



GOVERNMENT OF KERALA
DEPARTMENT OF EDUCATION

State Council of Educational Research and Training (SCERT, Kerala)

2015

PLEDGE

India is my country. All Indians are my brothers and sisters. I love my country, and I am proud of its rich and varied heritage. I shall always strive to be worthy of it. I shall give my parents, teachers and all elders respect, and treat everyone with courtesy.

To my country and my people, I pledge my devotion. In their well-being and prosperity alone lies my happiness.

THE NATIONAL ANTHEM

Jana-gana-mana-adhinayaka, jaya he
Bharata-bhagya-vidhata.
Punjab-Sindh-Gujarat-Maratha
Dravida-Utkala-Banga
Vindhya-Himachala-Yamuna-Ganga
Uchchala-Jaladhi-taranga.
Tava shubha name jage,
Tava shubha asisa mage,
Gahe tava jaya gatha,
Jana-gana-mangala-dayaka jaya he
Bharata-bhagya-vidhata.
Jaya he, jaya he, jaya he,
Jaya jaya jaya, jaya he!

Kerala Reader - English

Standard VIII Part I

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Dear learners,

Here is the first volume of your English Reader for Standard VIII. This textbook has been designed with a view to providing you ample scope for interaction with authentic pieces of world literature. Your Reader contains different literary pieces and a variety of language learning activities.

To be successful in school education and in your life, you must be able to read effectively and efficiently. Reading is a fulfilling exercise. Good readers discuss what they have read. Discussion also allows you to understand various viewpoints. Sharing your knowledge of a text with others is a good way to check your understanding and opens up new avenues of comprehension. You can agree or disagree with the text, interpret or analyse it. You are provided with a number of activities that would help you to comprehend the text and enjoy learning of English.

This book has three units. Each unit contains a number of activities for developing your language skills, vocabulary and mastery of language use. I am sure you will become more confident in using English with the help of this material.

Remember the second prose in each unit is exclusively for extra reading. You can read and understand it on your own.

Let's make learning English an enjoyable experience.

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UNIT 1



HUES AND VIEWS

Unit at a Glance

Hues and Views

Prose:

The Mysterious Picture (Charles De Coster)
The Boy who Drew Cats (Hasegawa Takejiro)

Poems:

Taj Mahal (Rabindranath Tagore)
We are the World (Michael Jackson and Lionel Richie Jr.)

Learning Outcomes

By learning this unit, the learner will be able to:

- read and understand a prose text.
- enrich vocabulary by identifying the meanings of words from contexts.
- refer to a dictionary or glossary to find out the meaning of unfamiliar words.
- read, enjoy and appreciate poems.
- communicate effectively in simple English.
- enhance creative and critical thinking.
- gather ideas on poetic craft and poetic devices.
- express opinions and share feelings with other learners.
- identify language elements like suffixes, noun phrases, question tags, etc. and use them in different situations.
- construct language discourses like narrative, conversation, character sketch, story map, etc.
- develop confidence through performance based activities.

Look at the picture carefully.



1. What do you see in this picture?
2. What are the details you notice when you look at it closely?
3. How did the artist hide minute details from our eyes at first sight?

The Mysterious Picture

Let's read a story from *The Legend of the Glorious Adventures of Tyl Ulenspiegel*. It narrates an interesting episode from the life of an artist.

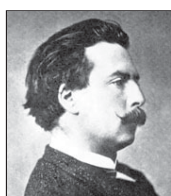
1 Tyl, in the course of his wanderings from court to court, rode to the palace of the Archduke of Battenburg on his donkey. His clothes and appearance attracted everyone's attention. His cap was set smartly on his head and the three bright feathers on it danced in the breeze as he rode. At the main entrance to the palace, the Captain of the Guards called out to him, 'Hei there! You fellow on the donkey! We don't allow any loafers here. You and your donkey already look like skeletons.'

2 The Captain of the Guards was a tall, well-built, red-haired man of about twenty-five. He was handsomely dressed

in his gold-braided uniform. Tyl looked at him coolly and then dismounted from his donkey. He bowed low and said, 'May God bless you, Sir Captain! If I look like a skeleton, it is not my fault. I'm very hungry. I've come here because I'm forced to. If you will be so good as to give me a piece of the gold cord that you wear on your coat, I'll go and hang myself by the teeth on that large leg of mutton that I see hanging in that butcher's shop.'

3 The Captain was playing a game of chess with another officer. He looked curiously at Tyl.

'Where do you come from?' he asked.



Charles De Coster (1827-'79), the father of Belgian literature, was born in Munich. His masterpiece is *The Legend of Tyl Ulenspiegel and Lamme Goedzak* (1867), a 16th-century romance, which was barely read

in Belgium because it did not meet up to the conventional standards of Belgian nationalism. But it gained popularity all over the world. It is considered as one of the classics in Belgian literature.

1. Where do the events narrated in the story take place?

2. Mention the two central characters you identify at this point?

3. What do you understand about the character of Tyl? Is he a serious man or one with sense of humour? How do you know this?

The Mysterious Picture



‘From Flanders,’ replied Tyl.

‘What do you want?’

‘I should like to show His Highness, the Archduke, one of my paintings. I’m a painter.’

‘Well, if you are a painter and if you come from Flanders, you may come in,’ said the Captain somewhat impressed.

The Captain knew that Flemish painters and their pictures were in great demand all over Europe. Tyl was presented to the Archduke. He saluted the Archduke three

times and stood before him with his head bowed. ‘May, your Highness pardon me for my rashness in thinking that one of my paintings will please your Highness. I have brought a picture of Our Lady, the Virgin, in her royal robes. I have painted it specially so that I might lay it at your noble feet.’ Tyl paused a few moments for his words to sink in. Then he continued, ‘You must forgive me, Your Highness, if I’ve dared to hope that this picture will please you. Perhaps Your Highness might wish to offer me the chair of your court

4. Is there a change in the attitude of the Captain? What is the reason behind it?

5. The language used by Tyl when he speaks to the Archduke shows his respect for him. Pick out a few instances which show this.

Word Bank

You can find certain words given along with the reading texts. These words may not be known to you. Try to find the meaning of the words from the context. If you do not get the meaning, refer to the glossary given at the end of the Reader or to a dictionary and write the meaning in the space provided. This will help you enrich your vocabulary.

dismount: _____



The Mysterious Picture

painter who died recently. I can see the empty velvet chair waiting to be filled.'

The Virgin's picture was a splendid painting and the Archduke made up his mind at once. He embraced and kissed him on both cheeks. He said, 'I shall be delighted to make you my court painter.' He directed him to the chair and made him sit on it. 'Well, my dear fellow,' he said, 'you do have a tongue in your head and you certainly seem to know how to use it. You are a very talkative fellow, aren't you?'

4 'Your Highness, may it please you to remember me and my donkey, Jeff, for just one more minute,' Tyl replied. 'My donkey has been feeding himself fairly well all along the way on the thorns in the hedges and the grass on the roadside. But I have had nothing to eat for the past three days. My stomach has been complaining very loudly. Perhaps Your Highness can even hear it now. I have been feeding myself with dreams of good food and drink at your royal table.'

The Archduke smiled and said, 'Well, my dear fellow, you will certainly have

something more solid than dreams to feed on. But where is your donkey?'

'I left him outside, opposite the palace. I shall be most grateful if Jeff is looked after. He needs a little fodder and lodging at night,' said Tyl.

The Archduke immediately ordered the donkey to be taken care of and he added. 'Treat it like one of my own animals.'

5 Before long, supper was served and it was like a wedding feast. The tables were loaded with every kind of food and drink. Wine flowed like water. The courtiers stuffed themselves with the choicest dishes. The Archduke made Tyl eat and drink until his stomach was about to burst. The Archduke too ate heartily. His face was flushed with drink. But he seemed lost in thought. He suddenly looked up and said loudly, 'Our court painter must paint our portrait, so that we will have the satisfaction of leaving our memory to our descendants. We too have to take our place in history along with our noble ancestors whose portraits adorn these walls. It is sad to think of death. We do not know when

6. What does Tyl wish to become?

7. Do you think Tyl and his donkey are hungry? Give reasons for your answer.

8. What does the Archduke want Tyl to do?

flush: _____

descendant: _____

summon: _____

The Mysterious Picture

God will think fit to summon us. But our portrait should be painted.'

6 Tyl quickly replied, 'Your Lordship's slightest wish is to me command. All the same I do feel rather unhappy about painting Your Lordship all by yourself. Is it not terrible to think of Your Lordship being lonely for ever and ever? Don't you think, ladies and gentlemen, that

His Highness should be accompanied at least by Her Highness, her ladies, the noble generals and captains who adorn this court? A court like this has few rivals in splendour, loveliness and chivalry. In the midst of such valour and beauty I will make my Lord and Lady shine forth like the moon surrounded by lanterns.'

7 The Archduke thought that it was a good idea.



'Well, my friend, your painting will be a great piece of art. What reward do you expect for it?'

'A hundred pieces of gold. You can pay me now or later just as you please.'

'Here are the hundred pieces of gold in advance,' said the Archduke, giving him the gold.

9. What does the sentence, 'We do not know when God will think fit to summon us,' mean?

10. Why does Tyl feel unhappy?

11. Who are compared to the moon and the lanterns?

splendour: _____

surround: _____

chivalry: _____



The Mysterious Picture

‘My Lord, you are the most generous of masters. You have filled my lamp with oil. It will for ever burn in your honour.’

8 The next day Tyl asked the Archduke to allow him to see all the courtiers who were to be painted along with him. They came and saw him one by one. The first to come was the Commander-in-Chief of the Army. He was a short, fat, bald man with an enormous paunch. He whispered in Tyl’s ear, ‘When you paint my picture, remember you are to make me look handsome. If you do not make my stomach look flat, I’ll have you hanged. Remember I was once a very handsome soldier.’

9 An elderly lady came next. She had a large hump on her back. ‘Sir painter,’ she said softly, ‘make me look young and beautiful. If you don’t remove the hump on my back and supply what I lack in beauty, I will have you torn to pieces.’ A young lady, who was the companion of the Duchess, came in as soon as the old lady left. She was young and pretty, but had lost three of her front teeth in an accident. She warned Tyl that if in her

picture she didn’t see herself smiling, with a perfect set of pearly teeth, she would have him cut into small bits by her lover. She pointed to the Captain of the Guards. Similar requests and threats continued until he had finished with the last of the courtiers. Then the Archduke sent for him and said, ‘My dear fellow, I want your portrait to be perfect in every detail. You are to paint all my courtiers exactly as we see them. If you leave out a mole, a pimple, or a single grey hair, I’ll have you slaughtered like a pig.’

10 Tyl coolly thought things over and said to himself, ‘If I paint this picture, I shall certainly be killed. Either the Archduke will have me slaughtered like a pig for having disobeyed him or the courtiers will have me murdered for painting them as they really are. In either case I am to die. What am I to do? Perhaps it is wiser not to paint this picture at all.’

11 The following day he asked the Archduke for the hall where he was to paint the picture. He was shown a large room with bare walls. Tyl asked for thick

12. What were the demands of the Archduke and the courtiers in painting their pictures?

13. Why did Tyl think that if he painted the picture, he would definitely be killed.?’

14. What will Tyl do to save himself from being killed?



The Mysterious Picture

curtains to be hung on the walls. He wanted his painting to be protected from the flies and the dust. He also asked for three assistants to help him in mixing colours. The Archduke gave him all that he asked for.

12 For thirty days Tyl and his assistants feasted themselves on the choicest dishes and drank the finest wines. On the thirty-first day the Archduke thrust his nose in through the door and said, 'It is time that you finished the painting. I am eager to see it. Is it ready?' Tyl said that the picture was being completed and that he needed some more days to finish it. The Archduke replied that as long as the painting was perfect in every detail, he was prepared to be patient. The delay of a week or two did not matter, he said.

Tyl and his companions continued their merry-making for another fortnight. On the forty-fifth day, once again the Archduke poked his nose in through the door. 'Isn't it time that the picture was completed?' he asked. Tyl said that the portrait was being given the finishing

touches. He begged for some more time. The Archduke said that his delay did not matter so long as he did an excellent job. But he added, 'You should either complete the picture within fifteen days or you should show me the unfinished picture now.' Tyl promised to complete the picture within fifteen days, saying that only a few minor details remained to be filled in. 'Should Your Lordship see the painting now, you would not be satisfied with it,' he said.

13 Tyl and his companions enjoyed themselves for yet another fortnight. On the sixtieth morning, the Archduke forced his way into the room and said, 'I must see the picture at once. Where is the picture? Draw those curtains apart!'

'The picture is ready, My Lord,' announced Tyl.

'Then why don't you draw the curtains? What's the matter?' the Archduke asked.

'I want you to grant me one last favour,' said Tyl. 'Please order all the courtiers to assemble in this room. When they are here

15. How did Tyl manage to stay in the court for long? How many days did he finally get to complete the picture?

enormous: _____

hump: _____

slaughter: _____

poke: _____

portrait: _____

The Mysterious Picture

I want to say a few words to them and then I will draw the curtains.'

14 The Archduke ordered all the courtiers to assemble in the hall. Tyl addressed them, 'My Lord, ladies and gentlemen, the picture is ready. You will now be able, as I draw the curtains, to see how well I have done my work. You can all admire my work. But I must warn you that there is something very special about this picture. Only those among you who have noble blood in your veins will be able to see this painting. All the rest, whatever their rank or position, will see nothing but a blank wall. Now I'll draw the curtains.' Tyl flung the curtains aside.

15 The courtiers outdid one another in showing their admiration for the picture. They praised Tyl for his splendid painting. They remarked how natural each one of them looked in the picture and eagerly



pointed out their friends and acquaintances. All of a sudden the Duke's jester leaped into the air and shouted, 'All of you know that I am a fool and I've no blue blood in my veins. I can see no picture but only a blank wall.'

'When fools begin to talk,' observed Tyl, 'it's time for wise men to walk.' He calmly strode out of the hall and rode away on his donkey. The feathers in his cap danced in the gentle breeze.

16. What is special about the picture?

17. Is the jester a mere fool? Why do you think so?

Let's revisit

Activity 1

You have read the story of Tyl, haven't you? Now, fill in the story map suitably.

_____ Characters _____	_____ Setting _____
_____ Problem _____	_____ Solution _____

Activity 2

The courtiers did not want to be portrayed in the picture in the manner they really looked like. Complete the following table by revisiting the story.

Courtier	Real appearance	The way they wanted to be portrayed
Commander-in-Chief		
Elderly lady		
Young lady		

Activity 3

The following are the major events in the story. Some of them are false while some others are true. Mark them as True or False by a tick in the appropriate column.

Statements	True	False
Tyl arrives at the palace of the Archduke.		
Tyl meets the Archduke.		
He shows the picture of Infant Jesus to the Archduke.		
Captain of the Guards allows Tyl to meet the Archduke at once.		
Archduke directs Tyl to paint their portrait.		
Archduke's jester also praises Tyl's painting.		
The Archduke doesn't like to appoint Tyl as the court painter.		
Tyl enjoys dinner with the Archduke.		
Tyl and his companions spend a fortnight in the palace, merry making.		
The courtiers ask Tyl to paint them as they look like.		
The courtiers praise Tyl for his splendid painting.		
Tyl calmly walks out of the palace.		

Correct the statements that are marked false and rewrite them below.

Let's enrich our vocabulary

Activity 1

Look at this sentence from the story, 'The Captain of the Guards was a tall, well-built, red-haired man of about twenty-five.'

Here the word, 'well-built' means 'with a strong physique'.

Now, find out the meanings of the words given below with 'well' as the head word. You may refer to a dictionary, if necessary.

- well-off : _____
- well-known : _____
- well-informed : _____
- well-wisher : _____
- well-read : _____

Now, write down five more words with 'well' as the head word, giving their meanings.

Activity 2

Look at some of the words used in the first three paragraphs of the story.

1	2	3
feathers	attracted	smartly
guards	danced	handsomely
loafers	called	coolly
skeletons	dismounted	curiously

Here, the words in column 1 have '-s' attached to their root forms to form their plurals.

In column 2 '-ed' is used with the root words to get the past forms of the verbs. '-ly' is used in column 3 to show how something is done.

These are examples for suffixes in English.

Now, fill in the following table picking up suffixed words like those above, from the rest of the paragraphs of the story.

1	2	3

Activity 3

How does Tyl address the Archduke, the Queen, the painter and the Captain of Guards? Pick out the words used by him to address them. Complete the following table choosing appropriate words from those given below.

Character	Words used to address
Archduke	
Queen	
Captain of Guards	
Painter	

Mrs, Your Highness, Madam, My Lord, Her Highness, Ma'am, Your Lordship, Sir, Mr, Miss, My dear fellow

Which of the above words of address do we commonly use in our day-to-day conversation?
Which are the words of address that we do not normally use?

Words we commonly use _____

Words we do not use in common _____



Let's write

Activity 1

Does the story remind you of any stories that you have read or heard before? Narrate the story briefly.

Activity 2

Imagine you were one of the courtiers present while Tyl invited the courtiers to have a look at his picture. What would be the likely conversation between Tyl and you?

Activity 3

Read the following script. It is based on the first event in the story, 'Tyl's arrival at the palace gate'.

The main entrance of the Archduke of Battenburg. The Captain and another officer are playing a game of chess. The Captain's sword is in the sheath. The guards have spears close to them placed against the wall. Tyl Ulenspiegel enters from the left, mounted on his donkey. He wears attractive dress and has a cap with three bright feathers on it. He makes a comical appearance.

Captain: Hey there! You fellow on the donkey! We don't allow any loafers here. You and your donkey already look like skeletons.

(Tyl dismounts from his donkey.)

Tyl (bowing): May God bless you. May God bless you, Sir Captain! If I look like a skeleton, it is not my fault.

Captain: Why are you here?

Tyl: I'm very hungry. I've come here because I'm forced to. If you will be so good as to give me a piece of the gold cord that you wear on your coat, I'll go and hang myself by the teeth on that large leg of mutton that I see hanging in that butcher's shop.

Captain (looks at Tyl curiously): Where do you come from?

Tyl: From Flanders

Captain: What do you want?

Tyl: I should like to show His Highness, the Archduke, one of my pictures. I'm a painter.

Captain: Well, if you are a painter and if you come from Flanders, you may come in.

(The Captain opens the gate and lets Tyl in.)

Read the script again.

How is the script different from the story?

