

Higher Secondary Course

Part I

ENGLISH

XI



**Government of Kerala
Department of General Education**

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

2026

THE NATIONAL ANTHEM

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

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.

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Foreword

Education in our times envisions a dynamic learner-centred approach to empower students to engage effectively with an effervescent world. Language is crucial in shaping our ability to think critically, communicate effectively and participate meaningfully in our academic, social and professional interactions.

The revised Class XI English textbook has been developed in accordance with the Kerala Curriculum Framework (KCF) 2023, in response to the increasing need for proficiency in English in the workplace, in higher education and in the broader public sphere. The textbook integrates the language learning skills and provides a strong thrust on going beyond communicative competence to enrichment, excellence and joy.

Moreover, a focus on career opportunities enables learners to apply language in everyday life. The material foregrounds the various skills considered essential in the 21st century to enhance the capacity for problem-solving and decision making in the spirit of adaptive and accountable collaboration.

Designed as a learner portfolio, the textbook also presents a range of activities and worksheets to reinforce learning and promote continuous engagement. The inclusion of a self-assessment checklist ensures independent learning and reflection.

This textbook will certainly empower learners to understand and use English purposefully and provide a framework for teachers to facilitate a meaningful learning experience in the classroom.

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Hello there! I'm Neo, your dolphin companion, here to swim and assist you through these pages.

You'll find me bobbing up now and again— to guide a thought or to raise a question to spark your interest and curiosity. I hope you will enjoy exploring the world of words, ideas and stories that might make you stop to wonder, think, speak and write. English to me is like the water I swim in: wide, deep, and full of joy.

As you read and write, I will be at your side with hints, suggestions and explanations; perhaps a friendly challenge or two too.

Shall we begin? Let's dive in!

THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a ¹**[SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC]** and to secure to all its citizens:

JUSTICE, social, economic and political;

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

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

FRATERNITY assuring the dignity of the individual and the ²[unity and integrity of the Nation];

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

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

What gives meaning to our lives? What guides our choice and dreams? Bertrand Russell speaks about the three great passions that shaped his life in this prologue. You may think about the values that guide you too.

What I Have Lived For

- Bertrand Russell

Three passions, simple but overwhelmingly strong, have governed my life: the longing for love, the search for knowledge and unbearable pity for the suffering of mankind. These passions, like great winds, have blown me hither and thither, in a wayward course, over a great ocean of anguish, reaching to the very verge of despair.

I have sought love, first, because it brings ecstasy – ecstasy so great that I would often have sacrificed all the rest of life for a few hours of this joy. I have sought it, next, because it relieves loneliness – that terrible loneliness in which one shivering consciousness looks over the rim of the world into the cold unfathomable lifeless abyss.

I have sought it finally, because in the union of love I have seen, in a mystic miniature, the prefiguring vision of the heaven that saints and poets have imagined. This is what I sought, and though it might seem too good for human life, this is what – at last – I have found.

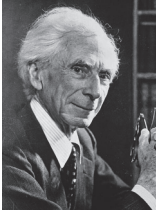
With equal passion I have sought knowledge. I have wished to understand the hearts of people. I have wished to know why the stars shine. And I have tried to apprehend the Pythagorean power by which number holds sway above the flux. A little of this, but not much, I have achieved.

Love and knowledge, so far as they were possible, led upward towards the heavens. But always pity brought me back to earth. Echoes of cries of pain reverberate in my heart. Children in famine, victims tortured by oppressors, helpless old people a burden to the young and the whole world of loneliness, poverty and pain make a mockery of what human life should be. I long to alleviate this evil, but I cannot, and I too suffer.

This has been my life. I have found it worth living and would gladly live it again if the chance were offered me.



(Prologue to the author's *Autobiography*)



Bertrand Russell (1872–1970) was a British philosopher, mathematician and social reformer who won the Nobel Prize for Literature in 1950. Russell's contributions to logic, epistemology and the philosophy of Mathematics established him as one of the foremost philosophers of the 20th century. Originally published in three volumes, Russell's *Autobiography* is widely regarded as one of the most compelling and vivid memoirs of the age.



Three simple yet powerful forces gave meaning to the life of Bertrand Russell - the longing for love, the search for knowledge and compassion for human suffering. Don't you think these values continue to influence human life even today?

As you engage with this textbook, reflect on how these timeless pursuits influence your thoughts, choices and relationships. Are they merely ideals expressed in words or do they meaningfully shape the way we live?



UNIT I

THE MIRROR WITHIN



Emile Renouf, *The Helping Hand* (1881)

01

Fufi

- Trevor Noah



02

So Much Happiness

- Naomi Shihab Nye



03

An Angel in Disguise

- T. S. Arthur



O snail

Climb Mount Fuji,
But slowly, slowly!
(A haiku)

If you were the snail climbing the mountain of your life, how would you keep yourself motivated?

- If I were the snail, I would
- I would keep going by
- I would tell myself that

Do you think progress can be defined by pace? Share your views with your friends.

- I think progress is
- I believe speed is/is not important because

The haiku does not tell us whether the snail reaches the peak. Which is more important—the journey or the destination? Discuss.

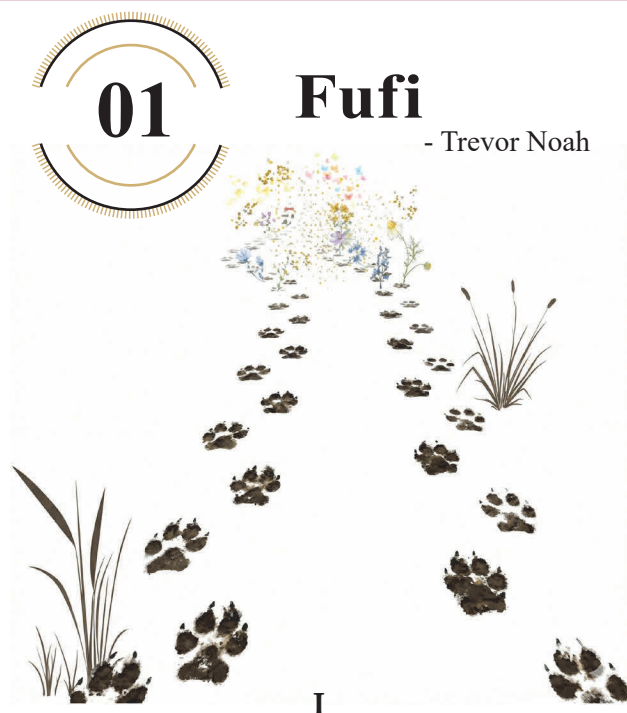
Now, attempt a haiku of any topic of your choice.



A haiku is an unrhymed Japanese poem of three lines. It often features an image or a pair of images meant to depict the essence of a specific moment in time.



Think of an incident that offered you a valuable lesson in life. How can such experiences help build healthy relationships? Let's read an anecdote about one such experience.



I

A month after we moved to Eden Park, my mother brought home two cats. Black cats. Beautiful creatures. In a black neighbourhood, you wouldn't dare own a cat, especially a black cat. That would be like wearing a sign that said, "Hello, I am a witch." Since we'd moved to a coloured neighbourhood*, my mom thought the cats would be okay. Once they were grown, we let them out during the day to roam the neighbourhood.

Then one evening, we came home to find something terrible had happened. Both the cats had been killed. On our front wall someone had written in Afrikaans, "Heks" (Witch).

After the cats were killed, we took a break from pets for a while.

Almost every black family I knew had a dog. No matter how poor you were, you had a dog. White people treat dogs like

children or members of the family. Black people's dogs are more for protection, a poor man's alarm system.

You buy a dog and you keep it out in the yard. Black people name dogs by their traits. If it has stripes, you call it Tiger. If it's vicious, you call it Danger. If it has spots, you call it Spotty.

One day some lady at my mom's work offered us two puppies. Mom brought them home and I was the happiest kid on earth.

She named them Fufi and Panther. Fufi, I don't know where her name came from. Panther had a pink nose, so she was Pink Panther and eventually just Panther. They were two sisters who loved and hated each other. They would look out for each other, they would also fight all the time. It was a strange relationship.



* in South Africa, refers to a mixed race, family, person or locality

Let's pause and ponder

1. 'On our front wall someone had written in Afrikaans, "Heks" (Witch).' Do you think torturing the cats was caused by superstition, prejudice or both? Comment.*
2. 'They were two sisters who loved and hated each other... It was a strange relationship.' Have you observed such strange behaviour among humans? Discuss.**



* provide an opinion or explanation.

** to identify and analyse the possible sides of an argument, arriving at a reasonable conclusion.



The word 'puppy' means 'a young dog.' The term reflects the playful and endearing nature of these young canines.

The word is believed to have originated from the French term 'poupee', meaning doll or toy, referring to something small and charming.



Do it yourself

"In a black neighbourhood, you wouldn't dare own a cat, especially a black cat." Trevor and his mother had decided to design and display a poster offering the cats for adoption.

A poster may include:

- a title
- pictures
-
-
-

You may now design the poster offering the cats for adoption.

Provide a detailed profile of the cats, highlighting the physical appearance, personality traits, daily habits and any special care they may need. Also, indicate the urgency of early adoption.

II

Panther was my mom's dog, Fufi was mine. Fufi was beautiful. Clean lines, happy face. She looked like a perfect bull terrier*, Panther came out weird and scruffy-looking. Panther was smart whereas Fufi was dumb. At least we always thought she was dumb. Whenever we called her, Panther would come right away, but Fufi wouldn't do anything.

Panther would run back and get Fufi and then they'd both come. It turned out that Fufi was deaf. Years later Fufi died when a burglar was trying to break into our house.

He pushed the gate over and it fell on her back and broke her spine. We took her to the vet and she had to be put down**. After examining her, the vet came over and gave the news.

"It must have been strange for your family living with a dog that was deaf," he said.

"What?"

"You didn't know your dog was deaf?"

"No. we thought it was stupid."

That's when we realised that their whole lives the one dog had been telling the other dog what to do somehow. The smart, hearing one was helping the dodgy, deaf one.

Fufi was the love of my life. Beautiful, but stupid. I raised her. I potty-trained her. She slept in my bed. A dog is a great thing for a kid to have. It's like a bicycle, but with emotions.

Fufi could do all sorts of tricks. She could jump super high. I mean, Fufi could jump.

I would hold a piece of food out above my own head and she'd leap up and grab it like it was nothing. If social media was around then, Fufi would have been a star.



* a dog breed developed in England known for its energetic and loyal nature.

** to kill an animal painlessly to end its suffering (euthanise).



Fufi was a little rascal as well. During the day we kept the dogs in the backyard, which was enclosed by a wall at least five feet high. After a while, every day we'd come home and Fufi would be sitting outside the gate, waiting for us. We were always confused. Was someone opening the gate? What was going on?

It never occurred to us that she could actually scale a five-foot wall, but that was exactly what was happening. Every morning Fufi would wait for us to leave, jump over the wall and go roaming around the neighbourhood.

I caught her one day when I was home for the school holidays. My mom had left for work and I was in the living room. Fufi didn't know I was there, she thought I was gone because the car was gone. I heard Panther barking in the backyard, looked out and there was Fufi, scaling the wall. She'd jumped, scampered up the last couple of feet and then she was gone.

I couldn't believe what was happening. I ran out front, grabbed my bicycle and followed her to see where she was going.

Let's pause and ponder

1. It's like a bicycle, but with emotions.' What does Trevor mean by this?
2. Where do you think Fufi was going and why?

She went a long way, many streets over, to another part of the neighbourhood. Then she went up to this other house and jumped over their wall and into their backyard. What the hell was she doing? I went up to the gate and rang the doorbell. A kid answered.

"May I help you?" he said.

"Yeah. My dog is in your yard."

"What?"

"My dog. She's in your yard."

Fufi walked up and stood between us.

"Fufi, come!" I said. "Let's go!"

This kid looked at Fufi and called her by some other stupid name.

"Spotty, go back inside the house."

"Whoa, whoa," I said. "Spotty? That's Fufi!"

"No, that's my dog, Spotty."

"No, that's Fufi, my friend."

"No, this is Spotty."

"How could this be Spotty? She doesn't even have spots. You don't know what you're talking about."

"This is Spotty!"

"Fufi!"

"Spotty!"

"Fufi!"

Of course, since Fufi was deaf she didn't respond to "Spotty" or "Fufi." She just stood there. I started cursing the kid out.

"Give me back my dog."

"I don't know who you are," he said, "but you better get out of here."

Then he went into the house and got his mom and she came out.

"What do you want?" she asked.

"That's my dog!"

III

"This is our dog. Go away."

I started crying. "Why are you stealing my dog?" I turned to Fufi and begged her. "Fufi, why are you doing this to me?! Why, Fufi?! Why?" I called to her. I begged her to come. Fufi was deaf to my pleas. And everything else.

I jumped onto my bike and raced home, tears running down my face.

I loved Fufi so much. To see her with another boy, acting like she didn't know me, after I raised her, after all the nights we spent together. I was heartbroken.

That evening Fufi didn't come home. Because the other family thought that I was coming to steal their dog, they had decided to lock her inside, so she couldn't make it back the way she normally did to wait for us outside the fence. My mom got home from work. I was in tears. I told her Fufi had been kidnapped. We went back to the house. My mom rang the bell and confronted the mom.

"Look, this is our dog."

This lady lied to my mom's face. "This is not your dog. We bought this dog."

"You didn't buy the dog. It's our dog."

They went back and forth. This woman wasn't budging, so we went home to get evidence: pictures of us with the dogs, certificates from the vet. I was crying the whole time, and my mom was losing her patience with me. "Stop crying! We'll get the dog! Calm down!"

We gathered up our documentation and went back to the house. This time we brought Panther with us, as part of proof. My mom showed this lady the pictures and the information from the vet. She still wouldn't give us Fufi. Finally, my mom said, "Okay, I'll give you a hundred rand."

"Fine," the lady said.



Mom gave her some money and she brought Fufi out. This other kid who thought Fufi was Spotty, had to watch his mother sell the dog he thought was his. Now he started crying. "Spotty! No! Mom, don't sell Spotty!" I didn't care. I just wanted Fufi back.

Once Fufi saw Panther she came right away. The dogs left with us and we walked. I sobbed the whole way home, still heartbroken. My mom had no time for my whining.

"Why are you crying?!"

"Because Fufi loves another boy."

"So? Why would that hurt you? It didn't cost you anything. Fufi's here. She still loves you. She's still your dog. So get over it."

Fufi was my first heartbreak. No one has ever betrayed me more than Fufi. It was a valuable lesson to me.

The hard thing was understanding that Fufi wasn't cheating on me with another boy. She was merely living her life to the fullest.

Until I knew that she was going out on her own during the day, her other relationship hadn't affected me at all. Fufi had no malicious intent.

That experience shaped what I've felt about relationships for the rest of my life. You do not own the thing you love. I was lucky to learn that lesson at such a young age. I have so many friends who still, as adults, wrestle with feelings of betrayal. They'll come to me angry and crying and talking about how they've been cheated on and lied to, and I feel for them. I understand what they're going through. I sit with them and buy them a drink and I say, "Friend, let me tell you the story of Fufi." (Adapted)

Meet the author



Trevor Noah was born in Johannesburg, South Africa. He is a well-known stand-up comedian, television host, political commentator and author. The anecdote *Fufi* is from his memoir, *Born a Crime: Stories from a South African Childhood* published by Hachette India.

Courtesy: www.johnmurray.com
www.hachetteindia.com

Let's revisit

1. 'To see her with another boy, acting like she didn't know me, after I raised her, after all the nights we spent together. I was heartbroken.' Trevor jots down his feelings in his diary. Write a likely diary entry.
2. 'You do not own the thing you love.' - Trevor says he learnt this lesson at a young age. How do childhood experiences influence the way we understand love and relationships? Analyse* Trevor's statement with reference to an unforgettable experience in your life.



* break an issue down into its component parts, examine each part and describe the connection between them.

Activity zone

You would have observed how the conversation between Trevor and the boy rapidly spun out of control. They were both in no mood for a rational debate.

In a debate, both sides express their views clearly and logically. However, they also listen attentively and try to respond to each other's arguments as thoughtfully and effectively as they can.

Let's learn how to conduct a debate by following three steps – **Observe, Organise and Operate.**



Observe:

Collect cues such as images, video clips, word clouds or sample scripts related to debates. Pay attention to the roles, rules, language and structure of a debate.

Go through a debate (live/recorded/scripted)

As you read, listen or watch notice:

- how the topic is introduced.
- how arguments are supported.
- how speakers agree/disagree politely.
- how the debate is concluded.

Discuss:

- The different roles in a debate
- Organisation of ideas
- Framing strong arguments
- The relevance of careful listening before responding
- Expressing disagreement politely
- Words/ phrases used to express agreement/disagreement



Organise:

- Select a topic (relevant and appropriate)
- Frame the motion (with scope for agreement and disagreement)

A debate is a formal and structured discussion where two sides present opposing views on a topic. It is not merely about expressing one's opinion. It requires clear thinking, respectful listening, logical reasoning and polite responses.



- Decide the format (team/individual debate)
- Fix the time limit for the presentation
- Assign roles (moderator/chair, time keeper, speakers, judge/adjudicator, chair, audience)

Preparation:

- Understand the motion clearly.
- Form groups for the proposition and opposition.
- Prepare the main arguments.
- Add examples, evidence, experiences and references.
- Plan rebuttals.

THE DEBATE GLOSSARY



Observe the word cloud above. It contains terms related to the roles, rules and the language of a debate. Select any seven words and prepare a glossary noting their meanings in the table. One has been done for you.

Word	Meaning
• Prep Time	The time allowed before the debate to organise ideas and arguments
•	
•	
•	
•	
•	
•	
•	



Operate:

Now that you have learned the structure, look at the steps involved in conducting a debate. Add more steps if necessary.

Step 1: Welcome the audience

This sets the tone of the debate. The speaker greets the audience formally and respectfully.

- Dear friends, welcome to this debate.
- A warm welcome to one and all.
-

Step 2: State the topic (Motion)

The speaker clearly introduces the motion.

- The motion for today's debate is...
- Today we are here to...
-

Step 3: Present your argument

Present your ideas logically and support them with reasons and examples.

- I strongly believe that...
- In my opinion...
-

- One important reason is...
-

Step 4: Rebuttal – Disagree politely

Respond to the opposing side respectfully and explain your arguments with conviction.

- I understand your point, but...
- I respectfully disagree because...
-

Step 5: Emphasise key points

Highlight your main ideas.

- The most important point is...
- I would like to stress that...
-

Step 6: Conclude confidently

Summarise your argument.

- In conclusion...
- That is why I affirm my view.
-

Love does not entitle possession.
Do you agree or disagree? Conduct a debate in class.

"All happy families are alike; each unhappy family is unhappy in its own way."

- Leo Tolstoy (*Anna Karenina*)



Look at the family in the picture.

- Does the image suggest a family in a moment of crisis, a period of transition or an ordinary moment of everyday life? Explain your views.
- Which member of this family do you think feels happier and which one looks uncertain? What makes you think so?
- Can a person's outward appearance reveal whether they are happy or unhappy?
- Do you think togetherness always guarantees happiness in a family? Share your views in class.

Life teaches us lessons especially in sad and challenging times. Let's read a poem that offers such an understanding.



So Much Happiness

- Naomi Shihab Nye

It is difficult to know what to do with so much happiness.

With sadness there is something to rub against,
a wound to tend with lotion and cloth.

When the world falls in around you, you have pieces to pick up,
something to hold in your hands, like ticket stubs or change.

But happiness floats.

It doesn't need you to hold it down.

It doesn't need anything.

Happiness lands on the roof of the next house, singing,
and disappears when it wants to.

You are happy either way.

Even the fact that you once lived in a peaceful tree house
and now live over a quarry of noise and dust
cannot make you unhappy.

Everything has a life of its own,
it too could wake up filled with possibilities
of coffee cake and ripe peaches,
and love even the floor which needs to be swept,
the soiled linen and scratched records . . .

Since there is no place large enough
to contain so much happiness,
you shrug, you raise your hands, and it flows out of you
into everything you touch. You are not responsible.

You take no credit, as the night sky takes no credit
for the moon, but continues to hold it and share it,
and in that way, be known.



Meet the poet

Naomi Shihab Nye is a Palestinian American poet, children's writer, essayist and educator whose work reflects her upbringing and experiences as an Arab American. Nye has won numerous honours for her contributions to literature for children and young adults, including the NSK Neustadt Award for Children's Literature in 2013.



Let's read, contemplate and enjoy

1. The poet finds joy even in ordinary, imperfect things like 'soiled linen' and 'scratched records.' List three ordinary things from your life that you seldom consider significant but can add beauty to your life.
2. The poet says that sadness is a 'wound to tend' and happiness is something that 'floats.' Do you agree? Discuss.
3. *You take no credit, as the night sky takes no credit
for the moon, but continues to hold it
and share it,
and in that way, be known.?*

How does the idea conveyed by the above line exhort us to remain hopeful and patient during difficult phases in life?

Activity zone

1. As you recite the poem *So Much Happiness*, your teacher will assess your performance with reference to the following rubric.

Place a (✓) mark against the indicator that best matches the response of the reciter.

Teacher Assessment Rubric

Indicators	Fair	Good	Excellent
Tone and mood			
Voice modulation			
Pace and pause			
Pronunciation			
Expression and Body language			

Critical appreciation is an analytical response to a literary piece that shows how the writer conveys meaning and evokes emotion. It combines clear analysis, textual evidence and personal insight in an objective tone.



2. Write a critical appreciation of the poem 'So Much Happiness.'

The following hints may help you.

Paragraph 1 – Introduction

- Name of the poet and the poem
- Type of poem (philosophical/reflective/lyrical/didactic)
- Central theme

Paragraph 2 – Summary

- Summarise in a concise and critical manner.
- Highlight the progression of ideas.

Paragraph 3 – Structure

- Identify the poetic devices.
- Assess rhyme and rhythm.
- Examine the visual layout.

Paragraph 4 – Analysis

- Describe the tone and mood.
- Mention the message(s) conveyed by the poet.
- Compare and contrast with other poems.

Paragraph 5 – Conclusion.

- Express your view of the poem.

3. Now that we have understood how to appreciate a poem, let's see how we may compare one poem with another.

If I can stop one Heart from breaking

- Emily Dickinson

If I can stop one Heart from breaking,
I shall not live in vain
If I can ease one Life the Aching,
Or cool one Pain,

Or help one fainting Robin
Unto his Nest again,
I shall not live in vain.



When comparing two poems, read both carefully and reflect on the ideas presented in them.

Introduce both poems in the same paragraph. Briefly mention why they can be compared.

Compare how the poets treat the theme. Use expressions such as 'while', 'whereas', 'on the other hand', and 'similarly' to highlight similarities and differences.

Focus on how the central idea develops in each poem.

Compare the function and effect of the poetic devices used. Examine the structural features of the poems.

Express your view and the reasons for it. Conclude with a statement that connects the main ideas of both poems.

Sometimes, simple actions have a greater and more lasting impact than grandiose gestures. Do you agree? Can you recall an incident where a simple act made a meaningful difference? Share your experience in class.



An Angel in Disguise

- T. S. Arthur

I

Idleness, vice and intemperance had done their miserable work and the dead mother lay cold and still amid her wretched children. She had fallen upon the threshold of her own door in a drunken fit, and died in the presence of her frightened little ones. Death touches the spring of our common humanity. This woman had been despised, scoffed at, and angrily denounced by nearly every man, woman, and child in the village; but now pity took the place of anger and sorrow of denunciation.

Neighbours went hastily to the old tumble-down hut, in which she had secured little more than a place of shelter from summer heat and winter cold: some with grave-clothes for a decent interment of the body; and some with food for the half-starving children, three in number. Of these:

John, the oldest, a boy of twelve, a stout lad, able to earn his living with any farmer. Kate, between ten and eleven, bright and active, out of whom something clever might be made, if in good hands; but poor little Maggie, the youngest, was hopelessly diseased.

Two years ago, a fall from a window had injured her spine and she had not been able to leave her bed since, except when lifted in the arms of her mother.



"What is to be done with the children?" That was the chief question now. The dead mother would go underground, and be forever beyond all care or concern of the villagers.

But the children must not be left to starve. Considering the matter, and talking it over with his wife, Farmer Jones said that he would take John. Mrs. Ellis, who had been looking out for a bound* girl, concluded that it would be charitable in her to make choice of Katy, even though she was too young to be of much use for several years.

"I could do much better, I know," said Mrs. Ellis; "but as no one seems inclined to take her, I must act from a sense of

* bound by duty to work



duty expect to have trouble with the child; for she's an undisciplined thing used to having her own way." But no one said "I'll take Maggie."

Pitying glances were cast on her wan and wasted form and thoughts were troubled on her account.

Mothers brought cast off garments and, removing her soiled and ragged clothes, dressed her in clean attire. The sad eyes and patient face of the little one touched many hearts, but none wanted a bed-ridden child.

"Take her to the poorhouse," said a rough man.

"Nobody's going to be bothered with her. The poorhouse is a sad place for a sick and helpless child," answered one.

"For your child or mine," said the other, lightly speaking; "but for this brat it will prove a blessed change. She will be kept clean, have healthy food and be doctored, which is more than can be said of her past condition."

There was reason in that, but still, it didn't satisfy. The day following the day of death was made the day of burial.

A few neighbours were at the miserable hovel, but none followed the cart as it bore the unhonored remains to its pauper grave. Farmer Jones, after the

coffin was taken out, placed John in his wagon and drove away, satisfied that he had done his part.

Mrs. Ellis spoke to Kate with a hurried air, "Bid your sister goodbye," and drew the tearful children apart even before their lips had touched in a sobbing farewell. Hastily others went out, some glancing at Maggie, and some resolutely refraining from a look, until all had gone. She was alone!

Just beyond the threshold Joe Thompson, the wheelwright, paused and said to the blacksmith's wife, who was hastening off with the rest, – "It's a cruel thing to leave her so."

"Then take her to the poorhouse: she'll have to go there," answered the blacksmith's wife, springing away and leaving Joe behind. For a little while the man stood with a puzzled air; then he turned back and went into the hovel again.

Maggie with painful effort, had raised herself to an upright position and was sitting on the bed, straining her eyes upon the door out of which all had just departed. A vague terror had come into her thin white face. "O, Mr Thompson!" she cried out, catching her suspended breath, "don't leave me here all alone!"

Let's pause and ponder

1. The villagers disapproved of the mother when she was alive, but felt pity for her after her death. Why do you think their feelings changed?
2. Mrs. Ellis offers to take Kate 'out of duty.' Do you think we should help someone out of a sense of duty? Why?
3. A man says the poorhouse will be a 'blessed change' for Maggie. Do you agree? Give reasons for your answer.
4. 'For a little while, the man stood with a puzzled air; then he turned back and went into the hovel again'. Why does the man hesitate and then decide to go back? What might have been his thoughts at that moment?

II

Though rough in exterior, Joe Thompson, the wheelwright, had a heart, and it was very tender in some places. He liked children, and was pleased to have them come to his shop, where sleds and wagons were made or mended for the village lads free of charge.

"No, dear," he answered, in a kind voice, going to the bed, and stooping down over the child, "You shan't be left here alone." Then he wrapped her with the gentleness almost of a woman, in the clean bedclothes which some neighbour had brought; and, lifting her in his strong arms, bore her out into the air and across the field that lay between the hovel and his home.

Now, Joe Thompson's wife, who happened to be childless, was not a woman of saintly temper, nor much given to self-denial for others' good, and Joe had well-grounded doubts touching the manner of greeting he should receive on his arrival.

Mrs. Thompson saw him approaching from the window, and met him a few paces from the door, as he opened the garden gate, and came in. He bore a precious burden, and he felt it to be so. As his arms held the sick child to his bosom, a sphere of tenderness went out from her, and penetrated his feelings. A bond had already corded itself around them both, and love was springing into life.

"What have you there?" sharply questioned Mrs. Thompson.

Joe, felt the child start and shrink against him. He did not reply, except by a look that was pleading and cautionary, that said, "Wait a moment for explanations, and be gentle;" and, passing in, carried Maggie to the small chamber on the first floor, and laid her on a bed.



Then, stepping back, he shut the door, and stood face to face with his vinegar-tempered wife in the passage-way outside.

"You haven't brought home that sick brat!" Anger and astonishment were in the tones of Mrs. Joe Thompson; her face was in a flame.

"I think women's hearts are sometimes very hard," said Joe.

Usually Joe Thompson got out of his wife's way, or kept rigidly silent and non-combative when she fired up on any subject; it was with some surprise, therefore, that she now encountered a firmly-set countenance and a resolute pair of eyes.

"Women's hearts are not half so hard as men's!"

Joe saw, by a quick intuition, that his resolute bearing had impressed his wife and he answered quickly, and with real indignation, "Be that as it may, every woman at the funeral turned her eyes steadily from the sick child's face, and when the cart went off with her dead mother, hurried away, and left her alone in that old hut, with the sun not an hour in the sky."

"Where were John and Kate?" asked Mrs.. Thompson.

"Farmer Jones tossed John into his wagon, and drove off. Katie went home with Mrs. Ellis; but nobody wanted the poor sick one. 'Send her to the poorhouse,' was the cry."

"Why didn't you let her go, then. What did you bring her here for?"

"She can't walk to the poorhouse," said Joe; "somebody's arms must carry her, and mine are strong enough for that task."

"Then why didn't you keep on? Why did you stop here?" demanded the wife.

"Because I'm not apt to go on fools' errands. The Guardians must first be seen, and a permit obtained."

There was no gainsaying this.

"When will you see the Guardians?" was asked, with irrepressible impatience.

"To-morrow."

"Why put it off till to-morrow? Go at once for the permit, and get the whole thing off of your hands to-night."

"Jane," said the wheelwright, with an impressiveness of tone that greatly subdued his wife, "I read in the Bible

sometimes, and find much said about little children.

Now, it is a small thing for us to keep this poor motherless little one for a single night; to be kind to her for a single night; to make her life comfortable for a single night." The voice of the strong, rough man shook, and he turned his head away, so that the moisture in his eyes might not be seen. Mrs. Thompson did not answer, but a soft feeling crept into her heart.

"Look at her kindly, Jane; speak to her kindly," said Joe. "Think of her dead mother, and the loneliness, the pain, the sorrow that must be on all her coming life." The softness of his heart gave unwonted eloquence to his lips.

Mrs. Thompson did not reply, but presently turned towards the little chamber where her husband had deposited Maggie; and, pushing open the door, went quietly in. Joe did not follow; he saw that, her state had changed, and felt that it would be best to leave her alone with the child. So he went to his shop, which stood near the house, and worked until dusky evening released him from labour.

Let's pause and ponder

1. Maggie reacts with fear when Mrs. Thompson speaks sharply.

What does this reaction reveal about Maggie's emotional state? How does it deepen your understanding that human needs go far beyond mere physical care?

2. When Mrs. Thompson first sees Maggie she remains silent, but many emotions arise within her. Imagine what Mrs. Thompson might have been thinking at that moment. Write her inner thoughts, focusing more on her feelings than on actions.

You may include her feelings of pity or concern, the questions in her mind, her doubts or fears and the thoughts that gradually lead towards a decision.

3. Joe goes to his shop, leaving Maggie alone with Mrs. Thompson.

Do you think Joe deliberately leaves space for Mrs. Thompson to reflect? How can such moments of silence help us reconsider our perspectives?

A light shining through the little chamber windows was the first object that attracted Joe's attention on turning towards the house: it was a good omen. The path led him by these windows and, when opposite, he could not help pausing to look in. It was now dark enough outside to screen him from observation. Maggie lay, a little raised on the pillow with the lamp shining full upon her face. Mrs. Thompson was sitting by the bed, talking to the child; but her back was towards the window, so that her countenance was not seen. From Maggie's face, therefore, Joe must read the character of their conversation.

He saw that her eyes were intently fixed upon his wife; that now and then a few words came, as if in answers from her lips; that her expression was sad and tender, but he saw nothing of bitterness or pain.

A deep-drawn breath was followed by one of relief, as a weight lifted itself from his heart.

On entering, Joe did not go immediately to the little chamber. His heavy tread about the kitchen brought his wife somewhat hurriedly from the room where she had been with Maggie. Joe thought it best not to refer to the child, nor to manifest any concern in regard to her.

