to attach your resumé.



Listening

Listen to a piece of advice and then answer the questions below.

1. According to the writer what is one of the 'time wasters' in our life?
2. What does the term 'declutter' mean?
3. What is the first step to decluttering your room?
4. What is the second step? How will that help?
5. Most of the things we accumulate are
6. Why should they be given away immediately?



Speaking

1. Give a talk to your class on the topic 'Greed is the mother of all evil'.
2. Conduct a class debate on the motion 'I Would Like to Know My Future'. Students will be divided into pairs. One speaker in each pair will speak for the motion while the other speaker will argue against the motion. Maximum time allowed to each speaker is two minutes.



The Windhover¹

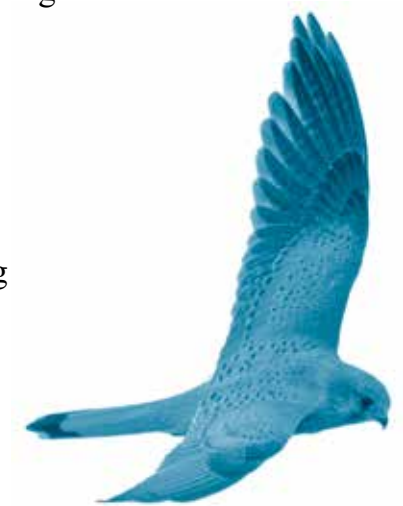
Before You Read

The pictures you see below are of the kestrel, a bird of prey that belongs to the falcon family. It is commonly known as Windhover because of its distinctive characteristic. Can you guess what this characteristic is? If you look at the pictures carefully, you will get the answer.



Now, read this poem.

I **caught**² this morning morning's **minion**³, king-
 dom of daylight's **dauphin**⁴, **dapple-dawn-drawn**⁵ Falcon, in his riding
 Of the rolling level underneath him steady air, and **striding**⁶
 High there, how he rung upon the rein of a wimpling wing
 In his ecstasy! then off, off forth on swing,
 As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
 Rebuffed the big wind. My heart in hiding
 Stirred for a bird,—the achieve of; the mastery of the thing!



1 The windhover is a bird (kestrel, which is a kind of falcon)
 2 saw
 3 devoted servant
 4 French word for the crown prince, or the one who is next in line to be king

5 like a horse-drawn carriage, meaning that the Falcon is pulled forward by the spotted dawn (dapple means spotted—here, some clouds)
 6 'striding' implies a lot of control or authority



Brute beauty and **valour**⁷ and act, oh, air, pride, plume, here
 Buckle! AND the fire that breaks from thee then, a billion
 Times told lovelier, more dangerous, O my **chevalier**⁸!

No wonder of it: shéer plód makes plough down sillion
 Shine, and blue-bleak embers, ah my dear,
 Fall, gall themselves, and **gash**⁹ gold-**vermillion**¹⁰.

Gerard Manley Hopkins

About the Poet

Born at Stratford, Essex, England, Gerard Manley Hopkins (1844–1889) is regarded as one of the Victorian era's greatest poets. He was raised in a prosperous and artistic family. He attended Balliol College, Oxford, in 1863, where he studied the Classics. Hopkins soon decided to become a priest himself, and in 1867 he entered a Jesuit novitiate near London. At that time, he vowed to "write no more...unless it were by the wish of my superiors." Hopkins burnt all of the poetry he had written to date and would not write poems again until 1875. Although his poems were never published during his lifetime, his friend, poet Robert Bridges, edited a volume of Hopkins' poems that first appeared in 1918. In addition to developing new rhythmic effects, Hopkins was also very interested in ways of rejuvenating poetic language. He regularly placed familiar words into new and surprising contexts.



Summary of the Poem

Gerard Manley Hopkins' 'The Windhover' is a sonnet dedicated to 'Christ our Lord'. It is an ode to the bird, windhover. The poet catches a windhover and expresses his excitement at his feat. He glorifies the unique ability of the bird to hover in the air as it looks for its prey on the land. The poet calls it the darling of the morning ('morning's minion'), and the prince of the kingdom of daylight ('kingdom of daylight's dauphin'). The poet admires its unique ability to fly with the great firmness of a horse rider.

As the poet is lost in these thoughts, the windhover flies away. The bird is off and takes a turn in the sky with the swiftness of an ice-skater. The poet's heart is moved by the bird's great performance. He calls the bird his knight ('O my chevalier!'). The qualities of a brute and beauty come together in the bird which carries itself in the air with pride and valour. Whatever beauty the poet sees in nature, he attributes it to the pain and sacrifice of Jesus Christ, who died to save humanity. According to him, every other thing of beauty in nature pales in comparison to Christ's ultimate sacrifice.

7 honour and courage

8 French for 'knight'

9 deep cut

10 blood-red





Theme of the Poem

The main theme of Gerard Manley Hopkins' 'The Windhover' is acknowledgement of nature's beauty. The poet is aware of the power of the simplest things in nature which we normally ignore. He is awestruck by the skill with which a windhover hovers in the air and sees valour and glory in it. But he is equally aware of Christ's sacrifice and courage and dedicates whatever great there is in nature to Christ's supreme sacrifice for humanity, which is unparalleled.



Reading

A. Multiple Choice Questions

Choose the correct option.

1. Which figure of speech has been used in this line?

I caught this morning morning's minion, king-

☐ assonance ☐ alliteration ☐ irony ☐ simile

2. How does the poet describe the falcon in the second line?

☐ morning's minion ☐ king of daylight
☐ crown prince of the kingdom of daylight ☐ prince of the kingdom of daylight

3. Which of these lines sums up the qualities of the falcon?

☐ As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
☐ Buckle! AND the fire that breaks from thee then, a billion
☐ dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
☐ Brute beauty and valour and act, oh, air, pride, plume, here

4. Which of these could be the theme of the poem?

☐ The poet feels he is lucky to spot a flying falcon
☐ The falcon seemed full of pure joy as he controlled the wind like a horse-rider does a horse.
☐ The poem marvels at the wonders of the natural world and, in turn, at the majesty of God's creation.
☐ The poem is about the beauty of Nature and the falcon.



B. Reference to Context

Read these lines from the poem and answer the questions with reference to the context.

1. *I caught this morning morning's minion, kingdom
of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,*
 - a) What did the poet see?
 - b) What was it doing?
 - c) What does he compare it to?
 - d) Identify three examples of alliteration in the extract.
2. *Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!
No wonder of it: shéerplód makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermillion*
 - a) What is described in Line 1?
 - b) What shine 'blue-bleak'?
 - c) Pick out a metaphor in the extract.
 - d) The poet has coined a number of words. Pick out at three such words from the extract.

C. Read and Write

Answer these questions.

1. Describe the setting of the poem.
2. **Alliteration** is the repetition of the same letter or sound at the beginning of adjacent or closely connected words. For instance, in the tongue twister 'Peter Piper picked a peck of pickled peppers' the letter P has been repeated.
Identify at least two instances of alliteration in the poem.
3. Pick out a phrase which shows the poet's admiration for the strength and beauty of the bird.



4. Hopkins compares the windhover to many things. What are they? What characteristic of the bird do they reveal?

D. Think and Answer

Answer these questions.

Hopkins believed that everything in the universe had unique individual characteristics that set every object or person apart from every other object that exists or has ever existed. He called these unique qualities the inscape.

How would you describe the inscape of a very mundane everyday thing, like your pen, your pet, your lunchbox?



Appreciation

1. Hopkins uses unfamiliar words, mixes up sentence structures, and uses familiar words in totally unexpected and unfamiliar ways. He even makes up words entirely. How do these words contribute to create the image of the windhover?
2. Hopkins has used a number of foreign words and references in the poem.
Find out what they refer to: dauphin, chevalier
3. The poem is about a bird, but it is also open to strong religious interpretations. Discuss the significance of some of the words/ phrases from this viewpoint: kingdom, dauphin, gash, fall
4. There are fourteen lines in the poem. A poem of fourteen lines is called a **sonnet**. Work out the rhyming scheme of the **octave** (eight lines) and **sestet** (six lines).



IV

Grammar Worksheet

• Direct and Indirect Speech

Read this conversation.

Stopping him, the man said, 'Good morning, my lad. I am looking for an apprentice. Are you working somewhere?'
 'No,' said the boy. 'I have left my house this morning and I am now to find myself a job.'

When the actual words of the speaker are reproduced, it is called **direct speech**.

For example: He said, 'I am going to join the school sports club.'

When the main idea of a speaker's words is reported by another person and the exact words are not quoted, it is called **indirect speech** or **reported speech**.

For example: He said that he was going to join the school sports club.

Hence, we

	Direct speech	Indirect speech
1.	use inverted commas and other punctuation marks such as question marks, exclamation marks, etc.	use only full stops.
2.	use the present tense.	use the past tense.
3.	use pronouns in the first and second person.	change pronouns to the third person.
4.	use modals such as <i>will, can, must, shall, may</i> .	change these to <i>would, could, had to, should, might</i> .
5.	don't use reporting verbs.	use <i>said, told</i> and <i>asked</i> as they are the most common verbs used in indirect speech.

Changes in words that signify time:

this evening	➔	that evening
today	➔	that day
these (days)	➔	those (days)
now	➔	then
a week ago	➔	a week before
last weekend	➔	the weekend before last/the previous weekend
here	➔	there
next week	➔	the following week
tomorrow	➔	the next/following day

Basic Rules:

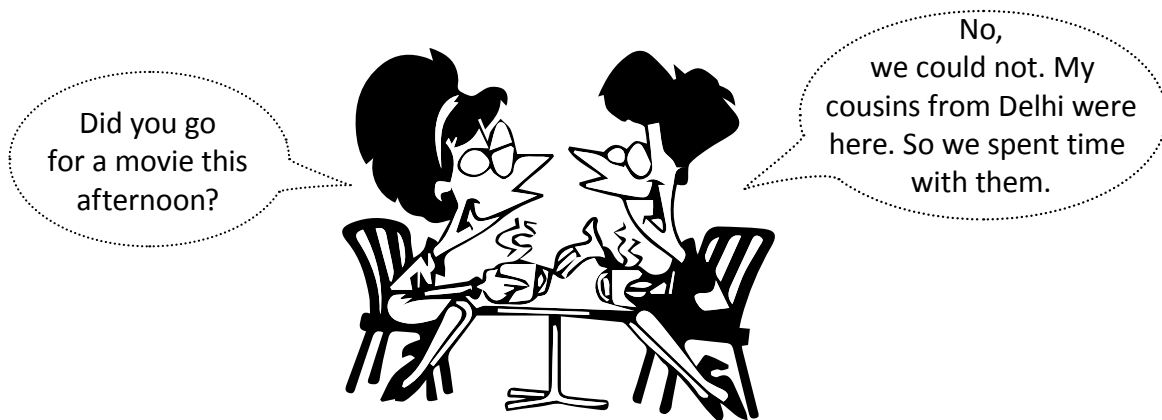
- Quotation marks or ‘inverted commas’ are used for direct speech and not for indirect speech.
- Question marks and exclamation marks are not used in reported speech.
- In reported speech, the reporting verbs like **asked**, **ordered**, **exclaimed/shouted** are used to convey the mood of the speaker.
- The tense of the verb in the reported speech is in the past tense except when it states a universal truth.
- The pronouns are also changed in reported speech. Pronouns of the first and second person are changed but pronouns of the third person do not change.
- Words indicating ‘nearness’ of time and place are changed to words indicating ‘distance’ of time and place.
- In reported speech, the word/words or the sound used by the speaker to express an emotion is omitted.



A. Rewrite the following in Reported Speech. Pay attention to the tense forms. Use appropriate reporting verbs.

1. Rohit: 'I'm working in Delhi today.'
2. Asha: 'Would you prefer tea or coffee?'
3. Shridhar: 'Don't touch the glass. It's hot.'
4. Seema: 'I wish I could fly like a bird.'
5. Teacher: 'Happy birthday, Gauri.'

B. Now change this conversation into reported speech.



1. Ginni asked Minni
2. Minni replied

Change in Tenses in Sentences

• **Assertive Sentences**

If the reporting speech is in the present tense or future tense, then no change is made in the verb of the indirect speech.

For example:

- **Direct Speech:** He says, 'The sum **is** difficult.'

Indirect Speech: He says that the sum **is** difficult.

- **Direct Speech:** He says, 'I **am** ill.'

Indirect Speech: He says that he **is** ill.

- **Direct Speech:** She said, 'I **shall** exercise every day.'

Indirect Speech: She said that she **will** exercise every day.

- **Imperative Sentences**

In imperative sentences, the reporting verb 'said' is usually changed to 'ordered', 'requested', 'commanded', 'demanded', 'advised', etc. In this case, the person to whom the direct speech is being addressed has to be mentioned in the reported speech, and this person is often the indirect object of the reporting verb.

For example:

Direct Speech: 'Fight!' said the general to the soldiers.

Indirect Speech: The general ordered the soldiers to fight.

Direct Speech: 'Fetch the frisbee!' said my father to our dog.

Indirect Speech: My father commanded our dog to fetch the frisbee.

The form is generally:

Subject + reporting verb + indirect object of the reporting verb + to + content of the direct speech.

In the case of **negative imperative** sentences, the negative particle **not** is inserted between the indirect object of the reporting verb and the preposition 'to'.

For example:

Direct Speech: The teacher said to me: 'Don't talk to your neighbour!'

Indirect Speech: The teacher ordered me not to talk to my neighbour.