The script has

- a setting
- Stage directions
- Dialogues
- Costumes
- Gestures and actions

The following are some of the major events in the story, 'The Mysterious Picture'.

- The meeting between Tyl and the Archduke and his appointment as the court painter.
- The meeting between Tyl and the courtiers.
- The progress of Tyl's painting.
- The exhibition of Tyl's painting and the reaction of others.

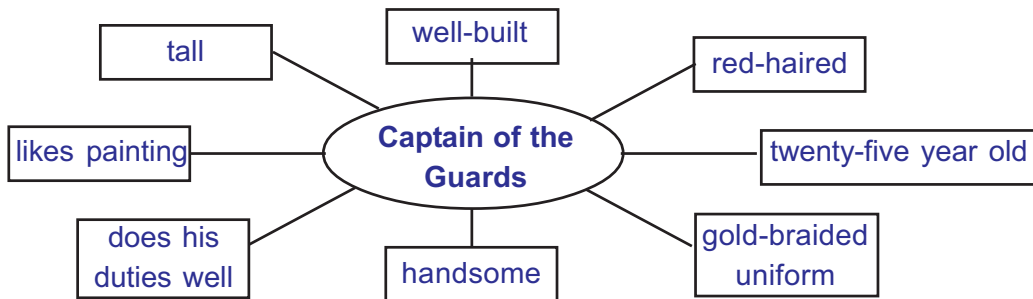
Work in four groups. Each group may take up one of the events for developing the script.

Rehearse the script in groups and perform the skit before the class.

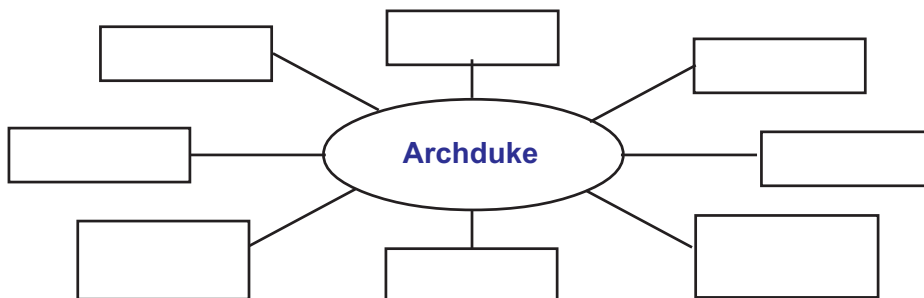
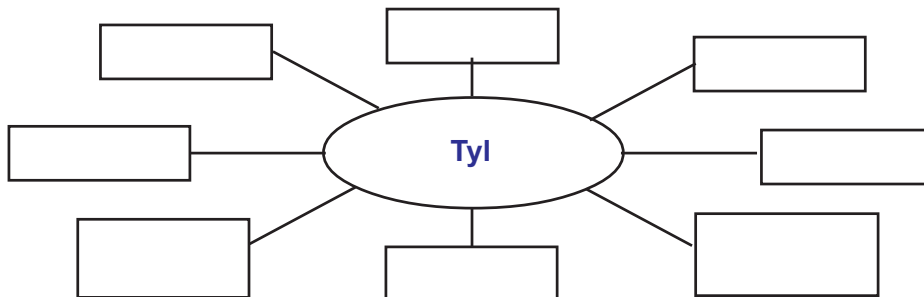
Activity 4

What are the words that the author uses to describe the Captain of the Guards?

The following is a character map of the Captain of the Guards.



Now, prepare character maps of Tyl and the Archduke.



Now using the concept maps prepare character sketches of Tyl and the Archduke.

You may begin like this:

Tyl

Tyl was a painter. He wandered from court to court on his donkey, Jeff _____

The Archduke

The Archduke was the ruler of the country, Battenburg. He loved paintings and artists _____

Let's speak

Activity 1

Which character did you like the most? Share your views with the class. Here is what Athira, a student like you, said when she was asked this question.

Dear friends,

This is indeed an interesting question. Of course, we all like Tyl very much for his intelligence and ability to speak cleverly. Still, I like Duke's jester the most. Without him, the folly of the courtiers would never have been revealed. His honesty and intelligence helped them to understand the foolishness of their reaction. We think that just like a circus clown, he showed the real wisdom. And the others who were the honourable members of the illustrious court proved to be mere fools. For all these reasons I like the jester the most.

Now, you may present your views before the class.

Activity 2

Did the story make you feel: happy, angry, tired, bored? Why?

Share your feeling with your friends.

Let's discover how grammar works

Activity 1

Look at the sentence from the story, 'You are a very talkative fellow, aren't you?'

A short question put at the end of a sentence is a question tag. A question tag is generally used in a conversation to confirm a statement made.

The following ten sentences are about a friend of yours in the class. You may seek her confirmation on the statements made. Some hints are provided for you.

1. You Sandra, aren't you?
2. Venu and Reshmayour parents,?
3. Your father works in a bank,?
4. Your mother is a house wife,.....?
5. Syam and Sayanth,?
6. Your hobby.....?
7. You wake up.....,?
8. You have been studying?
9. You studied at before coming here,?
- 10.....,?

Choose a friend of yours and present ten statements about him/her and seek his/her confirmation. You may do this as a pair activity. Don't forget to reverse your roles.

Activity 2

While speaking to the Archduke, Tyl always uses highly respectful language. For example, 'May, Your Highness pardon me for my rashness in thinking that one of my paintings will please Your Highness.'

How would this be said in day-to-day conversation?

Now, match the following. One is done for you.

	What Tyl says (highly formal)	What we might say (less formal)
1	May, Your Highness pardon me for my rashness in thinking that one of my paintings will please Your Highness.	I hope that this picture will please you
2	I have painted it specially so that I might lay it at your noble feet.	I wish you will make me the court painter.
3	I've dared to hope that this picture will please you.	Please pardon me for thinking that one of my paintings will please you
4	Perhaps Your Highness might wish to offer me the chair of your court painter who died recently.	I have been dreaming of dining with you.
5	Your Highness, may it please you to remember me and my donkey.	I have painted it specially for you.
6	I have been feeding myself with dreams of good food and drink at your royal table.	Sir, you're very generous.
7	My Lord, you are the most generous of masters.	Sir, please remember me and my donkey.

Now, write the sentences you have matched in the space below.

1. May, Your Highness pardon me for my rashness in thinking that one of my paintings will please Your Highness.

Please pardon me for thinking that one of my paintings will please you.

2.

.....

3.

.....

4.

.....

5.

.....

6.

.....

7.

.....

Activity 3

The following is a write-up by a student of Class 8 after reading the story, 'The Mysterious Picture'. Some words are missing in it. Select appropriate words from the box below and complete the write-up.

I have read _____ 'The Mysterious Picture'. I like the character _____ in the story very much. He is a _____. One day he visited _____ of the Archduke of _____. He was stopped at _____ to the palace by the Captain of the Guards. Later _____ was allowed to meet the Archduke. Tyl and his companions enjoyed their life in the palace. Everybody praised his _____. But _____ could see only _____.

the duke's jester, painting, a blank wall, the palace, Battenburg, an interesting character, the entrance, painter, Tyl, he, the story

The word/words you have used to fill in the above write-up are either nouns/ pronouns or noun phrases. A noun phrase is a word or group of words containing a noun. In the above example, 'the duke's jester', jester is the head word or head noun.

Nouns/pronouns have the following properties:

- Most of them have singular and plural forms (story- stories, I - we).
- They can express gender (duke - duchess, he - she).
- They can be used as the subject (Tyl, I, he, it) of a sentence and the object of a sentence (the story, me, him, it).
- They have possessive forms (duke's, my, his, her).
- They show if someone/something is speaking (I, we) or being spoken to (you) or is being spoken about (he, she, they, it).

Activity 4

Read the following paragraph and fill in the table below.

The Archduke ordered all the courtiers to assemble in the hall. Tyl addressed them, 'My Lord, ladies and gentlemen, the picture is ready. You will now be able, as I draw the curtains, to see how well I have done my work. You can all admire my work. But I must warn you that there is something very special about this picture. Only those among you who have noble blood in your veins will be able to see this painting.'

A.

Singular nouns used in the paragraph	their plural forms	Plural nouns used in the paragraph	their singular forms

B. Now, write down your observations on how plural forms are derived from singular nouns. Can you classify them into different categories? Which are they?

C. Classify the nouns in the passage as nouns/noun phrases in the subject position and nouns/noun phrases in the object position and fill in the table. One is done for you.

Noun phrases in the subject position	Noun phrases in the object position
the Archduke	all the courtiers

Let's edit

Read the paragraph written by Sunil, a student of Class 8. There are some errors in it which are underlined. Help Sunil to edit the errors.

Tyl **reach** (a) the palace of the Archduke of Battenburg. He had to wait there for sometime. **the** (b) Captain of the **Gaurds** (c) was **play** (d) chess with his friends. He stopped Tyl **on** (e) the gate and asked why he came over there. Tyl showed the captain a **pitcure** (f) he had drawn and asked to let him into the palace.

Let's play with language

Here are a few funny questions. Try to answer them. If you cannot, guess the answer from the jumbled word given against each of them.

- | | |
|---|----------|
| What can you catch but not throw? | odlc |
| What kind of room has no doors or windows? | smomurho |
| What is orange in colour and sounds like a parrot? | rtraoc |
| What has four fingers and a thumb, but is not living? | elogv |
| What loses its head in the morning and gets it back at night? | lopwil |

The Boy Who Drew Cats

Hope you enjoyed the story, 'The Mysterious Picture'. You came across Tyl, the painter in the story. In this story you will see a boy who is a painter, who knows to draw only cats. It's a Japanese folk tale. Read it and enjoy.

A LONG, long time ago, in a small country-village in Japan, there lived a poor farmer and his wife, who were very good people. They had a number of children, and found it very hard to feed them all. The elder son was strong enough when only fourteen years old to help his father; and the little girls learned to help their mother almost as soon as they could walk.

But the youngest child, a little boy, did not seem to be fit for hard work. He was very clever, cleverer than all his brothers and sisters; but he was quite weak and small, and people said he could never grow very big. So his parents thought it would be better for him to become a priest than to become a farmer. They took him with

them to the village-temple, one day, and asked the good old priest who lived there, if he would have their little boy for his acolyte, and teach him all that a priest ought to know.

The old man spoke kindly to the lad, and asked him some hard questions. So clever were the answers that the priest agreed to take the little fellow into the temple as an acolyte, and to educate him for the priest hood.

The boy learned quickly what the old priest taught him, and was very obedient in most things. But he had one fault. He liked to draw cats during study hours, and to draw cats even where cats ought not to have been drawn at all.

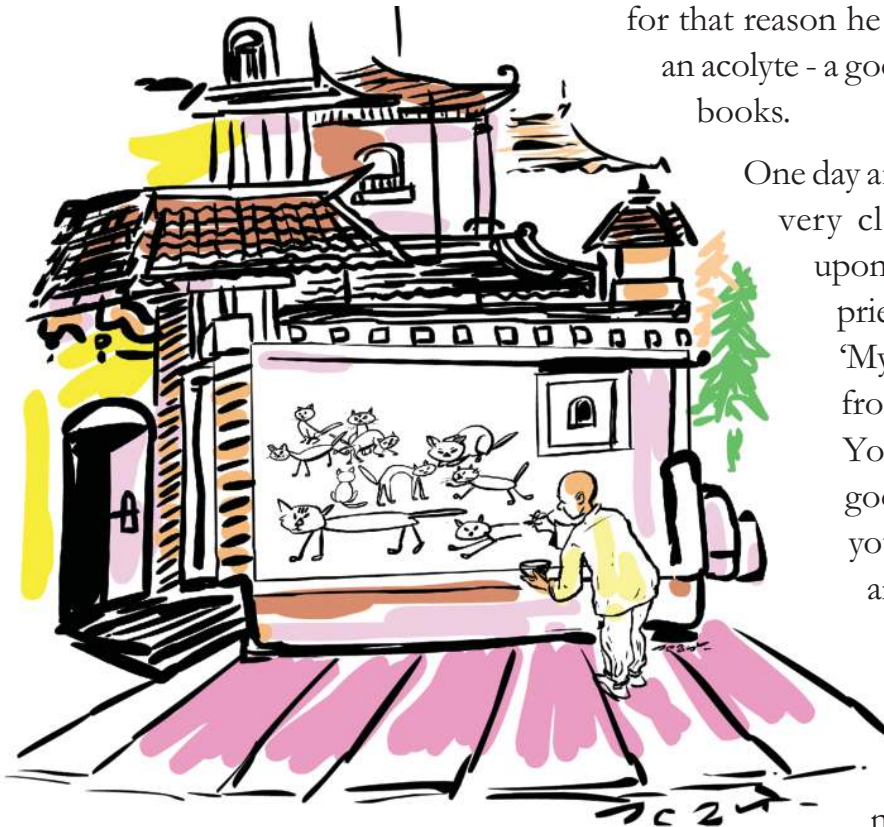
Hasegawa Takejiro (1853–1938) was an innovative Japanese publisher specializing in books in European languages on Japanese subjects. He employed leading foreign residents as translators and noted Japanese artists as illustrators, and became a leading purveyor of export books and publications for foreign residents in Japan.

1. How is the youngest child introduced in the story?

2. Why did the parents take the boy to the priest?

acolyte: _____

The Boy who Drew Cats



for that reason he was not quite fit to be an acolyte - a good acolyte should study books.

One day after he had drawn some very clever pictures of cats upon a paper screen, the old priest said to him severely: 'My boy, you must go away from this temple at once. You will never make a good priest, but perhaps you will become a great artist. Now, let me give you a last piece of advice, and be sure you never forget it. Avoid large places at night, keep to small!'

Whenever he found himself alone, he drew cats. He drew them on the margins of the priest's books, and on all the screens of the temple, and on the walls, and on the pillars. Several times the priest told him this was not right; but he did not stop drawing cats. He drew them because he could not really help it. He had what is called 'the genius of an artist,' and just

The boy did not know what the priest meant by saying, 'Avoid large places keep to small.' He thought and thought, while he was tying up his little bundle of clothes, to go away; but he could not understand those words, and he was afraid to speak to the priest any more, except to say good-bye.

3. '... but perhaps you will become a great artist.' Do you think the opinion of the priest about the boy is appropriate? Why?

4. What was the advice of the priest to the boy?

He left the temple very sorrowfully, and began to wonder what he should do. If he went straight home he felt sure his father would punish him for having been disobedient to the priest, so he was afraid to go home. All at once he remembered that at the next village, twelve miles away, there was a very big temple. He had heard there were several priests at that temple; and he made up his mind to go to them and ask them to take him for their acolyte.

Now that, big temple was closed up but the boy did not know this fact. The reason it had been closed up was that a goblin had frightened the priests away, and had taken possession of the place. Some brave warriors had afterward gone to the temple at night to kill the goblin; but they had never been seen alive again. Nobody had ever told these things to the boy - so he walked all the way to the village hoping to be kindly treated by the priests!

When he got to the village it was already dark, and all the people were in bed, but he saw the big temple on a hill at the other end of the principal street, and he saw there was a light in the temple. People who tell the story say the goblin used to make

that light, in order to tempt lonely travellers to ask for shelter. The boy went at once to the temple, and knocked. There was no sound inside. He knocked and knocked again; but still nobody came. At last he pushed gently at the door, and was quite glad to find that it had not been fastened. So he went in, and saw a lamp burning, but no priest.

He thought some priest would be sure to come very soon, and he sat down and waited. Then, he noticed that everything in the temple was gray with dust, and thickly spun over with cobwebs. So he thought to himself that the priests would certainly like to have an acolyte, to keep the place clean. He wondered why they had allowed everything to get so dusty. What most pleased him, however, were some big white screens, good to paint cats upon. Though he was tired, he looked at once for a writing-box, and found one, and ground some ink, and began to paint cats.

He painted a great many cats upon the screens; and then he began to feel very, very sleepy. He was just on the point of lying down to sleep beside one of the

5. Why didn't the boy go home after he left the temple?

6. When the boy entered the temple he did not see anyone. What could be the reason?



screens, when he suddenly remembered the words, 'Avoid large places keep to small!'

The temple was very large, he was all alone; and as he thought of these words, though he could not quite understand

them - he began to feel for the first time a little afraid; and he resolved to look for a small place in which to sleep. He found a little cabinet, with a sliding door, and went into it, and shut himself up. Then he lay down and fell fast asleep.

7. Why did he choose a small place to sleep?

8. Where did the boy find a safe place to sleep on?

The Boy who Drew Cats

Very late in the night, he was awakened by a most terrible noise, a noise of fighting and screaming. It was so dreadful that he was afraid even to look through a chink of the little cabinet: he lay very still, holding his breath for fright.

The light that had been in the temple went out; but the awful sounds continued, and became more awful, and all the temple shook. After a long time silence came; but the boy was still afraid to move. He did not move until the light of the morning sun shone into the cabinet through the chinks of the little door.

Then he got out of his hiding place very cautiously, and looked about. The first thing he saw was that all the floor of the temple was covered with blood. And then

he saw, lying dead in the middle of it, an enormous, monstrous rat, a goblin rat, bigger than a cow!

But who or what could have killed it? There was no man or other creature to be seen. Suddenly the boy observed that the mouths of all the cats he had drawn the night before, were red and wet with blood. Then he knew that the goblin had been killed by the cats which he had drawn. And then also, for the first time, he understood why the wise old priest had said to him, 'Avoid large places at night, keep to small.'

Afterward that boy became a very famous artist. Some of the cats which he drew are still shown to travellers in Japan.

9. What was the dreadful voice that the boy heard?

monstrous: _____

possession: _____

cabinet: _____

10. How do you think the goblin rat was killed?

11. Was the advice of the priest helpful to the boy? Why?

chinks: _____

Activity 1

Did you enjoy the story, 'The Boy who Drew Cats'? If you were the young boy, how would you tell the story?