"How soon will supper be ready?" he asked.

"Right soon," answered Mrs. Thompson, beginning to bustle about. There was no asperity in her voice.

After washing from his hands and face the dust and soil of work, Joe left the kitchen, and went to the little bedroom.

A pair of large bright eyes looked up at him from the snowy bed; looked at him

III

tenderly, gratefully, pleadingly. How his heart swelled in his bosom!

With what a quicker motion came the heart-beats! Joe sat down, and now, for the first time, examining the thin frame carefully under the lamp light, saw that it was an attractive face, and full of a childish sweetness which suffering had not been able to obliterate.

"Your name is Maggie?" He said, as he sat down and took her soft little hand in his.

"Yes, sir." Her voice struck a chord that quivered in a low strain of music.

"Have you been sick long?"

"Yes, sir." What a sweet patience was in her tone!

"Has the doctor been to see you?"

"He used to come."

"But not lately?"

"No, sir."

"Have you any pain?"

"Sometimes, but not now."

"When had you pain?"

"This morning my side ached, and my back hurt when you carried me."

"It hurts you to be lifted or moved about?"

"Yes, sir."

"Your side doesn't ache now?"

"No, sir."

"Does it ache a great deal?"

"Yes, sir; but it hasn't ached any since I've been on this soft bed."

"The soft bed feels good?"

"O, yes, sir--so good!" What a satisfaction, mingled with gratitude, was in her voice!

"Supper is ready," said Mrs. Thompson, looking into the room a little while afterwards.

Joe glanced from his wife's face to that of Maggie; she understood him, and answered,

"She can wait until we are done; then I will bring her somethings to eat." There was an effort at indifference on the part of Mrs. Thompson, but her husband had seen her through the window, and understood that the coldness was assumed.

Joe waited, after sitting down to the table, for his wife to introduce the subject uppermost in both of their thoughts; but she kept silent on that theme, for many minutes, and he maintained a like reserve.

At last she said, abruptly,

"What are you going to do with that child?"

"I thought you understood me that she was to go to the poorhouse," replied Joe, as if surprised at her question.

Mrs. Thompson looked rather strangely at her husband for some moments, and then dropped her eyes. The subject was not again referred to during the meal. At its close Mrs. Thompson toasted a slice of bread, and softened, it with milk and butter; adding to this a cup of tea, she took them into Maggie, and held the small waiter, on which she had placed them, while the hungry child ate with every sign of pleasure. "Is it good?" asked Mrs. Thompson, seeing with what a keen relish the food was taken.

The child paused with the cup in her hand, and answered with a look of gratitude that awoke to new life old human feelings which had been slumbering in her heart for half a score of years.

"We'll keep her a day or two longer; she is so weak and helpless," said Mrs. Joe Thompson, in answer to her husband's remark, at breakfast-time on the next morning, that he must step down and see the Guardians of the Poor about Maggie.

"She'll be so much in your way," said Joe.

"I shan't mind that for a day or two. Poor thing!"

Joe did not see the Guardians of the Poor on that day, on the next, nor on the day following. In fact, he never saw them at all on Maggie's account, for in less than a week Mrs. Joe Thompson would as soon think of taking up her own abode in the alms-house as sending Maggie there.

What light and blessing did that sick and helpless child bring to the home of Joe Thompson, the poor wheelwright!

It had been dark, and cold, and miserable there for a long time just because his wife had nothing to love and care for out of herself, and so became sore, irritable, ill-tempered, and self-afflicting in the desolation of her



woman's nature. Now the sweetness of that sick child, looking ever to her in love, patience, and gratitude, was as honey to her soul, and she carried her in her heart as well as in her arms, a precious burden.

As for Joe Thompson, there was not a man in all the neighbourhood who drank daily of a more precious wine of life than he. An angel had come into his house, disguised as a sick, helpless, and miserable child, and filled all its dreary chambers with the sunshine of love.

Meet the author



T. S. Arthur (1809 – 1885) was an American editor and writer known for morally instructive fiction and essays. He belonged to a period of reform, a time when literature addressed social issues such as temperance, poverty, morality and social responsibility. His popular work *Ten Nights in a Bar-Room* brought him wide recognition.

Let's revisit

1. Mrs. Thompson decides to keep Maggie longer and shows her tender care. How does spending time with Maggie help Mrs. Thompson understand her better? Can time and attention change our feelings towards others? Share your views.
2. The story ends with the idea that Maggie brought 'light and blessing' into the home. What positive changes do you notice in the Thompson household because of Maggie? What message does the story convey?
3. Maggie is initially rejected by the villagers but later accepted and loved by the Thompsons. How can we reinforce the spirit of kindness in our homes and communities?
4. In 'An Angel in Disguise,' a simple human choice leads to a life-changing moment. Write a few sentences on how such small acts of kindness can bring meaningful change in our lives.

Activity zone

'The Pause'

The door closed – not loudly just enough to sound final. Maggie watched the dust settle where feet had been. The room felt larger, emptier, colder. She tried to call out, but fear pressed her voice flat.

Then – footsteps. They stopped. Waited.

Joe Thompson stood at the threshold, his hand still on the latch. He did not know why he had turned back; Maggie's eyes found him, wide and pleading. "Don't leave me," she whispered.

He stepped inside, and the room breathed again.

1. The literary piece you have just read is a flash fiction based on a significant moment from 'An Angel in Disguise'. Notice how a brief incident from the story is reshaped into a compact narrative that conveys emotion and meaning in just a few words.

In 'An Angel in Disguise', a silent act of kindness becomes the turning point in Maggie's life and also in the life of the Thompsons. Choose a moment from the story and rewrite it in the manner of flash fiction (80–100 words).

- The instant Maggie realises that everyone has left
- When Joe returns home with Maggie
-
-

Flash fiction represents an effort to create and define a relatively new genre of literature. It is a form of storytelling that conveys an idea, a moment or an emotional experience in a limited number of words. It is also referred to as microfiction, blasters or nanofiction, to name just a few.

2. Read the following paragraph and observe how sentences are logically and meaningfully connected.

The Power of the Present

It is essential to focus on the present moment in order to live a meaningful life. Many people waste time worrying about the future or regretting the past, forgetting what they can actually do today. The present is the only time in which we can truly act and the people around us are the ones who need our care the most. For example, if a traveller sees an injured person on the road and chooses to stop and help instead of walking away, that immediate act of kindness could save a life and build trust between strangers. This shows that doing the right thing at the right time can solve urgent problems and strengthen human connections. Therefore, learning to value the present and support others when it matters the most is the true sign of living wisely.

Paragraph writing at a glance:

- Focuses on one main idea
- Usually begins with a topic sentence
- Maintains clarity, coherence and unity
- Allows logical flow between sentences
- Ensures that every sentence is relevant to the main idea
- Ends with a concluding statement



”

a. Now, place the sentences in 'The Power of the Present' in the given table suitably.

Category	Sentence	Purpose
1. Topic Sentence		Introduces the main idea of the paragraph. It usually appears as the first or second sentence of a paragraph.
2. Supporting Sentence - I		Supports the argument of the topic sentence.
3. Supporting Sentence - II		Adds information to make the point clearer.
4. Example		Gives evidence to support the idea.
5. Reason		Explains why the example or idea is important.
6. Concluding Sentence		Summarises and reinforces the main idea.

b. The sentences below are taken from a single paragraph but are jumbled up. Number the sentences from 1 to 7 to mark the order in which they should appear.

- ☐ **Thus**, 'An Angel in Disguise' effectively conveys the idea that human choices, guided by kindness and moral awareness, can shape lives in meaningful ways.
- ☐ Joe's decision to take Maggie into his home is a clear example **of how** empathy can bring about life-changing consequences.
- ☐ The story also suggests that true humanity lies in recognising suffering and responding with care, **even when** it demands personal sacrifice.

- ☐ 'An Angel in Disguise' by T. S. Arthur **points out** the transformative power of small acts of compassion.
- ☐ This act is significant **because** it challenges convention and underscores the power of conscience over public opinion.
- ☐ The story is set against a background of poverty and social apathy **where** indifference overrides sympathy.
- ☐ Through the character of Joe Thompson, the writer shows how social responsibility can emerge quietly through thoughtful action **rather than** emotional speeches.

c. Now, write a paragraph using the rearranged sentences in the space provided. Replace the highlighted words or expressions with appropriate words from the box below.

in which, instead of, for, highlights, therefore,
although, illustrating how

.....

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3. Read the following passage and answer the questions by darkening the appropriate bubbles.

Joe Thompson, the wheelwright, took Maggie up in his arms and carried her home. The villagers wondered why he had chosen Maggie, who was crippled and helpless, instead of one of her siblings who could walk and work. Their reaction reflected the practical approach that measured value by utility. Joe, however, remained unaffected by public opinion and followed the quiet voice of his conscience. His action was guided by empathy rather than by social expectations or his own profit. Joe felt a sense of responsibility for the child, and his wife also accepted her with kindness and care. This compassion changed Maggie's life and brought warmth into the Thompson household.

Questions 1 and 2. Choose the most appropriate option.

- What does the villagers' choice reveal about their understanding of human worth?
 - It is shaped mainly by emotional attachment.
 - It is decided by the values one upholds.
 - It is based on physical ability and material gain.
 - It is influenced by the fear of responsibility.

A

B

C

D

☐

☐

☐

☐
- What does the phrase 'the quiet voice of his conscience' suggest about Joe's action? It was:
 - aimed at winning the hearts of the villagers.
 - the result of moral conviction.
 - motivated by fear of criticism.
 - influenced by his wife's opinion

A

B

C

D

☐

☐

☐

☐

Questions 3 and 4. You may choose more than one option if you think they are right.

- The central theme of the passage is
 - the dominance of utilitarian values in shaping social attitudes towards human worth.
 - the conflict between societal expectations and individual conscience in responding to human suffering.
 - the transformative power of compassion and moral responsibility in redefining human relationships and dignity.
 - the role of family support in creating a caring and harmonious household environment.

A

B

C

D

☐

☐

☐

☐
- What is Joe Thompson's most endearing trait?
 - Empathy
 - Humanity
 - Tact
 - None of the above

A

B

C

D

☐

☐

☐

☐

Questions 5 and 6. Choose the appropriate option to complete the sentence.

5. Taking Maggie into his home brings warmth and purpose to Joe's household because
- A. it earns the admiration of the villagers. A B C D
☐ ☐ ☐ ☐
- B. it serves as an example of false kindness.
- C. it makes their home a place of burden.
- D. it reflects a compassionate response to human suffering.
6. Maggie is a child who requires constant care and attention. Therefore :
- A. she should be shielded from all discomfort and household chores A B C D
☐ ☐ ☐ ☐
- B. her needs should be prioritized above those of others
- C. she should be empowered to take on the responsibilities she can shoulder
- D. she must depend entirely on others.


Assertion-Reason questions

Assertion-Reason questions are objective questions to test conceptual understanding and logical thinking. An assertion is a statement of fact or idea. Reason explains the assertion.

Questions 7-10. Evaluate* both the Assertion and the Reason, and choose the option that best explains how they are related. One has been done for you.

- A. Both Assertion and Reason are true, and Reason explains Assertion.
 B. Both Assertion and Reason are true, but Reason does not explain the Assertion.
 C. Assertion is true, but Reason is false. D. Assertion is false, but Reason is true.
7. A B C D
☒ ☐ ☐ ☐
- (A) : The villagers' reaction reflects a narrow understanding of human worth.
 (R) : They judge Maggie's value mainly by her physical ability to work.
8. A B C D
☐ ☐ ☐ ☐
- (A) : Joe Thompson's action leads to positive change in his household.
 (R) : The villagers openly admire Joe's action and praise his moral conviction.
9. A B C D
☐ ☐ ☐ ☐
- (A) : Joe Thompson does not conform to social expectations.
 (R) : Mrs Thompson questions the need for bringing Maggie to their home.
10. A B C D
☐ ☐ ☐ ☐
- (A) : Joe Thompson's action is motivated by the desire for public recognition.
 (R) : His choice is guided by empathy and a sense of responsibility.



* to study the facts and form an opinion



4. Say it, See it!

Look at the image depicting a moment from the story 'An Angel in Disguise' and read the prompt provided alongside it. Observe how the prompt has generated the image using AI.

A 19th-century English rural landscape with a weathered wooden house on a slightly windy, sultry evening. A kind man is carrying a weak young girl in his arms as he approaches the house. The girl has shabby, unkempt hair and appears physically and mentally exhausted. A soft, gentle glow surrounds both the man and the girl suggesting compassion and quiet grace. At the doorway, Mrs. Thompson, wearing a simple apron, stands watching them with anguish and astonishment. The background shows a rustic landscape with muted earthy tones and subtle movement in the air.



Step 1

Compare the image with the prompt and complete the table given below:

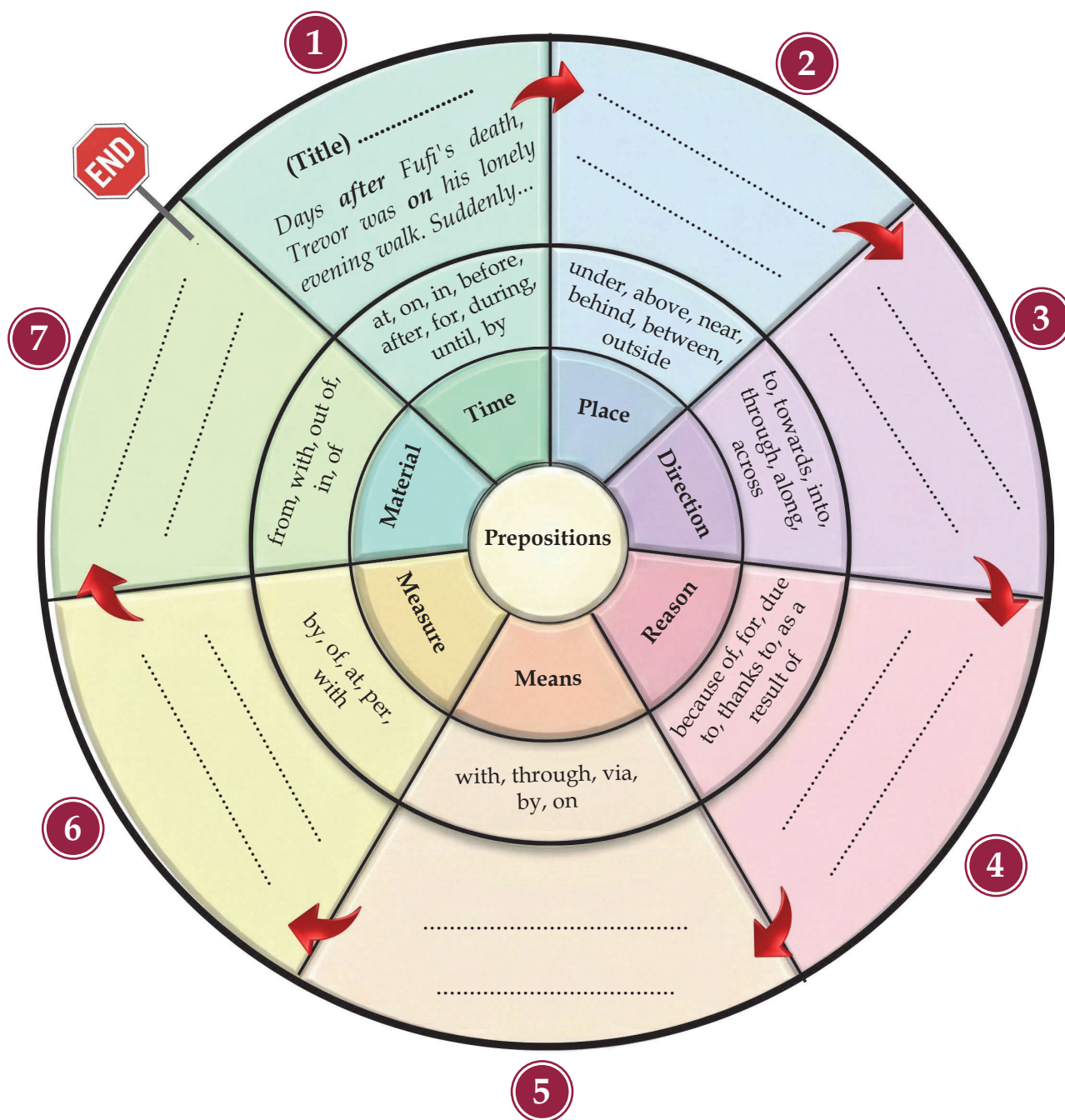
	Guidelines	Comments
a.	Time period	19th century
b.	Setting	Rural landscape, sultry evening
c.	Characters	
d.	Appearance	
e.	Emotion	
f.	Special effects	
g.	Objects/symbols	Weathered wooden house

Step 2

Now, identify other important moments in the story and write prompts that could generate suitable images for the selected scenes.

5. Preposition Wheel

A preposition wheel is shown below, illustrating some common prepositions and the categories they fall into. Beginning from the outer layer of the wheel, write a story. The first line of the story is given. Make sure to choose at least one preposition from each category.



Project

Collection Record

Create a collection record on the theme 'Empathy in Human Relations.' The collection record is not just a task; it is a space where you observe, reflect, connect and express ideas inspired by the theme and your personal experiences.

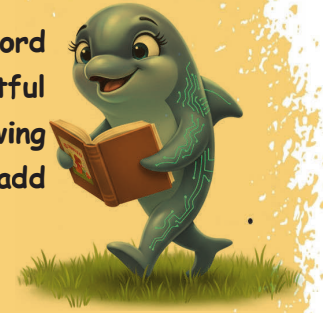
Submit your work in four or five pages in the form of a scrapbook, journal, visual diary or memory book.

Teacher Assessment Rubric

The teacher may assess the Collection Record using the given rubric. Emphasis should be given to originality, meaningful connections and genuine personal reflections.

Your collection record may include a thoughtful selection of the following elements. You may add more to the list.

- Personal anecdotes
- Key moments in life
- Short poems/stories
- Newspaper clippings
- Drawings/pictures
- Personal takeaway messages
-
-
-



Criteria	Description	Marks
Understanding the theme	The project shows a clear understanding of empathy in human relations.	8
Connection to Lessons	Ideas from this unit have been used meaningfully.	5
Personal reflection	The project includes thoughtful personal experiences and reflections.	5
Creative effort	The creative pieces are original and relevant to the theme.	4
Organisation	The collection record is well organised.	4
Presentation	The work is engaging.	4
TOTAL SCORE		30

Feedback of the teacher:

Glossary



Afrikaans (af-ri-kahns) [n.]

afflicting [adj.]

alleviate [v.]

asperity [n.]

budge [v.]

denunciation [n.]

desolation [n.]

dreary [adj.]

gutted [adj.]

hovel [n.]

intemperance [n.]

interment [n.]

irrepressible [adj.]

linen [n.]

Pink Panther [n.]

resolute [adj.]

ruffle [v.]

scamper [v.]

scoff [v.]

score [n.]

scruffy [adj.]

stubs [n.]

unwonted [adj.]

vinegar-tempered [adj.]

vicious [adj.]

wane [v.]

waiter [n.]

wayward [adj.]

wheelwright [n.]

whine [adj.]

wretched [adj.]

: A language, that evolved from the Dutch who colonised South Africa.

: causing pain

: reducing pain or distress

: harshness in tone, manner or temper

: move slightly

: public expression of disapproval

: misery

: dull, depressing

: emptied

: a hut

: addiction to alcohol

: burial

: uncontrolled

: a cloth made of flax

: an animated cartoon character in a series of comedy films.

: determined

: disturb

: run quickly with short, light steps

: mock

: twenty

: untidy, shabby

: short ends of pencils or cigarettes

: unusual

: having a sharp, sour or irritable disposition

: violent, cruel

: to decrease gradually in strength or intensity

: a tray on which dishes are carried

: difficult to control

: a person who makes or repairs wheels for carriages

: complain

: unhappy, miserable



- I. Here is a poem that uses different figures of speech. Read it carefully and complete the activities that follow.

I Don't Like Poetry

-Joshua Seigal

I don't like similes.

Every time I try to think of one
my brain feels like a vast, empty desert;
my eyes feel like raisins floating in an ocean;
my fingers feel like sweaty sausages.

I don't like metaphors.

Whenever I attempt them
a hammer starts beating in my chest;
lava starts bubbling in my veins;
zombies have a fight in my stomach.

I don't like alliteration.

We learnt about it in school
but it's seriously, stupendously silly;
definitely drastically difficult;
terribly, troublingly tricky.

I don't like onomatopoeia.

I wish I could blow it up
with a ZAP! and a BANG! and a CRASH!;
a BOOM! and a CLANG! and a POW!;
a CLASH! and a BAM! and a THUD!

And I don't like repetition

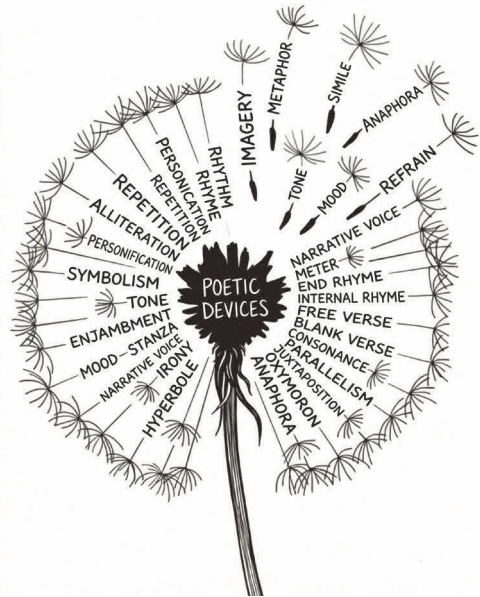
I don't like repetition

I don't like repetition...

- a. Let us rewrite the figures of speech in the poem in simple, everyday language. Complete the table below to better understand how these figures of speech express complex ideas.

One has been done for you.

Lines in the poem	Your version
My brain feels like a vast, empty desert.	I am out of new ideas.



b. Now, attempt a stanza using a different figure of speech: Use the example below as a guide to your stanza.

I am no fan of Personification.

It sounds weird to me

When the wind whispers my name.

II. Catch the word

What we need to play the Game

- One soft ball (to pass around)
- A box
- Small paper slips (Each student has to think and write a word, preferably a noun, from any one of the lessons in the unit.)
- An open space for free movement
- A signal (clap, bell or music) to start and stop the game



When the signal is given, students begin passing the ball. The ball continues to move until the signal stops. The student who holds the ball at this point takes a paper slip from the box, looks at the word silently and describes it briefly to the class without mentioning the word.

The rest of the class listens to the description carefully and attempts to identify the word.

Here is a word and its description for you to begin with:

Description:

A shiny, polished surface that lets you see yourself. It shows what stands in front of it.

Word:

Mirror

And the game continues...



Unit I : The Mirror Within

Use a ☒ mark for the items you have accomplished. Mark those not accomplished with a ☐ mark and write the reason in the space provided.

Class

Roll No.

Date

➤ I have read all the lessons and understood the main ideas.

☐

.....

➤ I have written my own haiku.

☐

.....

➤ I have tried using new words in speaking and writing.

☐

.....

➤ I have participated in the debate.

☐

.....

➤ I have recited the poem in class.

☐

.....

➤ I have learned how to write a paragraph.

☐

.....

➤ I have understood different types of multiple choice questions.

☐

.....

➤ I have completed the preposition wheel activity.

☐

.....

➤ I have learned how to create image prompts.

☐

.....

➤ I have created a collection record.

☐

.....

• Which concepts in this unit was I already familiar with?

.....

• What new concept or idea did I learn from this unit?

.....

• Which part do I still find difficult to understand?

.....

Feedback of the teacher

Signature of the student:

Signature of the teacher:

Date:

UNIT II

TIMELESS TREASURES



04

A Draught of Kindness

- Charles Dickens



05

Ozymandias

- Percy Bysshe Shelley



06

Classic Cars: Poetry on Wheels

- H. L. Barber



07

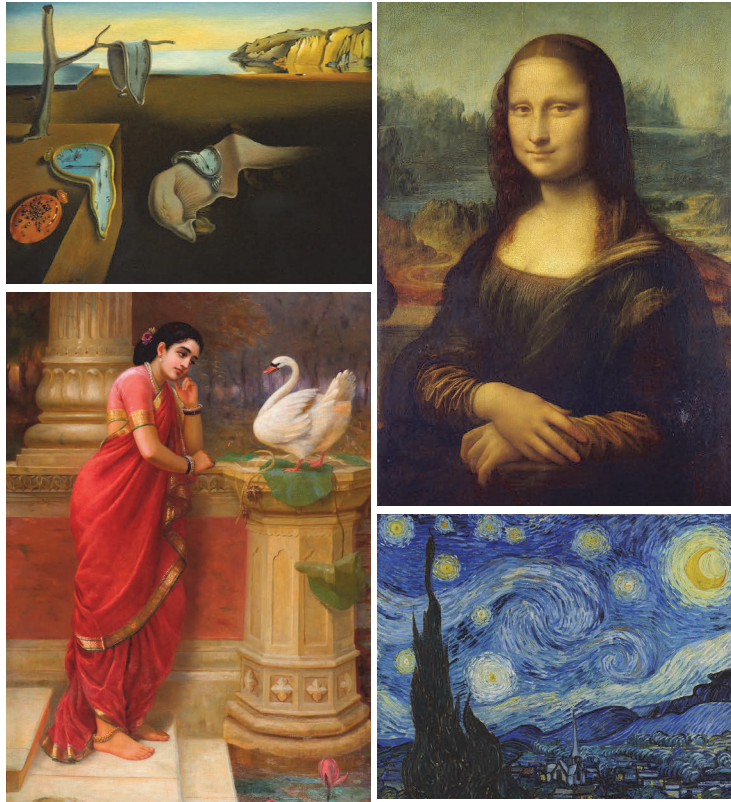
A Retrieved Reformation

- O. Henry



Classics are works of art that compel us to revisit and reread them. Their influence on our minds lasts as long as we live. They conceal themselves in the folds of memory.

- Italo Calvino



Examine any one of the paintings above and reflect on it. What features, motifs or visual elements appeal to you the most? Use the space below to record your reflections, observations and thoughts. You may continue to explore and add further points to the list.

- Title/ Artist :
- Initial impression :
- Emotions reflected :
- I wonder :
- My interpretation :

You may collect details and organise the information about your favourite painting and present it in class in any suitable format. (chart/audio/video clips/slide presentation).

Just as a painting invites us to pause and look closely, a literary work unfolds human experiences through words. As you read the following text, observe how the experience of a journey, meaningful relationships and simple acts of kindness quietly shape the lives of the characters.



A Draught* of Kindness

(An excerpt from the novel *The Old Curiosity Shop*

by Charles Dickens)

I

Little Nell and her grandfather leave London to escape from the threat of cruel moneylenders who have plunged them in debt. Their journey is unplanned and the outcome uncertain. Although driven by fear, they move on by their deep love for each other. They leave the city and enter the open countryside.

They were now in open country; the houses were very few and scattered at long intervals, often miles apart. Occasionally they came upon a cluster of poor cottages, some with a chair or low board put across the open door to keep the scrambling children from the road, others shut up close while all the family were working in the fields. These were often the commencement of a little village: and after an interval came a wheelwright's shed or perhaps a blacksmith's forge; then a thriving farm with sleepy cows lying about the yard and horses peering over the low wall and scampering away when harnessed horses passed upon the road, as though in triumph at their freedom. There were dull pigs too, turning up the ground in search of dainty food and grunting their monotonous grumblings as they prowled about or crossed each other in their quest; plump pigeons skimming round the roof or strutting on the eaves; and ducks and geese, far more



graceful in their own conceit, waddling awkwardly about the edges of the pond or sailing glibly on its surface. The farm-yard passed, then came the little inn; the humbler beer shop and the village tradesman's; then the lawyer's and the parson's at whose dread names the beer-shop trembled; the church then peeped out modestly from a clump of trees; then there were a few more cottages; then the cage and pound and not unfrequently, on a bank by the wayside, a deep old dusty well. Then came the trim-hedged fields on either hand and the open road again.

They walked all day and slept that night at a small cottage where beds were let to travellers. Next morning, they were afoot again and though jaded at first and very tired, recovered before long and proceeded briskly forward.

They often stopped to rest, but only for a short space at a time and still kept on, having had but slight refreshment since the morning. It was nearly five o'clock in the afternoon, when, drawing near another cluster of labourers' huts, the child looked wistfully in each, doubtful at which to ask for permission to rest awhile and buy a draught of milk.

It was not easy to determine, for she was timid and fearful of being repulsed. Here was a crying child and there a noisy wife. In this, the people seemed too poor; in that, too many. At length she stopped at one where the family was seated round a table—chiefly because there was an old man sitting in a cushioned chair beside the hearth and she thought he was a grandfather and would feel for hers.

There were besides, the cottager and his wife and three young sturdy children, brown as berries. The request was no sooner made, than granted. The eldest boy ran out to fetch some milk, the second dragged two stools towards the door and the youngest crept to his mother's gown, and looked at the strangers from beneath his sunburnt hand.

"God save you master," said the old cottager in a thin piping voice. "Are you travelling far?"

"Yes sir, a long way"—replied the child; for her grandfather appealed to her.

"From London?" enquired the old man.

The child said yes.

Ah! He had been in London many a time—used to go there often once, with waggons. It was nigh two-and-thirty year since he had been there last and he did hear say there were great changes. Like enough! He had changed himself, since then. Two-and-thirty year was a long time and eighty-four a great age, though there was some he had known that had lived to very hard upon a hundred—and not so hearty as he, neither—no, nothing like it.

"Sit thee down, master, in the elbow chair," said the old man, knocking his stick upon the brick floor and trying to do so sharply. "I should have a son pretty nigh as old as you if he'd lived, but they listed him for a so'ger—he come back home though, for all he had but one poor leg. He always said he'd be buried near the sun dial he used to climb upon when he was a baby, did my poor boy and his words come true—you can see the place with your own eyes; we've kept the turf up, ever since."

He shook his head, and looking at his daughter with watery eyes, said she needn't be afraid that he was going to talk about that any more. He didn't wish to trouble anyone and if he had troubled anyone by what he said, he asked pardon—that was all.

The milk arrived and the child producing her little basket and selecting its best fragments for her grandfather, they made a hearty meal. The furniture of the room was very homely of course—a few rough chairs and a table, a corner cupboard with their little stock of crockery and delf, a gaudy tea-tray, representing a lady in bright-red, walking out with a very blue parasol, a few common coloured scripture subjects

in frames upon the wall and chimney, an old dwarf clothes-press and an eight day clock, with a few bright saucepans and a kettle, comprised the whole. But everything was clean and

neat, and as the child glanced round, she felt a tranquil air of comfort and content to which she had long been unaccustomed.

Let's pause and ponder

1. How does the family in the cottage welcome Nell and her grandfather?
2. Find out from the passage, the sentences/phrases/expressions that show kindness. Note down the interesting features of language you have noticed.
3. "...she felt a tranquil air of comfort and content to which she had long been unaccustomed". What do you think might happen next and why?

II



"How far is it to any town or village?" she asked of the husband.

"A matter of good five mile, my dear," was the reply, "but you're not going on tonight?" "Yes yes, Nell," said the old man hastily, urging her too by signs.

"Further on, further on darling, further away if we walk 'til midnight."

"There's a good barn hard by, master," said the man, "or there's travellers' lodgings, I know. Excuse me, but you do seem a little tired and unless you're very anxious to get on—"

"Yes yes, we are," returned the old man fretfully. "Further away, dear Nell, pray further away."

"We must go on indeed," said the child, yielding to his restless wish.

"We thank you very much, but we cannot stop so soon. I'm quite ready, grandfather."

But the woman had observed, from the young wanderer's gait, that one of her little feet was blistered and sore, and being a woman and a mother too, she would not suffer her to go until she had washed the place and applied some simple remedy. She did this so carefully and with such a gentle hand—rough-grained and hard though it was, with work—that the child's heart was too full to admit of her saying more than a fervent "God bless you!". When she turned her head, she saw that the whole family, even the old grandfather, were

standing in the road watching them as they went and so, with many waves of the hand and cheering nods and on one side at least not without tears, they parted company.

They trudged forward, more slowly and painfully than they had done yet, for another mile or so, when they heard the sound of wheels behind them and looking round observed an empty cart approaching pretty briskly. The driver on coming up to them stopped his horse and looked earnestly at Nell.