We note that when reporting imperative sentences, the personal pronouns, possessive adjectives and adverbs of time and place change.



- **Interrogative Sentences**

In the case of interrogative sentences, the reporting verb 'said to' can be changed to 'asked' or 'enquired of'. If the interrogative sentence requires a 'Yes/No' answer, then the conjunction 'if' or 'whether' is used in place of 'that' when transforming from direct speech to indirect speech.

For example:

- **Direct Speech:** She asked/said to me: 'Do you want to come with me?'

Indirect Speech: She asked me if I wanted to go with her.

- **Direct Speech:** The traveller said to the receptionist: 'Do you have any vacant rooms?'

Indirect Speech: The traveller enquired of the receptionist whether they had any vacant rooms.

If the interrogative sentence begins with a question word (what, which, who, whom, why, when, where, or how), then that question word is used as a conjunction.

For example:

- **Direct Speech:** Dave asked me: 'Where did you go last weekend?'

Indirect Speech: Dave asked me where I had gone the previous weekend.

- **Direct Speech:** Madhu asked the teacher: 'How cold is Jammu right now?'

Indirect Speech: Madhu asked the teacher how cold Jammu was at the time.

C. Rewrite these sentences using indirect speech.

1. He said, 'I'm working in the Park Street Office today.'
2. She said, 'I think a new party will win the election.'
3. Priya says, 'Anna lives in London.'
4. Afroz said, 'My friend is going to visit us next week.'
5. Anita said, 'They bought a brand new Honda City!'
6. She said, 'They are watching TV at the moment.'



7. Simran said, 'I am flying to Chennai tomorrow.'
8. He said, 'Pangnyu drives to work every day.'

D. Rewrite the following as Direct or Reported Speech as necessary.

1. He said, 'Mother, I promise to work hard.'
2. Madan suggested that they should leave early if they wanted to catch the last bus.
3. Elizabeth said to Felix, 'When I was young I often went to the beach at Kovalam.'
4. Pratima said that she wanted to make a card for her teacher.
5. The judge told the accused that he was honourably acquitted and was free to go.

E. Work in groups of four. Look at the picture given below. Each member of the group selects a role. Now enact the role with appropriate dialogues.



- F. You are a news reporter. You were present in the market when a fight broke out. Interview some of the witnesses about the incident. Write out the questions and answers in dialogue form. Remember, it is to be in Direct Speech.**
- G. Prepare a report on the incident for your newspaper. Include the information given by the witnesses. Here you will use the Reported Speech.**

H. Rewrite the dialogue as reported speech.

1. Kiran: Don't play football in the park!
2. Teacher: Don't forget to complete your project work!
3. Deepika: Tara went to the market an hour ago.
4. Rohan (to you): My sister flew to Mumbai last year.
5. Piyush: My parents will celebrate their 25th wedding anniversary next month.
6. Father (to you): Has mother arrived?
7. Ravi (to Saurav): Can I help you?
8. Mother: When did you come?
9. Aman (to you): What are you reading?
10. Alia (to you): Will Manisha have lunch with Sunita?

I. Change these sentences from indirect to direct speech.

1. Ram told me that he was unwell.
2. The geography teacher said that the earth moves around the sun.
3. My mother asked me if I had bought a new pair of jeans.
4. The judge told the witness to be honest.
5. Marc told me that he had finished his homework.
6. Samuel asked me if I was going on a picnic.
7. Sameer told me that he had been fired.
8. Karan exclaimed that he had won the kite flying competition.

J. Change the imperative sentences into indirect speech.

1. The officer said to the clerk, 'Bring my file immediately.'
2. The beggar said to the woman, 'Please give me some money.'
3. The teacher said to the children, 'Don't make noise.'
4. The doctor said to Ravi, 'Quit smoking.'
5. My father said to me, 'Post this letter immediately.'



Comprehension 4



The Road Not Taken

Read this poem and answer the questions that follow.

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Robert Frost



Now answer these questions.

1. What was the dilemma that the poet was faced with?
2. Which road did he take? Why did he do so?
3. Explain the line: it was grassy and wanted wear.
4. Do you think the poet ever returned to walk along the first road? Give a reason for your answer.
5. In the last line the poet says 'And that has made all the difference'. Is he happy or sad about his decision? Briefly explain.
6. The word 'fair' is a homonym. Make two sentences of your own to show its different meanings.



Riders to the Sea

Before You Read

For most of us, the sea is a symbol of beauty, tranquil summer holidays, surfing, fun and adventure. Can it be a symbol of anything else as well? To whom could it be a symbol of death and destruction? Discuss.

Now read the play.

Characters

MAURYA: an old woman

BARTLEY: her son

CATHLEEN: her daughter

NORA: a younger daughter

MEN AND WOMEN

Scene:

An island off the West of Ireland. Cottage kitchen, with nets, oilskins, spinning-wheel, some new boards standing by the wall, etc. CATHLEEN, a girl of about twenty, finishes kneading cake, and puts it down in the pot-oven by the fire; then wipes her hands, and begins to spin at the wheel. NORA, a young girl, puts her head in at the door.

Nora: *(in a low voice)* Where is she?

Cathleen: She's lying down, God help her, and maybe sleeping, if she's able.

[NORA comes in softly, and takes a bundle from under her shawl.]

Cathleen: *(spinning the wheel rapidly)* What is it you have?

Nora: The young priest is after bringing them. It's a shirt and a plain stocking were got off a drowned man in Donegal.

[CATHLEEN stops her wheel with a sudden movement, and leans out to listen.]

Nora: We're to find out if it's Michael's they are; some time herself will be down looking by the sea.

Cathleen: How would they be Michael's, Nora? How would he go the length of that way to the far north?

Nora: The young priest says he's known the like of it. "If it's Michael's they are," says he, "you can tell herself he's got a clean burial by the grace of God, and if they're not his, let no one say a word about them, for she'll be getting her death," says he, "with crying and lamenting."

[The door which NORA half closed is blown open by a gust of wind.]

Cathleen: *(looking out anxiously)* Did you ask him would he stop Bartley going this day with the horses to the Galway fair?

Nora: "I won't stop him," says he, "but let you not be afraid. Herself does be saying prayers half through the night, and the Almighty God won't leave her destitute," says he, "with no son living."

Cathleen: Is the sea bad by the white rocks, Nora?

Nora: Middling bad, God help us. There's a great roaring in the west, and it's worse it'll be getting when the tide's turned to the wind. *(She goes over to the table with the bundle.)* Shall I open it now?





Cathleen: Maybe she'd wake up on us, and come in before we'd done. (*Coming to the table*) It's a long time we'll be, and the two of us crying.

Nora: (*goes to the inner door and listens*) She's moving about on the bed. She'll be coming in a minute.

Cathleen: Give me the ladder, and I'll put them up in the turf-loft, the way she won't know of them at all, and maybe when the tide turns she'll be going down to see would he be floating from the east.

[They put the ladder against the gable of the chimney; CATHLEEN goes up a few steps and hides the bundle in the turf-loft. MAURYA comes from the inner room.]

Maurya: (*looking up at CATHLEEN and speaking querulously*) Isn't it turf enough you have for this day and evening?



Cathleen: There's a cake baking at the fire for a short space (*throwing down the turf*) and Bartley will want it when the tide turns if he goes to Connemara.

NORA picks up the turf and puts it round the pot-oven.

Maurya: (*sitting down on a stool at the fire*) He won't go this day with the wind rising from the south and west. He won't go this day, for the young priest will stop him surely.

Nora: He'll not stop him, mother, and I heard Eamon Simon and Stephen Pheety and Colum Shawn saying he would go.

Maurya: Where is he itself?

Nora: He went down to see would there be another boat sailing in the week, and I'm thinking it won't be long till he's here now, for the tide's turning at the green head, and the hooker's tacking from the east.

Cathleen: I hear someone passing the big stones.

Nora: (*looking out*) He's coming now, and he in a hurry.

Bartley: (*comes in and looks round the room; speaking sadly and quietly*)
Where is the bit of new rope, Cathleen, was bought in Connemara?

Cathleen: (*coming down*) Give it to him, Nora; it's on a nail by the white boards. I hung it up this morning, for the pig with the black feet was eating it.

Nora: (*giving him a rope*) Is that it, Bartley?

Maurya: You'd do right to leave that rope, Bartley, hanging by the boards.
(*BARTLEY takes the rope.*) It will be wanting in this place,



I'm telling you, if Michael is washed up to-morrow morning, or the next morning, or any morning in the week, for it's a deep grave we'll make him by the grace of God.

Bartley:

(beginning to work with the rope) I've no halter the way I can ride down on the mare, and I must go now quickly. This is the one boat going for two weeks or beyond it, and the fair will be a good fair for horses, I heard them saying below.

Maurya:

It's a hard thing they'll be saying below if the body is washed up and there's no man in it to make the coffin, and I after giving a big price for the finest white boards you'd find in Connemara.



[She looks round at the boards.]

Bartley: How would it be washed up, and we after looking each day for nine days, and a strong wind blowing a while back from the west and south?

Maurya: If it wasn't found itself, that wind is raising the sea, and there was a star up against the moon, and it rising in the night. If it was a hundred horses, or a thousand horses you had itself, what is the price of a thousand horses against a son where there is one son only?

Bartley: *(working at the halter, to CATHLEEN)* Let you go down each day, and see the sheep aren't jumping in on the rye, and if the jobber comes you can sell the pig with the black feet if there is a good price going.

Maurya: How would the like of her get a good price for a pig?

Bartley: *(to CATHLEEN)* If the west wind holds with the last bit of the moon let you and Nora get up weed enough for another cock for the kelp. It's hard set we'll be from this day with no one in it but one man to work.

Maurya: It's hard set we'll be surely the day you're drownd'd with the rest. What way will I live and the girls with me, and I an old woman looking for the grave?

[BARTLEY lays down the halter, takes off his old coat, and puts on a newer one of the same flannel.]

Bartley: *(to NORA)* Is she coming to the pier?

Nora: *(looking out)* She's passing the green head and letting fall her sails.



Bartley: *(getting his purse and tobacco)* I'll have half an hour to go down, and you'll see me coming again in two days, or in three days, or maybe in four days if the wind is bad.

Maurya: *(turning round to the fire, and putting her shawl over her head)* Isn't it a hard and cruel man won't hear a word from an old woman, and she holding him from the sea?

Cathleen: It's the life of a young man to be going on the sea, and who would listen to an old woman with one thing and she saying it over?

Bartley: *(taking the halter)* I must go now quickly. I'll ride down on the red mare, and the gray pony'll run behind me. The blessing of God on you.

[He goes out.]

Maurya: *(crying out as he is in the door)* He's gone now, God spare us, and we'll not see him again. He's gone now, and when the black night is falling I'll have no son left me in the world.

Cathleen: Why wouldn't you give him your blessing and he looking round in the door? Isn't it sorrow enough is on everyone in this house without your sending him out with an unlucky word behind him, and a hard word in his ear?

[MAURYA takes up the tongs and begins raking the fire aimlessly without looking round.]

Nora: *(turning towards her)* You're taking away the turf from the cake.

Cathleen: *(crying out)* The Son of God forgive us, Nora, we're after forgetting his bit of bread.



[She comes over to the fire.]

Nora: And it's destroyed he'll be going till dark night, and he after eating nothing since the sun went up.

Cathleen: *(turning the cake out of the oven)* It's destroyed he'll be, surely. There's no sense left on any person in a house where an old woman will be talking for ever.

[MAURYA sways herself on her stool.]

Cathleen: *(cutting off some of the bread and rolling it in a cloth, to MAURYA)* Let you go down now to the spring well and give him this and he passing. You'll see him then and the dark word will be broken, and you can say, "God speed you," the way he'll be easy in his mind.

Maurya: *(taking the bread)* Will I be in it as soon as himself?

Cathleen: If you go now quickly.

Maurya: *(standing up unsteadily)* It's hard set I am to walk.

Cathleen: *(looking at her anxiously)* Give her the stick, Nora, or maybe she'll slip on the big stones.

Nora: What stick?

Cathleen: The stick Michael brought from Connemara.

Maurya: *(taking a stick NORA gives her)* In the big world the old people do be leaving things after them for their sons and children, but in this place it is the young men do be leaving things behind for them that do be old.



[She goes out slowly. NORA goes over to the ladder.]

Cathleen: Wait, Nora, maybe she'd turn back quickly. She's that sorry, God help her, you wouldn't know the thing she'd do.

Nora: Is she gone round by the bush?

Cathleen: *(looking out)* She's gone now. Throw it down quickly, for the Lord knows when she'll be out of it again.

Nora: *(getting the bundle from the loft)* The young priest said he'd be passing to-morrow, and we might go down and speak to him below if it's Michael's they are surely.

Cathleen: *(taking the bundle)* Did he say what way they were found?

Nora: *(coming down)* "There were two men," says he, "and they rowing round with poteen before the cocks crowed, and the oar of one of them caught the body, and they passing the black cliffs of the north."

Cathleen: *(trying to open the bundle)* Give me a knife, Nora; the string's perished with the salt water, and there's a black knot on it you wouldn't loosen in a week.

Nora: *(giving her a knife)* I've heard tell it was a long way to Donegal.

Cathleen: *(cutting the string)* It is surely. There was a man in here a while ago-- the man sold us that knife--and he said if you set off walking from the rocks beyond, it would be seven days you'd be in Donegal.

Nora: And what time would a man take, and he floating?

[CATHLEEN opens the bundle and takes out a bit of a stocking.]



They look at them eagerly.]