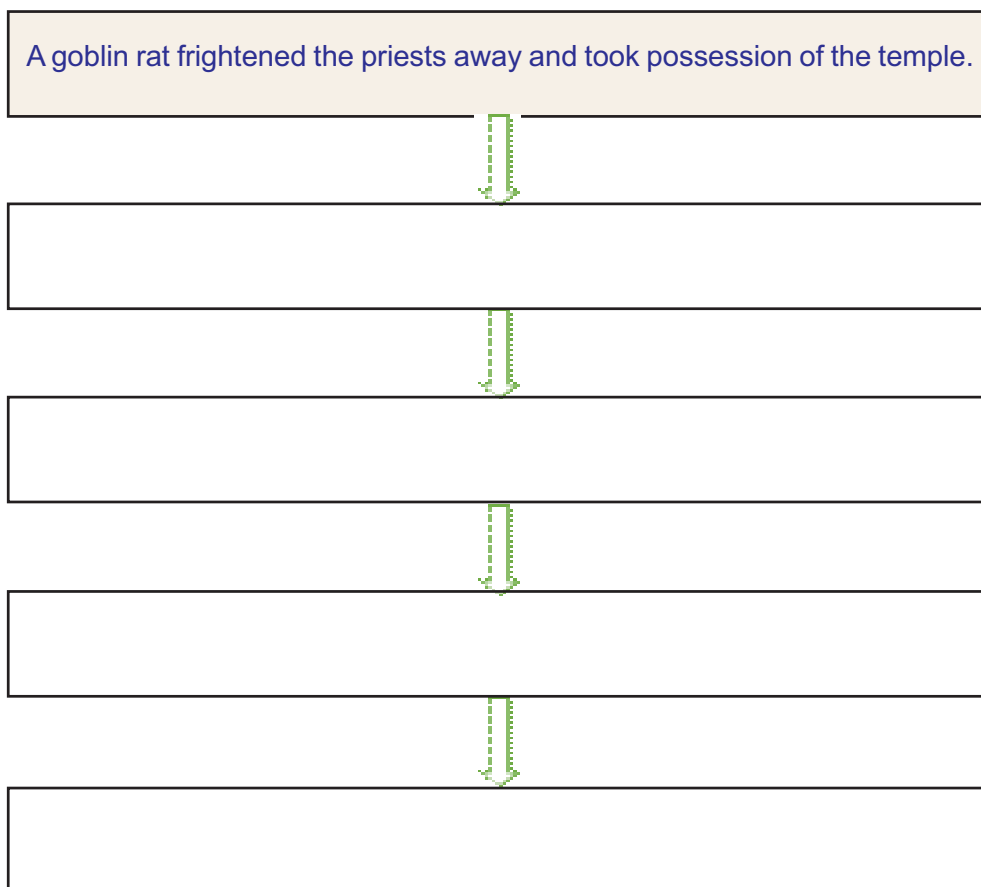
You may begin like this.

I was the youngest child of a poor Japanese family. _____

Activity 2

How was the goblin rat killed?

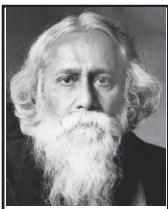
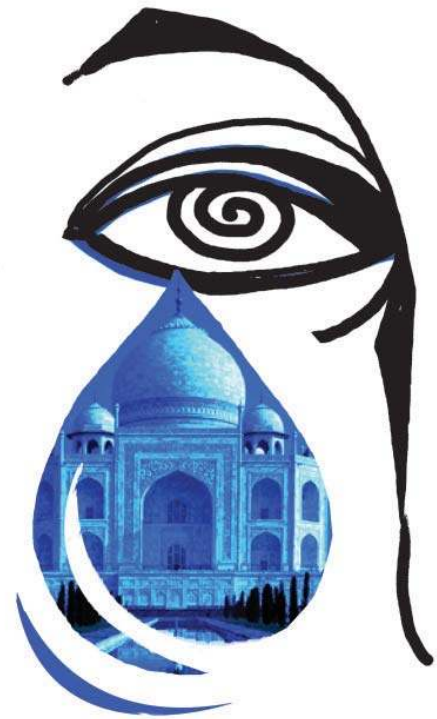
Write the events that led to the death of the goblin rat to complete the flow-chart given below.



Taj Mahal

Taj Mahal is considered as one of the seven wonders of the world. It is a work of art that excels time and history. The following lines are from Tagore's poem 'Shah Jahan'. In this poem Tagore speaks of the immortal creation, the Taj Mahal and the timeless appeal of that great monument.

You knew, Emperor of India, Shah Jahan,
That life, youth, wealth, renown
All float away down the stream of time.
Your only dream
Was to preserve forever your heart's pain.
The harsh thunder of imperial power
Would fade into sleep
Like a sunset's crimson splendour,
But it was your hope
That at least a single, eternally-heaved sigh would stay
To grieve the sky.



Rabindranath Tagore (1861 – 1941) was a Bengali writer who reshaped Bengali literature and music as well as Indian art in the late 19th and early 20th centuries. Author of *Gitanjali* and its 'profoundly sensitive, fresh and beautiful verse', he became the first non-European to win the Nobel Prize in Literature in 1913. In translation, his poetry was viewed as spiritual and influential.

1. What, in the poet's view, are the things that would float away down the stream of time?

2. What do you think was Shah Jahan's 'heart's pain'?

Taj Mahal



Though emeralds, rubies, pearls are all
But as the glitter of a rainbow tricking out empty air
And must pass away,
Yet still one solitary tear
Would hang on the cheek of time
In the form
Of this white and gleaming Taj Mahal.

3. Why is 'imperial power' compared to the splendour of sunset?

renown: _____

imperial: _____

4. Pick out the lines which mean emeralds, rubies and pearls are transient.

heave: _____

emerald: _____

5. 'All float away down the stream of time'. What image do you get from this line?

solitary: _____

gleam: _____

6. Pick out two instances of simile from the poem.

Activity 1

In this poem the poet uses similes and metaphors. A simile is a figure of speech that draws comparison between two things using the words 'like' or 'as'.

Pick out instances of similes from the poem.

Activity 2

Poets use various images to lead the readers to a sensory experience. Images often give us mental pictures that appeal to our senses of sight, sound, taste, touch and smell.

Pick out instances of visual and auditory (sound) images from the poem. One is done for you.

Visual	Auditory
•	• harsh thunder
•	•
•	•

Activity 3

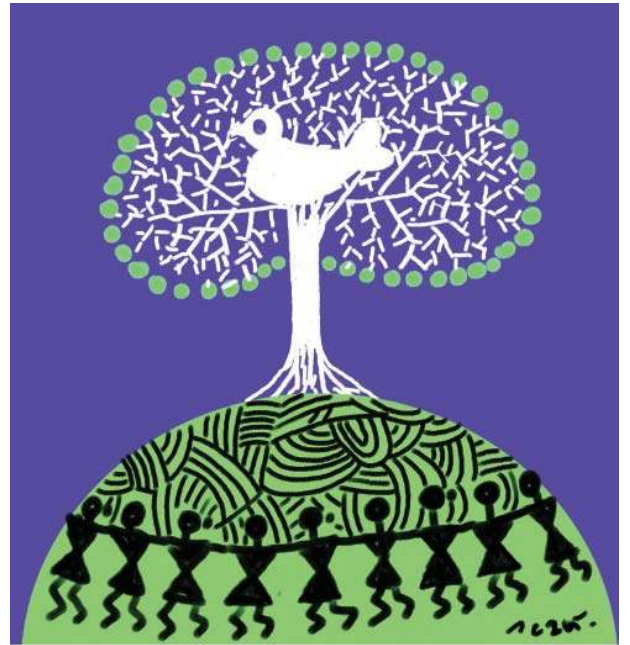
Write down words from the poem related to transience and eternity.

Transience	Eternity

We're the World

Can art save the world? Let's go through the following lyric composed by M. Jackson and Lionel Richie Jr. These lines immortalise art which plays a vital role in changing the world.

There comes a time when we heed a certain call
When the world must come together as one
There are people dying
And it's time to lend a hand to life
The greatest gift of all
We can't go on pretending day by day
That someone, somewhere will soon make a change
We all are a part of God's great big family
And the truth, you know,
Love is all we need
(Chorus)



Michael Jackson (1958 – 2009) was an American singer, songwriter, dancer, and actor.



Lionel Richie Jr. (1949 -) is an American singer, songwriter, musician, record producer and actor.

1. What, according to the lyricists, is the greatest gift of all?

2. Why do you think that we can't go on pretending forever?

heed: _____

We are the world, we are the children
We are the ones who make a brighter day
So let's start giving
There's a choice we're making
We're saving our own lives
It's true we'll make a better day
Just you and me
Send them your heart so they'll know that someone cares
And their lives will be stronger and free
As God has shown us by turning stone to bread
So we all must lend a helping hand
(Chorus)
When you're down and out, there seems no hope at all
But if you just believe there's no way we can fall
"Well...well...well..."
Let's realise that a change can only come
When we stand together as one.
(Chorus x 2)

3. 'It's true we'll make a better day just you and me.' How?

pretend _____

4. When will a change really come according to the lyricists?

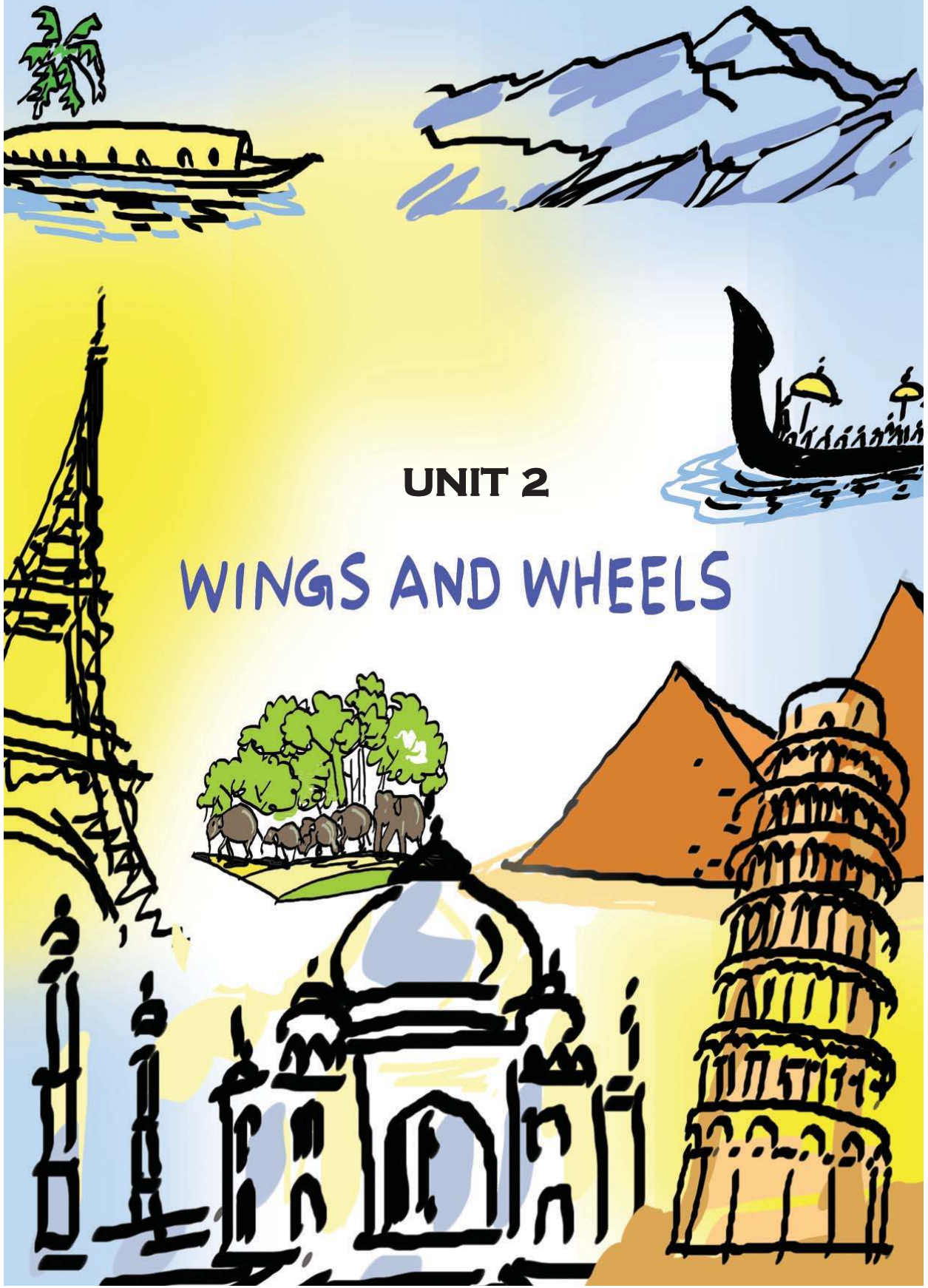
Compose a tune for the song and present it in a group at the music concert organised in your school or in a leading radio channel.

5. What might have prompted the lyricists to sing a song like this?

I can



I can	I can do it myself	I can do with the help of my friends	I need further improvement
read and understand simple stories.			
analyse the story critically.			
answer the interaction questions posed by the teacher.			
share my feelings orally with my friends and teachers.			
identify the meanings of unfamiliar words by referring to a dictionary or glossary.			
participate in classroom performances like skit, oral presentations, etc.			
construct narratives and character sketches.			
use the main ideas of a text to prepare a story map.			
enjoy listening to poems, read aloud and recite them.			
appreciate poems based on the poetic crafts used in them.			
identify and use language elements in different situations.			
identify and edit errors in a passage.			
engage in activities related to language games.			



UNIT 2

WINGS AND WHEELS

Unit at a Glance

Wings and Wheels

Prose:

A Shipwrecked Sailor (Gabriel García Márquez)
The Little Round Red House (Carolyn Sherwin Bailey)

Poems:

From a Railway Carriage (R L Stevenson)
Marvellous Travel (Joshua Fernandez)

Learning Outcomes

By learning this unit, the learner will be able to:

- familiarise various literary forms like novel, story and poems.
- develop comprehension by finding out answers to questions given alongside the text.
- develop reading skills with proper stress and intonation.
- understand poetic devices like images, rhyming words, rhyme scheme, alliteration and assonance.
- develop interest and curiosity in travelling to explore new worlds.
- develop courage and confidence to face critical situations in life.
- engage in language discourses like retelling stories, speech, etc.
- prepare graphic novel based on the reading of the text and the pictures given.
- prepare breaking news text, newspaper report, interview, etc.
- assess the understanding of concepts through mind mapping.
- use language elements like possessives, articles, comparatives, superlatives, etc. in relevant contexts.
- design a word pyramid using adjectives and determiners.
- edit the errors in a given passage.



Have you heard of Robinson Crusoe?

Robinson Crusoe is a character in Daniel Defoe's novel, 'The Life and Adventures of Robinson Crusoe', published in the year 1919.

Now, read the following extract from Robinson Crusoe's diary.

SEPTEMBER 30, 1659

I, poor miserable Robinson Crusoe, being shipwrecked during a dreadful storm, came ashore on this dismal, unfortunate island, which I called 'The Island of Despair'; all the rest of the ship's company being drowned, and myself almost dead. All the rest of the day I spent in afflicting myself at the dismal circumstances I was brought to. I had neither food, house, clothes nor weapon. In despair I saw nothing but death before me - either that I should be devoured by wild beasts, murdered by savages, or starved to death for want of food. At the approach of night I slept in a tree, for fear of wild creatures; but slept soundly, though it rained all night.

- What happened to Robinson Crusoe?
- Why does he call the island, 'The Island of Despair'?
- What do you think might be the feelings of a man who is alone in a desert island?

Imagine that you are going to live alone in a deserted island. You are going to be there for a week. You can ask for only five things to live there. What would they be and why would you ask them?

Sit in groups and discuss why you need each of them.

A Shipwrecked Sailor

'The Story of a Shipwrecked Sailor' tells the saga of Luis Alejandro Velasco, a twenty year old sailor, who was washed overboard during a storm in the middle of the Caribbean Sea on February 28, 1955. Clinging to a life raft without food and water, he survived ten days on the open sea. What happened to Velasco and his ship mates? Read the following extract from the novella and find out what happened to them.

1 My first impression was that I was utterly alone in the middle of the ocean. The ship plunged into an abyss and disappeared. I had no idea what was happening. I took hold of one of the bobbing crates and stupidly began to contemplate the sea. It was a perfectly clear day. Except for the choppy waves produced by the wind and the cargo scattered across the surface there was no evidence of a shipwreck.

Soon I began to hear shouts nearby. Through the sharp whistling of the wind, I recognised the voice of Julio Amador

Caraballo, the tall, well-built officer who was yelling at someone, 'Fatso, hold there.'

2 It was as if in that instant I had awakened from a moment's deep sleep. It dawned on me that I wasn't alone in the sea. There, only a few meters away, my mates were shouting to one another and trying to stay afloat. Quickly, I began to think. I couldn't swim in just any direction. I knew we were about fifty miles from Cartagena, but I was not yet frightened. For a moment I thought I could hold on to the crate indefinitely,



Gabriel García Márquez (1928 - 2014) was a Colombian novelist, short story writer, screenwriter and journalist. He was called affectionately 'Gabo'. He was awarded the *Neustadt International Prize for Literature* in 1972 and the *Nobel Prize for Literature* in 1982. Márquez's first major work is *The Story of a Shipwrecked Sailor*, which he wrote as a newspaper series in 1955. His best known novels include *One Hundred Years of Solitude* (1967), *The Autumn of the Patriarch* (1975) and *Love in the Time of Cholera* (1985).

1. What happened to the narrator?

abyss: _____

bobbing: _____

contemplate: _____

A Shipwrecked Sailor



until help arrived. It was reassuring to know that all around me other sailors were in the same predicament. That was when I saw the raft.

3 There were two life rafts about seven meters apart. They appeared unexpectedly on the crest of a wave, near where my

mates were calling out. It seemed odd that none of them could reach the life rafts. In an instant, one of the rafts disappeared from view. I couldn't decide, I found myself swimming towards the one I could see, which was moving farther away from me. I swam for about three minutes. I lost

2. What appeared reassuring to the narrator?

choppy: _____

predicament: _____

yell: _____

crate: _____

A Shipwrecked Sailor

sight of the raft momentarily, but I was careful not to lose my bearings. Suddenly, a rough wave pushed the rafts alongside me - it was huge, white, and empty. I struggled to grab the rigging and jump aboard. I made it on the third try. Once on the raft, panting, whipped by the wind, immobilized and freezing, I found it hard to sit up. Then I saw three of my mates near the raft, trying to reach it.

4 I recognized them immediately. Castillo had a firm grip around Caraballo's neck. Caraballo, who had been on watch when the accident occurred, was wearing his life jacket. He yelled: 'Hold on tight, Castillo.' They floated amid the scattered cargo, about ten meters away.

On the otherside was Luis Rengifo, trying to stay above water with his headphones aloft in his right hand. He had stripped off his shirt so that he could swim better, but he had lost his life jacket. Even if I

hadn't seen him, I would have recognised his cry, 'Fatso, Paddle over here.'