"Didn't you stop to rest at a cottage yonder?" he said.

"Yes, sir," replied the child.

"Ah! They asked me to look out for you," said the man. "I'm going your way. Give me your hand—jump up, master."

This was a great relief, for they were very much fatigued and could scarcely crawl along. To them the jolting cart was a luxurious carriage and the ride the most delicious in the world. Nell had scarcely settled herself on a little heap of straw in one corner, when she fell asleep, for the first time that day.

She was awakened by the stopping of the cart, which was about to turn up a bye lane. The driver kindly got down to help her out and pointing to some trees at a very short distance before them, said that the town lay there, and that they had better take the path which they would see, leading through the churchyard. Accordingly, towards this spot, they directed their weary steps.

(Adapted)

Meet the author



Charles Dickens (1812–1870) was one of the most popular English novelists and social critics of the Victorian era. His novels vividly portray the hardships of the poor and expose the social inequalities of 19th century England. 'A Draught of Kindness' is an excerpt from his novel *The Old Curiosity Shop*.

Let's revisit

1. Nell often answers questions for her grandfather. What insight into her character does this trait provide?
2. Why does the woman hold Nell back for some time?
3. Being human means understanding the hardships of our fellow beings and helping them in their need. How is this idea conveyed through the characters and incidents in this extract?
4. Choose two phrases/expressions that you find memorable in the extract. Write them down and explain how they add depth to the scene.

The Old Curiosity Shop tells us the story of little Nell and her grandfather, whose innocence and love are tested as they wander through England after the old man takes to gambling and falls into deep debt. Their journey exposes the cruelty and kindness in society, with the novel ending in tragedy of little Nell's death.



Activity Zone

1. "After an interval came a wheelwright's shed or perhaps a blacksmith's forge." Just as trades and professions have their specific names, so too do the workspaces associated with them.
- a. Complete the table, adding to the list of professions and their workspaces.

Professions/trades	Workspaces
• wheelwright	shed
• blacksmith	forge
•	
•	
•	
•	

- b. Imagine that you are walking along a small village street. You pass a forge, a shed and a few other workspaces you have listed above. Describe in a paragraph what you may see, hear and feel as you walk past these places.
2. The excerpt describes Nell and her grandfather's long journey on foot from London to the countryside. Did you notice words relating to the different ways in which we walk? Each word gives a clear picture of the kind of movement it involves.

List some of these words, and fill in the table below:

Word	Meaning	Movement compared to
• Scramble	to move quickly using one's hands and feet	the climbing of a monkey
• Prowl	to move quietly and cautiously	the movement of a tiger
• Waddle		
•		
•		
•		

3. "...the child looked wistfully in each, doubtful at which to ask for permission to rest awhile, and buy a **draught** of milk."

The word draught has several meanings depending on the context.

- a. Read the following and note the different contexts in which the word **draught** is used and match each one with its meaning.

A	B
1. A draught of milk	a. a liquid dose of medicine
2. A cold draught	b. a mouthful of milk
3. Draught cattle	c. a current of air
4. Draught mark	d. animals used for pulling heavy loads
5. A draught of medicine	e. a marking on a ship showing the depth of the vessel below the waterline

- b. Imagine that a doctor, a sailor and a farmer happen to meet at a wayside inn. Write a short conversation among them in which each uses the word 'draught' in a context appropriate to their profession.

Doctor :

Sailor :

Farmer :

4. As you read 'A Draught of Kindness,' you might have been reminded of people in your life who have showered you with care, concern and affection. Narrate one such experience in your own words, making appropriate use of at least three synonyms for 'kindness.'
5. Nell hides her feelings to appear strong for her grandfather's sake. Most children are like Nell, struggling with their distress in silence. Suggest some practical ways by which friends may support each other without being intrusive.

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6. The two elderly characters drawn from different social backgrounds are portrayed in great detail in the excerpt. Observe their actions, words and attitudes and complete the table using phrases that reflect their character.

Nell's grandfather	Old cottager
• restless guilt	• peaceful acceptance
•	•
•	•
•	•
•	•
•	•
•	•

Attempt a study of their character using the hints above.

7. If the grandfather had known how to manage money, he could have provided a better life for Nell. Have you ever thought of acquiring the skill of managing your money?

The practice of earning, saving, spending, investing and sharing money wisely is called **Financial Literacy**. It involves making informed, confident and responsible decisions regarding personal finance to build a secure future.

- a. Would you like to assess how efficiently you manage your personal finances? Attempt the following questionnaire for self-analysis. Put a (✓) mark for the statements that are true of your ways of financial literacy and a (×) mark against those that are not.
- I have a clear picture of the various sources of the income of my family. ☐
 - I regularly track my expenses and plan my spending. ☐
 - I spend money considering my income limits. ☐
 - I borrow only what I can comfortably repay. ☐
 - I save money to meet my future needs. ☐

- b. Choose any one statement that you marked (×) and explain what you could do to make it better.

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8. a. Read the following excerpt from *A Draught of Kindness*.

"...the church then peeped out modestly from a clump of trees; then there were a few more cottages; then a cage and pound; and not unfrequently, on a bank by the wayside, a deep old dusty well. Then came the trim-hedged fields on either hand and the open road again."

- What do you observe about Dickens' prose style in this passage?
- Have you visualised the church, cottages, fields and the dusty well?

How does the repetition of words such as 'then' contribute to the rhythm of the passage?

With the help of your teacher, analyse how the description helps create a vivid picture in the reader's mind and comment on the rhythmic flow and imagery in the lines.

- b. Now, read the following sentence and identify the independent and dependent clauses.**

"He didn't wish to trouble anyone, and if he had troubled anyone by what he said, he asked pardon — that was all."

Independent clauses:

- He didn't wish to trouble nobody.
- He asked pardon.
-

Dependent clauses:

- if he had troubled anybody
-

A **complex sentence** contains one independent clause and at least one dependent clause (joined by words like because, although, if, since, when).

A **compound sentence** contains at least two independent clauses (joined by words like and, but, or, so, yet).

A clause is a group of words that contains a subject and a predicate (what is said about the subject).

- An independent clause can stand alone as a complete sentence.
- A dependent clause cannot stand alone and depends on the main clause for meaning.
- Dependent clauses are often introduced by subordinating conjunctions such as *if*, *because*, *when* and *although*.
- A sentence which consists of at least two independent clauses and one dependent clause is a compound-complex sentence.



c. Let's rewrite each compound-complex sentence given below as directed without changing its meaning. One has been done for you.

- i. When we use our time wisely, we finish our duties with care and we discover moments of quiet satisfaction. (Rewrite as one complex and one simple sentence).

When we use our time wisely, we finish our duties with care.

We discover moments of quiet satisfaction.

- ii. Although caring for the elderly sometimes demands patience, it deepens our sense of responsibility and it brings warmth to family life. (Rewrite as one compound and one simple sentence).

.....

.....

- iii. If a person learns to depend on their own efforts, they grow stronger in spirit and they face difficulties with courage. (Rewrite as three simple sentences).

.....

.....

- iv. When we help others without expecting reward, we strengthen human bonds and we discover the true meaning of kindness. (Rewrite as one compound and one complex sentence).

.....

.....

- v. Although mistakes may delay our progress, they teach valuable lessons and they prepare us for greater success. (Rewrite as one compound and one simple sentence).

.....

.....

d. Write one compound-complex sentence expressing a value that you consider important in life.

.....

.....

*Ah flower, in what exalted heights
 You reigned like a queen
 Doubtless, unsteady are fortunes in the world
 Where is gone that splendour of yours
 As you lie low like this.*

These lines are from Kumaranasan's *The Fallen Flower*. The lines remind us that power, wealth and worldly glory are not permanent. Reflecting on this idea let's frame a few motions for a debate:

e.g. Valuables do not last, values do.

.....

Now, read the following poem. As you read, notice how a once powerful ruler attempts to speak to the future generations and how time silently answers him.



Ozymandias

- Percy Bysshe Shelley

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



Meet the poet

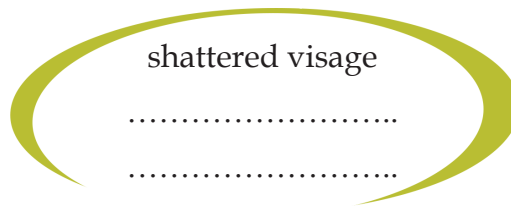


Percy Bysshe Shelley (1792–1822) was one of the major English Romantic poets. He is well-known for his powerful imagination, revolutionary ideas and the lyrical quality of his verse. In poems such as *Ode to the West Wind*, Shelley presents himself as the trumpet of prophecy - giving voice to his enduring hope for change and renewal.

Let's read, contemplate and enjoy

1. The story of Ozymandias, the 'King of Kings,' is narrated from a traveller's perspective. How does this add to the impact of the poem?
2. The phrases in the bubbles below present a contrast. Why is this contrast significant? Comment.

You may add more to the list.



3. Complete the table by identifying the poetic devices in the poem.

Poetic devices	Instances from the poem	Significance
Metaphor		It shows the fragility of human power and the inevitability of decay.
Alliteration	boundless and bare	
	half sunk a shattered visage	
Enjambment		A line continues without pause into the next line to maintain the flow of the poem.
Hyperbole	King of Kings	
	Look on my Works, ye Mighty, and despair	
Personification		

4. The statue is broken and lifeless yet the powerful emotions on its face show that the sculptor's art has outlived the king's power. Can you think of a song/a piece from literature or a film that celebrates the timeless nature of art? Discuss in pairs and present it in class.
5. The rich and the poor, the mighty and the weak, all have to leave the world in due course. Time does not spare even the one who calls himself the 'king of kings'. Attempt a critical appreciation of the poem based on the idea of the transience of human life and strength.

Did you notice that Percy Bysshe Shelley's *Ozymandias* has fourteen lines? A poem with fourteen lines is called a **sonnet**.

Sonnets are one of the most famous poetic forms in English literature. They follow a definite structure and are usually written in a specific rhyme called the iambic pentameter.

Here is a breakdown of the two major types of sonnets:



Feature	The Petrarchan (Italian) Sonnet	The Shakespearean (English) Sonnet
Structure	Two parts: An octave(8 lines) and a sestet.	Four parts: Three quatrains (4 lines each) and a final couplet (2 lines).
Meaning & Flow	The octave presents a problem or idea. The sestet offers a solution, response or reflection.	The quatrains develop an idea step by step and the final couplet delivers a striking conclusion.
Rhyme Scheme	Usually ABBAABBA in the octave, with varying patterns in the sestet (such as CDECDE).	Follows the pattern ABAB CDCD EFEF GG.
Origin	Named after the Italian poet Francesco Petrarch.	Popularised by the English playwright William Shakespeare.

In *Ozymandias*, Shelley blends elements of both the traditional forms to create a unique structure.

What Lasts, What Fades?

Work in pairs or small groups.

Read the list of items carefully.

- Kindness
- Fame
- Monuments
- Relationships
- Beauty
- Power
- The laws of Nature
- Media popularity
- Art and literature



Sort the items into two categories. Give reasons for your choice. Be open to different viewpoints.

Temporary (will fade/change)	Why do you think so?	More Lasting (endures over time)	Why do you think so?
•		•	
•		•	
•		•	

1. Can something temporary become lasting? How?

- Through memory and stories
-
-
-

2. How can you positively create a lasting impression in the lives of others through your words and deeds?

.....
.....

Read to enrich

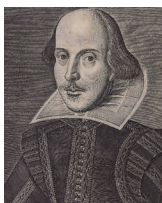
The fall of Ozymandias reminds us that nothing in life remains the same and change is inevitable. Similarly, in Shakespeare's play *Hamlet*, Polonius, the Lord Chamberlain of Denmark advises his son Laertes before he leaves for France. He offers him practical advice on how to live wisely, build a good reputation and remain honourable.

A Compass for the Young

(From *Hamlet*, Act I, Scene iii)

Yet here, Laertes! aboard, aboard, for shame!
 The wind sits in the shoulder of your sail,
 And you are stay'd for. There, my blessing with thee!
 And these few precepts in thy memory
 See thou character. Give thy thoughts no tongue,
 Nor any unproportioned thought his act.
 Be thou familiar, but by no means vulgar.
 Those friends thou hast, and their adoption tried,
 Grapple them to thy soul with hoops of steel;
 But do not dull thy palm with entertainment
 Of each new-hatch'd, unfledged comrade. Beware
 Of entrance to a quarrel, but being in,
 Bear't that the opposed may beware of thee.
 Give every man thy ear, but few thy voice;
 Take each man's censure, but reserve thy judgment.
 Costly thy habit as thy purse can buy,
 But not express'd in fancy; rich, not gaudy;
 For the apparel oft proclaims the man,
 And they in France of the best rank and station
 Are of a most select and generous chief in that.
 Neither a borrower nor a lender be;
 For loan oft loses both itself and friend,
 And borrowing dulls the edge of husbandry.
 This above all: to thine ownself be true,
 And it must follow, as the night the day,
 Thou canst not then be false to any man.
 Farewell: my blessing season this in thee!





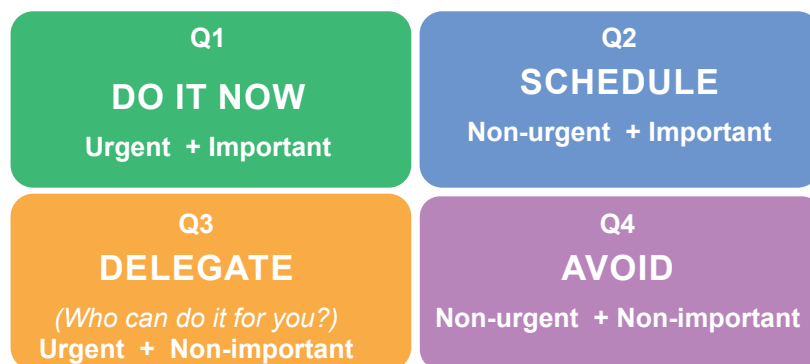
William Shakespeare (1564–1616), was an English playwright, poet and actor, widely regarded as one of the greatest writers of the world. His plays and sonnets reveal profound truths about love, ambition, power and other aspects of human life.

Activity Zone

1.a. “Yet here, Laertes? aboard, aboard, for shame!”

Polonius urges his son Laertes not to delay his journey. His words remind us of the importance of acting promptly and using time wisely.

Look at the diagram below.



Polonius’s advice highlights the **Urgent + Important** quadrant (DO IT NOW).

Now, observe the **Non-urgent + Important** quadrant (SCHEDULE) which reminds us of the significance of planning activities that help us achieve long term goals. Even though those activities are important, we may postpone them as they are not urgent. Learning to prioritise them helps us manage time better and reduce stress.

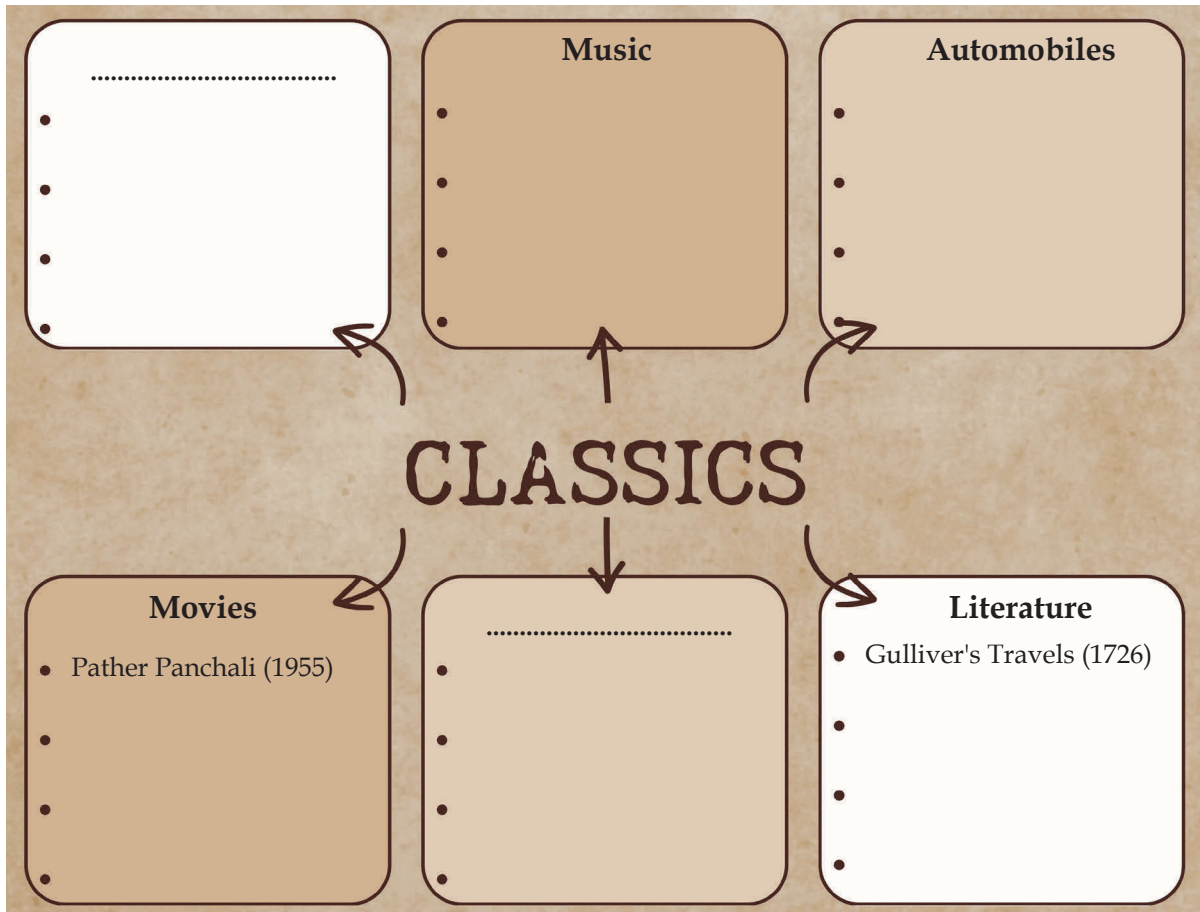
Now, identify the quadrant in which each of the following activities falls and write it in the table. You may add more to the list.

Task	Quadrant
• Studying for an examination scheduled for tomorrow	Q1
• Watching random short videos for a long time	
• Exercising regularly	
• Asking a teammate to prepare powerpoint slides	
•	
•	
•	

- b. Prepare a **personalised planner** for the next two weeks. List your important activities and organise them according to the four quadrants. Present your plan, reflections and thoughtful choices before the class.

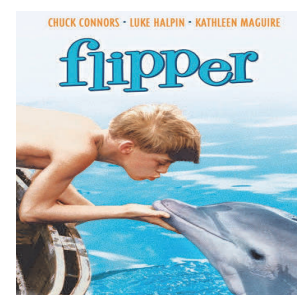
Let's explore

When we hear the word classic, we often think of famous books or literary works. However the idea of classics goes beyond literature. Classics can be found in many fields - films, music, dance, paintings and even automobiles. Look at the diagram below and add examples of classic creations from different fields.



We dolphins have a true classic movie of our own from 1963 called **Flipper!** Directed by James B. Clark, the film tells the touching story of a young boy named Sandy, played by Luke Halpin, who rescues and befriends an injured dolphin.

The story shows the strong bond that can grow between humans and animals. In the exciting climax, the dolphin even saves Sandy from a group of sharks! The film beautifully presents themes of friendship, loyalty and respect for nature. The role of Flipper was actually played by several highly intelligent bottle-nose dolphins.



Many automobiles are admired for their design, performance and historical importance, and some of them have earned the title of classic cars. Let us now explore how automobiles have evolved over time and why certain cars continue to capture people's attention.



Classic Cars: Poetry on Wheels

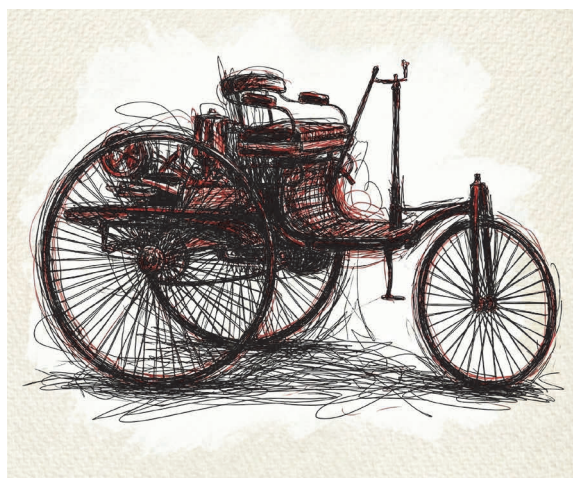
- H. L. Barber

I

The history of every advance towards greater perfection in the achievements of mankind, whether moral or physical, has been one of slow and laborious development.

Classic cars are admired today not only for their appearance but also for the long journey of ideas and experiments that led to their creation. The automobile did not develop suddenly but evolved through a long and gradual process. Although modern cars appear highly refined and efficient, their mechanical development spans over two centuries. Early inventors faced many technical difficulties such as poor roads and limited scientific knowledge which slowed progress. Each stage of development involved trial, failure and improvement before the automobile attained its present form. It is astonishing what stages this development has had to pass through, what problems have confronted it and what apparently insuperable obstacles it has had to overcome.

The first true motor-driven road vehicle was built in France by Nicolas Joseph Cugnot in the late eighteenth century. His steam-powered machine, though slow, unstable and difficult to control, proved that a vehicle could move without animal power. In England, inventors such as William Murdock



and Richard Trevithick continued these experiments improving steam engines and adapting them for road. Trevithick's steam carriage, capable of carrying passengers, marked a significant step forward. Although these early vehicles were not practical for regular use, they introduced key mechanical ideas that paved the way for the modern automobile.

The three-wheeled steam-powered vehicle by Cugnot was widely regarded as the world's first true automobile, in the Conservatory of Arts and Trades in Paris.

While England and France were experimenting with steam-powered vehicles, America's early efforts were led by Oliver Evans. He developed a high-pressure steam engine and in 1787, secured a patent for steam-driven carriages. Evans later demonstrated a

steam-powered wagon in Philadelphia, proving that horseless transport was practically possible. But such early attempts to develop the horseless carriage met with widespread scepticism. Evans failed to attract public interest, as people found it difficult to imagine a vehicle running without horses. These early machines were often slow, noisy, unreliable and even dangerous, leading many to predict their failure. As a result, progress in automobile development remained slow during the early nineteenth century.

In England, engineers like W. H. James

built steam-powered passenger coaches capable of carrying several people at moderate speeds. They briefly gained popularity as passenger carriers, even operating regular services between towns. Although these vehicles showed promise, they suffered from severe road shocks and mechanical failures. The absence of effective shock-absorption systems proved to be a major obstacle, and many such experiments ended unsuccessfully. Their heavy weight and metal wheels caused extensive road damage, prompting restrictive laws that eventually halted their operation by the 1840s.

Let's pause and ponder

1. 'Early inventors faced technical difficulties, poor roads and limited scientific knowledge which slowed progress'. Which of these do you think posed the greatest challenge? Why?

II

By the late nineteenth century, automobile development gained a new momentum. In 1879, George B. Selden of the United States applied for a patent for a gasoline-powered motor vehicle, anticipating the future importance of internal combustion engines. Although an inventor and a skilled mechanic, Selden lacked salesmanship ability. He was handicapped by impatience and irascibility. His predictions of the success of his gasoline motor, its general adoption and the extent to which automobiles would in the future be used, were regarded by people as so extravagant that they bluntly declared he was crazy, and avoided him.

In the meantime, the development of electric motor vehicles had begun, and in 1885 Benz, a German, built the first road vehicle to be run by the internal-

combustion, hydro-carbon motor. It was a tricycle and its motor was single-cylindered, after the type of an engine developed in 1876, in Germany, by Otto. It had electric ignition and a mechanical carburettor. Benz secured a patent in 1886 on his invention and it ran successfully, making ten miles an hour.

Benz was limited to the use of certain streets in Mannheim, Germany, for running his machine, out of deference to the tendency to nerves of horses and their drivers or riders. This tricycle by Benz was the forerunner of the Benz automobile. This is one of the most successful and popular cars in Germany—and before the war, in all Europe. The first automobile imported into the United States was a Benz car brought to the Chicago World's Fair

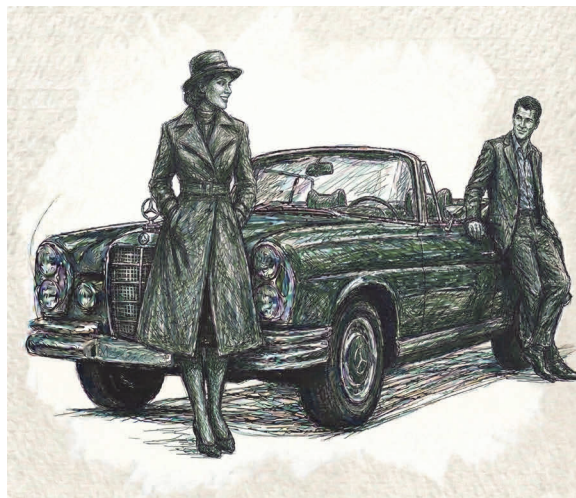
in 1893. Up to 1917 the Benz car was an entrant in most automobile speed contests.

The first electric automobile was built in 1891, and made its first exhibition appearance in the streets of Chicago in September, 1892. The builder of this, the first electric driven vehicle, was William Morrison of Des Moines, Iowa.

The sight of a well loaded carriage moving along the streets at a spanking pace, with no horses in front, and apparently with nothing on board to give it motion, was one that has been too much, even for the wide-awake Chicagoan. In passing through the business section, the street had to be cleared by the police for the passage of the carriage.

The four-stroke principle upon which most modern automobile engines work was discovered by a French engineer, Alphonse Beau de Rochas, in 1862, a year before Lenoir ran his car from Paris to Joinville-le-Pont. The four-stroke cycle is often called the Otto cycle, after the German Nikolaus August Otto, who designed an engine on that principle in 1876.

With the accomplishments of the builders of steam, electric and gasoline motor vehicles at this time -1895- the practical success of horseless carriages had been definitely settled. Inventors could develop, even if it took over a hundred years, a complete, perfect machine, finally.



When we have arrived at our destination, or have attained an object much desired, our satisfaction is such that we are in a forgiving mind and prone to forget the sacrifices we had to make, the difficulties we had to overcome, the strenuous work we had to do. The end justified the means, and we don't think long about the hardships in the process.

Classic cars represent more than old machines from the past. They embody the long journey of innovation—marked by doubt, resistance, failure, and eventual success—that transformed the automobile into an essential part of everyday life. Preserved today in museums, exhibitions and collections, classic cars stand as moving reminders of how perseverance and vision can reshape society. By understanding their history, we gain a deeper appreciation of modern technology and the enduring human desire to move forward.

Meet the author



Herbert Lee Barber (1865-1937) was an early 20th century American writer known for his keen interest in technological progress and its influence on society. *Story of the Automobile* traces the evolution of the automobile from its early experimental stages to its major developments by 1917.

Let's revisit

1. Why do you think Benz was restricted to certain streets while driving his car? What does this suggest about public attitude at that time?
2. Imagine you witnessed Benz driving his first car outside his small factory. As a journalist prepare a suitable headline and an opening paragraph for a news paper report.

Activity zone

1. In the early days, vehicles were slow, noisy and unreliable. Today, they are powerful, faster and more efficient.

What does the word speed in this context mean to you? Discuss in groups how speed can be useful, exciting or risky in everyday life.

Based on your discussion, write suitable adverbs to describe how one should drive.

E.g. Drive carefully / /

2. How does racing on public roads differ from professional racing? Discuss with your classmates and complete the table.

Road racing	Professional Racing
• takes place on public roads	• takes place on closed racing tracks
• illegal and unsafe	• safe and regulated
•	
• ego-driven	
•	• involves trained and licenced drivers
•	•
•	•

3. 'One fall can change a whole life. Speed without sense is not courage.' Develop this idea into a short paragraph. Reflect on the importance of responsible behaviour and road safety in today's fast-paced world.
4. Work in pairs and create a conversation about inventions that might shape the future. You may begin like this:

..... : Have you ever wondered what inventions we will see in the later half of the 21st century?

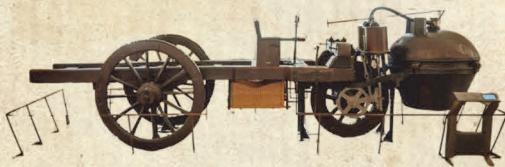
..... : I hope inventions will not only make life faster but also be environmentally friendly and help heal the planet.

Continue the conversation by discussing future inventions, their benefits and their possible impact on our lives.

5. Observe the infographic* **Retro Ride Facts**. Notice how the facts are presented using short captions, headings and visuals. Now, complete the infographic. Keep your content clear, accurate and well-organised.

RETRO RIDE FACTS

“The three-wheeled steam-powered vehicle by Cugnot, widely regarded as the world’s first true automobile, is now preserved in the Conservatory of Arts and Trades in Paris.”





“Often cited as Kerala’s indigenous car, the Aravind Model 3 was developed by a self-taught engineer K.A.B. Menon at Aravind Automobiles in Thiruvananthapuram in 1966.”

“The 1894 Paris-to-Rouen event”

.....

.....

.....





“Electric vehicles are not new.

.....

.....

.....



* a chart, diagram, or illustration that uses graphic elements to present information in a visually striking way

5. A vintage car exhibition is being organised in your locality. As a member of the organising team, you are asked to inform the public about the event. Prepare a detailed Invitation Card for the exhibition.



While designing the invitation card keep the following points in mind.

- Begin with a catchy opening line.
- Mention essential details clearly: date, time, venue and entry details
- Highlight attractive features.
-
-
-

6. 'Classic Cars: Poetry on Wheels' is an article. By examining its structure, we understand the basic features of an article.

Structure of an Article

i. Title and Byline

Give a suitable title and mention the author's name below it.

ii. Introduction

Begin with a statement that captures the reader's interest. You may use a question, a striking fact or a quotation. Introduce the topic clearly and indicate the focus of the article.

An article is a non-fiction composition written for a broad audience. It presents factual information, thoughtful ideas or opinions on a specific subject using clear, engaging language.



iii. Body (Argumentative Paragraphs)

The body forms the central part of the article. Use paragraphs to develop your arguments and support them with examples.

iv. Conclusion

Summarise the key points briefly and end with a thoughtful remark, suggestion, or call for action.

Now, attempt a short article on any relevant topic of your choice. Use the structure and guidelines discussed above.

7. a. Read the passage and attempt the quiz that follows to assess your awareness of traffic rules and responsible road behaviour.

Rohan enjoyed riding his bike and felt a sense of excitement when he rode fast. He also liked to customise his bike, adding a loud exhaust and extra lights. At times, he carried more passengers than permitted and did not always give due attention to traffic rules.

One evening, Rohan rode without wearing a helmet or carrying the required documents. The police stopped him and issued a fine for violating traffic regulations. His bike was taken into custody for a few days and he was asked to appear before the authorities. The incident made him uneasy, but he did not fully reflect on its implications.

A few days later, after attending a party, Rohan borrowed a friend's bike and rode carelessly on the road. He did not pause to think about his safety or that of others. He lost control of the bike and met with an accident in which a passer-by was seriously injured. The situation led to legal proceedings and Rohan had to face the outcome of his actions.