Cathleen: *(in a low voice)* The Lord spare us, Nora! Isn't it a queer hard thing to say if it's his they are surely?

Nora: I'll get his shirt off the hook the way we can put the one flannel on the other. *(She looks through some clothes hanging in the corner)* It's not with them, Cathleen, and where will it be?

Cathleen: I'm thinking Bartley put it on him in the morning, for his own shirt was heavy with the salt in it. *(Pointing to the corner)* There's a bit of a sleeve was of the same stuff. Give me that and it will do.

[NORA brings it to her and they compare the flannel.]

Cathleen: It's the same stuff, Nora; but if it is itself, aren't there great rolls of it in the shops of Galway, and isn't it many another man may have a shirt of it as well as Michael himself?

Nora: *(who has taken up the stocking and counted the stitches, crying out)* It's Michael, Cathleen, it's Michael; God spare his soul and what will herself say when she hears this story, and Bartley on the sea?

Cathleen: *(taking the stocking)* It's a plain stocking.

Nora: It's the second one of the third pair I knitted, and I put up three score stitches, and I dropped four of them.

Cathleen: *(counts the stitches)* It's that number is in it. *(Crying out)* Ah, Nora, isn't it a bitter thing to think of him floating that way to the far north, and no one to keen him but the black hags that do be flying on the sea?



Nora:

(swinging herself round, and throwing out her arms on the clothes)

And isn't it a pitiful thing when there is nothing left of a man who was a great rower and fisher, but a bit of an old shirt and a plain stocking?



Cathleen:

(after an instant) Tell me is herself coming, Nora? I hear a little sound on the path.

Nora:

(looking out) She is, Cathleen. She's coming up to the door.

Cathleen:

Put these things away before she'll come in. Maybe it's easier she'll be after giving her blessing to Bartley, and we won't let on we've heard anything the time he's on the sea.

Nora:

(helping CATHLEEN to close the bundle) We'll put them here in the corner.



[They put them into a hole in the chimney corner. CATHLEEN goes back to the spinning wheel.]

Nora: Will she see it was crying I was?

Cathleen: Keep your back to the door the way the light'll not be on you.

[NORA sits down at the chimney corner, with her back to the door. MAURYA comes in very slowly, without looking at the girls, and goes over to her stool at the other side of the fire. The cloth with the bread is still in her hand. The girls look at each other. and NORA points to the bundle of bread.]

Cathleen: *(offer spinning for a moment)* You didn't give him his bit of bread?

MAURYA begins to keen softly, without turning round.

Cathleen: Did you see him riding down?

[MAURYA goes on keening.]

Cathleen: *(a little impatiently)* God forgive you; isn't it a better thing to raise your voice and tell what you seen, than to be making lamentation for a thing that's done? Did you see Bartley, I'm saying to you.

Maurya: *(with a weak voice)* My heart's broken from this day.

Cathleen: *(as before)* Did you see Bartley?

Maurya: I seen the fearfulest thing.

Cathleen: *(leaves her wheel and looks out)* God forgive you; he's riding the mare now over the green head, and the gray pony behind him.

Maurya: *(starts, so that her shawl falls back from her head and shows her white tossed hair; with a frightened voice)* The gray pony behind him.



Cathleen: *(coming to the fire)* What is it ails you, at all?

Maurya: *(speaking very slowly)* I've seen the fearfulest thing any person has seen, since the day Bride Dara seen the dead man with the child in his arms.

Cathleen And Nora: Uah.

[They crouch down in front of the old woman at the fire.]

Nora: Tell us what it is you seen.

Maurya: I went down to the spring-well, and I stood there saying a prayer to myself. Then Bartley came along, and he riding on the red mare with the gray pony behind him. *(She puts up her hands, as if to hide something from her eyes.)* The Son of God spare us, Nora!

Cathleen: What is it you seen?

Maurya: I seen Michael himself.

Cathleen: *(speaking softly)* You did not, mother; it wasn't Michael you seen, for his body is after being found in the far north, and he's got a clean burial by the grace of God.

Maurya: *(a little defiantly)* I'm after seeing him this day, and he riding and galloping. Bartley came first on the red mare; and I tried to say "God speed you," but something choked the words in my throat. He went by quickly; and, "The blessing of God on you," says he, and I could say nothing. I looked up then, and I crying, at the gray pony, and there was Michael upon it--with fine clothes on him, and new shoes on his feet.



Cathleen: *(begins to keen)* It's destroyed we are from this day. It's destroyed, surely.

Nora: Didn't the young priest say the Almighty God wouldn't leave her destitute with no son living?

Maurya: *(in a low voice, but clearly)* It's little the like of him knows of the sea.... Bartley will be lost now, and let you call in Eamon and make me a good coffin out of the white boards, for I won't live after them. I've had a husband, and a husband's father, and six sons in this house--six fine men, though it was a hard birth I had with every one of them and they coming to the world--and some of them were found and some of them were not found, but they're gone now, the lot of them.... There were Stephen, and Shawn, were lost in the great wind, and found after in the Bay of Gregory of the Golden Mouth, and carried up the two of them on the one plank, and in by that door.

[She pauses for a moment, the girls start as if they heard something through the door that is half-open behind them.]

Nora: *(in a whisper)* Did you hear that, Cathleen? Did you hear a noise in the northeast?

Cathleen: *(in a whisper)* There's someone after crying out by the seashore.

Maurya: *(continues without hearing anything)* There was Sheamus and his father, and his own father again, were lost in a dark night, and not a stick or sign was seen of them when the sun went up. There was Patch after was drowned out of a curagh that turned over. I was sitting here with Bartley, and he a baby, lying on my two knees, and I seen two women, and three women, and four women coming in, and they



crossing themselves, and not saying a word. I looked out then, and there were men coming after them, and they holding a thing in the half of a red sail, and water dripping out of it--it was a dry day, Nora--and leaving a track to the door.

[She pauses again with her hand stretched out towards the door. It opens softly and old women begin to come in, crossing themselves on the threshold, and kneeling down in front of the stage with red petticoats over their heads.]

Maurya: *(half in a dream, to Cathleen)* Is it Patch, or Michael, or what is it at all?

Cathleen: Michael is after being found in the far north, and when he is found there how could he be here in this place?

Maurya: There does be a power of young men floating round in the sea, and what way would they know if it was Michael they had, or another man like him, for when a man is nine days in the sea, and the wind blowing, it's hard set his own mother would be to say what man was it.

Cathleen: It's Michael, God spare him, for they're after sending us a bit of his clothes from the far north.

[She reaches out and hands MAURYA the clothes that belonged to MICHAEL. MAURYA stands up slowly, and takes them in her hands. NORA looks out.]

Nora: They're carrying a thing among them and there's water dripping out of it and leaving a track by the big stones.

Cathleen: *(in a whisper to the women who have come in)* Is it Bartley it is?



One Of The Women: It is surely, God rest his soul.

[Two younger women come in and pull out the table. Then men carry in the body of BARTLEY, laid on a plank, with a bit of a sail over it, and lay it on the table.]

Cathleen: *(to the women, as they are doing so)* What way was he drowned?

One Of The Women: The gray pony knocked him into the sea, and he was washed out where there is a great surf on the white rocks.

[MAURYA has gone over and knelt down at the head of the table. The women are keening softly and swaying themselves with a slow movement. CATHLEEN and NORA kneel at the other end of the table. The men kneel near the door.]

Maurya: *(raising her head and speaking as if she did not see the people around her)* They're all gone now, and there isn't anything more the sea can do to me.... I'll have no call now to be up crying and praying when the wind breaks from the south, and you can hear the surf is in the east, and the surf is in the west, making a great stir with the two noises, and they hitting one on the other. I'll have no call now to be going down and getting Holy Water in the dark nights after Samhain, and I won't care what way the sea is when the other women will be keening. *(To NORA)* Give me the Holy Water, Nora; there's a small sup still on the dresser.

[NORA gives it to her.]

Maurya: *(drops MICHAEL'S clothes across BARTLEY'S feet, and sprinkles the Holy Water over him)* It isn't that I haven't prayed for you, BARTLEY, to the Almighty God. It isn't that I haven't said prayers in the dark night till you wouldn't know what I'd be saying; but it's a great rest



I'll have now, and it's time surely. It's a great rest I'll have now, and great sleeping in the long nights after Samhain, if it's only a bit of wet flour we do have to eat, and maybe a fish that would be stinking.

[She kneels down again, crossing herself, and saying prayers under her breath.]

Cathleen: *(to an old man)* Maybe yourself and Eamon would make a coffin when the sun rises. We have fine white boards herself bought, God help her, thinking Michael would be found, and I have a new cake you can eat while you'll be working.

The Old Man: *(looking at the boards)* Are there nails with them?

Cathleen: There are not, Colum; we didn't think of the nails.

Another Man: It's a great wonder she wouldn't think of the nails, and all the coffins she's seen made already.



Cathleen: It's getting old she is, and broken.

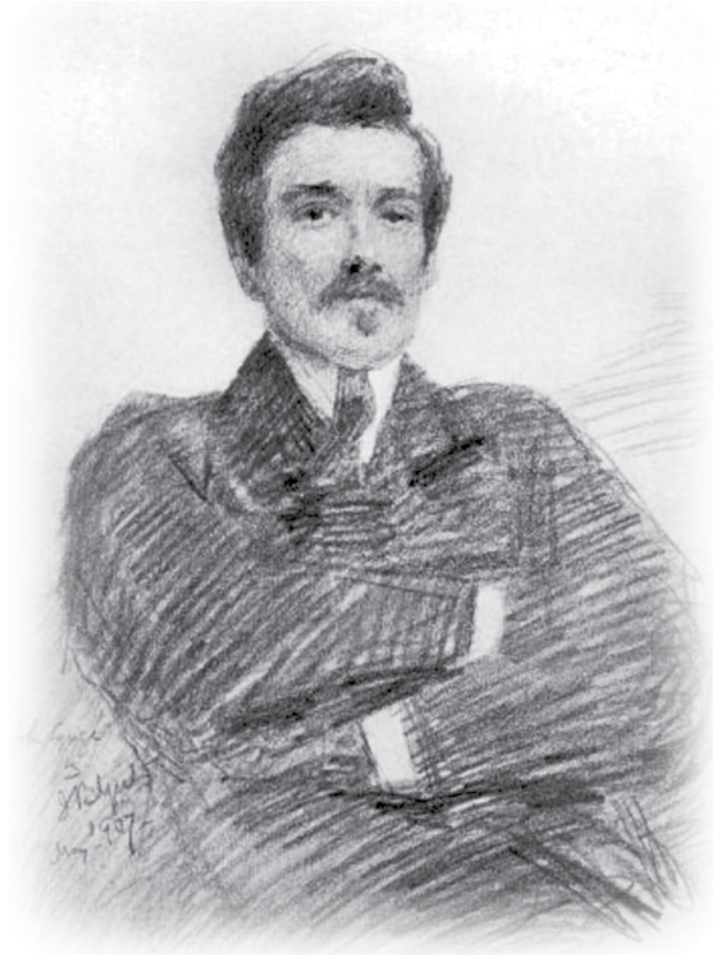
[MAURYA stands up again very slowly and spreads out the pieces of MICHAEL'S clothes beside the body, sprinkling them with the last of the Holy Water.]

Nora: *(in a whisper to CATHLEEN)* She's quiet now and easy; but the day Michael was drowned you could hear her crying out from this to the spring-well. It's fonder she was of Michael, and would anyone have thought that?

Cathleen: *(slowly and clearly)* An old woman will be soon tired with anything she will do. and isn't it nine days herself is after crying and keening, and making great sorrow in the house?

Maurya: *(puts the empty cup mouth downwards on the table, and lays her hands together on BARTLEY'S feet)* They're all together this time, and the end is come.

May the Almighty God
have mercy on Bartley's
soul, and on Michael's
soul, and on the souls
of Sheamus and Patch,
and Stephen and Shawn
(bending her head); and
may He have mercy on
my soul, Nora, and on
the soul of everyone is
left living in the world.



[She pauses, and the keen rises a little more loudly from the women, then sinks away.]

Maurya: Michael has a clean burial in the far north, by the grace of the Almighty God. Bartley will have a fine coffin out of the white boards, and a deep grave surely. What more can we want than that? No man at all can be living for ever, and we must be satisfied.

[She kneels down again, and the curtain falls slowly.]

— John Millington Synge

END of PLAY



Reading

A. Multiple Choice Questions

Choose the correct option.

- The play is set in
☐ a village on the Irish coast ☐ Dublin, Ireland
☐ an island off the Irish coast ☐ the Irish town
- Nora makes her entry in the play carrying with her
☐ turf ☐ a bundle of clothes
☐ rope ☐ white board
- The main character of the play is
☐ Michael ☐ Maurya ☐ Nora ☐ Bartley
- What is the symbol of death in the play?
☐ the sea ☐ horses ☐ white board ☐ turf
- In the play, what represents fate?
☐ the horses ☐ the sea ☐ the rope ☐ the cake



B. Reference to Context

Read these lines from the play and answer the questions with reference to the context.

1. *They're all gone now, and there isn't anything more the sea can do to me...I'll have no call now to be up crying and praying when the wind breaks from the south, and you can hear the surf is in the east, and the surf is in the west, making a great stir with the two noises, and they hitting one on the other. I'll have no call now to be going down and getting Holy Water in the dark nights after Samhain, and I won't care what way the sea is when the other women will be keening.*
 - a) Who is the speaker?
 - b) 'They're all gone now'. Whom does 'they' refer to here?
 - c) 'I'll have no call...and I won't care'... What is the emotion expressed in these lines?
 - d) What is keening? Why would the other women be keening? Why won't the speaker keen anymore?
2. *Why wouldn't you give him your blessing and he looking round in the door? Isn't it sorrow enough is on everyone in this house without your sending him out with an unlucky word behind him, and a hard word in his ear?*
 - a) Who is the speaker? Who does 'you' refer to?
 - b) Why did 'you' send him out with an unlucky word?
 - c) What is the relationship between the speaker, 'you' and 'him'?
 - d) Explain 'hard word' in this context. What was the hard word spoken?
3. *Michael has a clean burial in the far north, by the grace of the Almighty God. Bartley will have a fine coffin out of the white boards, and a deep grave surely. What more can we want than that? No man at all can be living for ever, and we must be satisfied.*
 - a) What is the tone of the speaker in the above lines?
 - b) Explain the significance of the line 'What more can we want than that?'
 - c) According to the speaker, with what should they be satisfied?

C. Read and Write

Answer these questions.

1. Why did Bartley try to take the pony to Connemara in spite of his mother's warnings?



2. Why was the mother unable to bless her son, Bartley?
3. Why did the priest refuse to stop Bartley from going to the Galway fair?
4. What do the sisters try to hide from their mother?
5. Was it possible that Michael pushed Bartley off the rocks? Support your answer with logical reasoning.
6. Briefly characterise the following: Maurya, Bartley, Cathleen, Nora.
7. Trace the change in Maurya's attitude from the beginning of the play to its end.

D. Think and Answer

1. Compare and contrast the life of the characters in the play of *Riders to the Sea* to your own life.
2. Bartley was the last surviving male member of the family. With his death, what do you think will happen to the family?
3. *Riders to the Sea* is steeped in the folk traditions of Irish folklore. What is the relationship between the grey pony and death? What is the significance of a ghost on a horse? Is there a conflict between religious beliefs and superstition in the play? Discuss.
(Hint: priest represents religion – Maurya's vision represents superstition...at times mingling of the two)
4. 'People whose lives are lived in hardship and uncertainty are bound to be fatalistic.' Do you agree with this statement? Why/ why not?
(Hint: cannot fight against circumstances – surrender to fate.)



Vocabulary

Idiomatic Expressions

In the play, Maurya says:

- 'I'll have **no call** now **to** be up crying and praying when the wind breaks from the south.

The phrase **no call to** (also, **no call for**) means no requirement/need for.

This idiom, first recorded in 1779, uses 'call' in the sense of 'duty' or 'need'.



Idiomatic expressions are phrases that have a meaning different from the meaning of the words in the expression. They are used informally. Idiomatic expressions make descriptions more colourful and vivid—don't overuse them though!

For example: driving me up the wall – this doesn't mean that you are actually driving up a wall. It is used when something (or someone) is causing extreme exasperation and annoyance. A similar expression meaning the same thing is 'driving me round the bend'.

For example: 'That constant drilling noise is driving me up the wall.'

Most idiomatic expressions have interesting origins. Here are some.

- **play it by the ear** – meaning: playing something by the ear means that rather than sticking to a defined plan, you will see how things go and decide on a course of action as you go along.

For example:

- What time shall we go shopping?
Let's see how the weather looks and play it by ear.

Origins: This saying has its origins in music, as 'playing something by the ear' means to play music without reference to the notes on a page. This sense of the phrase dates back to the 16th century, but the present use only came into being in the mid-20th century America, primarily referring to sports. These days, the expression has lost this focus on sports and can be used in any context.

- **turn a blind eye to** – meaning: means to pretend not to have noticed something

For example: She took one of the cookies, but I turned a blind eye.

Origins: This expression is said to have arisen as a result of the famous English naval hero Admiral Horatio Nelson, who, during the Battle of Copenhagen in 1801, is alleged to have deliberately raised his telescope to his blind eye, thus ensuring that he would not see any signal from his superior giving him discretion to withdraw from the battle.



- **fat chance** – meaning: the expression is used to refer to something that is incredibly unlikely.
The related expression ‘slim chance’ means the same thing.

For example: ‘We might win the lottery.’ ‘Fat chance.’

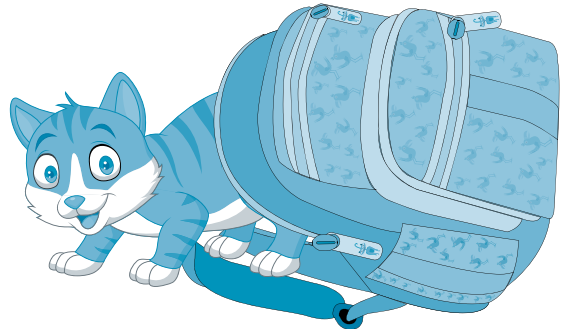
Origins: The origins of this expression are unclear, but the use of the word ‘fat’ is likely to be a sarcastic version of saying ‘slim chance’.

A. Match the expressions in Column A with the meanings given in Column B and the likely origin in Column C.

A	B	C
1. raining cats and dogs	a. laughing so hard that the sides hurt	i. this expression has biblical origins, and an olive branch was seen as an emblem of peace
2. to be in stitches	b. to take steps towards achieving peace with an enemy or someone with whom you have fallen out	ii. may be a reference to dead animals being washed through the streets by floods
3. extend the olive branch	c. raining heavily	iii. comparing the physical pain caused by intense laughter with the prick of a needle
4. know the ropes	d. something that happens very infrequently	iv. In the Medieval kitchen, both pots and kettles were made from sturdy cast iron and both would get black with soot from the open fire.
5. barking up the wrong tree	e. being experienced at what one is doing	v. once in every two or three years a full moon is seen twice in the same month
6. pot calling the kettle black	f. pursuing a line of thought or course of action that is misguided	vi. In the golden age of sailing, understanding how to handle the ropes was necessary to operate a ship and its sails was an essential maritime skill.
7. once in a blue moon	g. used to refer to someone who criticises someone else, for something they themselves are guilty of	vii. the mistake made by dogs when they believe they have chased a prey up a tree but the game may have escaped by leaping from one tree to another.

B. Find out what the following expressions mean. Write down their meaning and use them in sentences of your own.

1. to have the best of both worlds
2. see eye to eye
3. to cost an arm and a leg
4. a piece of cake
5. to feel under the weather
6. let the cat out of the bag
7. to kill two birds with one stone
8. to add insult to injury
9. hit the nail on the head
10. to bite off more than you can chew



Listening

Listen carefully to the passage that your teacher will read out to you. Then answer the questions given.

1. What did the writer imagine herself to be in her dreams?
2. She says she had a 'recurring dream'. Why did the dream recur night after night?
3. Briefly describe the trick she played on their landlord.
4. Pick a word used in the passage which means the same as 'imagination':
a) realm b) fantasy c) focusing d) barrio



Speaking

The play *Riders to the Sea* is set in a remote fishing village in Ireland. Such places are usually rich in folklore, which are communicated orally from generation to generation. This kind of poetry is known as a **ballad**.



Working in groups of four, convert the play into a ballad. The ballad should be just long enough to be recited in ten minutes. Have a minimum of four stanzas in the poem composed by you. When your group presents it in the class, keep in mind that ballads were always sung.



Writing

Classified advertisements

Classified advertisements are advertisements used to promote or use services. Since the newspaper agencies generally charge on the number of words used there is no place for precise English sentences here.

There are several type of classified ads:

1. Situation vacant
2. To-let
3. Sale and Purchase of Property/Vehicles/Goods
4. Education institutions promotion
5. Missing persons
6. Tour and Travels

1. Situation Vacant type

- Always begin with **WANTED** or **REQUIRED**
- Name of the organization must be always present
- Number of vacancies and the post for which advertised should be clearly stated.
- The age and gender of the candidate required.
- Qualification and requisite experience needed for the post.
- Pay scale, perks and also the mode of applying (E-mail, postal, etc)
- Contact address and phone number for correspondence



For example:

SITUATION VACANT

WANTED P. A./Stenographer for a leading firm. Graduate with minimum typing speed 40 wpm, short hand speed 100 wpm. Preference to those who can handle computer. Candidates in the age group 20 – 25 preferred. Salary negotiable. Apply with complete bio-data by 20th December to Secretary, Duncan & Co. Pvt. Ltd, Kachari Basti, Dimapur. Phone : 44444444

2. To-Let type

- Begin with WANTED or AVAILABLE
- Type of accommodation should be mentioned.
- Rent expected
- Give relevant details of location like transport connectivity and proximity to markets
- Contact address and phone number

3. Sale/Purchase of Property/Assets

- Begin with FOR SALE/PURCHASE/WANTED
- Brief physical description
 - a. Property – Number of floors, size, number of rooms, location and surroundings.
 - b. Vehicles – Colour, model, accessories, year, modifications (if any), price, mileage and condition.
 - c. Household goods – Condition, price offered or expected

4. Educational institutions

- Name of the institution
- Past record
- Courses offered and their durations



- Eligibility criteria and details of admission test (if any)
- Facilities and fee structure
- Scholarship information
- Last date for registration, etc
- Contact address and phone number.

5. Missing person

- Brief physical description of the missing like height, complexion and built.
- Name, age and any health related issues about the missing person
- Clothes, accessories or any other identifying features.
- Tell about the place last seen
- Details of reward if any
- Contact address and Phone number

6. Tours and travels

- Begin with PACKAGE AVAILABLE
- Name of the travel agency
- Destination and duration
- Price and special discounts, if any
- Contact address and phone number

1. Draft a suitable advertisement for receptionists on behalf of Hotel Radisson Blu, Dimapur.
2. A leading school in your city has advertised for the post of Senior English teacher. Copy out the advertisement.
3. You want to sell your car as you are going abroad. Write out a suitable advertisement for the local newspaper.
4. Your flat is up for rent. Draft a suitable advertisement for the local newspaper.



5. Winder Travels, Connaught Place, offers a package tour for 7 nights and 8 days to Norway with attractive early bird discounts. Draft a suitable advertisement.

Report Writing

A report is a methodical, well planned document which outlines and evaluates a subject or problem, and which may include:

- The record of an order of events
- Explanation of the implication of these events or facts
- Evaluation of the facts or results of research presented
- Discussion of the consequences of a conclusion or course of action
- Conclusions
- References

Formal Report Writing: Newspaper

Headline

By line: Source

Dateline: Date and place of occurrence

Formal Language, passive voice preferred, language of journalism, main information given in first two or three sentences

Informal Report Writing: Magazine

Heading

Writer's name and class

Language semi formal

Factual details of event

Points to Remember:

- Should be brief and precise



- Events to be reported in sequential order
 - Always written in the past tense
1. You are Azoi, staff reporter of a national daily. You were asked to cover a District Science Exhibition. Mention all relevant details in your report.
 2. Write a news report on the deaths of Michael and Bartley.
 3. Despite studying many books in science, our students lack a scientific temperament. A seminar was organized in your school to instill scientific temperament among the students. Write a brief report.
 4. Write a newspaper report on the opening ceremony of the Inter-school Sports Competition.
 5. Your school organised a cultural evening in the school for charity. Prominent personalities of the city attended the programme. Write a report on it.



- Phrases
- Clauses
- Types of Clauses

Read the groups of words given below.

- the thin girl in the red dress
- the dancing peacocks
- a popular sports person

Are they complete sentences? No. This means that they do not convey the complete meaning and are therefore incomplete by themselves.

The above groups of words, also called phrases, make sense but not complete sense.

A **phrase** is a group of words that does not contain a subject and a verb. It does not express a complete thought.

When we insert the phrases in a sentence they make complete sense.

For example:

- **The dancing peacocks** were **a beautiful sight**.
- The sun sets **in the west**.
- The earth revolves **around the sun**.
- The castle, **on top of the hill**, belonged to a wizard.
- Have you read the notice **on the board**?
- The water **in the pond** was dirty.

Phrases do not have finite verbs.



A. Underline the phrases in these sentences.

1. I filled the flask with hot coffee.
2. The little stream rushed down the mountainside.
3. I saw a programme on dinosaurs on the *National Geographic* Channel.
4. The chocolate cake was topped with nuts and raisins.
5. We welcomed the New Year with great joy.

Now, compare the above sentences with the following:

- **The girl**, who was wearing a pink dress, **danced with gay abandon**.
- **The boy**, who is wearing a blue shirt, **is my brother**.
- **The cows**, which were in the field, **were grazing**.
- **He told me** that he was sick.

The sentences above are made up of two simple sentences or clauses each.

- a) The girl danced with gay abandon.
- b) She was wearing a pink dress.

The second sentence is converted to a clause and is made subordinate to the first clause— ‘The girl danced with gay abandon’.

By combining the two clauses we get the sentence:

- The girl **who** was wearing a pink dress danced with gay abandon.

Similarly, there are two groups of words in these sentences that are complete sentences. They are called **clauses**. In each case, you have seen that the subordinate clause or the second clause is introduced by **which**, **who**, **that**, etc.

A **clause** is a group of words that has a subject and a finite verb, and is part of a sentence.

A clause may be classified as **independent** or **dependent**.

Dependent Clauses are of three types depending on how it is used in the sentence.



The three types are **Noun Clause**, **Adjective Clause**, **Adverb Clause**.

Now, read these sentences.

- a) If you come early, we can play a few games.
- b) If it rains, we shall not go out.
- c) Unless it rains, we shall visit you.

An 'if' clause is also a subordinate clause.

B. Underline the subordinate clauses in the given sentences.

- a) The house, which has a big garden in front, is Ratan's.
- b) God helps those who help themselves.
- c) The train that was running late arrived five hours behind schedule.
- d) The lady, who is wearing a green saree, is my aunt.
- e) If you come early, we will play a few games on the computer.

C. Complete the sentences given below. One has been done for you.

- a) Here is the book (**which**)

Here is the book *which* you wanted to read.

- b) I came late (**because**)

.....

- c) Give me the pen (**that**)

.....

- d) This is the park (**where**)

.....

- e) The man (**who**)

.....



f) I will go to Shimla (**when**)

.....

g) Rita is the girl (**who**)

.....

Clause Structure

All clauses have at least two parts: a noun phrase and a verb phrase. This is illustrated by the following examples:

Noun Phrase (Subject)

Some children

All the people in the bus

Verb Phrase

laughed at me.

were watching.

Types of Clauses

1. **Principal Clause:** This (also called a main clause, or an independent clause) has a finite verb with a subject and makes complete sense.
2. **Subordinate Clause:** Also called a dependent clause, has a finite verb with a subject but does not make complete sense on its own. It can thus never be a sentence in itself and makes sense only when it is attached to an appropriate principal clause.
3. **Coordinate Clause:** In a sentence, if there are two or more main clauses which are combined by conjunctions, they are called co-ordinate clauses. Co-ordinate clauses can stand by themselves.

D. Identify the main clauses, subordinate clauses and coordinate clauses wherever they occur in the following sentences.

1. Priya had a nice basket which was full of fruits.

.....

2. I wanted to play Scrabble, but my sister was keen on playing Monopoly.

.....

3. Debu likes music that is composed by A R Rahman.

.....



4. The lady who is wearing a black dress is my aunt.

.....

5. Use the washing machine carefully, as I showed you yesterday.

.....

6. Ravi has a car but prefers to travel by bus.

.....

7. Rinku left for Gujarat last month, and she has not returned since.

.....

8. The boy who came yesterday was Monu's brother.

.....

9. The train will leave when the green signal is given.

.....

10. Sir Bruce tried and tried again till he succeeded.

.....

E. State whether the underlined word groups are dependent clauses or independent clauses.

1. Although my brother is elder to me, my parents think that I am more responsible.

.....

.....

2. We wore our raincoats because we were sure it would rain.

.....

.....

3. My mother brings us gifts whenever she goes abroad.

.....

.....



4. After the tsunami struck, thousands of people were shifted to temporary shelters.
.....
.....
5. When I listened to her, I realised that she was a very thoughtful girl.
.....
.....
6. While I was walking in the park, I saw a strange bird.
.....
.....
7. The students cheered their respective teams when the game was on.
.....
.....
8. The Principal was irritated with the students who were misbehaving.
.....
.....
9. When you finish your homework, please give me your notebook.
.....
.....
10. I slept early as I had to board the morning flight.
.....
.....
11. While I was running to catch a bus, I dropped my keys.
.....
.....



12. Before we shifted to the new locality, my father found out all the necessary details.

.....

.....

F. Complete the following sentences by inserting suitable clauses.

1. He raced home
2. We must leave early
3. The girl is the daughter of the Principal.
4. It was raining hard
5. Have you sent me the photographs at the picnic?
6. The bakery the corner sells delicious muffins.
7. We had to cross in the course of our adventure trek.
8. The task carried a huge risk.
9. I'm afraid you cannot meet the principal now
10. he drove at breakneck speed.



Comprehension 5



Nagaland

Read the passage carefully and answer the questions that follow.

It is a land of folklore passed down the generations through word of mouth. Here, music is an integral part of life; folk songs eulogizing ancestors, the brave deeds of warriors and traditional heroes; poetic love songs immortalizing ancient tragic love stories; Gospel songs that touch your soul (should you have a religious bent of mind) or the modern tunes rendered exquisitely to set your feet a-tapping.

Each of the 16 odd tribes and sub-tribes that dwell in this exotic hill State can easily be distinguished by the colourful and intricately designed costumes, jewellery and beads that they adorn. The present generations of Nagas have ventured into fashion designing in a big way, reproducing fabrics that represent the ancestral motifs blended with modern appeal. Indeed, it is a beautiful mix of the past with the present, a paradise for those who are into fashion designing. This is an affluent fashion station of the East.

The traditional ceremonial attire of each tribe is in itself, an awe-inspiring sight to behold; the multicolored spears and daos decorated with dyed goat's hair, the headgear made of finely woven bamboo interlaced with orchid stems, adorned with boar's teeth and hornbill's feathers, elephant tusk armlets. You name it! In days of yore every warrior had to earn each of these items through acts of valour, to wear them. Nature could not have been kinder to Nagaland, sometimes referred to as the Switzerland of the East; the exquisitely picturesque landscapes, the vibrantly colourful sunrise and sunset, lush and verdant flora, this is a land that represents unimaginable beauty, moulded perfectly for a breathtaking experience.

Its people belong to the Indo-Mongoloid stock, whose ancestors lived off nature's abundant gifts, blessed with sturdy formidable dispositions. Above all, the people here are warmhearted and extremely hospitable! You will feel it in the air! Nagaland is blessed with salubrious climate throughout the year and one can visit it anytime. If one is looking for a quiet getaway, from the



hustle and bustle of city life, it provides the right ambience; as life here is laidback and slow—providing a tension free life. For the adventurous and the intrepid, Nagaland is an ideal place for trekking, rock climbing, jungle camping and offers limitless exploration possibilities in its lush and verdant sub-tropical rain forests which are also a treasure trove of a plethora of medicinal plants. Nagas, by nature, are lovers of fun and frolic and their life is one long festival. The Nagas with their joie de vivre, dance and songs are a part and parcel of all their festivities. Most of their dances are performed with a robust rhythm.

Now, answer these questions.

1. What forms an integral part of the lives of Nagas?
2. How can one distinguish one tribe from another?
3. What is the significance of the ceremonial attire of tribal warriors?
4. How has Nature been kind to Nagaland?
5. How does the writer describe Naga people in general?
6. Find four adjectives used in the passage.
7. The word 'breathtaking' is a compound word. Find at least two more compound words used in the passage.



VI

Grammar Worksheet

- Noun Clauses
- Adjective Clauses
- Defining and Non-Defining Clauses
- Adverb Clauses
- Conditional Clauses

Now, we know that a noun can be the subject of a verb, a subject complement, the direct object of a verb or the object of a preposition.

A **noun clause** is a subordinate clause which functions as a noun in a sentence.

*For example: (In the following examples, the **noun clauses** are highlighted.)*

- **What the English teacher said** was very inspiring.

This noun clause is the subject of the verb 'was'.

- The wonderful thing about toddlers is **that they all get along so well.**

*This noun clause is a subject complement to the verb 'is'. Note that the **subject**, 'the wonderful thing about toddler', is a noun phrase (it has no finite verb).*

- I must decide **which course is the best to take.**

This noun clause is a direct object to the verb 'decide'.

- Lonely, old people like speaking to **whoever will listen.**

This noun clause is the object of the preposition 'to'.

Note that a **noun clause** is often introduced by one of the **conjunctions** **that**, **if** and **whether**, etc.

In fact, the matter which is reported in any reported speech sentence is a noun clause which is introduced by one of these conjunctions.

A **noun clause** may be introduced by a **relative pronoun**, as in the case of adjective clauses, but this time the clause cannot have an antecedent.

A. Complete each sentence with a properly formed noun clause.

1. Harish asked me
.....
2. They couldn't tell me
.....
3. He doesn't know
.....
4.
..... is not important.
5.
..... was true.
6. We are not responsible for
.....
7. Is
.....
about Priyanka true?
8. Nobody can tell you
.....
9. They wondered
..... from Thailand.
10. The assistant showed us
.....
our bags.



B. Rewrite the sentences changing the highlighted noun phrases into noun clauses.

1. No one can guess **the time of her arrival**.

.....

2. The weatherman predicted **a change in the weather**.

.....

.....

3. I've heard **of his success**.

.....

.....

4. We don't know **the reason of his failure**.

.....

.....

5. The jury believed **the man innocent**.

.....

.....

6. The doctors doubt **an improvement in her health**.

.....

.....

7. I know **her to be trustworthy**.

.....

.....

8. Saleem hopes **to be there in time**.

.....

.....



9. The team is confident **of winning the match**.

10. **Abdul's demise** was totally unexpected.

Adjective Clauses

An **adjective clause** (also called a **relative clause**) is a **subordinate clause** in a sentence and performs the function of acting as an adjective to a noun in the sentence. The noun being described by the adjective clause is called its **antecedent**.

For example: That man, **who is singing on the stage**, is my brother.

The antecedent of an adjective clause should always occur just before the clause.

An adjective clause always begins with a **relative pronoun**. This relative pronoun is generally the subject of the clause.

The antecedent to an adjective clause which is introduced by the relative pronoun

- **who** or **whom**—is always a person
- **which**—is always a thing
- **that** or **whose**—the antecedent could be either a person or a thing

Defining and Non-Defining Clauses

An **adjective clause** is said to be **defining** (also called **dependent**) if it is very much a part of the definition of its antecedent.

If it merely gives extra information about its antecedent and in no way defines it, then the adjective clause is said to be **non-defining** (also called **independent**).

When the antecedent is clearly well defined by the context, then the adjective clause has to be **non-defining**.



A. Complete the sentences with adjective clauses.

1. Manish is the boy
.....
2. The food looks fresh.
3. The bat is the only mammal
.....
4. Look! That's the singer
.....
5. I don't like animals
.....
6. I felt bad for the boy
.....
7. Jasmine is a flower
.....
8. They are inviting the girl
.....
9. There's the troupe
.....

B. Combine each of the following pairs of sentences by using an adjective clause. One has been done for you.

1. I met Mukesh in Kashmir. He is a tour guide.
I met Mukesh, who is a tour guide, in Kashmir.
2. The girl was frightened. She looked very pale.

.....
.....



3. She was sitting in the emergency room. It was very crowded.

4. A nurse was nearby. She called out to her.

5. The nurse called a doctor. He came immediately.

6. The doctor asked the woman to lie down. She looked very worried.

7. The nurse gave the patient an injection. It made her go to sleep.

8. The theft was committed last week. The police has caught the man.

9. Parul was an old woman. She was my neighbour.

10. You put my spectacles somewhere. Show me the place.



11. The shopkeeper keeps the money in a box. This is the box.

.....

.....

12. He had several plans for the business. All of them have failed.

.....

.....

13. This is the town. I was born and raised here.

.....

.....

14. This is the house. Everyone says it is haunted.

.....

.....

15. Radha is the lady. She is the one who started this NGO.

.....

.....

16. I met the sailor. He was the one who saved many people in the ferry disaster.

.....

.....

C. Underline the adjective clause in each sentence. Place the missing commas, if it is a non-defining clause.

1. Meena wrote a letter to her friend who stays abroad.

2. The vase that is lying on the table is a gift from my friend.

3. My mother wore the dress which I gave her.

4. We went to the garden which has beautiful flowers.

5. The Principal gave the prize to Naresh who was the winner.

6. The student who is sitting on the last bench is my brother.



D. Give examples of sentences which contain an adjective clause which may be either defining or non-defining. For each example, give appropriate contexts when each case is applicable.

Adverb Clauses

An **adverb clause** is a subordinate clause which does the same job as an adverb or an adverb phrase in a sentence, i.e. it modifies a verb, an adjective or an adverb.

Adverb clauses provide additional information about how something is done. They are much like adverbs in that they tell the reader *when*, *why*, or *how* someone does something. All clauses contain a subject and a finite verb. Adverb clauses are introduced by **subordinating conjunctions**.

Types of Adverb Clauses

There are many types of **adverb clauses**. Here are some examples of the most common types. In each of them, the adverb clauses are *italicised*. The subordinating conjunctions are underlined.

Type	Question Answered	Example
Place	Where?	The wandering beggar goes wherever he pleases.
Time	When?	After the mangoes are harvested, they are sold in the market.
Cause	Why? (What caused this?)	Gopal didn't call her because he was shy.
Purpose	Why? (What was the reason for doing this?)	Sandip completed his graduation so that he could get a better job.
Manner	How?	Jaya ran as if the wind was chasing her.



Type	Question Answered	Example
Concession/ Contrast	Why is this unexpected?	Although Jai is a qualified accountant, he works as a store clerk.
Condition	Under what condition does this hold?	If you save your money, you will be able to go to college.

A. Complete the sentences with adverb clauses.

1. Hockey players wear lots of protective clothing

.....

.....

2. You need proper shoes to go hiking in the mountains

.....

.....

3. You should give the iron time to heat up

.....

.....

4. You will have to pay higher insurance

.....

.....

5. You may get malaria

.....

.....



6. You shouldn't drive

.....

.....

7. We keep our vegetables in the fridge

.....

.....

B. Each of the following proverbial sayings contains an adverb clause. Identify the adverb clause in each sentence and state which type of adverb clause it is.

1. While the cat's away, the mice will play.

.....

2. A lie travels around the world while the truth is putting her boots on.

.....

3. If you don't know where you are going, any road will get you there.

.....

4. Memory is deceptive because it is coloured by today's events.

.....

5. Never look down on anybody, unless you're helping him up.

.....

6. You will have to run many miles before you reach your final destination.

.....

7. Whenever you find yourself on the side of the majority, it is time to pause and reflect.

.....

8. Life is what happens when you are making other plans.

.....



9. As soon as you forbid something, you make it extraordinarily appealing.

.....

10. Everything is funny, as long as it's happening to somebody else.

.....

C. Fill in the blanks with suitable subordinating conjunctions.

1. Sujoy decided to give up smoking he had had a heart attack once before.

2. Newton was sitting under the apple tree, he discovered gravity.

3. my mother woke up, she realised that she had forgotten to set the alarm.

4. he behaves well, Mary will never talk to him.

5. my best friend Alka is four years older than me, she looks very young.

6. Debu decided to buy a car he could drop his children to school.

7. The boarders in the hostel will be punished they didn't obey the rules.

8. You must wear your helmet while riding a motorbike, you may get hurt seriously in case of an accident.

9. a person is at the top, people will show him respect.

10. I'm going to work harder I get promoted.



Conditional Clauses

Zero Conditionals

A conditional sentence which expresses a scientific or generally accepted fact is called a **zero conditional**. In this type of conditional, the content of the main clause automatically follows from the condition in the if-clause with one hundred per cent certainty.

If we apply the explanation above to this sentence:

- **If an apple drops from a height**, it falls to the ground.

(It will **definitely** fall to the ground. There can be no other conclusion.)

The **if-clause** in a **zero conditional** sentence is in the **simple present**. The main clause is, correspondingly, in the **simple present**.

The basic form is thus:

If + simple present + simple present

For example: If you **heat** ice, it **melts**.

Conditionals of Type 1

These are conditionals which indicate a result which could hold with a reasonable probability, assuming that the condition in the **if-clause** holds. Since there is a possibility of the conclusion holding, such conditionals are also called **likely conditionals**.

The general form of such conditional sentences is:

if + simple present + will + verb

For example:

- If our team **wins** tomorrow, we **will go** to the cinema.
- If she doesn't **leave** soon, she **will miss** the bus.
- If I **meet** her, I **will tell** her.



Conditionals of Type 2

These are conditionals which indicate a result which could hold with a limited probability. This is because it is expected that the condition in the **if-clause** will not hold. Since there is a limited possibility of the action taking place, such conditionals are also called **unlikely conditionals**.

The general form of such conditional sentences is:

if + simple past + would + verb

For example:

- If I **had** a lot of money, I **would buy** a big house.
- If I **won** the lottery, I **would travel** around the world.

Conditionals of Type 3

These are conditionals which indicate a result **which never did happen**. It is also clear that the condition in the if-clause was also not fulfilled, and in fact, it is believed that this is the reason why the conclusion in the main clause did not come true. Since there is absolutely no possibility whatsoever of the conclusion holding (since it is a foregone event), such conditionals are also called **impossible conditionals**.

The general form of such conditional sentences is:

If + past perfect + would + have + past participle

For example:

- If I **had gone** to bed early, I **would have caught** the bus.
- If you **had worked** harder, you **would have passed** your exam.

A. Complete the following sentences with Type 1 conditional clauses.

1. , it will get delivered by tomorrow.
2. , he will certainly qualify.
3. , she will return it to you.

4. She will help you,
5. He will not be happy,
6. I shall visit the exhibition,
7., they will not pass the exam.
8., I will water the plants.
9. You will not be able to concentrate on your work
10. Sushil will not move into the new flat

B. Complete the following sentences with Type 2 conditional clauses.

1., what would you do?
2., I would help the poor.
3., we would go for a walk with you.
4. She would spend a year in the UK
5., they would start dinner.
6. We would tell you
7. My father would buy a mansion
8., I would go to the cinema with you.
9., he would not be happy.
10. Supong would be eligible for the post,

C. Complete the following sentences with Type 3 conditional clauses.

1., he would have won the prize.
2. I would have accepted the offer.



3. , I would have gone to Dimapur.
4. , the teacher would have appreciated you.
5. , she would have been very happy.
6. I would have written you a postcard
7. , he would have bought a car.
8. , I would have stayed at home.
9. They would have missed the train,
10. , we would have reached the top of the mountain.

D. Make zero conditional clauses. One has been done for you.

1. you/too much junk food/you/sick

If you eat too much junk food, you fall sick.

2. temperature below zero degree/water freeze

.....
.....

3. Ram/go out in rain/get wet

.....
.....

4. mix salt in water/it/dissolve

.....
.....

5. Maina/watch too much TV/get headache

.....
.....



6. put water in freezer/become ice

.....

.....

7. Hassan/work hard/top the class.

.....

.....

8. mix red and blue/get purple

.....

.....

9. mother/cooks delicious food/she cooks once in a while

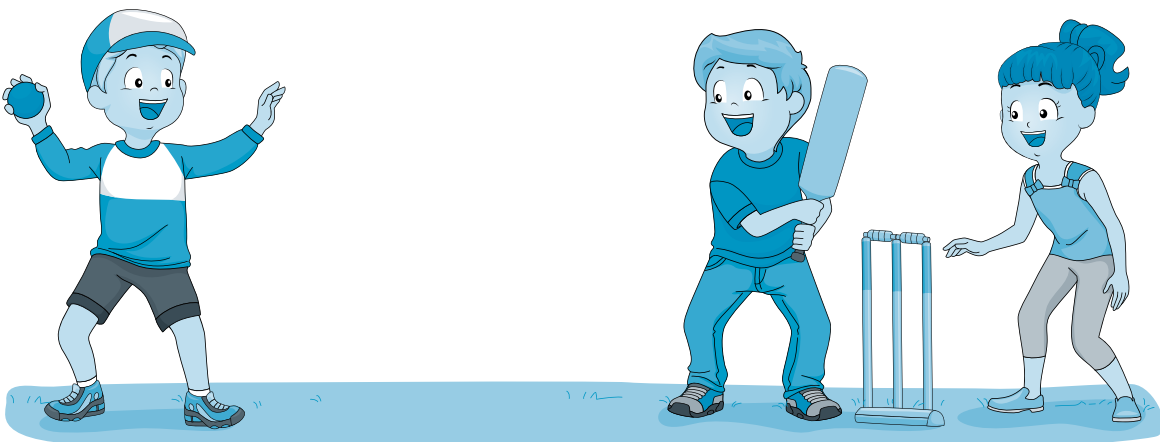
.....

.....

10. children play regularly/remain healthy

.....

.....



Comprehension 6



Oliver Asks for More

Read this passage taken from *Oliver Twist* by Charles Dickens.

The evening arrived; the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered to each other, and winked at Oliver; while his next neighbours nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said, somewhat alarmed at his own temerity, 'Please, sir, I want some more.'

The master was a fat, healthy man; but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds, and then clung for support to the copper. The assistants were paralysed with wonder; the boys with fear.

'What!' said the master at length, in a faint voice.

'Please, sir,' replied Oliver, 'I want some more.'

The master aimed a blow at Oliver's head with the ladle; pinioned him in his arm; and shrieked aloud for the beadle.

The board were sitting in solemn conclave, when Mr Bumble rushed into the room in great excitement, and addressing the gentleman in the high chair, said, 'Mr Limbkins, I beg your pardon, sir! Oliver Twist has asked for more!'

There was a general start. Horror was depicted on every countenance.

'For more!' said Mr Limbkins. 'Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?'

'He did, sir,' replied Bumble.

'That boy will be hung,' said the gentleman in the white waistcoat. 'I know that boy will be hung.'

Nobody controverted the prophetic gentleman's opinion. An animated discussion took place. Oliver was ordered into instant confinement; and a bill was next morning pasted on the outside



of the gate, offering a reward of five pounds to anybody who would take Oliver Twist off the hands of the parish. In other words, five pounds and Oliver Twist were offered to any man or woman who wanted an apprentice to any trade, business, or calling.

‘I never was more convinced of anything in my life,’ said the gentleman in the white waistcoat, as he knocked at the gate and read the bill next morning: ‘I never was more convinced of anything in my life, than I am that that boy will come to be hung.’

A. Answer the following questions.

1. What did Oliver receive when he asked for more gruel?
2. What are the reasons that prompted Oliver to ask for more gruel?
3. Describe the reactions of the various people to Oliver’s request.
4. While the prophecy was that Oliver would be hung, what was the final decision taken on Oliver?
5. On reading the passage, who do you think Mr Bumble is?
6. In your opinion, was Oliver wrong in asking for more gruel? Give reasons for your answer.

B. Give one synonym and one antonym for each of the following words that appear in the passage.

Word	Synonym	Antonym
1. advancing (line 5)		
2. controverted (line 22)		
3. solemn (line 14)		
4. stupefied (line 7)		
5. convinced (line 27)		

C. Imagine you are Oliver’s best friend. Make a diary entry narrating all that happened the morning Oliver asked for more gruel. You could add a few details that are not in the passage to make the entry interesting. Remember, a diary entry will contain your feelings and opinions in addition to the facts.



Sample Paper A

UNIT 1

Literature: 25 marks

A.1. Answer the following questions.

(3x3=9)

- a) Why was Morusa grief-stricken?
- b) What was Mandela's immediate challenge?
- c) *If my character made a gentleman of me, so much the better. Otherwise I should forgo the ambition.* What does the author mean by these lines?

A.2. How did rugby help heal the rift between the two races in South Africa?

(5)

Or

What according to you is the theme of the play, Macbeth? Substantiate your answer with examples from the text.

A.3. Read the lines and answer the questions given below.

(5)

- a) *The glories of our blood and state*

Are shadows, not substantial things;

There is no armour against Fate;

Death lays his icy hand on kings:

Sceptre and Crown

Must tumble down,

And in the dust be equal made

With the poor crooked scythe and spade.

- i. What according to the poet are insubstantial things? (1)
- ii. How is Death a great leveller? (1)
- b) *Now showered glory singing: 'O eternal lovers,*

Your tale will be on books and covers



When pining souls will come home tired

They'll find your victory to light their passion's fire

- i. Who are addressed as the 'eternal lovers'? (1)
- ii. What has happened to them? (2)

A.4. Read the lines and answer the questions given below.

(6)

- a) NORA: And isn't it a pitiful thing when there is nothing left of a man who was a great rower and fisher, but a bit of an old shirt and a plain stocking?
 - i. Who is the speaker talking to? (1)
 - ii. Who is the speaker talking about? (1)
- b) MAURYA: I've seen the fearfulest thing any person has seen, since the day Bride Dara seen the dead man with the child in his arms.
 - i. Where has the speaker been? (1)
 - ii. What has she seen? (1)
- c) MAURYA: They're all gone now, and there isn't anything more the sea can do to me.
 - i. Why does the speaker say these words? (1)
 - ii. What do the above lines show about Maurya's character? (1)

UNIT 2

Reading: 20 marks

B. 1. Read the passages given below and answer questions based on each of them.

Forgiveness

(8)

Long, long ago, two brothers lived in a village. Their father was a rich farmer. They had many servants. The boys had everything they needed—and much, much more!

Soon, the younger of the two brothers became bored with country life. He wanted to do something different. He felt he was missing out on the real joys of life. He said to his father,



‘Give me my share of the wealth. I want to live my own life.’

This saddened his father immensely. He knew that he could not keep his son from leaving. So he gave him his share of the wealth. ‘Be careful and use what I have given you carefully and wisely,’ advised the father.

The younger son moved to a far-off land. The only thing he had in mind was pleasure and enjoyment. All day long he would make merry. While he was doing this he had many friends. They would be with him morning, noon and night. He was sure that, these people were his true friends and that they would do anything for him.

As the days went by, his funds started drying up. He soon became penniless, and simultaneously, his friends disappeared too. He soon found himself alone and helpless.

A person from whom he had borrowed money gave him a job. His duty was to feed the animals on the farm and clean the sheep’s pen. He no longer dined on fine food. He lived in the servants’ quarters. As he lay awake at night, he thought about his home and his family. Even his father’s servants were better off than he was!

He finally realised how foolish he had been. He said to himself, ‘I will go back to my father and ask for forgiveness. I wonder if he will accept my apology!’

His father would look out for his son every day. He longed for him to return and be a part of the family again. One day, when the old man spotted a bent figure trudging towards the farm, he ran towards him. He knew it was his son.

‘Father, I have done something very wrong. I have hurt you. Will you please forgive me?’ stammered the boy. His father embraced him. He called the servants to bring him water to wash and fresh clothes to wear. Then he invited friends and neighbours for a grand celebration.

When the elder son saw the merrymaking, he asked what they were celebrating. When he learnt that it was in honour of his younger brother’s return, he was very upset.

He spoke angrily to his father: ‘I have been with you all these years and worked hard. You have never given me such a lavish party. Yet when this spendthrift son of yours returns, there is great celebration.’

‘My son, everything I have has always been yours,’ replied the father. ‘Your brother did not lead a good life. Today he is sorry and has returned. We are a family. Let us forgive and forget.’

(Adapted—from The Bible)



1. Answer the following questions based on your understanding of the passage. (3x2=6)

- a) Why did the younger brother ask for his share of his father's wealth?
- b) How did the son realize his mistake?
- c) What were the reactions of the father and older son to the return of the younger brother?

2. Find words in the story which mean the following: (4x½=2)

- a) to speak hesitantly, and repeat words or sounds
- b) wasteful; one who spends money wastefully
- c) at the same time
- d) walking slowly with heavy steps

B.2. The Old Man and the Sea (8)

He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky, and the boy had gone at their orders in another boat which caught three good fish the first week. It made the boy sad to see the old man come in each day with his skiff empty and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and, furled, it looked like a flag of permanent defeat. Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated. 'Santiago,' the boy said to him as they climbed the bank from where the skiff was hauled up. 'I could go with you again. We've made some money.' The old man had taught the boy to fish and the boy loved him. 'No,' the old man



said. 'You're with a lucky boat. Stay with them.' 'But remember how you went eighty-seven days without fish and then we caught big ones every day for three weeks.' 'I remember,' the old man said. 'I know you did not leave me because you doubted.' 'It was papa made me leave. I am a boy and I must obey him.' 'I know,' the old man said. 'It is quite normal.' 'He hasn't much faith.' [10] 'No,' the old man said. 'But we have. Haven't we?'

1. Answer the following questions based on your understanding of the passage. (3x2=6)

- a) For how many days has the old man gone without catching a fish?
- b) What is the relationship between the boy and the old man?
- c) Does the old man feel defeated? Give a reason for your answer.

2. Write one homophone each for the following words from the passage. (4x½=2)

- a) except b) made c) taught d) sea

B. 3. Read this poem carefully and fill in the blanks. (4)

EASTER MORNING

This morning reminds me of

Easter morning

After the sunrise service was long past.

And I woke and walked to the door left ajar;

'Mama, who's left the sun on

It's hurting my eyes!'



Child, she said

Come out of the dark

And stand in the light awhile

Let it warm your back and shoulders

Let it travel down your limbs

Let it slowly enter your heart

It gets easier to bear each time.

—*Easterine Iralu*

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

8x½=4

In the poem, the of the child invites her to stand in the light of Christ's bright love. But the child complains that the hurts her Her mother gently chides her, and asks her to come out of the of ignorance. She then tells her to let the light warm her and so that it travels down her and enters her

UNIT 3

Writing: 20 marks

Answer these questions.

- a) You want to help the homeless shivering in the cold by gifting blankets to them. (4)
Prepare a notice asking the students of your school to contribute generously to this worthy cause.



b) Complete the following paragraph in 80-100 words.

(4)

Yoga is good for both mental and physical health. Hence, it is advisable to begin one's day with yoga. It relaxes one's senses and

.....

.....

.....

.....

c) Based on the visual input given below, write on the topic, 'Say no to plastic'.

(5)



plastics -- hazardous to environment, non-degradable, soil pollution, water pollution, affects animals on land and in the sea

prevent -- reuse, use cloth bags, proper disposal

d) Technology is making communication easier in today's world, but at the expense of personal contact.

(7)

Write an article on the above topic in at least 200 words.



UNIT 4

Grammar: 15 marks

D. 1. A daughter has written a letter to her mother describing the journey that she and her younger brother undertook to see their grandmother. (2)

Complete the letter using appropriate non-finites ('-ing', and 'to' verb form).

Dear Mother

It would perhaps interest you that our train journey was the most memorable one. Most of the time, we were outside the window. We saw green fields, animals and electric poles swish past us. Rahul asked me if those poles were I heartily replied, 'No, it is the train which is moving.' But he insisted that I was telling a lie. When the train finally stopped at the station, we saw grandma for us on the platform, with a warm smile on her face.

Hope to see you soon.

Love

Rama

D. 2. Change the following sentences into the passive voice. (5)

a) Shyam made a final attempt.

.....

.....



b) The student is asking a difficult question.

.....

.....

c) She has written a critically-acclaimed novel.

.....

.....

d) The terrorists blew up the vehicle.

(4)

.....

.....

D. 3. Change the following sentences into indirect speech.

a) Tuba said, 'What a wonderful painting this is!'

.....

.....

b) Raj said to his friend, 'Do you expect me to wait till eternity?'

.....

.....

c) The old woman said to the boy, 'Please, carry my bag.'

.....

.....



d) Sheena says, 'I've done my duty.'

.....

.....

D. 4. Identify the underlined clauses as independent or dependent clauses.

(3)

a) I will go on the trip if you agree to accompany me.

i. dependent clause

ii. independent clause

b) Since the tire is flat, we'd better get it fixed before going to the office.

i. dependent clause

ii. independent clause

c) I want to see the Akshardham Temple because i am interested in all tourist spots.

i. dependent clause

ii. independent clause

d) When we get there, I would like to look at the dresses.

i. dependent clause

ii. independent clause

e) I would like to leave home early unless there is too much work.

i. dependent clause

ii. independent clause



f) He told me that the museum was closed on Mondays though it wasn't so.

i. dependent clause

ii. independent clause

D. 5. Read the sentences given below and identify the type of conditional clauses present in them. (2)

a) If I see a needy person on the road, I try to help him.

.....

b) If it is a holiday tomorrow, I will go to my grandpa's farm.

.....

c) If I had a lot of money, I would have my own flat.

.....

d) If I want to go to Jaipur, I will book a ticket on the *Rajasthan Express*.

.....



Sample Paper B

UNIT 1

Literature: 25 marks

A.1. Answer the following questions

(3x3=9)

- a) What were the prophecies made by the witches?
- b) Why did Mehouviu reject all marriage proposals?
- c) *Pride has many faces. It could be a noble one, as in the case of Mandela, it could have been an obscene, or cruel face too!* Which face of pride did Mandela choose? How did he rise above all the obstacles?

A.2. What measures did Gandhiji take to become an English gentleman?

(5)

Or

How were Gandhiji and Mandela similar?

A.3. Read the lines and answer the questions given below.

(5)

a) *Upon Death's purple altar now*

See where the victor victim bleeds.

Your heads must come

To the cold tomb:

Only the actions of the just

Smell sweet and blossom in their dust.

- i. What do you understand of the phrase, 'the cold tomb'? (1)



ii. What, according to the poet, survives after death? (2)

b) *But no one descended to the Traveller;*

No head from the leaf-fringed sill

Leaned over and looked into his grey eyes,

Where he stood perplexed and still.

i. Why did no one answer to the Traveller's calls? (1)

ii. Why was he perplexed? (1)

A.4. Read the lines and answer the questions given below.

(6)

a) BARTLEY: I'll have half an hour to go down, and you'll see me coming again in two days, or in three days, or maybe in four days if the wind is bad.

i. Who is Bartley addressing in the above lines? (1)

ii. Where is he going and why? (1)

b) NORA: They're carrying a thing among them and there's water dripping out of it and leaving a track by the big stones.

i. What is the 'thing' referred to in the above lines? (1)

ii. How does the 'thing' meet its end? (1)

c) NORA: Didn't the young priest say the Almighty God wouldn't leave her destitute with no son living?

i. Who is the 'destitute'? (1)

ii. Does the priest's prophecy come true? (1)



UNIT 2

Reading: 20 marks

B.1. Read the poem given below and answer questions based on each of them.

Somebody's Mother

(4)

The woman was old and ragged and grey,
And bent with the chill of winter's day;
The street was wet with the recent snow:
She stood at the crossing, and waited long,
Alone, uncared for, amid the throng
Of human beings who passed her by
Nor heeded the glance of her anxious eye;
Down the street with laughter and shout,
Glad in the freedom of school let out,
Came the boys like a flock of sheep,
Hailing the snow, piled white and deep,
Past the woman so old and grey
Hastened the children on their way,
Nor offered a helping hand to her,
So meek, so timid, afraid to stir,
Lest the carriage wheels or the horses' feet
Should crowd her down in the slippery street.



At last came one of the merry troop,
The gayest laddie of all the group.
He paused beside her, and whispered low,
'I'll help you across, if you wish to go.'
Her aged hand on his strong, young arm
She placed, and so, without hurt or harm,
He guided the trembling feet along,
Proud that his own were firm and strong.
Then back again to his friends he went,
His young heart happy and well content.
'She's somebody's mother, boys, you know,
For all she's aged and poor and slow;
And I hope some fellow will lend a hand
To help my mother, you understand,
If ever she's poor and grey,
When her own dear boy is far away.'
And 'somebody's mother' bowed her head
In her home that night, and the prayer she said
Was: 'God be kind to the noble boy,
Who is somebody's son and pride and joy!'

— *Mary Dow Brine*



1. Discuss the poem in class and answer these questions.

(2x1=2)

- a) Why couldn't the old woman cross the road?
- b) What prayer did 'somebody's mother' say that night?

2. Use your own words to write the meanings of these phrases and clauses that have been used in the poem.

(4x½=2)

- a) ragged and grey
- b) wet with the recent snow
- c) bent with the chill of winter's day
- d) well content

B.2. Read the passage given below and answer the questions that follow.

(8)

Nick Middleton's Journey to Mount Kailash

Now that we were leaving Ravu, Lhamo said she wanted to give me a farewell present. One evening I'd told her through Daniel that I was heading towards Mount Kailash to complete the kora, and she'd said that I ought to get some warmer clothes. After ducking back into her tent, she emerged carrying one of the long-sleeved sheepskin coats that all the men wore.

From the gently rolling hills of Ravu, a short cut took us across vast open plains with nothing in them except a few gazelles that would look up from nibbling the arid pastures and frown before bounding away. Further on, a great herd of wild ass came into view. 'Kyang,' Tsetan said, pointing towards a far-off cloud of dust. When we drew near, I could see the herd galloping in tight formation.



As hills started to push up once more from the rocky wilderness, we passed solitary drokbas tending their sheep. These well-wrapped figures would pause and stare at our car, occasionally waving as we passed.

We passed nomads' dark tents, usually with a huge black dog, a Tibetan mastiff, standing guard. These beasts would cock their great big heads when they became aware of our approach and as we drew closer, they would explode into action, speeding directly towards us, barking furiously. They were completely fearless, charging straight into our path. They would chase us off the property.

The turns became sharper and the ride bumpier, Tsetan now in third gear as we continued to climb. The track moved away from the icy river, going through steeper slopes that sported big rocks daubed with patches of bright orange lichen. Beneath the rocks, hunks of snow clung on in the near permanent shade. We struggled round another tight bend and Tsetan stopped. He had opened his door and jumped out of his seat before I realised what was going on. 'Snow,' said Daniel as he too exited the vehicle, letting in a breath of cold air as he did so.

I joined Daniel as Tsetan stepped on to the encrusted snow and looked at my wristwatch. We were at 5,210 metres above sea level. Tsetan was flinging handfuls of dirt across the frozen surface. We both pitched in and, when the snow was spread with soil, Tsetan, slowly drove its length without apparent difficulty.

We finally reached the top of the pass at 5,515 metres. It was marked by a large mound of rocks festooned with white silk scarves and ragged prayer flags. We all took a turn round it, in a clockwise direction as is the tradition.



It was two o'clock by the time we stopped for lunch. We ate hot noodles inside a long canvas tent, part of a work camp erected beside a dry salt lake. The plateau is pock-marked with salt flats and brackish lakes, remains of the Tethys Ocean which bordered Tibet before the great continental collision that lifted it skyward.

By late afternoon we had reached the small town of Hor. Hor was a grim, miserable place. There was no vegetation whatsoever, just dust and rocks, liberally scattered with years of accumulated refuse, which was unfortunate given that the town sat on the shore of Lake Manasarovar, Tibet's most respected stretch of water. We were within striking distance of the great mountain and I was eager to move ahead.

It was dark by the time we finally left again and after 10.30 p.m. we drew up outside a guesthouse in Darchen.

The pilgrimage trail round Mount Kailash was well-trodden, but I didn't fancy

doing it alone. It was here that I met Norbu. I was reading a novel in the cafe. Norbu saw my book when he came in and asked with a gesture if he could sit opposite me at my rickety table. 'You English?' he enquired, after he'd ordered tea. I told him I was, and we struck up a conversation.

He was Tibetan, he told me, but worked in Beijing at the Chinese Academy of Social Sciences. I assumed he was on some sort of fieldwork.

'Yes and no,' he said. 'I have come to do the kora.'

My heart jumped. Norbu had been writing academic papers about the Kailash kora and its importance in various works of Buddhist literature for many years, he told me, but he had never actually done it himself.



My initial relief at meeting Norbu evaporated a bit when I realised that he was ill-equipped for the pilgrimage. He kept telling me how fat he was and how hard it was going to be. 'Very high up,' he kept reminding me, 'so tiresome to walk.' He wasn't really a practising Buddhist, he said, but he had enthusiasm and he was, of course, Tibetan.

(from Silk Road by Nick Middleton)

1. Answer these questions.

(3x2=6)

- a) What present did Lhamo give to the narrator? Why did she do that?
- b) What were Kyangs? What were they doing?
- c) Why was the relief at meeting Norbu short-lived?

2. Write the meaning of the prefixes with the help of the words given in the help box. Then explain the meaning of the new word.

(8x1/4=2)

not	out	opposite	before	jointly	half	at a lower position	below
-----	-----	----------	--------	---------	------	---------------------	-------

ante	.....	antechamber	.....
anti	.....	anticlockwise	.....
com	.....	combine	.....
ex	.....	exit	.....
semi	.....	semicircle	.....
sub	.....	sub-soil	.....
under	.....	underground	.....
un	.....	unhappy	.....



B.3. Read the passage given below and answer the questions that follow.

(8)

Sharks

In the 1970s, Steven Spielberg, the famous Hollywood director, exploded a monster onto the big screen and frightened people out of their wits. Audiences all over the world shrieked and screamed when a gigantic shark attacked people and sent a chill up their spines. It is true that after seeing the film, *Jaws*, many people were afraid of taking a dip in the sea.

Sharks are magnificent predators. They have been misjudged for many years, especially after films have been made that have shown them to be dangerous and deadly. Most sharks are quite harmless. They are not particularly fond of human flesh. They prefer seals and other sea creatures to be a part of their diet. Only a few sharks are large, powerful predators, and may sometimes attack and kill people, namely the great white sharks, oceanic white-tip sharks, tiger sharks, and bull-sharks.

There are over 470 species. They range in size from the small dwarf lantern-shark, a deep sea species only 17 centimetres in length, to the whale shark, the largest fish in the world, which reaches approximately 12 metres. Sharks are found in oceans even at depths of 2,000 metres. They generally do not live in freshwater although there are a few known exceptions, such as the bull shark and the river shark, which can survive in both sea water and freshwater.

Sharks are fascinating creatures. They can recover from injuries very quickly when they are severely wounded. Their wounds heal quickly and remain free of infection. What makes them even more special is the fact that they are mostly free from cancer. The shark's skeleton is made of cartilage (tissue) and is its most powerful cancer-fighting tool. This substance may help cancer patients some day.

Scientists are conducting experiments with a chemical from the shark's cartilage. They are trying to find out if the chemical can help come up with a permanent treatment for people suffering from burns.



Sharks have extremely well-developed senses. They can see and smell better than human beings and most other creatures. They are globetrotters in the true sense of the term. They can cover unbelievably long distances. Wherever they go, they help keep the oceans clean. If it were not for them, the ocean beds would become one huge garbage dump, full of dead and decaying fish. Healthy fish would not survive in this polluted environment.

It is estimated that 100 million sharks are killed by people every year. They are killed to make shark-fin soup and other delicacies, as well as for recreational purposes. Television documentaries have shown us how sharks are caught and killed for food, mostly in South-east Asia. Man is a shark's greatest enemy. These creatures have existed for over four hundred million years, long before even dinosaurs appeared. We should do everything we can to protect them.

1. Answer these questions.

(6)

- a) In what way have sharks been misjudged? (1)
- b) Where do sharks live? (1)
- c) In what ways can sharks benefit human race in the fields of medicine and healthcare? (1)
- d) What special abilities do sharks have? (1)
- e) Man is a shark's greatest enemy. Explain. (2)

2. Find words, phrases or clauses in the passage that mean:

(4x $\frac{1}{2}$ =2)

- a) left people terrified

.....

- b) badly injured

.....



c) those that travel or move from one part of the earth to another

.....

d) as a hobby or sport, or for one's entertainment other

.....

UNIT 3

Writing: 20 marks

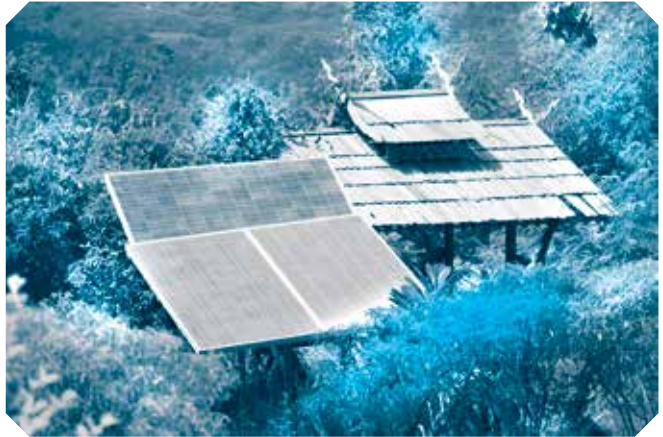
1. Millions of girls in our country are still deprived of an opportunity to educate themselves. Express your views on this in around 120 words. (4)



2. Write a paragraph on the topic 'Importance of trees' using the inputs given. (4)

trees produce oxygen -- clean soil -- control pollution -- produce clean air
-- provide shade -- fight soil erosion

3. Based on the visual inputs given, write on 'solar energy' using the inputs given. (5)



charge using the sun's rays -- low maintenance -- cheap -- no pollution -- light up homes where there is no electricity -- can be used to run other pieces of equipment like computer/refrigerator -- effective in cloudy weather too

4. Mala Yousufzai has proved that the terrorists cannot silence the voice of the weak. Write an article on the topic in at least 200 words. (7)

UNIT 4

Grammar: 15 marks

D.1. A boy has written a letter to his father describing his visit to Mussoorie. Complete the letter using appropriate non-finites ('-ing', '-ed' and 'to' verb form). (2)

Dear Father

It would perhaps interest you that my trip to Mussoorie was a remarkable one. The hill-station is a perfect place to calm one's senses troubled by the hullabaloo of the city life. I went the Mussoorie Lake and the Kempty Falls. I was mesmerized by their natural beauty and kept at the scenery. Finally, I went to Landour to see the great writer, Ruskin Bond's home. I was when the author came to the window of his room and to his friends.

Hope you could be with me.

Love

Samir

D.2. Change the following sentences into the passive voice. (4)

a) Ram did his best job.

.....
.....

b) The teacher gave a tough assignment.

.....
.....



c) Arundhati Roy won the Man Booker prize.

.....

.....

e) The police grabbed the thief stealing a necklace.

.....

.....

D.3. Change the following sentences into indirect speech.

(4)

a) Abdul said, 'What a beautiful monument the Taj Mahal is!'

.....

.....

b) Mr Saxena said to Mrs Saxena, 'Do you expect me to eat the entire cake?'

.....

.....

c) The old man said to the girl, 'Please, carry my basket.'

.....

.....

d) Sofina says, 'I will not take revenge.'

.....

.....



D.4. Identify the noun clauses in the following sentences.

(3)

a) What you did helped the needy.

.....

b) Whoever comes first will get the prize.

.....

c) Mother thinks that she is the best match for him.

.....

d) You know what you have said.

.....

e) Salim said that he would not go.

.....

f) Do you deny that you stole the wallet?

.....

D.5. Identify the phrases in the following sentences.

(2)

a) The sun rises in the east.

.....

b) The Mars is known as the red planet.

.....

c) The palace, on the riverside, belonged to Maharana Pratap.

.....

d) Did you put the notice on the board?

.....



Listening Texts



1 Mehovii and Morusa

A family lives in Sebekapur village of Gajapati district, 400 kms from Bhubaneswar. The villagers are still reeling from the shock of the event.

The region has seen many of the native mountain cobras, mainly during the monsoon when the rains fill their nests with water. When four mountain cobras descended and tried to enter the house of Dibakar Raita's house, their loyal guard, a Doberman challenged the snakes. In a fight to the death, the Doberman stood his ground killing four cobras that could have attacked his owner and his family if they were let to pass. Onlookers say that the fight went on for quite a while and much blood was shed during the fight.

'I'm shocked. He has made the supreme sacrifice for me and my family. I will remember him till our death. I pray God – May his soul rest in peace,' said an emotionally overpowered Dibakar to reporters.

The dog did not stop until it had killed each of the four snakes, stopping them from harming the human family. Minutes after the fight, the dog collapsed from the poison in its blood from where the snakes had bit.

The villagers laid floral wreaths on the body of the slain dog and held a funeral procession before burying it.

The loyal friend will live long in the memories of people. May his soul rest in peace.

3 Imitating the English Gentleman

Reasons Why Americans Love a British Gentleman

The pull of a British gentleman, all sophistication and style, knows no bounds. But why is that? What powers do those on this side of the Atlantic have that maintain this special relationship? Here are some reasons.

The accent



It's incredibly clichéd but the truth is, Americans love an authentic British accent. You could blame Hollywood for this – after all, movie after movie has trained Americans to think that those speaking with a British accent are particularly classy and smart (villains especially). Or you could just accept that, actually, the English language does objectively sound better with extra-strong t's and hardly-pronounced r's.

The British sense of chivalry

Their famed gentlemanly acts of chivalry give Brits a big edge when it comes to courting an American. Again, where does this notion come from? From movies, sure, but also from literature and stories from historical records (dames and noblemen, knights in shining armour, etc.).

The fact that Brits are oh-so-polite

British gents are largely perceived by Americans to be prim, proper and, above all, polite. Just remember to use the holy trinity of British politeness: 'please', 'thank you' and 'sorry', ideally injected at every possible occasion.

The infectious charm

Alongside the accent, a British gentleman's suave sweet-talking skills guarantees success when over in the States. Brits seem to do this particularly well, combining their delightful sense of wordplay with humour and wit.

The James Bond connection

007 is a global phenomenon, beloved by millions everywhere. It has also handed the British a long-standing reputation for being charming, dangerous and mysterious. This heady combination gives them a distinct leg-up in the Land of Liberty.

The famous British wit

Being a true gentleman, some good-natured jokes will go down a treat, and the British have a reputation for being the wittiest in the world. From Oscar Wilde to Stephen Fry to Ricky Gervais, there's no shortage of smart, jocular Brits for Americans to take inspiration from.

The romantic comedies



It's not just Bond – Brits can also thank their Colin Firths and Hugh Grants for giving them a loveable reputation in the States.

Subtlety over brashness

In contrast to their American counterparts, Brits are known for being more subtle and humble in everything they say and do. This, in a way, often makes the British gentleman come across as more worldly and intelligent, more 'refined'. As they say, true style never shouts.

5 Invictus

For me, the real hero of the World Cup 2018 was Croatian President Kolinda Grabar-Kitarovic. All through the games, Kolinda, who is 50 wore her team's national colours and cheered them on from the stands. She missed the semi-finals where Croatia defeated England because she had to attend the NATO Summit in Brussels. But flew back to Moscow for the final yesterday where her country lost to France. Then Kolinda showed what true leadership and sportsman spirit is all about. She stepped onto the ground arm-in-arm with triumphant French President Emmanuel Macron. And during the prize distribution ceremony, she stood in pouring rain to give every distraught Croatian team member a warm and soothing hug and whispered words of comfort and encouragement in their ears. Then she did the same for the French team, giving every man in blue a big hug of congratulations and words of praise. That is graciousness. And class. The qualities not just of a world leader but also a true champion.

7 Macbeth

Constantly having to live in a room filled with clutter is not only time wasting – you can never find what you are looking for.

Declutter your life and you will find yourself having plenty of time for things more worthy and important than tidying up your room. The first step is to identify the areas of clutter in your room- your bed, the wardrobe, the study table.

Once you have done that imagine what the particular space would look like once it is cleaned. This will help motivate you.



Now get down to work. Don't put it off for a later time because that will never come. You will discover that most of the things you have accumulated are things that are of no use to you anymore or things that you are unlikely to ever use.

Give them away immediately

9 Riders to the Sea

At twelve I was an avid consumer of comic books—Supergirl being my favourite. I spent my allowance of a quarter a day on two twelve-cent comic books or a double issue for twenty-five. I had a stack of Legion of Super Heroes and Supergirl comic books in my bedroom closet that was as tall as I. I had a recurring dream in those days: that I had long blond hair and could fly. In my dream I climbed the stairs to the top of our apartment building as myself, but as I went up each flight, changes would be taking place. Step by step I would fill out: my legs would grow long, my arms harden into steel, and my hair would magically go straight and turn a golden colour. . . . Supergirl had to be aerodynamic. Sleek and hard as a supersonic missile. Once on the roof, my parents safely asleep in their beds, I would get on tip-toe, arms outstretched in the position for flight and jump out my fifty-story-high window into the black lake of the sky. From up there, over the rooftops, I could see everything, even beyond the few blocks of our barrio; with my X-ray vision I could look inside the homes of people who interested me. Once I saw our landlord, whom I knew my parents feared, sitting in a treasure-room dressed in an ermine coat and a large gold crown. He sat on the floor counting his dollar bills. I played a trick on him. Going up to his building's chimney, I blew a little puff of my super-breath into his fireplace, scattering his stacks of money so that he had to start counting all over again. I could more or less program my Supergirl dreams in those days by focusing on the object of my current obsession. In the mornings I'd wake up in my tiny bedroom with the incongruous—at least in our tiny apartment—white 'princess' furniture my mother had chosen for me, and find myself back in my body: my tight curls still clinging to my head, skinny arms and legs . . . unchanged.



A Multi-Skill Course in English

(For Nagaland Board of School Education)

A Multi-Skill Course in English is specifically designed for the students of the Nagaland Board of School Education. It aims at developing the learners' language skills (Listening, Speaking, Reading, Writing and Grammar) and enhancing their sensitivity to literature.

The course aims at training the learners to understand and respond appropriately to what they hear, read and experience. It trains them to communicate accurately, appropriately and effectively by using a wide-ranging vocabulary, using correct grammar, spelling and punctuation. It also helps them develop a personal style through exposure to a variety of texts.

The book adopts an across-the-curriculum approach and provides exposure to learning in meaningful context. The activities challenge learners to think and imbibe what they learn.

This course aspires to create independent learners for the 21st century who can *learn, unlearn and relearn*.

To train the students in the four skills (*listening, speaking, reading and writing*), each unit includes various activities. The *Warming Up* section introduces the learners to the theme of the unit, to make predictions about the text and to formulate specific questions before they read the text. This reactivates the learners' existing knowledge.

The *Post-reading activities* have been designed to develop simple skills such as gathering facts and testing recall. In addition, these hone *Higher Order Thinking Skills*, including critical thinking, analysis, drawing inference and problem solving. These learner-centred graphic organizers have been effectively used to teach comprehension skills.

To enhance *writing skills*, the learners are encouraged to write extensively on a range of topics and for a variety of purposes.

The students are exposed to a variety of *vocabulary* types, including single words, phrases, collocations, and strategic vocabulary, as well as grammatical patterning, idioms and fixed expressions.

The *use of the dictionary* is encouraged to make the learners more self-reliant and responsible.

While the course recognizes the need for *grammar* instruction, it incorporates the teaching and learning of grammar in the larger context of language use.

The *listening and speaking* activities create a supportive classroom environment that will provide the foundation for learners to become active and purposeful listeners and confident and articulate speakers.