5 I quickly grabbed the oars and tried to get closer to the men. Caraballo, with Castillo clinging to his neck, neared the raft. Much farther away, looking small and desolate, was the fourth of my mates: Ramon Herrera, who was waving at me while he held on to a crate.

6 If I had had to decide, I wouldn't have known which of my mates to go after first. But when I saw Herrera, the happy young man from Arjona, who had been with me only a few moments before, I began to paddle furiously. But the life raft was almost two meters long. It was very heavy in that lurching sea, and I had to row against the wind. I don't think I managed to advance more than a meter. Desperate, I looked around once more and saw that Herrera had disappeared. Only Rengifo was swimming confidently

3. 'I made it on the third try.' What did the narrator do on the third try?

4. 'Then I saw three of my mates near the raft.' Who were the three shipmates Velasco saw?

5. Could Velasco save Ramon Herrera? Why?

6. What were Eduardo Castillo and Julio Amador Caraballo doing?

rigging: _____

desolate: _____

A Shipwrecked Sailor

towards the raft. I was sure he would make it. I had heard him snoring below my bunk, and I was convinced that his serenity was stronger than the sea.

7 In contrast, Caraballo was struggling with Castillo, so that Castillo wouldn't let go of his neck. They were less than three meters away. I figured that if they got just a little closer, I could hold out an oar for them to grab. But at that moment a gigantic wave lifted the raft, and from the top of the huge crest I could see the mast of the small ship, heading away from me. When I came down again, Caraballo had vanished, with Castillo hanging on to his neck. Alone, two meters away, Rengifo was still swimming calmly towards the raft.

8 I don't know why I did this absurd thing: knowing I couldn't move forward, I put the oar in the

water as though trying to prevent the raft from moving, trying to anchor it in place. Rengifo, exhausted, paused a moment, then raised his arm as he had when he held his headphones aloft, and shouted again: 'Fatso, Row over here!'

9 The wind was blowing from his direction. I yelled that I couldn't row against the wind, that he should make another try, but I felt he hadn't heard me. The crates of cargo had disappeared and the life raft danced from side to side,



7. What kind of a man was Luis Rengifo?

8. What happened to Caraballo and Castillo?

9. What was the absurd thing done by the narrator?

10. How did Amador and Castillo vanish?

lurch: _____

serenity: _____

A Shipwrecked Sailor

battered by the waves. In an instant I was five meters away from Rengifo and had lost sight of him. But he appeared in another spot, still not panicking, ducking underwater to prevent the waves from sweeping him away. I stood up, holding out the oar, hoping Rengifo could get close enough to reach it. But then I could see he was tiring, losing heart. He called to me again, sinking: 'Fatsó! Fatsó!'

10 I tried to row, but... it was as hopeless as the first time. I made a last try so that Rengifo could reach the oar, but the raised hand, which a few minutes earlier had been trying to keep the headphones from sinking, sank forever, less than two meters from the oar.

11 I don't know how long I stayed like that, balancing in the life raft, holding out the oar. I kept searching the water, hoping that someone would surface soon. But the sea was clear and the wind, getting stronger, blew against my shirt like the

howl of a dog. The cargo had disappeared. The mast, growing more distinct, proved that the small ship hadn't sunk, as I had first thought. I felt calm. I thought that one of my mates had managed to reach the other life raft.

12 There was no reason they shouldn't have reached it. The rafts weren't provisioned- in fact, none of the life rafts of the small ship was outfitted. But there were six of them, apart from the rowboats and the whalers. It was reasonable to believe that some of my mates had reached the other life rafts, as I had reached mine, and perhaps the destroyer was searching for us.

Very soon I was aware of the sun. A midday sun, hot and metallic. Stupefied, not fully recovered, I looked at my watch. It was noon on the dot.

13 The last time Rengifo had asked me the time, on the small ship, it was 11.30. I had checked the time again and the disaster had not yet occurred. When I

11. 'I made a last try.' What was the 'last try' made by Velasco? Was he successful in it?

12. 'I kept searching the water, hoping that someone would surface soon.' Did anyone come to the surface? Why?

13. Pick out the image that describes the sun.

absurd: _____

revel: _____

provision: _____

whaler: _____

outfit: _____

A Shipwrecked Sailor

looked at my watch on the life raft, it was exactly noon. It had taken only ten minutes for everything to happen—for me to reach the life raft, and try to rescue my shipmates, and stand motionless in the raft, searching the empty sea, listening to the sharp howl of the wind. I thought it would take them at least two or three hours to rescue me.

14 Two or three hours, I calculated. It seemed an extraordinarily long time to be alone at sea. But I tried to resign myself to it. I had no food or water, and by three in the afternoon I would surely have a searing thirst. The sun burned my head and my skin, which was dry and hardened by salt. Since I had lost my cap, I splashed water on my head, and I just sat on the side of the raft, waiting to be rescued.

It was only then that I felt the pain in my right knee. The thick, blue drill fabric of my trouser leg was wet, so I had a hard time rolling it up. But when I did, I was startled: I saw a deep, half-moon-shaped wound on the lower part of my knee. I didn't know if I had gashed it on the side

of the ship, or if it had happened when I hit the water, for I didn't notice it until I was seated in the life raft. Though the wound burned a little, it had stopped bleeding and was completely dry, because of the salt water, I imagine.

15 Uncertain as to what to do, I decided to make an inventory of my belongings. I wanted to figure out what I could count on in my solitude at sea. First of all, I could rely on my watch, which kept perfect time, and which I couldn't stop glancing at every two or three minutes. In addition, I had my gold ring, which I'd bought in Cartagena the year before, and a chain with a medal of the Virgin of Carmen on it, also purchased in Cartagena, from another sailor for thirty-five pesos. In my pockets I had nothing but the keys to my locker on the small ship and three business cards I had been given at a store in Mobile one day in January when I had gone out shopping. Since I had nothing to do, I read the cards over and over to distract myself until I was rescued.

(Adapted)

14. '...but, I tried to resign myself to it.' What did Velasco resign himself to?

15. Why did Velasco splash water over his head?

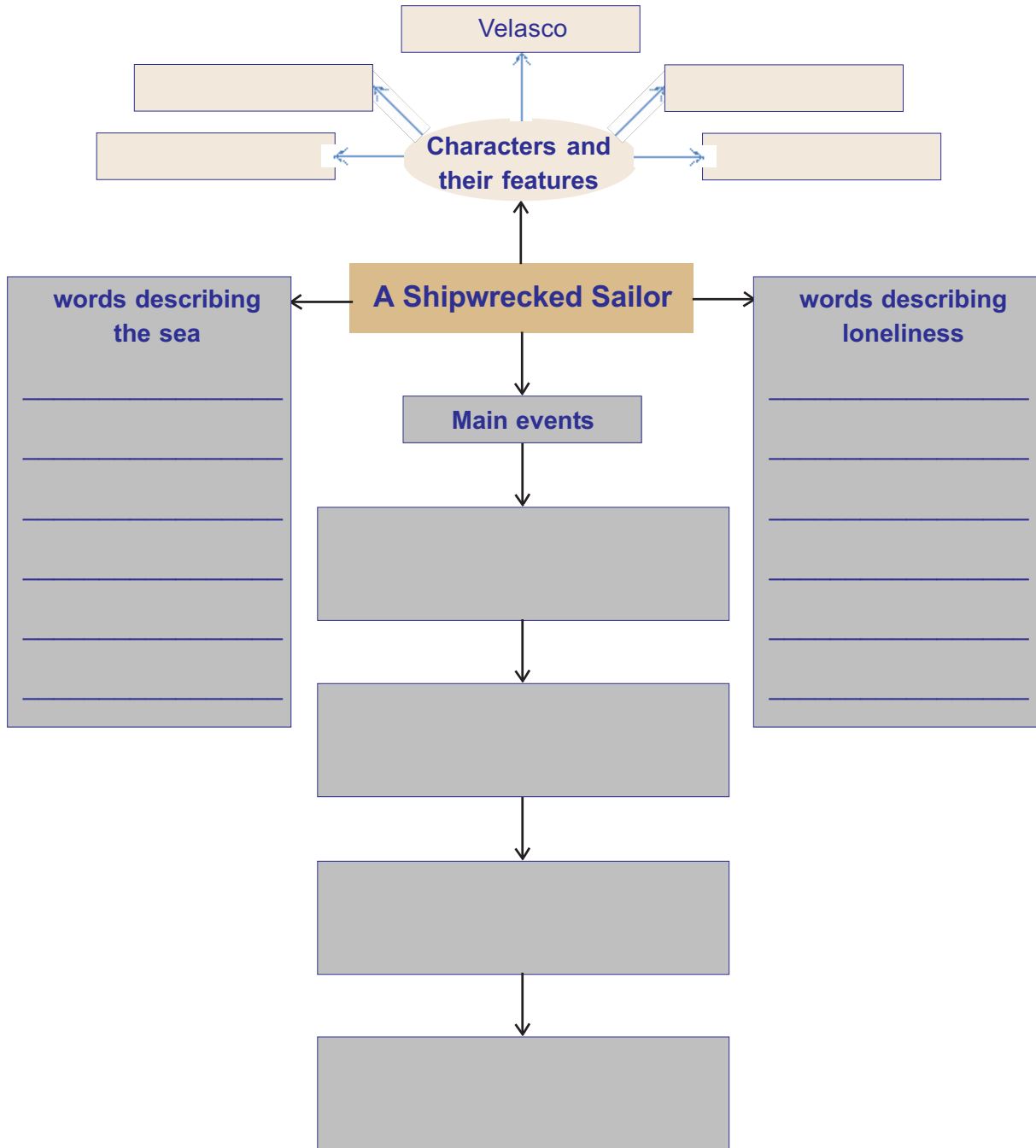
16. '...but when I did, I was startled.' Why was Velasco startled?

17. What were the items in the list of belongings of Velasco?

Let's revisit

Activity 1

Fill in the following mind map of the story 'A Shipwrecked Sailor'.



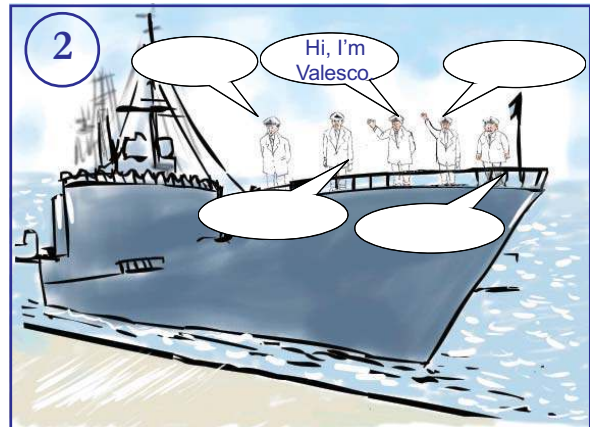
Activity 2

You have identified the major events of the story, haven't you? Here's a graphic story for you. Study the pictures carefully and write the appropriate events from the story in the space provided. Try to add possible dialogues too. Now, you can narrate the story from the point of view of Velasco. Some events are given to help you.

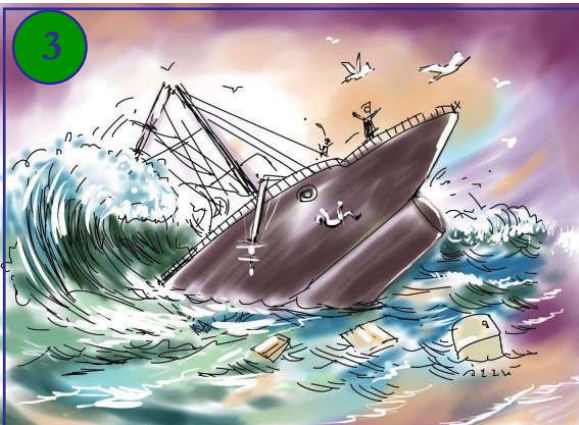


Mobile, Alabama, USA. February 28, 1955

I'm Velasco. I'm a sailor and the narrator of the story. That's Caldas, my ship. I'm travelling from Mobile, Alabama in the US to my country Columbia.



I've four shipmates. They are Caraballo, Castillo, Rengifo and Herrera.





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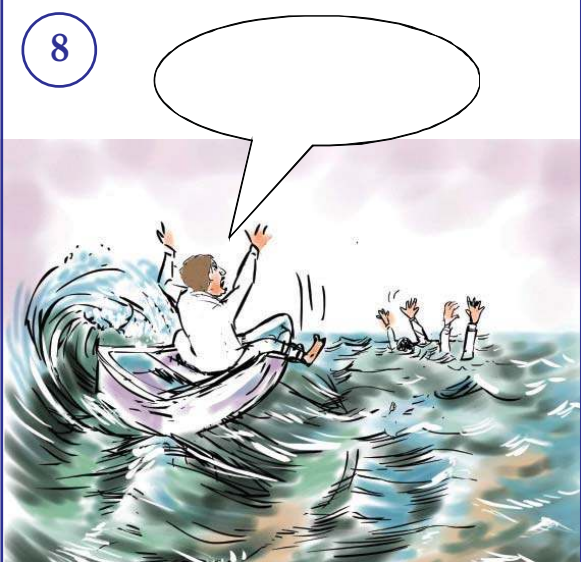
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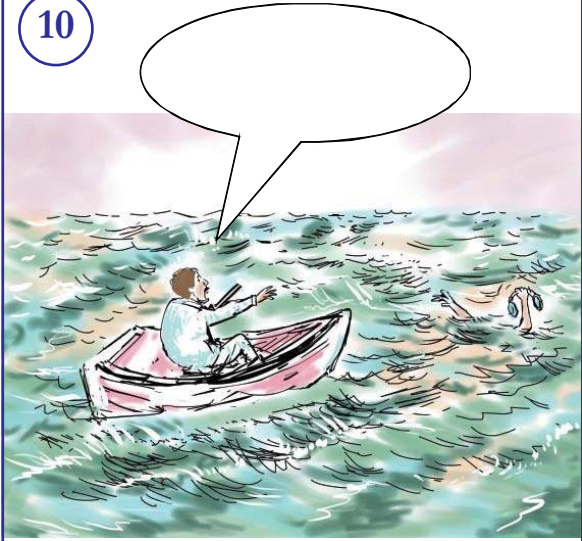
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10



11



12



I don't know what to do. I looked at my belongings. I have a watch, a gold ring, keys to my locker and three business cards.



Activity 3

Which event in the story do you think is the most tragic? Why?

Let's enrich our vocabulary

Activity 1

Look at the opening sentence of the story, 'My first impression was that I was utterly alone in the middle of the ocean.'

Here the narrator describes his experience of a shipwreck in first person. How would the sentence change if he expressed the same in third person?

'..... first impression was that was utterly alone in the middle of the ocean.'

The possessive form of nouns are made by adding '-s' to the nouns.

e.g. Sajina's book, Rahul's bat etc.

But in the case of pronouns the words take new forms.

The possessive of 'I' is 'my'.

Find the possessive forms of the pronouns we, you, he, she, they, and it.

Use each pronoun and its possessive in sentences of your own.

Activity 2

Look at some of the words used in the story.

unexpectedly disappeared indefinitely reassuring

It can be seen that the suffixes '-ly', '-ed' and '-ing' are used after the root word. You can also see that some elements are added before the root word.

'un-', 'dis-', 'in-', and 're-', respectively are added before the root word.

These are examples of prefixes in English.

Fill in the following table with prefixed words identified from the story or with such words from a dictionary.

un-	dis-	in-	re-

Activity 3

Fill in the blanks in the following passage picking up the right words given in the box.

impression, recognise, contemplate, surface, evidence

I can't(a)..... what it would be like to be alone. My
.....(b)..... of it is really frightening. I am saying this based on the
.....(c)..... I got from my reading. I also
.....(d)..... that floating on the(e).....
of the sea on a boat alone is a more frightening experience than being trapped in a forest.

Activity 3

Read the following sentences in the 'Sentences' column. Change them into news headlines and write them in the 'News headlines' column.

Sentences	News headlines
Four sailors of the Colombian Navy were drowned in the Caribbean Sea, when their ship wrecked in a devastating storm.	Four Columbian Sailors Drowned
The sailor Velasco was given a heroic welcome in a public meeting at his hometown.	
The Colombian Navy continues their search to recover the bodies of the four sailors drowned in the Caribbean Sea.	

Now, develop any of the news headlines into a complete news report.

Activity 4

Imagine that you are asked to prepare breaking news of the shipwreck and the death of the sailors for a TV channel. Write the possible breaking **news headlines** and present them orally in front of the class.

Let's speak

Activity 1

Prepare ten questions for interviewing the narrator (Velasco), who quite unbelievably escaped from the shipwreck. You may attempt this as a pair activity in which one of you can be the interviewer and the other the narrator.

Activity 2

Suppose you are one of the speakers at a function in which the narrator (Velasco) is being congratulated. Deliver a **speech** congratulating him for his brave deed.

Let's discover how grammar works

Activity 1

Look at the sentences taken from the story.

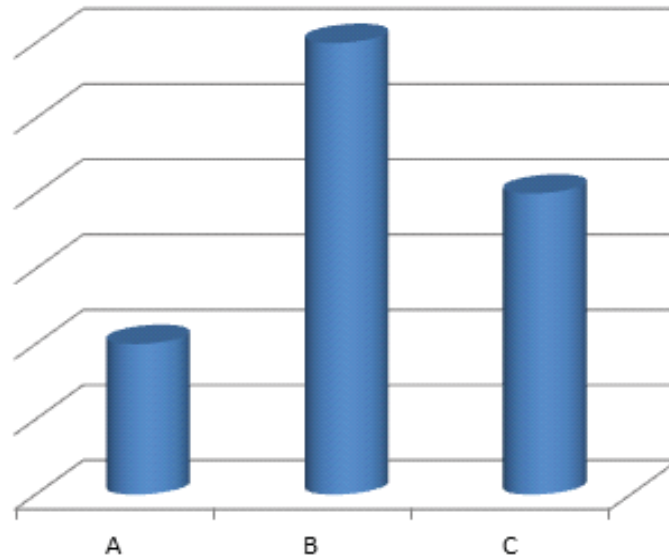
- a) A **rough** wave pushed the rafts.
- b) It was very **heavy** in that lurching sea.
- c) A **gigantic** wave lifted the raft.
- d) His serenity was **stronger** than the sea.

The words underlined in these sentences describe the nouns. These words belong to the word class called adjectives.

Adjectives have three degrees of comparison.

1. In the sentence, 'His serenity was **strong**.' the word 'strong' is in the positive degree
2. In the sentence, 'His serenity was **stronger** than the sea.' the word 'stronger' is in the comparative degree.
3. In the sentence, 'His serenity was the **strongest**.' the word 'strongest' is in the superlative degree.

Now, look at the following chart and complete the sentences below using the suitable degrees of the adjective 'tall'.



1. 'A' is
2. 'C' is
3. But 'B' is

Do all adjectives follow the same pattern in forming their comparative and superlative forms? Write your findings below citing three examples for each case.

Activity 2

Look at these sentences from the story.

The ship plunged into an abyss and disappeared.

It was a perfectly clear day.

The underlined words in the above sentences are called articles or determiners. They serve to express the reference of a noun in the context.

Fill in the following passage with 'a', 'an', or 'the'.

I made _____ last try so that Rengifo could reach _____ oar, but _____ raised hand, which _____ few minutes earlier had been trying to keep _____ headphones from sinking, sank forever.

Activity 3

You have learned about noun phrase in the previous unit. You can develop a noun into a noun phrase by adding determiners and adjectives before the head noun.

Consider the head noun, 'man'. How can you develop it into a noun phrase? Study the following word pyramid.

Man
The man
The young man
The happy young man

Now, complete the word pyramid given below picking up appropriate determiners and adjectives from the box and placing them in the correct position.

deep, half-moon-shaped, a

Wound

Construct word pyramids using the words: 'sea', 'sailor' and 'traveller'.

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Let's edit

Read the short summary of 'The Shipwrecked Sailor'. There are some errors in it which are underlined. Edit the errors.

In 1955, a Colombian ship was on its way back home, where the ship was caught in a storm. Eight men was flung off the ship, going overboard into the Caribbean Sea. Just one - Luis Alejandro Velasco - survive. For ten days, he clung to a life raft. Suffering from hunger and lack of water, he completely gave up hope when he was washed ashore in Colombia.

The author Gabriel Garcia Marquez, when was working as a journalist is granted a series of exclusive interviews by Velasco. He write these up and published them under Velasco's name.

Let's play with language

Here is a poem with a lot of adjectives. Read the poem and list the adjectives.

Two Funny, Little Red Apples

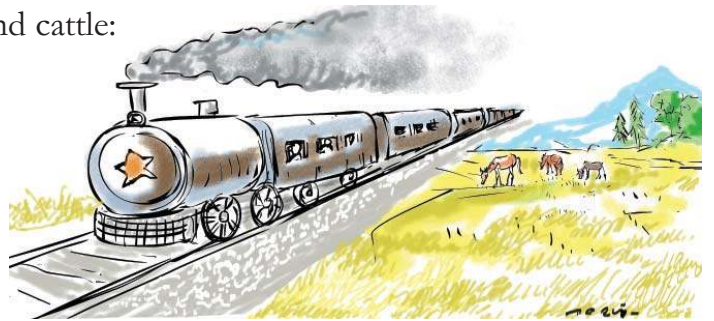
Two funny, little red apples
Fell from a tree one day.
Both small apples rolled and rolled
Till they got far away.

They rolled into a big, green yard,
Right past three white dogs.
They rolled right past a cold, blue lake,
And over four brown logs.

FROM A RAILWAY CARRIAGE

Children who have travelled by trains would have had an exciting experience. Besides the rhythm and movement of the train, there are the rushing scenes outside the window to look at. Here the poet presents a thrilling experience of a train journey in the 19th century.

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle
All through the meadows the horses and cattle:
All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.



Robert Louis Stevenson (1850 - 1894) was a Scottish novelist, poet, essayist, and travel writer. He is well-known for his children's classics too. His most famous works are *Treasure Island*, *Kidnapped*, and *Strange Case of Dr Jekyll and Mr Hyde*. He also composed music for the flagolet, a kind of keyed soprano recorder.

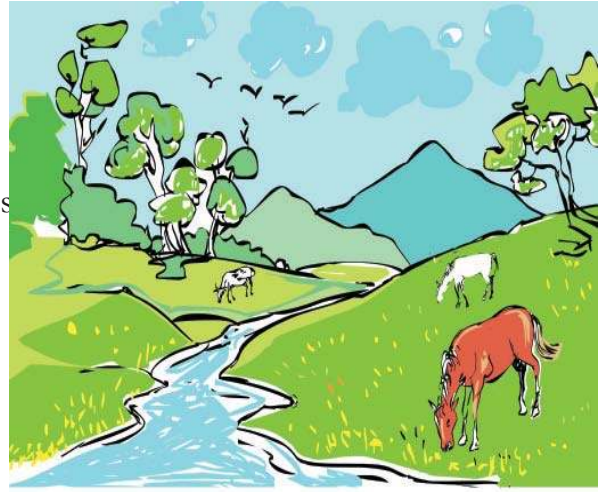
1. Does the train move through a village or city? Justify your answer.

2. What are the expressions used by the poet to show the amazing speed of the train?

3. How does the poet bring out the locomotive rhythm in the poem?

From A Railway Carriage

Here is a child who clammers and scrambles,
All by himself and gathering brambles;
Here is a tramp who stands and gazes;
And here is the green for stringing the daisies
Here is a cart runaway in the road
Lumping along with man and load;
And here is a mill, and there is a river:
Each a glimpse and gone forever



charge	_____
troops	_____
driving	_____
clamber	_____
scramble	_____
bramble	_____
tramp	_____
gaze	_____
lump	_____

Let's revisit

Answer the following questions by selecting appropriate options.

1) What is the poem about?

- a) The invention of the steam engine.
- b) A scary journey in a fast train.
- c) A runaway cart in the road.
- d) A fast moving train and the people, places and things seen from it.

2) What was the aim of the poet while writing the poem 'From A Railway Carriage'?

- a) To entertain readers with an exciting description of a train ride.
- b) To teach the readers how the train engines operate.
- c) To tell readers about his experience on a train.
- d) To warn readers never to ride on fast trains.



3) Read the line from the poem. 'Here is a beggar who stands and gazes'. Which word has almost the same meaning as gazes?

- a) sits b) looks c) screams d) ignores

4) What is similar about the words 'witches' and 'ditches'?

- a) Both are in the middle of the line and rhyme with each other.
b) Both are at the end of a line and rhyme with each other.
c) Both are at the end of a line and do not rhyme with each other.
d) Both are at the beginning of the line and rhyme with each other.

5) How do the troops resemble the train?

- a) They are faster than fairies and witches b) They stand and gaze
c) They charge along d) They climb and scramble

6) In what ways are the child and the tramp different?

- a. The child is standing and gazing and the tramp is gathering brambles
b. The child is clambering and scrambling and the tramp is standing and gazing
c. The child is clambering and scrambling and the tramp is gathering brambles
d. The child is charging along and the tramp is gathering brambles

7) What are the last two things seen from the railway carriage?

- a) a mill and a cart. b) a man and a cart
c) a man and a river d) a mill and a river


8. In what order are the people and things seen from the railway carriage?

- a. a beggar, a child, a cart, a mill and a river
b. a cart, a child, a beggar, a river and a mill
c. a child, a beggar, a cart, a mill and a river
d. a river, a mill, a cart, a beggar and a child

9. Read these lines from the poem.

'And ever again, in the wink of an eye,
Painted stations whistle by'

Why does it seem that the painted stations appear and disappear in the wink of an eye?

- 
- a. As they are seen from the window of a horse-drawn carriage.
 - b. As they are seen from the window of a slow railway carriage.
 - c. As they are seen from the side of a hill.
 - d. As they are seen from the window of a fast moving railway carriage

10. Read the last line of the poem. 'Each a glimpse and gone forever!' What does the poet mean by this line?

- a. You only get a quick look at something as you pass by, but you can see it again.
- b. You look at something for a long time as you pass by, never to see it again.
- c. You only get a quick look at something as you pass by, never to see it again.
- d. You can look at something many times as you pass by, over and over again.

11. In the poem, certain words and cluster of letters ('-es') are repeated. Can you list out the repeated words and the cluster of letters from the poem?

Do you think repetition enhances the musical quality of poem?

12. Imagine that you are on a train, passing through a number of places/stations. Name any five scenes you would see through the window. Do you have the same feeling of joy if you travel by bus?

Activity 1

In the poem there are a number of words that describe movement and sound. Complete the following table selecting appropriate words/ expressions from the words in the box below.

Words that describe movement	Words that describe sound
• whistle by	• whistle
•	•
•	•
•	•
•	•
•	•

faster, battle, charging along, fly, driving, driving rain, whistle by, clammers, scrambles, whistle, gathering, stringing, lumping, wink

Activity 2

Look at the words from the poem. Don't they sound similar?

witches - ditches

cattle - battle

These are rhyming words. They make the poem more musical.

Find out pairs of rhyming words from the poem.

_____	_____
_____	_____
_____	_____
_____	_____

Activity 3

In this poem, the poet uses two similes. Pick out these **similes** from the poem.

Activity 4

Underline the initial sounds of words repeated in the given lines.

a) Faster than fairies, faster than witches

b) Bridges and houses, hedges and ditches;

Now, underline the vowel sounds repeated in each line.

Alliteration: repetition of initial consonant sounds of words in a line.

Assonance: repetition of vowel sounds in a line.

Identify the lines having alliteration.

Identify the lines having assonance.

What effect do the repeated sounds bring to the poem?

Activity 5

Consider the first two lines of the poem. Can you find out any pattern?

Fast-er than fair-ies, fast-er than wit-ches

Brid-ges and hous-es, hed-ges and dit-ches

Read the poem aloud giving stress to the underlined parts. The poem follows a stressed and unstressed pattern. This pattern is repeated, but not exactly the same in every line. Read the poem again. Doesn't it sound like the beats of a drum? The poem has the rhythm of a moving train.

How does this rhythm contribute to the meaning of the poem?

Activity 6

List down the rhyming words of each line in the first stanza. Name the words according to the similarity of ending sound.

Begin the naming with 'a'. Words with similar endings should be named using the same letter.

Ending word of each line	Naming pattern
witches	a
ditches	a
battle	b
cattle	b
_____	_____
_____	_____
_____	_____
_____	_____

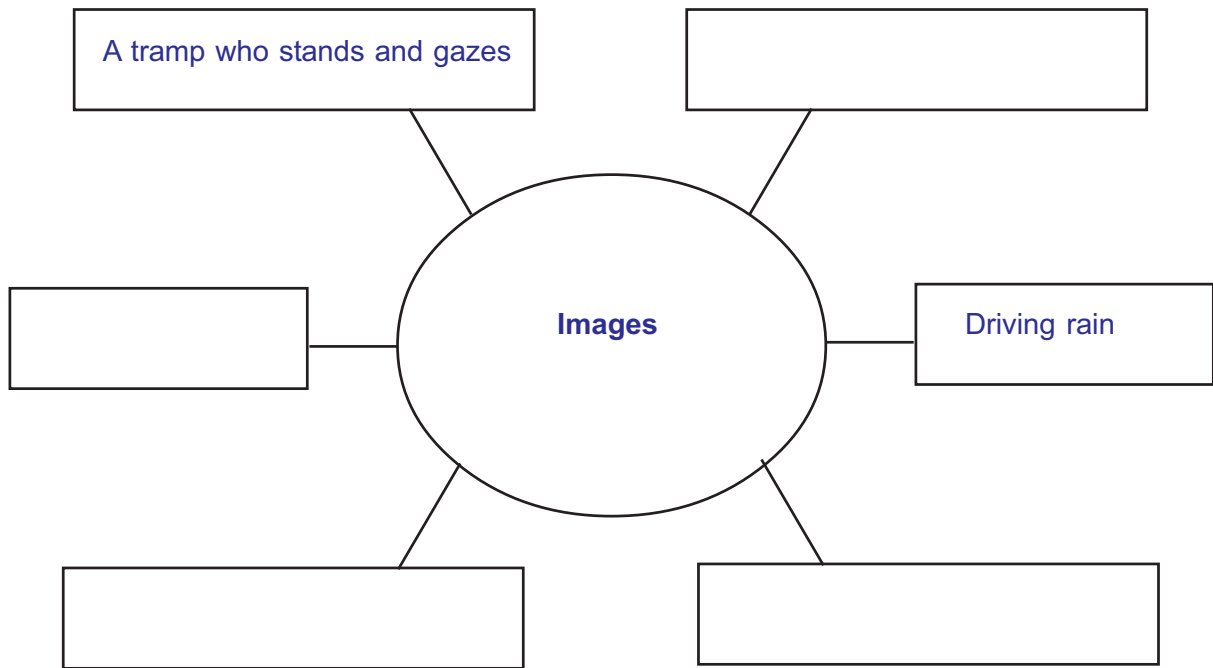
Rhyme scheme of the stanza: aabb, _____

Find out the rhyme scheme for the second stanza of the poem.

Activity 7

In this poem, the poet uses words to make pictures just as you might use a camera to take pictures. Word pictures created by poets are called images. Such pictures may appeal to our eyes (visual), ears (auditory), touch (tactile), smell (olfactory) and taste (gustatory)

Can you pick out the images from the poem? Complete the following word web by selecting appropriate images from the poem.



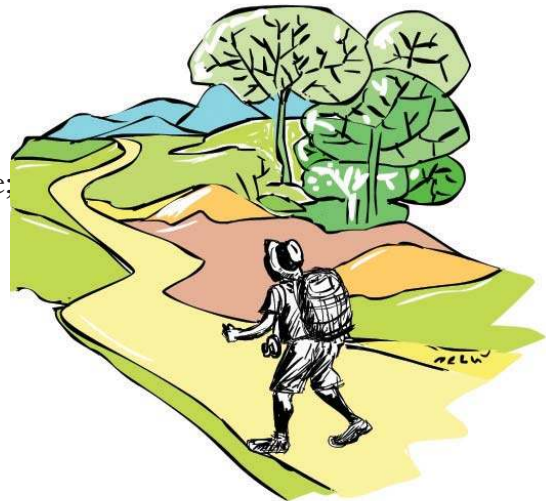
Activity 8

You have enjoyed the locomotive rhythm of the poem, haven't you? Recite the poem individually and in groups. List out the pictures that come to your mind when you read the poem. Can you present the pictures in the form of stills in the class? Attempt to choreograph the poem in your class.

Marvellous Travel

Travelling is a way of getting to know the world, finding out new people and learning about their lives. Here, the poet shares his views on travel.

I travel with my eyes,
Watching those silently cry,
Asking themselves the question why,
Someone left them without saying goodbye;



I travel with my thoughts,
I travel with my pen;
To write about children, women and men;

I travel with my voice,
I travel with my hope,
That something new, would spring into my horoscope,



Joshua Fernandez (b. 1974) is a Malaysian film director and designer who believes in creative collaboration. He first started working in the film industry from 1995 onwards and made his directorial debut in the year 2000. One of the co-founders of BOO Films SDN BHD (Malaysian film production company), Joshua served as its Executive Producer between 1998-2001. He has produced dance music and released a number of track music numbers.

1. Why does the poet say that he travels with his 'eyes' and 'thoughts'?

2. What does the poet mean by 'I travel with my pen'?

Whether in Asia, America or Europe,
There'll always be something interesting to scope;

I travel to many different places,
Mix with many races,
Identify tribesmen by their faces,
And little girls by their laces,

I travel without money,
So, please listen to my testimony,
The good, the bad and even the ugly,
Every experience is worth life's journey,
For I'll always be marvelled,
Whenever I travel.

3. 'That something new, would spring into my horoscope...' What does this line mean?

5. 'Every experience is worth life's journey.' What does the poet mean by this?

4. Who are the different types of people the poet meets during his journey?

The Little Round Red House

People explore the world for experience and knowledge. But sometimes, the best experiences are right under their noses and they are unaware of it. Here's an experience of a little boy who explored his surroundings to find out a little red round house.

On a cold, rainy, and windy Saturday in October, a little boy was bored. He went down to the kitchen where his mother was reading the newspaper and he said, 'Mom, I don't know what to do. I'm bored, bored, bored.'

His mother looked up from her paper and smiled. 'Why don't you draw a picture with your new crayons?'

'I already drew a hundred pictures,' he said. 'I'm bored, bored, BORED.'

'Well, why don't you read one of your new library books?' She suggested.

'I already read all of my books a thousand

times. I'm bored, BORED, BORED!' He said.

'How about playing with your toys?' She said.

'I already played with a million toys. I'm BORED, BORED, BORED!'

Most of the time, mothers don't like it when their children say they are bored. 'I was never bored when I was your age,' they say; though this can't be true, can it?

The little boy's mother thought for a bit, and then she said, 'I remember one day when I was your age and I was bored. My mother - your grandmother - sent me out



Carolyn Sherwin Bailey

(1875 - 1961) was an American writer of children's literature. She was born in Hoosick Falls, New York and attended Teachers College, Columbia University, from where

she graduated in 1896. Her stories for children include *Boys and Girls of Colonial Days* (1917), *Broad Stripes and Bright Stars* (1919), *Hero Stories* (1919) and *The Little Rabbit Who Wanted Red Wings* (1945). She wrote *For the Children's Hour* (1906) in collaboration. In 1947, her book *Miss Hickory* won the Newberry Medal.

1. What did the little boy always complain about?

2. What activities did the mother suggest to engage the little boy?

The Little Round Red House

to search for the strangest little house. If you'd like, I can tell you just what she told me to do.'

The little boy looked up. His mother was bored once. That was interesting.

She said, 'First you need to put on your raincoat and your hat and your scarf and your mittens and your boots. Then you need to go outside. And then you need to walk up the block and down the block and around the block to look for that little house.'

'What kind of little house?' the little boy asked.

'It's a little round red house with no windows and no doors, a chimney on top, and a star in the middle,' she said.

The little boy stared at her. 'I never saw a house like that before. Where is it?'

His mother said, 'I can't tell you. But if you keep your ears open and your eyes open and you look hard, you should find it not too far from here. You won't even need to cross the street.'

'I'll do it,' he said.

He bundled up in his raincoat and his hat, his scarf and his mittens, and his boots, too, and set out to find the little round red house with no windows and no doors, a chimney on top, and a star in the middle.

He walked down his long block, all the way to the corner. He saw white houses and blue houses and yellow houses and green houses. Then he saw a red house.

'There it is,' he cried. But wait. The house was square, not round. It had a chimney, all right but also lots and lots of windows. It had a door, too. He couldn't tell if there was a star. The windows had curtains on the inside.

'That can't be it,' he said, and continued his march, around the corner, up the long block and to the next corner. There were yellow houses and brown houses and many-colored houses, but not one of them was a little round red house with no windows and no doors, a chimney on top, and a star in the middle.

As he was standing on the sidewalk feeling puzzled, the little white mail truck pulled up. The mail carrier poked his head out

3. What did the boy's grandmother ask his mother to do to avoid boredom when she was a child?

4. What did the mother ask the little boy to search for?

5. How was the boy dressed?

6. What were the features of the first red house that the boy found?

The Little Round Red House

of the window and said, 'Little boy, are you lost?'

'Oh, no,' the little boy replied 'I live at Ivy Rock Lane, Bridgewater, New Jersey.'

'That's right around the corner,' the mail carrier said. 'No, you're not lost.'

The little boy asked, 'Do you know where everyone lives around here? I'm looking for a special house.'

The mail carrier said proudly, 'Of course I do, little boy. That's my job. What house do you want to find?'

The little boy said, 'My mother sent me to find a little round red house with no windows and no doors, a chimney on top, and a star in the middle.'

'Little boy,' the mail carrier said, 'I've been to every house in town, but I've never seen a house like that before. Are you sure your mother isn't pulling your leg?'

'Oh, no,' the little boy answered. 'My mother wouldn't tease me. She said she found the same house when she was just my age, so I know it's real.'

The mail carrier shook his head sorrowfully and said, 'Sorry I can't help you, my friend. I've got to be

getting on my way. It's time to deliver the mail.'

Waving goodbye, he drove off down the roads.

The little boy tromped around the next corner and down the block. Every house had windows and doors. Some were red. Some had chimneys. But not one of them was a little round red house with no windows and no doors, a chimney on top, and a star in the middle.

He stopped again to think and looked up to see a police car cruising down the street. It pulled up alongside him and a police



7. Why did the mail carrier ask the boy, 'Are you lost?'

8. Could the mail carrier help the boy? Why?

The Little Round Red House

officer poked her head out of the window.

'Little boy, are you lost?'

'Oh, no,' the little boy replied. 'I live at Ivy Rock Lane, Bridgewater, New Jersey.'

'That's right around the block,' the police officer said. 'No, you're not lost.'

The little boy asked. 'Do you know where everyone lives around here? I'm looking for a special house. I asked the mail carrier, and he didn't know where it was.'

The officer said, 'Little boy, I know this neighbourhood like the back of my hand. I drive up these streets and down these streets every day. Making sure things are safe around here. What house do you want to find?'

The little boy said, 'My mother sent me to find a little round red house with no windows and no doors, a chimney on top, and a star in the middle.'

'Little boy,' the officer said, 'I've been past every house in this town, but I've never seen a house like that before, are you sure that's what your mother said?'

'Oh, yes,' the little boy answered. 'She said she found the same house when she was just my age, so I know it's real.'

The police officer said, 'Sorry I can't help you, buddy. I've got to be getting back to my street patrol.'

Waving goodbye, she drove off down the road.

The little boy was getting discouraged. His mother said he wouldn't even need to cross the street, but no matter how hard he looked, he could not find the house he was looking for. There was just one more house to check, and that was Mr. Fetzer's house, at the end of the block.

Mr Fetzer had lived in the neighbourhood longer than anyone. Years and years ago, there were many farms in Bridgewater, but one by one, the land had been sold, and houses were built where there had once been fields of Jersey tomatoes and white corn. Mr Fetzer's farm was the last one left in the neighbourhood. He ran a small farm stand and sold the fresh fruits and vegetables he grew in his gardens and orchards.

'If anyone knows where that house is, he should,' the little boy reasoned. So up he trudged to Mr Fetzer's barn and peered inside.

9. What did the police officer tell the boy about the house?

10. Why did the little boy feel discouraged?

11. Who is Mr Fetzer?

The Little Round Red House

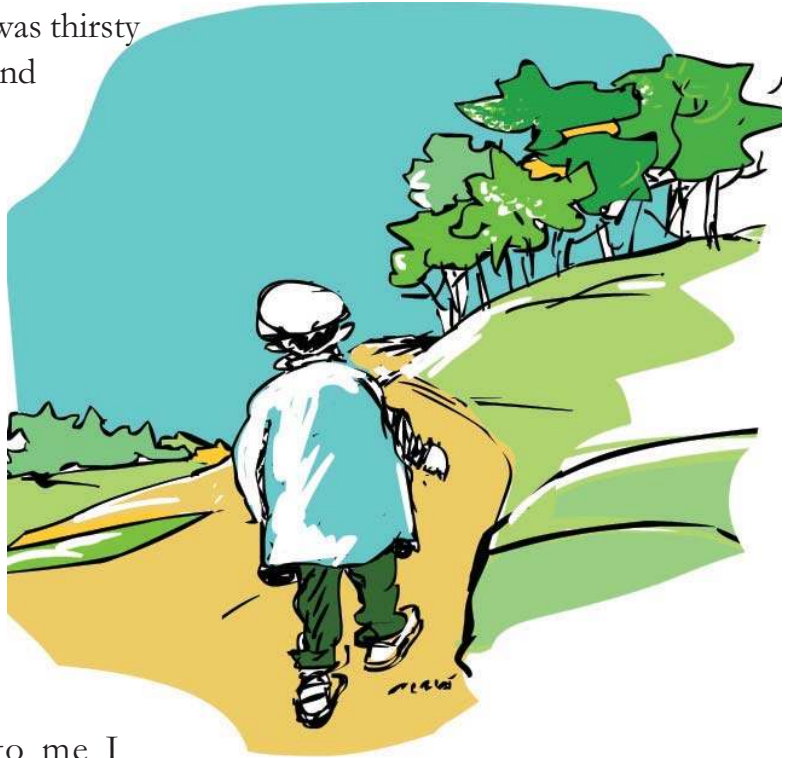
There was the farmer, packing apples into boxes. He looked up. 'Why, hello there, young feller. What can I do for you? Come for a taste of my apple cider?'

He poured a cup and handed it to the little boy. The little boy drank it down gratefully. Hunting for houses was thirsty work. The cider tasted sweet and tart all at the same time.

'Thanks for the cider,' the little boy said. 'Mr Fetzer, can you help me? I'm looking for a house. It's a little round red house with no windows and no doors, a chimney on top, and a star in the middle. My mother says you've lived here longer than anybody, and she found the house when she was my age, so I thought you might know where it is.'

Mr Fetzer smiled. 'Seems to me I remember your mother when she was just a little girl. Seems to me she came to find me on a day just like today. Seems to me that she was looking for a house, too, just like the one you've described, and seems to me, I knew just where to send her.'

The farmer walked outside and pointed to his orchards, up on a little hill. 'See those trees? Run up there and take a look around, and I think you'll find what you're looking for.'



The little boy ran across the field and up the hill. He stood under one of the apple trees and looked all around.

The wind was blowing a dancing breeze and it blew a red apple right off the tree. Thank. The apple landed at his feet.

12. Why did the little boy go to Mr Fetzer's barn?

13. What help did the little boy ask from Mr Fetzer?

14. What advice did Mr Fetzer give to the little boy?



The Little Round Red House

Picking it up, the little boy took a closer look.

'A little round red house with no windows and no doors.' He said, turning it and looking at its shiny round red surface. A chimney on top,' he said, touching the stem. A star in the middle?

He put the apple in his raincoat pocket and ran all the way home.

'Mom! Mom!' he cried. 'I think I found it.'

His mother smiled when he took the apple out of his pocket and handed it to her. 'I think you did, too,' she said, 'a little

round red house with no windows and no doors, and a chimney on top.'

'But where's the star?' he asked.

She picked up a sharp knife from the table. Placing the apple on its side on a plate, she cut it in half, right through its middle. And there, in the centre, was a star.

Oh, how wonderful! There inside the apple, lay a star holding five brown seeds.

'It is too wonderful to eat without looking at the star, isn't it?' the little boy said to this mother.

'Yes, indeed,' answered his mother.



15. Where did the little boy find the 'little round red house' with a star in it?

16. Why did the boy's mother cut the apple into half right through its middle?

17. What did the little boy see inside the apple?



I can	I can do it myself	I can do with the help of my friends	I need further improvement
read and comprehend simple stories.			
write a graphic novel with the help of pictures and main events.			
retell the story in my own words.			
consolidate the ideas given in the text through mind mapping.			
participate in discussions held in the classroom.			
identify the meaning of unfamiliar words by referring to a dictionary or glossary.			
read a given text with proper stress and intonation.			
identify and use language elements in different situations.			
enjoy listening to poems, read aloud and recite them.			
appreciate poems and understand the poetic crafts used in them.			
write newspaper headlines and prepare newspaper reports.			
conduct an interview.			
identify and edit errors in a passage.			
engage in language games.			



UNIT 3
SEEDS AND DEEDS

Unit at a Glance

Seeds and Deeds

Prose

The Light on the Hills (Lucy Clifford)

Rosa Parks Sat Still (Rosa Parks)

Poems

The Sower (Victor Marie Hugo)

The Village Blacksmith (H W Longfellow)

Learning Outcomes

By learning this unit, the learner will be able to:

- listen, read and comprehend various literary forms like stories, poems and biographies.
- analyse short stories based on the reading of the text.
- read aloud with proper stress and intonation.
- construct linguistic discourses like diary, letter, character sketch, etc.
- identify the main events and prepare flow charts.
- analyse poems based on their theme and structure.
- identify, locate and understand poetic devices like images, rhyming words, simile, etc.
- use prefixes to form antonyms.
- use past tense in various contexts.
- identify noun phrases used in predicate.
- present a speech before the class.
- share his/her experiences with other learners in the class.
- gain confidence and motivation to achieve success.



Smart Work Versus Hard Work

Once two men had a heated argument with each other. Who could cut more firewood from morning till four in the afternoon? They decided to find out. The next morning the two men started their work. At first, they worked at the same speed. But in an hour one of them found that the other had stopped cutting. Realising that this was his chance, the first man started to cut wood with double effort.

Ten minutes passed, and he heard the second man working again. They were working almost synchronously. Then the first man found that his opponent had stopped again. The first man started to

work, sensing the smell of victory. This lasted all day long. Every hour one of them stopped for ten minutes and the other continued to work. When the time expired, the first man who worked without stopping was absolutely sure that he would win the prize. But he was surprised to know that he was mistaken.

‘How did that happen?’ He asked his partner.

‘Every hour I found that you stopped work for ten minutes. How could you cut more firewood than me? It’s impossible!’

‘It is very simple, in fact,’ answered the second man, ‘Every hour I stopped the work for ten minutes. And when you were cutting, I was sharpening my axe.’

- What is this anecdote about?
- Who among the two characters, do you think is smart? Why?
- What moral does the anecdote convey?

The Light on the Hills

You have read the anecdote 'Smart Work Versus Hard Work', haven't you? Smart work done with dedication, brings success and happiness. Read the story about a boy who wanted to paint a beautiful picture. Let's find out what inspired him in his journey.

1 'I want to work at my picture,' he said, and went into the field. The little sister went too, and stood by him watching while he painted.

'The trees are not quite straight,' she said, 'and oh, dear brother, the sky is not blue enough.'

'It will all come right soon,' he answered. 'Will it be of any good?'

'Oh yes,' she said, wondering that he should even ask. 'It will make people happy to look at it. They will feel as if they were in the field.'



Lucy Clifford (1846-1929), better known as Mrs. W. K. Clifford, was a British novelist and journalist, and the wife of William Kingdon Clifford. Her best-known story, *Mrs Keith's Crime* (1885), was followed by several other volumes. She also wrote *The Last Touches and Other Stories* (1892) and *Mere Stories* (1896); and a play, *A Woman Alone* (1898). She is perhaps most often remembered, however, as the author of *The Anyhow Stories, Moral and Otherwise* (1882), a collection of stories written for children.

1. Have you ever painted a picture? What are the things you will do to make your painting beautiful?

2. How, according to the girl, can the boy make people feel happy while looking at his picture?

The Light on the Hills

2 'If I do it badly, will it make them unhappy?'

'If you do your work with dedication and honesty people will know how hard you have tried,' she answered, 'and for this reason they will like your work. Look up,' she said suddenly, 'look up at the light upon the hills,' and they stood together looking at all he was trying to paint, at the trees and the field, at the deep shadows and the hills beyond, and the light that rested upon them. The sunlight was glimmering. The leaves were rustling. They could hear a stream rippling somewhere.

3 'It is a beautiful world.' The girl said. 'It is a great honour to make things for it.'

'It is a beautiful world.' The boy echoed sadly. 'It is a sin to do anything which might represent the world badly or imperfectly.'

'But will you always do things well?' asked the little sister.

'I get so tired,' he said, 'and long to leave off so much. What do you do when you want to do your best, your very, very best?' he asked, suddenly.

4 'I think if I want to do my very, very best then I'll do it for the people I love,' she answered. 'It makes you very strong if you think of them; you can bear pain, and walk far, and do all kind of things, and you do not get tired so soon.'

He thought for a moment. 'Then I shall paint my picture for you,' he said; 'I shall think of you all the time I am doing it.'

5 Once more they looked at the hills that seemed to rise up out of the deep shadow into the light, and then together they went home.

Soon afterwards a big tragedy struck their family. One night when the family was sleeping, the little sister died in her sleep.

3. 'It is a beautiful world.' What makes the little girl say so?

4. What is described as a 'sin' by the boy?

5. What, according to the girl, should we do when we want to give our best?

dedicate: _____

ripple: _____

echo: _____

glimmer: _____

rustle: _____

imperfect: _____

The Light on the Hills

6 The mother explained to the brother, 'Son, your little sister wandered into another world, and journeyed on so far that she lost the clue to earth, and could not be back anymore.'

The boy, who was grieving for his little sister, painted many pictures before he could gather the

courage to see the same field that he saw with his sister once again. But after many years as he sat and worked, a strange power came to him.

7 This strong feeling was like an answer to the longing in his heart since his little sister died. This emotion seemed to



answer a desire in his heart - to put into the world something which should make the meanest, humblest citizen, a little happier or better.

8 At last, when he knew that his eye was true and his touch sure, he took up the picture he had promised to paint for the

6. '...a big tragedy struck the family.' What was the tragedy?

7. Why was the boy reluctant to go to the same field once again?

8. What was the desire in the boy's heart?

journey: _____

grief: _____

meanest: _____

humblest: _____

emotion: _____



The Light on the Hills

dear sister, and worked at it until he was finished.

'This is better than all he has done before,' the audience said. 'It is surely beautiful, for it makes one happy to look at it.'

'And yet my heart ached as I did it,' the artist said, as he went back to the field. 'I thought of her all the time I worked. It was the sorrow that gave me power.'

9 It seemed as if a soft voice of his long dead sister that spoke only to his heart answered back. 'not sorrow but love , and perfect love has all the good qualities in its gift, and from it comes all other things- all things except for happiness.'

'How does one find happiness?' interrupted the boy.

'Finding happiness is a strange case,' the answer seemed to be; 'If you want to find it for one's own self , then one must seek it for others.'

But happiness is so difficult to seize or to find.'

10 Perfect love helps one to live without happiness,' his own heart answered to himself; 'And above all things it helps one to work and to wait.'

'But if it gives one happiness too?' he asked eagerly.

'Ah, then it is called Heaven.'



9. What was the comment made by the audience on seeing the picture?

10. Why did the boy say that his heart ached as he did the picture?

11. How can one find happiness for one's own self?

12. 'Ah, then it is called Heaven.' What does the statement mean?

audience: _____

ached: _____

seize: _____

eagerly: _____

Let's revisit

Activity 1

Short Story Analysis
Template

Title:

Author:.....

Setting Where does the story take place?	
Characters Who are the characters in the story?	
Characterisation What are the personality traits of each character?	1. 2.
Theme What is the main idea of the story?	
Tone Describe how you felt reading the story.	
Imagery What pictures could you visualize as you read the story?	
Point of View In whose point of view is the story told?	
Conflict List and describe the different types of conflicts from the story. Which of them were internal (self vs self) and which were external (self vs person, society or nature)?	Internal External

Activity 2

A few of the major incidents of the story are given below. Complete the following flow-chart.

The little sister watched her brother paint the portrait.
She suggested a few changes to the picture.
A big tragedy struck their family.
Ah, then it is called Heaven!

Let's enrich our vocabulary

Activity 1

Complete the following by choosing appropriate words from the box given below.

The little girl asked the boy to do his work with great _____. She asked him to see the _____ of the sunlight. In nature we could listen to the _____ of the leaves. In nature we could also hear the _____ of streams. It is a great _____ for artists to capture the beauty of nature. It is definitely an _____ to represent nature imperfectly. The little boy was in great _____ when he learned about the death of his sister. The boy felt that happiness is something difficult to _____.

seize, honour, glimmer, grief, rippling, rustling, dedication, sin

Activity 2

You have studied how to use prefixes and suffixes in the previous units.

Now, identify eight words from the story which have different suffixes such as '-ed', '-ly', '-s/-es', '-ful', '-ness', '-ing', '-er' and '-est' separating the root word and the suffix. One is done for you.

Words with suffixes from the story	Root word	Suffix
watching	watch	ing

Activity 3

Look at the following sentences from the story.

If I do it badly, it will make them **unhappy**.

It is a sin to do anything which might represent the world **imperfectly**.

The underlined words take the prefixes 'un-' and 'im-' respectively to form words opposite in meaning to the root words.

Other prefixes that are often used to form the antonym of the root words are 'in-' and 'dis-'

Prepare a list of root words and their antonyms using the prefixes mentioned above. Write at least five words with each prefix.

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Activity 4

Look at the following sentence from the story.

The little sister **went** too, and **stood** by him watching while he **Painted**.

The underlined words in the above sentences are action words and they are in the past tense form.

Read the text and find out how the action words make their past forms from the root word.

Do you see any fixed pattern in forming the past in the case of a majority of words?

What do you call such words?

Give five examples for such verbs from the text.

1. _____
2. _____
3. _____
4. _____
5. _____

What do you call verbs which do not follow this pattern?

Now, prepare a list of such verbs from the story.

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Let's write

Activity 1

'And yet my heart ached as I did it,' the boy said, as he went back to the field.
'I thought of her all the time I worked.'

Many thoughts must have passed through his mind while painting the pictures. What would those thoughts be? Attempt a **diary entry** based on the boy's thoughts.

Activity 2

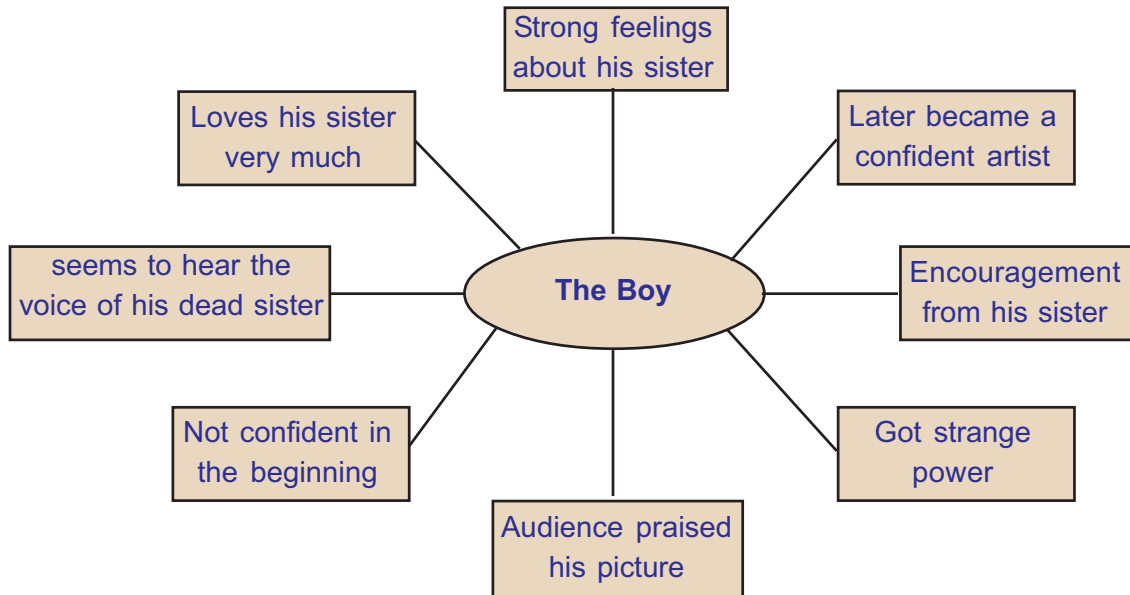
The boy finally came up with a wonderful painting appreciated by everyone. His little sister's words were the real inspiration behind his achievement. Having heard of the achievement of the boy, you have decided to send a letter of appreciation to him. Write the **letter**.

Place _____

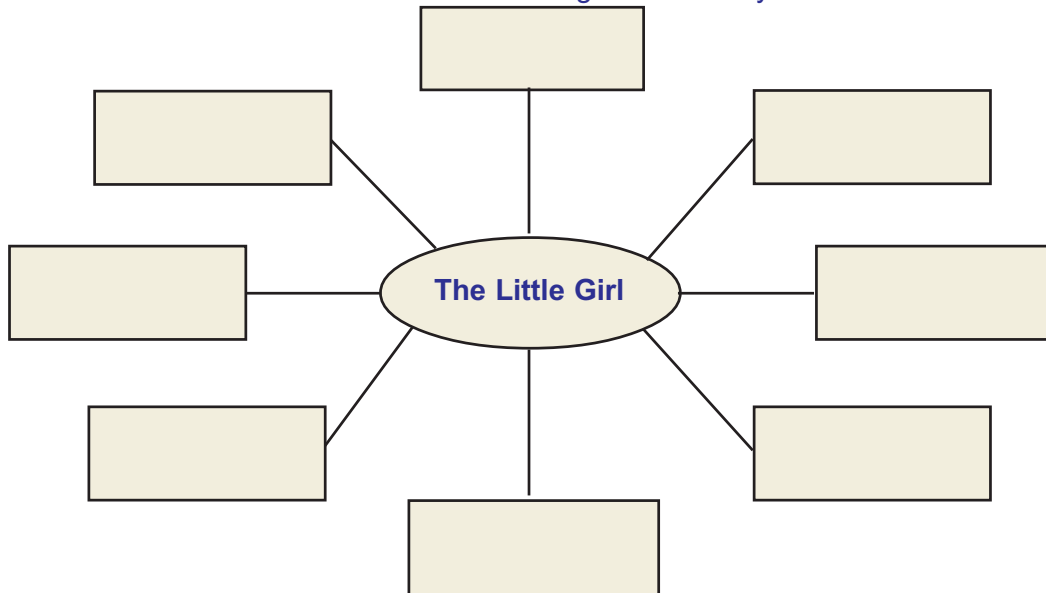
Date _____

Activity 3

Study the word-web given below. The web shows some clues related to the boy and his character. Now, prepare a character sketch of the boy using the expressions in the word web.



Now, construct a similar word web about the little girl in the story.



Attempt a **character sketch** of the little girl using the web.

Let's speak

Activity 1

The boy in the story says; 'If I do it badly, will it make them unhappy?'

Everyday we engage ourselves in many activities. Some of them make the people around us happy while some others may make them unhappy.

Sit in groups and discuss the kinds of things you have done that made your parents, friends and teachers happy or unhappy.

You may use the following expressions.

- My parents were happy when I _____.
- They got annoyed when I _____.
- _____.
- _____.

Activity 2

Visit www.youtube.com and watch Severn Suzuki's speech delivered in the UN Earth Summit at Rio de Janeiro.

Severn Cullis-Suzuki was a 12 year old girl who spoke at the UN Earth Summit at Rio de Janeiro in 1992. Her speech is touching and encouraging.

Listen to her speech and find out what makes her speech inspiring. You may also visit www.ted.org for watching more inspiring speeches. Let the learners list down the features of a speech.

Conduct a discussion based on the features of a speech. Which of the following do you think are the features of a good speech? A good speech:

- a) begins with a salutation addressing the audience.
- b) includes quotations.
- c) includes stories, anecdotes etc.
- d) uses humour.
- e) will have a beginning, a middle and an end.
- f) will have properly organised ideas.
- g) will have ideas supported with details and examples.
- h) is one in which the speaker uses appropriate body language, eye contact and voice modulation.

Prepare a **speech** to be presented in the school assembly highlighting the importance of motivation and hard work to attain success in life. You are free to include examples from the life of the boy depicted in the story, 'The Light on the Hills'.

Let's discover how grammar works

Activity 1

Look at the following sentences used in the story.

- 1) If you do your work with dedication and honesty, people will know how hard you have tried.
- 2) If I want to do my very, very best I will do it for the people I love.

These sentences deal with a likely situation in the present or future.

The situations we describe may not have happened yet. But they are likely to happen because we can easily imagine them happening. These are examples of the first conditional.

Now, identify the features of the conditional clauses.

- a) How do the sentences begin?
- b) Can you move the clauses at the beginning of the sentences to the end, without a change in meaning?
- c) How many verb phrases do you notice in each of the sentences?
- d) Do they follow a fixed pattern?
- e) Can you use any other modal verb instead of 'will' in the main clause?
- f) What changes occur in the meaning and form, if you change the verbs in the 'if-clause' to past and past perfect tense?

Record your observations.

Activity 2

In the first two units, you have learned about noun phrases. Noun phrases usually appear right at the beginning of sentences. They can also come towards the end of sentences.

Underline the noun phrases in the subject position in the following sentences. You may also identify the head nouns in each.

- The little girl in the story supports him.
- Her brother who became a painter got inspiration from her.
- The girl advised her brother to paint pictures.
- The hills which they visited together appeared misty.
- The boy became a professional artist in the end.

Which class of words are added before the head noun?

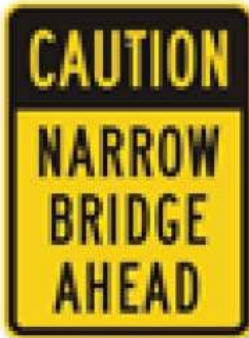
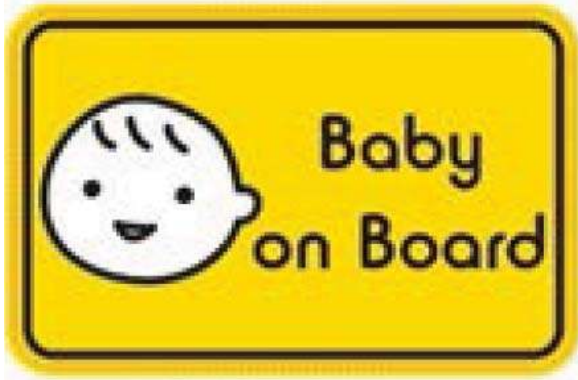
Which are the words added after the head nouns?

Identify the classes of words that are added before and after the head nouns in the noun phrases? Write your observations.

Noun Phrase			Relative Clause	Prepositional Phrase	Verb Phrase
Determiner	Adjective	Head noun			
The	little	girl		in the story	supports him.

Activity 3

Read the following sign boards. Circle the head nouns in the noun phrases used in the sign boards and write them in the space provided.



Let's play with language

Read the following sentence from the story.

'It is surely beautiful, for it makes one **happy** to look at it.'

The underlined word expresses an emotion. Words like happy, sad, angry, excited, pride, envy, lonely, shame, surprised, etc. are words related to emotions. A few emotions are hidden in the word puzzle given below. Find them out and circle them. One is done for you.

S	V	P	Q	S	M	E	G	N	L	P	Y	Q
H	G	C	L	U	U	B	X	F	P	L	X	C
A	B	B	R	R	H	M	R	C	E	R	O	X
M	Y	N	R	P	S	N	A	N	I	N	P	V
E	Y	P	P	R	N	F	O	E	F	T	X	Y
L	V	J	C	I	L	L	U	U	P	C	E	V
P	N	N	I	S	X	E	S	R	P	D	T	D
D	E	J	J	E	F	E	I	Y	R	G	N	A
A	P	O	R	D	D	V	L	F	G	Q	W	
S	A	F	Z	E	E	D	Z	P	Z	A	G	B
Y	H	K	C	N	Y	P	P	A	H	S	B	S

Here's another game that you can attempt.

Some words are given in a jumbled order. They are words functioning as verbs. Identify the word and write it in the space provided.

1. TERS

--	--	--	--
2. NTIKH

--	--	--	--	--
3. ELEF

--	--	--	--
4. ESPLE

--	--	--	--	--
5. IPAN

--	--	--	--	--
6. LUGAH

--	--	--	--	--
7. HOCE

--	--	--	--
8. WHTOR

--	--	--	--	--
9. WNKO

--	--	--	--
10. E D R O N W

--	--	--	--	--	--
11. TELS A

--	--	--	--	--
12. RAHE

--	--	--	--
13. EPKSA

--	--	--	--	--
14. EGHATR

--	--	--	--	--	--
15. MSIEPOR

--	--	--	--	--	--	--
16. LNSIET

--	--	--	--	--	--
17. LKOO

--	--	--	--
18. WSANRE

--	--	--	--	--	--

Now, write the encircled letters in the boxes given below. If you get the title of the story, you win.

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

ROSA PARKS SAT STILL

The biggest successes often result from the most difficult battles. Let's read the story of Rosa Parks, whose life was a battle for justice.

On December 1, 1955, Rosa Parks refused to move - and this transformed a million lives. Rosa Parks had been working all day. Work had been heavier than usual. At the end of the day, there was only one thought in her mind. She wanted to sit down. But it was getting late, and everybody was going home.

Rosa walked to the bus stop and got on a bus. There were many vacant seats. She paid her fare and sat down in the nearest seat.

The bus was nearly empty. Rosa felt

grateful. Her feet were very tired. They really needed a rest.

That was, however, something only Rosa knew. The driver of the bus knew nothing about her feet. He did not even know her name. But he saw that she was not white. She was a black passenger. And that, he thought, was all he needed to know about her. But he was making a mistake. It was a mistake that cost his company a lot of money.

Our story begins in America, in a town called Montgomery.



Rosa Parks (1913-2005) was an African-American civil rights activist, whom the United States Congress called "the first lady of civil rights" and "the mother of the freedom movement". Her birthday, February 4, and the day she was arrested, December 1, have both become Rosa Parks Day, commemorated in both California and Ohio.

1. What was the only thought in Rosa Parks' mind as she left her workplace?

2. What was the only thing that the driver knew about Rosa Parks?

Rosa Parks Sat Still



Rosa was an ordinary woman with a job in a dress-maker's shop. The day was an ordinary working day. It was the first day of December in the year 1955.

Rosa had a loving family. She envied nobody. Her manners were mild. She spoke in a quiet, soft voice. She always obeyed the laws of the country and broke no rules.

But in those days, not all laws and rules were fair. That day when Rosa sat in that

seat on that bus she had not thought of breaking any rule.

It happened before the bus started. When the warning bell rang, passengers rushed in. Many of them were white Americans. Each time a white passenger climbed into the bus, a black passenger got up from a seat and moved away.

The rule was simple and clear. Black passengers had to give up their seats when white passengers came in. They had to

3. What was the rule in the bus?

4. What happened when the bus was about to start?

envy: _____

manners: _____

mild: _____

Rosa Parks Sat Still

get off the bus and go round to the back door. They could then get on the bus again as standing passengers.

That day, all the sitting black passengers gave up their seats except Rosa. She did not seem to notice what was happening. A white passenger stood at the door and looked at her. Still she did not move. She sat still.

It was time for the bus to leave. But how could the driver start? A white passenger was standing at the door, and a black passenger was not getting up!

Other passengers grew impatient. They gave her angry looks. They muttered curses at her. Rosa neither spoke nor stirred. She sat still.

She was thinking, 'Why should I get up? I've paid the same as the white passenger has paid. My ticket is not a cent cheaper than his, and I am more tired than he is. And he is neither old nor disabled. So why should I give up my seat? He is asking for this seat because he is a white. That can't be right.'

That moment, Rosa made a decision.

'This rule is unfair. And rules ought to be fair. If a rule is unfair, it ought to go. It ought not to be in the rulebook. Therefore, it ought not to be obeyed. If people go on obeying such a bad rule, it will stay in the book for ever. So someone should do something about it some day. I think that day has arrived.'

Now, when Rosa did not get up, the driver got angry. If he let her sit and left a white passenger standing, he was breaking the law. He and his company could be punished for it .

He got up from his seat.

'Get up and go to the back,' he ordered. But Rosa sat still.

'I told you to get up,' he said. But Rosa did not move.

She did not get up. The driver got off the bus and brought the police in. They arrested Rosa, said she had broken the law, and sent her to jail.

5. Why was Rosa arrested?

6. Why did the black people decide to fight with the bus-company?

impatient: _____

mutter: _____

stir: _____

unfair: _____

rule book: _____

Rosa Parks Sat Still

The news of Rosa's arrest soon spread all over the town. The black people of Montgomery decided to fight for her to come out of jail. They knew they could not fight with the police. They decided to fight with the bus-company instead.

They boycotted the buses. This means they stopped using them. 'No black passenger,' they said, 'will use the city buses until Rosa is free.' Instead, they went to work in private cars and shared the cost of taxis.

The Montgomery bus-boycott went on in this way for more than a year. It lasted exactly 381 days. During the boycott, the bus-company lost millions of dollars. This was because there were many, many more black bus-users than white users. Without black passengers, buses ran almost empty. Meanwhile, Rosa Parks was tried in a court of law. The judge ordered her to pay a fine. He said she had broken the Law of Segregation. Rosa's lawyers advised her not to pay the fine and she took their advice. Then, they went to the higher courts, and

finally to the highest court, the American Supreme Court.

The Judges of the Supreme court said that segregation was unlawful in public transport services. They said it was against the law of the country.

So it was that Rosa Parks sat still and moved a million minds. She began the black American people's fight for fairness and justice to all human beings. Americans call her the Mother of the Black Civil Rights Movement. 'Civil Rights' are the rights of a country's citizens.

Many years before Rosa Parks sat still in that bus, something else had happened in another country.

A man called Mohandas Karamchand Gandhi sat still in a train in South Africa. He refused to get off. The white passengers threw him out. There are many other stories of his courage, and of the courage others got from him to fight for their rights

(Adapted from Rosa Parks' Biography)

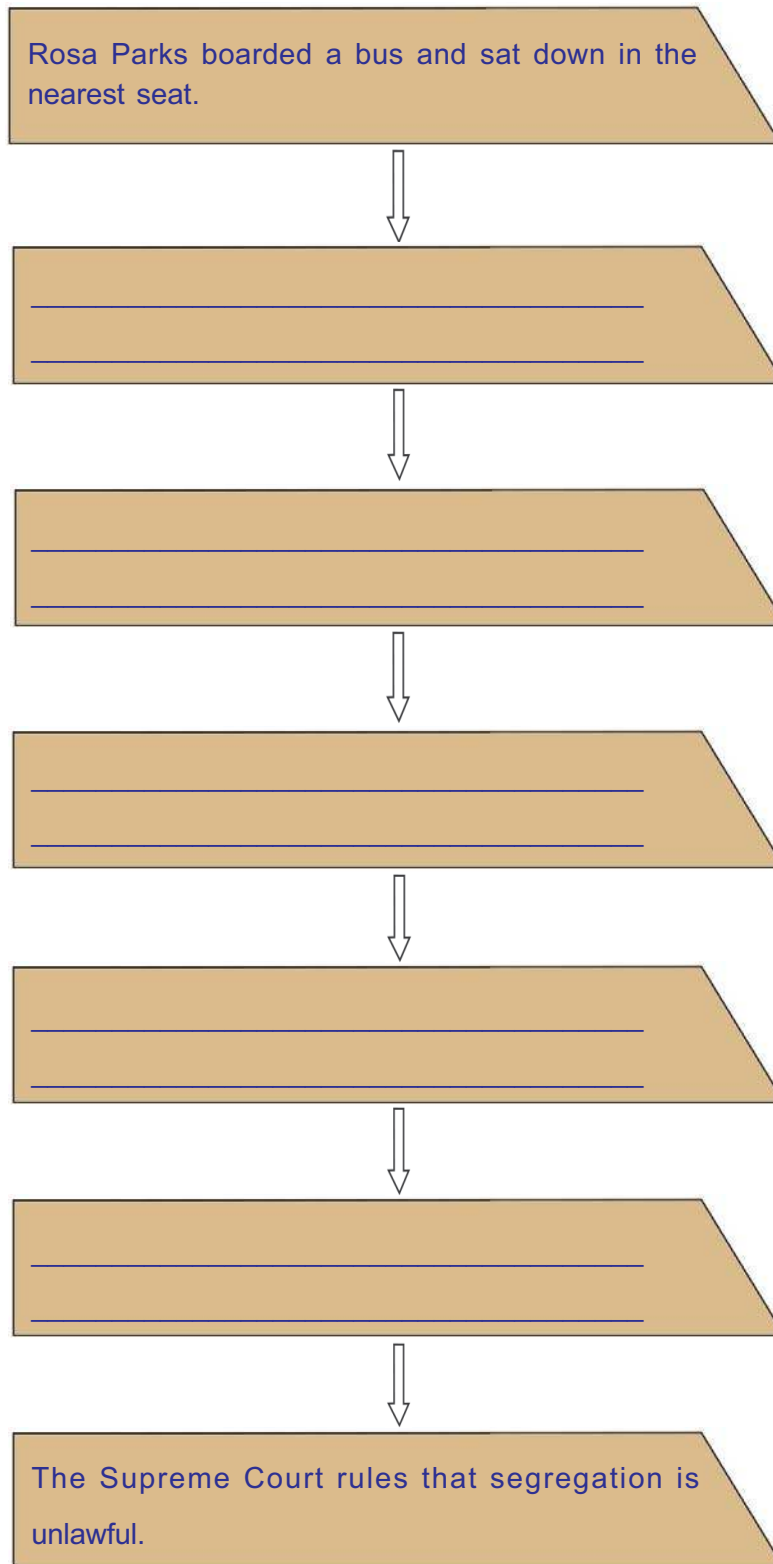
7. How did the black passengers support the boycott?

8. What was the judgement given by the Supreme Court?

9. What, do you think, was the reason for the success of the boycott?

10. There are other stories of such courageous men and women who changed the life of millions. Recollect and write any one of them?

I. What were the events that led to the historic judgement of the Supreme Court? Complete the flow chart given below:



The Sower

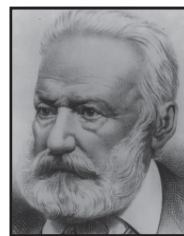
Ploughing the fields, sowing seeds, reaping harvest - the sons of the earth never get tired. Read the poem and explore this concept.

Sitting in a porchway cool,
Fades the ruddy sunlight fast,
Twilight hastens on to rule--
Working hours are well-nigh past.

Shadows shoot across the lands;
But one sower lingers still,
Old, in rags, he patient stands,--
Looking on, I feel a thrill.

Black and high his silhouette
Dominates the furrows deep!
Now to sow the task is set,
Soon shall come a time to reap.

Marches he along the plain,
To and fro, and scatters wide
From his hands the precious grain;
Moody, I, to see him stride.



Victor Marie Hugo (1802 - 1885) was a French poet, novelist, and dramatist of the Romantic Movement. He is considered one of the greatest and best known French writers. His best-known works are the acclaimed novels *Les Misérables* and *Notre-Dame de Paris* (*The Hunchback of Notre-Dame*). He also produced more than 4,000 drawings, which have since been admired for their beauty, and drew societal concerns.

Darkness deepens. Gone the light.
Now his gestures to mine eyes
Are august; and strange--his height
Seems to touch the starry skies.



Translated by Toru Dutt

1. What are the various activities involved in farming?

2. Where is the speaker sitting?

3. What time of the day is it?

porch way: _____

ruddy: _____

hasten: _____

linger: _____

silhouette: _____

furrow: _____

precious: _____

moody: _____

stride: _____

gesture: _____

august: _____



Let's revisit

1. 'But one sower lingers still'. Why does the sower 'linger'? What does the use of the word 'linger' suggest about the sower?

2. Why does the speaker feel a thrill on seeing the sower now? Identify the words used by the poet to establish this.

3. How does the sower go about performing his task?

4. In normal circumstances pearls, diamonds and rubies are referred as precious. In this poem 'grain' is referred to as precious. Why does the poet consider grain precious?

5. The poet speaks of the sower as 'old and in rags' in the beginning of the poem. How does this opinion change towards the end of the poem? Pick out the lines from the poem.

6. Bring out the contrast between the poet and the sower.

Activity 1

1. Look at the words:

cool rule
fast past

These are *rhyming words*. Now, pick out the rhyming words from the poem.

2. Locate the *word pictures* used in the poem.

3. 'Seems to touch the starry skies' is an example of *alliteration* from the poem. Pick out other examples from the poem.

4. Write the rhyme scheme of the first stanza.

The Village Blacksmith

The life and work of a common man provides an example of persistence and accomplishment. Let's read a poem about such a man...

Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.



Henry Wadsworth Longfellow (1807-1882) was an American poet and educator whose works include *Paul Revere's Ride*, *The Song of Hiawatha*, and *Evangeline*. He was also the first American to translate Dante's *The Divine Comedy*. His first major poetry collections were *Voices of the Night* (1839) and *Ballads and Other Poems* (1841). He died in 1882. Longfellow wrote predominantly lyric poems, known for their musical quality and often presenting stories of mythology and legend.

1. What words does the poet use to show the strength of the blacksmith?

2. Why could the blacksmith 'look the whole world in the face'? What does this suggest about the blacksmith?

Week in, week out, from morn till night,
You can hear his bellows blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.

He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.

3. What is the blacksmith's swinging his sledge compared to?

4. The children enjoy watching blacksmith's work. Give instances from the poem that suggest this. Identify another simile used by the poet.

5. What does the blacksmith do on Sundays? How does he feel?

6. What is the blacksmith reminded of when he hears his daughter's voice singing in the village choir?

7. Identify the similes used in the poem.

It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling,--rejoicing,--sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.



8. What would have happened to the blacksmith's wife? Pick out lines from the poem to justify your answer.

9. What lesson do you learn from the life of blacksmith?

10. Pick out the words related to a blacksmith's job from the poem.

I can



I can	I can do it myself	I can do with the help of my friends	I need further improvement
read and comprehend simple stories.			
analyse stories based on a given template.			
express my feelings through a diary entry			
communicate ideas through a letter.			
identify the meanings of unfamiliar words by referring to a dictionary or glossary.			
identify and use language elements in different contexts			
speak with confidence in front of the class.			
respond to questions and interact with confidence.			
enjoy listening to poems, read aloud and recite them.			
appreciate poems and understand the poetic devices used in them.			
identify and write the rhyme scheme of a given stanza.			
identify and edit errors in a passage.			
engage in language games.			



absurd (adj): wildly unreasonable or inappropriate

Your idea of starting a shop in the middle of the jungle is *absurd*.

abyss (n): a deep or seemingly bottomless space
A rope led down into the dark *abyss*.

ache (v): (here) to feel intense sadness or compassion

It made my heart *ache* when I saw the sufferings of the people in the village.

acolyte (n): a person who helps a priest in certain religious ceremonies

He learnt all the religious ceremonies by serving as an *acolyte* to the priest.

afloat (adj): floating in water, not sinking
Velasco tried to keep the raft *afloat*.

aloft (adj): up in the air, overhead
While crossing the stream he held the book *aloft* so that it wouldn't get wet.

amid (adj): in the middle of
Our dream home is set *amid* the magnificent countryside.

audience (n): the spectators or listeners assembled at a public event such as a play, film, concert, or meeting

The programme attracted an *audience* of almost twenty thousand.

august (adj): impressive, worthy of respect, noble

The meeting was attended by an *august* group of people.

battered (adj): damaged by repeated blows
The thieves *battered* down the door.

bearings (n): (here) awareness of one's position relative to one's surroundings

He flashed the torch around, trying to get his *bearings*.

bellows (n): an equipment that blows a strong current of air to make fire burn more fiercely
The blacksmith worked with the *bellows* to make the piece of iron hot.

boycott (v): to refuse to buy, use or take part in something as a way of protesting
We are asking people to *boycott* the goods of companies that employ children.

bramble (n): a prickly shrub of the rose family

brawny (adj) : having strong muscles
He was a great *brawny* man.

cabinet (n): a piece of furniture with doors, drawers and/or shelves, that is used for storing or showing things
The new dinner set was displayed in the kitchen *cabinet*.

cargo (n): goods carried on a ship, aircraft or motor vehicle
Huge containers were used for the transportation of bulk *cargo*.

chaff (n): hunk of grain separated during threshing
The first step is to separate the *chaff* from the grain.

charge (v): to rush forward or attack
The plan was to *charge* at the enemy forces.

chase (n): the act of running after something quickly, and keep or hold it
The thief was caught after a short and frantic *chase*.

chink (n): a narrow opening that lets light through
He looked through the *chink* in the door.



chivalry (n): polite and kind behaviour that shows a sense of honour

He still retained a sense of *chivalry* towards women.

choppy (adj): small waves

The sea was calm and it had *choppy* waves.

clamber (v): to climb or move in an awkward and laborious way using both hands and feet

The child *clambered* up the wall with great effort.

contemplate (v): to look thoughtfully for a long time

He *contemplated* his image in the mirror.

convince (v): to cause to believe firmly in the truth of something

Robert's expression *convinced* his teacher of his innocence.

crate (n): a wooden container used for transporting goods

crisp (adj): (here) curly and wiry

dedication (n): devotion and commitment to whatever you do, hard work and effort that is put into an important activity

It is his *dedication* and passion to achieve that brought success in his life.

descendant (n): a person's descendants are their children, grandchildren and all the relatives who live after them

Radha is the *descendant* of a royal family.

desolate (adj): very lonely and unhappy

The death of his shipmates left him *desolate*.

desperate (adj): feeling or showing that you have little hope

She clung to the edge in a *desperate* attempt to save herself.

dismount (v): to get off a horse, bicycle or motor cycle

You have to *dismount* from the bicycle and walk to reach the top of the mountain.

distinct (adj): easily or clearly heard, seen, felt, etc.

There was a *distinct* smell of gas in the surroundings.

eager (adj): very interested and excited

The children in the class seemed *eager* to hear the story.

echo (v): (here) to repeat

The editorial *echoed* the feelings of the common man.

emerald (n): a bright green precious stone

Emerald is my favourite gem.

enormous (adj): extremely large

Raju has an *enormous* collection of toys.

envy (v): to wish you had the same qualities, possessions etc. as somebody

She has always *envied* at my success.

eternally (adv): something that continues or lasts forever

I will be *eternally* grateful to all who helped me.

evidence (n): facts, signs or objects that make you feel that something is true

There is convincing *evidence* to prove that he had committed the murder.

exhausted (adj): very tired

The *exhausted* mountaineers were rescued by the helicopter.

flush (v): to become red because you are angry

Sheela *flushed* with anger when a man insulted her.



forge (n): a furnace where metals are heated and wrought

The blacksmith's *forge* was once a feature of all villages.

furrow (n): a long, narrow cut in the ground, especially the one made by a plough for planting seeds in

The plough cut a long *furrow* across the field.

genius (n): unusually great intelligence, skill or artistic ability

Babu is a *genius* as a composer.

gesture (n): a movement that you make with your hands, head or face to show a particular meaning

She made an angry *gesture* by shaking her head.

gigantic (adj): extremely large

The ship collided with a *gigantic* iceberg.

gleam (v): to shine with a pale, clear light

Her eyes *gleamed* in the darkness.

glimmer (v): to shine with a weak light that is not continuous

At last we saw a *glimmer* of light from a cottage in the distance.

goblin (n): a small, ugly creature that likes to trick people or cause trouble

grave (n): a place in the ground where a dead person is buried

We visited our grandmother's *grave* and placed flowers on it.

grieve (v): to feel very sad because somebody has died

The whole nation *grieved* the death of their beloved leader.

handsomely (adv): in a smart or attractive manner

The prince was accompanied by a *handsomely* dressed young man.

hasten (v): to say or do something without delay

Wishing to *hasten* the cure he applied the ointment in double strength.

heave (v): (here) to make a sound slowly and with great effort

We *heaved* a sigh of relief when they stopped quarrelling.

honour (n): (here) pride

His position in the organization is one of great *honour* and influence.

horoscope (n): a description of what is going to happen to somebody in the future based on the position of the stars and the planets when one was born

humble (adj): (here) belonging to the lowest social class

His origin was of the *humblest* nature.

hump (n): (here) a large lump on the back of a person

The stranger had a *hump* on his back.

immobilize (v): to prevent something from moving or from working normally

The fracture in his leg left him *immobilized*.

imperial (adj): related to an empire

Indians resisted the *imperial* rule for more than a century.

inventory (n): (here) the goods that are in the ship

The *inventory* in the shop will be sold off over the next twelve weeks.



life jacket (n): a jacket that can be filled with air, designed to help you float if you fall in water
The captain of the ship kept the *life jackets* ready in anticipation of a bad weather.

linger (v): to stay somewhere for a longer time because you do not want to leave
She *lingered* for a few minutes to talk to the teacher.

loafer (n): a person who wastes his time instead of working

longing (adj): a strong feeling of wanting something
He gave a *longing* look at the ice-cream.

lump (v): (here) to move with difficulty

lurching (adj): make an abrupt, unsteady, uncontrolled movement or series of movements
The car *lurched* forward dangerously.

marvel (v): to be surprised or impressed by something
Everyone *marvelled* at his courage.

mean (adj): (here) very poor, coming from a low social class

mittens (n): a type of glove that covers the four fingers together and the thumb separately

moody (adj): (here) thoughtful
Reshmi was very *moody* and upset when she heard of her mother's illness.

mutter (v): to speak or say something in a quiet voice that is difficult to hear
She sat in a corner *muttering* to herself.

paddle (v): to move a small boat through water using a paddle
We *paddled* downstream for about a mile.

panic (v): to feel frightened suddenly so that one cannot think clearly
I *panicked* when I saw smoke coming out of the engine.

paradise (n): a place that is extremely beautiful and that seems perfect, like heaven

pause (v): to stop talking or doing something for a short time before continuing
The teacher *paused* for a moment before continuing the class.

plunge (v): to move or make somebody or something move suddenly forward or downwards
She lost her balance and *plunged* into the water.

portrait (n): a painting, photograph, drawing etc. of a person
The colonel had his *portrait* hung on the wall.

possession (n): having or owning
The landlord wished to gain *possession* of the house.

preach (v): (here) to give a religious talk in a public place, especially in a church during a service
She *preached* to the gathering about forgiveness.

precious (adj): (here) valuable
Do not waste your *precious* time.

predicament (n): a difficult or unpleasant situation, especially one where it is difficult to know what to do
I was in a terrible *predicament* when I got the transfer orders.

provision (v): to supply something, especially food, sufficiently
The ship was *provisioned* to last for more than a month.



puzzle (v): to feel confused because you do not understand something

She had a *puzzled* look on her face.

raft (n): a small life boat

rash (adj): doing something without careful consideration of the possible consequences

His *rash* actions were the cause of his failure.

reassure (v): to say or do something that makes somebody less frightened or worried

The doctor *reassured* him that there was nothing seriously wrong.

rejoice (v): to feel great happiness about something

They *rejoiced* to see their son recover from illness.

repose (n): a state of rest or sleep

She went outside seeking a few seconds of *repose*.

rigging (n): the ropes that support the masts and sails of a boat or ship

ripple (v): to create waves on the surface of water

The air was so still that there was hardly a *ripple* on the pond's surface.

ruddy (adj): red in colour; a *ruddy* sky

rule book (n): a book that contains the set of rules that must be followed in a particular job, organisation or game

rustle (v): to make a soft sound while moving about

The *rustling* of paper was heard when people turned the pages of the book.

scramble (v): to move quickly, especially with difficulty

He managed to *scramble* over the wall.

seize (v): to take hold of or take possession of
She jumped up and *seized* his arm.

serenity (n): the state of being calm and peaceful
The hotel offers an atmosphere of *serenity* away from the bustle of the city.

sexton (n): an employee or officer of a church who is responsible for the care and upkeep of church property and sometimes for ringing bells and digging graves

shipwreck (n): the loss or destruction of a ship at sea because of a storm or because it hits rocks
They narrowly escaped a *shipwreck* in a storm.

silhouette (n): a dark outline or shape of a person or an object that you see against a light background

The mountains stood out in *silhouette*.

sin (n): something which is wrong, an offence against God or against a religion
It is a *sin* to waste food.

sinewy (adj): a person having a thin body and strong muscles

skeleton (n): the structure of bones supporting a person or an animal (here) a very thin person
The human *skeleton* consists of 206 bones.

slaughter (v): to kill large numbers of people at a time, especially in a war
Many innocent people were *slaughtered* by the cruel dictator.

smithy (n): a blacksmith's workshop

solitary (adj): alone, with no one around
The hermit led a *solitary* life in the foothills.

solitude (n): the state of being alone
She longed for peace and *solitude* in life.



splendour (n): great beauty which attracts admiration and attention

The architects were trying to restore the palace to its former *splendour*.

stir (v): (here) to move

You haven't *stirred* from that chair all evening.

stride (v): to walk with long steps

She came *striding* along to meet me.

stupefy (v): to make somebody unable to think clearly

He was *stupefied* by the amount they offered.

summon (v): to order someone to come to or be present at a particular place

The judge *summoned* the accused persons to the court.

surround (v): to be all around

The lake is *surrounded* by trees.

testimony (n): a thing that shows that something else exists or is true

The pyramids are a wonderful *testimony* to the ancient Egyptians' engineering skills.

thresh (v): to separate grains of corn, rice, etc. from the rest of the plant using a machine or by hitting it with a tool

thrill (n): a strong feeling of excitement

It gave me great *thrill* to meet my favourite author in person.

tragedy (n): a sad event, especially involving loss of life

It is a *tragedy* that she died so young.

tramp (n): a person with no home or job who travels from place to place

troop (n): soldiers, especially in large groups
The Government announced the withdrawal of the *troops* from the border regions.

trudge (v): to walk slowly or with heavy steps, because you are tired or carrying something heavy

He *trudged* the last two miles to the town.

twilight (n): the period of time at the end of the day after the sun has gone down

It was hard to see him clearly in the *twilight*.

unfair (adj): not right or fair according to a set of rules or principles

It seems *unfair* to make him pay for everything.

valour (n): great courage (in war)

Medals are awarded for acts of *valour* in the battlefield.

vanish (v): to disappear suddenly in a way that you cannot explain

The magician *vanished* in a puff of smoke.

wander (v): to walk around without any clear purpose or direction

He *wandered* aimlessly around the streets.

wanderings (n): journeys from place to place usually with no special purpose

His *wanderings* took him to many distant and foreign lands.

wrought (v): worked/made, caused something to happen

The storm *wrought* havoc in our state.

yell (v): to shout loudly because you are angry, excited, frightened or in pain

She *yelled* at the child to get down from the wall.