The accident became a turning point in Rohan's life. He began to understand that roads are shared spaces and that every rider's choice affect others. He realised that following traffic rules, wearing safety gear and riding within speed limits are not restrictions but responsibilities. Gradually, he became more mindful on the road and encouraged his friends to value safety as well.

i. Wearing a helmet is compulsory for: a) only pillion riders b) only drivers of race cars c) pedestrians d) riders of two wheelers	ii. Which document is compulsory while driving a motor vehicle? a) School ID card b) Aadhaar card c) Driving licence d) Ration card
iii. What should a driver do at a zebra crossing? a) Speed up b) Honk continuously c) Give way to pedestrians d) Overtake other vehicles	iv. Using a mobile phone while driving is: a) allowed at low speed b) prohibited c) allowed on highways d) allowed during emergencies
v. What does the yellow/amber traffic light denote? a) Wait / be ready to stop b) Go fast c) Stop immediately d) Turn left	vi. Overtaking is prohibited at: a) straight roads b) highways c) curves and junctions d) open roads
vii. Driving under the influence of alcohol is: a) allowed at night b) allowed for experienced drivers c) a punishable offence d) allowed on empty roads	viii. Driving a motor vehicle without a valid driving licence may result in: a) no legal action b) warning only c) legal penalties and punishment d) appreciation for driving skill
ix. Illegal modification of vehicles: a) improves safety b) is allowed with permission c) is prohibited d) is encouraged	x. Which are the No Horn Zones in India a) Hospitals b) Schools c) Courts d) All of the above

- b. Observe the picture of the road given. Can you read and understand the various kinds of markings on the surface of roads? Prepare a chart of the marks/signs/colours on the surface of roads and what these denote. Display your chart in class or outside to enhance awareness of road safety.



Is fear of punishment enough to reform a person or does real transformation require something deeper than a penalty?



A Retrieved Reformation

- O. Henry

I

In the prison shoe-shop, Jimmy Valentine was busy at work making shoes. A prison officer came into the shop, and led Jimmy to the prison office. There Jimmy was given an important paper. It said that he was free.

Jimmy took the paper without showing much pleasure or interest. He had been sent to prison to stay for four years. He had been there for ten months. But he had expected to stay only three months.

Jimmy Valentine had many friends outside the prison. A man with so many friends does not expect to stay in prison long.

"Valentine," said the chief prison officer, "you'll go out tomorrow morning. This is your chance. Make a man of yourself. You're not a bad fellow at heart. Stop breaking safes and live a better life."

"Me?" said Jimmy in surprise. "I never broke open a safe in my life."

"Oh, no," the chief prison officer laughed. "Never. Let's see. How did you happen to get sent to prison for opening that safe in Springfield? Was it because you didn't want to tell where you really were? Perhaps you were visiting some important friends and didn't want to drag their names into court? Or was it because the judge didn't like you? You men always have a reason like that. You



never go to prison because you broke open a safe."

"Me?" Jimmy said. His face still showed surprise. "I was never in Springfield in my life."

"Take him away," said the chief prison officer. "Get him the clothes he needs for going outside. Bring him here again at seven in the morning. And think about what I said, Valentine."

At quarter past seven in the next morning, Jimmy stood again in the office. He put on some new clothes that did not fit him, and a pair of new shoes that hurt his feet. These are the usual clothes given to a prisoner when he leaves the prison.

Next they gave him money to pay for his trip on a train to the city near the prison. They gave him five dollars more. The five dollars was supposed to help him become a better man.

Then the chief prison officer put out his hand for a handshake. That was the end of Valentine, Prisoner 9762. Mr. James Valentine walked out into the sunshine.

He did not listen to the song of the birds or look at the green trees or smell the flowers. He went straight to a restaurant. There he tasted the first sweet joys of being free. He had a good dinner. After that he went to the train station. He gave some money to a blind man who sat there, asking for money and then he got on the train.

Three hours later he got off the train in a small town. Here he went to the restaurant of Mike Dolan.

Mike Dolan was alone there. After shaking hands he said, "I'm sorry we couldn't do it sooner, Jimmy my boy. But there was that safe in Springfield, too. It wasn't easy. Feeling all right?"

"Fine," said Jimmy. "Is my room waiting for me?" He went up and opened the door of a room at the back of the house. Everything was as he had left it. It was here they had found Jimmy, when they took him to prison. There on the floor was a small piece of cloth. It had been torn from the coat of the cop, as Jimmy was fighting to escape.

There was a bed against the wall. Jimmy pulled the bed toward the middle of the room. The wall behind it looked like any wall, but now Jimmy found and opened a small door in it. From this opening he pulled out a dust-covered bag.

He opened this and looked lovingly at the tools for breaking open a safe.

No finer tools could be found any place. They were complete; everything needed was here. They had been made of a special material, in the necessary sizes and shapes. Jimmy had planned them himself, and he was very proud of them.

It had cost him over nine hundred dollars to have these tools made at a place where they make such things for men who work at the job of safe-breaking.

In half an hour Jimmy went downstairs to the restaurant. He was now dressed in good clothes that fitted him well. He carried his dusted and cleaned bag.

"Do you have anything planned?" asked Mike Dolan.

"Me?" asked Jimmy as if surprised. "I don't understand. I work for the New York Famous Bread and Cake Makers Company. And I sell the best bread and cake in the country."

Mike enjoyed these words so much that Jimmy had to take a drink with him. Jimmy had some milk. He never drank anything stronger.

A week after Valentine, 9762, left the prison, a safe was broken open in Richmond, Indiana. No one knew who did it. Eight hundred dollars was taken.

Two weeks after that, a safe in Logansport was opened. It was a new kind of safe; it had been made, they said, so strong that no one could break it open. But someone did and took fifteen hundred dollars.

Then a safe in Jefferson City was opened. Five thousand dollars was taken. This loss was a big one. Ben Price was a cop who worked on such

important matters and now he began to work on this.

He went to Richmond, Indiana and to Logansport, to see how the safe-breaking had been done in those places. He was heard to say: "I can see that Jim Valentine has been here. He is in business again. Look at the way he opened this one. Everything easy, everything clean. He is the only man who has the tools to do it. And he is the only man who knows how to use tools like this. Yes, I want Mr. Valentine. Next

time he goes to prison, he's going to stay there until his time is finished."

Ben Price knew how Jimmy worked. Jimmy would go from one city to another far away. He always worked alone. He always left quickly when he was finished. He enjoyed being with nice people. For all these reasons, it was not easy to catch Mr. Valentine. People with safes full of money were glad to hear that Ben Price was at work trying to catch Mr. Valentine.

Let's Pause and Ponder

1. Why does Jimmy show no excitement when he is released from prison?
2. Even though Jimmy is free, he returns to his old ways. Do you think he will ever change? Why or why not?
3. Can a person truly change if they continue to hold on to their old habits? Discuss.

II

One afternoon Jimmy Valentine and his bag arrived in a small town named Elmore. Jimmy, looking as young as a college boy, walked down the street toward the hotel. A young lady walked across the street, passed him at the corner and entered a door. Over the door was the sign, "The Elmore Bank."

Jimmy Valentine looked into her eyes, forgetting at once what he was. He became another man. She looked away and brighter colour came into her face. Young men like Jimmy did not appear often in Elmore.

Jimmy saw a boy near the bank door and began to ask questions about the town. After a time the young lady came out and went on her way. She seemed not to see Jimmy as she passed him.

"Isn't that young lady Polly Simpson?"



asked Jimmy.

"No," said the boy. "She's Annabel Adams. Her father owns this bank."

Jimmy went to the hotel, where he said his name was Ralph D. Spencer. He got a room there. He told the hotel man he had come to Elmore to go into business. How was the shoe business? Was there already a good shoe-shop?

The man thought that Jimmy's clothes and manners were fine. He was happy to talk to him.

Yes, Elmore needed a good shoe-shop. There was no shop that sold just shoes. Shoes were sold in the big shops that sold everything. All business in Elmore was good. He hoped Mr. Spencer would decide to stay in Elmore. It was a pleasant town to live in and the people were friendly.

Mr. Spencer said he would stay in the town a few days and learn something about it. He himself would carry his bag up to his room. He didn't want a boy to take it. It was very heavy.

Mr. Ralph Spencer remained in Elmore. He started a shoe-shop. Business was good.

Also he made many friends. And he was successful with the wish of his heart. He met Annabel Adams. He liked her better every day.

At the end of a year everyone in Elmore liked Mr. Ralph Spencer. His shoe-shop was doing very good business. And he and Annabel were going to be married in two weeks. Mr. Adams, the small-town banker, liked Spencer. Annabel was very proud of him. He seemed already to belong to the Adams family.

One day Jimmy sat down in his room to write this letter, which he sent to one of his old friends:

Dear Old Friend:

I want you to meet me at Sullivan's place next week, on the evening of the 10th. I want to give you my tools. I know you'll be glad to have them. You couldn't buy them for a thousand dollars. I finished with the old business—a year ago. I have a nice shop.

I'm living a better life, and I'm going to marry the best girl on earth two weeks from now. It's the only life—I wouldn't ever again touch another man's money. After I marry, I'm going to go further west, where I'll never see anyone who knew me in my old life. I tell you, she's a wonderful girl. She trusts me.

Your old friend,

Jimmy.

Let's pause and ponder

1. What effect does Annabel Adams have on Jimmy when he first meets her?
2. "She's a wonderful girl. She trusts me". Why is Annabel's trust so precious to Jimmy? How can trust of others encourage a person to become a better individual?

.....

.....

III

On the Monday night after Jimmy sent this letter, Ben Price arrived quietly in Elmore. He moved slowly about the town in his quiet way, and he learned all that he wanted to know. Standing inside a shop, he watched Ralph D. Spencer walk by.

"You're going to marry the banker's daughter, are you, Jimmy?" said Ben to himself. "I don't feel sure about that!"

The next morning Jimmy was at the Adams home. He was going to a nearby city that day to buy new clothes for the wedding. He was also going to buy a gift for Annabel. It would be his first trip out of Elmore. It was more than a year now since he had done any safe-breaking.

Most of the Adams family went to the bank together that morning. There were Mr. Adams, Annabel, Jimmy, and Annabel's married sister with her two little girls, aged five and nine. They passed Jimmy's hotel, and Jimmy ran up to his room and brought along his bag. Then they went to the bank.

All went inside—Jimmy, too, for he was one of the family members. Everyone in the bank was glad to see the good-looking, nice young man who was going to marry Annabel. Jimmy put down his bag.

Annabel, laughing, put Jimmy's hat on her head and picked up the bag.

"How do I look?" she asked. "Ralph, how heavy this bag is! It feels full of gold."

"It's full of some things I don't need in my shop," Jimmy said. "I'm taking them to the city, to the place where they came from. That saves me the cost of sending them. I'm going to be a married man. I must learn to save money."



The Elmore bank had a new safe. Mr. Adams was very proud of it, and he wanted everyone to see it. It was a small room and it had a very special door. The door was controlled by a clock. Using the clock, the banker planned the time when the door should open. At other times no one, not even the banker himself, could open it. He explained about it to Mr. Spencer. Mr. Spencer seemed interested but he did not seem to understand very easily. The two children, May and Agatha, enjoyed seeing the shining heavy door, with all its special parts.

While they were busy like this, Ben Price entered the bank and looked around. He told a young man who worked there that he had not come on business; he was waiting for a man.

Suddenly there was a cry from the women. They had not been watching the children. May, the nine-year-old girl, had playfully but firmly closed the door of the safe. And Agatha was inside.

The old banker tried to open the door. He pulled at it for a moment.

"The door can't be opened," he cried. "And the clock—I hadn't started it yet."

Agatha's mother cried out again. "Quiet!" said Mr. Adams, raising a shaking hand. "All be quiet for a moment. Agatha!" he called as loudly as he could. "Listen to me."

They could hear, but not clearly, the sound of the child's voice. In the darkness inside the safe, she was wild with fear.

"My baby!" her mother cried. "She will die of fear! Open the door! Break it open! Can't you men do something?"

"There isn't a man nearer to the city who can open that door," said Mr. Adams, in a shaking voice. "My God! Spencer, what shall we do? That child—she can't live long in there. There isn't enough air. And the fear will kill her."

Agatha's mother, wild too now, beat on the door with her hands.

Annabel turned to Jimmy, her large eyes full of pain, but with some hope, too. A woman thinks that the man she loves can somehow do anything.

"Can't you do something, Ralph? Try, won't you?"

He looked at her with a strange soft smile on his lips and in his eyes.

"Annabel," he said, "give me that flower you are wearing, will you?"

She could not believe that she had really heard him. But she put the flower in his hand. Jimmy took it and put it where he could not lose it. Then he pulled off his coat.

With that act, Ralph D. Spencer passed away and Jimmy Valentine took his place.

"Stand away from the door, all of you," he commanded.

He put his bag on the table and opened it flat. From that time on, he seemed



not to know that anyone else was near. Quickly he laid the shining strange tools on the table. The others watched as if they had lost the power to move.

In a minute Jimmy was at work on the door. In ten minutes—faster than he had ever done it before—he had the door open.

Agatha was taken into her mother's arms.

Jimmy Valentine put on his coat, picked up the flower, and walked toward the front door. As he went he thought he heard a voice call, "Ralph!" He did not stop.

At the door a big man stood in his way.

"Hello, Ben!" said Jimmy, still with his strange smile. "You're here at last, aren't you? Let's go. I don't care, now."

And then Ben Price acted rather strangely.

"I guess you're wrong about this, Mr. Spencer," he said. "I don't believe I know you, do I?"

And Ben Price turned and walked slowly down the street.

Meet the author



O. Henry is the pen name of William Sydney Porter (1862–1910), an American writer well-known for his short stories with surprise endings. He worked in various positions, such as a bank clerk and journalist. His experience of imprisonment deeply influenced his writing and gave him insight into human nature. O. Henry's stories focus on ordinary people, moral choices and redemption.

Let's revisit

1. What does Jimmy sacrifice when he opens the safe?
2. What does the flower symbolise in the final scene?
3. Who brings about Jimmy's reform—Annabel, society or his desire to change? How?
4. Ben Price allows Jimmy to go free. Do you think this decision represents true justice or human compassion? Justify your answer with evidence from the story.
5. The title is 'A Retrieved Reformation', not just 'Reformation'. What does the word 'retrieved' mean in this context?

Activity zone

1. Prepare a character sketch of Jimmy Valentine, showing how he transforms from a professional criminal into a reformed individual. Highlight the incidents that mark this change, with suitable references to the story.

(Hints: Jimmy Valentine as a skilled safe-breaker; his new life as Ralph Spencer in Elmore; the incident that proves his moral transformation)

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2. Jimmy Valentine's life is a journey from a criminal to a man of conscience. Imagine that Jimmy Valentine is invited to a podcast interview titled 'Second Chances: My Journey from a Criminal to a Conscientious Citizen.' Prepare a script for the podcast in which Jimmy Valentine speaks about:
- his life before prison and his attitude towards crime.
 - his release from prison and his return to safe-breaking.
 - his transformation after meeting Annabel Adams and settling in Elmore.
 - his efforts to rescue Agatha.
 - his message to young listeners about the value of trust, reformation and the importance of second chances.

Give the podcast a suitable opening and closing remark. Maintain a reflective, conversational tone.



A podcast is a digital audio programme (such as music or talk) made available for streaming or download on the Internet. It is usually released as a series of episodes that listeners can access on phones, computers or other devices.

A podcast can be created by recording audio using a microphone or phone, editing it with basic software for clarity and uploading it to a hosting platform for distribution.

Essential Parts of a Podcast

- | | |
|--------------------------------|----------------------------|
| i. Opening / Intro | iv. Connecting statements |
| ii. Host Introduction | v. Summary / Key Takeaways |
| iii. Main Content / Discussion | vi. Closing / Outro |

3. Imagine that your class is to present a short play based on 'A Retrieved Reformation' for a literature fest. Working in groups, prepare the script and perform the drama in the class, highlighting the key moments of the story such as:



- » Jimmy Valentine's release from prison
- » His life as Ralph D. Spencer in Elmore
- »
- »
- »

While preparing the script:

- include suitable dialogues, stage directions and clear scene divisions
- bring out Jimmy Valentine's inner conflict and transformation
-
-
-

Glossary



carburettor [n.]	: a device in an engine that mixes air with fuel
colossal [adj.]	: extremely large or impressive
conceit [n.]	: excessive pride in oneself
delf [n.]	: reference to Delftware, a tin-glazed pottery from Delft
differential [n.]	: a gear allowing wheels to turn at different speeds
Entrant [n.]	: a person who enters a contest or competition
fervent [adj.]	: showing strong and sincere feelings
fretfully [adv.]	: in a worried manner
gaudy [adj.]	: extravagantly bright or showy
glibly [adv.]	: moving in a smooth, effortless or easy manner
irascibility [n.]	: the tendency to become easily angered
jaded [adj.]	: exhausted or physically worn out from a long journey
nigh [adv.]	: near in space, time or relationship
patent [n.]	: an official right to make or sell an invention
pedestal [n.]	: the base supporting a statue or column
perseverance [n.]	: continued effort despite difficulties
pound [n.]	: a public enclosure for stray or unlicensed animals
repulsed [v.]	: driven away or coldly rejected
so'ger (SOH-ger) [n.]	: slang or dialect for a soldier
trudge [v.]	: to walk slowly and with great effort
visage [n.]	: a person's face or facial expression
wistfully [adv.]	: with a feeling of deep, quiet longing or yearning
yonder [adv.]	: in the place or direction shown



I. Edit the the passage.

Jimmy Valentine walked out of the prison gates with a important paper on his hand. He did not look happy, because he had every reason to feel glad. The chief prison officer had said, "You will go out tomorrow morning. This is your chance." Jimmy thank the officer and went away. After leaving the prison, jimmy went for a restuarant and ate a good meal. The excellent food and the new environment was making him feel freely again. He neither listened to the birds sing or looked at the green trees;he were thinking only about themselves. As he walked through the street, Jimmy suddenly notices an hotel.



II. Fill in the blanks in the paragraph choosing from the phrasal verbs given in brackets.

(give up, take after, put away, set in, give in to, take up, put up with, set aside, give away, take on)

As students move into higher secondary classes, they begin to (1) _____ greater responsibilities. Some even (2) _____ part-time jobs or productive hobbies to become more independent. Many of them (3) _____ their parents in their careful approach to money.

When financial challenges (4) _____, they may feel discouraged. However, they should not (5) _____ negative thoughts or peer pressure. Instead, they must (6) _____ a small amount of money regularly for future needs. Over time, these savings will help them become more confident and self-reliant.

Students should not (7) _____ the habit of saving when difficulties arise. Nor should they (8) _____ their hard-earned money on unnecessary things. Rather, they must learn to (9) _____ minor inconveniences and (10) _____ their earnings wisely for future goals.

III. Rewrite the following sentences in reported speech by making use of appropriate reporting verbs given.

(said, asked, advised, requested, exclaimed)

1. "Stop breaking safes open and live a better life," said the chief prison officer to Jimmy Valentine.
2. "I work for the New York Famous Bread and Cake Makers Company," said Jimmy.
3. "How heavy this bag is!" said Annabel.
4. "Can you please do something, Ralph?" said Annabel.
5. "How was the shoe business? Was there already a good shoe-shop?", asked Jimmy.

IV. Read the following sentences and select the correct verb form from the options given so that it agrees with the subject.

- a. Neither online popularity nor the number of followers (*determine / determines*) a person's true self-worth.
- b. Volunteering to help others is one of the few activities that genuinely (*enrich / enriches*) both giver and receiver.
- c. The teacher, along with her students, actively (*participate / participates*) in the weekend community service.
- d. Every broken heart, when repaired with care and patience, (*tell / tells*) a beautiful story of healing and reconciliation.
- e. Somebody who stands up for a friend during a difficult time (*show / shows*) immense strength of character.
- f. The search and rescue team (*has / have*) worked in perfect coordination to locate the survivors in the dense forest.
- g. Many a young person (*struggle / struggles*) to balance academic pressure with mental well-being.



V. Read the following sentences and complete them with the appropriate question tags.

- i. Nothing justifies making derogatory and anonymous comments about someone, _____?
- ii. Don't forget to verify facts before sharing them online, _____?
- iii. There is no better time than the present to help someone in need, _____?
- iv. We can hardly expect to solve a problem without our active involvement, _____?
- v. Communities used to be much more sociable before the era of smartphones, _____?

VI. Rewrite the following sentences using the expressions given in brackets.

- a. It would be wise for you to take care of your health and get enough rest. (had better)
- b. Mia prefers to spend her free time reading a good book than watching television. (would rather)
- c. The teacher wants the students to work together and help one another during the project. (would rather indicating a present preference)
- d. The coach feels that the players should have practised more before the match. (would rather indicating a past preference)
- e. The scientist completed his experiment. Soon after, he shared the successful result with the world. (No sooner...than)



Unit II : Timeless Treasures

Use a ☒ mark for the items you have accomplished. Mark those not accomplished with a ☐ mark and write the reason in the space provided.

Class

Roll No.

Date

- I can appreciate a poem critically. ☐
- I have understood the importance of Personal Finance Management. ☐
- I have understood the difference between independent and dependent sentences. ☐
- I have learned how to write a short article. ☐
- I have learned how to interpret an infographic. ☐
- I have learned the procedures for conducting podcast interviews. ☐
- I have learned how to present ideas in a precise and compact style. ☐
- I have attempted to write the script for a short play. ☐
- I have actively taken part in its enactment. ☐

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- Which concepts in this unit was I already familiar with?

.....

- What new concept or idea did I learn from this unit?

.....

- Which part do I still find difficult to understand?

.....

Feedback of the teacher

Signature of the student:

Signature of the teacher:

Date:

UNIT III

MEDIA MEDLEY



08

Women's World

- Newspaper Editorial



09

The Window is Blurred

- Barack Obama



10

What a Wonderful World

- Louis Armstrong



A photographer's camera can speak up for others. As you look at this Pulitzer Prize-winning photo by Carol Guzy, notice how the media becomes the voice of the voiceless and helps you grasp a story that might otherwise be silenced. Write a caption and a cutline for the photograph after analysing it carefully.

Caption:



Cutline:

Person/ (s)	Two year old Agim Shala and his family
Background	The armed conflict in Yugoslavia involving the Kosovo Liberation Army
Action	Members of the family reunited at a refugee camp on the Kosovo border during the conflict.

Caption & Cutline



A *caption* is a short, striking and creative word or phrase that captures the message and emotion of a photograph or picture.

A *cutline* is a short, informative text that accompanies an image, photograph, map or graphic. It identifies, explains and adds context to the visual generally answering the 5 W's—Who, What, When, Where and Why.

Read to enrich

A little girl once wrote to a newspaper asking if Santa Claus was real and received one of the most famous replies in history, in the editorial of the paper. Unlike most editorials, this one is poetic and deeply human.

Is There a Santa Claus?

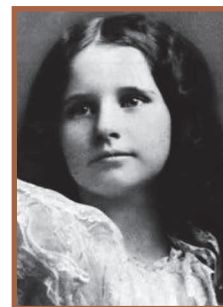
Dear Editor— I am 8 years old. Some of my little friends say there is no Santa Claus. Papa says, "If you see it in *The Sun*, it's so." Please tell me the truth, is there a Santa Claus?

Virginia O'Hanlon

Virginia, your little friends are wrong. They have been affected by the skepticism of a skeptical age. They do not believe except what they see. They think that nothing can be which is not comprehensible by their little minds. All minds, Virginia, whether they be men's or children's, are little. In this great universe of ours, man is a mere insect, an ant, in his intellect as compared with the boundless world about him, as measured by the intelligence capable of grasping the whole of truth and knowledge.

Yes, Virginia, there is a Santa Claus. He exists as certainly as love and generosity and devotion exist, and you know that they abound and give to your life its highest beauty and joy. Alas! how dreary would be the world if there were no Santa Claus! It would be as dreary as if there were no Virginias. There would be no childlike faith then, no poetry, no romance to make this existence tolerable. We should have no enjoyment, except in sense and sight. The eternal light with which childhood fills the world would be extinguished.

Not believe in Santa Claus! You might as well not believe in fairies. You might get your papa to hire men to watch in all the chimneys on Christmas eve to catch Santa Claus, but even if you did not see Santa Claus coming down, what would that prove? Nobody sees Santa Claus, but that is no sign that there is no Santa Claus. The most real things in the world are those that neither children nor men can see. Did you ever see fairies dancing on the lawn? Of course not, but that's no proof that they are not there.



Nobody can conceive or imagine all the wonders there are, unseen and unseeable in the world.

You tear apart the baby's rattle and see what makes the noise inside, but there is a veil covering the unseen world which not the strongest man, nor even the united strength of all the strongest men that ever lived could tear apart. Only faith, poetry, love, romance, can push aside that curtain and view and picture the supernal beauty and glory beyond. Is it all real? Ah, Virginia, in all this world there is nothing else real and abiding.

No Santa Claus! Thank God! he lives and lives forever. A thousand years from now, Virginia, nay 10 times 10,000 years from now, he will continue to make glad the heart of childhood.

Francis B. Church

Editor of the New York Sun, 1897

This editorial was first published in the New York newspaper, *The Sun* on 21 September 1897. It was soon republished by other newspapers. *The Sun* itself republished it every Christmas season until it ceased publication in 1950. It is one of the most reprinted newspaper editorials in English.

Let's revisit

1. The author writes that a world without Santa Claus would be 'as dreary as if there were no Virginias'. What does a child like Virginia represent to the world? Discuss.
2. The author mentions a *veil covering the unseen world* that not even the strongest man can tear apart. What does this metaphor suggest about the power of imagination?
3. 'In this great universe of ours, man is a mere insect, an ant, in his intellect as compared with the boundless world about him, as measured by the intelligence capable of grasping the whole of truth and knowledge'.
What does this comparison suggest about human knowledge of the universe, even today? Share your views.
4. You may have questions and concerns about the rapid changes taking place in today's digital world. Frame a few questions that you would like to ask the editor of a newspaper about artificial intelligence and modern technology, as Virginia once did when she wrote to the editor. One example has been given for you.
 - How might the rapid growth of artificial intelligence affect the career prospects of the present generation?
 -
 -
 -

This editorial by a newspaper marks a special occasion: the Indian women's cricket team winning their first World Cup. Let's read on to see how the media celebrated this achievement.



The Indian women's cricket team celebrates with the trophy after clinching its maiden ICC Cricket World Cup title.



Women's World

The Hindu, 04 November, 2025

The World Cup win came after a long struggle on and off the field.

At the midnight hour on a magical Sunday, Harmanpreet Kaur and her incredible women made their tryst with destiny. India was finally crowned world champions in women's cricket. It was a journey marked by a long history of angst and joy, shaped by the sweat and dreams of pioneers such as Shantha Rangaswamy, Diana Edulji, Mithali Raj, and Jhulan Goswami. In a high-stakes final befitting an ICC World Cup, India prevailed over South Africa by 52 runs at Navi Mumbai's D.Y. Patil Stadium, which turned into a teeming mass of raucous energy.

This moment is as epochal as it was for Kapil Dev and his men in 1983 when they seized the World Cup at Lord's. That caused a seismic shift in the way cricket was perceived and administered and paved the way for India to become a commercial behemoth. A similar turn of events awaits Harmanpreet and company, and women's cricket at large.

The coach, Amol Muzumdar, too had his moment. A domestic giant, he never got a chance to play for the senior men's team as his career ran parallel to the likes of Sachin Tendulkar and Rahul Dravid. Harmanpreet's feisty women ensured that their mentor finally understood what it means to prosper at the highest level.

Having faltered in the 2005 and 2017 World Cup finals, India also had to be contented with the pressure of playing at home. When three league matches were lost on the trot against South Africa, Australia, and England, the knives were out on social media. Still, the team persevered and every game produced a new star – Pratika Rawal, for instance. In the final, Shafali Verma and Deepti Sharma turned in an all-round show, while Smriti Mandhana was as solid as ever. Earlier, the turn towards glory happened in the semifinal when Jemimah Rodrigues anchored an astounding chase against defending champions Australia. Her unbeaten 127 is one of the greatest knocks in Indian cricketing history.

If India performed the giant killing act towards the climactic phase, so too did South Africa, as England discovered in the semifinal. In skipper Laura Wolvaardt, the Proteas* have a splendid batter and her two tons in the semifinal and final were high on class and pugnacity. But the biggest takeaway is this: Indian women have found their place on cricket's biggest stage.

Let's revisit

1. Read the headline. Is it striking? Suggest an alternative that highlights the historic significance of the event and the journey of hard work and dedication.
2. Does the editorial report facts, express opinions or combine both? Pick out examples to support your answer.
3. The editorial describes India's victory as epochal. What factors make this win historic for Indian cricket?
4. Comment on the stylistic features of the editorial, such as tone, imagery and comparisons. How do these elements contribute to its impact?
5. How does increased participation in sports and games contribute to personal growth and social development? Illustrate your answer with examples.



* the South African cricket team, named after the country's national flower.

Activity zone

1. Imagine you were present in the stadium when India won its maiden Women's World Cup. Choose any one of the following roles:

- a player in the team
- a sports reporter covering the match
- a member of the ground staff
- a substitute player

Now, write a short paragraph describing your experience of the match in the chosen role. Include relevant details from the editorial to make your description effective.

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Editorial

An editorial is an article in a newspaper/magazine that presents the opinion of the editor or the editorial board on a relevant issue.

Editorials are subjective. They generally express opinions or perspectives. Unlike news reports which primarily present facts, editorials reflect the editor's point of view on a given issue.



Defining Features of an Editorial

- Speaks on behalf of the newspaper
- Discusses current issues or topics
- Maintains a formal tone
- Presents points logically
- Influences public opinion
-
-
-
-

2. Editorials rely not only on strong ideas and clear arguments, but also on effective use of language. Let's match each phrase in column A with its meaning in column B. One has been done for you.

Column A - Phrase	Column B - Meaning
a. Made their tryst	a. strong public criticism
b. Seismic shift	b. sudden or unexpected change
c. Turn of events	c. a major change or transformation
d. Knives were out	d. the main lesson or key idea
e. Biggest takeaway	e. achieved a long-awaited goal

Journalistic Phrase



A journalistic phrase is a striking combination of words commonly used in news reports, editorials and commentaries to make writing concise and impactful. Such phrases often emphasise the tone of journalism.

3. Let's now revisit the editorial, 'Women's World'. Identify the sentences the editor has used to build the arguments. Select one or two examples for each category below and note them down exactly as they appear in the editorial. Some have been done for you.

- i. **The Hook** - The opening sentence that grabs the attention of the reader.
.....
.....
- ii. **The Problem** - The sentences that explain the specific issue or event being discussed.
Having faltered in the 2005 and 2017 World Cup finals, India also had to be contented with the pressure of playing at home. When three league matches were lost on the trot against South Africa, Australia and England, the knives were out on social media.
- iii. **The Stance** - The sentences that clearly state the editor's opinion or perspective.
This moment is as epochal as it was for Kapil Dev and his men in 1983 when they seized the World Cup at Lord's.
.....
.....
- iv. **The Evidence** - The sentences that provide specific facts, figures or illustrations to support the opinion.
.....
.....
- v. **The Solution/ Future Outlook** - The sentence that concludes the editorial.
.....
.....

4. We have seen how an editor builds a strong argument by presenting a topic, taking a clear position and supporting it with evidence.
- a. Now, let's list the topics that demand your immediate attention. Against each, write one sentence explaining its urgency.

Sl.No.	Selected Issue	Reason for writing an Editorial
1	Reckless driving near the school zone	It poses an immediate threat to the safety of students.
2		
3		
4		
5		

- b. Each of the topics listed above can be developed into an editorial. Choose any topic from the list and draft a strong sentence for each of the five pillars below to build the skeleton of your argument.

My Topic: _____

- i.  **My Hook** - Draft a sentence to grab the reader's attention (a question, an alarming data or a strong statement).

.....

.....

- ii.  **The Problem** - Explain clearly what is wrong or what needs to be changed.

.....

.....

- iii.  **My Stance** - Clearly state your opinion.

.....

.....

- iv.  **Evidence** - What facts, reasons or examples support your opinion?

.....

.....

- v.  **The Solution/Future Outlook** - Suggest possible solutions or future actions related to the topic.

.....

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- c. You may now turn your outline into a complete three-paragraph editorial. Support your arguments with specific details and present the editorial in a logically structured form.

Title:
(Give a suitable and engaging title)

Paragraph 1

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Paragraph 2

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Paragraph 3

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Paragraph 1: Introduction



Start : Begin with a hook sentence to capture the attention of the reader.

Bridge: Write 1–2 sentences that connect your hook to the main topic. Provide necessary background information.

End: Conclude the paragraph with an appropriate statement that defines the topic.

Paragraph 2: The Core Argument



Start: State your opinion on the topic clearly.

Support: Back up your opinion with relevant supporting points.

Elaborate: Write 2–3 sentences explaining how these points strengthen your argument.

Paragraph 3: Conclusion



Transition: Begin with a transition word (e.g. consequently, therefore, etc.).

Support: Present your suggestions or recommendations.

Elaborate: Explain how your suggestions can create a meaningful impact.

End: Conclude with a strong call for action.

Now that we have understood the editorial perspective on a historic victory in sports, let's try to experience the dynamism of live broadcast commentary.

(Commentators: Ian Bishop (Former West Indies Cricketer)

Anjum Chopra (Former Indian Cricketer)



Sports Commentary

A Victory that will Ignite the Nation...



Ian Bishop: A victory that will ignite the nation, that will create a legacy for generations of young women to follow. After losing three straight matches in the middle of this World Cup league stage, you might have been forgiven for thinking that India were history. But now, they have created their own history by winning the ICC Women's Cricket World Cup here in India in 2025 for the first time by 52 runs. The new champions of the world — India, led by Harmanpreet Kaur.

Anjum Chopra: This day will be etched in history, as Indian women, for the very first time, are crowned champions of the world. The persistence, the resilience, the hard work... the history of the women's game spanning more than four decades, has waited for this tricolour to fly high. There have been opportunities, there have been moments—they have come very close to the title, not once but twice, in 2005 and 2017. But it's in 2025 that India has finally, finally, finally crossed that line. They will now go up to receive the ICC Women's Cricket World Cup trophy and it will be Harmanpreet Kaur who proudly leads her team, for that illustrious moment—one that will be cherished not just for a year or two, but for decades. This moment will live on, in memories of all who go on to play this beautiful game of cricket.



Activity zone

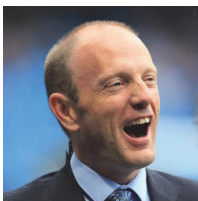
1. a. Identify words/phrases that capture the excitement of the winning moment. Categorise them in the table provided.

Action	Results	Emotions	Time reference
crossed that line	crowned champions	rejoiced	etched in history
.....			
.....			
.....			
.....			

b. Now, complete each sentence choosing the option that best reflects the tone and style of a live sports commentary.

- The crowd _____ when the players entered the ground. (waited for instructions, moved to the exits, went wild, lined up for photos)
- It was a _____ that kept the spectators on the edge of their seats. (nail biting finish, on the threshold of, unhappy finish)
- The umpire's decision _____ the momentum of the match. (believed, collapsed, shifted, celebrated)
- The bowler _____ the batter with a perfect delivery. (warmed up, lined up, showed up, cleaned up)
- The team _____ their opponents throughout the second half of the match. (outplayed, rested, headed, substituted)
- The champions _____ their title after a hard fought contest. (retreated, defended, advanced, hesitated)
- With that decisive move, the team _____ control of the match. (discriminated, decided, ceased, seized)
- The striker unleashed a thunderous shot, leaving the goal keeper _____. (rooted to the spot, unperturbed, untamed)
- In the final lap, she _____ (looked for options, far ahead, waited patiently, pulled ahead) of others.
- In the backstroke event, she _____ and finished confidently. (held her line, held back, held the crowd, held out)

Here are more examples to explore the magnetism of live sports commentaries. Let's watch and listen to them.



Roma have Risen from their ruins

A myth- infused poetic rendition by Peter Drury, British Commentator, when the Italian club, AS Roma dramatically beat Spanish club Barcelona in a Champions League match in 2018



"**Ooo**oooooh, Roma have risen from their ruins! Manolas*, the Greek god in Rome! The unthinkable unfolds before our eyes. This was not meant to happen. This could not happen. This is happening. Barcelona, extraordinarily, eight minutes from elimination. Di Francesco does not know where to go, Iniesta does not know where to look. It's a Greek from Mount Olympus who has come to the seven hills of Rome and pulled off a miracle."



* Kostas Manolas is a Greek defender renowned for his aerial dominance and blistering pace.



He's got him!

*A realistic narration, packed with action,
by Harry Carpenter, British commentator, during
the boxing match between Muhammad Ali and
George Foreman in Oct 1974*



"Suddenly Ali looks very tired indeed. In fact, Ali at times looks as though he can barely lift his arms... Oh! He's got him with a right hand! He's got him! Oh, you can't believe it. And I don't think Foreman's going to get up. He's trying to beat the count. And he's out! Oh my God, he's won the title back at 32! Muhammad Ali!"

2. Now the mic is yours. Thrill the hearts and minds of your listeners with a brief live commentary describing an exciting moment from a sports event of your choice. You may choose a real event or create an imaginary one.

Your commentary has to be:



- live and spontaneous
- vivid and brief
- dynamic
- in the present tense
- with meaningful pauses
- enriched with appropriate sports vocabulary
-
-

3. a. Analyse the statements about the relevance of passive voice in news reporting. Circle YES if the description is correct and NO if it is not.

- News reports often use the passive voice to signal neutrality.
[YES / NO]
- Passive voice in news reports emphasises the action or the event.
[YES / NO]
- Passive voice is structured as subject + be + past participle form of the main verb.
[YES / NO]
- Passive voice makes news reports emotional in tone.
[YES / NO]
- Passive voice is used to avoid an overly authoritative tone.
[YES / NO]
- Passive voice helps arrange news in an organised pattern.
[YES / NO]
- Passive voice is used to make news reports concise.
[YES / NO]



- b. Read the following updates received at a television news desk. Rewrite them as scrolling television headlines, focusing on the event reported.

Example

- i. The City Council approved the proposed changes to the traffic laws .

Answer:

NEW TRAFFIC LAWS APPROVED



- ii. Firefighters rescued three people from a burning building.

.....

- iii. A sudden storm destroyed the historic bridge.

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- iv. The Prime Minister will announce the budget cuts tomorrow.

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- v. Scientists have discovered a rare species of orchid.

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- c. Complete the following sentences with the verbs in parentheses*, focusing on the action rather than the person(s) responsible. Then organise the jumbled sentences (A-J) in a logical order. A few have been done for you.

J It _____ (*confirm*) that the missing rescue dog, Wilson, is still _____ (*seek*) after.

☐ The siblings, aged 13, 9, 4, and 1, _____ (*rescue*) during a massive search mission named 'Operation Hope' involving 150 soldiers and indigenous scouts.

C In an exciting live broadcast, it _____ (*state*) by General Pedro Sanchez that the children _____ (*trace*) following trails of half-eaten fruit, hours before the press arrived.

E Tragically, their mother and two other adults _____ (*kill*) in the accident.

☐ President Gustavo Petro declared that the news deserved _____ (*celebrate*), adding that the rescue ought _____ (*consider*) a historic moment of joy for the country.



* a pair of punctuation marks, (), used to enclose extra information, that is separate from the main part of the text.

A BOGOTA, June 10, 2023 – Four children _____ (*find*) alive by Colombian military forces on Friday, 40 days after their plane crashed in the Amazon jungle.

H By the time the press arrived, the survivors _____ (*already / airlift*) to a military hospital _____ (*treat*) for severe dehydration and insect bites.

☐ The children belong to the Huitoto indigenous community, and their traditional knowledge of the rainforest _____ (*cite*) by experts as the key reason for their survival.

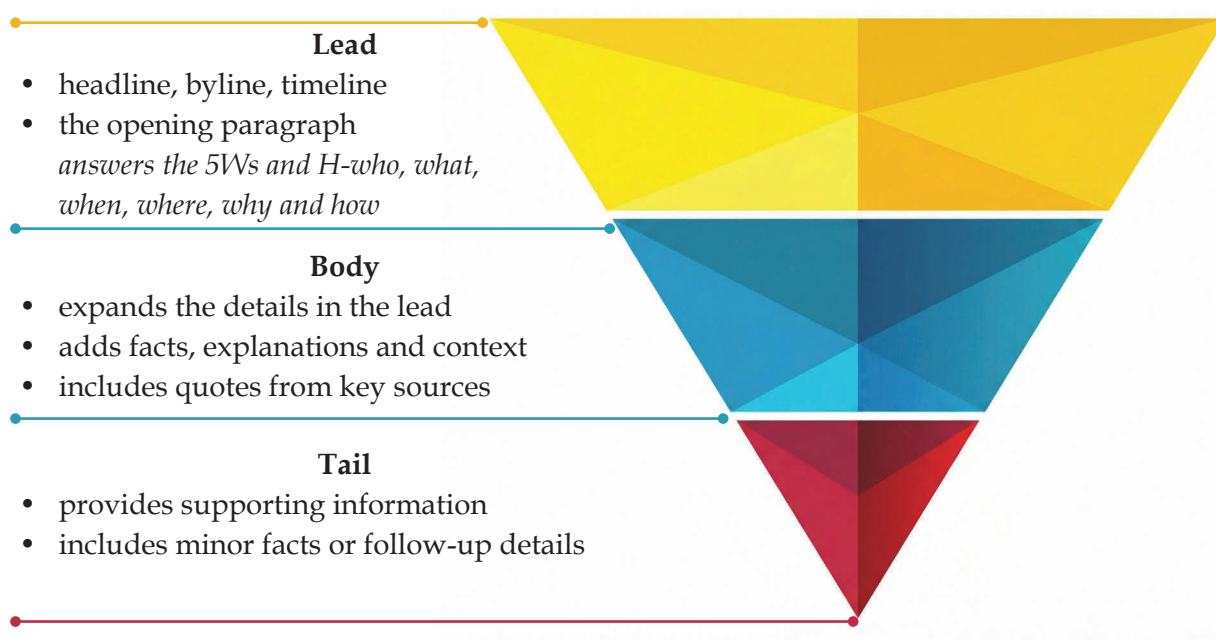
☐ They had been missing since 1 May, when their single-engine Cessna 206 plane _____ (*destroy*) due to engine failure.

☐ The group _____ (*keep*) alive by the eldest sibling, 13 year old Lesly, who fed them *fariña* (cassava flour) salvaged from the plane wreckage and edible seeds found in the forest.



You may have come across several news reports and noticed a specific structure that they follow. Before we move ahead, let's pause and think about how details are positioned in a news report.

Look at the inverted pyramid below. It represents the specific structure of news writing. As you read, observe how information is organised and presented systematically and logically.



Hard/Straight News

Hard news or Straight news refers to stories that report only the most essential information in a concise and impartial manner. It avoids opinions and gets straight to the point, answering the 5 'W's and 'H'.



- d. Now, write the sentences you have rearranged in exercise 3(c) to create a hard/straight news story.

Missing Siblings Found Safe After 40 Days

Staff reporter

BOGOTA, 10 June, 2023



Soldiers with the survivors of the Cessna 206 plane that crashed in the Jungle on 01 May.

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- e. Read the text given below which retells the news report you have already prepared by adding descriptive details and personal experiences, making it a feature story (soft news). As you read, fill in the blanks choosing the appropriate words from those given in brackets.

(tirelessly, sudden, ancestral, safely, dense, immediately, deep, harsh, finally, successfully)

Guided by Love, Fuelled by Resilience

For forty days, the (1) _____ canopy of the Colombian Amazon rain forest guarded a secret, hiding four indigenous Huitoto siblings stranded after a (2) _____ tragedy. Lesly, the eldest at thirteen, (3) _____ took charge of her sisters and a younger brother, who turned one during their ordeal. Relying on (4) _____ wisdom passed on by her grandmother, she identified edible palm fruits and seeds avoiding poisonous plants.

The children initially survived on scavenged cassava flour found in the wreckage before turning entirely to the forest for sustenance. Above the trees, military helicopters broadcast their grandmother's recorded voice, while below, soldiers and indigenous trackers searched (5) _____ as part of Operation Hope. A military search dog named Wilson (6) _____ made contact with the children, leaving tracks that guided rescuers, though the dog tragically vanished before help arrived.

Local elders performed traditional rituals, offering tobacco to the jungle spirits to release the children (7) _____. To protect her siblings from predators and (8) _____ rains, Lesly kept the group moving, carrying the baby through the difficult, muddy terrain. On the 40th day, rescue teams (9) _____ located the siblings in a small clearing, malnourished but miraculously alive. Their survival stands as a testament not to modern technology, but to Lesly's courage and the (10) _____ environmental wisdom of her people.

Feature Story/ Soft News

A feature story looks beyond immediate facts to explore the human side of a news event or person. Often referred to as soft news or a human interest story, it uses detailed descriptions, dialogues and a narrative structure to entertain and move the reader. Datelines are not necessary for feature stories. Unlike breaking news, these stories are usually 'evergreen', which means their content stays relevant and interesting long after the event. Readers can connect with complex issues on a personal level.

- f. Complete the table to compare and contrast the features of hard news and feature stories.

Key Elements	Hard News	Feature Story
Purpose	to inform	
Structure	facts first, details next	
Focus		focus on the feelings and experiences of people
Language	neutral and fact-driven	
Relevance		evergreen
Opening		narrative or descriptive lead
Ending	the least important detail is mentioned last.	

- g. Observe the photograph given below and answer the questions that follow by interpreting its context.



- If you could read their minds from their faces, what might they be thinking at the moment?
 - Why is this specific moment important?
- h. Attempt a feature story based on the characters in the photograph. Your story should include a suitable headline, byline and an engaging lead paragraph.

4. The advertisement of a futuristic car is given below. Identify the different elements used to grab your attention.

Brand Logo

Brand Name

Tagline

Hero Image (Visual)

Unique Selling Propositions (USPs)

Call to Action (CTA) and Contact Info

- a. Now, complete the table.

Feature	Function
Name and Logo	
	captures attention of the brand's identity and purpose.
The Hero image	
	provide specific features of the product.
CTA and Contact Info	

- b. Select three objects from in and around your classroom, such as a dustbin, bookshelf, classroom door or noticeboard. Write a short and creative tagline for each.

Work in pairs. Discuss and refine your taglines to make them catchy and meaningful. Present the best tagline and explain the message it conveys. Here is an example to get started:

The Classroom Door: *Enter with curiosity, leave with knowledge.*

- c. Create an advertisement for one of the selected objects. Make sure your advertisement includes all the key elements to give it a brand new purpose.

5. a. Imagine you are an editor analysing the layout of a newspaper, Neo Daily. Observe the model front page and answer the questions.



NEO DAILY

INDEX: Politics Pg 2
Business Pg 4
Sports Pg 9

WEATHER: 32°C/24°C, CLOUDY

DD Month YYYY

PRICE: 12 Rupees

MISSING SIBLINGS FOUND ALIVE AFTER 40 DAYS

Four Colombian children survive jungle crash thanks to elder sister's care and indigenous knowledge.



Soldiers with the four children rescued from the Amazon rainforest after weeks of survival.

By Staff Reporter
Bogotá, Colombia |
DD Month YYYY

In a remarkable rescue operation, four Indigenous children who went missing after a plane crash in Colombia's Amazon rainforest were found alive after surviving 40 days in the dense jungle, officials confirmed on Friday.

The children, aged 13, 9, 4, and 1, were discovered by Colombian soldiers

and Indigenous search teams during a large-scale rescue mission named Operation Hope. They were located deep inside the rainforest, far from the crash site, weak but conscious.

The children had been missing since May 1, when a small aircraft carrying them and three adults crashed in the remote region of Guaviare, southern Colombia.

Guided by Love, Fueled by Resilience



By Staff Writer
Bogotá, Colombia |
DD Month YYYY

In the thick silence of the Amazon rainforest, where even trained adults struggle to survive, four children fought hunger, fear, rain, and darkness for forty long days—and lived to tell the world a story of extraordinary resilience.

They were only 13, 9, 4, and 1 years old when

their lives changed in an instant. On May 1, the small aircraft they were travelling in crashed deep inside Colombia's Amazon region. The adults did not survive. The children were left alone in one of the harshest environments on Earth, surrounded by endless trees, wild animals, and the constant threat of losing hope. But hope did not leave them.

WOMEN'S WORLD



India's women cricketers etched their names into history at the stroke of midnight on a magical Sunday when Harmanpreet Kaur and her remarkable team were crowned world champions. The triumph marked the culmination of a long journey filled with both anguish and joy, built on the perseverance and dreams of trailblazers like Shantha Rangaswamy, Diana Edulji, Mithali Raj, and Jhulan Goswami. In a gripping ICC World Cup final at Navi Mumbai's D.Y. Patil Stadium, India defeated South Africa by 52 runs. The stadium, packed with passionate fans, pulsed with raucous energy.



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- Which story appears to be the most important? Why?
- What are the different structural components of the page?
- How do the size and layout of the headlines help you identify the most important stories?

- b. Complete the table based on your reading of the front page of the newspaper **Neo Daily** [exercise 5(a)].

Structural Component	Functional Role
The Masthead / Name of Newspaper	The identity of the newspaper.
The Lead Story	
The Ear Panel/Teaser	The small promotional space at the top corners.
The Deck	Secondary headline placed immediately below the main title that summarises the core message of the story.
The Outline	
	The space for opinion rather than news.

Project: Designing a Campus Tabloid

We have understood the format and layout of a newspaper. Shall we now try to design a campus tabloid in four-pages?

Planning

1. Form an editorial board
2. Assign roles: editor-in-chief, sub editors, reporters/writers, proof readers
3. Collect materials for the tabloid
4. Plan the design and layout

Writing and Editing

5. Write the first draft individually
6. Peer editing: exchange articles and provide feedback on clarity, accuracy and quality of language
7. Editor's review: check facts, tone and length of the news items.

Design and Layout

8. Create a catchy masthead/logo, subheadings, captions for photos, columns, hard news and feature stories.

Proof reading and Final Revision

9. Check for layout issues and ensure consistency in style (fonts, spacing, etc.).

Publishing the tabloid

10. Publish the print/ digital tabloid

Reflection (post-project)

11. Present a short self-reflection on:
 - what went well and the challenges you faced
 - what you have learned about the role of the media

What is a Tabloid?

A tabloid is a newspaper of a smaller page size. It is designed to be visually appealing. Tabloids often focus on local news, lifestyle, entertainment and sports.

They typically feature:

- Large photographs and illustrations.
- Short articles.
- Catchy headlines.
-
-



Beware of false knowledge; it is more dangerous than ignorance.

— George Bernard Shaw

Being smart and responsible online requires taking a moment to check whether a news story or message is true before sharing it. When we think before we share, we protect our friends, family and society from confusion and disinformation.



The Window is Blurred

- Barack Obama



Hello Stanford. It is great to be in California and back in beautiful Palo Alto. Coming here always makes me want to go back to college. I want to thank the Cyber Policy Center here at Stanford for hosting this event. I also want to thank the outstanding introduction about me and for all the work you are doing.

I am convinced that one of the biggest reasons for democracy's weakening is the profound change that's taken place in how we communicate and consume information. I am amazed by the internet. It has connected billions of people around the world and put the collective knowledge of centuries at our fingertips. It has made our economies vastly more efficient, accelerated medical advances, opened new opportunities and allowed people

with shared interests to find each other. We have all witnessed how social media platforms are used to shine a light on injustice and mobilise people on issues like climate change and inequality.

So the internet and the accompanying information revolution have been transformative. There is no turning back. But like all advances in technology, this progress has had unintended consequences. Sometimes these come at a price. In this case, we see that our new information ecosystem is turbocharging some of humanity's worst impulses. Not all of these are intentional or even avoidable. They are simply the consequences of billions of humans plugged in on instant, 24/7 global information stream.

For more and more of us, search engines and social media platforms aren't just the window into the internet—they are our primary sources of news and information. No one tells us that the window is blurred, subject to unseen distortions and subtle manipulation. All we see is a constant feed of content where useful, factual information, happy diversions and cat videos flow alongside lies, conspiracy theories, junk science, quackery, white supremacists, racist tracts and misogynist screeds.

Over time, we lose our capacity to distinguish between fact, opinion and wholesale fiction, or maybe we just stop caring. All of us, including our children, have learned that if you want to rise above the crowd, if you want to be liked and shared, you must go viral. Controversy, outrage and even hate often give you an edge. None of us is completely objective. What we consider unshakable truth today may prove to be totally wrong tomorrow. If we do nothing, I am convinced, the trends we are seeing will get worse. With the emergence of AI, disinformation will grow more sophisticated.

I believe we have to address not just the supply of toxic information, but also the demand for it. On the supply side, tech platforms need to accept that they play a unique role in how people around the world are consuming information and that their decisions have an impact on every aspect of society. With that power comes accountability and, in

democracies like ours, at least, the need for some democratic oversight.

As citizens, we have to take it upon ourselves to become better consumers of news, looking at sources, thinking before we share, and teaching our children to become critical thinkers who know how to evaluate sources and separate opinion from fact.

TV is a tool. The internet is a tool. Social media is a tool. At the end of the day, tools don't control us—we control them and we can remake them. It's up to each of us to decide what we value and then use the tools we've been given to advance those values.

I believe we should use every tool at our disposal to secure our greatest gift—a government of, by and for the people—for generations to come. I hope you agree with me and I look forward to you joining in this work. Thank you very much, everybody!

(Adapted)



Meet the speaker

Barack Obama, the 44th President of the United States, is one of the most influential leaders of the modern era. He is widely known for his clarity of thought, empathy and powerful oratory skills. He has received several honours, including the Nobel Peace Prize. His speeches often address themes such as democracy, equality, civic responsibility and global cooperation. His memoir *Dreams from My Father* received wide recognition and the audio book version earned him a Grammy Award.

Let's revisit

1. Barack Obama speaks about the internet as both a powerful tool and a source of unintended consequences. Comment. Give reasons to support your answer.
2. Controversy and outrage often make content 'go viral.' Why do you think negative or shocking information spreads faster than thoughtful, factual content?
3. "...tools don't control us. We control them," says Obama. How far do you agree with this statement? Explain.
4. The speech highlights how disinformation threatens democracy. Do you think a well-informed citizen can strengthen the democratic fabric of society? How?

Activity zone

1. The Rhetorical Device Hunt

Given below is a table analysing the techniques used in the excerpt of the speech. Now read the speech again and complete the table with the help of the Device Bank. You may also add your own examples.

Public Speaking



Device Bank

*Metaphor, Anaphora,
The Rule of Three,
Antithesis, Asyndeton*

Rhetorical Device	Phrases/lines
..... Grouping words/phrases into threes creates a rhythm and emphasis that is satisfying to the ear.	1. TV is a tool. Social media is a tool. 2. 3.
..... Comparing abstract concepts to concrete objects makes them easier to visualise.	1. The internet is a tool. 2. 3.
..... Placing two opposing ideas against each other highlights contrast.	1. Useful, factual information flows alongside lies and conspiracy theories. 2. 3.
..... Repetition at the beginning of sentences helps build momentum as the speaker lists ideas.	1. It has connected billions... It has made our economies... It has accelerated medical advances. 2. 3.

Asyndeton

Listing items using commas without conjunctions makes the sentence appear endless.

1. Controversy, outrage, even hate often give you an edge.
2.
3.

2.



Pacing: the speed of the speech that captures the interest of the audience and ensures clarity

Rapport: the connection and trust between a speaker and the audience

Inflection: changes in pitch that help express different emotions

Tonal Shift: a significant change in the mood or tone of the speaker

Pause: an interval of silence that helps build suspense or emphasise a point

- a. Analyse the five key attributes of effective public speaking outlined in the infographic above. Evaluate each scenario given below and identify the missing skill of the speaker. One has been done for you.

- **Student A:** She was describing the most thrilling moment of her life, but her voice stayed completely flat. The audience couldn't feel any of her excitement.

Missing skill: Inflection

- **Student B:** He was about to reveal the surprise ending to his mystery story, but he blurted it out immediately without stopping for a second to build any suspense

Missing skill: _____

- **Student C:** She spoke so rapidly throughout her presentation that the audience couldn't understand the main points and quickly became confused.

Missing skill: _____

- **Student D:** He stood at the front and just read his notes without smiling or looking up. As he didn't try to connect with the class, the audience found it hard to connect with the message.

Missing skill: _____

- **Student E:** His presentation progressed from a tragic news story to a highly hopeful and uplifting conclusion, but he didn't alter his voice to reflect this major shift in mood.

Missing skill: _____

b. With a partner, practise the technique of inflection. Deliver the sentences below emphasising the highlighted words to change the meaning.

- I didn't say you stole my red bag. (Someone else said it.)
- I **didn't** say you stole my red bag. (Denying the accusation.)
- I didn't **say** you stole my red bag. (I may have hinted at it.)
- I didn't say **you** stole my red bag. (Someone else stole it.)
- I didn't say you **stole** my red bag. (You may have borrowed it.)
- I didn't say you stole **my** red bag. (You stole someone else's bag.)
- I didn't say you stole my **red** bag. (You stole a bag of another colour.)

c. The infographic above mentions that rapport helps build trust. However, not every kind of behaviour builds a connection with the audience. Go through the checklist below and place a (✓) mark against the ones that genuinely strengthen the bond between the speaker and the audience.

- ☐ Smiling warmly when you first walk to the stage.
- ☐ Turning your back to the audience to read your slides.
- ☐ Making eye contact with the audience.
- ☐ Sharing a small, relevant personal story.
- ☐ Reprimanding the audience for being noisy or distracted.
- ☐ Using inclusive pronouns like 'We' instead of 'I' or 'You.'
- ☐ Using complex vocabulary and jargon to prove superiority.
- ☐ Admitting honestly a small mistake or slight nervousness.
- ☐ Reading from a script without engaging the audience.
- ☐ Referring to a specific incident to show awareness of the local context.

Now that we have explored vocal dynamics, let us turn our attention to posture and gestures, which amplify the spoken word, allowing the body to communicate as effectively as the voice does.

- d. Work in pairs. Student A reads out the dialogues given in column *Say this* and acts out the body language specified in column *Do this*. Meanwhile, student B observes and records the performance of student A. Then, they switch roles.

	<i>Say this</i>	<i>Do this</i>
1	I am absolutely thrilled to be here today!	Look at the floor, slouch your shoulders and speak in a dull tone.
2	This is a grave problem for our future.	Smile widely, give a thumbs up and bounce happily.
3	I am open to all your questions and ideas.	Cross your arms tightly, frown and turn away from the audience.
4	We need to calm down and think rationally.	Wave your hands wildly, pace restlessly and open your eyes as wide as you can.

Now, let's discuss.

- Student A says 'I am thrilled' but shows the opposite through their body language. Do the words and the body language convey the same message? Why do we believe what we see more than what we hear?
- Why is it uncomfortable to say one thing but do the opposite? Does this show that the body reflects the mind? Comment.

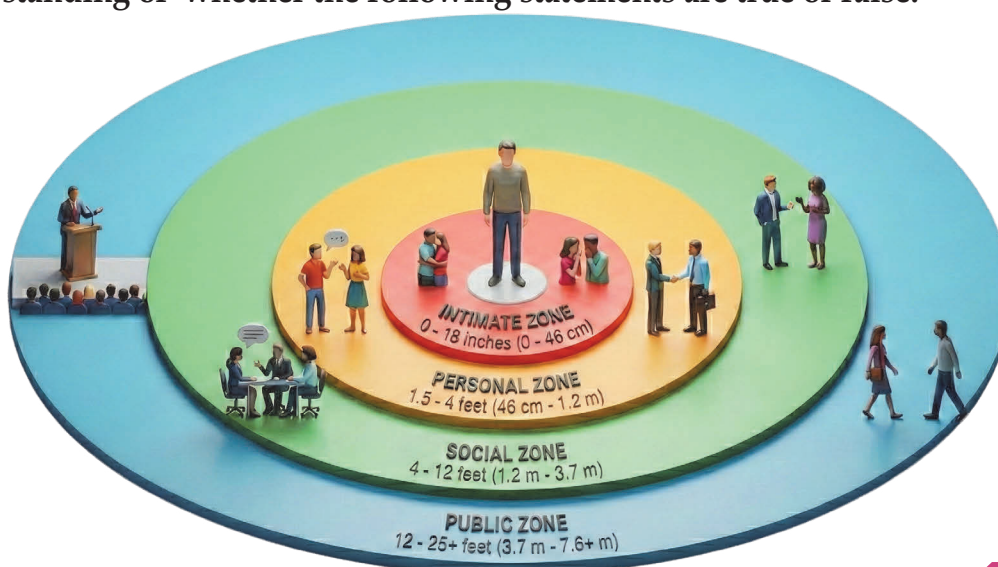
The 7-38-55 Rule

Albert Mehrabian, Professor of Psychology proposed a communication model. He argued that in communication, the message is conveyed:

- 7% through words
- 38% through the tone of voice
- 55% through body language

You cannot deliver a speech standing like a statue. Your body language conveys more than your words.

- e. Examine the diagram below illustrating the spatial zones delineated by Edward T. Hall, renowned anthropologist. Based on this visual information, note your understanding of whether the following statements are true or false.



	True	False
1 Sharing a secret with a close friend would most likely happen in the Intimate zone.	☐	☐
2 The speech of a public figure is an instance of communication in the Social zone.	☐	☐
3 Personal zone is the space where you would usually feel comfortable chatting with family members or close friends.	☐	☐
4 Formal business interactions, such as shaking hands with a new client, are performed most appropriately in the Intimate zone.	☐	☐
5 As we move outward from the Intimate zone to the Public zone, the level of privacy decreases.	☐	☐

Proxemics is the study of how individuals use space in interpersonal interactions. It explains the invisible boundaries we maintain around ourselves, which change depending on our culture, comfort level and relationships.

Understanding these zones helps us see how physical distance shapes our daily conversations and relationships.



- f The box below contains phrases related to various elements of effective communication. Read them carefully and classify each element in the appropriate column in the table below: Verbal, Vocal or Visual.

Spatial zones, Diction, Eye contact, Statistical evidence, Intonation, Metaphor, Posture, Transitions, Silence (Pauses), Rhetorical questions, Grooming and Attire, Articulation, Repetition, Stress/Emphasis, Mannerisms, Logical flow, Pitch, Anecdotes, Facial expressions.

Verbal	Vocal	Visual
.....		
.....		
.....		
.....		
.....		
.....		

3. Challenge yourself to speak without a break or pause on a topic for one minute without repeating words, hesitating or going off track.



Step 1: Warm Up

Let's begin with an initial word and continue the chain by instantly saying a related word without breaking the flow. To maintain the pace, respond within two seconds without hesitation. If a participant pauses for too long, they must take up a 'Double Challenge' in the next round by giving two related words instead of one to stay in the game, such as Ocean - Blue - Sky - Flight - Pilot - Loco pilot...



Step 2: The 15-Second Relay

Now we shall challenge ourselves to speak without a pause for 15 seconds, maintaining a chain of thought.

Let's focus on a topic. When given the signal, the speaker stops—even mid-sentence—and the next speaker picks up the thread to carry the idea forward, ensuring that the speech flows without a break.



The Golden Rules

- i. Avoid repeating the same words or ideas (except connectors).
- ii. Do not stumble or pause for more than three seconds.
- iii. If you get stuck, you may say 'pass' once. You will then be given another keyword or prompt.
- iv. Stay focused on the topic.

Step 3: Speak for 60 seconds

Now speak continuously for one minute on any of the topics listed below. You may add more to the list.

- A day without mobile phones
- The person I admire the most
-
-
-
-

Remember:

There are no 'wrong' answers here—just be creative, keep talking and have fun!

While a great speech can inspire the mind, a heartwarming song can touch the soul in a profound way. Let's listen to how the human voice brings melody and harmony to life.



What a Wonderful World

- Louis Armstrong

I see trees of green, red roses too
I see them bloom for me and you
And I think to myself
What a wonderful world!

I see skies of blue and clouds of white
Bright blessed days, dark sacred nights
And I think to myself
What a wonderful world!

The colors of the rainbow, so pretty in the skies
Are also on the faces of people going by
I see friends shaking hands, saying, "How do you do?"
They're really saying, "I love you"

I hear babies cryin', I watch them grow
They'll learn much more than I'll ever know
And I think to myself
What a wonderful world!

Yes, I think to myself
What a wonderful world!



Meet the singer



Louis Armstrong (1901-1971), known as 'Satchmo,' was born in New Orleans, Louisiana. He emerged from a challenging childhood marked by poverty and separation from his family to become a pivotal figure in the world of jazz. Throughout his career, Armstrong's innovative trumpet playing and distinctive vocal style set him apart as a musician. Louis Armstrong recorded 'What A Wonderful World' in 1967, amidst the civil rights movement and war protests in America.

Let's read, contemplate and enjoy

1. Read the lines of the song carefully. Identify and list the images of nature in the song.
2. The singer refers to certain human actions and interactions. Pick any two and write about them.
3. Why do you think the singer calls these ordinary sights and experiences 'wonderful'? Share your views in a sentence or two.
4. The colours and images in the song create a feeling of peace and joy. Explain.
5. The line "They'll learn much more than I'll ever know" reflects the singer's view of posterity. What does this line suggest about his attitude to life?

Activity zone

1. a. Search for the following songs online and listen to them. Use the information to complete the table below. You may add more songs to the list.

Song/ Artist	What you notice (rhythm, mood, voice)	Genre
What a Wonderful World - Louis Armstrong	calm, slow; prominent trumpet	Jazz
Jailhouse - Elvis Presley		
Strangers in the Night -		
Perfect - Ed Sheeran		

b. Listen to the song 'I will Survive' performed by the renowned American vocalist Gloria Gaynor. As you listen, complete the lyrics of the song.



Listening exercise

You are not born with a fixed amount of resilience.

Like a muscle, you can build it up and draw on it when you need it.

- Sheryl Sandberg

I will Survive

- Gloria Gaynor

At first I was afraid, I was _____
 Kept thinkin' I could never live without you by my side
 But then I spent so many _____
 Thinking how you did me wrong
 And I _____
 And I learned how to get along
 Now so you're back
 From outer space
 I just walked in to find you here
 with that sad look upon your face
 I should've changed that _____ lock
 I should've made you leave your key
 If I'd have known for just one second
 You'd be back to _____ me



(Chorus)

Go on now, go, walk out the _____
 Just turn around now
 'cos you're not welcome anymore
 Weren't you the one who tried to hurt me with goodbye?
 Think I'd _____?
 You think I'd lay down and die?
 Oh no not I, I will survive
 Oh, as long as I know how to love, I know I'll stay alive

I've got all my love to give
I will survive, I will survive

Yeah yeah

It took all the _____ I had not to fall apart
Kept tryin' to find the missin' pieces of my broken heart
And I spent oh so many nights just feelin' sorry for myself

But now I hold my head up high
And you see me somebody new
I'm not that _____ little person
still in love with you
And so you felt like droppin' in
And just _____ me to be free
Now I'm savin' all my lovin'
For someone who's lovin' me.

[Chorus repeats]



Activity zone

1. The speaker in 'I will Survive' transforms a moment of total breakdown into a declaration of absolute strength. It is your turn now to find that voice. Sit in groups and identify a challenge you may face, such as exam stress or cyber bullying. **Rewrite the chorus of *I will Survive* to serve as an awareness song addressing that specific issue and present it in class. Ensure that your lyrics flow with the original tune and capture its powerful tone.**

Chorus

A chorus is a section of a song characterised by its repetition and distinct melody. It typically delivers the main idea or theme, often capturing the song's emotional core. In genres like pop, rock and hip-hop, the chorus has catchy hooks that stay with you long after the song ends.

In this song the chorus is quite long and consists of two parts: the dismissal ('Go on now, go') and the declaration ('Oh no, not I').



2. Like a jigsaw puzzle, a song is made up of many different parts that fit together smoothly. The chorus is just one of them. Try to identify and list the other parts that make a song complete.

Watch and learn

The introduction to the documentary *'Life on Our Planet'* reflects the fading wealth of nature and urges humanity to renew its harmony with the living world.



Voice - over transcript

A Place in which We cannot Live

Sir David Attenborough

This city in Ukraine was once home to almost 50,000 people. It had everything a community would need for a comfortable life.

[indistinct chatter]

But on 26 April, 1986, it suddenly became uninhabitable. The nearby nuclear power station of Chernobyl exploded.

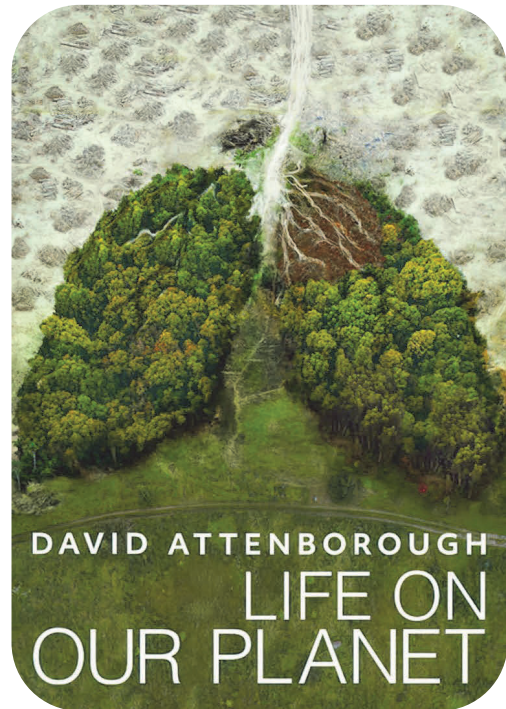
[helicopter hovering]

Within 48 hours, the city was evacuated. No one has lived here since. The explosion was a result of poor planning and human error. Mistakes. It triggered an environmental catastrophe that had an impact across Europe. Many people regard it as one of the most costly disasters in the history of mankind.

However Chernobyl was a single event. The true tragedy of our time is still unfolding across the globe, barely noticeable from day to day. I'm talking about the loss of our planet's wild places and its biodiversity.

The living world is a unique and spectacular marvel—billions of individuals and millions of kinds of plants and animals...

[birds chirping] ...dazzling in their variety and richness—working together, drawing energy from the sun and minerals from the earth, leading lives that interlock in ways that sustain each other. We rely entirely on this finely tuned life-support system and it relies on its biodiversity to function smoothly. Yet the way we humans live



on Earth now is driving biodiversity into decline.

[leaves rustling]

This too is happening as the result of poor planning and human error, and it too will lead to what we see here:

A place in which we cannot live.

The natural world is fading. The evidence is all around us. It's happened in my lifetime; I've seen it with my own eyes. This film is my witness statement and my vision of the future—the story of how we came to make this our greatest mistake and how, if we act now, we can yet put it right.

(Courtesy: Netflix)

The person, the voice

Sir David Attenborough is a renowned British naturalist, broadcaster and film maker known for his lifelong work in exploring and presenting the wonders of the natural world. His documentary series such as *Planet Earth* and *The Blue Planet*, have inspired millions to recognise the need for environmental conservation. He was awarded the Indira Gandhi Peace Prize in 2019.



Let's revisit

1. The documentary depicts Chernobyl as a place unsafe for people to live in. Can you think of other locations that have been devastated by human activity? Discuss this in groups.
2. David Attenborough says that the natural world is a finely tuned life support system. Can you look into your own surroundings and collect evidence to support his statement?
- 3 The film maker calls the film his 'witness statement'. In your witness statement, which event of environmental degradation would you focus on, and what corrective measures would you propose?



Project (Group Activity)

Create a two-minute video on a social or environmental issue that affects your locality. Add a clear and expressive voice-over to convey your message. Make sure your visuals and narration match and your ideas are easy to comprehend. Finally, think about how your video can motivate others in your school or community to take a positive action.



Voice-over

A voice-over is a mode of narration in films, documentaries and advertisements used to explain, describe or comment on the accompanying visuals. Its purpose is to guide the viewer's understanding, highlight emotions and convey information that the visuals may not fully communicate.

Key Features

- Provides background or explanation
- Matches the tone and mood of the visuals
- Clear and well-paced
- Timed to fit the visuals
- Mostly pre-recorded
- Uses pauses and emphasis for effect
-
-

Teacher Assessment Rubric

Criteria	Description	Marks
Content	Relevance of the chosen issue; factual accuracy	5
Creativity	Original presentation, visuals and storytelling style	5
Voice-over quality	Clarity, tone, emotion and synchronization with the visuals	5
Message and impact	Potential to raise awareness and call for action	5
Background music	Well-chosen music befitting the mood and the voice	5
Technical presentation	Editing, pacing and overall coherence of the video	5
TOTAL		30

Glossary



abound [v.]	: to exist in large numbers
angst [n.]	: a strong feeling of worry or anxiety
behemoth [n.]	: an extremely large and powerful company or organisation
befitting [adj.]	: suiting
catastrophe [n.]	: a sudden disaster
destiny [n.]	: fate
disinformation [n.]	: false information
distortions [n.]	: changes that falsify or twist
dreary [adj.]	: dull and depressing
epochal [adj.]	: extremely significant
etched [v.]	: firmly fixed or remembered clearly
extinguished [v.]	: put out; ended completely
falter [v.]	: to lose strength or confidence
illustrious [adj.]	: famous and respected
manipulations [n.]	: unfair control or influence
marvel [n.]	: something wonderful
mentor [n.]	: an experienced guide
misogynist [n.]	: a person who dislikes women
oversight [n.]	: careful supervision
persevere [v.]	: to try many times in spite of difficulties
pugnacity [n.]	: the tendency to fight or argue
quackery [n.]	: false cure
raucous [adj.]	: very loud and noisy
resilience [n.]	: the ability to recover quickly from difficulties
screeds [n.]	: informal pieces of writing or speech
seismic [adj.]	: causing major change
skepticism [n.]	: doubt about whether something is true
supernal [adj.]	: heavenly
teeming [adj.]	: crowded
turbocharging [v.]	: increasing rapidly and powerfully
unfolding [v.]	: developing or happening gradually
uninhabitable [adj.]	: not fit or safe to live in



In the Spotlight

Let's assume different roles and conduct a press meet in the classroom. You may take on the roles of public figures, journalists, media observers and a moderator. Ensure that the interaction reflects ethical practices, constructive dialogue and mutual respect.



What is a Press Meet?

A press meet (also called a press conference) is a formal interaction in which an individual or an organisation addresses members of the media to share important information, clarify issues or respond to public concerns.



MOCK PRESS MEET



Step 1: Assigning Roles

- A speaker
- Reporters (from different media platforms)
- A moderator (for evaluation)

Step 2: Scenario Selection

Select a topic that is:

- Newsworthy
- Timely
-
-



Step 3: Preparation

The speaker:

- Prepares a brief and precise opening.
- Anticipates possible questions.
- Plans polite and confident responses.
- Adds suitable examples and facts.
- Practises effective delivery.

Reporters:

- Each journalist must represent a different media platform (TV channels, newspapers, digital portals, etc.)
- Prepare at least 2-3 probing questions.
- Include at least one challenging but respectful question.

Step 4: Conducting the Press Meet

1. The moderator introduces the speaker.
2. The speaker delivers an opening statement.
3. Reporters ask questions one by one.
4. The speaker responds professionally.
5. The moderator thanks the speaker and reporters and formally concludes the press meet.



Self Assessment CHECKLIST



Unit III : Media Medley

Use a ☒ mark for the items you have accomplished. Mark those not accomplished with a ☐ mark and write the reason in the space provided.

Class

Roll No.

Date

- I have identified the difference between a caption and a cutline. ☐
- I have written an editorial in a formal style. ☐
- I have written a sports commentary. ☐
- I have learned how to write a hard news report. ☐
- I have learned how to write a feature story. ☐
- I have actively participated in creating a tabloid. ☐
- I have gained confidence to speak in public. ☐
- I have actively participated in the JAM session. ☐
- I have completed the listening activity attentively. ☐
- I have understood what a voiceover is and where it is used. ☐
- I have prepared a two-minute voiceover video as a group project. ☐

.....

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- Which concepts in this unit was I already familiar with?

.....

- What new concept or idea did I learn from this unit?

.....

- Which part do I still find difficult to understand?

.....

Feedback of the teacher

Signature of the student:

Signature of the teacher:

Date :

UNIT IV

INTO THE UNSEEN



11

Cat in an Empty Apartment

- Wislawa Szymborska



12

Radha, Just Radha

- M Mukundan



13

Let's Live with Them

- Garry Kasparov



'Mystery creates wonder and wonder is the basis of man's desire to understand.'

—Neil Armstrong



I have no eyes, yet help you see,
I'm full of paths, but still I'm free.
I fade when knowledge lights the way—
Who leads you on, then slips away?
Who am I?



Now, let's read and enjoy the following limerick*. As you read underline the words or expressions that you find striking.

There once was a question unsaid,
That lingered wherever we tread.
With clues out of sight,
And truth cloaked in night,
We turn every page to be led.

What ideas and emotions did they evoke in you?

Present your reflections in words (poem/song) or sketches (drawing/cartoon) in the space provided below.



* a short poem of five lines with specific rhyme scheme.

Observe the picture of a room closely.



Now write a few sentences describing what you see in the picture.

.....

.....

.....

Descriptive writing has one of its oldest forms in **Ekphrasis**, which takes inspiration from a visual image and recreates it through words, helping readers imagine the artwork and experience it in a fresh and vivid way.

Ekphrasis is a Greek word meaning 'description'. Writers have used ekphrasis to express mystery, emotion and imagination.

Noted examples of such writings are John Keat's 'Ode on a Grecian Urn', W H Auden's 'Musee des Beaux Arts'.



Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;

Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?

Of marble men and maidens overwrought,
With forest branches and the trodden weed;

Lines from *Ode on a Grecian Urn* by John Keats.

Self-awareness is the quiet freedom that rises when we no longer lean on our comfort zone. Do you agree? Read on.



Cat in an Empty Apartment

- Wislawa Szymborska

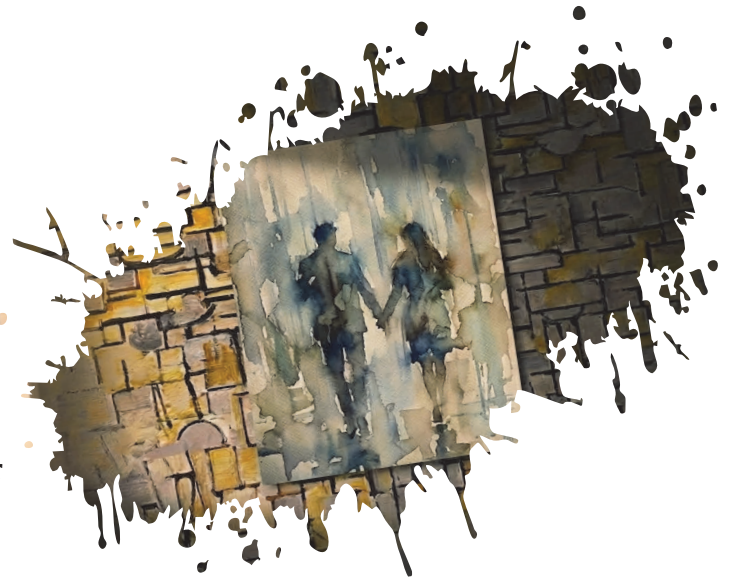
Die – you can't do that to a cat.
 Since what can a cat do
 in an empty apartment?
 Climb the walls?
 Rub up against the furniture?
 Nothing seems different here
 but nothing is the same.
 Nothing has been moved
 but there's more space.
 And at nighttime no lamps are lit.

Footsteps on the staircase,
 but they're new ones.
 The hand that puts fish on the saucer
 has changed, too.

Something doesn't start
 at its usual time.
 Something doesn't happen
 as it should.
 Someone was always, always here,
 then suddenly disappeared
 and stubbornly stays disappeared.

Every closet has been examined.
 Every shelf has been explored.
 Excavations under the carpet
 turned up nothing.
 A commandment was even
 broken;
 papers scattered everywhere.
 What remains to be done.
 Just sleep and wait.

Just wait till he turns up,
 just let him show his face.
 Will he ever get a lesson
 on what not to do to a cat.
 Sidle towards him
 as if unwilling
 and ever so slow
 on visibly offended paws,
 and no leaps or squeals at least to start.



Anthropocentrism is the belief that humans are the central and most important beings in the world, often viewing everything else – animals, nature – through human emotions and meanings. This belief reminds us that non human lives too have emotions that they experience in their own quiet, powerful ways.

"In pushing other species to extinction, humanity is busy sawing off the limb on which it perches."

From 'The Sixth Extinction'
 - Elizabeth Kolbert

Meet the poet



Wisława Szymborska (1923-2012) was a Polish poet, essayist, translator and the recipient of the Nobel Prize in Literature (1996). Szymborska employs literary devices such as irony, paradox, contradiction and understatement to throw light on some of her recurring themes. This poem was translated by Stanisław Barańczak and Clare Cavanagh.

Let's read, contemplate and enjoy

1. Which lines show that someone who used to live there is no longer present?

.....

.....

2. What steps does the cat take to search for the missing person?

.....

.....

3. *A commandment was even
broken;
papers scattered everywhere.*

The word 'commandment' here suggests

.....

.....

4. Let's go back to the picture of the room at the beginning of the unit. Observe it again with your new perspective of the poem.

The room reflects:

- the confusion of a troubled mind.

-
-

5. *Just wait till he turns up,
just let him show his face.
Will he ever get a lesson
on what not to do to a cat.*

How do these lines make us realise that the poem conveys something deeper than it seems on the surface?

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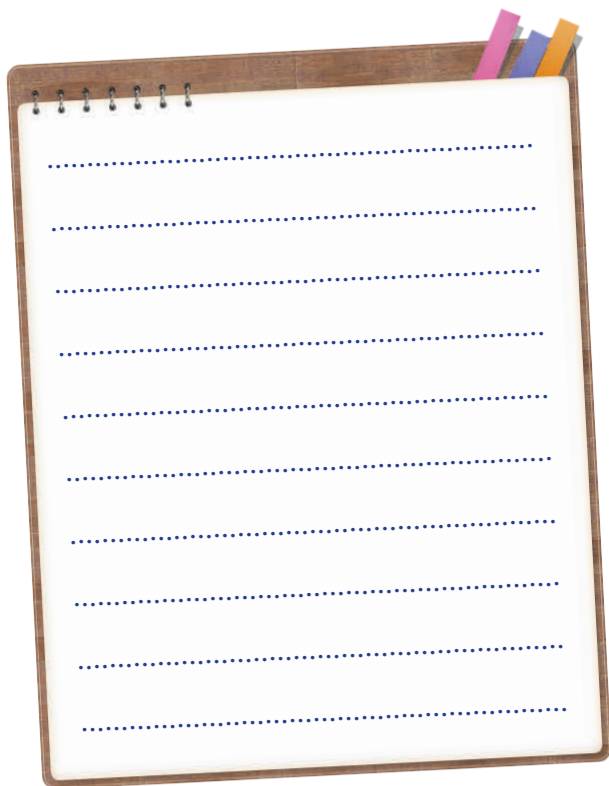
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Activity zone

1. We often experience separation from our dear ones due to migration, digital addiction or death, don't we?

Prepare a write-up reflecting on how such absences affect us.



Reflective writing is more personal than other kinds of serious writing. Unlike a diary which records what happened on a particular day, reflective writing seeks to explore and explain an experience/event, focusing on:

- what went well.
- what appeared challenging.
- what was learned in the process.
- how the experience might help us in future.

2. a. **Work in pairs. Enact the script. One student plays the Person and the other the Mirror.**

I and MYSELF

PERSON (*looking into the mirror, softly*): Do I really know myself? Sometimes I feel small, unsure... like I'm not enough.

MIRROR (*gently*): I see you. You are more than you think. Every fear you have is just a part of your story, not the whole.

PERSON: But every day I try and every day I stumble. How do I stop feeling like a failure?

MIRROR: Stumbling doesn't mean failing. It means you are learning, growing and brave enough to keep moving.

PERSON: Sometimes I hide my thoughts... afraid that others might judge me or that I might disappoint myself or others.

MIRROR: Feeling fear is natural. Courage isn't the absence of fear—it's showing up even when your heart trembles.

PERSON: I want to believe that I am enough... that I can face my doubts.

MIRROR: You are enough. You have survived hard days, breathed through storms and you are still standing. Trust yourself—you are stronger than you know.

After enacting the script, do you feel the need to add a new dialogue to it?

If yes, what would you add and why?

If no, why do you think the script is complete in itself?

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How does the Mirror's response help the Person move from self-doubt to self-belief?

Person (Self -doubt)		Mirror (Self -belief)
• Sometimes I feel small		• You are more than you think
• Every day I stumble		• Stumbling doesn't mean failing
•		•
•		•

b. Moving from self-doubt to self-belief helps the person shift from a fixed mindset to a growth mindset. Discuss this idea with reference to the table given below.

A Person with Fixed Mindset thinks that	A Person with Growth Mindset thinks that
skills are inborn and remain fixed.	skills can be developed through continuous effort.
challenges would reveal our lack of skills and so one should give up easily.	challenges are opportunities to learn and grow; so they should be taken up.
effort is something one makes when one is not good enough in doing a task.	effort is essential to master a task.
feedbacks are criticisms/ personal attacks and so one must be defensive.	feedbacks help identify areas for improvement.

What is the one step you will take today to move from a fixed mindset to a growth mindset and show trust in yourself?

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When the world defines you, the heart begins to question you.



Radha, Just Radha

- M. Mukundan

I

When Radha left the campus and started walking home, she saw Suresh standing at the bus stop. She was delighted to see him. They had spent an hour yesterday evening walking along the beach, on the sands strewn with seashells, in the salty whispers of the wind. She never expected to run into him again so soon. She cut across the street and walked towards him. Suresh was staring off into the distance somewhere. It made her smile to think how glad he would be at the unplanned surprise of seeing her. Though she stopped right in front of him, he continued to stare off into space. He did not even notice her. She moved a little closer to him. Their shoulders touched. He looked directly at her. Then he moved over a little. There was not even a hint of surprise or joy on his face when he saw her.

"Suresh!"

Again, he turned and looked at her.

"Suresh, where are you going?"

He looked at her as though he did not understand. She pulled out a magazine from among the books pressed against her chest and said, "Look at this. 'Ping' is inside". She opened the magazine, found the page where Samuel Beckett's work had been printed and held it out to him. He looked back and forth from her face to the magazine.



"You read it first. Then I'll read it," she said, holding the magazine out to him.

He asked, "Who are you, girl?"

She burst out laughing when she heard him. She forgot they were at the bus stop amid a small crowd of people. Still holding out the magazine, she said, "You go ahead and take this now. You can bring it with you when you come to my house on Saturday."

"Saturday? Whose house?"

"Dinner at my house saturday night? Ring a bell?"

"I have no idea what you are talking about..."

"All right, enough kidding around."

The smile on her face, the smile that never went out, vanished. He turned to face her squarely and said in a serious tone, "Listen, are you playing around with me, or what? I've never seen you before in my life . . ."

She did not understand what he was saying. His behaviour upset her.

"It's not me who's playing around. It's you." Her face was dour.

"You must be mistaking me for someone else. I'm not the person you're looking for."

"Suresh. Aren't you Suresh? Don't you think I know who I'm talking to?"

"I'm Suresh all right, but I don't know you."

"Oh, you don't know me? You don't know Radha?"

"No." His voice deepened.

"Two days ago, didn't you come to my college and ask for me? And yesterday, didn't we go to the beach together?"

"No, I did not go to any college to see anyone. And I did not go to the beach with anyone either."

Her face blanched.

"Please go away," he said, "Can't you see everyone staring?"

He moved away from her. The bus arrived. Suresh got on the bus. The bus drove off through the crowded street and disappeared around the corner. She slid the magazine back in between her books and walked off, her head bowed. Everything will be okay, if I can just get home, she thought.

When the main road ended, she walked along the red earth path to her house.

She passed by Bhaskaran's tea shop on the way. Bhaskaran lifted his head from his tea and looked at her. He asked Kannan Master, who was waiting for his tea.

"Who's that girl walking by?"

Master shrugged and fanned out his fingers.

Let's pause and ponder

1. Identify the words, expressions or situations that tell us about the relationship between Suresh and Radha.
2. 'There was not even a hint of surprise or joy on his face when he saw her.' What could be the reason for this response?
3. 'She never expected to run into him again so soon. She cut across the street and walked towards him. Suresh was staring off into the distance somewhere.'

Find the meaning of the underlined expressions and use them in sentences of your own.

- i.
- ii.
- iii.

Her house was just around the corner from Bhaskaran's shop. As usual, her father had come home from the office and was sitting on the front porch in his easy chair reading the paper. When she entered the courtyard, her father lifted his head from the page, adjusted his glasses and looked straight at her. Her bowed head ascended the verandah.

"Yes . . . who are you, please?" her father said taking his glasses in hand, "I'm afraid I don't know you . . ."

Her chest heaved when she heard him. She froze in mid-step.

"Where are you from? Have a seat. . . Madhavi!"

"Daddy!"

Her voice quivered.

"Daddy?"

Her father stood up from his chair and tightened his dhoti as he walked towards her.

"Who are you, dear? Where are you from?"

Unable to speak, she stood staring at her father's face in utter confusion.

"Madhavi! . . . Madhavi!"

Her father went to the doorway. He stuck his head inside and bellowed for her mother. Her mother chirped quickly from somewhere inside. A couple of minutes later, after finishing her bath and changing her clothes, her mother came out with a red dot of sandal paste on her forehead.

Her father approached her mother and said in a hushed voice, "Some girl. She doesn't answer when I talk to her. Something must have happened. I don't know . . ."

"She didn't say where she was from?"

II

"Doesn't she have to tell me? If she is not speaking, how am I supposed to know?"

Her mother looked at her from head to toe and said, "It seems she's from a good family. Poor girl!"

"Dear . . . here. Sit here," her father said as he offered her a chair. She continued to stand there like a statue.

Her mother came over and touched her shoulder, saying, "Please sit, dear."

Her mother took her hand and sat her down in the chair. The hands that held her books were trembling.

"What's your name, dear? Where are you from?"

"Mommy!"

"Please tell us what your trouble is. We'll do whatever we can to help you. Won't we, Madhavi?" her father said looking at her mother.

The books in her hands slipped and fell to the floor and scattered around her feet.

"Why are you saying this to me, Daddy? I don't understand . . ."

"Daddy?"

Her father looked at her with surprise.

"Am I your daddy?"

"Why are you tormenting me like this? I can't stand it!"

"Who's tormenting you, dear?" There was compassion in her mother's voice. "Mommy, Daddy, don't you know me? What's happened to you . . . to everyone?! I can't bear it . . . I can't!"

Her eyes filled with tears. Her mother and father stood there watching her, not understanding anything. She stood up from the chair and started to walk inside. She felt like running to her room upstairs and crying face down into her

pillow. As she put a foot inside, her mother came forward and stopped her.

"Where are you going?"

"To my room. I want to lie down . . . I can't bear this!"

"Your room?"

To her father, "I think something's wrong with her mind."

"We're just going around in circles here..." her father said, wrenching his hands.

"You're the ones who are sick in the head. How can a mother and father not know their own daughter when they see her?!"

Her face reddened with tears.

"You are not our daughter."

Amidst the tears and sobs, she said, "I'm Radha. Don't you know Radha when you see her?"

"You are not Radha."

"I am Radha . . . Radha."

"No . . . no . . ."

"Mommy, haven't you cooked rice for me these past eighteen years? How can you say such things?"

Her mother said nothing but looked at her in sorrow and sympathy.

"Daddy, wasn't it you who performed my writing ceremony? Wasn't it you who sacrificed your sleep to help me with my math at the exam? Wasn't it you who took me to the cinema last Sunday? How could you forget all this?"

He touched her shoulders and said with a smile, "Excellent! What wonderful fairy tales you tell!"

"Fairy tales?!"

Her viscous tears erased her mother and father standing before her.

Her father returned to his chair and placed his glasses on his nose.

"Please tell us where you are from and what you want. We'll do what we can for you. Enough of the games."

"It's already sunset. I think you should stay here tonight and then tomorrow you can go wherever you want to go."

"Where am I supposed to go? This is my home!"

"This is not your home."

"Madhavi, don't say any more. It's only because her mind is unstable that she's saying all this . . ."

"If you don't want to stay here tonight, then you should get going. If you need to be somewhere before dark, go ahead and go," her mother said.

Her father turned back to his newspaper.

"Where will I go, Mommy? I have no one except you and Daddy..."



She could not continue. Misery clutched her throat. She stood crying on the porch for several minutes. Her father did not take his eyes off the newspaper. Her mother leaned quietly against the wall. Empty distress crept across her mother's paled face. Realising this, she wiped her eyes with her palms. Her quivering legs slowly stepped down; she exited the courtyard; she stepped out onto the street and walked away. Oil lamps burned in the windows of the houses along the street. Children

reciting the names of gods stopped to give her a glance of unfamiliarity. Birds returning to their nests looked down on the stranger. Trees swayed in the whistling ocean gusts. The sea crashed against the shore. Darkness poured across the sky and the land, filling them. The birds, the trees, the ocean gusts, the sky, the land—in a single voice, they sang:

"You are not Radha. We know you not."

(Adapted)

Meet the author



Maniyambath Mukundan, is an Indian writer and former diplomat. Many of his early works are set in Mahe (*Mayyazhi*), his homeland, which earned him the title *Mayyazhiyude Kathakaaran* (the Storyteller of *Mayyazhi*). He is regarded as one of the pioneers of modernity in Malayalam literature. Some of his best known works are *Mayyazhippuzhayude Theerangalil*, *Daivathinte Vikrithikal*, *Kesavante Vilapangal* and *Pravasam*.

Radha, Just Radha is taken from *The Train That Had Wings: Selected Short Stories of M. Mukundan* translated by Donald R. Davis and published by The Centre for South and Southeast Asian Studies, University of Michigan, USA.

Let's revisit

1. "Why are you tormenting me like this? I can't stand it! I am Radha. Don't you know Radha when you see her?"

How would you explain Radha's situation and her inner conflict?

2. "Her viscous tears erased her mother and father standing before her." Sometimes our inner pain can make us blind to the reality around us. Comment.

.....

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3. How does the imagery of darkness, turbulent sea and restless trees contribute to the emotional landscape of the narrative?

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Activity zone

1. Read the following dialogues from the story:

Suresh : Listen, are you playing around with me, or what? I've never seen you before in my life.

You must be mistaking me for someone else. I'm not the person you're looking for.

Mother : I think something's wrong with her mind.

If you don't want to stay here tonight, then you should get going. If you need to be somewhere before dark, go ahead and go.

Father : Excellent! What wonderful fairy tales you tell!

Please tell us where you are from and what you want. We'll do what we can for you. Enough of these games.

After listening to these responses from Suresh and Radha's parents, Radha walks away.

If you were in Radha's situation, how would you respond?

If I were Radha,

.....

.....

.....

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2. You may have sometimes felt like Radha – caught in a whirlwind of inner conflicts – feeling alone even when surrounded by family and friends.

- a. Work in pairs. Share your response with your partner. Do not judge, compare or interrupt them.

List the positive statements that help others feel good and encouraged while sharing their experiences. Some are given in the box as examples.

	Encouraging statements
1	Take your time. I'm listening.
2	Share only what you are comfortable with.
3	You were brave even when it was difficult.
4	Just be yourself.
5	Speak from your heart.
6	
7	
8	

b. Let's reflect on the discussion above and answer the following.

- The emotion(s) I went through during the discussion _____ (Joy/ Anger/Sadness)
- I felt the emotion(s) _____ (strongly/mildly/confusingly)
- The emotion I generally find the hardest to understand is: _____
- The emotion I usually hide from others is: _____
- The emotion that has stayed with me the longest is: _____
- The emotion that has often taught me great lessons is: _____
- The emotion I need to be kinder to is: _____
- The emotion that helps me grow better is: _____

Emotional intelligence (EI) or Emotional quotient (EQ) is the ability to identify, understand and manage one's own emotions and respond sensibly to the emotions of others.

c. Read the statements below and note how they reflect on your personal experience by placing a tick mark (✓) in the appropriate column.

No.	Statements	To a great extent	To some extent	Not at all
1	I usually feel confident and relaxed.			
2	I wish I had been more sensible.			
3	I realise the value of my dear ones.			
4	I am aware of my potential.			
5	I feel I have become emotionally mature.			

Read to Enrich

The Guest House

- Rumi

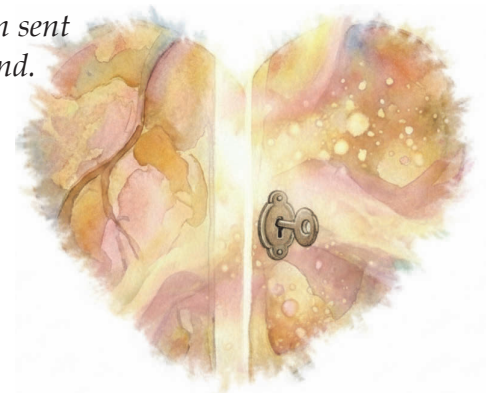
*This being human is a guest house.
Every morning a new arrival.*

*A joy, a depression, a meanness,
some momentary awareness comes
as an unexpected visitor.*

*Welcome and entertain them all!
Even if they are a crowd of sorrows,
who violently sweep your house
empty of its furniture,
still, treat each guest honourably.
He may be clearing you out
for some new delight.*

*The dark thought, the shame, the malice,
meet them at the door laughing
and invite them in.*

*Be grateful for whatever comes.
because each has been sent
as a guide from beyond.*



Read the script of a conversation between the host of the guest house and each guest/emotion who visits it. Work in pairs and complete the script. One has been done for you.

The Host (Opening)

Every morning, a new emotion enters my heart.

One comes smiling, another trembling...some even storm in.

I have learned the art of welcoming them all.

Scene 1: Joy enters in excitement.

Joy (cheerfully) :

I have come with laughter and hope!

Host (smiling):

Joy! Welcome! Do come in.

You remind me of sunshine after rain.

Stay here and fill the room with happiness and warmth, turning this ordinary moment into a celebration of togetherness.

Scene 2: Sorrow enters shedding tears.

Sorrow (in a slow tone):

I carry heaviness with me.

Host (gently):

Welcome, Sorrow. I see your depth.

You may rest here.

Neither joy nor you

Scene 3: Anger enters with intensity.

Anger (storming in):

I

I disrupt peace!

Host (calmly):

Welcome, Anger.

Why are you burning so intensely?

You, along with sorrow,

Scene 4: Fear enters hesitantly.

Fear (in a soft whisper):

Is anger there? He is one of the

Will you support me?

Host (reassuringly):

Welcome, Fear.

You do not have to be all alone.

Joy as well as others

Scene 5: Surprise enters vibrantly.

Surprise (all on a sudden):

Hello dear, I am here! What's up!

I have a great piece of news for you.

Host (laughing enthusiastically):

Oh! Welcome Surprise.

Every

Stay with me. No one in the house

Scene 6: Shame enters covering the face.

Shame (avoids eye contact):

Host (softly):

Welcome, Shame. You

Scene 7: Peace enters patiently.

Peace (quietly):

I

Host (gratefully):

Concluding Message (Host):

Each emotion

A brilliant mind with no emotion is a machine; true intelligence carries a heart. Is technology expanding or replacing human intelligence?



Let's Live with Them

- Garry Kasparov

I

This story begins in 1985, when at age 22, I became the World Chess Champion after beating Anatoly Karpov.

Earlier that year, I played what is called simultaneous exhibition against 32 of the world's best chess-playing machines in Hamburg, Germany. I won all the games, and then it was not considered much of a surprise that I could beat 32 computers at the same time. To me, that was the golden age. Machines were weak, and my hair was strong.

Just 12 years later, I was fighting for my life against just one computer in a match called by the cover of Newsweek - "The Brain's Last Stand." From mythology to science fiction, human versus machine has been often portrayed as a matter of life and death.

John Henry, called the steel-driving man in the 19th century African American folk legend, was pitted in a race against a steam-powered hammer bashing a tunnel through mountain rock. John Henry's legend is a part of a long historical narrative pitting humanity versus technology. And this competitive rhetoric is standard now.

We are in a race against the machines, in a fight or even in a war.

Jobs are being killed off. People are being replaced as if they had vanished from the Earth. It's enough to think that the movies like "The Terminator" or



"The Matrix" are nonfiction. There are very few instances of an arena where the human body and mind can compete on equal terms with a computer or a robot. Actually, I wish there were a few more.

Instead, it was my blessing and my curse to literally become the proverbial man in the man versus machine competition that everybody is still talking about. In the most famous human-machine competition since John Henry, I played two matches against the IBM supercomputer, Deep Blue. Nobody remembers that I won the first match in Philadelphia, before losing

the rematch the following year in New York. But I guess that's fair.

There is no day in history, special calendar entry for all the people who failed to climb Mt. Everest before Sir Edmund Hillary and Tensing Norgay made it to the top. And in 1997, I was still the world champion when chess computers finally came of age.

I was Mt. Everest, and Deep Blue reached the summit.

I should say of course, not that Deep Blue did it, but its human creators -- Anantharaman, Campbell, Hoane, Hsu. Hats off to them.

As always, machine's triumph was a human triumph, something we tend to forget when humans are surpassed by our own creations. Deep Blue was victorious, but was it intelligent?

No, no it wasn't, at least not in the way Alan Turing and other founders of computer science had hoped. It turned out that chess could be crunched by brute force, once hardware got fast enough and algorithms got smart enough. By the definition of the output of grandmaster-level chess, Deep Blue was intelligent. But even at the incredible speed, 200 million positions per second, Deep Blue's method provided little of the dreamed-of insight into the mysteries of human intelligence.

Soon, machines will be taxi drivers and doctors and professors, but will they be 'intelligent?' I would rather leave these definitions to the philosophers and to

the dictionary. What really matters is how we humans feel about living and working with these machines.

When I first met Deep Blue in February 1996, I had been the world champion for more than 10 years, and I had played 182 world championship games and hundreds of games against top players. I knew what to expect from my opponents and what to expect from myself. I was used to measure their moves and to gauge their emotional state by watching their body language and looking into their eyes.

And then I sat across the chessboard from Deep Blue. I immediately sensed something new, something unsettling. You might experience a similar feeling the first time you ride in a driverless car or the first time your new computer manager issues an order at work. But when I sat at that first game, I couldn't be sure what is this thing capable of. Technology can advance in leaps, and IBM had invested heavily. I lost that game.

And I couldn't help wondering, might it be invincible? Was my beloved game of chess over? These were human doubts, human fears, and the only thing I knew for sure was that my opponent Deep Blue had no such worries at all.

I fought back after this devastating blow to win the first match, but the writing was on the wall. I eventually lost to the machine but I didn't suffer the fate of John Henry who won but died with his hammer in his hand.

Let's pause and ponder

1. Do you feel apprehensive or excited about working with intelligent machines? Why?
2. What jobs do you think machines can never fully replace? List a few and give reasons.
3. "I was Mt. Everest and Deep Blue reached the summit." Elaborate.



It turned out that the world of chess still wanted to have a human chess champion. And even today, when a free chess app on the latest mobile phone is stronger than Deep Blue, people are still playing chess, even more than ever before. What I learned from my own experience is that we must face our fears if we want to get the most out of our technology, and we must conquer those fears if we want to get the best out of our humanity.

While licking my wounds, I got a lot of inspiration from my battles against Deep Blue. As the old Russian saying goes, if you can't beat them, join them. Then I thought, what if I could play with a computer -- together with a computer at my side, combining our strengths, human intuition plus machine's calculation, human strategy plus machine tactics, human experience plus machine's memory. Could it be the perfect game ever played?

My idea came to life in 1998 under the name of Advanced Chess when I played

II

this human-plus-machine competition against another elite player. But in this first experiment, we both failed to combine human and machine skills effectively.

Advanced Chess found its home on the internet, and in 2005, a so-called freestyle chess tournament produced a revelation. A team of grandmasters and top machines participated, but the winners were not grandmasters, not a supercomputer. The winners were a pair of amateur American chess players operating three ordinary PCs at the same time. Their skill of coaching their machines effectively counteracted the superior chess knowledge of their grandmaster opponents and much greater computational power of others.

And I reached this formulation. A weak human player plus a machine plus a better process is superior to a very powerful machine alone, but more remarkably, is superior to a strong human player plus machine and an inferior process. This convinced me that we would need better interfaces to help us coach our machines towards more useful intelligence.

Human plus machine isn't the future, it's the present. Everybody who has used online translation to get the gist of a news article from a foreign newspaper, knows that it's far from perfect. We use our human experience to make sense out of that, and then the machine learns from our corrections. Are you going to send your kids to school in a self-driving car with 90 percent accuracy, even with 99 percent? No. We need a leap forward to add a few more crucial decimal places.

Twenty years after my second match with Deep Blue, this sensational 'The Brain's Last Stand' headline has become

commonplace as intelligent machines move in every sector, seemingly every day. But unlike in the past, when machines replaced farm animals and manual labour, they are now coming after people with college degrees and political influence. And as someone who fought machines and lost, I am here to tell you this is excellent news.

Eventually, every profession will have to feel these pressures or else it will mean humanity has ceased to make progress. We don't get to choose when and where technological progress stops. We cannot slow down. In fact, we have to speed up. Our technology excels at removing difficulties and uncertainties from our lives, and so we must seek out ever more difficult, ever more uncertain challenges.

Machines have calculations, we have understanding. Machines have instructions, we have purpose. Machines have objectivity, we have passion. We should not worry about what our machines can do today. Instead, we should worry about what they still cannot do today, because we will need the help of the new, intelligent machines to turn our grandest dreams into reality.

And if we fail, it's not because our machines are too intelligent, or not intelligent enough; it's because we grew complacent and limited our ambitions. Our humanity is not defined by any skill, like swinging a hammer or even playing chess. There's one thing, only a human can do - that's dream.

So, let us dream big. Thank you.

Meet the author



Garry Kasparov is a Russian chess grandmaster who became the World Chess Champion in 1985. Kasparov was the youngest World Chess Champion (at the age of 22) and the first World Chess Champion to be defeated by a supercomputer in a competitive match. In the TED Talk titled, 'Don't fear intelligent machines; work with them', he shares his vision for a future where intelligent machines help us turn our grandest dreams into reality.

Let's revisit

Reading maketh a full man.

- Francis Bacon

We read a passage to comprehend, critically analyse and develop new ideas from it. Let's practise reading at different levels:

1. **Inspect the given statements. Revisit the passage and decide whether it supports, contradicts or does not mention them. One has been done for you.**
 - a. Garry Kasparov became the World Chess Champion in 1985.
Ans: Yes, the passage supports the statement.
 - b. IBM created the supercomputer Deep Blue.

- c. By the definition of the output of grandmaster-level chess, Deep Blue was not intelligent.
.....
- d. Garry Kasparov defeated Viswanathan Anand in the 1995 PCA World Chess Championship Match at the World Trade Centre in New York.
.....
- e. The legend of John Henry is a part of a long historical narrative that pits humanity against technology.
.....

2. Read the following statements analytically and critically, and note your comments in the space provided. One has been done for you.

- a. Jobs are being killed off. People are being replaced.
Technology is transforming the job market by automating many traditional roles, leading to the loss of certain jobs. At the same time, it creates opportunities by generating innovative careers that demand people to learn new skills.
- b. Machines will be taxi drivers, doctors and professors, but will they be 'intelligent'?
.....
.....
- c. Today, even when a free chess app on the latest mobile phone is stronger than Deep Blue, people still play chess more than ever before.
.....
.....
- d. We should not worry about what our machines can do today but about what they still can't do today.
.....
.....
- e. We must face our fears and conquer them if we want to get the best out of technology and humanity.
.....
.....

Inspectional Reading

Skimming a text intelligently and systematically within a limited period of time.

Analytical Reading

Reading a text thoroughly to grasp its deeper meanings, analyse them and arrive at one's own conclusions.



Activity zone

1. Having listened to Kasparov's talk, let's now attempt a two minute talk on a favourite topic of your own. The following steps will help you prepare a script for the talk.



Step 1 : Select a topic:

.....

What do I want people to remember after my talk?

.....

Step 2 : Open with an attention grabber.

Options: a story/a question/a surprising fact/a personal experience

.....

Step 3 : Create rapport with the audience.

Make your talk relatable. You may use questions like - What happened? / How did you feel? / What did you learn? / Have you ever felt this way? / Can this help you?

.....

Step 4 : Clearly communicate your message.

This experience has taught me

.....

Step 5 : Give examples.

Options: real-life situations/facts/observations/experiences

.....

Step 6 : End with a powerful conclusion.

Options: An inspiring message/ A challenge to audience/A strong quote/A vision for the future

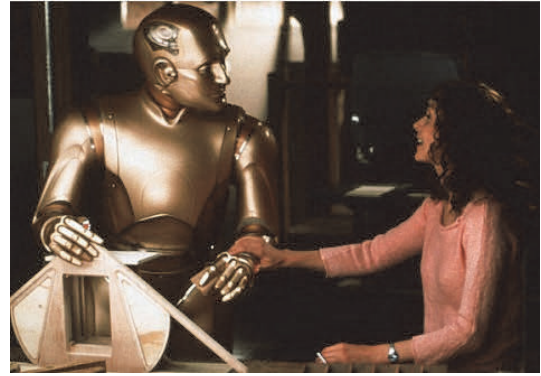
Teacher Evaluation Rubric

Indicators for evaluation	Excellent, keep it up!	Good, keep practising!	You can build it up!
Rapport			
Pacing			
Logical flow of ideas			
Mindful use of language and vocabulary			
Tonal shift			
Pauses			

Read to Enrich

Lessons from *The Bicentennial Man*

The Bicentennial Man (1999) is a poignant science-fiction film starring Robin Williams as Andrew, a household robot procured to perform routine tasks. What begins as a story about efficiency slowly transforms into a profound emotional journey as Andrew evolves through years of coexistence with the family he serves. Exposure to love, kindness and relationships awakens his curiosity, creativity and emotions. He learns to carve wood, appreciate beauty and seek identity, far beyond his programmed purpose.



The film beautifully portrays how both humans and the machine make mistakes, misunderstand one another and grow through those experiences. The family learns to feel empathy towards the machine, while Andrew learns what it means to be human. The movie delivers a powerful message: the future is not about humans or technology dominating one another, but about their harmonious coexistence, where compassion and collaboration define progress.

Both the TED Talk by Garry Kasparov and the film *The Bicentennial Man* explore the coexistence of humans and technology – the talk presents the idea from a scientific and analytical perspective, while the film conveys it through a creative and emotional narrative.

2. Given below are certain words which can be used both in technological and creative contexts. Let us practise writing sentences critically and creatively. One has been done for you. You may find more such words.

Bloom, root, cloud, mouse, stem

Word	Critical line	Creative line
Cloud	The company migrated its data and applications to the cloud.	A silver cloud drifts across the quiet sky, carrying whispered dreams.

Creative Writing uses imagination to tell stories and express emotions. It entertains and inspires through descriptive language and engaging plots, without being limited by strict facts.

Critical Writing, in contrast, uses logic and evidence to objectively analyse or explain a topic. It breaks down ideas using clear, structured arguments rather than imagination.



3. Let's wonder at these marvels around us:

- What do you see in each picture?
- What makes each of them unusual?
- Suggest one possible reason using *may / could be...*



Bright-red waterfalls flowing from Taylor Glacier to the West Lake in East Antarctica



The Dogon tribe in Mali possesses advanced knowledge about the Sirius star system, which was only discovered by modern science centuries later. How did they acquire this information?



It is a grove of 400 oddly shaped pine trees in West Pomerania in Poland. From the base, the pine trees grow with a 90-degree sharp bend northward, but then curve back to grow straight up into the sky.



Monarch butterflies travel over 3000 miles from North America to central Mexico, even though they look very fragile. Scientists are still trying to understand how they find their way across generations, making this migration a fascinating mystery.

Now, choose any marvel that captivates you. Explore its distinctive features and the possible scientific explanations and present it in the form of an expository writing.

Expository writing is a genre of writing that describes, explains or investigates a particular topic. Like all academic writing, expository writing has a clear thesis statement that is supported by strong evidence and reasoning. It usually presents the main idea and supporting documents in a linear, logical format using formal language and scientific terminology.

Glossary



algorithm[n.]	: a step-by-step set of rules or instructions used to solve a problem
bash [v.]	: to hit something hard
bellow [v.]	: to shout loudly in anger or pain
brute[adj.]	: rough/violent
complacently[adv.]	: satisfied with oneself, unaware of dangers or problems
crunched[v.]	: processed
devastating[adj.]	: causing great damage
distress[n.]	: great pain, sadness
dour [adj.]	: gloomy
gauge[v.] (gayj)	: to measure or estimate something
heave[v.]	: to lift or pull something heavy with effort
invincible[adj.]	: impossible to defeat or overcome
offend[v.]	: to hurt someone's feelings
proverbial[adj.]	: well-known or commonly referred to
quiver[v.]	: to shake or tremble slightly
rhetoric[n.]	: an impressive speech or writing
shrug[v.]	: to raise shoulders slightly to show uncertainty or indifference
sidle[v.]	: to move slowly and quietly towards someone, often in a shy or cautious way
simultaneous[adj.]	: happening at the same time
squarely[adv.]	: directly, firmly
squeals[v.]	: to make a loud, sharp cry
strew[v.]	: to scatter or spread things
stubbornly[adv.]	: refusing to change or give up
surpass[v.]	: to go beyond or be better than
torment[v.]	: to cause great pain or suffering
triumph[n.]	: a great victory
viscous[adj.]	: thick and sticky
wrench[v.]	: to pull or twist suddenly with force



I. Given below is the Screen Time Awareness Rubric. Track your daily routine and fill in the table accordingly.

Day	Learning	Communication (calls, messages, email)	Entertainment (games, videos, social media)	Skill Development	Total Screen Time
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					

Answer the following questions after 10 days:

1. What surprised you about your screen usage?
2. Which activity took up most of your time? Why?
3. How can technology be used more wisely in your life?

II. Look at the emojis given below. Each set of emojis represents a common phrasal verb. Identify and write the suitable phrasal verb for each.

-   : wake up
-  
-  
-  
-  
-  
-  
-  
-  
-   : take off

III. Read the short text and the conditional sentences that follow. Check each sentence for both grammatical and semantic accuracy.

Put a (✓) for correct sentences and a (×) for sentences with errors.

Prometheus was a kind Titan who cared deeply for humans and pitied their suffering in darkness and cold. Zeus forbade giving fire to humans, as it would make them too powerful. Moved by compassion, Prometheus stole fire from Mount Olympus and gifted it to mankind. With this, humans learned how to cook food and keep themselves warm. They could also scare away wild animals and go on to develop tools, crafts and technology. Enraged Zeus punished Prometheus, chaining him to a mountain. Every day an eagle tore at his liver and every night the liver healed completely. Though he suffered greatly, Prometheus never regretted helping humanity. Fire became the symbol of civilization, learning and progress.

A	If Prometheus steals fire, Zeus will punish him.	☐
B	If Prometheus did care about humans, he would not steal fire.	☐
C	If humans did not have fire, they would live in darkness and fear.	☐
D	If Zeus had shown mercy, Prometheus would have suffered greatly.	☐
E	Humanity would never have built up a civilization, if Prometheus had not given them fire.	☐
F	If Zeus had forgiven Prometheus, he would be free.	☐

IV. Read the passage and answer the questions that follow.

When Education Changes History: the Journey of Dr N. Jency

Education is often described as a force that transforms lives, but in rare moments, it transforms history itself. Dr N. Jency's journey stands as one such moment – a quiet yet powerful testament to how learning can challenge exclusion and reshape social boundaries.

Born in RKPet near Tiruttani, Jency pursued her schooling and undergraduate studies in government institutions, navigating academic life amid social prejudice and limited support. From an early age, she was aware of her identity and chose education as her path to dignity and self-definition. Academic excellence became her answer to marginalisation. A gold medallist in both undergraduate and postgraduate studies in English literature, she went on to complete her M.Phil. and earned a Ph.D. from

Loyola College, Chennai, for exploring the relationship between nature and literature.

Her appointment as Assistant Professor in the Department of English at Loyola College marked a historic milestone, making her the first transgender faculty member at a college in Tamil Nadu. The recognition she received, including appreciation from the Chief Minister of Tamil Nadu, acknowledged not only her personal achievement but also the larger possibilities her journey represents.

Beyond the classroom, Dr Jency's role extends to mentorship and advocacy. She has addressed students and audiences across institutions through motivational and TED-style talks, encouraging young minds to pursue education as a tool of empowerment. She actively supports members of the transgender community by guiding them through administrative processes to update identity and academic records, transforming bureaucratic hurdles into steps towards self-respect and inclusion. The efforts reflect her belief that education must lead not only to personal success but also to social justice.

Today, as she stands before her students, Dr Jency embodies more than academic accomplishment. She represents courage shaped by learning and resilience strengthened by knowledge. She has proved to the world that education, when pursued with determination, has the power to rewrite lives and inspire generations.

- A. Dr N. Jency chose education mainly as a means to
- a) gain fame
 - b) escape from her hometown
 - c) assert dignity and identity
 - d) follow family tradition
- B. Her research focused on the relationship between
- a) gender and society
 - b) education and empowerment
 - c) language and identity
 - d) nature and literature
- C. How did Dr Jency's early life experiences influence her choice of education as a path to empowerment?
- D. 'Academic excellence can be a powerful response to social prejudice.'
- Do you agree with this statement? Justify your answer with reference to Dr Jency's life.

Self Assessment CHECKLIST



Unit IV : Into The Unseen

Use a ☒ mark for the items you have accomplished. Mark those not accomplished with a ☐ mark and write the reason in the space provided.

Class

Roll No.

Date

- I have read all the lessons and understood the main ideas. ☐
- I have completed the entry activity. ☐
- I have attempted the reflective writing task. ☐
- I have actively participated in *I and myself* talk. ☐
- I have taken part in the activity on EQ. ☐
- I have completed the script of the conversation. ☐
- I have practised inspectional and analytical reading. ☐
- I spoke for two minutes in front of my classmates. ☐
- I have understood the difference between creative and critical writing. ☐
- I have practised expository writing. ☐

.....

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.....

.....

- Which concepts in this unit was I already familiar with?

.....

- What new concept or idea did I learn from this unit?

.....

- Which part do I still find difficult to understand?

.....

Feedback of the teacher

Signature of the student:

Signature of the teacher:

Date:

UNIT V

TASTES AND TRAILS



14

Across the Graveyard of Ships

- Cdr Abhilash Tomy



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The Trouble with Eggs

- Khyrunnisa A.



16

Designing Dreams

An Interview with Bhanu Athaiya



Read to Enrich

Travel allows us to observe differences without judgment and similarities without surprise. Through our journeys, we learn about food, fashion and the values that shape societies, helping us realise that despite differences, people across the world are closely connected.



The Tea Shop Couple: Travelling the World on a Shoestring Budget

From a humble tea stall in Kochi, Kerala, K. R. Vijayan and his wife Mohana dreamed of travelling the world. Running the Sree Balaji Coffee House, they could save just ₹300 a day, but chose to invest in experiences rather than unnecessary comforts. Their first international trip was in 2007 and soon they explored more than 25 countries—from Russia to France to the United States. With careful planning, disciplined saving and occasional micro loans, they made their travel dreams a reality. Often unnoticed at their tiny stall, they quietly went on to become world travellers. Their story soon went viral, inspiring millions and earning them the affectionate title 'The Tea Shop Couple.'

1. Travelling the world is usually considered a luxury. Discuss how the couple questioned this belief.
2. The couple chose to invest in 'experiences rather than unnecessary comforts.' Make a list of daily comforts you might be willing to sacrifice to achieve a larger shared goal. How difficult would this be for you?
3. Identify the factors that drive people to travel across the world.

Travel isn't always about comfort and exploration; following a true passion for adventure often means facing great perils and risks. Have you ever wondered if a person could survive alone on the choppy ocean for 151 days without ever touching land? Let's join Cdr Abhilash Tomy on his tiny boat *Mhadei*, as he battles violent storms and humongous waves to chase a nearly impossible dream.



Across the Graveyard of Ships

- Cdr Abhilash Tomy

The ocean is a colossal, untamed arena with no referees, where the wind and water are locked in a constant, violent brawl for dominance. The 19th of February is a date burned into my memory. I was caught in the watery space between the legs of my journey, rounding the notorious Cape of Good Hope from a safe distance. Passing from the freezing grip of the Atlantic into the Indian Ocean, I knew I was finally beginning the home stretch.

In 1488, Portuguese explorer Bartolomeu Dias named it Cabo das Tormentas—the Cape of Storms. His King later rebranded it the Cape of Good Hope, but sailors know it as the Tavern of the Seas. It is an unforgiving place; ironically, Dias himself would later lose his life to a shipwreck caught in a vicious storm right off this very Cape.

Here, at the southern tip of Africa, an invisible war is waged beneath the waves. The warm, fast Agulhas current* smashes head-on into the freezing Benguela current, creating a weather war zone where a screaming gale is recorded every 36 hours. The geography makes it worse. The Cape overlooks the Agulhas Bank, a massive underwater plateau. Over this shallow marine plain, a heavy current rips towards the west. When a storm rolls in dragging violent



westerly winds, the wind and ocean currents violently crash into each other. They pile up rogue waves as high as 100 feet with terrifying, steep leeward faces—violent enough to snap the spine of the strongest steel ships. This is exactly why sailboats heading east usually round the Cape far to the south to avoid these deadly banks.

Yet, in the middle of this brewing chaos, I had a moment of quiet awe. 19 February happened to be the 540th birthday of Nicolas Copernicus, the



* the western boundary current of the southwest Indian Ocean.

brilliant Renaissance astronomer who formulated the heliocentric model of the universe. Out here, dancing on the edge of the world, I had completed an orbit of my own. I had officially rounded the Cape and proved the rotundity of the earth, intersecting my very own track. My long journey had started as a solo voyage from Cape Town on the 30th of April 2011, meandering onward to India in May and reaching Goa in the first days of June. Now, having sailed endlessly eastwards this year, I had arrived at the same point on earth coming through the west.

With that invisible line crossed, I had technically become the second Indian to circumnavigate the globe solo and under sail.

But the Cape of Storms quickly lived up to its deadly nickname. On the 19th, the winds howled at a steady 40 knots from the southwest, forcing me to keep the Cape as far north of my boat as possible. The wind regularly gusted to 50 knots and beyond and the ocean swells stood at a towering 8 metres. We were climbing mountains of water and sliding down into dark valleys. I had already reduced our sail to the absolute minimum: we were down to the last reef on the mainsail, and the staysail was partly furled to protect us.

Then, just hours after rounding the Cape, the true ambush began.

A massive build up of clouds suddenly emptied itself right behind us, unleashing an invisible freight train of wind roaring at 70 knots. It slammed into us, pinning the boat violently on her leeward side and bashing her without mercy.

Terrifyingly, I was out on deck without a safety harness. Adrenaline flooded



my veins as I locked my fingers in a death grip around the winch. The deck tilted at a sickening angle. All I could do was hang on for dear life while my brave boat, the Mhadei, groaned and shuddered, fighting to right herself. After a heart-pounding struggle, she finally levelled out.

But the ocean wasn't done playing with us. Almost immediately, she was pinned a second time in the exact brutal way. This time, a rogue wave surged up, found the front sail—the genoa—and peeled it open just enough to catch the monstrous 70 knot gust.

In a fraction of a second, the wind caught its belly, blowing it up like a balloon until it stretched tight as a drum. It began violently shaking the heavy mast and the entire boat along with it. It was as if a supremely

powerful force was holding the boat by the tip of the mast and shaking it vigorously like a fragile toy. As the boat vibrated under the immense pressure, trembling on the brink of disaster, a

frantic prayer slipped past my lips for the very first time on this voyage as I held my breath, waiting for the spine of my ship to snap.

Let's pause and ponder

1. Cdr Tomy calls his journey a 'personal orbit.' Would you use the same term to use any of your own journeys? Why/why not? Share your views in class.
2. At the worst point of the storm, Cdr Tomy realises that he is out on the slippery deck without a safety harness. What other safety measures would you suggest for a solo expedition such as this?

II

Crack! With the deafening sound of a cannon shot, the tension vanished. The genoa sail shredded into violent ribbons, putting a sudden end to the structural misery. With the sail gone, the frantic shaking stopped. The winds slowly died down, steadying back into the milder, though still intense, 40s. I looked up at the tattered remains of my sail flapping uselessly. This was the mandatory toll—the offering this Cape demanded of me, in the same way it had scarred genoa after genoa in every west-to-east rounding ever made.

When my heartbeat finally slowed to match the rhythm of the waves, a beep from my communication screen brought a wave of pure relief. One of the first congratulatory messages came from sailing royalty: Sir Robin Knox-Johnston, the legendary yachtsman to sail solo around the world without stops or assistance.

He had just finished a tour of India, lecturing brilliant students at IIT

Kharagpur, addressing a naval audience in Mumbai and speaking to the young cadets at the National Defence Academy. During his travels, he had updated the master list of people who had sailed the globe solo and south of the three great capes. After the latest Vendée Globe race, he found that the elite list had grown to 199.

His message read: “Thus, unless someone else creeps in from another source, of which I currently have no knowledge, the position of 200th on the list is the next one and waiting for you. Go for it!”

I smiled, reading the words again and again. But my journey was far from over.

Negotiating the Indian Ocean is going to be the absolute trickiest part of the entire voyage. Looking at the charts, all I can see ahead is a 5000 mile long obstacle course. It is a literal minefield of extreme weather fronts, spinning cyclones, unpredictable ocean currents,



sneaky counter currents, sudden squalls, shifting trade winds, crowded commercial shipping lanes, huge fishing fleets, the looming threat of piracy, the dead-air trap of the doldrums, suffocating tropical heat and a maze of islands and submerged banks.

Navigating this stretch is exactly like playing a massive, high-stakes game of Snakes and Ladders. Out here, hitting a 'snake' by making a single mistake can set you back by days, if not weeks.

The thought of sailing this massive ocean without my genoa sail is intimidating and it guarantees a much slower, grinding passage on the home stretch. But as I look out over the churning water, I can't help but laugh. I've sailed two-thirds of the way around the world without a simple chopping board in the kitchen and one-third of the way without my absolute favourite comfort food—popcorn.

If I can survive the Tavern of the Seas trying to shake my mast to splinters, I know I can take this minor discomfort in stride. I will sail these last 5000 miles and get her back to the monument where this crazy, beautiful dream all started: the Gateway of India.



Meet the author



Commander (Cdr) Abhilash Tomy is a retired Indian Navy officer, naval aviator and accomplished sailor. In 2013, he became the first Indian and the second Asian to complete a solo, non-stop circumnavigation of the world.

The post, "Across the Graveyard of Ships" in *Kirti Chakra* winner Cdr Tomy's blog *Sagar Parikrama* reveals the exciting story of his 2012-13 expedition on board the *Mhadei*, sailing solo around the globe in 151 days.

Let's revisit

1. Crossing a stretch of the ocean known as the 'Graveyard of Ships' would be a feat of physical and mental endurance and a test of navigational expertise. What role did these factors play in Cdr Tomy's expedition? Support your views with evidence from the text.

2. When the storm struck, Cdr Tomy had to reduce the sails to keep the boat safe. Do we 'reduce the sails' of our mind when we are stressed-out or overwhelmed? List some ways in which you try to keep calm in stressful situations.
3. 'Navigating this stretch is exactly like playing a massive high-stakes game of 'Snakes and Ladders.' Carrying forward this metaphor, point out the 'snakes' that attempted to pull Cdr Tomy down into danger and the 'ladders' that helped him evade them during his voyage.
4. What does Cdr Abhilash Tomy's journey suggest about the human urge to explore the unknown? How do such acts of courage and endurance shape not only the individual but also collective human progress? Evaluate.

Activity zone

1. The author personifies his boat, the Mhadei, as a 'brave' companion 'fighting' to save itself. Find more phrases or sentences in the passage where the forces of nature are given human attributes.

.....

.....

.....

2. a. Abhilash Tomy has returned to Kerala after completing his challenging voyage. As the secretary of your school Tourism Club, draft a formal email inviting him to inaugurate a seminar on the topic **Sustainable Tourism in Kerala: Preserving Nature and Culture**. The email should be polite, concise and compelling.

- b. Now that we have decided to conduct a seminar, let's move step by step through the process of planning and organising it.

Organising a Seminar: Key Stages

1. Pre-Seminar Preparation

- Define the purpose and expected outcomes.
- Identify the target audience.
- Select a relevant topic and speakers.
- Finalise the date, venue and technical arrangements.
- Prepare a clear agenda.

2. Implementation

- Conduct an inaugural session.
- Introduce the topic.
- Engage the audience through interactive activities.
- Present the content with visuals and examples.
- Manage time and allow questions/comments.
- Summarise key points at the end.



3. Post-Seminar Follow-Up

- Collect feedback from the participants.
- Review the outcome and plan improvements.
- Make a report of the seminar.



Seminars are well-organised academic programmes on a specific topic where participants learn through discussion and presentation. Unlike regular classroom lectures, seminars encourage active participation, exchange of ideas and collaborative problem-solving, with a teacher or resource person guiding the session. In schools, seminars help students develop communication skills, critical thinking and a deeper understanding of subjects.



For a seminar to be meaningful and effective, the papers presented should be informative, original and thought-provoking. A well-written seminar paper reflects careful research, effective organisation and logical presentation of ideas.

- c. Now, let's prepare a seminar paper on the topic 'Sustainable Tourism in Kerala: Preserving Nature and Culture.' Work alone or in groups to collect information. Explain how responsible tourism helps preserve nature and culture in Kerala and supports the local community. Organise your paper with an introduction, main points and a conclusion, drawing examples from your locality. Include visual aids if required.

3. Let's look at how small travel choices make a big difference. Match each travel action in Column A with the underlying principle it represents in Column B. Write the corresponding letter from Column B in the space provided. One has been done for you.

Column A: Actions	Column B: Underlying Principles
 C A traveller brings a reusable bottle from home and refills it instead of buying plastic bottles every day.	a. Promoting lesser known tourist destinations.
 A family hires a local guide who informs them about the history of the place and ensures that they do not step off the trail.	b. Maintaining cleanliness in the locality.
 A travel vlogger skips famous destinations and visits a quiet, less popular tourist spot.	c. Reducing plastic waste by making responsible choice.
 Visitors choose to eat at small, family-owned restaurants.	d. Ensuring that the money reaches local people directly.
 On a vacation, a group spends their day helping the local people collect litter.	e. Learning about a place while preserving nature and culture.

4. Imagine you are a travel blogger on a mission. Choose a destination (a city, a village or a less-explored location) and write a blog post that highlights the unique features of the place.

Make sure your blog post:

- describes the special features of the place.
- shares a resident's story or a local legend.
- identifies a specific challenge faced by the local community.
- mentions inspiring community efforts or local initiatives.
- explains how this journey changed your perspective.



The diagram illustrates a travel blog layout with the following components and labels:

- Blog address:** A rectangular box at the top left.
- Date:** A rectangular box at the top right.
- Name of Blog:** The text "Neo Trek" in a large, bold font.
- Tag line:** The text "Walk a New Path" below the blog name.
- Blog post title:** A large rectangular box on the left side of the main content area.
- Author's profile photo:** A rectangular box on the right side of the main content area.
- Author's name:** A line for text below the profile photo box.
- Social media share buttons:** Three small square boxes stacked vertically, grouped by a bracket.
- Body text:** A large area with horizontal dotted lines for writing the main content of the post.
- Comments Section:** A dark blue rectangular box at the bottom left.
- Related Posts:** A dark blue rectangular box at the bottom right.

Travel Blogger's Checklist

- A catchy title
- First person narration
- A brief introduction (where/why/how you travelled)
- Vivid description of the place
- Personal experiences and reflections
-
-

5. Think about a memorable journey that has left a lasting impression on you. Write a travel essay recounting this experience.

You may follow the format given below.

Paragraph 1 – Introduction

- Why you planned the trip
- Where you travelled to
- When you travelled

Paragraph 2 – The Journey

- Mode of travel
- What you saw on the way
- Weather and local conditions

Paragraph 3 – The Place and the Experience

- Description of the place
- Activities
- Details that appealed to your senses

Paragraph 4 - Memorable Moments

- Special moments
- Challenges or surprises
- How you reacted

Paragraph 5 - Conclusion and Reflection

- What you learned
- How the journey inspired you
- Your message to future travellers



Title

Keralam on a Platter



Food is more than what fills our plates; it adds colour to our days and flavour to our lives. Every grain, spice and sip tells a story of nature, people and tradition. What we eat shapes how we grow, feel and connect, turning simple meals into shared moments of joy.

FOOD DESTINATIONS OF KERALAM

The culinary map of Keralam is filled with destinations that showcase its authentic and traditional delicacies.

Let's complete the table:

Places in Keralam	Food Speciality	Why it is famous
• Palakkad	• Ramassery idli	• These idlis are incredibly soft, fluffy and tasty.
•	•	•
• Idukki	•	•
•	•	•
•	•	•
•	•	•
•	•	•

A persuasive friend and a promise of something 'better' can be hard to resist. Soon, yesterday's favourite may seem oddly unfashionable. As you read, see how one confident change begins to create more stir than expected.



15

The Trouble with Eggs

- Khyrunnisa A

I always thought carrots were good for your eyes. So I began to devour carrots at a rate that would have given rabbits a complex, if they only knew. I didn't care much for the taste but munched gamely along, and was just beginning to like it when there appeared this friend who announced it isn't carrots that are good for your eyes but eggs. "Eggs?" I was surprised.

"Eggzactly!" she grinned.

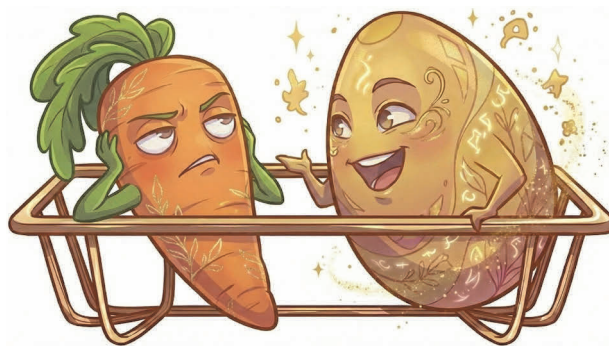
"The whole egg or just the white?" I asked. The egg, especially its yolk, is often the *bête noire** of health faddists.

"The egg, the whole egg and nothing but the egg," she declared, her eyes shining behind her glasses. Clearly the eggs hadn't begun working the magic on her eyes yet.

She added, "I've been studying eggs." I thought she was studying economics, but let that pass. "It's a complete meal," the wannabe oologist concluded.

"Likely," I thought, considering it becomes a full-grown chicken, and if a chicken isn't a complete meal, then what is? This satisfying inference already set my mouth watering. I no longer wished to chicken out of eating an egg.

Still, I wanted further clarification. "What about the cholesterol in the yolk?" I persisted, "Health gurus have been shouting themselves hoarse about the villainous egg yolk for some time."



"Well, the turncoats have changed their tune, like this," she said, snapping her fingers to show how fickle they were. "Yolk is the hero now. If you value your eyesight, go for eggs. Don't take a jaundiced view of the yellow. There is good cholesterol in egg yolk. Believe me, it will raise your HDL levels." Her words raised my hopes of a delicious meal anyway. I was only too willing to believe her for I love eggs. Visions of a bull's eye, sunny side up, scrambled eggs, a fluffy omelette, not to mention boiled eggs seasoned with salt and pepper, rose before my eyes. I decided to buy some eggs the same day.

But the problem with eggs is that they are fragile. They break easily. They haven't been taught manners, they crack without a warning. They don't know that self-respecting eggs ought not to cave in to outside force without fighting back. And give so much extra work to the one who exerted that force, although inadvertently. I remember how, during my egg-devouring days, bringing eggs home without breaking any was a cause for celebration. And celebration was



* refers to a person or thing that one particularly dislikes.

always in the form of breaking an egg for an omelette.

So when I actually bought and brought home half a dozen eggs intact that evening, I couldn't believe it. This was a feat nonpareil and elated, I plonked the bag, a little too firmly, on the hard kitchen counter. Plop! Crrrack! In one stroke, half the job of getting an omelette ready was done. Unfortunately both the egg shell and the paper cone that contained the eggs were determined to become ingredients too — the broken egg shell pieces clung to the white and yolk messy mix while the soggy paper cone that had contained the eggs was loath to break free. I had no choice but to throw the bag away, eggs, paper, shell and all.

The next half-hour was devoted to wiping the counter clean, the bag having sported a tear, but the greater challenge was to rid the place of the stink. All the perfumes of Arabia got their act together and once the smell of egg was replaced with that of a blend of antiseptic and

liquid cleaner, I was back in the store for more eggs and some provisions.

Shopping done, I jumped into an auto, my hand resting protectively over the paper packet of eggs that nestled on top of my carry bag. I had rescued the eggs from the bottom where the store assistant had deemed fit to place it.

Call it sadistic pleasure or pure ignorance, some assistants love to deposit delicate food items like bread, plantains and eggs there.

But after all the care I had taken, the auto lurched, the bag swayed, the eggs fell to the floor of the auto. My dismayed shout startled the driver who jammed the brakes so hard the packet tumbled out of the auto.

"Don't you want that?" asked the driver, turning to glance at the unidentifiable bundle on the road.

"No, go on straight ahead," I said, happy I didn't have to clean the mess.

Once home, I took a carrot out of the fridge and began chomping on it. ■

Meet the author



Khyrunnisa A. is a popular Indian author known for her humorous and engaging books for children and adults. She is best known for the widely loved 'Butterfingers' series, which began with *Howzzat Butterfingers!* (2010) and grew into several novels and short story collections. Her books, marked by warmth, wit and lively storytelling, are appreciated by readers across the world. Some of them have been translated into Malayalam. The essay *The Trouble with Eggs* has been taken from her best-selling book, *Tongue in Cheek: The Funny Side of Life* (2019) published by Westland Books.

Let's revisit

1. What causes the narrator's sudden shift from eating carrots to eggs?
2. What exactly is the 'trouble' with eggs?
3. *The Trouble with Eggs* humorously narrates the author's shift from eating carrots to eggs and the unexpected consequences that follow. Beneath the humour, don't you think the story functions as social satire?

You may form groups and discuss the following:

- What social habits or attitudes are exposed or ridiculed through the narrator's experience?
 - Does the essay criticise blind imitation, changing food trends, social pretensions or something else? Comment.
 - How does humour make the criticism more effective?
4. The narrator makes use of irony and exaggeration to create humour. Identify the situations in the story that made you laugh out loud.

Activity zone

1. The narrator finally gives up the idea of eggs and returns to her beloved carrots. Imagine that she calls her friend and narrates the entire adventure. Complete the conversation below in at least six exchanges.

Narrator : I'm going back to eating carrots.

Friend : Carrots?

2. Match each dish in Column A with its appropriate mode of preparation in Column B. Write the corresponding letter from Column B in the space provided. One has been done for you.



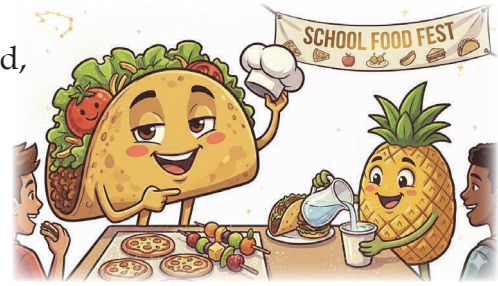
A Egg dish	B Mode of Preparation
e Bull's eye	a. Eggs cooked completely inside their unbroken shells in a pot of hot water
Sunny side up	b. Eggs that are mixed together and stirred constantly while cooking in a pan
Scrambled eggs	c. Beaten eggs cooked flat in a hot pan, usually folded over to be soft and thick
Fluffy omelette	d. An egg fried on just one side with the bright yellow yolk visible on top
Boiled eggs	e. A fried egg in which the round, yellow yolk resembles the centre of a target

3. Our food habits have changed a lot due to our fast-paced lifestyle. Processed and packaged food might appeal to the palate, but they may not provide what our body truly needs. Write a column for a food and health magazine on the title 'From processed food to natural ones.'

4. To spread awareness about healthy eating habits, your class is conducting a food festival. Organise a food festival on the theme: Eat Good, Feel Good.

1. Plan the Fest

- Decide the theme (traditional food, street food, or local cuisine).
- Name the event (e.g. School Food Fest).
- Name the stalls and decide the items to be sold.
- Fix the date and time of the event.
- Draft a notice announcing the event.
- Write a formal letter inviting a local nutritionist or chef to be the chief guest. Ensure that the letter includes an appropriate salutation, a clear purpose and a specific request.
- Design brochures or posters to publicise the event.



2. Plan the Menu

- Select dishes that are local, healthy and preferably homemade.
- Prepare a menu card including beverages, appetisers, main course and desserts.
- Display attractive cards at each stall that highlight the health benefits of the dishes.

3. Conduct the Fest

- Present your dishes: Students at each stall introduce and promote their dishes to visitors using descriptive adjectives such as savory, crunchy and aromatic, along with polite expressions like “May I suggest...?” or “Would you like to try...?”
- Provide live commentary: Appoint a Radio Jockey (RJ) or compere to host the event. Focus on fluency, voice modulation and ensure audience engagement.
- Conduct interviews: Student reporters may interview visitors and ask open-ended questions about their favourite dishes and their experience at the fest.
- Write a recipe: Prepare a short paragraph describing how a particular dish is prepared. Use action verbs such as beat, chop and grate.
- Organise the stalls neatly.

4. Reflect on the Event

- What did you learn from organising the event?
- How could the event be improved in future?
- How does healthy food contribute to enhance the quality of your lifestyle?
- What are some typical dishes from your locality? How would you describe them to a visitor?
- Prepare a photo collage or scrapbook documenting the event.

5. Clean Up

- Dispose of wet and dry waste materials separately.
- Avoid food wastage and ensure that the premises are clean after the event.

After savouring the rich flavours of diverse cultures, our eyes are gently drawn to another feast of colours, the graceful garments people wear. The golden radiance of turmeric, the passionate crimson of chillies and the serene white of rice seem to drift softly from the plate onto the folds of fabric. What once thrilled the palate now enchants the gaze. Let's now step into the vibrant, expressive world of fashion.

In the following interview, Bhanu Athaiya, renowned Indian costume designer and painter reflects on her metier as a costume designer in cinema and her experience of stitching a space for herself in a male-dominated industry.



Designing Dreams

? Tell us about the crowning glory of your career - the film *Gandhi* that fetched you the Oscar award.

By the time '*Gandhi*' was released, I was already well-established and successful in my country. As for the Oscar, it was not something that had crossed my mind. I mean, I was in Bombay (now Mumbai); Los Angeles was far away.

It's not really a matter of awards. The real challenge for me as a costume designer lays in authentically portraying a story that unfolds over fifty years... my canvas was large.



? What was it like taking up such an unusual career at a time when nobody knew who a costume designer was?

First, let me explain what costume design is. It is different from fashion designing, where the focus is on creating clothes that are beautiful and glossy. Costume design, instead, is the art of shaping the look of a character so that it truly suits the story of the film.

I was a gold medallist from the JJ School of Arts. While I was working at *Eve's Weekly* as a fashion illustrator my sketches got noticed and appreciated. I was getting great response. So, I decided to join the film industry.

Before I entered the field, the process worked quite differently. Typically, the director and the set designer would collaborate and then call in a tailor or go shopping for the costumes. My involvement helped streamline this process. I would listen carefully to the director's vision, create a sketch, meet the actor and then finalise the outfit.

? How do you spend your time beyond your professional life?

My work spans regional, Indian and International cinema, as well as theatre, which keeps my days pleasantly full. I usually begin my mornings early, with enthusiasm and a readiness to start the day. I work for about eight to ten hours before winding up. Travel is also an important part of my work, and I make it a point to visit museums whenever I can, as I see all of these as a continuous process of learning. When I have to work on period films, it's hard to get references. So, I buy lots of

books from abroad to support my work. For instance, this research equipped me to design the British regiment uniforms in *Lagaan*.

? Tell us about your book 'The Art of Costume Design'.

The book brings together key moments from my career, including a selection of costumes that audience fondly remember.

Designed primarily as a pictorial coffee-table book, it also offers the essential details readers may wish to know about my journey and work.

? How do you balance work and personal life?

Actually, it's simple-work comes first. Everything else comes after that. If people are born for a particular purpose, they must pursue it and give their vocation everything they have; else the world will be the loser. Everyone has to listen to the heart.

? Being a woman, was it hard to break into a male dominated world?

People believed in me. As a woman, my real breakthrough came when I moved to Bombay at the age of 17. I got a part-time job while studying and told my mom not to send me money anymore. Having independence and a sense of direction in one's life is truly empowering. When a woman is self-sufficient, she gains the freedom to make her own choices.

? What does it take for a woman to define and achieve success on her own terms?

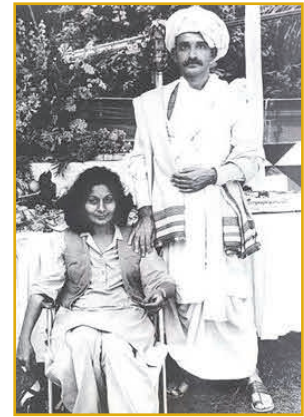
I would like to tell women to find what their vocation is at a young age and give their best shot to it. Work hard, be good at what you do and you will get noticed. Rather than seeking the spotlight, I focus on the craft, letting the work find its own voice.

? Would you like to share any advice with young people today?

Not so much for youngsters, but I do have something to say to their parents. They should notice their children's aptitude and nurture it.

As a child, I was exposed to art, which is what made me discover my art. As a budding art lover, I was given all the materials I needed to develop my passion.

Parents should introduce their children to new ideas and expose them to a wide range of experiences. Indeed, children need to discover themselves.



Bhanu Athaiya posing with Ben Kingsley who enacted the role of Gandhi in the movie.

Bhanu Rajopadhye Athaiya (1929-2020) shaped the visual soul of Indian cinema from *Guide* (1965) to *Lagaan* (2001). She was the first Indian to win an Academy Award (Oscar) for the best Costume Designer in 1983. She has penned the book *The Art of Costume Design*, in which she takes the readers through a fascinating journey of the aesthetics of costume design in cinema.



Activity zone

1. Explore the life story of an eminent personality familiar to you through a carefully guided interview, using the toolkit given below.

Interview toolkit

Planning	Decide the purpose, choose the interviewee, prepare relevant questions.
Conducting the interview	Ask questions politely, listen carefully, encourage precise responses.
Recording	Take notes to ensure accuracy.
Reviewing	Select the important points from the recorded information.
Editing	Remove unnecessary details.
Organising	Arrange the questions/answers logically and ensure clarity.
Asking 'bomb questions'	Ask a question to elicit significant information.
Presenting	Write or present the interview in a suitable format.

Read to enrich

'Rather than seeking the spotlight, I focus on the craft, letting the work find its own voice.'

- Bhanu Athaiya

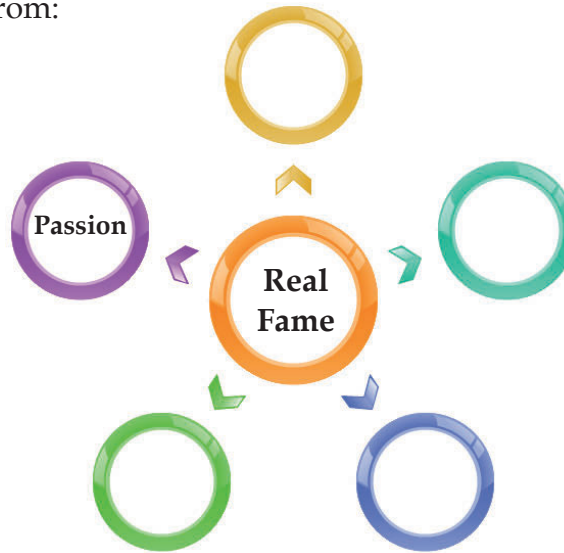
On Fame

- John Keats

*Fame, like a wayward girl, will still be coy
To those who woo her with too slavish knees,
But makes surrender to some thoughtless boy,
And dotes the more upon a heart at ease;
She is a Gipsy, -will not speak to those
Who have not learnt to be content without her;
A Jilt, whose ear was never whisper'd close,
Who thinks they scandal her who talk about her;
A very Gipsy is she, Nilus-born,
Sister-in-law to jealous Potiphar;
Ye love-sick Bards! repay her scorn for scorn;
Ye Artists lovelorn! madmen that ye are!
Make your best bow to her and bid adieu,
Then, if she likes it, she will follow you.*

Let's revisit

1. Bhanu Athaiya's belief in focusing on her craft rather than chasing recognition echoes in John Keats's poem *On Fame*. Discuss.
2. *Appearance creates instant labels*. Do you agree? Share your views.
3. Real fame grows from:



3. Our fashion choices define how we see ourselves and how others see us. Do we need to compromise our personality and attitude for the sake of fashion? Let's engage in a fishbowl discussion exploring the different perspectives on the topic.

Step (i) Form a small core group (fishes).

Step (ii) Give the core group **5 to 10 minutes** for discussion.

Key to a good discussion

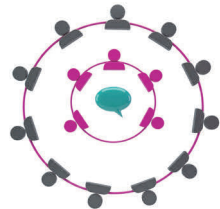
- **Clarity and Confidence:** share ideas concisely and thoughtfully.
- **Self-regulation:** manage emotions, voice modulation and body language.
- **Graceful communication:** engage in conversations politely – agree/disagree and question without conflict.

You may use the following expressions to clarify, agree/disagree or question the perspectives.

- *I am confused ... Could you please elaborate on the point that you mentioned?*
- *I respectfully disagree with what you just said because...*
- *Could you give an example to illustrate your point?*
- *I see your point, but I think differently because...*
- *At first, I thought... but now I think...*

Fishbowl Discussion

A fishbowl discussion is a structured conversation format where a small group of students sits in an inner circle to discuss a topic, while the rest of the class observes from an outer circle, practising active listening.



Step (iii) Students outside the core group act as 'fish observers'. When the discussion begins the observers note down key ideas, arguments and comments in the space provided. They could present their comments at the end of the core group discussion.

Observer's quick notes

<i>Key points discussed</i>	• •
<i>Points I agree with</i>	• •
<i>Points I disagree with</i>	• •
<i>Points that need clarification</i>	• •
<i>Points that should have been included in the discussion</i>	• •

Observers are selected by the teacher to swap places with members of the core group, ensuring that the discussion rotates and more voices are heard.

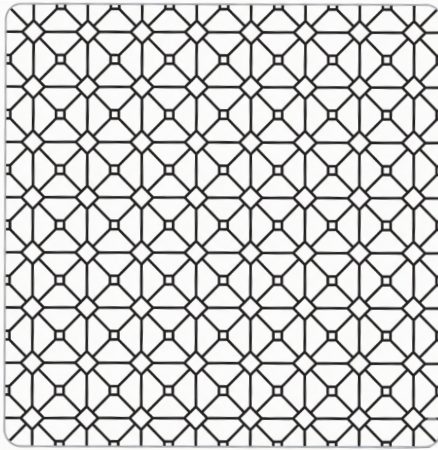
Step (iv) : Debrief

After the discussion, prepare a brief paragraph reflecting on the insights, feedback and takeaways.

4. a. Let's now explore fashion trends more closely and see how they reflect self expression and creativity. Select any one domain from the list below and identify the current fashion trends related to it.

Major Domains of Fashion Design	Design Spectrum	Style Statements
Clothing & Apparel Design	Men/Women/Unisex wear Kids wear/Sportswear Ethnic/Western wear	Sneaker Tennis Skirt
Specialised design areas	Costume design (films, theatre, TV) Bridal wear Party & Occasion wear Eco/Sustainable fashion	
Supporting & Allied fields	Accessory design (bags, belts, scarves) Footwear design Jewellery design	

- b. **Design Crossover:** Colour the pattern given below to design a fabric/ jewellery/ footwear/ accessories of your choice for a particular occasion from the domain you have selected. Explain your choice, as well as the colour palette and purpose.



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5. Trend Study

Theme: Sustainable Fashion Practices

Objectives:

- To study how fashion choices influence society and the environment.
- To analyse public awareness about sustainable fashion.
- To encourage sustainable fashion practices.

- a. Conduct a survey on sustainable fashion practices among your friends, family and neighbours using a questionnaire. One question has been provided for you.

Are you aware of sustainable fashion practices? Yes ☐ No ☐

Add more questions to the questionnaire.

- b. Analysis : Tabulate the responses you have collected by counting the number of 'Yes' and 'No' responses for each question. Present the data in the table given below.

No.	Questionnaire	Total Responses	
		Yes	No
1	Are you aware of sustainable fashion practices?		
2			
3			
4			
5			

- c. Conclusion

Summarise the key findings from your survey. Comment on the level of public awareness about sustainable fashion. Suggest a few ways to promote sustainable fashion practices.

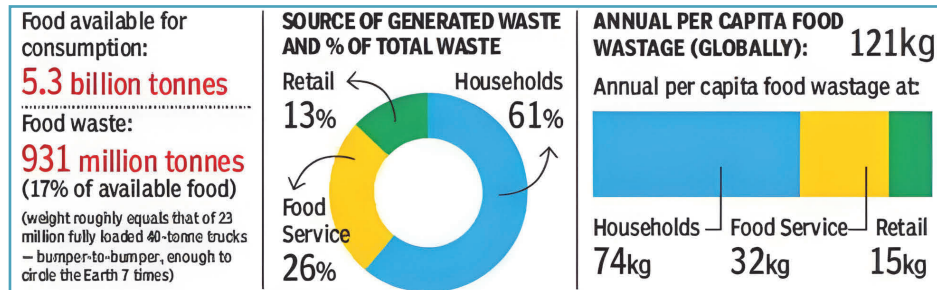
Glossary



bete noire [n.]	: something that one strongly dislikes or fears
cave in [pv.]	: to give in or stop resisting
chomping [v.]	: chewing loudly
colossal [adj.]	: extremely large
elated [adj.]	: extremely happy and excited
fickle [adj.]	: lack of stability
freight train [adj.]	: something extremely powerful
furl [v.]	: to roll up
inadvertently [adv.]	: accidentally
jaundiced [adj.]	: showing prejudice or negative judgment
juddering [v.]	: shaking violently
leeward [adj.]	: the side sheltered from the wind
loath [adj.]	: unwilling
lurched [v.]	: move in an unsteady way
nonpareil [adj.]	: having no equal; unmatched
oologist [n.]	: a person who studies birds' eggs
plonk [v.]	: to put down heavily
rotundity [n.]	: roundness
soggy [adj.]	: wet and soft
staysail [n.]	: a sail fixed between the mast and the bow
streamline [v.]	: to make simpler and more efficient
tormentas [n.]	: the Portuguese word for 'storms'
turncoats [n.]	: people who change sides or opinions for their advantage
uninhabitable [adj.]	: not fit or safe to live in



I. Study the graphic representation given below.



(Schematic representation of household food wastage in the world, UNEP World Food Waste Report, 2021)

Based on the above analysis prepare a short write-up on wastage of food, describing the causes, consequences and possible solutions. (You may refer to the latest report.)

II. Read the sentence carefully.

“Shopping done, I jumped into an auto, my hand resting protectively over the paper packet of eggs that nestled on top of my carry bag”.

Can you identify the functional difference between shopping and resting in the sentence above?

- When -ing forms function as nouns, they are called gerunds.
- When -ing forms are used as verbs, adjectives or adverbs, they are called present participles.

Read the following extract and identify whether the '-ing' forms function as gerunds or present participles.

Sarah enjoyed walking in the park. She noticed a running stream that sparkled in the sunlight. The flowing water, which had been rushing since the heavy rain, created a calm and soothing atmosphere. She paused for a moment, admiring the beauty of nature. Taking pictures and posting them online gave her a sense of happiness. As she continued her walk, she realised how much she had missed the peace of the outdoors. Listening to the birds chirping, Sarah felt a deep sense of relaxation. Feeling the pulse of nature is nothing short of bliss.

Gerund	Present participle

III.



- Have a look at the expression 'jaundiced view'.
- What do you think is the meaning of the expression?

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Idioms

Idioms are expressions or phrases whose meanings are different from the literal meaning of the individual words.

Let's explore some idioms making use of words related to food.

Read the sentences below. The idioms are given in italics. Try to guess their meaning from the context. One has been done for you. You may also add a few sentences of your own.

- | | |
|--|---------------------------------|
| 1. The assignment was <i>a piece of cake</i> . | - The assignment was very easy. |
| 2. She <i>spilled the beans</i> about the surprise party. | - |
| 3. He <i>battered up</i> the boss before asking for leave. | - |
| 4. There is no use <i>crying over spilt milk</i> . | - |
| 5. Health advice on the internet should be taken with <i>a pinch of salt</i> . | - |
| 6. The students were <i>full of beans</i> after the break. | - |
| 7. I am <i>in a bit of a pickle</i> with this new project. | - |
| 8. The books <i>sold like hot cakes</i> at the Book Fest. | - |
| 9. | - |
| 10. | - |

IV. Travel becomes safe, enjoyable and memorable only when we follow the right habits.

Observe the two sample infographic given. Based on them complete the Do's and Don'ts of travel in the spaces provided.



DO THESE

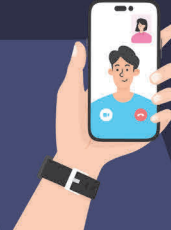
Travelling can be an exciting and enriching experience. Follow these tips to make your journey smoother and more enjoyable.













Respect the culture of the place you visit



DON'T DO THESE

Travel will be interesting and safe only if you remember that every place has its own rules, risks and rewards.













V. Given below is a travel infographic template on tourist destinations. Choose any tourist spot of your choice and complete it with suitable details.



The infographic template features a dark blue header with travel-related icons like a sun, suitcase, airplane, and landmarks (Big Ben, Eiffel Tower, Leaning Tower of Pisa). Below the header is a large white box labeled 'Place' with a downward arrow. The main body consists of seven yellow-bordered boxes connected by dashed lines, each with a title and three dotted lines for text. The boxes are: 'BEST TIME TO VISIT' (with a sun and cloud icon), 'HOW TO REACH' (with a globe and transport icons), 'WHERE TO STAY' (with a hotel icon), 'WHAT TO EAT' (with a burger and fries icon), 'PLACES TO VISIT' (with a hiker icon), 'ADVENTURE ACTIVITIES' (with a hot air balloon icon), and 'CULTURE AND TRADITIONS' (with a globe and people icon). At the bottom right, there are three icons: an information 'i' icon, an email icon, and a phone icon, each followed by a label.

Place

TRAVEL INFOGRAPHIC

BEST TIME TO VISIT

-
-

HOW TO REACH

-
-
-

WHERE TO STAY

-
-

WHAT TO EAT

-
-
-

PLACES TO VISIT

-
-
-
-

ADVENTURE ACTIVITIES

-
-
-

CULTURE AND TRADITIONS

-
-
-
-

i For more information

✉ email:

☎ phone:

VI. (a) Do people dress the same way on all occasions? Why/why not?

.....

.....

(b) Go through the table below and complete it.

Dressing Style	Occasion	Why it is appropriate
Formals • •	• Job interview	
Casuals • •	• Picnic	
Semi-formals • •	• Family gathering	
Uniform • •	• Institution	

VII. Which style of dress makes you feel confident and comfortable? Briefly describe your choice and explain why you prefer it.

.....

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VIII. You must have noticed that the art of design is evolving rapidly. What skills do you think should young designers develop to adapt to modern trends? Comment.

.....

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- IX. The class is organising a Fashion Show. Assume the role of a compere and frame a brief, engaging introduction for the showstopper walking the ramp. You may begin like this:

Here comes the much awaited stride turning the ramp into a style statement...

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

SHOWSTOPPER

A standout model or celebrity who walks the ramp to conclude the show, wearing the most exquisite piece from the designer's collection.

'Fashion is a train that waits for nobody .Get it on or it's gone.'

Karl Lagerfield , German Fashion designer and photographer

- X. Find the meaning of the following words and expressions.

Bandana	A colourful piece of cloth that can be tied around the head or neck.
Fashionista	A person who is very interested in and follows the latest fashion trends
Mule	
Tiara	
Cyberpunk	
wear many hats	take on many roles or responsibilities
tighten one's belt	
dressed to the nines	
in someone else's shoes	
fit like a glove	
fine-tooth comb	



Unit V : Tastes and Trails

Class

Roll No.

Date

Use a ☒ mark for the items you have accomplished. Mark those not accomplished with a ☐ mark and write the reason in the space provided.

- I have learned how to write an email. ☐
- I have learned the steps involved in conducting a seminar. ☐
- I have learned how to write a seminar paper. ☐
- I have learned how to write a travel blog and a travel essay. ☐
- I have written a telephone conversation. ☐
- I have actively participated in and taken up responsibilities at the food fest. ☐
- I have conducted an interview. ☐
- I have participated in the Fishbowl discussion. ☐
- I have conducted a fashion trend study. ☐

- Which concepts in this unit was I already familiar with?

.....

- What new concept or idea did I learn from this unit?

.....

- Which part do I still find difficult to understand?

.....

Feedback of the teacher

Signature of the student:

Signature of the teacher:

Date: