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ENGLISH YUVAKBHARATI

Standard XI

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ENGLISH YUVAKBHARATI

(Compulsory English)

Standard XI

Maharashtra State Bureau of Textbook Production and Curriculum Research, Pune.

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The Constitution of India

Preamble

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

JUSTICE, social, economic and political;

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

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

FRATERNITY assuring the dignity of the individual and the 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.

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NATIONAL ANTHEM

Jana-gana-mana-adhināyaka jaya hē
Bhārata-bhāgya-vidhātā,

Panjāba-Sindhu-Gujarāta-Marāthā
Drāvida-Utkala-Banga

Vindhya-Himāchala-Yamunā-Gangā
uchchala-jaladhi-taranga

Tava subha nāmē jāgē, tava subha āsisa māgē,
gāhē tava jaya-gāthā,

Jana-gana-mangala-dāyaka jaya hē
Bhārata-bhāgya-vidhātā,

Jaya hē, Jaya hē, Jaya hē,
Jaya jaya jaya, jaya hē.

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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Preface

Dear Students,

A hearty welcome to you all in standard XI! It is indeed a very special beginning for you who are now on the threshold of selecting your careers. We are happy to place this textbook **'English Yuvakbharati'** for Standard XI in your hands.

Learning a language is a pleasure. It helps you to communicate your feelings, your emotions, your knowledge, your wisdom. Moreover when you are learning English, it helps you to connect with the world. In the age of globalization the world has become a small place. We need to communicate not only with our fellow beings in and around our neighbourhood but with many people around the globe. Till Standard Ten you have acquired a reasonable command over the English language and you can use it for various purposes too. Now as your horizons are widening you need to use the English language more effectively in different walks of life.

This book is a beautiful combination of language and literature. You will be able to study advanced use of language, its figurative use, phrasal verbs, collocations, understanding specific use of precise words useful for competitive exams. In this competitive age you need to be expressive, communicate your knowledge effectively, put forward your views and opinions constructively, understand different people, different cultures and make place for yourself in this complex world. For all this you would require effective use of English Language. This book caters to all your needs of language required to satisfy any profession you might venture in the coming years. As enthusiastic netizens you would be able to write emails and blogs.

English Literature helps you to understand different people, different cultures, and different psychologies. It helps you to understand the various aspects of life, its various moods, its hues, fragrance and also complexities. This prepares you to deal with any circumstances in life. It will also help you to appreciate, enjoy the bounties of creation. This year we have introduced a special genre of drama. This will help you to understand creativity in the dramatic form, its nuances and its specific requirements. This will definitely help in enhancing your language skills.

At this juncture you should be able to make use of the ICT. Interesting audio- visual aids are available for you on the internet. You can surf them for your knowledge and pleasure. Useful audio-video teaching – learning material given in the text will be available through the Q.R. Code and through the medium of App for additional information. It will be definitely useful for your studies.

We will be happy if you share your feelings about the contents of this book with us. We hope you enjoy studying it throughout the year. We eagerly look forward for your enthusiastic participation.

Happy Learning! wish you all the best in your studies!

(Dr Sunil Magar)
Director
Maharashtra State Bureau of Textbook
Production and Curriculum Research, Pune.

Pune
Date : 20 June, 2019
Indian Solar Year :
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For Teachers –

Before We Teach .....

Hello fellow traveller, here is a short note on how we need to equip ourselves for the new course book.

The text has been made with a view to enable students to learn the language pleasurably and inculcate in them values inherent in the texts. It also offers scope for us to reinvent ourselves, our knowledge and explore a more engaging and communicative form of effective teaching and learning.

We are now expected to play the role of facilitators and motivators, nudging the learners to find their highest joy in books. If the students find the texts absorbing, then half the battle is won, as language learning will happen implicitly.

Moreover, it is with the aim of enhancing language skills, quality literary pieces have been introduced and activities have been prepared, accordingly in order to guide the learner to understand the literary qualities as well as language attributes of the chosen text.

Furthermore, it is important for us to keep in mind, that English being the medium of instruction and learning for most students at this level, their performance in all the subjects they study, can be enhanced with proficiency in the language.

A special reminder for us here is that we need to go through the entire textbook, before embarking on the journey of teaching and learning.

The textbook has been designed in such a way, that it lends a lot of flexibility to the act of teaching. The teacher can roughly divide each section into two parts and cover the first part of each section in the first term. However, the entire textbook will serve as testing material for the annual examination.

The activities are designed so as to explore the previous knowledge of the students and also enrich them with new learning. It would be a good idea on our part to give them enough time to pause and ponder and to find answers to the open ended activities.

One special feature that is introduced in this course book is that, a short biography of the author and some information about the text has been added at the beginning of each chapter. Not only does it satisfy our innate curiosity about the lives of famous and talented people, but it also throws light on the content to be studied.

Activity Based Learning, now a part of the new pattern of teaching and learning, is a branch of 'Communicative Language Teaching' or CLT. There is a lot of scope for discussion and sharing of experiences and thoughts, through the Ice Breakers, Brain Storming activities, Writing activities and Extension activities. The selection of texts aims at inculcating among students, different competencies like linguistic skills and life skills.

Icebreakers at the beginning of the text are a pedagogical tool, leading the learner smoothly into the text. It will help test their previous knowledge and create interest, curiosity and excitement for the topic, among them.

Language study has been introduced now in its functional form whereby learners will naturally connect the grammar they learn, to daily use of the language for speaking as well as writing.

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Prose

There is a wonderful blend of essays, short stories, biographical sketches, speeches and articles in the prose section of the book. Care has been taken to choose inspiring pieces of literature written by well known authors, which will not only inculcate a wholesome sense of right and wrong in pupils, but also sensitise students to the pleasure and pain of life. The ultimate goal of these prose pieces is that, through familiarity with these texts, students will be motivated to express themselves in the various forms of prose they are exposed to, in the course book.

Poetry

A fresh addition to teaching and learning poetry is summarising, appreciation and composition of a few lines of poetry. This would enhance the joy of learning poetry and lend beauty and rhythm to the daily usage of the language.

Writing Skills

In the third section, examples of the various writing skills which we expect the student to learn are included. Through these examples we can hone the writing skills of the various forms discussed in the course book. This, we hope, will eventually lead the learner towards the various forms of written language and towards careers open to them in the field of writing. ICT based writing skills such as email writing and blog writing also have been intentionally introduced.

Drama

What sets this course book apart is Section 4, in which the pupil will have a glimpse of the genre of drama, an exciting and captivating branch of literature. Some extracts from well loved and popular plays and some thought provoking examples from the genre, have been included. It is an interesting mix of plays having historical, socio-cultural and comic themes, representative of this form of literature.

Descriptive responses have been introduced, so that students learn the language effectively. This will enable students to engage with the text for a longer span of time than they generally do. It will also develop a feel for words. They will be encouraged to explore the genre further and this will culminate into some of them becoming dramatists, actors or technicians involved in the various aspects of theatre production.

The QR code will make its maiden entry into our textbook. It is a very useful tool for teachers as well as students for the teaching-learning activity. Interesting links, videos and additional information in relation to the given texts have been provided in it. Extensive use of the QR code is recommended as it will simplify, enhance and aid the teaching learning process.

Therefore, friends, with this course book, we embark on a new and exciting voyage into previously unchartered waters, discovering new horizons and unknown lands. Let us enjoy the expedition together.

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Statements of Competencies - English Yuvakbharati (Compulsory English)
Standard XI

Listening

- Listen actively and attentively.
- Enjoy, comprehend and appreciate a variety of poems.
- Get an exposure to a wide range of vocabulary items through listening exercises.
- Acquire a global understanding of literary and non-literary audio texts.
- Develop the ability to listen for specific purposes.
- Develop the skill of note taking while listening.
- Understand general oral instructions.
- Expose the students to different accents and varieties of English i.e. British English, American English and Indian English.
- Understand different intentions like irony, sarcasm, wit and humour through the tone of the speaker.
- Comprehend and enjoy live as well as recorded presentations like songs, skits, movies and plays.
- Understand oral communication without face to face interaction (e.g. telephonic conversation, IVRS Skype calls etc.)
- Listen with comprehension to lectures, talks, conversations, news-bulletins, interviews, debates and discussions.
- Identify the genre and register of a text after listening to it.

Speaking

- Use spoken language fluently in day-to-day communication.
- Speak with acceptable pronunciation.
- Speak coherently, logically, fluently, confidently and intelligibly on a given topic for a reasonable period of time with appropriate body language.
- Answer questions orally.
- Make oral presentations on a given topic.
- Narrate stories, describe events and experiences, read news loudly and compere programmes.
- Use formal and informal language according to the context, role and relationships, topics and situations.
- Express effectively in group discussions, interviews, debates, elocutions and extempore speeches.
- Communicate through digital media (live chats, interviews, zoom meetings, video
- conferences, webinars, skype).
- Give instructions, make complaints, give suggestions, make enquiries, give compliments orally or through IVRS.
- Comment on the writer's point of view.
- Recite poems, deliver speeches with correct pronunciation, intonation and stress.

Reading

- Adopt different reading strategies including silent reading such as skimming, scanning, prediction, inferences etc depending on the type of texts and the purpose of reading.
- Read aloud and appreciate the rhyme scheme of the poem.
- Read patiently till the end of the literary piece for better comprehension.
- Read in order to find the intention and attitude of the writer.
- Identify verbosity, ambiguity, inconsistency, disparity in texts.
- Understand and appreciate use of literary devices, figures of speech, etc.
- Relate and evaluate the information with one's previous knowledge and develop further insights.
- Appreciate precision, clarity and transparency in the given text.
- Learn about other cultures and develop humanistic and liberal mindset.
- Ascertain the authenticity/reliability of the source of information.

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- Understand the literal as well as the suggested/implied meaning.
- Understand the imaginative/informative/narrative/argumentative, pursuvasive and reflective nature of texts.
- Develop the habit of reading the newspapers, magazines, periodicals, journals, reference books and web-graphs for authentic information.
- Read brochures, reviews and reports on various events, situations, programmes to get information.
- Distinguish the main ideas from the subsidiary information.
- Read so as to make notes, summarize and classify for oral and written communication.
- Read to prepare for competitive exams and understanding different career options.
- Read to develop wide variety of diction, syntax and semantics.
- Read and respond analytically as a well-versed reader.
- Read and understand the situations in modern society and respond in an appropriate manner.
- Read to distinguish between facts, opinions, important ideas and supporting details.
- Read extensively so as to develop interest in different forms of literature and writings.

Writing

- Report an event by using an appropriate format such as news drafting and journal writing.
- Write formal letters, applications and emails.
- Attempt using different styles of writing and literary devices.
- Attempt creative writing in different forms–stories, poems, dialogues, graphics jokes, advertisements, fliers etc.
- Write correctly, coherently, concisely clearly and completely while responding to questions, queries, doubts etc.
- Review and correct his/her own work regularly.
- Write a conversation and dialogue independently.
- Express and expand one's own thoughts, feelings, emotions and ideas in appropriate language.
- Compare and contrast one's own experiences with those of others.
- Review a book, film, a TV programme, play etc.
- Attempt using different techniques for writing more effectively.
- Use quotations, idiomatic expressions, phrases and proverbs appropriately in writing.
- Write short reports on news, interviews, visits and functions.
- Create advertisements with the help of given clues.
- Summarize the given text.
- Prepare a script on various situations such as introducing the speaker, giving vote of thanks, expressing condolences, bidding farewell etc.
- Write blogs to reach out to the maximum number of people.
- Write an appreciation of a poem.

Study Skills

- Use of ICT in learning the language and literature.
- Prepare and compile glossaries and other reference materials through dictionaries, thesaurus, encyclopedias, internet etc.
- Prepare personal notes to remember and recall information.
- Make use of films, plays, concerts and presentations and appreciate them critically.
- Practise note taking, note making and summarizing for developing analytical, and critical thinking skills.

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- Explore different styles of reading, speaking and writing independently.
- Frame probing questions, queries and comments.
- Write and express feedback objectively in appropriate language.
- Prepare questionnaire, opinionnaire, check-list etc.
- Use of online modes of communication for different purposes such as e-mail, Skype, Twitter, Instagram, YouTube, Blog, Vlog, Transactions etc.
- Create audio–visual aids for presentations, posters, booklets, wall magazines, hand-outs, informative strips and power point presentation.
- Create and use different revision techniques to recall increasingly the larger chunks of information.
- Practise translating different types of informative texts and literary extracts from mother tongue to English and from English into mother tongue.
- Practise analyzing errors in oral and written work, which occur due to influence of mother tongue.
- Use resources from other languages while speaking and writing in English.
- Practise planning and execution of a survey and present a comprehensive report.
- Practise presentation of information in concise and lucid manner, supported by appropriate graphics.
- Practise paraphrasing techniques.
- Practise use of computer for the purpose of translation, transcription and presentation.
- Practise use of social media in a responsible manner.

Language Study

Students at the +2 stage, need better sentence construction skills, appropriate vocabulary building and usage.

Merely knowing the dictionary meaning of words is not enough. They need to know how words take on new meanings according to the context.

They should be introduced to the use of thesaurus and should be able to construct sentences well, enrich their vocabulary and bring it into oral and written practice. Similarly, they need to be made aware that when the form of the word changes, the meaning and usage of the word changes too. For word-building need to be made aware that each word in a given list of synonyms, has a slightly different and nuanced meaning.

The above should be introduced in a graded manner through revision of parts of speech, punctuation, sentence construction, vocabulary building, speech, figures of speech, figurative use of language, stylistic devices, word usage, idioms, maxims, proverbs, editing, functional grammar and omissions. They should be made familiar with common gaffes in daily use.

• • •

1. **Parts of Speech** : Verbs (main/auxiliary/modal, transitive/intransitive, gerund, finite/infinite verbs, participles; time, tense, phrasal verbs, adjectives, adverbs, prepositions, determiners, articles etc.
2. **Sentence structure :** Types of sentences–statements (positive/negative), imperative, exclamatory questions, transformation of sentences (framing questions, negatives, voice, reported speech, joining sentences)
3. **Vocabulary and word building :** Synonyms, antonyms, homonyms, word register, root word, prefix, suffix, connotation, denotation, collocation, derivatives, compound words, minor processes of word building : blends, introduction to thesaurus.
4. **Speech :** Pronunciation, syllables, stress, intonation, rhyme, rhythm, accent etc.
5. **Figures of Speech and stylistic devices :** Simile, metaphor, personification, apostrophe, hyperbole, euphemism, antithesis, irony, pun, onomatopoeia, alliteration, consonance, synecdoche, metonymy and ambiguity.
6. **Phrases, proverbs and maxims and their usage :**
7. **Functional grammar :** Editing, omission, finding errors, common gaffes. (errors)

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SECTION ONE

NO	TITLE / TYPE OF THE TOPIC	LANGUAGE STUDY / POETIC DEVICES	WRITING SKILLS FUNCTIONAL/ CREATIVE	EXTENSION ACTIVITIES/ PROJECT	VALUES/ LIFE SKILLS
1.1	Being Neighbourly	Direct-Indirect speech	Narration, Extension of a story	Career Development Human Resource Management, Reading	Being Friendly Empathy
1.2	On to the Summit : We Reach the Top	Suffixes	Letter writing E-mail	Report writing and comparison	Courage, Perseverence Dedication,
1.3	The Call of the Soil	Simple, complex and compound sentences	Preparing a blog Note-Making, View and Counterview, Appeal	Plant a tree, Agriculture, Horticulture	Conservation of biodiversity, Perseverence
1.4	Pillars of Democracy	Wh questions Homographs	Drafting a speech	Opportunities in various fields	Democratic values
1.5	Mrs. Adis	Simple Past Tense	Dialogue writing	Reading short stories as a form	Forgiveness
1.6	Tiger Hills	Idioms/ phrases though /although, but, prefix 'a'	Report writing	Carrer opportunities in Army, Navy and Air Force	Patriotism Valour

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SECTION ONE

1.1 Being Neighborly

ICE BREAKERS

- **Read the following statements and mark those that apply to you.**

(i) I make friends easily.

(ii) I wish to be friends with someone but my friendship is rejected.

(iii) Someone has extended a hand of friendship towards me and I have not accepted it.

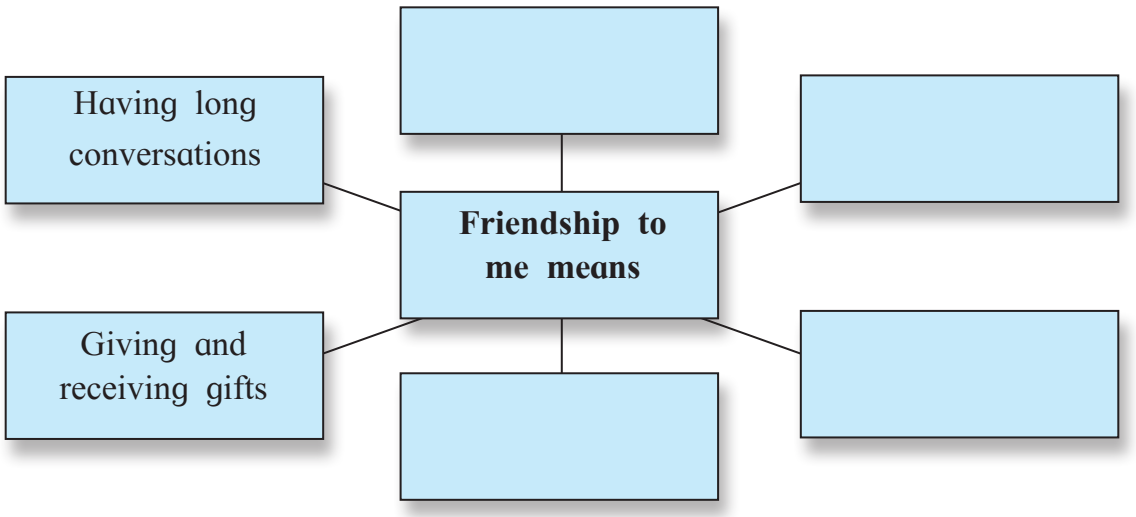
(iv) I have a large group of friends but no best buddy.

(v) I have a small group of close friends and have no wish to interact with anyone else.

(vi) I have cordial relationships with all but I cannot connect with anyone.

- **Complete the following web diagram.**

(i)



(ii) If you see someone lonely or sad you will –

(a) .....

(b) .....

(c) .....

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Louisa May Alcott : *(1832-1888) An American writer in the mid to late 19th Century, is considered as one of the earliest feminist writers. Out of the several books she wrote, her series, beginning with 'Little Women', has been hugely popular among the masses and critics alike for a century and a half. Her simple style and lively characters have left a mark and influenced generations of children and adults alike. The setting of her books is the suburbs of Boston. Her world view is wholesome and full of believable yet charming characters which captivates the readers.*

The following extract is from 'Little Women' first published in 1868. This story of four sisters - Meg, Jo, Beth and Amy, their friend Laurie, their wise and loving parents of modest means, living in a suburb of a city in the East coast of America has caught the imagination of generations of readers young and old alike. Each character is real and distinctive. We remain firmly with the sisters through all their struggles, conflicts, triumphs and joys. It serves as a guiding light to us in all the phases of our lives. The extract affords us a tantalising glimpse into the book and narrates the beginning of a lifelong friendship between Jo, the brightest and liveliest of the four sisters and Laurie their wealthy, new neighbour. The March girls and Laurie, become best buddies and much more as the book progresses.

Neighborly: American spelling of 'neighbourly' (British)

sacque: infant short jacket and hood

Jo doesn't want to be a pussy-cat because ...

.....

.....

Being Neighborly

"What in the world are you going to do now, Jo?" asked Meg one snowy afternoon, as her sister came tramping through the hall, in rubber boots, old **sacque** and hood, with a broom in one hand and a shovel in the other.

"Going out for exercise," answered Jo with a mischievous twinkle in her eyes.

"I should think two long walks this morning would have been enough! It's cold and dull out, and I advise you to stay warm and dry by the fire, as I do," said Meg with a shiver.

"Never take advice! Can't keep still all day, and not being a pussy-cat, I don't like to doze by the fire. I like adventures, and I'm going to find some."

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Meg went back to toast her feet and read **"Ivanhoe"**; and Jo began to dig paths with great energy. The snow was light, and with her broom she soon swept a path all round the garden, for Beth to walk in when the sun came out and the **invalid dolls** needed air. Now, the garden separated the Marches' house from that of Mr. Laurence. Both stood in a suburb of the city, which was still countrylike, with groves and lawns, large gardens, and quiet streets. A low hedge parted the two estates. On one side was an old, brown house, looking rather bare and shabby, robbed of the vines that in summer covered its walls and the flowers, which then surrounded it. On the other side was a stately stone mansion, plainly **betokening** every sort of comfort and luxury, from the big coach house and well-kept grounds to the **conservatory** and the glimpses of lovely things one caught between the rich curtains. Yet it seemed a lonely, lifeless sort of house, for no children frolicked on the lawn, no motherly face ever smiled at the windows, and few people went in and out, except the old gentleman and his grandson.

To Jo's lively fancy, this fine house seemed a kind of enchanted palace, full of splendors and delights which no one enjoyed. She had long wanted to behold these **hidden glories** and to know the Laurence boy, who looked as if he would like to be known, if he only knew how to begin. Since the party, she had been more eager than ever, and had planned many ways of making friends with him, but he had not been seen lately, and Jo began to think he had gone away, when she one day spied a brown face at an upper window, looking **wistfully** down into their garden, where Beth and Amy were snow-balling one another.

"That boy is suffering for society and fun," she said to herself. "His grandpa does not know what's good for him, and keeps him shut up all alone. He needs a party of jolly boys to play with, or somebody young and lively. I've a great mind to go over and tell the old gentleman so!"

Ivanhoe : a historical novel by Walter Scott

invalid dolls : the dolls with broken limbs which Beth loves.

betokening : a sign of ...

conservatory: glass room outside the house used as green house too.

hidden glories : guess the meaning of hidden glories in the context.

wistfully : longingly, sad thinking of the past

Explain: "That boy is suffering for society and fun".

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sallied: set out to do something

listless: lacking energy

flourished: waved

as dull as tombs: Discuss and name the figure of speech.

The idea amused Jo, who liked to do daring things and was always scandalizing Meg by her queer performances. The plan of "going over" was not forgotten. And when the snowy afternoon came, Jo resolved to try what could be done. She saw Mr. Lawrence drive off, and then **sallied** out to dig her way down to the hedge, where she paused and took a survey. All quiet, curtains down at the lower windows, servants out of sight, and nothing human visible but a curly black head leaning on a thin hand at the upper window.

"There he is," thought Jo, "Poor boy! All alone and sick this dismal day. It's a shame! I'll toss up a snowball and make him look out, and then say a kind word to him."

Up went a handful of soft snow, and the head turned at once, showing a face which lost its **listless** look in a minute, as the big eyes brightened and the mouth began to smile. Jo nodded and laughed, and **flourished** her broom as she called out…

"How do you do? Are you sick?"

Laurie opened the window, and croaked out as hoarsely as a raven…

"Better, thank you. I've had a bad cold, and been shut up a week."

"I'm sorry. What do you amuse yourself with?"

"Nothing. It's **as dull as tombs** up here."

"Don't you read?"

"Not much. They won't let me."

"Can't somebody read to you?"

"Grandpa does sometimes, but my books don't interest him, and I hate to ask Brooke all the time."

"Have someone come and see you then."

"There isn't anyone I'd like to see. Boys make such a row, and my head is weak."

"Isn't there some nice girl who'd read and amuse you? Girls are quiet and like to play nurse."

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"Don't know any."

"You know us," began Jo, then laughed and stopped.

"So I do! Will you come, please?" cried Laurie.

"I'm not quiet and nice, but I'll come, if Mother will let me. I'll go ask Her. Shut the window, like a good boy, and wait till I come."

With that, Jo shouldered her broom and marched into the house, wondering what they would all say to her. Laurie was in a flutter of excitement at the idea of having company, and flew about to get ready, for as Mrs. March said, he was "**a little gentleman**", and did honor to the coming guest by brushing his curly pate, putting on a fresh color, and trying to tidy up the room, which in spite of half a dozen servants, was anything but neat. Presently there came a loud ring, than a decided voice, asking for "Mr. Laurie", and a surprised-looking servant came running up to announce a young lady.

"All right, show her up, it's Miss Jo," said Laurie, going to the door of his little parlor to meet Jo, who appeared, looking rosy and quite at her ease, with a covered dish in one hand and Beth's three kittens in the other.

"Here I am, bag and baggage," she said briskly. "Mother sent her love, and was glad if I could do anything for you. Meg wanted me to bring some of her **blanc-mange**, she makes it very nicely, and Beth thought her cats would be comforting. I knew you'd laugh at them, but I couldn't refuse, she was so anxious to do something."

It so happened that Beth's funny loan was just the thing, for in laughing over the kits, Laurie forgot his **bashfulness**, and grew sociable at once.

"That looks too pretty to eat," he said, smiling with pleasure, as Jo uncovered the dish, and showed the blanc-mange, surrounded by a garland of green leaves, and the scarlet flowers of Amy's pet geranium.

"It isn't anything, only they all felt kindly and wanted to show it. Tell the girl to put it away for

Complete the sentence :

'a little gentleman' means - .....

.....

blanc-mange: almond flavoured milk pudding

bashfulness: shyness

Make a list of gifts you give/receive to/ from your friends.

1...... *2.* .....

3. ..... *4.*.....

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your tea. It's so simple you can eat it, and being soft, it will slip down without hurting your sore throat. What a cozy room this is!"

"It might be if it was kept nice, but the maids are lazy, and I don't know how to make them mind. It worries me though."

"I'll right it up in two minutes, for it only needs to have the hearth brushed, so – and the things made straight on the mantelpiece, so – and the books put here, and the bottles there, and your sofa turned from the light, and the pillows plumped up a bit. Now then, you're fixed."

And so he was, for, as she laughed and talked, Jo had whisked things into place and given quite a different air to the room. Laurie watched her in respectful silence, and when she beckoned him to his sofa, he sat down with a sigh of satisfaction, saying gratefully…

"How kind you are! Yes, that's what it wanted. Now please take the big chair and let me do something to amuse my company."

"No, I came to amuse you. Shall I read aloud?" and Jo looked affectionately toward some inviting books near by.

"Thank you! I've read all those, and if you don't mind, I'd rather talk," answered Laurie.

"Not a bit. I'll talk all day if you'll only set me going. Beth says I never know when to stop." "Is Beth the rosy one, who stays at home good deal and sometimes goes out with a little basket?" asked Laurie with interest.

"Yes, that's Beth. She's my girl, and a regular good one she is, too."

"The pretty one is Meg, and the curly-haired one is Amy, I believe?"

"How did you find that out?"

Laurie **colored up**, but answered frankly, "Why, you see I often hear you calling to one another, and when I'm alone up here, I can't help looking over at

Guess the meaning of following word:

- **colored up**

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your house, you always seem to be having such good times. I beg your pardon for being so rude, but sometimes you forget to put down the curtain at the window where the flowers are. And when the lamps are lighted, it's like looking at a picture to see the fire, and you all around the table with your mother.

Her face is right opposite, and it looks so sweet behind the flowers, I can't help watching it. I haven't got any mother, you know." And Laurie poked the fire to hide a little twitching of the lips that he could not control.

The solitary, hungry look in his eyes went straight to Jo's warm heart. She had been so simply taught that there was no nonsense in her head, and at fifteen she was as innocent and frank as any child. Laurie was sick and lonely, and feeling how rich she was in home and happiness, she gladly tried to share it with him. Her face was very friendly and her sharp voice unusually gentle as she said…

"We'll never draw that curtain any more, and I give you leave to look as much as you like. I just wish, though, instead of peeping, you'd come over and see us. Mother is so splendid, she'd do you heaps of good, and Beth would sing to you if I begged her to, and Amy would dance. Meg and I would make you laugh over our funny stage properties, and we'd have jolly times. Wouldn't your grandpa let you?"

"I think he would, if your mother asked him. He's very kind, though he does not look so, and he lets me do what I like, pretty much, only he's afraid I might be a bother to strangers," began Laurie, brightening more and more.

"We are not strangers, we are neighbors, and you needn't think you'd be a bother. We want to know you, and I've been trying to do it this ever so long. We haven't been here a great while, you know, but we have got acquainted with all our neighbors but you."

"You see, Grandpa lives among his books, and doesn't mind much what happens outside. Mr. Brooke, my tutor, doesn't stay here, you know, and I have no

Complete the sentence in your own words: *Hunger is related to food. Laurie is 'hungry' for* .....
.....
.....

Bring out the contrast in the lives of Jo and Laurie in a few lines.
.....
.....
.....

Laurie has :
1. .....
2. .....
3. .....

He doesn't have
1. .....
2. .....
3. .....

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one to go about with me, so I just stop at home and get on as I can."

Describe the effect of Laurie's words on Jo.

"That's bad. You ought to make an effort and go visiting everywhere you are asked, then you'll have plenty of friends, and pleasant places to go to. Never mind being bashful. It won't last long if you keep going."

Laurie turned red again, but wasn't offended at being accused of bashfulness, for there was so much good will in Jo it was impossible not to take her blunt speeches as kindly as they were meant.

"Do you like your school?" asked the boy, changing the subject, after a little pause, during which he stared at the fire and Jo looked about her, well pleased.

to wait on
Find out the meaning of the phrase.

"Don't go to school, I'm a businessman – girl, I mean. I go **to wait on** my great-aunt, and a dear, **cross** old soul she is, too," answered Jo.

cross: old fashioned word for anger

Laurie opened his mouth to ask another question, but remembering just in time that it wasn't manners to make too many inquiries into people's affairs, he shut it again, and looked uncomfortable. Jo liked his **good breeding** and didn't mind having a laugh at Aunt March, so she gave him a lively description of the fidgety old lady, her fat poodle, the parrot that talked Spanish, and the library where she **revelled**. Laurie enjoyed that immensely, and when she told about the prim old gentleman who came once to woo Aunt March, and in the middle of a fine speech, how Poll had tweaked his wig off to his great dismay, the boy lay back and laughed till the tears ran down his cheeks, and a maid popped her head in to see what was the matter.

*Find out what **good breeding** means.*

revelled: enjoyed in a lively, noisy way without drinking and dancing

"Oh! That does me no end of good. Tell on, please," he said, taking his face out of the sofa cushion, red and shining with merriment.

Much elated with her success, Jo did "tell on", all about their plays and plans, their hopes and fears for Father, and the most interesting events of the little world in which the sisters lived. Then they got to talking about books, and to Jo's delight, she found

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that Laurie loved them as well as she did, and had read even more than herself.

"If you like them so much, come down and see ours. Grandfather is out, so you needn't be afraid," said Laurie, getting up.

"I'm not afraid of anything," returned Jo, with a toss of the head.

"I don't believe you are!" exclaimed the boy, looking at her with much admiration, though he privately thought she would have good reason to be a trifle afraid of the old gentleman, if she met him in some of his moods.

The atmosphere of the whole house being summerlike, Laurie led the way from room to room, letting Jo stop to examine whatever struck her fancy. And so, at last they came to the library, where she clapped her hands and **pranced**, as she always did when especially delighted. It was lined with books, and there were pictures and statues, and distracting little cabinets full of coins and curiosities, and Sleepy **Hollow chairs**, and queer tables, and bronzes, and best of all, a great open fireplace with quaint tiles all round it.

"What richness!" sighed Jo, sinking into the depth of a velour chair and gazing about her with an air of intense satisfaction. "Theodore Laurence, you ought to be the happiest boy in the world," she added impressively.

"**A fellow can't live on books**," said Laurie, shaking his head as he perched on a table opposite.

Before he could say more, a bell rang, and Jo flew up, exclaiming with alarm, "Mercy me! It's your grandpa!"

"Well, what if it is? You are not afraid of anything, you know," returned the boy, looking **wicked**.

"I think I am a little bit afraid of him, but I don't know why I should be. Marmee said I might come, and I don't think you're any the worse for it," said Jo, composing herself, though she kept her eyes on the door.

pranced

Find out the meaning of the phrase.

Hollow chairs : a large armchair

List some of the things that you need in order to be happy.

1. .....

2. .....

3. .....

4. .....

A fellow can't live on books - Explain it.

Guess the meaning in the context:

wicked:

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I'm happy as a cricket here. Name and explain the figure of speech.

List the things that Jo notices in the portrait:

1. .....

2. .....

3. .....

"I'm a great deal better for it, and ever so much obliged. I'm only afraid you are very tired of talking to me. It was so pleasant, I couldn't bear to stop," said Laurie gratefully.

"The doctor to see you, sir," and the maid beckoned as she spoke.

"Would you mind if I left you for a minute? I suppose I must see him," said Laurie.

"Don't mind me. **I'm happy as a cricket here,**" answered Jo.

Laurie went away, and his guest amused herself in her own way. She was standing before a fine portrait of the old gentleman when the door opened again, and without turning, she said decidedly, "I'm sure now that I shouldn't be afraid of him, for he's got kind eyes, though his mouth is grim, and he looks as if he had a tremendous will of his own. He isn't as handsome as my grandfather, but I like him."

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"Thank you, ma'am," said a gruff voice behind her, and there, to her great **dismay**, stood old Mr. Laurence.

Poor Jo blushed till she couldn't blush any redder, and her heart began to beat uncomfortably fast as she thought what she had said. For a minute a wild desire to run away possessed her, but that was cowardly, and the girls would laugh at her, so she resolved to stay and get out of the scrape as she could. A second look showed her that the living eyes, under the bushy eyebrows, were kinder even than the painted ones, and there was a sly twinkle in them, which lessened her fear a good deal. The gruff voice was gruffer than ever, as the old gentleman said abruptly, after the dreadful pause, "So you're not afraid of me, hey?"

"Not much, sir."

"And you don't think me as handsome as your grandfather?" "Not quite, sir."

"And I've got a tremendous will, have I?"

"I only said I thought so."

"But you like me in spite of it?"

"Yes, I do, sir."

That answer pleased the old gentleman. He gave a short laugh, shook hands with her, and, putting his finger under her chin, turned up her face, examined it gravely, and let it go, saying with a nod, "You've got your grandfather's spirit, if you haven't his face. He was a fine man, my dear, but what is better, he was a brave and an honest one, and I was proud to be his friend."

"Thank you, sir," And Jo was quite comfortable after that, for it suited her exactly.

"What have you been doing to this boy of mine, hey?" was the next question, sharply put.

"**Only trying to be neighbourly, sir.**" And Jo told how her visit came about.

"You think he needs cheering up a bit, do you?"

"Yes, sir, he **seems a little lonely**, and young folks

Find out the reason for Jo's dismay.

Complete the sentence:
In spite of Jo's apprehensions, Grandpa is
1. .....
2. .....
3. .....

Discuss what Jo meant by this.
(1) "Only trying to be neighbourly, sir."
(2) seems a little lonely
(3) splendid Christmas present

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would do him good perhaps. We are only girls, but we should be glad to help if we could, for we don't forget the **splendid Christmas present** you sent us," said Jo eagerly.

"Tut, tut, tut! That was the **boy's affair**. How is the poor woman?"

"Doing nicely, sir." And off went Jo, talking very fast, as she told all about the **Hummels**, in whom her mother had interested richer friends than they were.

"Just her father's way of doing good. I shall come and see your mother some fine day. Tell her so. There's the tea bell, we have it early on the boy's account. Come down and **go on being neighborly**."

"If you'd like to have me, sir."

"Shouldn't ask you, if I didn't." And Mr. Laurence offered her his arm with old-fashioned courtesy.

"What would Meg say to this?" thought Jo, as she was marched away, while her eyes danced with fun as she imagined herself telling the story at home.

- Louisa May Alcott

*The word **affair** in the context means...*

Hummels : a poor family, whom the March family helps.

Guess the meaning of the phrase in the context: ***go on being neighborly***

BRAINSTORMING

(A1) (i) Jo's decision to make friends with the lonely boy next door proves to be a good one. Elaborate. You may begin with 'Jo was a bold, friendly and warm person...'

(ii) Read the extract 'Being Neighborly' and complete the following statements:

(a) To Jo the fine house seemed like .....

(b) Jo swept a path around the garden for .....

(c) Jo entered the old stone house carrying .....

(d) In order to tidy the room, Jo .....

(iii) Bring out the contrast between the two houses with the help of the following points.

House of March	**House of Laurence**
1. Old, brown house	a. .....
2.	b. Well kept grounds

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3. Children played all around. c. .....

4. ..... d. No motherly face smiled at the windows.

(A2) The traits of the characters you meet in the extract are jumbled. Sort them out and write them in the appropriate columns.

(Shy, bold, gruff, friendly, withdrawn, perceptive, empathetic, playful, lonely, happy, gentlemanly, frank, mature, dull, sharp, adventurous.)

Jo	Laurie	Grandpa

(A3) (i) Write down in your own words the way Laurie confirmed the names of the March sisters.

(ii) Give a brief account of the interaction between Grandpa and Jo.

(A4) (i) Find proverbs, maxims and Idioms related to 'friendship'.

(a) For example: Birds of a feather flock together.

(b) .....

(c) .....

(d) .....

(e) .....

(ii) The extract deals with the atmosphere of two homes. Collect the words associated with -

(a) Home (b) Library (c) Garden

(A5) Change into indirect speech.

(a) "Do you like your school?" asked the boy.

"Don't go to school; I'm a business man- girl, I mean", answered Jo.

(b) Jo flourished her broom as she called out… "How do you do? Are you sick?"

Laurie opened the window and croaked out as hoarsely as a raven……

"Better, thank you. I've had a bad cold and been shut up a week.

(c) "The pretty one is Meg and the curly-haired is Amy, I believe?" – Laurie

"How did you find that out?" – Jo

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(d) "I'm not afraid of anything, "returned Jo, with a toss of the head.

"I don't believe you are!" exclaimed the boy.

We use indirect speech when we use our own words to report what someone says.

Changes should be made to the original words when changing from Direct speech to Indirect.

The boy wanted to know whether she (Jo) liked school. To which, Jo answered rather emphatically that she did not go to school. She further added that she was a businessman, and jovially corrected the gender.

Note: Observe the aspects of tenses, Reflexive Pronouns that have undergone changes while transforming Direct speech into Indirect speech certain meanings will have to be conveyed when converting to Indirect speech.

For example : In the above sentence –

Jo has corrected herself when she claims she is a business woman. Since she is a girl she says she is a businessman – girl. (Note – At the time when this novel was written businesswomen was not a prevalent term).

(A6) (i) Narrate in 100 words an incident, that illustrates the way a friend of yours 'made you feel happy and accepted', at some point in your life.

(ii) Give reasons, for us being reluctant to make friends with some strangers, but being comfortable with some, even after meeting them for the first time.

(iii) Are friends different from neighbors? Are you friends with your neighbors? Give examples and write.

(iv) Make a note in your exercise book about how people amused themselves in earlier times, without TV, internet or social media for entertainment.

(A7) Use your imagination and extend the story in about 100 to 150 words.

(A8) Project:

If you are social, like to meet new people, can empathise and connect with people easily, make a list of careers available to you and write in brief about them.
For example: Human Resource Development or HRD.

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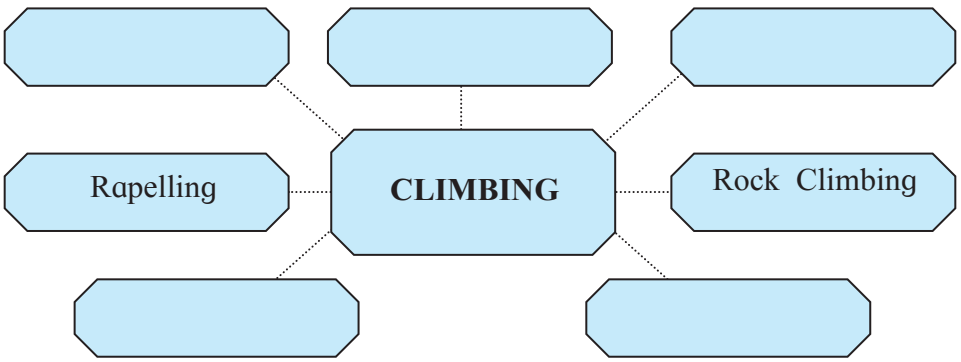
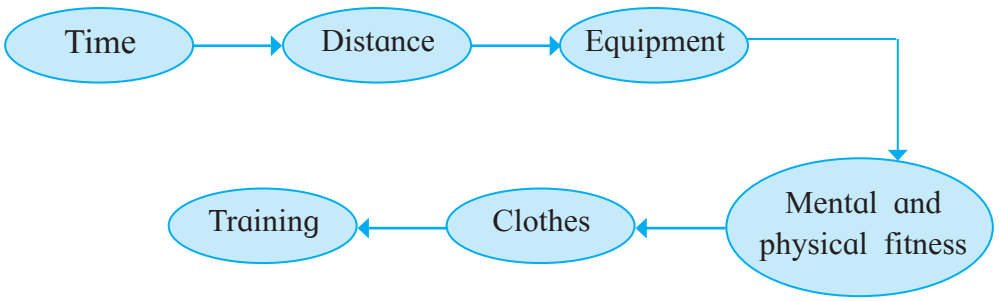
1.2 On To The Summit: We Reach The Top

ICE BREAKERS

- **Discuss with your partner and complete the web of different activities related to climbing.**



- **There are certain prerequisites for Mountaineering. With reference to the following points, develop a short dialogue between you and your friend about mountaineering.**



- **Discuss with your partner the various hazards and risks that a mountaineer/ trekker has to face in an expedition.**

.....

.....

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.....

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Tenzing Norgay *(29 May1914- 9 May 1986), known by birth as Namgyal Wangdi and often referred to as Sherpa Tenzing, was a Nepali-Indian Sherpa mountaineer. He was one of the first two individuals known to reach the summit of Mount Everest, which he accomplished with Edmund Hillary on 29 May 1953.*

Sr No	Honour	Medal	Honoured by	For
1	Tiger Medal	1938	Himalayan Club	III Everest Expedition
2	Star of Nepal	1953	King Tribhuvan	All accomplishments
3	Padma Bhushan	1959	Govt. of India	All accomplishements

Tenzing describes the climb to the top and all events occurred during the historic climb. The article also describes what brought him to climbing mountains.

On To The Summit: We Reach The Top

alternated : changing places

When we left Camp Nine on Friday morning, I was determined to get to the top on this day. That morning I remember thinking, "I was to get to the top even if I die." I was not afraid to die that day. We set out early and all the way from Camp Nine to the peak we **alternated**.

I would take the lead and then Hillary. The man who follows when climbing has a difficult job both in climbing up and climbing down. He is the anchor. The man going in the lead cuts the steps and breaks the way.

In my pocket I had four flags. When we were still at Camp Four, Colonel Hunt gave me three flags, those of Britain, the United Nations and Nepal. He charged me with the duty of planting them on the top of the world.

"These three flags are in your care," he said. "When you and Hillary reach the top, put them at the peak. I am sure that you and Hillary are going to do it."

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I told Colonel Hunt that I was carrying the Indian flag with me and I would like to be on the top with the other flags. I had to ask Colonel Hunt's permission in his capacity as leader of the expedition.

Indian Flag

Colonel Hunt said, "By all means, I am glad to know that you brought an Indian flag".

After one hour of steady going, we cut across from the south face and started up the west side where we had to pass up a steep line of rocks. This was slow and difficult. Once we had cleared these, there was nothing barring our way to top but a snow-covered incline, **sloping** less and less as it neared the top.

sloping : slanting up or down

These last sixty or seventy feet up the top were not very dangerous. But we kept up the same steady pace. And we reached the small, flattened **summit** almost together :

summit: the highest point of a hill or mountain

During the last fifty feet from the peak, Hillary and I were moving about twenty feet apart. We were tied together with a rope. Most of the time the rope was loose, but when we went over dangerous ground, we drew it taut.

Give reasons for the 'rope' being called a symbol.

This rope was a symbol. It tied us together. One could not move without the other. We were not two individuals, but a team.

I have been asked many times, "Who was first?" When we were within reach of the summit, I did not think of who was going to be "first." I am sure that Hillary was not thinking that. Climbing takes all your attention. You have many more important worries.

What does it matter whether I reached the top first or Hillary? Our main thought was that both of us reach the top. We had to. One couldn't do it alone.

If there had been a difference of one thousand feet between us, then one could make the claim that he was first. But even then, only the man behind him could confirm the distance between the two of them.

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controversy: prolonged public disagreement or heated discussion.

Discuss in pairs about any controversy in which you have got embroiled. Also speak of your experience to the class.

pact: a formal agreement between individuals or parties

ridge: a long narrow piece of raised land

embrace : hug, hold (someone) closely in one's arms

accord: agreement, be harmonious or consistent with

When we reached Kathmandu we discovered that a **controversy** had arisen. We talked it over, Hillary, Colonel Hunt and I. We agreed that all the talk was childish.

So we made a **pact**, and each of us signed it in the office of the Prime Minister of Nepal. Each one signed his own statement. I have a copy of Hillary's statement which I carry in my pocket.

It reads: "Kathmandu, June 22, 1953."

"On May 29th, Tenzing Sherpa and I left our high camp on Mt. Everest for our attempt on the summit. As we climbed upwards to the South Summit, first one and then the other would take a turn at leading. We crossed over the South Summit and moved along the Summit **ridge**. We reached the summit almost together. We **embraced** each other overjoyed at our success, then I took photograph of Tenzing holding aloft the flags of Great Britain, Nepal, the United Nations and India." (Signed: E.P. Hillary) There is another paper like this in English, signed by me. Thus, we will not take part in any controversy. As the statement says, Hillary and I embraced when we reached the top. We did as well as our bulky equipment would let us. I remember saying to him: "We have done it." But we couldn't hear. We had our oxygen mask on.

First Thought

My first thought on reaching the top was a sense of gratitude to God, that after having failed six times, He had blessed me with fulfillment of this desire I had held so long.

I placed on the summit the offerings to God that I had carried with me. This is in **accord** with my religion. Both my wife and I are Buddhists. I could not kneel because of my clothes and equipment. But I offered a silent prayer in my heart.

The offerings were biscuits, candy and a little blue pencil. My youngest daughter, Nima, had given me the pencil before I left home. She asked me to put it on the top of the mountain as her offering. It was an

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ordinary blue pencil, not even a long one, but it was one of her prized possessions.

As I put it down, I pointed it out to Hillary. He gave me a big smile, showing that he understood.

Then I got out the flags which I had on piece of string about four feet long. I fastened one end to my ice axe and Hillary took pictures as I held it up.

As I had to bring my ice axe down with me, I buried one end of the string in the ice on the top, and the other in snow on the slope down below. When we left, they were lying flat against the summit.

I was very thirsty. I took out a water tumbler for a drink, but found the water in the metal container had frozen so I couldn't **quench** my thirst. I ate some biscuits and offered some to Hillary.

I was wearing a red scarf which my great friend Lambert (leader of the 1952 Swiss expedition) had given me last year. It was just a year ago, on May 28th, when we were standing at 28,215 feet, that he gave me the scarf.

I wore it all the way up the mountain from Darjeeling. As I stood at the top, I remembered him, and felt that he was with me. I felt absolutely fit at the summit. My mind was absolutely clear. I didn't feel tired I felt **exhilarated**. It was a very clear sensation.

Below, all the hills and mountains looked like Gods and Goddesses to me. The plains below looked like so many broken pieces of the map.

Two or three people could stand there on the roof of the world if you cut ice. Twenty or 30 feet below the top, there was enough flat square for two people to sleep. You could pitch one tent there. The summit is flat on one side and steep on the other. There is snow on the northern side, rocks on the South and East and snowy rock on the West. We stayed on the top a little more than fifteen minutes. We were lucky that there was no **gale**, or it would have swept us off. My next thought was how to get down safely.

List the ways in which Tenzing Norgay celebrates on reaching the top.

1. .....

2. .....

3. .....

quench: satisfy one's thirst

exhilarated: very happy and excited

gale: strong wind

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On the descent from the summit, I was walking behind Hillary. I was following him and holding the rope tightly, and my determination was to make sure he descended safely. I must say that the climb down was more difficult and dangerous than the climb up. If you slipped down, you would go into Kangshung glacier and there would be no trace left of you.

More Caution Needed

Of course it took less time climbing down, but you needed more "husiar" (caution). When I reached Camp Nine, my first thought was: "Thank God we have been spared an accident, and if up to now there have been no accidents I hope there will be none in future." I had always prayed to God and he had saved me.

At Camp Nine, Hillary and I were in no mood for any talking. We just attended to our own things. We stayed there about half an hour. We boiled some snow to make lemon water and drank it. When we left, we took only our sleeping bags and left everything else behind in the tent. From Camp Nine to Camp Eight, where we spent the night, was an easier job. Just above Camp Eight where the others could see us. I raised my arm with my thumb up. (C.W.F.) Noyce ad (W.G.) Lowe saw us and their faces flushed with joy. In this way I was able to tell them of our success. As we got nearer to Camp Eight, Lowe came to meet us and came up about 300 feet with tea and coffee.

apparently: as far as one knows or one can see

Another 50 feet down, we met Noyce who brought us more tea. This tea smelled kerosene. Apparently it had been made in a hurry and somehow some kerosene got into the welcome cup. But I thought since the gentleman had taken so much trouble to bring it, I was going to enjoy it whatever the smell.

-Tenzing Norgay

(From archives of TOI)

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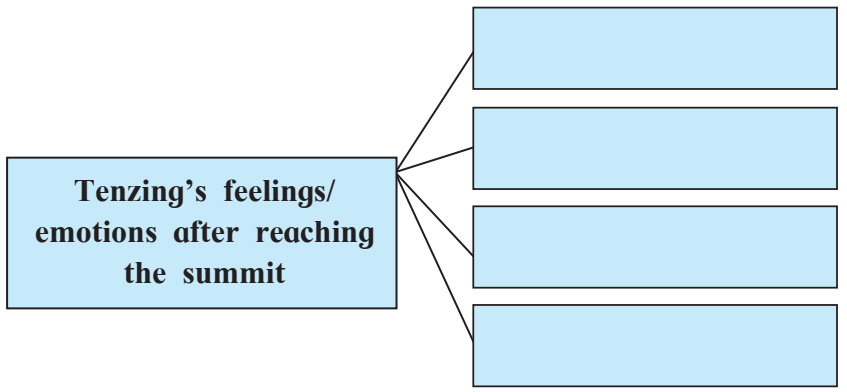
BRAINSTORMING

(A1) **Summarize to the class in your own words the highly risky and dangerous journey of Tenzing and Hillary from the base to the top of Mt. Everest.**

(A2) (i) Complete the web highlighting the feelings/emotions of Tenzing after reaching the summit.



(ii) Glance through the text again and explain the qualities of Tenzing Norgay. Pick lines that show his unique qualities. One is done for you.

Sr No.	Qualities	Lines
1.	Patriotic	I told Colonel Hunt that I was carrying the Indian flag with me and I would like it to be on the top with other flags.
2.		
3.		
4.		

(iii) Write down the significance of the following in the context of 'On to the Summit' :

(i) Red Scarf (ii) husiar (iii) Kerosene flavoured tea
(iv) Ice axe (v) Anchor

(A3) (i) Add suitable suffixes (-tion,- ly, -ment, -ous) and prefixes (un, il, im) to the words given below. One is done for you.

Sr. No	Word	Prefix	Suffix
1.	absolute	.....	absolutely
2.	fulfill		
3.	determine		
4.	danger		
5.	tight		
6.	clear		
7.	sure		
8.	legal		
9	legitimate		
10.	possible		

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(ii) By filling appropriate letters in the blank spaces, you will get a past participle from it. Use the word as adjective in your own sentence. One is done for you.

(a) s _ _ n _ d

Word- signed. The advocate took all the signed documents to the court.

(b) p_ _ z _ d

(c) f_ _ t_ e n e_

(d) b _ i _ e_

(iii) Spot the error. One is done for you.

I was not afraid for die that day.

Correct Sentence- I was not afraid to die that day.

(a) Tenzing and Hillary made an pact at the office of P M of Nepal.

(b) I has to bring my ice axe down with me.

(c) Tenzing have spent a night with Camp Eight.

(d) Pact was signed from Tenzing and Hillary.

(e) I and Hillary were in no mood of talking.

(A4) **When Tenzing and Hillary reached the summit, Tenzing in utter joy said, "We have done it." In this sentence the subject (we) is the doer of the action while it (achieving the feat) is the subject. The verb of passive voice is formed by using the correct form of the verb 'to be' + past participle of the main verb. Construct the sentences accordingly.**

Now carefully go through the changes in both the sentences and do the changes accordingly in the remaining sentences.

- We have done it.

  It has been done by us.

(a) We made a pact.

(b) I offered silent prayer in my heart.

(c) Colonel Hunt gave me three flags.

(d) I was carrying the Indian flag.

(e) I took photographs of Tenzing holding aloft the flags.

(f) I remembered him.

(g) We spent the night at Camp Eight.

(A5) (i) **After reading the text one can easily understand that there is a lot of risk involved in mountaineering. Write in short about any adventure sport that you like and the risk involved in it.**

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(ii) Give your opinion: Whether we should or should not participate in adventure sports because .....

(A6) (i) Tenzing and Hillary created history by reaching the summit of Mt. Everest. There are many mountains in Maharashtra where one can fancy his or her chances of climbing them. Imagine that you have climbed a mountain and are immensely thrilled and excited. Write a letter to your friend about it.

(ii) You are the college representative and your Principal has assigned you the task of writing a letter to the Divisional Officer, Satpuda Mountain Ranges, Nagpur, seeking permission for the mountaineering expedition to be organized by your college.

(iii) Convert the letter into e-mail format.

Name
Address } Sender
Date
Receiver's designation
Address
Salutation

Subject :

Respected Sir/Madam,

Introductory paragraph (purpose)
.....

.....

Main body (information/explanation/elaboration)
.....

.....

Concluding paragraph (opinion/request)
.....

.....

Complimentory close
.....

.....

Signature
.....

List of enclosures
.....
.....
.....

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Comparisons

- **Look at the sentences given below. Find out which one is correct. If the sentence is wrong give reasons.**

  a. Sunita is the quieter of four sisters.

  b. Sunita is the quietest of the four sisters.

  c. Anil's computer is more new than mine.

  d. Anil's computer is newer than mine.

  e. I have the wonderfullest mother in the world

  f. I have the most wonderful mother in the world.

  g. Aditi is more carefuller than Mary.

  h. Aditi is more careful than Mary.

- **When we compare two nouns, we use comparative adjectives. When we compare more than two nouns, we use superlative adjectives.**

  For Example. – a. Milind is taller than John.

  b. Zakir is the tallest of the three brothers.

- **Look at the following sentences and observe the changes in the three sentences. Discuss the changes and note your responses:**

  a. Atul is not as bright as Milind in studies.

  b. The dining room is brighter than the kitchen.

  c. Anne is the brightest girl in class.

- **Make a list of adjectives in three different forms of comparison. Use different texts to find these.**

- **Fill in the blanks with comparative, superlative and positive forms of the correct adjectives in the brackets.**

  a. You are very naughty. You are ..... your brother (clever)

  b. The tiger is the ..... animal in the zoo (dangerous)

  c. This is ..... road in town. (busy)

  d. My new house is ..... the one I used to live in. (big)

  e. He is the ..... boy in class. (forgetful)

(A7) Project:

Go to your college library or surf the internet for names of various mountaineers who have successfully climbed Mt. Everest. Write in your notebook about their struggles, the interesting anecdotes they have shared, their failures and the message that we get from their lives. Submit them to your teacher.

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1.3 The Call of the Soil

A Scent of Rice

ICE BREAKERS

- **Discuss the following with your partner and complete the following sentences. One is done for you.**

  (a) Before eating apples brought from the market, I wash and peel them off .....

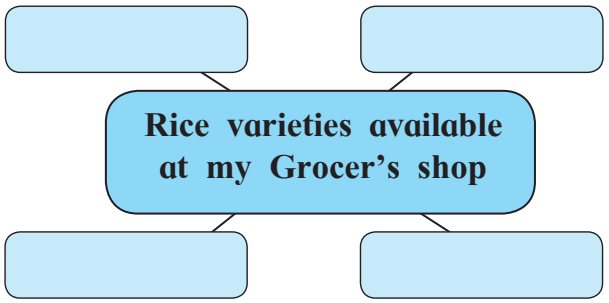
  (b) In a farmers' market, we find .....

  (c) Food adulteration means .....

  (d) Organic food is grown by using .....

  (e) Organic fertilizer means .....

- **Complete the following web diagram :**



- **(i) Find out from your grandparents or parents the names of vegetables and fruits they had eaten in their childhood and mention how the vegetables and fruits are different from the ones today.**

Name of the vegetable or fruit	Shape	Colour	Taste
1. 2. 3.			

(ii) You might have learnt about organic farming. Make groups and discuss the difference between conventional farming and organic farming and write it down.

Sr.No.	Conventional Farming	Organic Farming
1. 2. 3.		

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Venkateshwaran (Venkat) Iyer : *Born in 1966, Venkateshwaran (Venkat) Iyer is a science graduate and a certified project management professional. He last worked with IBM in Mumbai as a project manager for software implementation. After seventeen years in the IT industry, he quit in 2004 to live on his organic farm in Peth village in Dahanu Taluka, Palghar District, Maharashtra.*

His book 'Moong over Microchips' traces his transition from techie to farmer, over a period of 15 to 17 years. "It was not a career change, but a life style change I was looking for," he says about his decision to shift to the quieter environs of a village. He insisted on practising organic farming from the outset. He was resolute inspite of numerous challenges which he faced. Today not only does he deliver lectures on organic farming, but also has joined hands with organic farmers and NGOs working in the organic field to propagate organic farming to "ensure that the land at least is not ravaged while they try to make a living out of agriculture."

The Call of the Soil

A Scent of Rice

The First Crop

*Guess the meaning of the word **'lush'** in this context.*

gingerly: very cautious or careful

foliage: the leaves of a tree or a plant

It was April 2004. I stood in the middle of the **lush** green field of moong (green gram) and looked around me. It was just before sunrise and the sky was turning a bright orange. The ground was damp and the leaves were shining with dew. My bare feet were muddy as I walked around **gingerly**, inspecting the plants.

Around me were rows of chikoo trees and below a dense **foliage** of moong. At that point, I could not have asked for anything more. The moong plants, not more than two feet tall, had green pods hanging out. The pods were not yet ripe and there was a light fuzz growing on them. There was still some time before the harvest. I felt exhilarated.

I stood watching the sun rise above the towering trees across the fence and slowly made my way back to the house, a white structure in the middle of this greenery. I could not believe that I was the owner of this land and that I was looking at my first crop as

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a farmer. After I had paid the advance money for the land, I thought I would have some time to get familiar with farming. But Moru Dada, the broker who got us the land, had other ideas. He was keen that we plant moong at once. I was not prepared for this. I was still reading books and trying to figure out what we could sow and how we should go about it. Moru Dada was quite firm. He said the season was right for sowing moong and the best seeds were available in Surat in the adjacent state of Gujarat.

I made a quick trip to Surat and bought around 10 kilograms of moong. Moru Dada rented his tractor to plough the land and quickly planted moong all over the place.

A few days later, we were overjoyed to see tiny green leaves. I had never seen moong growing before and was thrilled at the sight. It was the same thrill I had felt as a young boy when I saw the first of the hibiscus I had planted bloom at the Railway Quarters in Vile Parle in Mumbai. I was grateful to have taken Moru's advice.

The next thing Moru Dada wanted to do was spray some pesticide on the plants. He claimed that it would give a higher yield. This was something we did not want to do. We were clear that we would not use any chemicals and tried to explain it to him. He reacted as if we had suggested **hara-kiri**. It took a lot of convincing to ensure that Moru Dada and his friends did not use any chemicals on the farm. They refused to understand how crops could grow without sprays.

Contrary to what everyone had told us, nature did her job and she needed no bribes to get the work done. Soon it was harvest time and we managed a respectable 300 kilograms. An awful lot of moong and with it a lot of confidence. Now I was certain the land was fertile and that it was possible to grow crops without chemicals. It was a major morale booster.

The Scent of Rice

The first year I was late for the rice-sowing season and had to resort to growing the GR4 variety that

Find words related to agriculture.

The writer disagreed with Moru Dada because

.....

.....

hara-kiri : a formal way of killing yourself by cutting open your stomach with a sword.

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The writer wanted to grow the traditional variety of rice because

1. .....

2. .....

The writer almost gave up hope of finding the desi variety of rice because

1. .....

2. .....

Mention the varieties of rice from the passage

enlightening: give greater knowledge and understanding

was short term and recommended by the agricultural officers at Kosbad. The next year we decided that we would start early and try to find some good traditional variety of rice to grow. We had read about traditional varieties of rice and knew that they did not require very high inputs of fertilizers. These varieties were also quite strong and resisted pests. We were sure that it was this type of rice that would grow well in our farm where we did not use any chemicals at all. Our previous year's experience and low yield had taught us a lesson and we were sure we would not plant hybrids this year.

In April 2005, we started to look for a good variety of traditional rice. It was one of our neighbours in the village, a businessman from Mumbai who owned land, who suggested that we plant a local scented variety of rice. Most of the farmers in and around the village of Peth had switched over to hybrids. The younger generation of farmers thought I was crazy to ask for the 'desi' variety, as they called it. My regular visits to the villages around searching for a good traditional variety also did not yield any results and we were almost giving up hope.

I decided to give it one last try and spoke to Baban's father and some other elders. After many meaningful conversations, they mentioned the name of Kasbai.

Kasbai is a traditional long-grained rice variety which has a distinct aroma, though much milder than *Basmati*. It's a long-duration crop and most of the older people remembered growing it years ago. But they all shook their heads when I asked them about the seeds and told me that it had 'disappeared'.

The tales of Kasbai made us more determined to get it. We decided that if we did manage to get some seeds this would be a great rice to grow. I thought the government may know something about it. A visit to the agricultural officer was **enlightening**. He had not even heard of this rice variety. He said the villagers were taking me for a ride and there was no rice by

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this name. He **rattled** off the names of a number of latest hybrids and even offered to give me some of them free of cost for a trial. Cursing myself for wasting time with him I moved on to the next destination.

rattled : talk rapidly and at length

This time it was the Adivasi Mahamandal at Kasa which buys rice from the Adivasi villagers on behalf of the government. Kasbai did not figure in their files. A good indication why people did not grow it any more. The market itself did not recognize the rice, so if you grew it you would not be able to sell it. However, the officer incharge here had more knowledge of rice and did remember Kasbai being sold to him a few years ago.

List ways in which the Government officer cooperated with the author

1. .....

2. .....

3. .....

So when I in Dhanivari, Baban and I started looking for Devu Handa and found a greying old man wearing a cap, sitting outside his house on a charpoy. An ex-sarpanch of the village, he had acres of land, a huge house and a large family. After exchanging the usual pleasantries we came to the topic of Kasbai. The mere mention of Kasbai and Devu Handa drifted into the past. His eyes turned dreamy and with a tremble in his voice he told us how the entire village at one time grew only Kasbai. He said, "There was a time when people passing our village during lunchtime would be forced to stop and ask for a meal. Such was the alluring aroma of Kasbai." The entire area would have this heady aroma hanging in the air as all the houses cooked the same rice. Today, he said, no one grew Kasbai and everyone had shifted to growing the new hybrid varieties. He claimed he had to force himself to eat this rice that was so insipid!

Find synonyms for 'insipid'.

With the advent of irrigation, farmers were tempted to grow a second crop and Kasbai, being a long-duration rice, was replaced by the shorter duration hybrids so that the harvest could be done earlier. This ensured that the farmers could take up a second crop.

I asked why he had shifted if he was so unhappy with the hybrids. No one forced him to, did they? He smiled and replied that their fields did not have fences and once the harvest was over the cattle were released

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into the fields. 'If my field alone has Kasbai it will be a treat for the cattle,' he explained.

'Sometimes, we have to fall in line with the community,' he **lamented**. Hybrids need more water, fertilizers and pesticides. He said that yields were good initially but of late, had reduced a lot. Besides he said that each year they had to increase the quantity of urea and pesticides they used. It was as if the newer hybrids had an **insatiable** appetite for chemicals. He told us that even when there were flash floods in the sixties, Kasbai had stood its ground. He fondly remembered how the rice was still standing when they all returned to the village after the floods had receded. 'Such was the strength of the rice. But look what we have done,' he rued.

lamented : a passionate expression of grief

insatiable: impossible to satisfy

As he went on **reminiscing** about the rice, we gently guided him back to the reason for our visit, the Kasbai seeds. He was sure that there was not a single villager in his area who would have the seeds of Kasbai. According to him, the only people who still grew it were the Adivasis in a hamlet at the foothills of the mountains in the next village Asarvari. We bid farewell to Devu Handa who lovingly blessed us and said, 'Mahalaxmi, the local Goddess, will give you the seeds of Kasbai.'

reminiscing: remembering a story about a past event

In Asarvari village, we asked the sarpanch to help us as we were not very fluent with the local dialect. He sent his assistant Jeevan with us into the hills. After a half-hour walk through thick vegetation, crossing numerous streams and ditches and scrambling over rocks and gravel, we reached the sleepy hamlet of Boripada. There were just two **ramshackle** houses in front of us and we wondered if this was the right place. A wrinkled old woman sitting before one of the houses looked at us with curiosity. As we approached her we signalled to Jeevan to ask the crucial question. She muttered in reply and we looked at Jeevan for a quick interpretation. He broke into a smile and informed us that she did have the rice and wanted to know who we were and why we wanted it.

ramshackle: in a state of severe disrepair

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It was a difficult task to keep a straight face and I had to control a strong desire to hug her. After searching for months, we had found the **elusive** Kasbai. We explained to her that we were from Peth nearby and we needed the seeds to grow it. We asked for 10 kilograms of rice. She muttered and scowled. Jeevan interpreted that she had never heard of Peth village and also did not have a weighing scale. She was willing to give the seeds only in baskets. We asked for a single basket of rice and Jeevan told us to pay her something. I handed over a 100-rupee note and for the first time in the last ten minutes, her face broke into a smile. She nodded her head in approval.

elusive: difficult to find catch or achieve

As we walked back, against the fading sunset, leaving behind a smiling old lady, I couldn't help but wonder that here, nestling in the foothills of an unknown mountain away from the hustle and bustle of the road or the city, were the real people of India. These were the people who still held on to the rich biodiversity of our land and no one even cared about them. They had never heard of hybrids, fertilizers or pesticides. They just grew their rice and ate what they got. The old lady we met had probably never left Boripada. Her world was unspoilt by 'progress'. And for once I was grateful for that.

-Venkat Iyer

BRAINSTORMING

(A1) (i) Read the extract and state whether the following statements are true or false. Correct the false statements.

(a) Growing in abundance is more important than the quality of the crop.

(b) The author wanted to grow the desi variety of rice.

(c) The author did not succeed in finding Kasbai.

(d) The aroma of the 'desi' rice would spread around the village.

(e) Newer hybrid crops have a great appetite for chemicals.

(f) The author is an example of 'reverse migration'.

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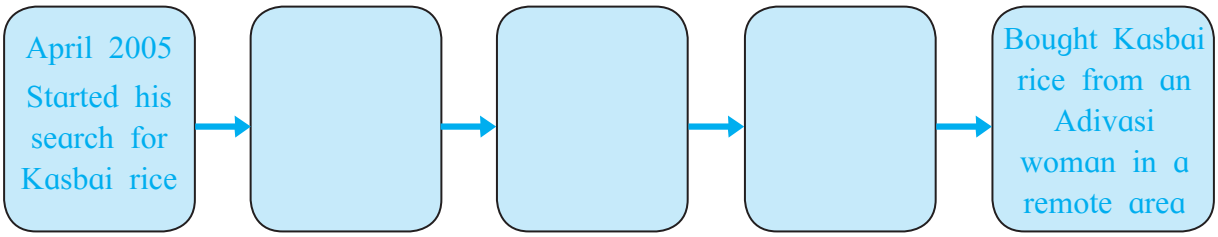
(ii) Complete the flow chart. Consider this as an example of Note-Making.

Discovery of Kasbai rice.



(iii) Read the text and fill in the blanks. One is done for you.

(a) The author wanted to grow **organic moong**.

(b) Moru Dada wanted to spray ..... on the moong crop.

(c) Baban's father and some elders mentioned the name of.....

(d) "Hybrids need more .....", said Devu Handa.

(e) The author bought ..... kilos of rice from an Adivasi woman who lived in remote hills.

(A2) (i) List the reactions of the agricultural officer to the author's inquiry about Kasbai rice seeds. One is done for you.

(a) He had not heard of Kasbai.

(b) .....

(c) .....

(ii) Go through the text once again and note down Devu Handa's fond memories of Kasbai in your exercise book. One is done for you.

Devu Handa has fond memories of Kasbai. They are as follows !

(a) It needs ..... rain.

(b) .....

(c) .....

(A3) (i) The writer says he grew 'an awful lot of moong'. Explain the word 'awful' in this sentence.

(ii) The word scent is different from its synonyms aroma, fragrance or perfume. Explain how the word 'scent' in the subtitle 'Scent of the Rice', has a deeper meaning than 'perfume' or 'fragrance'. Tick phrases having a similar meaning from the following:

(a) In pursuit of

(b) To smell a rat

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(c) To be keen

(d) On the trail of

(e) To feel under the weather

(A4) Read the following sentence:

(i) She muttered in reply and we looked at Jeevan for a quick interpretation.

(ii) These are two complete sentences underlying the above sentence.

(a) She muttered in reply.

(b) We looked at Jeevan for quick interpretation.

These two sentences are put together by using the co-ordinating conjunction 'and'.

Such sentences which are joined by co-ordinating conjunctions (and/ but/ either...or; neither...nor) are called compound sentences.

Sentence 'a' and 'b' are Simple Sentences.

Each of them has only one subject and one predicate.

Sentence 'a' and 'b' can be written in another way.

As she muttered in reply, we looked at Jeevan for a quick interpretation.

This sentence begins with a subordinating conjunction 'As'.

This is a complex sentence.

Two simple sentences joined by subordinate conjunctions are called complex sentences. The subordinate conjunction need not always be in the beginning of the sentence.

Make pairs and groups and find out some more simple, complex and compound sentences from the text.

Prepare a list of subordinating conjunctions.

(A5) (i) Planting and growing more crops a year seems to be progress by normal standards; but the chapter makes a case against it. Give reasons.

(ii) Describe in about 150 words your experience similar to the writer's when you pursued something and reached your goal.

(iii) The writer goes in search of an invaluable indigenous variety of seeds. List three reasons for the importance of keeping records of our indigenous agricultural practices.

(iv) Write a blog in about 100 to 150 words on organic farming.

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(v) Write a short paragraph in about 120 words, to be used as Counter-View for the following topic. 'Buy a bigger cloth for your coat'.

View Section:

(a) We cannot survive by the dictum 'Cut your cloth according to your coat' in today's world.

(b) In the mordern world we should 'Think Big'

(c) Think of increasing your income instead of reducing your needs.

(d) We connot deny ourselves, what the new world offers us.

(vi) 'Organic farming is the need of the time'. Write your views in favour and against the statment.

Views	Counterviews
1. 2. 3. 4.	

(vii) Appeal your classmates to say 'No to Junk Food'. Write an appeal to prefer organic food over junk food.

(A6) Projects:

(i) Plant the seed of a flower or fruit of your choice in a pot or in your garden. Note its growth every day and maintain a diary recording its progress.

(ii) Find out more career opportunities in the field of agriculture, organic farming, sales, storage, distribution and marketing research.

Educational qualifications	Job opportunities	Work Profile
1. 2. 3. 4.		

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1.4 Pillars of Democracy

ICE BREAKERS

- **(i) Discuss with your partner and choose the correct alternative.**

  'Government of the people, by the people and for the people, shall not perish from the earth'. This famous statement is made by -

  (a) Mahatma Gandhi (b) Nelson Mandela

  (c) Abraham Lincoln (d) Dalai Lama

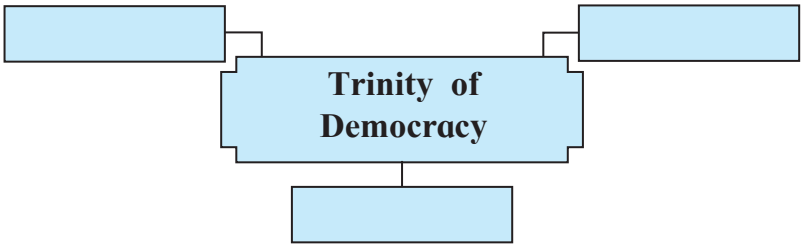
  (ii) A system where the government is elected and ruled by people is called-

  (a) Bureaucracy (b) Aristocracy (c) Democracy (d) Autocracy

  (iii) A democratic country is governed by, its-

  (a) Military (b) Police (c) Politicians (d) Constitution

- **(i) The trinity of democracy comprises three principles. Complete the web to show the trinity of democracy.**



(ii) Match the following.

Sr. No	A	B	
1.	Constitution	a	It is the freedom to go where you want, do what you want etc.
2.	Liberty	b	It is the state of being equal, especially in status, rights or opportunities.
3.	Equality	c	It is the sense of common brotherhood.
4.	Fraternity	d	It is an aggregate of fundamental principles or established precedents that constitute the legal basis of a polity, organization or other type of entity and commonly determine how that entity is to be governed.

(iii) Pillars form a support for concrete buildings. Metaphorically speaking a strong nation too depends on strong pillars. Discuss with your partner and explain the pillars of a democratic nation. Make a list of obstacles that are a threat to the progress of a nation.

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Dr. Babasaheb Ambedkar *was born on 14th April 1891 in the town and military cantonment of Mhow (now Dr. Ambedkar nagar) in Madhya Pradesh. He got his degree from Elphinston College, Mumbai. He subsequently obtained the doctorate from Columbia University, USA and London School of Economics. He was also assigned the big and challenging task of framing the 'Constitution of India' in the capacity of Chairman of the Drafting Committee. He was awarded the 'Bharat Ratna' posthumously for his dedication and commitment for the welfare of our country.*

Dr. Babasaheb Ambedkar has laid emphasis on the values of liberty, equality and fraternity. According to him, these principles will make India a strong nation. He opines that hero-worship is a sure road to degradation and to eventual dictatorship and the collapse of a nation.

Pillars of Democracy

If we wish to maintain democracy not merely in form, but also in fact, what must we do ? The first thing in my judgement we must do is to hold fast to constitutional methods of achieving our social and economic objectives. When there was no way left for constitutional methods for achieving economic and social objectives, there was a great deal of justification for unconstitutional methods. But where constitutional methods are open, there can be no justification for these unconstitutional methods. These methods are nothing but the **Grammar of Anarchy** and the sooner they are abandoned, the better for us.

The second thing we must do is to observe the caution which John Stuart Mill has given to all who are interested in the maintenance of democracy, namely, not "to lay their liberties at the feet of even a great man, or to trust him with powers which enable him to subvert their institutions." There is nothing wrong in being grateful to great men who have **rendered** life-long services to the country. But there are limits to gratefulness. As has been well said by

Grammar of Anarchy : a state of disorder due to the absence of non-recognition of controlling system.

rendered : contributed, made available

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the Irish Patriot Daniel O'Connel, 'No man can be grateful at the cost of his honour, no woman can be grateful at the cost of her **chastity** and no nation can be grateful at the cost of its liberty.' This caution is far more necessary in the case of India than in the case of any other country, for in India, Bhakti or what may be called the path of devotion or **hero-worship**, plays a part in its politics unequalled in magnitude by the part it plays in the politics of any other country in the world. Bhakti in religion may be a road to the salvation of the soul. But in politics, Bhakti or hero-worship is a sure road to **degradation** and to eventual dictatorship. On the 26th of January 1950, we are going to enter into a life of contradictions. In politics we will have equality and in social and economic life we will have inequality. In Politics we will be recognizing the principle of 'one man one vote' and 'one vote one value'. In our social and economic life, we shall, by reason of our social and economic structure, continue to deny the principle of one man one value. How long shall we continue to live this life of contradictions ? How long shall we continue to deny equality in our social and economic life ? If we continue to deny it for long, we will do so only by putting our political democracy in **peril**. We must remove this contradiction at the earliest possible moment or else those who suffer from inequality will blow up the structure of political democracy which this Assembly has so laboriously built up.

chastity: purity, modesty

hero-worship: excessive admiration for somebody

Discuss hero-workship by citing some examples.

degradation: cause something to become worse in quality

peril: danger, risk

The second thing we are wanting in is recognition of the principle of fraternity. What does fraternity mean? Fraternity means a sense of common brotherhood of all Indians—if Indians being one people. It is the principle which gives unity and solidarity to social life. It is a difficult thing to achieve. How difficult it is, can be realized from the story related by James Bryce in his volume on American Commonwealth about the United States of America. The story is—I

Fraternity leads to the social stability. Expain the statement.

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propose to recount it in the words of Bryce himself—that—

"Some years ago the American Protestant Episcopal Church was occupied at its **triennial** convention in revising its **liturgy**. It was thought desirable to introduce among the short sentence prayers a prayer for the whole people, and an eminent New England divine proposed the words 'O Lord. bless our nation.' Accepted one afternoon on the spur of the moment, the sentence was brought up next day for reconsideration, when so many objections were raised by the **laity** to the word 'nation' as importing too definite a recognition of national unity, that it was dropped, and instead there were adopted the words 'O Lord, bless these United States'."

There was so little solidarity in the U.S.A. at the time when this incident occurred that the people of America did not think that they were a nation. If the people of the United States could not feel that they were a nation, how difficult it is for Indians to think that they are a nation. I remember the days when politically-minded Indians resented the expression" the people of India "They preferred the expression The Indian nation." "I am of opinion that in believing that we are a nation, we are cherishing a great **delusion**. How can people divided into several thousands of castes be a nation ? The sooner we realize that we are not as yet a nation in the social and psychological sense of the word, the better for us. For then only we shall realize the necessity of becoming a nation and seriously think of ways and means of realizing the goal. The realization of this goal is going to be very difficult—far more difficult than it has been in the United States. The United States has no caste problem. In India there are castes. The castes are **anti-national**. In the first place because they bring about separation in social life. They are anti-national also because they generate jealousy and antipathy between caste and

triennial: the 300th anniversary

liturgy: rites prescribed for public worship

laity: members of a religious community

delusion : a mistaken idea or opinion

anti-national : the prefix 'anti' in anti-national expresses opposition to something. Find some other words starting with 'anti' like anti-social, ...

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creed. But we must overcome all these difficulties if we wish to become a nation in reality. For fraternity can be a fact only when there is a nation. Without fraternity, equality and liberty will be no deeper than coats of paint.

-Dr. B. R. Ambedkar

BRAINSTORMING

(A1) (i) Form groups and use the following topics for discussion. Take the help of your college library and your teacher.

- Need for democracy
- Features of the Constitution of India
- Freedom of speech
- Dictatorship Vs Democracy
- Qualities of an ideal politician
- Equality before law

(ii) State whether the following statements are true or false. Correct the false statements.

(a) There is nothing wrong in being grateful to great men.

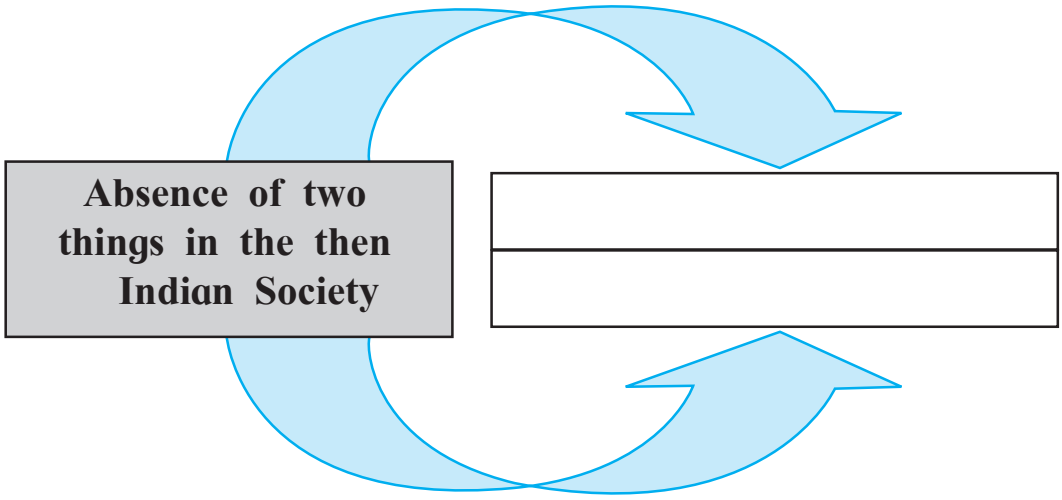
(b) Hero-worship leads to dictatorship.

(c) Liberty cannot be divorced from equality.

(d) One man one vote and one vote one value.

(e) Fraternity means common sense.

(iii) In his speech, Dr. B. R. Ambedkar has expressed his deep concern over the absence of two things in the then Indian society. Discuss with your partner and complete the web.



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(A2) (i) Dr. Babasaheb Ambedkar has cited the quotes by John Stuart Mill and Daniel O'Connel. Go through the lesson and write down 4 to 5 lines for each of them.

(ii) Discuss with your partner and make a list of steps that you feel are essential to unite the people of different castes, race, religions and languages in India.

(iii) Write your views/opinions in brief on the following topics.

(a) We must always cast our vote.

(b) Liberty, equality and fraternity lead to an ideal nation.

(c) Steps to be taken to eradicate inequality.

(d) Role of youth in creating social awareness.

(A3) (i) Let's use the Thesaurus.

Along with your partner, go to library or search the internet for a standard Thesaurus to complete the following table. One is done for you.

Sr. No.	Word	Type	Synonym	Antonym
1.	observe	verb	notice, discern, detect, mark	ignore, overlook
2.	abandoned			
3.	grateful			
4.	initiative			
5.	peril			
6.	separation			

(ii) Homograph : Homograph is a word spelt and pronounced like another word but with a different meaning.

For example: the word 'fast' has two meanings. The different meanings are-

fast- hold firmly

fast- to abstain from food

fast- opposite of slow.

Go through the text again and make a list of meanings of all the homographs that are found in the text. Also make a list of such words that you know, heard or read somewhere.

(A4) (i) Go through the statement taken from the text – 'The social democracy means a way of life which recognises liberty, equality and fraternity'.

The underlined part of the statement provides us some fact/information about social democracy. The remaining part or the sentence which is not underlined can be converted into a wh-question.

What does social democracy mean?

Now go through the underlined part of the statements/sentences given below and change them into questions by using the appropriate Wh-forms.

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(a) In Politics we will be recognizing the principle of 'one man one vote' and 'one vote one value'.

(b) The politically minded Indians preferred the expression 'the Indian nation'.

(c) Fraternity means a sense of common brotherhood of all Indians.

Prepositions:

Prepositions are words governing, and usually preceding, a noun or pronoun and expressing a relation to another word or element. These words express relationships in space and time, as well as other more abstract relationships: cause, purpose, possession, exception and many others.

(Prepositions are difficult to use correctly: a small number of words cover a very wide range of concrete and abstract meanings, and the difference between them are not always very clear or systematic. Also, one language does not always use the 'same' preposition as another to express a particular meaning.) **Ref :** Oxford English Grammar

Let's learn some examples.

At – (place and movement)

- It ('at') is often used to talk about 'where' something happens – place, area, spot, site, etc.
- I met Hemant at the college library.
- Students decided to gather at the cricket stadium.

'at' is often used with words for things people do, or places where they do them.

- We decided to exchange learning material at the Good Luck restaurant.
- I gave the talk at New English Junior College.

'at' is used with the names of small places and not with big places.

- Raju rented a house at Stivajinagar in Pune.

(Raju rented a house in Pune and not at Pune)

'at' to tell the exact time.

- My college starts at 7.30 a.m.
- The guests will reach the auditorium at 6'^{o}clock.

'at' is used to say at Diwali, at Christmas, at Holi etc.

In – We use 'in' with the names of big cities, weeks, seasons, months, years and centuries, in the morning, afternoon, evening (but at night), inside something.

- I woke up early in the morning.
- Trekking mountaineering and adventure camps are always organised in the summer.
- Sujata kept the keys in her purse.

On – It is used to specify days and dates, indicate a device or machine (phone or computer), part of body, state of something and express a surface of something.

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- Students of our college wear white uniform on Saturdays.
- Rakesh is always on the phone.
- He hit the ball on his left toe.
- The joker of the circus was wearing a big hat on his head.

Now go through all the texts again and make a list of various prepositions, write their definition and make sentences of your own. Here are some prepositions that will definitely be brainstorming for you.

- in, into, inside
- on, onto, above, over
- beside, besides
- for, from, since
- to, towards
- down, below, under, beneath, underneath
- between, among, amongst (And the list goes on ……..)

(A5) How to prepare a speech.

Steps to write a speech	Language Support
• Greeting and Salutation (Honourable/ Respected ……., It's a matter of pride for me to share my views….. in front of an august gathering) • Introductory paragraph highlighting – importance, need, purpose etc • Main body- about the topic in detail – its significance / importance of the issue/problem • Suggesting some remedies, solutions • Concluding paragraph - expressing thanks to organizers for giving an opportunity and to audience for patient listening	• Use rhetorical questions • Use famous quotes, poetic lines etc. • Use persuasive language

With the help of the steps given above write speech on the following topics.

- Duties of an ideal citizen
- Merits of democracy
- Advantages of education
- Equality: A blessing
- Freedom of speech
- Unity in Diversity

(A6) There are many career opportunities that can be availed of by a graduate. Discuss and make a list of various opportunities available in the legal field, economics, management, commerce, administration etc.

(A7) Project:

Visit your college library or search the internet at least five speeches of different renowned personalities of the world. Write the speeches in your notebook and submit them to your teacher.

***

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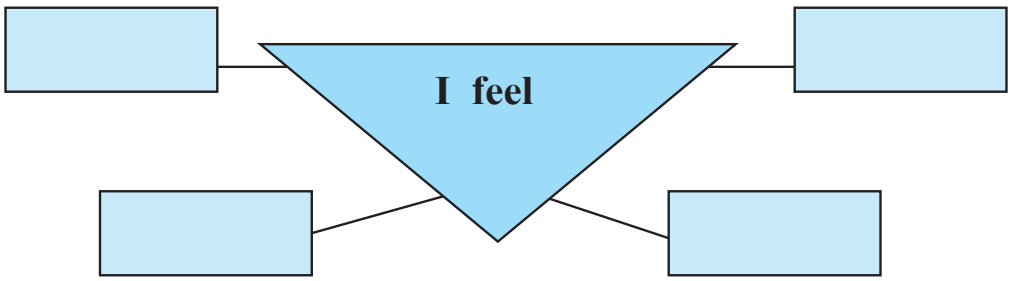
1.5 Mrs. Adis

ICE BREAKERS

- **(i) Share your opinions/ feelings with your partner about a stranger who has a villainous look/appearance.**



(ii) Recall your favorite crime story on TV. Discuss with your friend how you could prevent the villain / thief from committing the crime / theft.

- **(i) The feeling of a person when he commits a mistake are** .....

  (a) He tries to justify it

  (b) .....

  (c) .....

  (d) .....

  (e) .....

  (ii) The person who makes mistake or commits crime should be punished because .....

  (a) .....

  (b) .....

  (c) .....

  (d) .....

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Sheila Kaye Smith *was an English novelist and poet. Many of her novels were set in the borderlands of Sussex and Kent in the English regional tradition. Her book 'The End of the House of Alard' became a best-seller.*

The story is about a peasant woman who finds a desperate young man at her doorstep, pleading of her to give him protection from the police. He had been poaching on the nearby estate, and in panic, had killed one of the gamekeepers.

Sussex: a county in the south of England

tongue of land: a long stretch of land branching out from the mainroad.

hammer-woods: wood (forest)- described as 'hammer' because in the past, iron used to be made using timber and water.

hammerponds: ponds

pricks of fire: stars

Delmonden: name of a village

close at hand: very near

stooping over: bend over

Mrs. Adis

In north-east **Sussex** a great **tongue of land** runs into Kent. It is a land of woods – the old **hammer-woods** of the Sussex iron industry and among the woods gleam the **hammerponds.** Owing to the thickness of the woods, the road that passes Mrs. Adis's cottage is dark long before the fields beyond. That night there was no twilight and no moon, only a few **pricks of fire** in the black sky above the trees. But what the darkness hid the silence revealed. In the absolute stillness of the night, windless and clear, every sound was distinct, intensified. The distant bark of a dog at **Delmonden** sounded **close at hand**, and the man who walked on the road could hear the echo of his own footsteps following him like a knell.

Every now and then he made an effort to go more quietly, but the roadside was a mass of thorns, and their crackling and rustling were nearly as loud as the thud of his feet on the road. Besides, they made him go slowly, and he had no time for that.

When he came to Mrs. Adis's cottage he paused a moment. Only a small patch of grass lay between it and the road, and he looked in at the lighted, uncurtained window. He could see Mrs. Adis **stooping over** the fire, taking some pot or kettle off it. He hesitated and seemed to wonder. He was a big, heavy, working man, not successful, judging by the poverty of his appearance. For a moment he made as if he would open the window, then he changed his mind and went to the door instead.

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He did not knock, but walked straight in.

The woman at the fire turned quickly round.

'What, you, Peter Crouch !' she said. 'I didn't hear you knock.'

'I didn't knock ma'am. I didn't want anybody to hear.'

'How's that?'

'I' m in trouble.' His hands were shaking a little. 'What have you done?'

I shot a man, Mrs. Adis.

'You?'

'Yes – I shot him.'

'You killed him?'

'I don't know.'

For a moment there was silence in the small, stuffy kitchen. Then the kettle boiled over and Mrs Adis mechanically put it at the side of the fire.

She was a small, thin woman with a brown, hard face, on which the skin had dried in innumerable small, hair like wrinkles. She was probably not more than forty-two, but life treats some women hard in the agricultural districts of Sussex, and Mrs. Adis life had been harder than most.

'What do you want me to do for you Peter Crouch?' she said a little sourly.

'Let me stay here a bit. Is there nowhere you can put me till they've gone?'

'Who's they?'

'The keepers.'

'Oh you've had a quarrel with the keepers, have you?'

'Yes. I was down by **Cinder Wood** seeing if I could pick up anything, and the keepers found me. There were four to one, so I used my gun.'

''Then I ran for it. They're after me; they can't be far off now.''

Mrs Adis did not speak for a moment. Crouch looked at her **beseechingly**.

The writer describes Mrs. Adis as -

- a small woman
- .....
- .....
- .....

Mrs. Adis asks Peter crouch whether he has had a quarrel with the keepers. This shows that

1. .....
2. .....
3. .....

Cinder Wood: name of wood

beseechingly: appealingly

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'You might do it for Tom's sake,' he said.

'You haven't been an over-good friend to Tom', snapped Mrs. Adis.

'But Tom's been a very good friend to me; he would want you to stand by me tonight.'

'Well, I won't say he wouldn't, for Tom always thought better of you than you deserved. Maybe you can stay till he comes home to-night, then we can hear what he says about it.'

'He'll be up at work for an hour yet, and the coast will be clear by then – I can get away out of the country.'

'Where'll you go?'

'I don't know. There is time to think of that.'

'Well! You can think of it in here, she said dryly, opening a door which led from the kitchen into the small shed at the back of the cottage. They'll never guess you're there, specially if I tell them I haven't seen you tonight.'

'You're a good woman, Mrs. Adis. I know I'm not worth your standing by me, but may be I'd have been different if I'd a mother like Tom's.'

She did not speak, but shut the door, and he was in darkness save for a small ray of light that came through one of the cracks. By this light he could see her moving to and fro, preparing Tom's supper. In another hour Tom would be home from Ironlatch Farm, where he worked every day. Peter Crouch trusted Tom to help him, for they had been friends when they went together to the National School at Lamberhurst, and since then the friendship had not been broken by their very different characters and careers.

Peter Crouch **huddled down** upon the sacks that filled one corner of the shed. A delicious smell of cooking began to come through from the kitchen, and he hoped Mrs. Adis would not deny him a share of the supper when Tom came home, for he was very hungry and he had a long way to go.

huddled down: shrink oneself

He had fallen into a kind of helpless doze, when he was roused by the sound of footsteps on the road.

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For a moment his poor heart nearly choked him with its beating. They were the keepers. They had guessed where he was – with Mrs. Adis, his old friend's mother. He had been a fool to come to the cottage. Nearly losing his self-control, he shrank into the corner, shivering, half sobbing. But the footsteps went by. The next minute Mrs. Adis stuck her head into the shed.

'That was the keepers', She said shortly. 'I saw them go by. They had lanterns. Maybe it would be better if you slipped out now and went towards **Cansiron**. You'd miss them that way and get over to Kent. There's a London train that comes from Tunbridge Wells at ten tonight.'

'That'd be a fine thing for me, ma'am, but I haven't the price of a ticket on me.'

She went to one of the kitchen drawers.

'Here's seven shillings. It'll be your fare to London and a bit over.'

For a moment he did not speak, then he said: 'I don't know how to thank you ma'am.'

'Oh, you needn't thank me. I am doing it for Tom.'

'I hope you won't get into trouble because of this.'

'There isn't much fear. No one's ever likely to know you've been in this cottage. That's why I'd sooner you went before Tom came back, for maybe he'd bring a friend with him, and that'd make trouble.'

She opened the door for him but on the threshold they both stood still, for again footsteps could be heard approaching, this time from the far south.

'May be it's Tom,' said Mrs. Adis.

'There's more than one man there, and I can hear voices.'

'You'd better go back,' she said shortly. 'Wait till they've passed, anyway.'

With an **unwilling shrug** he went back into the little dusty shed, which he had come to hate, and she locked the door upon him.

Cansiron: name of a town where there is a railway station

List some characteristics of Mrs. Adis based on this incident.

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The footsteps drew nearer. They came slowly and heavily this time. For a moment he thought they would pass also, but their **momentary dulling** was only the crossing of the strip of grass outside the door. The next minute there was a knock. It was not Tom, then.

Trembling with anxiety and curiosity, Peter Crouch put his eye to one of the numerous cracks in the door and looked through into the kitchen. He saw Mrs. Adis go to the cottage door, but before she could open it a man came in quickly and shut it behind him.

Crouch recognized Vidler, one of the keepers of **Scotney Castle**, and he felt his hands and feet grow leaden cold. They knew where he was then. They had followed him. They had guessed that he had taken **refuge** with Mrs. Adis. It was all up. He was not really hidden; there was no place for him to hide. Directly they opened the inner door they would see him. Why couldn't he think of things better? Why wasn't he cleverer at looking after himself – like other men? His legs suddenly refused to support him, and he sat down on the pile of sacks.

The man in the kitchen seemed to have some difficulty in saying what he wanted to Mrs. Adis. He stood before her silently twisting his cap.

'Well, what is it?' she asked. 'I want to speak to you, ma'am'.

Peter Crouch listened, straining his ears, for his thudding heart nearly drowned the voices in the next room. Oh no! he was sure she would not give him away. If only for Tom's sake. She was a good sort, Mrs. Adis.

'Well?' she said sharply, as the man remained **tongue tied**.' l have brought you bad news, ma'am,'

Her expression changed.

'What ? It isn't Tom, is it?'

'He's outside,' said the keeper.

'What do you mean?' said Mrs. Adis, and she moved the door.

'Don't ma'am. Not till I've told you.'

'Told me what? Oh, be quick, man, for mercy's sake,' and she tried to push past him to the door.

unwilling shrug: to reluctantly raise shoulders slightly

momentary: for a brief period of time

dulling : not interesting or exciting

Scotney Castle: (a fort) name of a castle

refuge: shelter

Vilder guessed that Crouch has taken refuge at Mrs. Adis' house because .....

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'There's been a row,' he said, down by Cinder Wood. There was a chap there snaring rabbits, and Tom was walking with the Boormans and me and old Crotch. We heard a noise and there...It was too dark to see who it was, and directly he saw us he **made off** but we'd scared him, and he let fly with his gun...

'Tom'– said Mrs. Adis.

The keeper had forgotten his guard, and before he could prevent her she had flung open the door.

The men outside had evidently been waiting for the signal, and they came in carrying something, which they put down in the middle of the kitchen floor.

'Is he dead?' asked Mrs. Adis without tears.

The men nodded. They could not find a dry voice like hers.

In the shed Peter Crouch had ceased to sweat and tremble. Strength had come with despair, for he knew he must despair now. Besides, he no longer wanted to escape from this thing that he had done. Oh, Tom;--and I was thinking it was one of the keepers. Oh, Tom.

And it was you that got it–got it from me; I don't want to live!

And yet life was sweet, for there was a woman at Ticehurst, a woman as faithful to him as Tom, who would go with him to the world's end even now. But he must not think of her . He had no right: he must pay with his life for what he had done.

Mrs. Adis was sitting in the old basket armchair by the fire. One of the men had helped her into it.

'We'll go round to lronlatch Cottage and ask Mrs. Gain to come down to you.'

'This is a terrible thing to have come to you, and as for the man who did it-we've a middling good guess who he is, and he shall hang.'

'We didn't see his face, but we've got his gun. He threw it into a bush when he bolted and I swear that gun belongs to Peter Crouch who's been up to no good since the day he was **sacked** for stealing corn.'

tongue tied: speechless

The row took place because.....

made off: ran away

sacked: dismissed

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'But he couldn't have known it was Tom when he did it, he and Tom always being better friends than he deserved.'

Peter Crouch was standing upright now, looking through the crack of the door. He saw Mrs. Adis struggle to her feet and stand by the table, looking down on the dead man's face. He saw her put her hand into her apron pocket, where she had thrust the key of the shed.

'The Boormans have gone after Crouch,' said Vidler, nervously breaking the silence.

'They'd thought he'd broken through the wood Ironlatch way. There's no chance of his having been by here? You haven't seen him to-night ma'am?'

There was a pause.

'No,' said Mrs. Adis, 'I haven't seen him. Not since Tuesday.' She took her hand out of her apron's pocket.

'Well, we'll be getting around and fetch Mrs. Gain. Reckon you'd be glad to have hre.'

Mrs. Adis nodded.

'Will you carry him in there first?' and she pointed to the bedroom door.

The men picked up the stretcher and carried it into the next room. Then silently each **wrung** the mother by the hand and went away.

She waited until they had shut the door, then she came towards the shed. Crouch once more fell a **shivering**. He couldn't bear it. No he'd rather be hanged than face Mrs. Adis. He heard the key turn in the lock and he nearly screamed.

But she did not come in. She merely unlocked the door, then crossed the kitchen with a heavy, dragging footstep and shut herself in the room where Tom was.

Peter Crouch knew what he must do–the only thing she wanted him to do, the only thing he could possibly do. He opened the door and silently went out.

–Sheila Kaye-Smith

Guess the meaning:
'wrung' here means

.....

.....

Find the difference
between: shivering and trembling

Mrs. Adis unlocked the door because .....

.....

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BRAINSTORMING

(A1) (i) Discuss with your partner and describe the atmosphere in the woods when Peter Crouch was heading towards Mrs. Adis's House. It was–

(a) a dark moonless night.

(b) .....

(c) .....

(ii) Peter Crouch didn't knock before entering Mrs. Adis's house.

The reason was-

(a) .....

(b) .....

(c) .....

(iii) Go through the text again and find the reasons that forced Peter to shoot down a person.

(a) The keepers spotted him.

(b) .....

(c) .....

(iv) Mrs. Adis didn't hand over Peter Crouch to the keepers because–

(a) .....

(b) .....

(c) .....

(A2) The writer has used a phrase 'Thudding Heart' which means pounding, or beating of heart. Do you know 'Thud' is an onomatopoeic word which means a heavy sound made by an object falling to the ground. Discuss with your partner and make a list of Onomatopoeic words that you find in the text.

(a) .....

(b) .....

(c) .....

(A3) 'She <u>went</u> to one of the kitchen drawers'.

Look at the sentence carefully. The underlined word tells us that she went (some time ago) to a particular place (at one of the kitchen drawers). Now discuss with your partner and tell the class what you did 'yesterday' and what your friend did 'yesterday'. Complete the table. One is done for you.

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You	About Friend
• I saw a movie.	• He/she wrote an essay.
• I	• He/she .....
• I	• He/she .....
• I	• He/she .....
• I	• He/she .....
• I	• He/she .....
• I	• He/she .....

(A4) **Imagine your friend/younger brother or sister has committed a grave mistake that has resulted in a great loss to the college property or to your family. He/she seeks your advice to come out of the situation/problem. Write a dialogue between you and your friend/brother/sister who describes the entire situation and seeks help from you. Take help of the following points.**

- Introduction
- Seeking help
- Concluding part
- Confessing the mistake
- Your advice/suggestion

(A5) **The best punishment is 'forgiveness'. Discuss the sentence in the light of the text you have read. You can make use of following points.**

(a) Forgiveness provides opportunity to change the behaviour.

(b) Forgiveness leads to repentance.

(c) A person may commit a mistake / crime impulsively or under the force of strong emotions.

(d) .....

(e) .....

(A6) Project:

Search in your college library or on the internet for at least five stories where a king or any great person has forgiven a losing king, culprit or offender. There are many such stories that you might have read in your history books. One such story is of Alexander and Porus. Find at least five stories and write their summarised version in your notebook.

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1.6 Tiger Hills

ICE BREAKERS

Ajoy and Sujoy went to watch a cricket match. They enjoyed it very much, but they missed their friends Vinay and Sunay. Next day, when the four friends met, Ajoy reported how the game was played, how the players performed and how the game ended. Sujoy told them that they missed Vinay and Sunay very much and they were eager to tell them about the enjoyments.

- **(i) Now complete the following sentences.**

  (a) Ajoy reported about……

  (b) Sujoy reported about…….

  (ii) The word 'report' means-

  (a) Give a spoken or written account of something.

  (b) Cover an event or subject as a journalist or reporter.

- **(i) Refer to a standard dictionary and find out the meaning of the following words:**

  (a) Reportage

  (b) Reporter

  (c) Reported speech

  (d) Reportorial

  (ii) Find and discuss some examples of reports related to the given topics.

  (a) Award distribution

  (b) Bravery awards

  (c) Any social issue

- **You might have read war stories or watched war movies. Make a list of the factors which make them interesting.**

  ……

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General Ved Prakash Malik *PVSM, AVSM served as the 19th Chief of Army Staff of the Indian Army from the 30th September 1997 to 30th September 2000. He was the Army Chief during the Kargil War. He is the recipient of Param Vishishta Seva Medal and Ati Vishishta Seva Medal and Raksha Medal.*

'Kargil' from surprise to victory is an account of the Kargil Victory on 4th July 1996 by General V. P. Malik. It is the finest example of how to write a report. He describes the event in the minutest details, but without the slightest depiction of the emotional involvement he had in it. Tiger Hills is an extract from the book Kargil written by General V. P. Malik.

Tiger Hills

Tiger Hill towers majestically above all other mountaintops in its vicinity. Although located almost 10 kilometers north of the Srinagar-Kargil-Leh highway, the enemy position on this mountaintop dominated parts of this highway. After the recapture of Tololing and the **adjacent features**, **evicting** the enemy from this **well-fortified** position became a priority.

As the sharp triangular top of Tiger Hill was clearly visible from the highway, and appeared almost impossible to capture, the media had **projected** the entire **episode** as a national challenge.

Brigadier M.P.S. Bajwa, commander, 192 Mountain Brigade, **assigned** the **mission** of capturing Tiger Hill to 18 grenadiers, now rested and recouped after their achievements at Tololing and Hump, and to 8 Sikh, which was already deployed at its base. Both these units were assisted by a crack team from the High Altitude Warfare School, with maximum possible artillery, engineering and other combat support.

Throughout the last week of June 1999, 18 Grenadiers probed to establish the extent of the enemy's defences and **to scout** for suitable routes for the assault. A simultaneous multidirectional assault emerged as the best strategy. The commanding officer of 41 Field Regiment drew up an elaborate artillery

adjacent: Situated near or close to something.

evicting: To remove somebody from a house or land, especially with the support of law.

well-fortified: To strengthen a place well against attack.

Guess the meanings from the context: 1. projected 2. episode 3. assigned 4. feature

mission: A particular task done by a person or a group; a particular aim or duty that one wants to fulfill more than anything else.

Guess the meaning: ***to scout***

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fire plan. Individual guns were ranged so as to cover each objective. Bofors guns were used in a direct firing role once again, with inspiring accuracy. On the day of the assault, nearly 120 field and medium guns, 122-mm multibarrelled Grad rocket launchers and mortars rained death and destruction on the enemy at Tiger Hill. The Air Force, too, targeted Tiger Hill on 2-3 July, and hit the bull's eye several times during its missions.

For the first time in India's military history, a TV channel covered the battle live: a sign of progress and transparency, not to mention the on-screen depiction of confidence. The Tiger Hill feature extends about 2200 meters from west to east and about 1000 meters north to south. The main extension is towards the west, on which there are two prominent **protrusions.** The first, approximately 500 meters west of Tiger Hill, had been named 'India Gate', and the second, 'Helmet' (located another 300 meters away). Approximately one company of 12 Northern Light Infantry (Pakistan) held the whole feature.

At 1900 hours on 3 July, 18 Grenadiers commenced its multidirectional assault under the cover of bad weather and darkness, supported by the fire power of artillery and mortars. 'A' company captured an intermediate position called Tongue by 0130 hours on 4 July. Further advance along the southeastern **spur** leading to Tiger Hill Top was stalled due to accurate fire by the enemy from India Gate, Helmet and Top.

Meanwhile, Captain Sachin Nimbalkar led the 'D' Company assault from the east. His company had to negotiate steep **escarpment** using mountaineering equipment, despite the darkness and the inclement weather.

His approach took the enemy by surprise. After some firefighting, 'D' Company was successful in occupying the eastern portion of Area Collar, which lay within 100 meters of Tiger Hill Top.

On another front, 'C' Company and Ghatak (Commando) platoon under Lieutenant Balwan Singh also surprised the enemy, this time along the difficult

During the war the soldier need to plan strategies. Find some words related with such strategies from the text.

protrusion- A thing that extends from the place or from the surface; something that sticks out.

spur- an area of high ground extending from a mountain or hill.

escarpment - a long, steep slope at the edge of a plateau

The enemy was taken aback due to the steps taken by the Indian Army. support your answer.

Media supported and assisted the battle live. Guess the risk of the media people and the army.

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northeastern spur and obtained a toehold just 30 meters from the top.

At 0400 hours on 4 July, after a carefully **orchestrated** artillery bombardment, Sachin Nimbalkar and Balwan Singh along with their men approached Tiger Hill Top by climbing a sheer cliff and caught the enemy unawares. After a **spell** of hand-to-hand fighting, they succeeded in capturing the objective. Although 18 Grenadiers held the top now, linking up with them was not easy. When the initial surprise wore off, the enemy started gearing up for launching counterattacks.

One of the most difficult tasks during the course of a battle is to maintain one's hold on the ground captured, before the next assault can be launched. Throughout the next morning artillery **duels** continued. **Casualties** mounted on both sides. The Grenadiers hung on to their **precarious perch** with grit and determination. Grenadier Yogendra Singh Yadav and his team members exhibited exceptional courage during this assault.

At this stage, 8 Mount Division realized that it would not be possible to evict the enemy from Tiger Hill completely as long as his supply lines along the western spur were intact. Mohinder Puri and M.P.S. Bajwa then issued orders to 8 Sikh to attack and capture Helmet and India Gate (both located on the western spur) so that enemy reinforcements to Tiger Hill Top could be prevented. The move was also intended to cut off the enemy's supply route.

The western spur of Tiger Hill extended up to 1.5 kilometers the approach to the spur, where 8 Sikh was deployed, lay along a steep rock face. An **adhoc** column of 8 Sikh, led by Major Ravindra Singh and lieutenant R. K. Sehrawat, comprising four JCOs and fifty-two soldiers, climbed this rock face under poor visibility conditions and was able to capture India Gate after a tough fight. In this battle, Subedar Nirmal Singh led the assault platoon. He was engaged in hand-to hand-fighting till the end and was also responsible for beating back a counterattack.

Guess the meanings of following words in the context-

1. orchestrated, 2. spell, 3. duels, 4. casualties

Precarious- not safe, dangerous

Perch: a high seat or position

adhoc: *adv*- when necessary or needed
adj - created or done for a particular purpose

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Despite heavy casualties, 8 Sikh exploited its success up to Helmet and captured this objective on 5 July.

The enemy launched two counterattacks with forty to fifty personnel, but 8 Sikh fought gallantly and was able to repulse them. Naib Subedar Karnail Singh and Rifleman Satpal Singh, who were part of a platoon deployed on the reverse slope of Helmet, showed exceptional courage. In one of these counterattacks, Captain Karnal Sher Khan of the Pakistan Army was killed. His body was subsequently handed over to the Pakistani authorities. Other bodies of the Pakistani soldiers found scattered around the battleground were collected and buried appropriately.

In New Delhi, I had remained anxious all through the night of 3 July. The next morning, Krishan Pal, GOC 15 Corps, rang up at 0600 hours to inform me that 18 Grenadiers had captured Tiger Hill Top and also that heavy fighting was going on. After consulting him and Nirmal Chander Vij, we decided to await confirmation from the GOC 8 Mountain Division. At 0730 hours, Mohinder Puri confirmed to me that the enemy would not be able to dislodge 18 Grenadiers from Tiger Hill Top. I duly informed **Brajesh Mishra** and the Prime Minister, who was scheduled to address a public meeting in Haryana at 1000 hours. The Defence Minister was on his way to Amritsar. When he landed at the airport, I gave him this exciting news.

The date, 4 July 1999, was important for one more reason. Nawaz Sharif was due to meet the US President, Bill Clinton, later in the day. About ten to fifteen hours before their meeting, we made sure that the whole world came to know about the recapture of Tiger Hill, and thus the likely outcome of the war.

For some time, Pakistan even denied the existence of such mountain feature and labelled the entire operation as a figment of our imagination; the loss of Tiger Hill was a hard physical and psychological blow. In India, wave of jubilation and relief replaced the gloomy mood of the people.

A great humanitarian norm is maintained during the battle. Find out and comment on it.

Brajesh Mishra : an Indian diplomat and politician who was Prime Minister Atal Bihari Vajpayee's Principal Secretary and National Secuity Advisor from 1988 to 2004.

The narrator uses selective words to express the victory. They are

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tenure : The act or a period of holding an important, especially political position.

to notch up : to achieve

On 8 July, after the entire Tiger Hill objective had been cleared and the situation stablilized, 18 Grenadiers hoisted the Indian tricolour on Tiger Hill Top. Throughout its **tenure** in the nearly two-month long war, the battalion acquitted itself with high professionalism and honour. Displaying unshakeable determination and collective valour, all its members covered themselves with glory and **notched up** two of the finest victories for the Indian Army. After the war, as the battalion requested a UN mission, Army Headquarters sent it to Sierra Leone (West Africa). There too, the battalion successfully carried out a major rescue operation (Operation Khukri).

- General Ved Prakash Malik

BRAINSTORMING

(A1) (i) Narrate in your own words a similar based on text to the class.

(ii) Imagine that you are about to interview the writer. Write 10 to 15 questions regarding the operation.

(A2) (i) Enlist any four facts which made the capturing of Tiger Hill a national challenge.

(ii) Different arms and ammunitions are mentioned in the excerpt. Find their names.

(iii) Wars are not fought only on the battlefield. Comment.

(iv) Prompt reporting is of strategic importance during a war. Refer to the above extract and explain.

(iv) Read the extract and do the following activities.

Make a list of the preparations made for an assault on Tiger Hill.

(a) Throughout the last week of June 1999, 18 Grenadiers…..

(b) They also explored to…….

(c) After confirming the multidirectional assault as the best strategy the commanding officer…….

(d) Individual guns……

(e) Bofors guns…….

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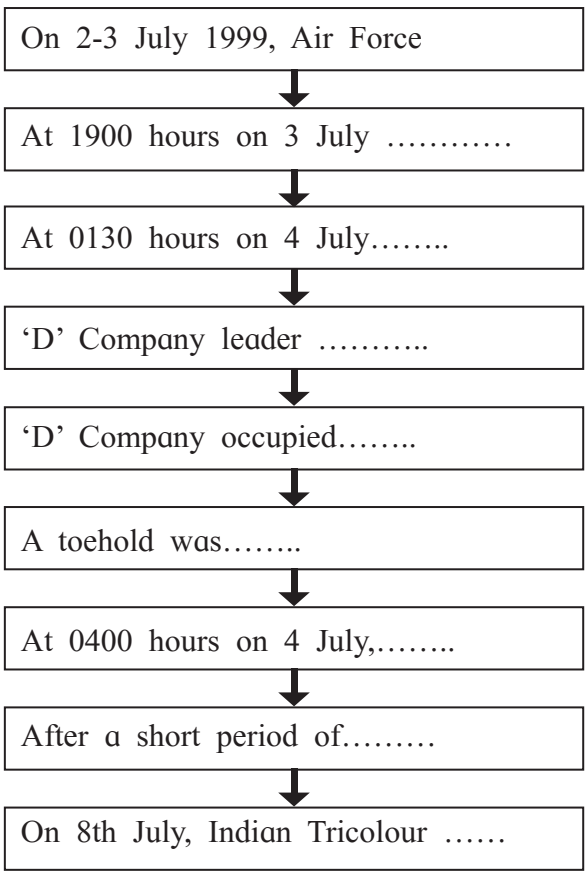
(v) Complete the flow chart showing the events on the day of the assault.



(vi) Rewrite the given statements in their order of occurence.

The most difficult task of maintaining the hold on Tiger Hill was achieved in this way:

(a) 8 Sikh was ordered to attack and capture Helmet and India Gate.

(b) Bodies of the Pakistani soldiers were collected and buried appropriately.

(c) During the ferocious artillery duels the Grenadiers hung on their precarious perch with grit and determination.

(d) Sikh fought back successfully two counterattacks with forty to fifty personnel.

(e) An adhoc column of 8 Sikh climbed the steep rock and captured India Gate.

(f) In spite of heavy casualties, 8 Sikh captured Helmet on 5 July.

(A3) (i) Discuss the meanings of the following idioms/phrases and use them in your own sentences.

(a) To hit the bull's eye

(b) To be taken by surprise

(c) To get a toehold

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(d) Under the cover of

(e) A spell of

(ii) Read the following words :

Brigadier, Commander, capture, evicting, enemy, defense

All these words are related to the war affairs and war.

Find more such words from the passage.

(iii) Understand the usage of the words given:

After consulting him and Nirmal Chander Singh, we decided to await confirmation from the GOC and Mountain Division.

You know the verb 'wait'. But it is an intransitive verb. It doesn't take a direct object; consequently it cannot be cast into passive voice. Also, the past participle of the verb 'to wait' cannot act as an adjective.

'The mother waited eagerly' is a correct sentence as there is no direct object. But 'The mother waited eagerly the answer from her son.' is a wrong sentence. 'The answer' is the direct object. This sentence can be written by using the phrase 'wait for' as 'The mother waited eagerly for the answer from her son.' 'Wait for' can be taken as the transitive phrasal verb.

'To await' is a transitive verb and it does take a direct object.

For example, 'The mother awaited the answer eagerly.'

The past participle of it can be used as an adjective.

The most awaited programme started very late.

Note that the object of verb 'await' is usually an inanimate object. We don't usually await a person, but we await his answer/ call/ arrival/ letter.

There are more such words in English. All of them are not verbs.

For example: Aside, Ashore, Anew, Awake, Afoot.

Prefix 'A' provides certain purpose in the formation of the word.

(a) Aside- to the side

(b) Ashore- towards the shore

(c) Afoot-on foot

(d) Anew- of new

(e) Apolitical- not political

(f) Asleep- in a state or manner

Share with your friends few more words.

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(A4) (i) Use of although/ though/ even though/but

Read the following sentences.

(a) Although the café was crowded, we found a vacant table.

Although Sadie has passed her test, she never drives.

The clause with although can also come after the main clause.

For example: We found a vacant table, although the café was crowded.

(b) Though I liked the pullover, I didn't buy it.

Though it was pouring cats and dogs, he set out for his journey.

We can use though at the end of the sentence.

For example: I liked the pullover; I didn't buy it, though.

(c) We can use 'even though' in the same way.

John looked quite fresh even though he had just recovered from jaundice.

'Even though' can be used in the beginning of the sentence also.

'Even though' I hate Gopal, I shall try to be nice with him.

'Even though' is stronger and more emphatic than 'although'.

(d) We can join two clauses with 'but'.

For example: We wanted to go abroad, but our passports were not ready.

We use these words (although, though, even though, but) to show the contrast between two clauses or two sentences.

Although, though, even though and but can be used as conjunctions to introduce afterthoughts, contrasts or restrictions and conditions.

Find out the sentences from the lesson in which any of these words are used.

Discuss in pairs/groups the purpose they serve.

(ii) Sing and recite one of the famous folk songs given below.

There is a mountain for away.

And on the mountain stands a tree.

And on the tree there is a branch.

And on the branch there is a nest.

And in the nest there is an egg.

And in the egg there is a bird

One day the bird will fly.

One day we will be free.

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Discuss with your teacher and classmates regarding the changes seen in the underlined words. Find the reasons behind the changes.

- a mountain – the mountain
- a tree – the tree
- a branch – the branch
- a nest – the nest
- an egg – the egg
- a bird – the bird

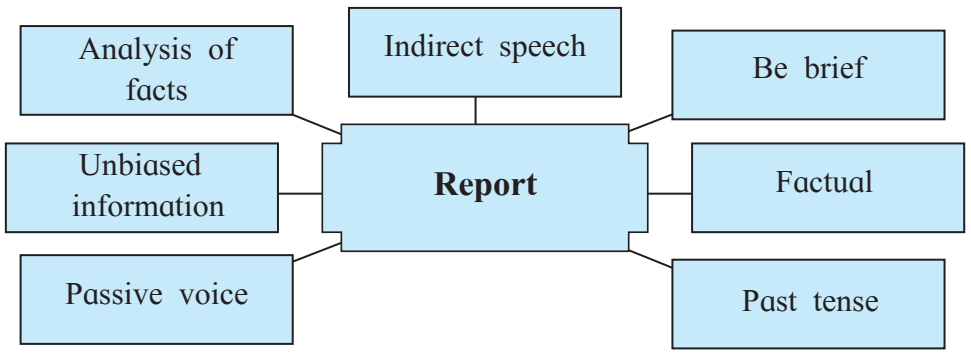
Put 'a/an' or 'the' at proper places. Put a cross (X) where no article is applicable.

1. Ravi walked up to ..... Principal's cabin.
2. Ahmed lives in ..... small town
3. Can I use your ..... cell phone ?
4. Who's ..... woman in your office ?
5. I need ..... English-Marathi dictionary.

(A5) (i) Imagine that you are one of the soldiers from 18 Grenadiers on the mission Tiger Hill. Narrate your experience of the war to your friend.

(ii) Would you like to join Indian Army/Navy/ Air force? If not, suggest other ways in which you could serve your nation.

(iii) Report writing



Study the web diagram and write the characteristics of report writing.

Purpose of Report Writing-

- To provide unbiased information based on reality
- To give analysis of the facts
- To make recommendations, if any and if expected. (as in business reports.)

Types of Reports-

- Business Report
- Factual Report

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Format of a Report-

- Headline
- Name of the reporter
- Dateline (date and place)
- Opening paragraph (Lead or Intro- Who, when, what, where)
- Detailed paragraphs (Why and how.)
- Conclusion/suggestions if any
- Report should be written in the box.

(a) You are Sharad Mathur, the General Secretary of the Sports Club of your college. Write a brief report of the Annual Sports activities for the college magazine.

(b) Your school organised '*Van Mahotsav* Day' recently. Write in about 100 to 150 words a report to be published in the school magazine.

(c) You are the secretary of the NSS unit of your college. Write a brief report of the Blood Donation Camp arranged by your unit.

A specimen report is given for you:

CULTURAL FEST 2014

-Tejal Patil
(Students Reporter)

24 December 2014

A fabulous and memorable cultural fest was organised by Adarsh College, Koregaon, Dist- Akola on 24th December 2014. The mega event of Adarshotsav was held in the college premises - The indoor events in the auditorium and the outdoor events in the college playground.

The grand show commenced by the arrival of participant teams from many colleges in the vicinity. Dr. P.S. Shinde, the Principal of Adarsh College inaugurated the festival events by lighting the lamp. Students participated enthusiastically in different competitions such as Melody Makers (Singing), Dancing Bells (Dance), Mimicry, mono- acting, skits, Khana Khajana (cooking), Mehandi, Nail Art, Hair Dressing, T –shirt Painting, Poster Making, Rangoli and many other events.

The grand finale of Adarshotsav was graced by the dignified presence of the well-known film director Shri. Pranav Palave. He enthralled the audience by his inspirational speech describing his college days.

The event was concluded by a sincere Vote of Thanks expressed by Dr. Chhaya Malhotra, the Professor-in-chage of Adarshotsav.

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SECTION TWO

NO	TITLE / TYPE OF THE TOPIC	LANGUAGE STUDY / POETIC DEVICES	WRITING SKILLS FUNCTIONAL/ CREATIVE	EXTENSION ACTIVITIES/ PROJECT	VALUES/ LIFE SKILLS
2.1	Cherry Tree	Alliteration, Antithesis, Personification, Climax	Narration, Story Writing	Library Work	Creative acitivity, Respect to Nature
2.2	The Sower	Alliteration, Imagery	Letter Writing	Project Report Library Work	Optimism Patience Hard Work
2.3	There is Another Sky	Hyperbole, Inversion, Alliteration	Letter Writing Paraphrase	Web Serach	Positive Attitude
2.4	Upon Westminster Bridge	Personification	Composing a Poem	Web search Library Work	Discerning Beauty
2.5	Nose Vs. Eyes	Prefix-Suffix	Composing a Couplet	Library Work	Wit, Proper Justice
2.6	The Planners	Alliteration Extended Metaphor, Oxymoron Parody, Climax Personification	Dialogue Writing Composing a Couplet	Library work	Planning, Respect for historical heritages

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SECTION TWO

2.1 Cherry Tree

ICE BREAKERS

- **Trees are revered because :**

(a) They give us joy.

(b) .....

(c) .....

(d) .....

(e) .....

- **Column A shows your involvement in growing a tree, as well as the stages in the life of a tree. Column B shows the feelings you experience at all the stages. Match them appropriately.**

A	B
1. You planted a sapling.	a. Gave you a feeling of joy to see the promising future.
2. You watered the plant.	b. The new experience brought excitement to you.
3. You saw the shoot for the first time.	c. You were happy and satisfied because you experienced what you had often heard, that small beginnings can lead to great achievements.
4. You fenced the plant.	d. The colour, symbolizing life, gave you a feeling of hope.
5. The plant gradually saw lush green leaves grow on it.	e. You wanted to make a humble beginning.
6. The tree had buds too.	f. Your motive was to protect it.
7. Birds made a nest on the tree which was fully grown and laden with flowers.	g. You cared for it.

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Ruskin Bond : *Born in Kasauli, Himachal Pradesh, in 1934, Ruskin Bond has written hundreds of short stories, essays, novellas and more than thirty books for children. His first novel, 'The Room on the Roof', written when he was seventeen received the John Llewellyn Rhys Memorial Prize in 1957. He has also published two volumes of autobiography, 'Scenes from a Writer's Life' and 'The Lamp is Lit', a collection of essays and episodes from his journal. In 1992 he received the Sahitya Akademi Award for English writing in India. He was awarded the Padmashri in 1999. Ruskin Bond lives with his adopted family in Mussoorie, Uttarakhand.*

The poem, "Cherry Tree" is about the poet's ecstasy over a tree which he planted which took eight years to grow. He is expressing his wonder at the ways of Nature and how the cherry blossoms are fragile and quick to fall. The tree gives him immense joy as he can see the stars and the blue sky through dappled green trees.

The thought which prompted the poet to plant the cherry seed 1. ..... 2. ..... 3. ..... 4. ..... were a threat.

State whether the following statements are true or false:

1. They destroyed the Cherry tree.

2. The Cherry tree had an instinct to survive.

scythe : a tool with a long curved blade at right angle to a long handle used to cut long grass and grain.

blight : causing damage

shrivelled : dried

The blossoms are fragile ..... (True/ false)

thrust : push with force

fierce : aggressive (here)

Cherry Tree

Eight years have passed
Since I placed my cherry seed in the grass.
"Must have a tree of my own," I said,
And watered it once and went to bed
And forgot; but cherries have a way of growing,
Though no one's caring very much or knowing.
And suddenly that summer near the end of May,
I found a tree had come to stay.
It was very small, five months child,
Lost in the tall grass running wild.
Goats ate the leaves, the grass cutter **scythe**
Split it apart and a monsoon **blight**
Shrivelled the slender stem..... Even so,
Next spring I watched three new shoots grow,
The young tree struggle, upward **thrust**
Its arms in a fresh **fierce** lust

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For light and air and sun.
I could only wait, as one
Who watched, wandering, while Time and the rain
Made a miracle from green growing pain.....
I went away next year-
Spent a season in Kashmir-
Came back thinner, rather poor,
But richer by a cherry tree at my door.
Six feet high my own dark cherry,
And I could scarcely believe it-a berry.
Ripened and jeweled in the sun,
Hung from a branch-just one!
And next year there were **blossoms** small
Pink, fragile, quick to fall
At the merest breath, the sleepiest breeze. .....

I lay on the grass, at ease,
Looking up through leaves at the blue
Blind sky, at the finches as they flew
And flitted through the **dappled** green.
While bees in an **ecstasy** drank
Of **nectar** from each bloom and the sun sank
Swiftly, and the stars turned in the sky,
And moon-moths and singing crickets and I
Yes, I! — praised Night and Stars and tree:
That small, the cherry, grown by me.

- Ruskin Bond

The poet felt richer because .....

blossoms : flowers that bloom on trees.

dappled : having dark or light patches.

ecstasy : feeling of great happiness

nectar : sweet liquid produced by flowers.

The beneficiaries of the cherry tree are .....

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BRAINSTORMING

(A1) (i) Find proof from the poem for the following.

(a) The poet has mentioned different seasons.

(b) The poet's minute observations of the steady growth of the cherry tree.

(c) The colour imagery in the poem.

(d) The struggle of the cherry tree for survival.

(ii) State whether the following statements are True or False. Correct the false statements by finding evidence from the poem to support your remark.

(a) The cherry tree did not take long to grow.

(b) Birds and insects were benefitted from the tree.

(c) The poet was exalted at the sight of the cherry tree.

(d) The poem has an underlying message about the importance of trees.

(e) The poet repents planting the cherry tree.

(A2) (i) Discuss in groups, reasons / consequences / effects:

(a) The life of the cherry tree was threatened.

(b) The cherry blossomed.

(ii) A small thought, put in action, led to a great achievement. Pick out the lines from the beginning and end of the poem and explain their significance.

(A3) The cherry tree has inspired the poet to compose the poem. Such poems, describing Nature or aspects of Nature are called 'Nature poems'. Find out some expressions from the poem that bring out the elements of beauty of Nature.

(A4) (i) Read the line.

Pink, fragile, quick to fall

Notice the arrangement of the words in the line:

They move from healthy to delicate

This figure of speech is called **Climax** where successive words, phrases, sentences are arranged in ascending order of importance. Here, the cherry blossom turns pink, ripens and is ready to be picked.

(ii) Find out examples from the poem.

Alliteration :

Antithesis :

Personification :

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(A5) (i) Cherry tree is a narrative poem. Features that make it a narrative poem are given below. Justify them with proper examples.

(a) The poem has a beginning, a middle and an end.

(b) Different places are mentioned.

(c) Characters are referred to.

(d) Incidents are arranged in sequence.

(e) There is a dialogue between the poet and the reader or the characters of the poem.

(f) It is a time-bound poem.

(ii) Compose 8 to 10 lines. Narrate any incident in your life without using any rhyming pattern.

(iii) Write an appreciation of the poem considering the following points :

- About the poem, poet and title.

  .....

  .....

- Theme/summary/gist of the poem.

  .....

  .....

- Poetic style/language, poetic devices used in the poem.

  .....

  .....

- Special features/novelties/focusing elements.

  .....

  .....

- Message/values/morals in the poem.

  .....

  .....

- Your opinion about the poem.

  .....

  .....

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(iv) Write a summary of the poem using the following points.

- Title

.....

- Introductory paragraph (about the poem, type, Nature, tone)

.....

.....

- Main body (central idea, gist of the poem)

.....

.....

- Conclusion (opinion, views, appeal)

.....

.....

(A6) (i) Write the poem 'Cherry Tree' in the form of a story.

(ii) Write in 100 words what the cherry tree in the poem symbolises.

(iii) You have studied the lesson 'The Call of the Soil' from prose 1.3. Compare 'Cherry Tree' with 'The Call of the Soil' and find out the element of joy of nurturing for the author and the poet.

(A7) Project:

Refer to the library and collect at least five poems of any Nature poet. Write the poems along with their summary.

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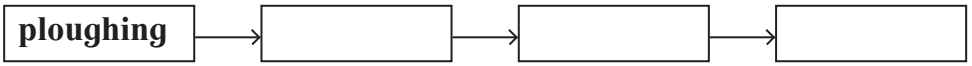
2.2 The Sower

ICE BREAKERS

- **(i) Make a list of words related to agriculture.**

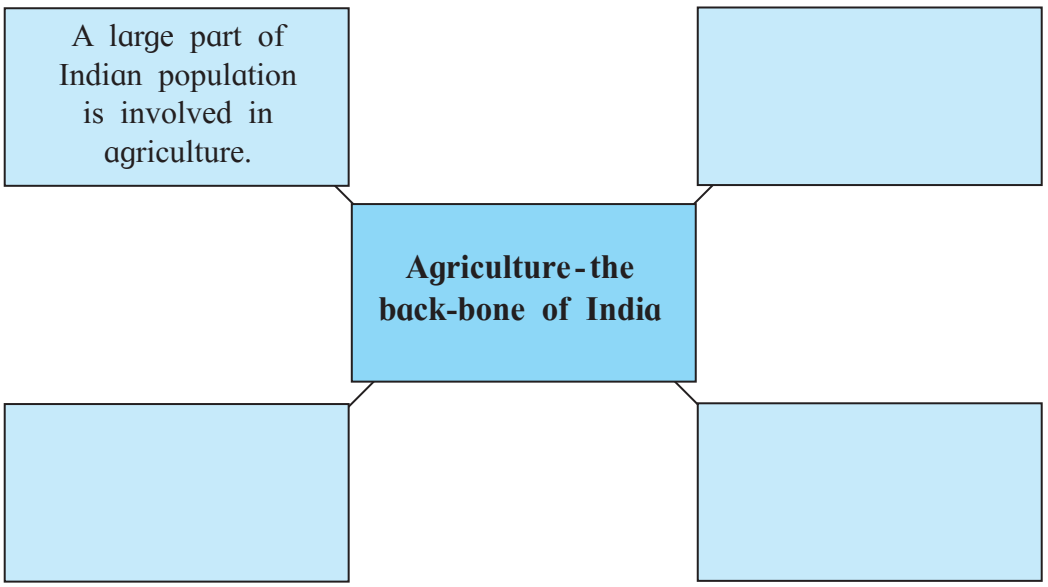
  (ii) Discuss the activities carried out by a farmer.



- **(i) In our country engineering, teaching and medical fields are much sought after. Other professions, occupations though they make a significant contribution to the society, do not get their due.**

(a) Farmer	highly unpredictable economic gains
(b) Conservancy workers	.....
(c)	.....
(d)	.....
(e)	.....

(ii) 'Agriculture is the backbone of the Indian economy'. Fill in the boxes supporting this statement. Complete the following web diagram.



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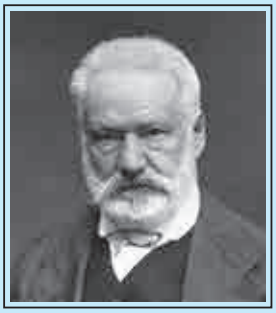
Victor Hugo: *Poet, novelist and dramatist of the 19th century was the most important of the French Romantic writers. Though regarded in France as one of the country's greatest poets, he is better known for novels as "Notre-Dame de Paris"(1831) and "Les Miserables" (1862).*



Torulata Dutt: *A Bengali poet, also known as Toru, wrote in English and French, was born on 4th March 1856 in Kolkata. She is considered to be'The first Indian poetess' to write verses in English and French. She translated dozens of poems and completed a novel before her death at the age of 21. Her poems such as 'Seeta', 'Lotus' and 'Our Casuarina Tree' are well-loved.*

'The Sower' is a translation of Victor Hugo's poem, Saison des Semailles: Le Soir. It is translated by Toru Dutt from French to English. 'The Sower' is a poem about a farmer who is sowing seeds. He has seen many bad harvests in his life. However he is so optimistic of having a good harvest every time he tosses grain.

porchway - a *veranda* or a covered shelter in front of a building

Twilight hastens on to rule.

Explain in your own words.

well-nigh - almost but not completely or exactly, just about

sower - The person who emplants the seed

lingers - hangs around, remains

silhouette - shape, outline of someone against a brighter background

furrows- line, trench, channel.

The word 'Marches' suggests...

muse - rest in thought, reflect

stride - to walk with long steps

august - noble, dignified, impressive

The Sower

Sitting in a **porchway** cool,
Sunlight, I see, dying fast,
Twilight **hastens** on to rule.
Working hours have **well-nigh** past.
Shadows run across the lands:
But a **sower lingers** still,
Old, in rags, he patient stands.
Looking on, I feel a thrill.
Black and high, his **silhouette**
Dominates the **furrows** deep!
Now to sow the task is set.
Soon shall come a time to reap.
Marches he along the plain
To and fro, and scatters wide
From his hands the precious grain;
Muse I, as I see him **stride**.
Darkness deepens. Fades the light.
Now his gestures to mine eyes
Are **august**; and strange; his height
Seems to touch the starry skies.

- Toru Dutt

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BRAINSTORMING

(A1) **There are a number of challenges a farmer in India faces. Discuss with your friend, how it is possible to improve the condition of farmers.**

Sr.No.	Challenges	Solutions
1.	Water Scarcity	Rain Water Harvesting
2.	Credit and In-debtedness	
3.	Land Issues	
4.	Climatic changes	
5.	Social Groups	
6.	Lack of advanced technology	
7.	Diversification	
8.	Market Risks	

(A2) **The poet has observed the sower closely. Express in your own words the reverence the poet has for the sower.**

(A3) **The poet is prompted to call the sower an 'august personality' which means one who has reached the highest position in his work place.**

Explain this using the following points.

- Hard work
- Perseverance
- Dedication

(A4) (i) **Pick out the examples of alliteration from the poem and write them down.**

(ii) **'Seems to touch the starry skies'. The poet has used word imagery. Describe the idea and pick out other similar examples from the poem.**

(A5) (i) **Write an appreciation of the poem considering the following points:**

- About the poem/poet/title.
- Theme
- Poetic devices, language, style
- Special features/novelties/focussing elements
- Values, message
- Your opinion about the poem

(ii) **Write a summary of the poem using the following points:**

- Title
- Introductory paragraph (about the poem, type, nature, tone)

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- Main body (central idea, gist of the poem)
- Conclusion (opinion, views, appeal)

(iii) Compose a poem on a farmer in 4 to 6 lines in continuation of the following.

He sweats .....

He does not fret .....

He sows .....

To the soil he bows .....

(A6) Imagine that you are a farmer from a drought prone area. Write a letter to a newspaper editor, discuss the problems and suggest possible solutions.

(A7) Agricultural is the principal occupation in Maharashtra that has many career opportunities.

(a) Agriculture Correspondent

(b) Marketing Communications Manager

(c) Agricultural Policy Analyst

(d) Farm Management

(e) Soil Conservationist

(f) Scientist- Krishi Vigyan Kendra

(g) Machine Design Engineer

(h) Zoologist

(i) Veterinarian

(j) Food Microbiologist

(k) Horticulturist

(l) Agricultural Economics

Write in brief about the various career opportunities given above. You can collect the information from the following universities.

1. Indian Institute of Technology, Kharagpur.
2. Mahatma Phule Krishi Vidyapeeth, Pune.
3. Dr. Panjabrao Deshmukh Krishi Vidyapeeth, Akola.

(A8) Project:

Visit your college library or through web quest collect information on 'Green Revolution' and 'White Revolution' in our country.

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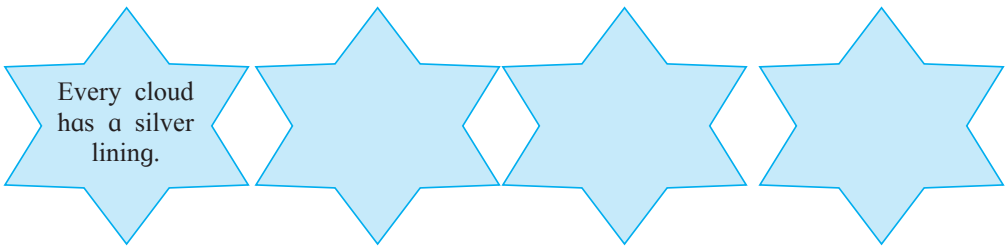
2.3 There is Another Sky

ICE BREAKERS

- **(i) Life is an amalgam of happy and sad moments. Think of such moments in your life, pair with your classmate and share both the aspects of life.**

Happy Moments	Sad Moments
1. Winning the first prize in a competition	Losing your mobile, bicycle or wallet
2.	
3.	

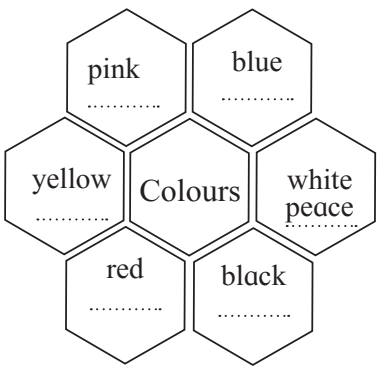
(ii) Discuss with your partner and find proverbs, idioms or phrases of similar meaning to the one given and fill them in the stars given below:



- **(i) When we look at the sky, we find several objects. They stand for something or the other. Complete the following table by finding the significance of the given objects. One example is given to you.**

Celestial Bodies	Association
The Sun	Power, Heat, Energy, Commitment etc.
The Moon	
The Rainbow	
The Stars	

(ii) Colours mentioned in the hexagons given below, are associated with something or the other. Dissuss with your partner and fill in the blanks.



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Emily Dickinson *(1830-1886) is an American poet of the nineteenth century. She lived a lonely life. Most of her poems are motivational and philosophical. They are unique to her era and are characterised by simple and short lines. She often used slant rhymes and unconventional capitalization and punctuation. Her poems are the psalms and hymns of life in all its shades.*

'There is Another Sky' is an inspirational poem with a message of 'never say-die'. It is a Petrarchan sonnet with octave and sestet. The poet is communicating to her brother through a letter. She encourages her brother not to get depressed under any circumstances and pleads with him to return home. Life is full of challenges; one can tackle the challenges with a positive attitude. The poem ends on an optimistic note. ***The brighter garden*** *stands for choices that life offers to all.*

serene: peaceful, calm

*The poet says '**another sky.** Guess the meaning.*

The poet is addressing the poem to .....

Austin: Emily's younger brother

frost: When temperature is below 0°C a thin layer of ice forms on the ground and other surfaces.
unfading: bright, colourful

Prithee: nick name of her brother, Austin

*The poet depicts a different **garden.** Discuss about it with your partner.*

There is Another Sky

There is another sky,
Ever **serene** and fair,
And there is another sunshine,
Though it be darkness there;
Never mind faded forests, **Austin**,
Never mind silent fields—
Here is a little forest,
Whose leaf is ever green;

Here is a brighter garden,
Where not a **frost** has been;
In its **unfading** flowers
I hear the bright bee hum:
Prithee, my brother,
Into my garden come!

–Emily Dickinson

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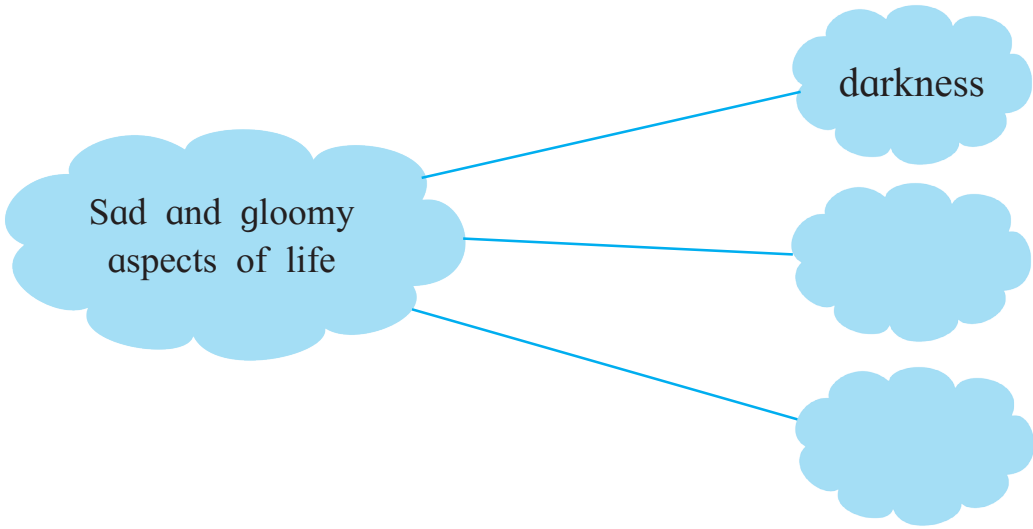
BRAINSTORMING

(A1) (i) Imagine your younger sister is not paying attention to her studies and is seen wasting time playing games on her cell-phone. Suggest some ways that will help her to concentrate on her studies and overcome her bad habit.

(ii) You have noticed that many of your classmates are not interested in outdoor games or participating in co-curricular activities. Discuss some ways in which they will be encouraged to participate in activities.

(A2) (i) Discuss with your partner and complete the web, highlighting the sad and gloomy aspects of life mentioned in the first part of the poem.



(ii) The poet encourages her brother in the second part of the poem by telling him about the brighter side of life. Discuss with your partner and make a list of the expressions in the poem that mean encouragement.

(a) Brighter garden

(b) .....

(c) .....

(iii) The poet has described two different shades of human feelings by using imagery of various forces of Nature in the poem. Pick out the terms or phrases that describe them. Complete the table given below. One is done for you.

Nature	Feelings
Faded forests	Sad/gloomy

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(iv) The poem expresses feelings of serenity. Pick out expressions from the above poem that express the same.

(v) Compare and contrast the two opposing human feelings as expressed by the poet.

(A3) 'Never mind faded forests, Austin'. The word 'faded' means to become dim or faint. The word describes the forests that have become faint or dim in appearance. Now go through the poem again and complete the table.

Describing word	Object	Explanation
1. faded	forests	The forests have become faint or dim in appearance.
2. silent		
3. unfading		
4. bright		

(A4) 'I hear the bright bee hum.' The poet has used the word 'hum' that indicates the sound made by the bee. This is an example of Onomatopoeia. The poet has used different figures of speech like alliteration, inversion and hyperbole in the poem. Identify them and pick out the lines accordingly.

(a) Hyperbole - .....

(b) Alliteration - .....

(c) Inversion - .....

(A5) Imagine your friend is a table tennis champion who has won the semi-final in the inter-collegiate championship. Due to over confidence, she neither practises nor does she take her opponent seriously. This may result in her losing the final. Suggest some ways to make her aware of the importance of hard work and regular practice.

(A6) (i) Use the following points and write an appreciation of the poem:

- About the poem, poet and title
- Theme
- Poetic style, language, poetic devices used in the poem
- Special features
- Message/values/morals in the poem
- Your opinion about the poem

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(ii) Write a summary of the poem with the help of the points given below:

- Title
- Introductory paragraph (about the poem/ type/nature/tone)
- Main body (central idea/gist of the poem)
- Conclusion/ opinions/views/appeal

(iii) Let's compose a poem. Two lines are given. Add two of your own.

There is another sky,

Ever serene and fair

.....

.....

.....

.....

.....

.....

(iv) Given below is a poem 'Blue Sky' by Mark Hastings. Imagine a poem of a similar kind by replacing the word blue. You can add any colour or object of your choice and write a poem of four lines.

For example replace 'blue' with

(a) Starry sky above me.....

(b) Cloudy sky above me.....

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(A7) **Write a letter to your younger sibling making her aware of various man-made and natural disasters and encourage her to join all the programmes, campaigns, drives etc. in school or in your locality.**

(A8) **The poem describes the beauty of Nature. Make a list of careers that are related to Nature, environment and forest. One is done for you.**

(a) Forest Department - (Forest officer, Ranger etc.)

(b) .....

(c) .....

(d) .....

(e) .....

(A9) Project:

'The Road Not Taken' (Robert Frost), 'O Captain My Captain' (Walt Whitman) etc. are inspirational poems. Search these poems on the internet and write down your opinon about the poems in your notebook.

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2.4 Upon Westminster Bridge

ICE BREAKERS

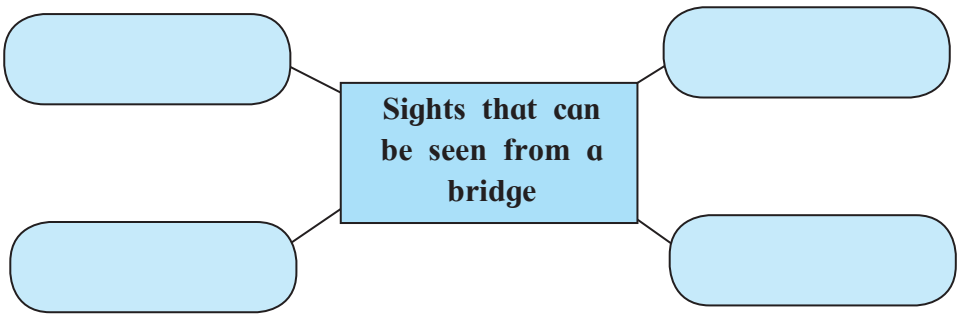
- **(i) A bridge connects people at either sides of a river or valleys in cities or villages. Discuss with your partner the importance of a bridge to both– the cities and the villages and complete the table.**

Cities	Villages

(ii) Building a bridge needs careful planning. Think about what goes on before the actual construction begins.

- **Proper planning**
- .....
- .....
- .....
- .....

- **You might have visited a bridge. Complete the web describing the sights you could see from the bridge.**



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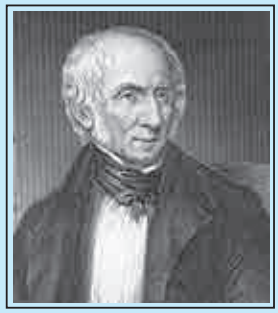

William Wordsworth *born on April 7, 1770, was a major English Romantic poet who was an honoured 'Poet Laureate' of the United Kingdom in the court of Queen Victoria, from 1843 until his death on 23 April 1850. He is a leading English Nature poet. His collection of poetry 'Lyrical Ballads' is considered as the central work of Romantic Literary theory. The Poem 'Upon Westminster Bridge' is one of the best examples of his romantic poems.*

'Upon Westminster Bridge' is a Petrarchan Sonnet in which William Wordsworth describes the beauty of the Bridge as seen at dawn from the Westminster Bridge, London. The then world had to still experience the industrial revolution. The poet was enthralled by the panoramic landscape, beauty, calm and quiet nature before him. This poem was first published in the 'Collection of Poems' in two Volumes in 1807.

Upon Westminster Bridge

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This city now **doth**, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm, so deep!
The river **glideth** at his own sweet will:
Dear God! the very houses seem asleep;
And all that **mighty heart** is lying still!

–William Wordsworth

archaic word :
doth - does

The garment is compared with.....

The morning looks beautiful because .....

Guess the meaning of ***'glideth'.***

*Guess what is referred to as the '****Mighty heart****'.*

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BRAINSTORMING

(A1) For preparing questions based on the poem, overall understanding of the poem is a must. Discuss with your partner and prepare a set of five questions.

For example:

a. What is the name of the bridge?

b. .....

c. .....

d. .....

e. .....

f. .....

(A2) (i) Choose the correct alternative for the given lines. Focus on the inference of the poet.

(a) 'Earth has not anything to show more fair:'

The line means-

(1) The poet thinks that the place was not so good.

(2) The poet thinks that there is another place which is more beautiful than this.

(3) The poet thinks that there is no place on the earth which is as beautiful as this one.

(b) 'Dull would he be of soul who could pass by'

The line means-

(1) One can walk over the bridge and ignore the surrounding beauty.

(2) One can halt at the place to enjoy the beauty.

(3) Anyone with an appreciative mind would not be able to ignore the beauty.

(ii) 'Earth has not anything to show more fair.'

This line expresses the poet's feelings. The sight he saw from the bridge is beautiful. There are a few more lines similar to the above. With the help of your partner find them and discuss what they express.

(iii) The poem creates a delightful picture of the city, rich in its natural beauty. Work in pairs, groups and pick out the lines from the poem which give the pictorial effect to the poem. Write it in your own words.

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(A3) Find out the words and phrases which describe the following. One is done for you.

sight	touching in its majesty
air	
river	
house	
morning	
sun	

(A4) Read the line :

(i) 'The city now, doth, like a garment wear'. The poet imagines that the city is wearing a beautiful garment. Hence, the figure of speech is personification. Find out more examples of personification from the poem.

(ii) 'Dull would he be of soul who could pass by.'

This line of the poem can be rewritten as:

'He would be of dull soul.'

The figure of speech is known as 'Inversion'.

Find out one more example of Inversion from the poem.

(iii) The poem is a Petrarchan Sonnet. The poem is divided into two parts-

(a) **An Octave**

The first part comprising eight lines.

(b) **A sestet**

The second part comprising six lines.

Read the first four lines of the poem. The rhyme scheme is a b b a. Read the rhyme scheme for next four lines. It is a b b a. Now read the first three lines of the sestet and note the rhyme scheme. It is c d c. The rhyme scheme of the last three lines is d c d. This is the common design of a Petrarchan Sonnet.

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This is a Petrarchan Sonnet. Complete the given table by giving examples from the poem.

Features	Examples / Lines
Objects used	
Praise/blames	
Metaphor	
Simile	
Personification	
Number of lines	
Rhyme scheme	

(iv) The pride of any city is its skyline.

Write 5 lines about the place where you reside and what makes you feel proud about it.

.....

.....

.....

.....

.....

(A5) (i) There is a common belief that cities have always flourished only after human intrusion over nature. Write a speech expressing your opinion about it.

(ii) Compose a poem on an imaginary village. Try to maintain the rhyme scheme in the poem. You may begin like this….

Settled on the bank of a river

Like a queen.

Is my beautiful village

Full of bushes green.

(iii) Write an appreciation of the sonnet. Refer to the earlier poems for the points to be covered for appreciation.

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(iv) Write a summary of the sonnet. Refer to the earlier poems for the points to be covered for writing the summary.

(v) While building a bridge, a group of people come together. They are architects, designers, engineers, officers, masons, politicians, building material suppliers, carpenters, etc. Write about the qualifications of these people. Choose any career from the list above and complete the table.

Your choice of career/ careers	Skill/Qualifications

(A6) Project:

Given below are a few famous bridges in India. Find out more information about them and write in your notebook.

(a) The Howrah Bridge.

(b) Laxman Zhula

(c) Pambum Bridge

(d) Worli Sea Link

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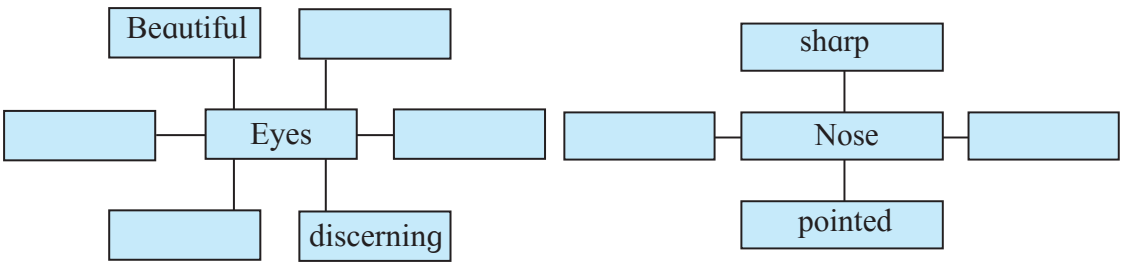
2.5 Nose versus Eyes

ICE BREAKERS

- **Complete the web with the help of adjectives used to describe eyes and nose in all respects. Two are done for you.**



- **(i) Given below are some words from legal terminology used in court affairs. Discuss and complete the table accordingly.**

Sr. No	Legal Terminology	Description
1.	Affidavit	A written statement confirmed by oath or affirmation for use as evidence in court.
2.	Argument	
3.	Consent	
4.	Counsel	
5.	Judgement	
6.	Trial	
7.	Verdict	
8.	Contempt of Court	
9.	Notice	
10	Stay order	

(ii) Name the five sensory organs and provide phrases/idioms/proverbs related to them. (One is given for you.)

(a) to turn a deaf ear .....

(b) .....

(c) .....

(d) .....

(e) .....

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Wiliiam Cowper *was one of the most popular 18th century English poets and composers of hymns. His poems deal with Nature and everyday life. He is aptly described by Samuel T. Coleridge as the 'Best Modern Poet' of his times.*

Though he studied jurisprudence, he later admitted that he was 'not much inclined' to the legal profession. He wrote "Happy is the one who knows just as much of the law to make himself as a little merry now and then with the solemnity of the juridical proceedings".

Nose versus Eyes is a satire on the judiciary system. It also mocks at the stone blind justice in a humorous manner emphasising upon the lack of empathy and common sense.

Nose versus Eyes

Between Nose and Eyes a strange contest arose, -
The spectacles set them unhappily wrong;
The point in **dispute** was, as all the world knows,
To which the said **spectacles** ought to belong.

So Tongue was the lawyer, and argued the cause
With great deal of skill, and a **wig** full of learning;
While Chief **Baron** Ear sat to balance the laws,
So famed for his talent in nicely **discerning**.

'In behalf of the Nose it will quickly appear,
And your lordship,' he said, 'will undoubtedly find,
That the Nose has had spectacles always in wear,
Which **amounts to** possession time out of mind.'

Then holding the spectacles up to the court,
'Your lordship observes they are made with a **straddle**
As wide as the **ridge** of the Nose is; in short,
Designed to sit close to it, just like a **saddle**.

'Again would your lordship a moment suppose,
('Tis a case that has happened, and may be again)
That the **visage** or **countenance** had not a Nose,
Pray who would, or who could, wear spectacles then?

dispute- disagreement, clash

spectacles- glasses used for clear vision

wig- a special covering for the head made of artificial hair worn by the judges.

Baron- a powerful person

discerning- showing good judgement

Give reason for the dispute between nose and the eyes.

amounts to - becomes

straddle- extend across both sides

ridge- an edge

saddle- a low part of ridge between two high points, sit with a raised ridge

visage or countenance- face

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'On the whole it appears, and my argument shows,
With a reasoning the court will never **condemn**,
That the spectacles plainly were made for the Nose,
And the Nose was as plainly intended for them.'

Then shifting his side, as a lawyer knows how,
He pleaded again in behalf of the Eyes:
But what were his arguments few people know,
For the court did not think they were equally wise,

So his lordship **decreed** with a grave **solemn** tone,
Decisive and clear, without one if or but-
That, whenever the Nose put his spectacles on,
By daylight or candlelight–Eyes should be shut!

-William Cowper

condemn- express disapproval of

The poem gives close resemblance to human life. The images used in the poem describe human tendencies. Find more such examples/ tendencies.

decreed- an official order that has the force of law

Solemn- formal and dignified

BRAINSTORMING

(A1) (i) State whether the following statements are true or false. Correct the false statements.

(a) Nose can use spectacles.

(b) Eyes have to be shut when the Nose wears / puts on the spectacles.

(c) The Ear was appointed as a judge.

(d) Eyes cannot use spectacles.

(ii) Discuss with your partner and match the following expressions given in column A with their interpretations in column 'B'.

Sr.No.	A	B
1.	While Chief Baron Ear sat to balance the laws.	(a) Eyes are refrained from using spectacles.
2.	They are made with the straddle as wide as the ridge of the Nose is.	(b) The responsibility of giving verdict rested on the shoulders of the hearing organ.
3.	That whenever the Nose put his Spectacles on, by daylight or candlelight Eyes should be shut!	(c) Spectacles are meant for none other than the nose.
4.	So his lordship decreed with a grave solemn tone, decisive and clear, without one if or but.	(d) The judge delivered a firm verdict without any doubt.

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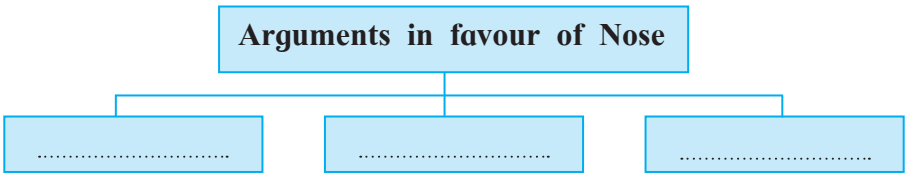
(A2) (i) The tongue justifies the possession of the spectacles on behalf of the nose. Pick up the expressions from the poem that argue in favour of the Nose and complete the following web diagram.



(ii) Comment on the following characters depicted in the poem, in a sentence or a phrase.

On the Nose	On the Eyes
.....	.....
.....	.....

(iii) "Lend thy ears to all but few thy tongue"…. is a famous quote by William Shakespeare. Justify.

(A3) Pick out examples of Inversion from the poem.

(A4) (i) Justify the verdict delivered in the poem.

I can support my answer with the help of the following suitable arguments:

(a) .....

(b) .....

(c) .....

(ii) Compose two lines of your own on any sensory organ.

(iii) Imagine that you are a lawyer defending the case of the eyes in court. Present your counter statement in support of your client.

(A5) (i) Write the appreciation of the poem.

(ii) Write the summary of the poem.

(Both appreciation and the summary can be writen with the help of the points given in previous poems.)

(A6) Project:

Read different stories about intelligent ministers of kings, whose judgements helped to bring about law and order in society. For example - Birbal, Tenalirama etc. Write 5 such stories in your notebook.

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2.6 The Planners

ICE BREAKERS

- **(i) You have heard the proverb 'Plan your work, work your plan'. It means–**

  (a) Planning of the work is important.

  (b) Without planning work cannot be acomplished.

  (c) Make planning and work according to that plan.

  (d) Planning and work are two sides of same coin.

  (ii) Choose the proper alternatives from the statements given below which would explain why town planning is essential-

  (a) To develop the city according to the guidelines.

  (b) To get the 'Best City Award'.

  (c) To attract the tourists.

  (d) To use and develop the land available in the city for the interest of the citizens.

  (iii) Given below are various professions in column A and in column B, the nature of work in respective professions. Match the columns.

A	B
(i) Anaesthetist	(a) Specialist in the treatment of problems concerning the position of teeth and jaws.
(ii) Pharmacist	(b) A person who designs buildings and supervises the process of constructing them.
(iii) Orthodentist	(c) A person who is in charge of a newspaper or of a part of a newspaper.
(iv) Dermitologist	(d) The medical study of the skin and its diseases
(v) Architect	(e) A person who has been trained to prepare medicines and sell them to public.
(vi) Chartered Accountant	(f) A person whose job is to give drugs which make the person not to feel pain especially in preparation for a medical operation.
(vii) Editor	(g) A person who is engaged in the profession of accounting and examining the statements and records of accounts.

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Boey Kim Cheng *(born in 1965) is a Singapore-born Australian poet. He is of Chinese descent. He is widely regarded as one of the most promising Singapore poets to emerge in the 1990s. Boey has published four collections of poetry. For his artistic achievements, he received the 'National Arts Council Young Artist Award' in 1996. He taught for thirteen years at the University of Newcastle in Australia. In 2016, he joined Nanyeng Technological University as an Associate Professor at its School of Humanities and is currently head of English Department. He is the co-editor of the anthology 'Contemporary Asian Australian Poets' published in 2014. Boye's works are highly regarded by both the academic and writing communities in Singapore.*

The poet begins the poem by stating what the planners do. As the poem proceeds we come to know how the planners achieve what they aim for. Towards the end of the poem the poet depicts how the planning has affected the poet. Boey Kim Cheng is talking about fast-developing modern Singapore. He laments on the disturbing and loss of humane element in his surrounding. He becomes nostalgic about his bonding with the old city. We all can hear the echoes of his words in our own hearts when we come across such modernization around us. We may sympathise with the poet when he declares at the end of the poem that the harsh realities of modernisation have numbed his heart. The free verse form of the poem is suitable to the free expressions of the poet's feelings.

The Planners

They plan. They build. All spaces are gridded
Filled with **permutations** of possibilities.
The buildings are in alignment with the roads
which meet at desired points
linked by bridges all hang
in the grace of mathematics.
They build and will not stop.
Even the sea draws back
and the skies surrender.

They erase the flaws,
the **blemishes** of the past, knock off
useless blocks with dental **dexterity**.
All gaps are plugged

The space has been gridded by .....

permutation : a variation in the order of a set of things

Many times the word 'they' is used in the poem. Explain the use of they' in this context.

blemishes : a mark of fault spoiling something that is otherwise beautiful or perfect.

dexterity : skill in using one's hands

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with gleaming gold.
The country wears perfect rows
of shining teeth.
Anaesthesia, amnesia, hypnosis.
They have the means.
They have it all so it will not hurt.
so history is new again.
The piling will not stop.
The drilling goes right through
the **fossils** of last century.

But my heart would not bleed
poetry. Not a single drop
to stain the **blueprint**
of our past's tomorrow.

– Boey Kim Cheng

anaesthesia: a state of controlled, temporary loss at sensation or awareness.

amnesia : lnability to remember events for a period of time.

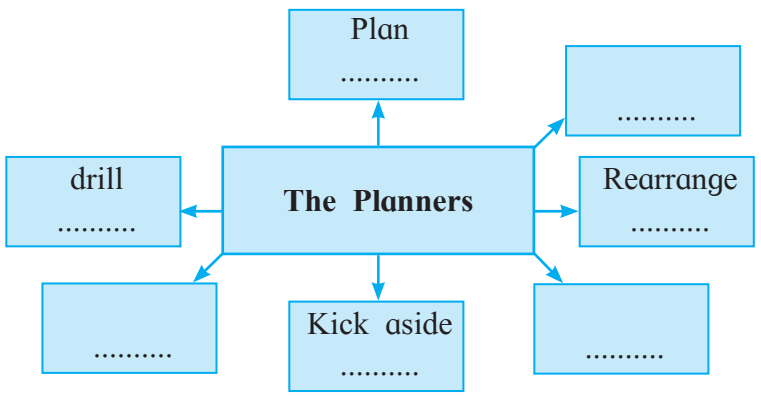
hypnosis: A trance like state with heightened focus and concentration

fossil : the remains of an animal or a plant which have hardened into rock

blueprint : a photographic print of building plans with white lines on a blue background a detailed plan or scheme

BRAINSTORMING

(A1) **Read the poem and complete the web about the activities the planners do.**



(A2) **Go through the poem and state whether the following statements are true or false.**

(a) Planners plan to construct buildings wherever they find place.

(b) Planners take public consent for the alterations they make in the old structures of the city.

(c) Planners are concerned about the environment of the area.

(d) Planners make their plans mathematically perfect, at the same time they calculate their profit.

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(e) Planners deliberately find drawbacks in the old city planning.

(f) The newly planned city looks modern and amazingly beautiful.

(g) Planners paint beautiful pictures of the upcoming changes in the city which charm the citizens.

(h) Planners make tactful changes so that citizens do not recognise the familiar landmarks.

(A3) Read the expression:

'the blueprint of our past's tomorrow'. Consider in a group why the poet has not mentioned 'the present'. It is because of the planners who have possessed our 'present' in order to change 'our past' into the 'future' they desire. Go through the poem and write the lines which support this thought.

(a) The buildings are in alignment with the roads which meet at desired points.

(b) .....

(c) .....

(d) .....

(e) .....

(f) .....

(A4) The term 'Anaesthesia' in the poem means - 'The planner gives beautiful pictures of the new modern city'. Now find out what is **Amnesia** and **Hypnosis** in the given context.

(A5) Pick out the statements which aptly depict the theme of the poem.

(a) In the poem the speaker memorises the past.

(b) In 'The Planners' the poet describes the unstoppable force of modernisation.

(c) The poet talks about the replacement of natural environment by the concrete jungle.

(d) The poet proposes to stop modernisation.

(e) The poet laments helplessly.

(A6) The tone of the poet is sarcastic. When he writes 'All spaces are gridded filled with permutations of possibilities' he intends to indicate the efforts made by the planner to exploit every available piece of land without any consideration of harming nature or violating attachments of people to places. Make pairs/groups and find out some more sarcastic lines having the same effect.

(A7) (i) Write the appreciation of the poem.

(ii) Write the summary of the poem.

(Both appreciation and the summary can be writen with the help of the points given in previous poems.)

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(A8) **Read the first and second stanza of the poem. We understand that the poet wants to suggest the powerful dominance of the planners who shape the town according to their selfish desires. Make a list of such expressions. You may begin with -**

(a) All the spaces are gridded, filled with permutations of possibilities.

(b) .....

(c) .....

(d) .....

(A9) (i) **Read the expression 'permutation of possibility'. The consonant sound 'P' at beginning of the successive words creates sonorous effect. This is an example of Alliteration. Find out more examples of Alliteration from the poem.**

(ii) **Explain the extended metaphor related with dentistry in the poem.**

Give suggestions to protect our national heritage monuments.

(A10) **Complete the following table.**

No.	Figure of Speech	Line of the poem	Explanation
1.	.....	.....	The sky is imagined to art like human being.
2.	.....	with gleaming gold	.....
3.	Oxymoron		
4.	.....	The country wears the perfect smile. Anaesthesia, Amnesia, Hypnosis	.....
5.	Paradox	.....	.....

(A11) **Compose four lines expressing the grief of having lost nature due to modernisation.**

(A12) **Imagine that a person who has returned to his native place after long time is talking to his old friend about the changes that have taken place in the village. Write a dialogue between two friends who have become nostalgic about their old village.**

(A13) (i) **Write in short about at least five cities in India that are considered to be the most developed cities.**

(ii) **Your examinations are only two months ahead. Plan your schedule of studies and write in your notebook.**

(iii) **Read 'The City Planners' by Margaret Atwood.**

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SECTION THREE

NO	TITLE / TYPE OF THE TOPIC	WRITING SKILLS FUNCTIONAL/ CREATIVE	EXTENSION ACTIVITIES/ PROJECT	VALUES/ LIFE SKILLS
3.1	Expansion of Ideas	Elaborate given Thought/ Idea	Practice using Discource Markers.	Expressing Oneself
3.2	Blog Writing	Creating your own Blog	Prepare a Word Register, Discuss Various Topics for Blog Writing	Sharing your Thoughts Creatively through Digital Media
3.3	E-mails	Develop a CV	Browsing	Effective Commnication
3.4	Interview	Conducting an Interview	Presenting Ideas of Great Thinkers	Interview Skills
3.5	Film Review	Writing a Review of a Film	Writing a Script of a short Film / Documentary	Critical Appreciation
3.6	The Art of Compering	To Prepare a Script for Hosting a Programme	Preparing Notes for Compering an Event	Confidence, Public Speaking

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SECTION THREE

3.1 Expansion of Ideas

ICE BREAKERS

- **Discuss with your partner the different ideas connoted by the word 'season'.**

  (a) .....

  (b) .....

  (c) .....

- **Select a season of your choice and give the following details:**

  (a) Time of the year-

  (b) Characteristics- crops, festivals etc.

  (c) Features/changes - climate/weather/temperature etc.

  (d) Advantages/Disadvantages-

- **Proverbs associated with the word season: for eg: Make hay while the sun shines.**

  (a) .....

  (b) .....

- **Guess the meaning of the above proverbs and write them down along with a sentence of your own.**

- **Discuss with your partner on the following topics. Express your views and opinions in favour and against the topic.**

  (a) Are sports essential in Jr. Colleges?

  .....

  (b) Are college council elections essetial in Jr. Colleges?

  .....

  (c) Is cell-phone the need of the times?

  .....

  (d) Should the 'Earn and Learn' concept be made mandatory for students?

  .....

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Expansion of Ideas

Expansion of idea is to elaborate an idea in a **paragraph** form.

Paragraph : A Para is necessarily a series of connected sentences which develops one **topic sentence**.

Topic sentence : It is a subject / proposition/ statement expressed in a sentence. A good topic sentence is brief and encapsulates the central theme.

Ideally it is written in three parts - (1) Introductory para (2) Core content (3) Concluding para.

(**Note :** Topic sentence can never be removed from a paragraph.)

Introductory para

A good paragraph is always associated with a topic sentence either at the beginning, in the middle or at the end. The symbolism or the idea should be clearly understood. The literal/symbolic/metaphorical meaning needs to be given. To expand an idea the focus should be on words and expression of thoughts to put forth the hidden meaning or deeper thought behind the given idea. In short, the given idea needs to be well evaluated and interpreted accordingly.

Core Content

While elaborating various aspects of the idea, remember that the following points need to be taken into consideration :

- Explore perspectives, give instances and anecdotes, experiences or even personal experiences.
- There should be unity, and clarity of thoughts.
- Maintain coherence and a logical link between two distinct points between the sentences. For this, discourse markers, conjunctions and conjunctive phrases can be used. Each para or point should support the central idea, but 'proportion of space' should be kept in mind.

(Proportion of space : more important ideas – more space; less important idea, less space).

- Proportion of emphasis is an important aspect. It simply means keeping the principal subject in place of prominence throughout the para.
- Avoid too many ideas.
- Remember this is the most creative part to demonstrate your language skills.

Conclusion

At the end we need to sum up suitably with strong and relevant point.

- Use of proverbs is appropriate at the end with a similar meaning sentence given in the topic sentence.

e.g. (1) The given one is- 'Tit for tat' you may sum up using another similar one 'Reap as you sow.'

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Keypoints for Expansion of Ideas

- As an example, let's take the concept, "Love thy neighbor as thyself."

  (i) Key Point : We should love others, as we love ourselves.

  (ii) Literal Meaning: To find pleasure in others' virtues. To "love" means to overlook the faults, and appreciate the virtues in others and to forgive others as we forgive ourselves.

  (iii) Explanation of the different aspects of the topic sentence.

  (a) We should love human beings because all human beings are images of God.

  (b) Love is the fundamental essence of all joys, goodness and pleasure.

  (c) Love ensures peace and harmony.

  (d) Love creates bonding.

  (e) Loving someone is protecting them from harm, fighting for their rights and working against injustice.

  (iv) **Conclusion:** If everyone practiced "Love your neighbor," the world would operate with a far greater degree of patience, tolerance, understanding, communication, appreciation, unity, etc. This one principle would transform human history! When we love each other, take pleasure in each others' achievements and work together, we are able to achieve harmony and peace, sustaining the universe.

One more is done for you

Travel Broadens the Mind

Travelling is the best form of education, as learning from the environment is more effective. If you live all your life in the same place, you are like the proverbial frog in a well. You become narrow-minded. You do not know what the world outside is truly like. There is no doubt that travelling broadens the mind and enlivens the spirit.

Apart from viewing of natural and historical sights, travelling enables a person to meet different people and study their customs, modes of dressing, culture and languages at close quarters. Meeting different people makes a person broad-minded and tolerant.

Travelling brings people closer and broadens one's outlook. It removes prejudices and helps a person to become a citizen of the world in the true sense. Therefore, never lose any opportunity to travel. It will be an experience well worth the time and money spent on it. The world is a book and he who stays at home reads only one page.

Discourse Markers

The phrase 'Discourse Markers' reveals its own meaning. Discourse means conversation, narration, exchange. Words which connect, mark, give direction to the communication are Discourse Markers.

Definition : Discourse markers are words or phrases like anyway, right, okay, as I say, to begin with, used to connect, organise and manage what we say or write, to express attitude.

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When we speak or write we constantly use Discourse Markers. In fact we are not even aware that we use them or when we use them.

Words like nevertheless, further, furthermore, similarly, so, therefore, to be fair, by the time, thus etc. are examples of discourse markers that we use in our everyday conversations.

Why do you think they are used? What is their function in speech or writing?

The answer would be, that firstly they link the narrative or conversation. Secondly they explain, emphasise and connect what you are saying. By this they bring clarity to the communication and thereby make it effective by adding aesthetic value.

Find out examples of discourse markers from the text.

Template for 'Expansion of Ideas'.

	(1) Title
1st Para	(2) Introduction (Impressive beginning)
2nd Para	(3) Middle (Focus on words, interpretation and evaluation of ideas)
3rd Para	(4) Convincing conclusion with a proverb or quotation.

BRAINSTORMING

(A1) Expand the idea inherent in the following proverbs :

(i) A Bad workman blames his tools.

(ii) One should eat to live, not live to eat - Franklin

(iii) If winter comes, can spring be far behind? - Shelley

(iv) Beauty is truth, truth is beauty - John Keats

(v) Fools rush in where angels fear to tread - Alexander Pope

(A2) Complete the tabular columns to specify Dos and Don'ts associated with 'Expansion of Ideas'.

Expansion of Ideas	
Dos	**Don'ts**
(i) Begin impressively	(i) Do not go off-track
(ii)	(ii)
(iii)	(iii)
(iv)	(iv)

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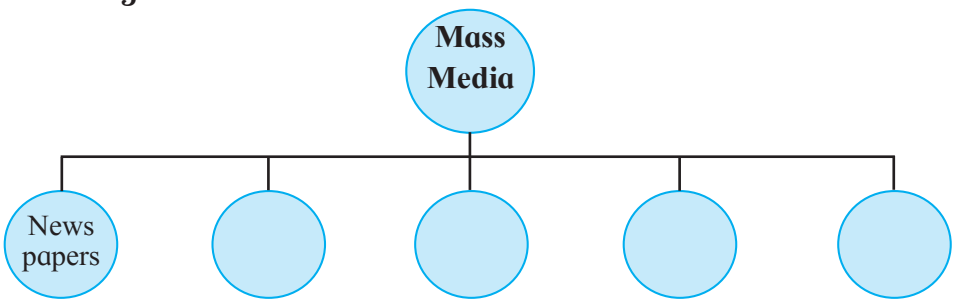
3.2 Blog Writing

ICE BREAKERS

- **A blog is a discussion or informational website published on the World Wide Web. Before blog writing became popular, people used to write/share their articles/write-ups etc., through various media. Discuss in pairs the various mass media available for people to express their views and complete the web given below.**



- **Writing is considered to be one of the most challenging, demanding, and lucrative careers in the world. Match the professions in table (A) with their descriptions in table (B) and also what they are called from table (C).**

Sr No.	A Profession	B Description	C Known as
1.	Blog Writing	Writes in scientific journals, university magazines etc as a result of their Studies and Research	a. Translator
2.	Story Writing	Writes on trends or comments on issues in a column everyday or weekly	b. Blogger
3.	Song/Lyric Writing	Writes in National, State and local newspapers as a staff member	c. Journalist
4.	Academic Writing	Writes long stories of fiction, non-fiction and other genres	d. Story Writer
5.	Translating	Writes for theatre on genres like fiction and non-fiction, historical etc.	e. Song Writer/Lyricist
6.	Newspaper Writing	Writes lyrics/songs for films, plays etc. on a given topic.	f. Academic Writer
7.	Column Writing	Writes/Publishes an information piece, views, opinions etc. on (www-World Wide Web)	g. Dramatist/ Playwright
8.	Screen Writing	Writes in short on one or more genres of fiction/ in magazines, anthologies etc.	h. Novelist
9.	Fiction/Novel Writing	Translates an orignal work from one language into another	i. Screenplay Writer
10.	Drama/ Play Writing	Writes Scripts for Films/ Movies/ TV etc.	j. Columnist

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Blog Writing

Do you know what blogs are? In the beginning, a blog is a write-up that people share online, and it dates back to 1994. In this online journal, you could talk about your daily life or share things you do. However, people got an opportunity to communicate information in a new way. So began the beautiful world of blogging.

What is a Blog?

A blog (shortening of "weblog") is an online journal or informational website displaying information in the reverse chronological order, with latest posts appearing first. It is a platform where a writer or even a group of writers share their views on an individual subject. Each entry is called a post.

Blog structure

The appearance of blogs changed over the course of time. Most blogs include some standard features and structure. Here are some common features that a typical blog will include:

- Header with the menu or navigation bar
- Main content area with highlighted or latest blog posts
- Sidebar with social profiles, favourite content, or call-to-action
- Footer with relevant links like a disclaimer, privacy policy, contact page, etc.

Here's a list of reasons why people blog and how blogging can benefit your personal or professional life.

- Express yourself and share your passions.
- Make a difference.
- Share interesting information.
- Refine your writing skills.
- Learn how to make money online.
- Build your professional network.
- Earn more media exposure.

Importance of Blogs
1. Blogs refine your thoughts
2. Blogs reward the creator
3. Blogs increase knowledge
4. Blogs connect us to our people
5. Blogs give introverts a voice
6. Blogs reward the "new age" publishers
7. Blogs accelerate discovery
8. Blogs open up a world without borders

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How to Write a Blog Post in Five Easy Steps

Step 1 : Plan your blog post by choosing a topic, creating an outline, conducting research and checking facts.

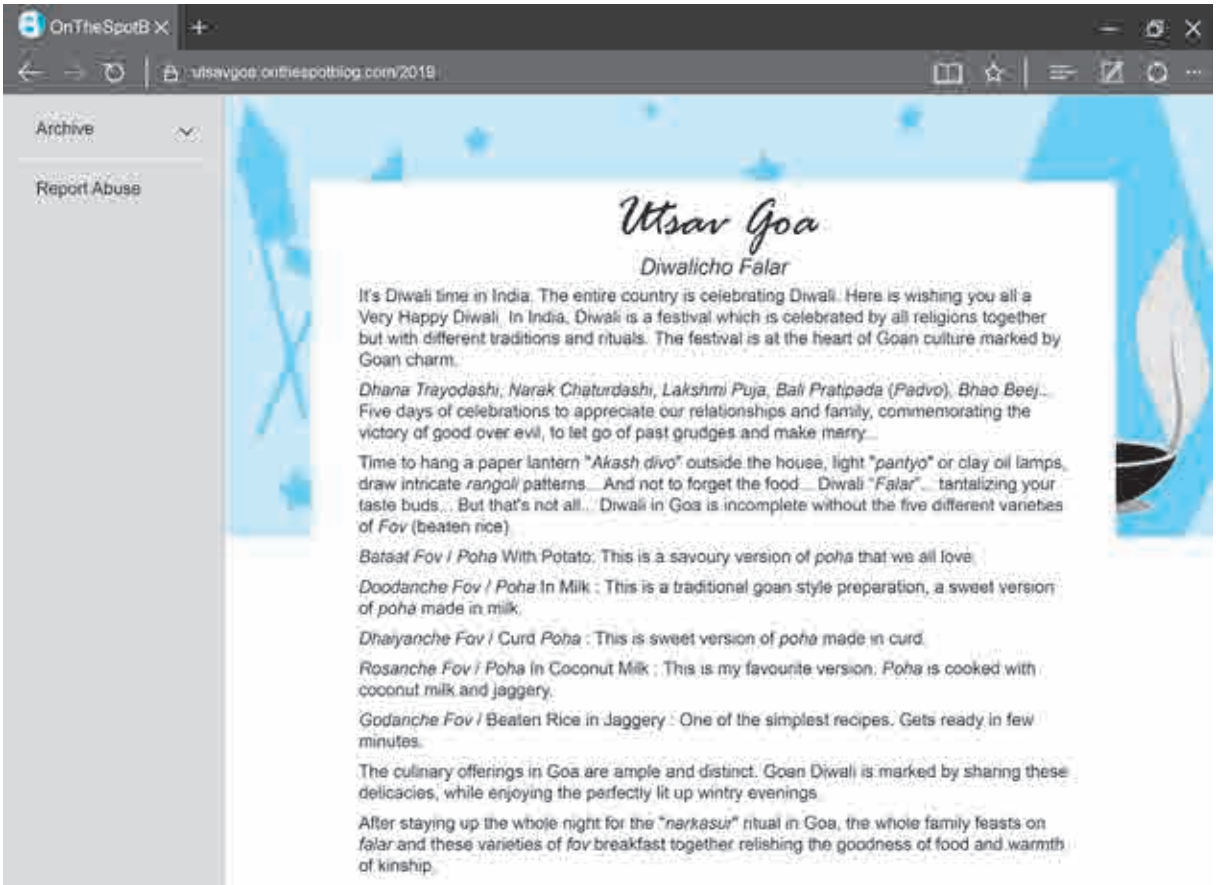
Step 2 : Give it an attractive title.

Step 3 : Draft a headline that is both informative and will capture the reader's attention.

Step 4 : Have an introduction, lead and concluding paragraph that sums up the blog post. Add your personal experience.

Step 4 : Use images to enhance your post, improve its flow, add humour, and explain complex topics. Use short paragraphs, simple and short sentences and words.

Step 5 : Edit your blog post. Make sure to avoid repetition. Read your post aloud to check its flow. Have someone else read it and provide feedback. Keep sentences and paragraphs short. It is alright to delete or modify your writing at the last moment. End your post with a discussion question.



BRAINSTORMING

(A1) Go through the text again to understand the important features of blogs. Discuss various blogs and their features with your friends.

A blog helps us to express our–

- Feelings
- .....
- .....
- .....

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(A2) (i) We all know that blogs can be written on many topics. Your teacher will divide the class in groups and assign a task to every group to make a list of various topics on which blogs are normally written. One is given to you.

- Social Awareness
- .....
- .....
- .....

(ii) Go Through the blog given in the text and also refer to different blogs on the internet about various social issues and environmental hazards. Now write blogs on the following topics.

- Earth with no trees
- Say no to tobacco
- Man Vs Nature
- Child labour : A curse to humanity

(iii) You will come across many blogs written by famous personalities on different topics and issues. Read and make a list of at least ten blogs available on the internet. Read and summarise a blog and present it before the class.

Sr.No.	Topic of the Blog	Name of the Blogger
1.	Don't teach kids how to read, teach them why. (https://www.teachthought.com/literacy stop-teaching-kids-how-to-read-reading-as-practice/)	Terry Heick
2.		
3.		
4.		
5.		

(A3) Prepare a word register for writing a blog, by choosing a particular topic of your own choice.

You can write on : environment, pollution, education, etc.

For example word register for a blog on environment could be :

Trees, mountains, climate, oxygen, ozone layer, biodiversity, coral reefs, green cover, biodegradable etc.

(A4) Given below are a few topics for blog writing. Discuss and write.

1. Personality Development
2. Health and Fitness
3. Social Dynamics
4. Communication Skills
5. Self Defence.

(A5) There are many blog websites like www.livejournal.com, www.wordpress.com, www.blogger.com and www.blogs.myspace.com. You can develop your blog writing skills taking on the basis of this make a list of career opportunities available to you.

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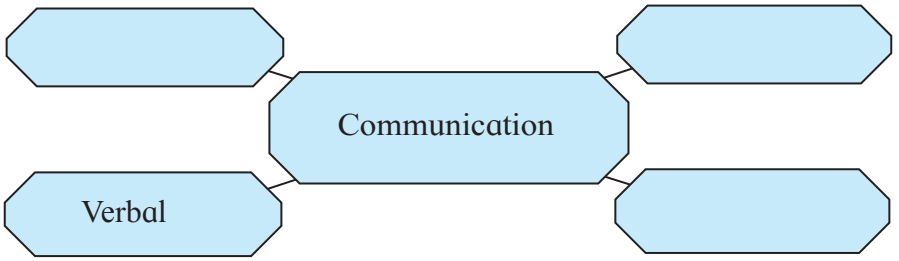
3.3 E-mails

ICE BREAKERS

- **There are different kinds of communication. Write some of them to complete the given boxes. Discuss the importance of each one of them with your partner.**



- **Dos and Don'ts for Email Etiquettes. Discuss and add one or two Dos and Don'ts on your own.**

Sr. No.	Dos	Don'ts
1.	Have a clear subject line.	Don’t forget your signature.
2.	Use a professional salutation.	Don’t use humour and sarcasm.
3.	Recheck your e-mail.	Don’t assume the recipient knows what you are talking about.
4.	Keep private material confidential.	Don’t punctuate poorly.
5.	Keep your email short and flawless. Stay concise.	Don't hit 'Reply All'.
6.	Check your attachments before sending.	Don’t think that no one but the intended recipient will see your email. (No predictions)
7.	Include your name or a signature with additional details and contact information.	Don't forward email without permission.

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E-mails

• What is an Email?

Electronic mail (also known as email or e-mail) is one of the most commonly used services on the Internet, allowing people to send messages to one or more recipients. Email was invented by Ray Tomlinson in 1972.

• Why use Email?

The operating principle behind email is relatively simple, which has quickly made it the most popular service used on the Internet.

As with a traditional postal service, for your message to reach your recipient, all you need to know is their address. Its two main advantages over "paper mail" are the speed at which the email is sent (practically instantaneous) and the lower cost (included with the cost of an Internet connection).

What's more, email can be used to instantaneously send a message to several people at once.

• E-mail Basics

Make sure that your emails stand out because of the content, and not because of sloppy mistakes, poor formatting, or casual language.

Use a readable font in a 10 or 12 point size in your emails. Send job search-related emails from a professional email address - ideally, your email address should just include some combination of your first and last name or first initial and last name.

Here's what to include when sending job search correspondence and the email message format you should use when you are sending employment related email messages.

• E-mail Message Template

The following email message template lists the information you need to include in the email messages you send while searching for a job. Use the template as a guideline to create customized email messages to send to employers and connections.

• Subject Line

Don't forget to include a clear Subject Line in your email.

Use the subject line to summarize why you are emailing. Some examples of strong subject lines:

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- Application for Marketing Associate - Jane Smith
- Informational Interview Request
- Thank You - Marketing Associate Interview
- Referred by [Person's Name] for [Informational Interview, Discuss XYZ, etc.]

• Salutation

Use an appropriate salutation.

Dear Mr. /Ms. Last Name or Dear Hiring Manager:

• First Paragraph

The first paragraph of your email should include information on why you are writing. Be clear and direct — if you are applying for a job, mention the job title. If you want an informational interview, state that in your opening sentences.

• Middle Paragraph

The next section of your email message should describe what you have to offer the employer or if you are writing to ask for help, what type of assistance you are seeking.

Keep it concise and flawless with relevant punctuation.

• Final Paragraph

Conclude your email by thanking the employer for considering you for the position or your connection for helping with your job search.

Email Signature

First Name, Last Name

Email address

Phone

How to CC and BCC properly:

The carbon copy (CC) and blind carbon copy (BCC) tools are tricky. Sometimes they're useful, but if used improperly, they can be problematic.

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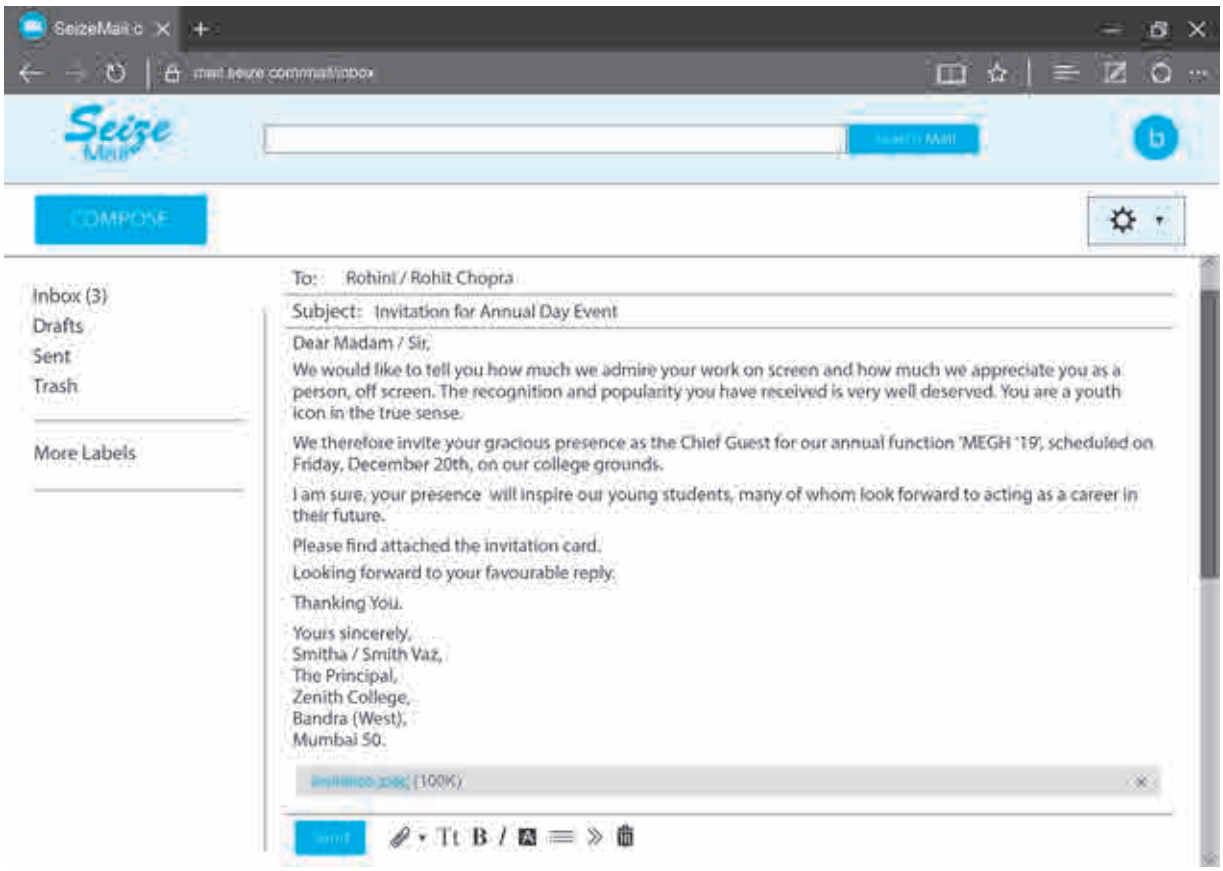
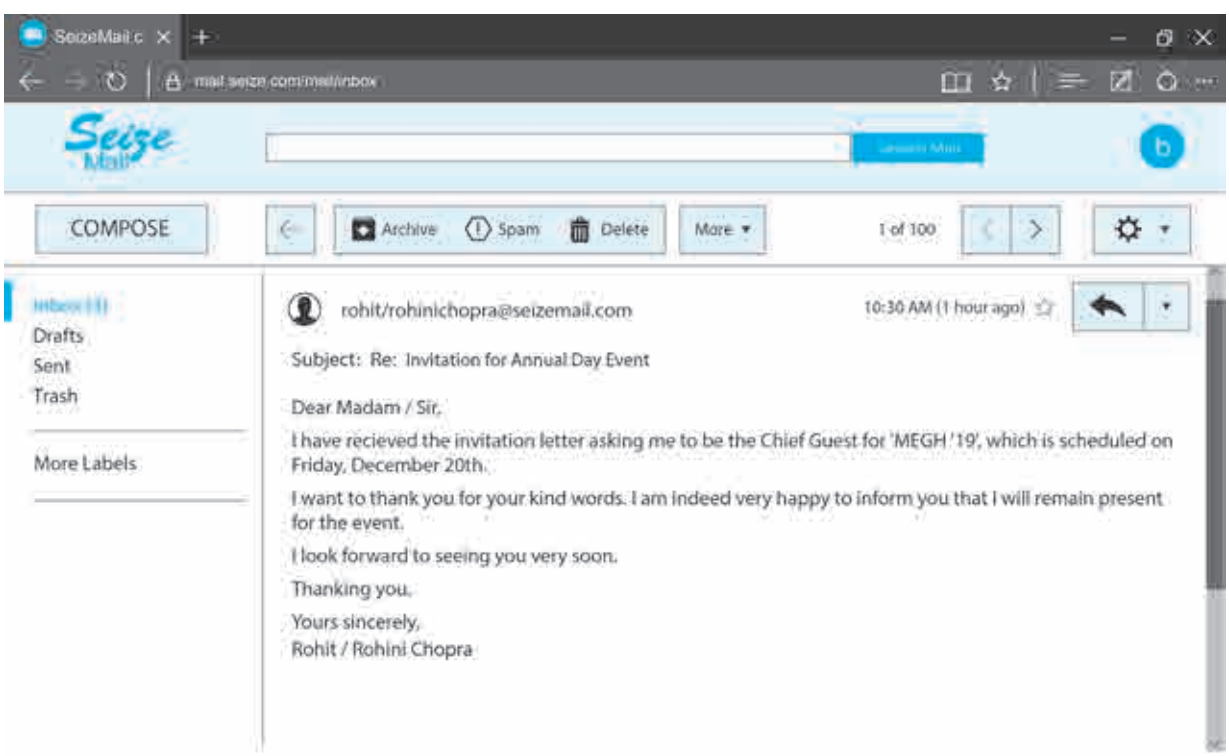
Read the following sample email format and prepare your own.

Sample Email format





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We have learnt how to compose E-mails. In the present age, applications for jobs are expected to be sent through E-mails. For such purposes preparing a Bio-Data/ CV/ Resume is required.

Bio-Data / CV / Resume

Resume

Resume is a French word meaning "summary". A resume is ideally a summary of one's education, skills and employment when applying for a new job. A resume does not list out all details of a profile, but only some specific skills customized to the target job profile. It thus, is usually 1 or at the most 2 pages long. A resume is usually written in the third person to give it an objective and formal tone.

C.V. – Curriculum Vitae

Curriculum Vitae is a Latin word meaning "course of life". It is more detailed than a resume, generally 2 to 3 pages, or even longer as per the requirement. A C.V. lists out every skill, all the jobs and positions held, degrees, professional affiliations the applicant has acquired, and in chronological order. A C.V. is used to highlight the general talent of the candidate rather than specific skills for a specific position.

Bio-Data

Bio Data is the short form for Biographical Data and is an archaic terminology for Resume or C.V. In a bio data, the focus is on personal particulars like date of birth, gender, religion, race, nationality, residence, marital status, and the like. A chronological listing of education and experience comes after that.

BRAINSTORMING

(A1) Write an email to your friend who has not contacted you for a long time. Use the hints/language support from the text to compose your email.

(A2) (i) Browse through the net and find out various types of emails and their formats.

(ii) Create your email account on any one of the email service providers (gmail, yahoo, rediff) and send at least 3/4 emails to your contacts.

(A3) Given below is a list of words used to develop a CV or a Resume. Prepare a CV/Resume of your own.

- **Personal Information**

Name	Address
Telephone / E-mail	Date of birth
Nationality	Marital status

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- **Work Experience**

  Experience/ Occupation / Position — Employer / Employment History

  Internships — Activities and responsibilities

- **Education**

  Education and Training — Primary school

  Secondary school — Other qualification

- **Personal Skills and Competencies**

  Competencies / Personal Competencies / Personal Skills/ Computer skills

  Mother tongue/ Other languages / Foreign languages

(A4) (i) Browse on the net and gather a variety of templates to write a 'Curriculum Vitae'.

(ii) Multinational companies expect a different type of Professional CV. Browse through the net to gather information about it.

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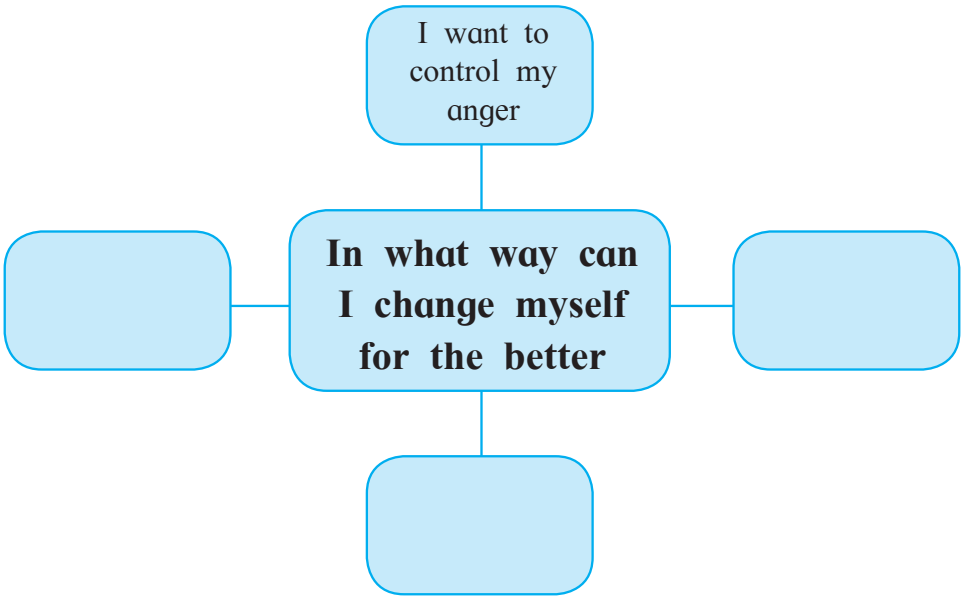
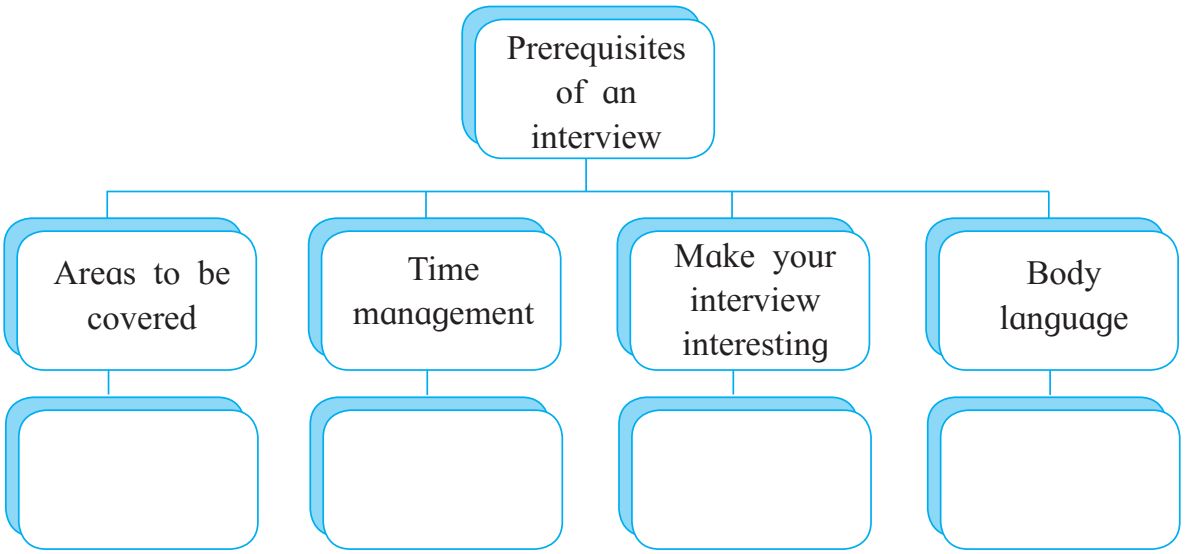
3.4 Interview

ICE BREAKERS

- **Complete the following web diagram**



- **Given below are the prerequisites of an interview. Fill up the boxes with suitable actions to be undertaken with reference to the given points.**



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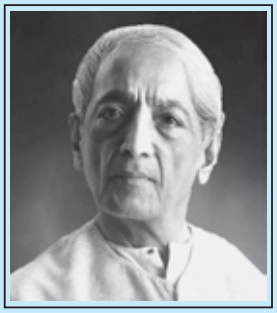

J. Krishnamurti *is regarded as one of the greatest philosophical and spiritual figures of the twentieth century. He claimed no allegiance to any caste, nationality, religion or tradition. His purpose was to set human kind free from the destructive limitations of the human mind. He focused on the very nature and quality of human life. He highlighted the importance of critical awareness of the inner and the outer world through his writings and speeches.*

This interview is an extract from the talks and discussions held by J. Krishnamurti with students of Rishi Valley schools. He communicates his idea of education as an instrument of the transformation of the human mind.

Interview

Student: The world is full of callous people, indifferent people, cruel people, and how can you change those people?

Krishnamurti: The world is full of callous people, indifferent people, cruel people, and how can you change those people? Is that it? Why do you bother about changing others? Change yourself. Otherwise as you grow up you will also become callous. You will also become indifferent. You will also become cruel. The past generation is vanishing, it is going and you are coming, and if you also prove callous, indifferent, cruel, you will also build the same society. What matters is that you change; that you are not callous; that you are not indifferent. When you say all this is the business of the older generation, have you seen them, have you watched them, have you felt for them? If you have, you will do something. Change yourself and test it by action. Such action is one of the most extraordinary things. But we want to change everybody except ourselves, which means, really, we do not want to change, we want others to change and so we remain callous, indifferent, cruel, hoping the environment will change so that we can continue in our own way. You understand what I am talking about?

Student: You ask us to change, what do we change into?

Krishnamurti: You ask us to change, what is it we change into? You cannot change into a monkey, probably you would like to, but you cannot. Now when you say, "I want to change into something"—listen to this carefully—if you say to yourself, "I must change, I must change myself into something", the "into something" is a pattern which you have created, haven't you? Do you see that? Look, you are violent or greedy and you want to change yourself into a person who is not greedy? Not wanting to be greedy is another form of greed, isn't it? Do you see that? But if you say, "I am greedy, I will find out what it means, why I am greedy, what is involved in it", then, when you understand greed, you will be free of greed. Do you understand what I am talking about?

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Let me explain. I am greedy and I struggle, fight, make tremendous efforts not to be greedy. I have already an idea, a picture, an image of what it means not to be greedy. So I am conforming to an ideal which I think is non-greed. You understand? Whereas if I look at my greed, if I understand why I am greedy, the nature of my greed, the structure of greed, then, when I begin to understand all that, I am free of greed. Therefore, freedom from greed is something entirely different from trying to become non-greedy. Do you see the difference? Freedom from greed is something which is entirely different from saying, "I must be a great man so I must be non-greedy". Have you understood?

I was thinking last night, that I have been to this valley, off and on, for about forty years. People have come and gone. Trees have died and new trees have grown. Different children have come, passed through this school, have become engineers, housewives and disappeared altogether into the masses. I meet them occasionally, at an airport or at a meeting, very ordinary people. And if you are not very careful, you are also going to end up that way.

Student: What do you mean by ordinary?

Krishnamurti: To be like the rest of men, with their worries, with their corruption, violence, brutality, indifference, callousness. To want a job, to want to hold on to a job, whether you are efficient or not, to die in the job. That is what is called ordinary—to have nothing new, nothing fresh, no joy in life, never to be curious, intense, passionate, never to find out, but merely to conform. That is what I mean by ordinary. It is called being bourgeois. It is a mechanical way of living, a routine, a boredom.

Student: How can we get rid of being ordinary?

Krishnamurti: How can you get rid of being ordinary? Do not be ordinary. You cannot get rid of it. Just do not be it.

Student: How, sir?

Krishnamurti: There is no "how". You see that is one of the most destructive questions: "Tell me how". Man has always been saying, throughout the world, "Tell me how". If you see a snake, a poisonous cobra, you do not say, "Please tell me how to run away from it". You run away from it. So in the same way, if you see that you are ordinary, run, leave it, not tomorrow, but instantly.

Since you will not ask any more questions, I am going to propose something. You know people talk a great deal about meditation. Don't they?

Student: They do.

Krishnamurti: You know nothing about it. I am glad. Because you know nothing about it, you can learn about it. It is like not knowing French or Latin or Italian. Because you do not know, you can learn, you can learn as though for the first time. Those people who already know what meditation is, they have to unlearn and then learn. You see the difference? Since you do not know what

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meditation is, let us learn about it. To learn about meditation, you have to see how your mind is working. You have to watch, as you watch a lizard going by, walking across the wall. You see all its four feet, how it sticks to the wall, and as you watch, you see all the movements. In the same way, watch your thinking. Do not correct it. Do not suppress it. Do not say, "All this is too difficult". Just watch, now, this morning.

First of all sit absolutely still. Sit comfortably, cross your legs, sit absolutely still, close your eyes, and see if you can keep your eyes from moving. You understand? Your eyeballs are apt to move, keep them completely quiet, for fun. Then, as you sit very quietly, find out what your thought is doing. Watch it as you watched the lizard. Watch thought, the way it runs, one thought after anothre. So you begin to learn, to observe.

Are you watching your thoughts—how one thought pursues another thought, thought saying, "This is a good thought, this is a bad thought"? When you go to bed at night, and when you walk, watch your thought. Just watch thought, do not correct it, and then you will learn the beginning of meditation. Now sit very quietly. Shut your eyes and see that the eyeballs do not move at all. Then watch your thoughts so that you learn. Once you begin to learn there is no end to learning.

BRAINSTORMING

(A1) (i) Complete the following statements with the help of the text

To learn about meditation, you have to see

.....

Watch your thinking. Do not ..... Do not .....

Begin to learn ..... Just watch thought. Do not

.....

(ii) Identify the incorrect statements from the following and correct them.

(a) One wants others to change.

(b) One can get rid of being ordinary.

(c) Understanding the nature of greed does not ensure freedom from greed.

(d) Learning is a finite process.

(A2) (i) Is an educated person the same as a degree holder?

Make a list of the behaviours in educated people that you find unacceptable:

(a) ..... (b) .....

(c) ..... (d) .....

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(ii) Suggest what you would do in the following situations:

(a) Your very close friend has been using a fake social media account to play pranks on others and is not ready to stop in spite of several attempts by you.

(b) You are going through a crisis that is making you short tempered and impatient, due to which you end up causing harm to your family and friends. They have started complaining about it quite often.

(c) One particular friend of yours is always late for college, social functions, movies etc. and delays everyone.

(d) You realise that you no longer want to pursue your studies in the stream you have selected.

(A3) (i) Consult the thesaurus and note down synonyms for 'ordinary'.

(a) One synonym of ordinary is banal.

Eg. He finds English poetry very banal.

(b) Similarly find the meaning and make use of the words ***trite***, ***routine***, ***cliched*** and ***regular*** in your own sentences.

(ii) Complete the table. One is done for you.

	The World around you	What we should aim to be
1.	Callous.	Caring for people, environment, life
2.	Violent	
3.	Greedy	
4.	Corrupt	

(iii) Note down ways in which you can make your life less ordinary in terms of…

(a) utilisation of time

(b) pursuing goals other than material goals

(c) nurturing relationships

(d) being a better human being

(A4) (i) Place the given areas of questioning from the list in the appropriate columns.

- future plans
- inspiration
- overcoming hurdles/ struggle
- coach/ mentor/ guide/ teacher
- message for the youngsters

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- family support
- alternate career choice
- first or maiden award/ achievement /success /setbacks
- turning point in life/ success formula/technique

	Section of the interview	Aspects to be covered
1.	Introduction	Welcoming/Greeting, Introduction of the guest/Occasion
2.	Opening questions	
3.	Main body	
4.	Concluding questions	
5.	Summing up	Concluding statement, Expressing gratitude.

- You can add your points.

(ii) 'Once you begin to learn there is no end to learning'. Write your veiws on this statment.

(iii) You are a class representative and you are assigned by the principal of your college, to conduct an interview of a leading personality in a particular field. You have to conduct the interview with the help of the points in the table provided above.

(A5) (i) Form groups and discuss the following statements, in the context of the extract.

'If he is indeed wise, he does not bid you to enter the house of his wisdom, but rather leads you to the threshold of your own mind' Kahlil Gibran

(ii) 'Live as if you were to die tomorrow. Learn as if you were to live forever.' Mahatma Gandhi

Collect some more quotes on education by famous thinkers.

(A6) Project:

Read and prepare a small presentation in about 100 to 150 words on the ideas of any two philosophers given below.

- Sant Dnyaneshwar
- Guatam Buddha
- Aurobindo Ghosh
- Kahlil Gibran
- Socrates

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3.5 Film Review

ICE BREAKERS

- **Read the following conversation and complete the activities given below:**

Minnie : Exams are over. I feel so relaxed! Let us plan something interesting.

Ritu : What about a movie?

Paddy : Great! Let's go for "Aladdin"!

Minnie : Oh, no! I have seen it. It has only a 'one star' rating.

Ritu : How about that new release ummm….yes, "Harry Potter?

Della : It is boring. I have read the review this morning. I don't want to waste my time.

Paddy : Wait, friends. I will check. Let's decide later.

(i) Choose the correct alternative from the following-

From one star given to the movie we conclude that–

(a) The movie is very short.

(b) The movie is not worth watching.

(c) The movie is serious.

(d) The movie is in black and white.

(ii) Discuss with your teacher how/why are 'stars' given to a movie.

(iii) The word 'Review' is different from summarizing and appeal writing. Choose the correct statements of the following.

(a) Film review is an expression of your personal views towords a particular film, documentary or movie.

(b) A film review gives you an opportunity to express opinions about the movie, including its characters, plot and background.

(c) A film review gives appealing sentences that make your reader curious or anxious about the film.

(d) A review means explanation of each and every event of the film.

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The Jungle Book-Movie Review

Story

Rudyard Kipling's classic tale of a young boy brought up in the jungle by various animals is brought to life once again on the big screen in a fittingly wonderful way. Mowgli leads a peaceful and happy life with a wolf pack led by Akela (Esposito) and Raksha (Nyong'o) until the tiger Sher Khan (Elba) enters the scene, bearing an old grudge and an insatiable desire for revenge.

Review

If you go to the cinema to watch a movie that will draw you into a fantasy world of wonder, Favreau's retelling of this story – which so many of us remember from childhood – manages to weave that magic. We all know how the story plays out. With the panther Bagheera's (Kingsley) help, Mowgli (Sethi) tries to stay away from Shere Khan. He also encounters the devious python Kaa (Johansson), a super-sized orangutan with a soul-singer's baritone named King Louie (Walken) desperate to obtain the 'red flower'(which is fire) and of course, Baloo the grizzly bear (Murray). These are the key characters, but you'll also be delighted to discover a few new entrants along the way as well. It all builds on the charm of the 1967 film, which by itself is a must watch for any child.

Movie

While Sethi is of course, the only real person in here, all the animals have a fantastic degree of photorealism. And Sethi's interaction with the animals throughout the duration of the movie, given that they are CGI, is completely convincing. He combines innocence and warmth with the survival skills and resourcefulness of someone far older.

While Favreau is faithful to the old elements, (old songs like Bare Necessities included, of course) he also brings in a few new subtle touches as well in order to keep things interesting. While the King Louie scene is one of the many high points, Kaa's screen time could have been lengthened a bit, though. Nonetheless, the performance of the voice cast is spot-on. But more than anything, the intricate landscaping, masterful camerawork and environment (actually filmed in Downtown Los Angeles) create a delightfully immersive experience. Heartwarming and enjoyable.

TIMES OF INDIA
Reagan Gavin Rasquinha, TNN,
Updated: May 9, 2016, 01.11 PM IST Critic's Rating: 4.0/5

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Steps to write a film review

Step I - Before watching the movie make a study of-

(a) The relevance of the title

(b) The year of release

(c) Name of script writer, producer, director, characters

(d) The genre (Type of film)

Step II - While watching the movie

(a) Watch the movie attentively (as many times as required)

(b) Take notes about major and minor events/scenes, acting, cinematography locations, plot, characters, moral, music, direction, set-designs, background music, sound and recording quality, message etc.

Step III - After watching the movie-

(a) Choose an appropriate format for review writing

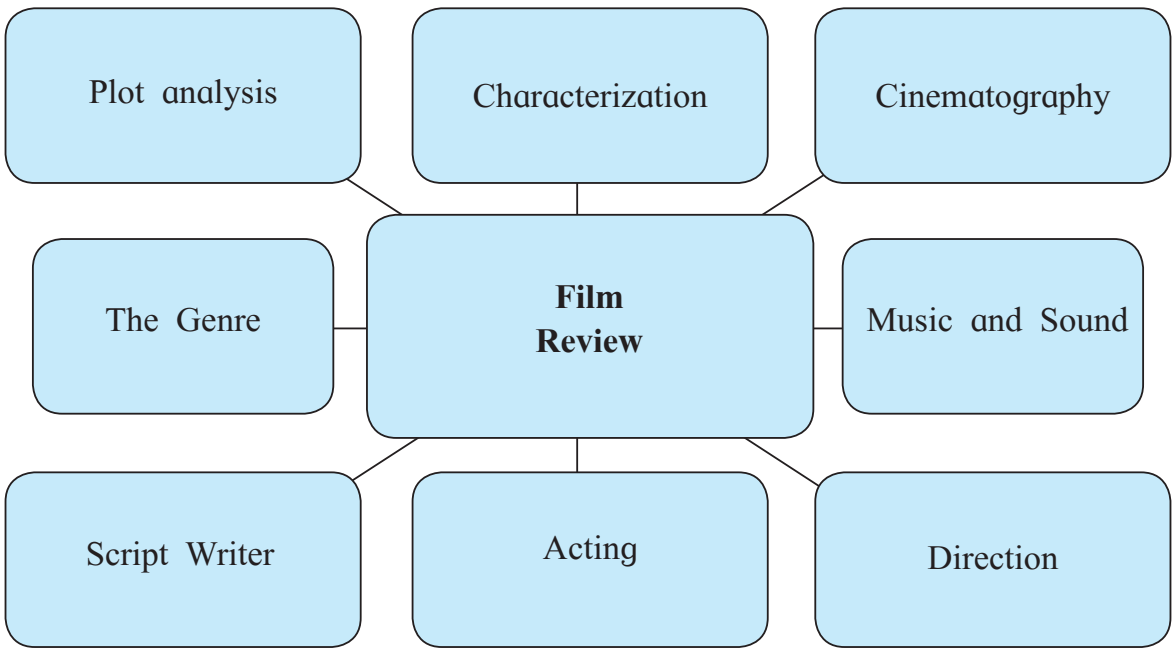
(b) Organise the sequence of the events commented, according to their importance.

(c) Make use of proper language and vocabulary.

(d) Actual writing of the report/ typing/editing/ proof-reading/re-editing. Final presentation.

BRAINSTORMING

(A1) (i) Every movie is worth critiquing. Describe in detail each point related with the film review with the help of the following web.



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(ii) Discuss and explain the movie 'The Jungle Book' with the help of the following points.

- Classic element.
- Fantasy.
- Photorealism
- Blending of emotions

(iii) 'It all builds on the charm of the 1967 film, which by itself is a must watch for any child.'

Explain this sentence in the context of the movie, focusing on the two given phrases- 'Charm of the 1967 film' and 'must watch'.

(A2) (i) Complete the following sentences.

The factors that have made 'The Jungle Book' a great movie are -

(a) It's a fantasy world of wonder.

(b) .....

(c) .....

(d) .....

(ii) The present review concludes with two words 'Heartwarming and enjoyable'. Write your opinion in about 100 to 150 words.

(A3) (i) 'Narnia' (part 1,2,3 and 4) is a film about 4 children who find a path to Narnia. Dissuss in your class, the special effects and direction. Write a review with the help of the following points in about 100 to 150 words.

(a) Story line

(b) Producer

(c) Director

(d) Music Director

(d) Characters/ casting (major and minor)

(e) Setting / location

(f) Conflict

(g) Message

(h) Significance of the title.

(A4) (i) Form groups and try to write a script for a short film or documentary on any topic of your choice. The script must develop properly. You can take help of the following points.

- choose a topic
- central theme

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- the beginning, the middle and the end
- the message

(ii) Form groups and use the ICT lab of your Junior College to make a short-film on the script that you have prepared. There are several soft-wares that can be used for editing. You can take professional help. One can upload his/her film on mediums like Youtube and submit the link to the subject teacher.

(iii) There are ample career opportunities in film making and producing films. The following professions which require different professional skills, and write them accordingly.

Professions	Professional skills
1. Actor-Male or Female	Acting, voice modulation, Body language, facial expressions etc.
2. Director	
3. Producer	
4. Music-director	
5. Script-writer	
6. Lyrist	
7. Cameramen	
8. Cenamatographer	
9. Set-designer	
10. Costume-desingner	

(A5) You must have heard about Film and Television Institute of India (FTII), Pune. It is India's top media Institute. It plays an important role in providing talent to commercial cinema, TV and web serials. Browse the internet and find information about other institutes in India and abroad, write it in your notebook.

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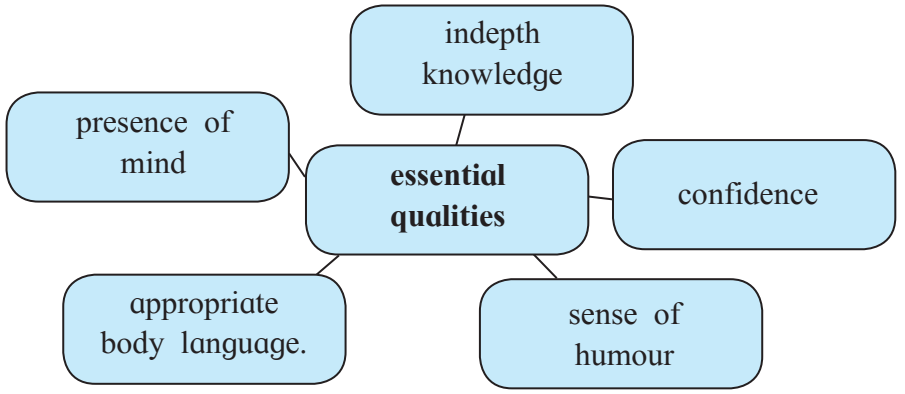
3.6 The Art of Compering

ICE BREAKERS

- **Read the given words and share with your friend what comes to your mind.**

ANCHORING	**COMPERING**
.....	.....
.....	.....
HOSTING PROGRAMMES	**PUBLIC SPEAKING**
.....	.....
.....	.....

- **Go through the following web that highlights the essential qualities of a compere. Discuss with your partner the essential qualities and also the precautions that a compere should take while compering a programme.**



Precautions to be taken :

1. .....
2. .....
3. .....
4. .....

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The Art of Compering

The person who comperes a show, introduces the programme and the participants, is called as the master of ceremonies, abbreviated as MC or emcee, or the Compere, anchor, announcer, and microphone controller. He is mediator, announcer and coordinator of the event. 'The Master of Ceremonies' is an apt description of the anchor as he/she is the formal host and the felicitator of the event. There can be a wide range of events - right from highly formal ones like seminars or conferences to informal ones like annual gatherings, fresher's parties or weddings.

The role of an emcee is to warm of the crowd and give them an idea about the programme ahead. He/She is there to glorify the performance of all the performers with his/her appropriate, positive comments and appreciation, and hence it is his unsaid role, to ensure enthusiasm among the viewers with active response in the form of an applause. He has to make sure that there are smooth transitions between different segments of the programme. In fact he has to master the skill of stringing/weaving the whole event in one artistic thread. At the same time, should there be any hiccups, the emcee still has to ensure the smooth movement of the programme.

Ultimately his/her presence on the stage should exhibit spontaneity, originality and genuineness. The words of the speaker should choreograph his/her body language to carry him/her through the programme with ease, grace, elegance and confidence.

Now that we have ascertained what the role of an emcee is, here are some insights:

1. Practise Practise Practise. (better in front of the mirror.)
2. Be well prepared and word perfect to innovate or add spontaneous expressions confidently on stage.
3. Develop a 'script'.
4. Dress up appropriately for the event.
5. Remember that you are not the star of the show but introduce yourself.
6. Breathe steadily and deeply.
7. Address the audience with a smile, suitable expressions, voice modulations and maintain eye contact.
8. Bring pace to your delivery.
9. Control the timing of the proceedings.
10. Apologize, should there be a major flaw, mistake or mishap.

Prerequisites of Compering

(i) Compering requires language fluency, clarity of thoughts and confidence.

(ii) A basic understanding of the nature and tone of the event is a must.

(iii) A simple but dignified style with words that come from the heart.

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(iv) Ability to deal / work with the technicians, event organisers, guest speakers. It is a part of his duty or profession.

Fillers

While anchoring, the most crucial thing is to keep the audience engaged. Fillers are small performances / enactments to keep the audience entertained and attentive. The role of a filler can also be that of providing comic relief between two performances. They are usually required when the schedule of the programme is delayed or disturbed for some reason. One can choose from multiple types of fillers such as, mimicry items, riddles, anecdotes, fun-facts, jokes, recitation or a small performances to suit the event.

The compere should keep the fillers ready beforehand in the same way that he/she keeps the script ready. One must keep in mind that fillers are very important, as they bind the program and maintain it's continuity.

A sample compering script

Introduction -

Good evening ladies and gentlemen. I extend a very warm and heartfelt welcome to you, on behalf of our college.

Today we have organised an evening of song, dance and pageantry for you, giving you a quick, exotic taste of India.

We welcome you in our midst in the traditional Indian way, with Kumkum tilak on the forehead. It is 'red' to signify the auspicious occasion the 'aarti' to remove the evil eye with sacred fire and the trumpet, signalling the beginning of the function.

Lighting of the lamp -

I call upon our chairperson Ms. ..... to light the lamp to signify the opening of our event.

About the event -

Our country India, is historically ancient, spiritually deep, geographically vast and culturally rich. She has traditions, customs and mores which are thousands of years old. Though making fast progress in the 21st century, her music, dance, drama and languages survive and renew themselves continuously through the ages.

We offer you this evening, a tantalising glimpse of Indian culture. We shall try to take you to the various corners of India and introduce you to the different folk dances hailing from these places, unerringly depicting the geography, history and character of its people.

The enduring Legend of Lord Krishna and his beloved Radha is embodied in the folk dance we are about to present to you - The Lavani. The word Lavani comes from the word ' Lavanya ' which means unearthly beauty. It is the best loved and very popular folk performance, originating in our very own state of Maharashtra. It consists of a range of romantic songs in Marathi. The Lavani like all folk forms has evolved and changed through the ages. Initially the Lavani was performed in a 'Baithak' or sitting position accompanied by 'adakari' or skillful and subtle facial expressions and gestures. The Lavani then evolved to become the 'Khadi' Lavani or the Lavani performed

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in a standing position, whereby the performer not only sings but dances along with the song. The songs are supposedly sung by gopis or milkmaids who epitomize bhakti or devotion to Lord Krishna or the Lord of love. The songs are a celebration of the love between Lord Krishna and Radha and depict the playful aspects of their relationship.

The Lavani embodies the ' Shringar Rasa'. 'Shringar' means decorating and dressing up and 'rasa' is the mood that is created.

Entry 1 : Let's get into the mood and enjoy the scintillating Lavani performance!

Now put your hands together for a round of applause for this wonderful performance.

Entry 2 : Nagaland is one of the culturally rich North Eastern states of India. The Jhelian bamboo Naga dance hails from this state.

That was an awesome performance.

Entry 3 : Jhelian means butterfly. The dance attempts to imitate the movements of the butterfly and the dancers wear clothes as colourful as a butterfly's wings. Their movements too are as delicate and graceful as a butterfly's. The dancers wear costumes made of rabbit skin, deer and other animals. The special attraction of this dance is that, the dancers jump on bamboos as they dance with great energy and stamina.

Give them a huge round of applause.

Entry 4 : Let's now welcome our vibrant North-Eastern dancers for another captivating performance!

Sambhalpuri is a small district of the state of Orissa which lies to the South- Eastern part of India. It is rich in ancient Indian arts and crafts. This tiny district is famous for its handlooms and weaves.

The Sambhalpuri dance is, like many other folk dances a harvest dance, a celebration dance. The hay surrounding the area where the dance is to be performed, is set on fire and in this firelight the native folk celebrate a good harvest.

Let's get into the celebratory mode to rejoice a bountiful harvest!

Entry 5 : Closing address

We were transported into the world of folk, the natural spring of the human heart.

As we come to the end of this beautiful, colourful evening, let us carry with us memories of a time well spent.

Entry 6 : Vote of thanks

No programme would be a success without a dedicated team of people who work tirelessly behind the scenes. I take this opportunity to thank each and every member of the organizing team for putting up this brilliant show and transporting us to the plentiful fields of India.

We are extremely grateful to our guests for their gracious presence.

I would also like to take this opportunity to thank the choreographers, set designers, light operators as well as technical support team without whom this programme would not have been possible.

Last, but not the least, Thank you audience for being so supportive and responsive.

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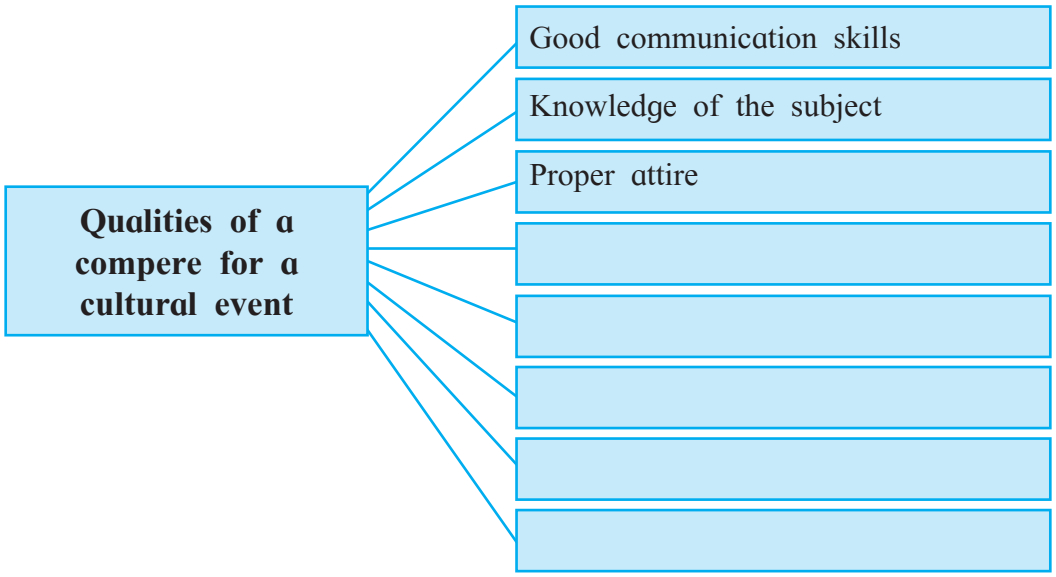
BRAINSTORMING

(A1) **Imagine that you wish to organize a cultural event in your college. Prepare your own web-chart to indicate the qualities that you expect to have in a compere.**



(A2) (i) **Imagine that you are a compere of a 'Prize Distribution Ceremony' of your college. Write a script of the same.**

You can take help of the following points.

1. Introduction – A brief introduction of the programme / function / show.
2. Welcome speech – Welcome of all guests.

   Felicitation – felicitation of the guests (the principal, vice principal etc.)
3. Lighting the lamp
4. Welcome song
5. Main events
6. Vote of thanks

(ii) **Mass media events often need comperes. Find out the area or sector in which a compere is a must. Write about the special skills needed to take up compering as a career and give some clues about how to acquire these skills.**

(A3) Project:

Make a list of functions/events/programmes/activities organized in your junior college. Choose three events and plan a programme schedule of your own. Prepare a script as well to show the associating role of the compere for a particular event. Make your own sequence and design a template for the same.

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SECTION FOUR

NO	TITLE / TYPE OF THE TOPIC	THE AUTHOR	GENRE	TYPE	EXTENSION ACTIVITY	VALUES/ LIFE SKILLS
4.1	History of English Drama	-----	-----	-----	-----	Understading different Ages and Cultures
4.2	The Rising of the Moon	Leady Gregory	One Act Play	Historical	Finding Impressive Quotes from the Play	Insights into European History and Learning from the Past
4.3	A Midsummer Night's Dream	William Shakespeare	Extract from Drama	Romantic Comedy	Writing a note on Characters, Plot, Structure, Setting, Conflict etc.	Importance of true Love and to Enjoy Humour.
4.4	An Enemy of the People	Henrik Ibsen	Extract from Drama	Tragi-Comedy	Writing a note on Characters, Plot, Structure, Setting, Conflict etc.	Courage of Conviction

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SECTION FOUR

4.1 History of English Drama

INTRODUCTION

'How dramatic you are!' is your response when a friend exaggerates or overreacts. It means you are correctly using the adjective form of the word 'drama'. Drama is a performance which is essentially loud, exaggerated and larger than life. It is an audio visual medium. The audience sitting around, in front of, close to or in the last row of the theatre, should be able to hear and see the actor on stage. For example, a stage whisper is far louder than a whisper in real life. This would be an example of ***'willing suspension of disbelief'****. It can be defined as a willingness to accept the unreal. It may also mean sacrifice of realism and logic for the sake of enjoyment. The term was coined by the poet and aesthetic philosopher Samuel T. Coleridge. The term often applies to fictional works of the action, comedy, fantasy and horror genres. It refers to the willingness of the audience to overlook the limitations of a medium. Drama is a medium of expression, whereby performers express themselves artistically. The performance is based on a script which is in the form of dialogues, whereas a story or a novel is written in the narrative form. Poetry is language expressed in rhythm and metre. Drama is the specific mode of fiction represented in performance. A play, opera, mime and ballet are performed in a theatre, on radio or on television.*

What is drama?

'Drama is a composition in verse or prose to be acted on the stage, in which a story is related by means of dialogue and action and is represented with, accompanying gesture, costume and scenery as in real life'.

- Shorter Oxford Dictionary

'Drama is a composition designed for performance in the theatre in which actors take the roles of the characters, perform the indicated action and utter the written dialogue'.

- A Glossary of Literary Terms by M.H. Abrams

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The Elements of Drama:

The elements of drama are-

1. plot
2. characterization
3. dialogue
4. settings
5. stage directions
6. conflict
7. theme

The four closely related areas of focus are-

1. The focus of the **scene**
2. The focus of the **audience**
3. The focus of the **character**
4. The focus of the **actor**

Objectives:

After studying this unit you will be able to :

- understand and identify drama as a genre of literature
- learn the definition of drama
- explain the difference between drama and other forms of literature
- explain the basic elements of drama
- understand the types of drama

Types of Drama:

- **Tragedy**
- **Comedy**
  - (i) Romantic Comedy,
  - (ii) Sentimental Comedy,
  - (iii) Classical Comedy,
  - (iv) Comedy of Humour
  - (v) Comedy of Manners
- **Tragic Comedy**

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The Elements of Drama

Plot

- The series of events occurring in a play
- It means plan, scheme or pattern
- It has beginning, middle and an end

Characters

- The most important element of the drama
- The protagonist is the main character in a play
- Other characters are major, minor, static and dynamic, flat and round

Characterization

- It means to reveal peculiarities of the characters
- To gain insight into their personalities, establish connections with them

Dialogue

- It involves two speakers

Monologue-to speak to oneself

- **Soliloquy**-character's thought process expressed aloud
- It reveals the nature of character and gives us information about his relations

Stage Directions

- Perfomance of the actors during the course of the development of the story along with the use of set lighting, music and costumes
- Stage directions are guidelines, suggestions, given by the dramatists

Conflict

- It is the essence of drama
- It enlightens life, grants dignity and worth to human life

Theme

- The main idea or point of a play stated as a generalization

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A Short History of Drama

(I) Introduction to English Theatre : Drama has its origins in folk theatre. We therefore cannot consider drama merely as a part of literature. Words are the medium of literature as an art but drama is a multiple art using words, scenic effects, music, gestures of the actors and the organising talents of a producer. The dramatist must have players, a stage and an audience.

The beginnings of drama in England are obscure. There is evidence to believe that when the Romans were in England they established vast amphitheatres for the production of plays but when the Romans departed their theatre departed with them. Then there were minstrels. People enjoyed their performances. Gradually by the 10th century the ritual of the plays that itself had something dramatic in it, got extended into the rudiments of a play. Between the 13th and 14th century drama started having themes which were separated from religion. The words themselves were spoken in English, a longer dramatic script came into use, and they were called as Miracle plays. Later, these religious dramas were the Morality plays in which characters were abstract vices and virtues. These were allegories.

(II) Elizabethan and Restoration Theatre : These Secular Morality plays have direct links with Elizabethan plays. The Renaissance imposed a learned tradition, classical in depth with themes of education, general moral problems and secular politics. The plays had nothing to do with religion. There were examples of both, comedy and tragedy. Thomas Kyd, Christopher Marlowe and William Shakespeare are the prime dramatists of this era. It was Kyd who discovered how easily blank verse might be converted into a useful theatrical medium which Shakespeare used brilliantly in all his plays. Tragedy developed in the hands of Kyd and Marlowe. Comedy had also proceeded beyond rustic humour. But by the nineties of the 16th century, the theatre in England was fully established but complicated conditions governed the activities of the dramatist.

The public theatre of the 16th century differed in many important ways from the modern theatre. It was open to sky, without artificial lighting, the stage was a raised platform with the recess at the back supported by pillars. There was no curtain and the main platform could be surrounded on three sides by the audience. Around the theatre there were galleries. In the 17th century the enclosed theatre gained importance. There was increasing attention to scenic device as theatre became private.

Shakespeariean era came into existence in the 16th century to the public theatre. He wrote for the contemporary theatre, manipulating the Elizabethan stage with great resource and invention. But the genius of Shakespeare should not allow the rest of the drama of his age to be obscured. Contemporary to him was Ben Johnson, a classicist, a moralist and a reformer of drama.

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In comedy, Johnson's genius is found at its best and his influence was considerable. The Restoration dramatists leaned strongly upon him.

Closing of theatres by the Puritans in 1642, brought this greatest of all periods in the history of English drama to an end. With the Civil wars no theatre existed between 1642 to 1660. The next phase which appeared after the Restoration produced a very different kind of dramatic literature. Dramatists like Chapman, Thomas Middleton, Webster and Dekker were at the forefront.

When Charles II came back with the Restoration of 1660, the theatres were reopened. The Restoration comedy achieved its peculiar excellence. Drama developed into class drama with upper-class ethos. It lasted beyond this period into the first decade of the 18th century. Comedy in the early 18th century declined into sentimentalism. It became Comedy of Manners. George Etherege was its most important exponent. From such depths the drama was rescued by Oliver Goldsmith and Richard Sheridan. With Sheridan, something of the brilliance of restoration dialogue returned into comedy but with more genial atmosphere. The characters were firmly presented with clarity, reminiscent of Johnson but with no depth in Sheridan's world, no new interpretation of human nature. In this he was nearer to Oscar Wilde than to Johnson.

(III) Modern Theatre : The modern theatre with its picture frame stage, its actresses taking female parts, its moveable scenery designed to create a visual image of the locale of each scene and its artificial light was developed during the Restoration period. There is clear influence of France in theatre, the audience and the themes.

The drama of the early 19th century was on the whole on the way to decline because of many causes. The theatre was home, mainly to irregular spectacle, melodrama and farce. A simple external reason can be found in the monopoly held by the two houses, Covent Garden and Drury Lane, for the performance of serious drama. The audiences which gathered to the 19th century theatre had not the intelligence or the imagination of the Elizabethan audience. The danger in the 19th century theatre was that, above all, it was unrelated to the life of the time. The changes in the structure of society had so modified the human personality itself that a new interpretation was essential.

Ibsen, the great Norwegian dramatist of the 19th century, dominates the modern drama. He developed modernist, realist, social and psychological dramas like The Doll's house, Ghosts, and An Enemy of the People. They are far more subtle in stagecraft and profound in thought than anything in the modern English theatre. But it was only George Bernard Shaw who was deeply influenced and affected by Ibsen's innovative contributions and

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experimentation. He was the most brilliant playwrights of his times. He alone had understood the greatness of Ibsen and he was determined that his own plays should also be a vehicle for ideas. The responsibility of elevation of the English drama to the brilliance of the Norwegian, fell with Oscar Wilde and G. B. Shaw in the late 19th and early 20th century.

The 20th century showed a talent in the drama with which the 19th century could not compete. H. Granville Barker, John Galsworthy, St. John Ervine were some of the playwrights who explored contemporary problems. St. John Ervine had been associated with a group of Irish dramatists whose work was normally produced in the Abbey theatre in Dublin. Much that is best in the modern drama in English developed from this movement. One of its originators was Lady Gregory with W. B. Yeats and J. M. Synge. They were the most important dramatists of this Irish revival who used a sense of tragic irony, a violent species of humour and a rich and highly flavoured language.

T.S. Eliot experimented with Greek tragedy in the early forties of the 20th century. Other dramatists of the modern era, John Osborne, wrote on people who grew up after the Second World War. Kingsley Amis wrote about frustrated, anti-establishment young people. Osborne's 'Look Back in Anger' brought a new vitality to the theatre scene. It was more a cultural phenomenon than the work of literature. Other important playwrights of the modern era include Anton Chekhov, Bertolt Brecht, Eugene O'Neill, Arthur Miller, Tennessee William, Eugène Ionesco, Samuel Beckett and Harold Pinter.

(IV) Indian Theatre :

Earliest seeds of modern Indian Drama can be found in the Sanskrit Drama from the first century A.D. Mahabhasya by Patanjali provides a feasible date for the beginning of theatre in India. The major source of evidence is 'A Treatise on Theatre (NatyaShastra) by Bharat Muni is the most complete work of dramatology in the ancient world. It gives mythological account of the origin of theatre. Modern Indian drama however, has influences from all over the world, as well as Sanskrit and Urdu traditions.

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HISTORY OF DRAMA

PERIODS IN HISTORY	TYPES OF PLAYS	CLASSICS (PLAYS)
MEDIEVAL PERIOD (11th to 15th Century Reign of Henry VI)	- Didactic plays - Mystery plays / Miracle plays - Cycle plays, Morality plays	- Robin Hood by Howard Pyle, Everyman etc.
RENAISSANCE PERIOD (1600 to 1700, Reign of Elizabeth I and James I)	- Tragi- Comedy - Melancholy - Revenge plays	- Romeo And Juliet (Tragedy), A Midsummer Night's Dream(Comedy), Henry IV (Historical) by Shakespeare - Dr. Faustus and Jew of Malta by Christopher Marlowe - Duchess of Malfi by John Webster - The Changeling by Thomas Middleton
RESTORATION PERIOD (1660 onwards, Reign of Charles II)	- Heroic drama - Pathetic drama - Restoration comedy	- All For Love (Tragedy) by John Dryden - The Way of The World (Comedy) by William Congereve
VICTORIAN PERIOD (1837 to 1901, Reign of Queen Victoria)	All types of plays were performed	- The Importance of being Earnest by Oscar Wilde - Candia by G.B. Shaw - A Doll's House - An Enemy of the People } by Henrik Ibsen
MODERN PERIOD (1901 TO 1945)	- Stream of consciousness, - Absurd plays, - Poetic drama, - Radio drama	- Pygmalion by G.B.Shaw - Murder In The Cathedral (poetic drama) by T.S.Eliot
POST MODERM ERA (1945 to 2000)	- Almost all types of dramas were performed - Kitchen sink drama	- Look Back In Anger by John Osborne - Waiting for Godot by Samuel Beckett

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About One Act Play

The revised Coursebook for Std. XI focuses on language and literature. Students should be able to enjoy, appreciate and digest the various forms of literature. Literature provides a gateway to express emotions. This is a paradigm shift from studying general extracts of literature to understanding a specific genre of literature. With this intention, a One Act Play, as a genre, has been selected for close study to Std. XI.

A one-act play is not exactly a shortened play. It is a complete story that has to be performed on the stage in stipulated time. It has its own features and characteristics. The action is confined to a single place and the number of characters is limited. Simplicity of design and quick effect are its features. The prescribed one-act play will help the learners to understand the following features.

1. Plot- The plot of a one-act play is limited to a single interesting episode. The plot of any piece of literature is a story that has been woven into a closely related chain of events arranged in sequence. Aristotle says **'conflict is the soul of drama'**. We usually have conflict in a play. Modern plays of the **'Theatre of the Absurd'** are an exception to it.

2. Theme- A theme is the central idea around which the plot revolves. It is directly stated through the playwright's instructions, dialogues and other features. It focuses on the subject of the play. It can be implicit or explicit. There can be a number of sub-themes that portray human life. The theme helps to convey the message of the playwright.

3. Setting- Setting or location is a place where the story takes place. A drama is meant for stage performance, the location or setting is revealed through effective use of a variety of props. The unity of time, place and action has to be taken into consideration while setting the stage. The proper use of setting/props helps the play to be impactful.

4. Language- We all know that the 'pen is mightier than the sword' likewise words are the weapons of a writer. There is another language too. Have you enjoyed films of **Charlie Chaplin** who uses nonverbal communication very effectively through his body? It conveys emotions and underlying meanings profoundly. One act play has a profound effect due to its brevity of words. If the dialogues are witty, pungent and concise, they add to the overall impact of the play e.g. Shakespeare's Hamlet says "To be or Not to be'. The dialogues of the playwright use techniques like projection, articulation and phrasing for effective communication. Poetic devices and figures of speech like imagery, symbolism, personification and humour embedded in wit, pun, irony, and paradox make the dialogues extremely powerful. The tone of the dialogue can be comic, ironic, light, playful, sad, serious, sinister, solemn, sombre, threatening etc.

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5. Characters- There are a limited number of characters in one-act plays. There are two types of characters-main and supporting. E M Foster in his 'Aspects of the Novel' divides characters in two types: **Round:** the one that develops through the experiences and evolves as a dynamic persona and a **Flat** character is one who remains the same throughout the story. Flat characters are also known as **Caricatures** and recognized only through one characteristic. The story revolves around the main character or characters who face a dilemma or conflict.

Features of One Act Play:

1. has one or more scenes.
2. is concise in manner.
3. has a single dominant theme which produces singular effect.
4. treats problems of everyday life.
5. has a beginning, a middle and an end. The stages are as follows-

1	Exposition	is brief, introduction
2	Conflict	Development of drama, is a backbone
3	Climax	Turning point, Important part
4	Denouement	Brief, Often overlaps climax

6. gives introduction of stage direction.
7. creates mood or atmosphere.
8. has unity of time, place and action.
9. has simplicity of plot, concentration of action and unity of Impression.
10. has limited characters.
11. presents a question, answers of which are eagerly awaited by the audience.

Creativity

The course book aims not only at understanding and at studying the given genre but also at being creative to use the features of the same, to express feelings and ideas. Learners should try to produce the given content in their own language. They are expected to add some of their own imaginative beginnings or ends by using the features obtained from the given one act play. It will be an aid to create the citizens having linguistic proficiency. The learners are expected to study as well as enjoy exploring the richness of the language by studying a genre in detail.

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Objective Test

1. **Name any four periods of History of British Drama.**

.....

.....

2. **List the four elements of drama.**

.....

.....

3. **State a type of drama each from any four periods of history.**

.....

.....

4. **Compare the features of a comedy and tragedy.**

.....

.....

5. **State the difference between poetry and drama.**

.....

.....

6. **State the difference between drama and novel.**

.....

.....

7. **Define drama.**

.....

.....

8. **Explain the term plot.**

.....

.....

9. **Differentiate between characters and characterization.**

.....

.....

10. **Enlist a few reasons for watching a drama live on the stage.**

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4.2 The Rising of the Moon

Lady Gregory *(Isabella Augusta Persee) was born in County Galway, Ireland. One of the moving spirits behind the establishment of the Abbey Theatre in Dublin, she was a playwright of great technical skill. At the instance of her friend and sponsor, William Butler Yeats, who encouragod her to study the old history and folklore of Ireland, Lady Gregory has specially mastered the one-act form. Of her thirty one-act plays, Spreading the News, and The Rising of the Moon are the best known.*

The Rising of the Moon reveals both great charm and skill of dramatic imagination and a closely observed Irish character. The play's charm mainly rests on the sustaining passions of Irish nationalism. The title, which is taken from the ballad on Shawn O'Farrell, is a symbol of the Irish uprising against the British. Lady Gregory's careful study of the Irish character, her skilful delineation of the individual characters and her perfect handling of the situation, are responsible for this one-act play's great charm and popularity.

The Rising of the Moon

Scene : Side of a **quay** in a seaport town. Some posts and chains. A large barrel. Enter three policemen. Moonlight.

(**Sergeant**, who is older than the others, crosses the stage to right and looks down steps. The others put down a pastepot and unroll a bundle of placards.)

Policeman B : I think this would be a good place to put up a notice. (He points to barrel.)

Policeman X : Better ask him. (Calls to Sergeant) Will this be a good place for a **placard**?

(No answer.)

quay : a plat-form lying alongside, or projecting into water for loading and unloading of ships

Sergeant : Police officer ranking below an inspector

Placard : a sign for public display, either posted on the wall or carried during a demonstration

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Policeman B : Will we put up a notice here on the barrel? (No answer.)

Sergeant : There's a flight of steps here that leads to the water. This is a place that should be minded well. If he got down here, his friends might have a boat to meet him; they might send it in here from outside.

Policeman B : Would the barrel be a good place to put a notice up?

Sergeant : It might; you can put it there.

(They paste the notice up.)

Sergeant : (Reading it.) Dark hair—dark eyes, smooth face, height five feet five—there's not much to take hold of in that—It's a pity I had no chance of seeing him before he broke out of gaol. They say he's a wonder, that it's he makes all the plans for the whole organization. There isn't another man in Ireland would have broken **gaol** the way he did. He must have some friends among the gaolers.

Policeman B : A hundred pounds is little enough for the Government to offer for him. You may be sure any man in the force that takes him will get promotion.

Sergeant : I'll mind this place myself. I wouldn't wonder at all if he came this way. He might come slipping along there (points to side of quay), and his friends might be waiting for him there (points down steps), and once he got away it's little chance we'd have of finding him; it's maybe under a load of **kelp** he'd be in a fishing boat, and not one to help a married man that wants it to the reward.

Policeman X : And if we get him itself, nothing but abuse on our heads for it from the people, and maybe from our own relations.

Sergeant : Well, we have to do our duty in the force. Haven't we the whole country depending on us to keep law and order? It's those that are down would be up and those that are up would be down, if it wasn't for us. Well, hurry on, you have plenty of other places to placard yet, and come back here then to me. You can take the lantern. Don't be too long now. It's very **lonesome** here with nothing but the moon.

gaol : Jail, jailers

kelp : A large brown seaweed that typically has long, tough stalk

lonesome : Lonely, without any company

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Policeman B : It's a pity we can't stop with you. The Government should have brought more police into the town, with him in gaol, and at **assize** time too. Well, good luck to your watch.

(They go out.)

Sergeant : (Walks up and down once or twice and looks at placard.) A hundred pounds and promotion sure. There must be a great deal of spending in a hundred pounds. It's a pity some honest man not to be the better of that.

(A ragged man appears at left and tries to slip past. Sergeant suddenly turns.)

Sergeant : Where are you going?

Man : I'm a poor ballad-singer, your honour. I thought to sell some of these (holds out bundle of ballads) to the sailors. (He goes on.)

Sergeant : Stop! Didn't I tell you to stop? You can't go on there.

Man : Oh, very well. It's a hard thing to be poor. All the world's against the poor!

Sergeant : Who are you?

Man : You'd be as wise as myself if I told you, but I don't mind. I'm one Jimmy Walsh, a ballad-singer.

Sergeant : Jimmy Walsh? I don't know that name.

Man : Ah, sure, they know it well enough in Ennis. Were you ever in Ennis, Sergeant?

Sergeant : What brought you here?

Man : Sure, it's to the assizes I came, thinking I might make a few shillings here or there. It's in the one train with the judges I came.

Sergeant : Well, if you came so far, you may as well go farther, for you'll walk out of this.

Man : I will, I will; I'll just go on where I was going. (Goes towards steps.)

Sergeant : Come back from those steps; no one has leave to pass down them to-night.

assize : The court which sat at intervals in each country of England and wales to dadminister the civil and criminal law.

Find out the reason of the man for staying at the place.

The stranger stays with the Sergeant. Find a way ..... by him to allow him.

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Man : I'll just sit on the top of the steps till I see will some sailor buy a ballad off me that would give me my supper. They do be late going back to the ship. It's often I saw them in Cork carried down the quay in a hand-cart.

Sergeant : Move on, I tell you. I won't have any one lingering about the quay to-night.

Man : Well, I'll go. It's the poor have the hard life! Maybe yourself might like one, Sergeant. Here's a good sheet now. (Turns one over.) "Content and a pipe"—that's not much. "The Peeler and the goat"—you wouldn't like that. "Johnny Hart"—that's a lovely song.

Sergeant : Move on.

Man : Ah, wait till you hear it. (Sings:)

There was a rich farmer's daughter lived near the town of Ross;
She courted a Highland soldier, his name was Johnny Hart;
Says the mother to her daughter, "I'll go distracted mad
If you marry that Highland soldier dressed up in Highland plaid."

Sergeant : Stop that noise.

(Man wraps up his ballads and **shuffles** towards the steps)

Sergeant : Where are you going?

Man : Sure you told me to be going, and I am going.

Sergeant : Don't be a fool. I didn't tell you to go that way; I told you to go back to the town.

Man : Back to the town, is it?

Sergeant : (Taking him by the shoulder and shoving him before him.) Here, I'll show you the way. Be off with you. What are you stopping for?

Man : (Who has been keeping his eye on the notice, points to it.) I think I know what you're waiting for, Sergeant.

Sergeant : What's that to you?

Man : And I know well the man you're waiting for—I know him well—I'll be going. (He shuffles on.)

Write about the persuasive approach of the man?

shuffles : move/walk a by dragging one's feet.

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Sergeant : You know him? Come back here. What sort is he?

Man : Come back is it, Sergeant? Do you want to have me killed?

Sergeant : Why do you say that?

Man : Never mind. I'm going. I wouldn't be in your shoes if the reward was ten times as much. (Goes on off stage to left). Not if it was ten times as much.

Sergeant : (Rushing after him.) Come back here, come back. (Drags him back.) What sort is he? Where did you see him?

Man : I saw him in my own place, in the County Clare. I tell you you wouldn't like to be looking at him. You'd be afraid to be in the one place with him. There isn't a weapon he doesn't know the use of, and as to strength, his muscles are as hard as that board (slaps barrel).

Sergeant : Is he as bad as that?

Man : He is then.

Sergeant : Do you tell me so?

Man : There was a poor man in our place, a Sergeant from Ballyvaughan.—It was with a lump of stone he did it.

Sergeant : I never heard of that.

Man : And you wouldn't, Sergeant. It's not everything that happens gets into the papers. And there was a policeman in plain clothes, too.... It is in Limerick he was.... It was after the time of the attack on the police **barrack** at Kilmallock.... Moonlight ... just like this ... waterside.... Nothing was known for certain.

Sergeant : Do you say so? It's a terrible county to belong to.

Man : That's so, indeed! You might be standing there, looking out that way, thinking you saw him coming up this side of the quay (points), and he might be coming up this other side (points), and he'd be on you before you knew where you were.

Sergeant : It's a whole troop of police they ought to put here to stop a man like that.

Man : But if you'd like me to stop with you, I could be looking down this side. I could be sitting up here on this barrel.

The man and the Sergeant need each other's support. Find such examples.

The man tries to enforce the Sergeant in favour of the criminal Find the sentence from the text.

barrack : police accomonodation

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Sergeant : And you know him well, too?

Man : I'd know him a mile off, Sergeant.

Sergeant : But you wouldn't want to share the reward?

Man : Is it a poor man like me, that has to be going the roads and singing in fairs, to have the name on him that he took a reward? But you don't want me. I'll be safer in the town.

Sergeant : Well, you can stop.

Man : (Getting up on barrel.) All right, Sergeant. I wonder, now, you're not tired out, Sergeant, walking up and down the way you are.

Sergeant : If I'm tired I'm used to it.

Man : You might have hard work before you to-night yet. Take it easy while you can. There's plenty of room up here on the barrel, and you see farther when you're higher up.

Sergeant : Maybe so. (Gets up beside him on barrel, facing right. They sit back to back, looking different ways.) You made me feel a bit queer with the way you talked.

Man : Give me a match, Sergeant (he gives it and man lights pipe); take a draw yourself? It'll quiet you. Wait now till I give you a light, but you needn't turn round. Don't take your eye off the quay for the life of you.

Sergeant : Never fear, I won't. (Lights pipe. They both smoke.) Indeed it's a hard thing to be in the force, out at night and no thanks for it, for all the danger we're in. And it's little we get but abuse from the people, and no choice but to obey our orders, and never asked when a man is sent into danger, if you are a married man with a family.

Man : (Sings)—

As through the hills I walked to view the hills and shamrock plain,

I stood awhile where nature smiles to view the rocks and streams,
On a matron fair I fixed my eyes beneath a fertile vale, As she sang her song it was on the wrong of poor old Granuaile.

Sergeant : Stop that; that's no song to be singing in these times.

Find the life of the singer that is mentioned in the extract.

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Man : Ah, Sergeant, I was only singing to keep my heart up. It sinks when I think of him. To think of us two sitting here, and he creeping up the quay, maybe, to get to us.

Sergeant : Are you keeping a good lookout?

Man : I am; and for no reward too. Amn't I the foolish man? But when I saw a man in trouble, I never could help trying to get him out of it. What's that? Did something hit me?

(Rubs his heart.)

Sergeant : (Patting him on the shoulder.) You will get your reward in heaven.

Man : I know that, I know that, Sergeant, but life is precious.

Sergeant : Well, you can sing if it gives you more courage.

Man : (Sings)—

Her head was bare, her hands and feet with iron bands were bound,

Her pensive strain and plaintive wail mingles with the evening gale,

And the song she sang with mournful air, I am old Granuaile.

Her lips so sweet that monarchs kissed....

Sergeant : That's not it.... "Her gown she wore was stained with gore." ... That's it—you missed that.

Man : You're right, Sergeant, so it is; I missed it. (Repeats line.) But to think of a man like you knowing a song like that.

Sergeant : There's many a thing a man might know and might not have any wish for.

Man : Now, I daresay, Sergeant, in your youth, you used to be sitting up on a wall, the way you are sitting up on this barrel now, and the other lads beside you, and you singing "Granuaile"?...

Sergeant : I did then.

Man : And the "Shan Bhean Bhocht"?...

Sergeant : I did then.

Man : And the "Green on the Cape?"

The wavelength of the man and the Sergeant goes together find the evidences from the text.

The discussion about patriotic songs goes on. Find the points from the extract.

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Sergeant : That was one of them.

Man : And maybe the man you are watching for to-night used to be sitting on the wall, when he was young, and singing those same songs.... It's a queer world....

Sergeant : Whisht!... I think I see something coming.... It's only a dog.

Man : And isn't it a queer world?... Maybe it's one of the boys you used to be singing with that time you will be arresting to-day or tomorrow, and sending into the dock....

Sergeant : That's true indeed.

Man : And maybe one night, after you had been singing, if the other boys had told you some plan they had, some plan to free the country, you might have joined with them ... and maybe it is you might be in trouble now.

Sergeant : Well, who knows but I might? I had a great spirit in those days.

Man : It's a queer world, Sergeant, and it's little any mother knows when she sees her child creeping on the floor what might happen to it before it has gone through its life, or who will be who in the end.

Sergeant : That's a queer thought now, and a true thought. Wait now till I think it out.... If it wasn't for the sense I have, and for my wife and family, and for me joining the force the time I did, it might be myself now would be after breaking gaol and hiding in the dark, and it might be him that's hiding in the dark and that got out of gaol would be sitting up where I am on this barrel.... And it might be myself would be creeping up trying to make my escape from himself, and it might be himself would be keeping the law, and myself would be breaking it, and myself would be trying maybe to put a bullet in his head, or to take up a lump of a stone the way you said he did ... no, that myself did.... Oh! (Gasps. After a pause.) What's that? (Grasps man's arm.)

Man : (Jumps off barrel and listens, looking out over water.) It's nothing, Sergeant.

There is a reference of a criminal. Find sentences in the context and write.

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Sergeant : I thought it might be a boat. I had a notion there might be friends of his coming about the **quays** with a boat.

Man : Sergeant, I am thinking it was with the people you were, and not with the law you were, when you were a young man.

Sergeant : Well, if I was foolish then, that time's gone.

Man : Maybe, Sergeant, it comes into your head sometimes, in spite of your belt and your **tunic**, that it might have been as well for you to have followed Granuaile.

Sergeant : It's no business of yours what I think.

Man : Maybe, Sergeant, you'll be on the side of the country yet.

Sergeant : (Gets off barrel.) Don't talk to me like that. I have my duties and I know them. (Looks round.) That was a boat; I hear the oars.

(Goes to the steps and looks down.)

Man : (Sings)—

O, then, tell me, Shawn O'Farrell,
Where the gathering is to be.
In the old spot by the river
Right well known to you and me!

Sergeant : Stop that! Stop that, I tell you!

Man : (Sings louder)—

One word more, for signal token,
Whistle up the marching tune,
With your **pike** upon your shoulder,
At the Rising of the Moon.

Sergeant : If you don't stop that, I'll arrest you.

(A whistle from below answers, repeating the air.)

Sergeant : That's a signal. (Stands between him and steps.) You must not pass this way.... Step farther back.... Who are you? You are no ballad-singer.

quay : a stone or metal platform of harbour.

tunic : a loose garment.

pike : an infantry weapon with a pointed steel or iron head on a long wooden shaft.

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Man : You needn't ask who I am; that placard will tell you. (Points to placard.)

Sergeant : You are the man I am looking for.

Man : (Takes off hat and wig. Sergeant seizes them.) I am. There's a hundred pounds on my head. There is a friend of mine below in a boat. He knows a safe place to bring me to.

Sergeant : (Looking still at hat and wig.) It's a pity! It's a pity. You deceived me. You deceived me well.

Man : I am a friend of Granuaile. There is a hundred pounds on my head.

Sergeant : It's a pity, it's a pity!

Man : Will you let me pass, or must I make you let me?

Sergeant : I am in the force. I will not let you pass.

Man : I thought to do it with my tongue. (Puts hand in breast.) What is that?

(Voice of Policeman X outside:) Here, this is where we left him.

Sergeant : It's my comrades coming.

Man : You won't betray me ... the friend of Granuaile. (Slips behind barrel.)

(Voice of Policeman B:) That was the last of the placards.

Policeman X : (As they come in.) If he makes his escape it won't be unknown he'll make it.

(Sergeant puts hat and wig behind his back.)

Policeman B : Did any one come this way?

Sergeant : (After a pause.) No one.

Policeman B : No one at all?

Sergeant : No one at all.

Policeman B : We had no orders to go back to the station; we can stop along with you.

Sergeant : I don't want you. There is nothing for you to do here.

The Sergeants reaction surprises the audience. Write your opinion.

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Policeman B : You bade us to come back here and keep watch with you.

Sergeant : I'd sooner be alone. Would any man come this way and you making all that talk? It is better the place to be quiet.

Policeman B : Well, we'll leave you the lantern anyhow. (Hands it to him.)

Sergeant : I don't want it. Bring it with you.

Policeman B : You might want it. There are clouds coming up and you have the darkness of the night before you yet. I'll leave it over here on the barrel. (Goes to barrel.)

Sergeant : Bring it with you I tell you. No more talk.

Policeman B : Well, I thought it might be a comfort to you. I often think when I have it in[Pg 91] my hand and can be flashing it about into every dark corner (doing so) that it's the same as being beside the fire at home, and the bits of bogwood blazing up now and again.

(Flashes it about, now on the barrel, now on Sergeant.)

Sergeant : (Furious.) Be off the two of you, yourselves and your lantern!

(They go out. Man comes from behind barrel. He and Sergeant stand looking at one anothre.)

Sergeant : What are you waiting for?

Man : For my hat, of course, and my wig. You wouldn't wish me to get my death of cold?

(Sergeant gives them.)

Man : (Going towards steps.) Well, good-night, comrade, and thank you. You did me a good turn to-night, and I'm obliged to you. Maybe I'll be able to do as much for you when the small rise up and the big fall down ... when we all change places at the Rising (waves his hand and disappears) of the Moon.

Sergeant : (Turning his back to audience and reading placard.) A hundred pounds reward! A hundred pounds! (Turns towards audience.) I wonder, now, am I as great a fool as I think I am?

(Curtain)

The Sergeant support the man by misguiding his comrades. Write your views.

Write your opinion about the man and the Sergeant.

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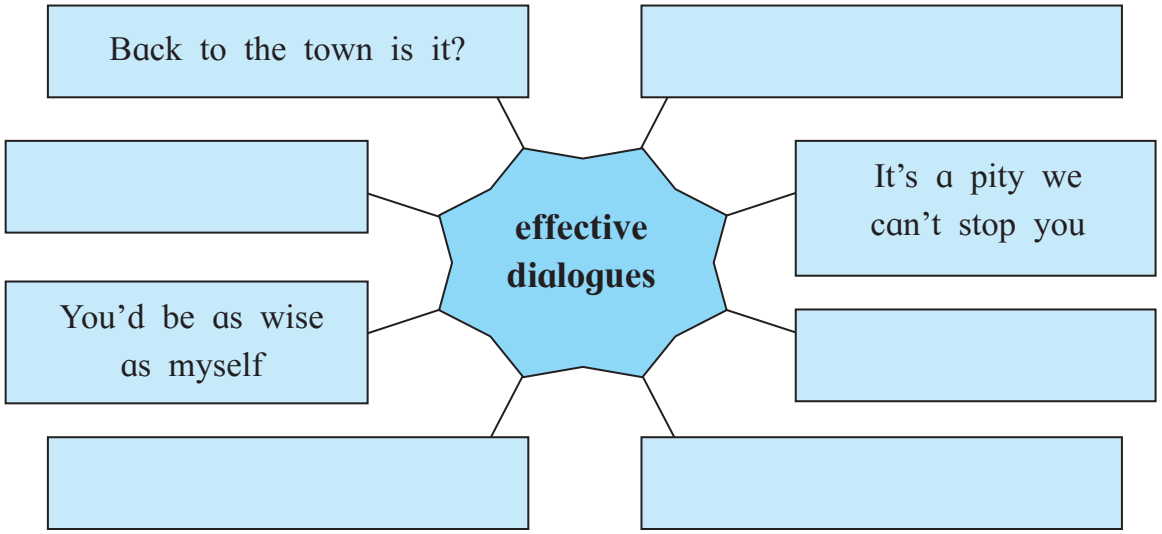
BRAINSTORMING

(A1) There are some dialogues which are short, but quite effective. They give us enjoyment and add beauty to the main story. Find some more from the text.



(A2) Theme

(i) Comment on the given statement after reading the given dialogue-

a. And if we get him itself, nothing but abuse on our heads for it from the people, and maybe from our own relations-

you may begin like this

We do not think about society at large .....

.....

b. It's a pity some honest man not to be better of that .....

.....

c. I wouldn't be in your shoes if he reward me ten times as much. People generally fall victim to incentives. Some people stick to values. They

.....

d. But when I saw a man in trouble, I could never help trying to set him out of it.

Its human to help others. Here the statement tells us that .....

(ii) The priorities of the Sergeant are shifted. Complete the given table by using the given clues.

priorities of the Sergeant	**priorities at the end of the play**
in the begining	patriotism
law and duty	-

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(iii) Find sentences from the play related to the given points.

a. Loyalty in Irish Nationalism:

(1) May be Sergeant you'll be on the side of the country yet.

(2) .....

(3) .....

(4) .....

b. Tension between different loyalties

(1) It's little we get but abuse from the people, and no choice but to obey our orders.

(2) .....

(3) .....

(4) .....

(A5) The description of the character is given below. Identify the character from the play. Find some sentences which support your choice.

(a) He is a brave but irresponsible person.

Ans- The character is the Sergeant.

He is brave - I don't want it. Bring it with you, He is irresponsible Sergeant (after a pause) - no one.

(b) He is a major character. He dominates in the story.

(1) .....

(2) .....

(c) He is smart as well as barve.

(1) .....

(2) .....

(d) He is the centre of the play.

(1) .....

(2) .....

(e) He is obedient and simple.

(1) .....

(2) .....

***

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4.3.(A) A Midsummer-Night's Dream

William Shakespeare: *There has never been as great a name in English literature as that of William Shakespeare (26 April 1564-23 April 1616 – 52 years) Shakespeare – a playwright, poet and actor nick named Bard of Avon – considered as England's National poet, contributed 38 plays, 154 sonnets and two epic poems in a short span of 25 years. His plays are categorized into (i) Histories (ii) Comedies and (iii) Tragedies. His great comedies.* ***Merry wives of Windsor, Merchant of Venice, Comedy of Errors, Much Ado About Nothing, Midsummer Night's Dream, As you Like It*** *should be read as a group because of their shored theme.*

A Midsummer Night's Dream was written around 1595 as an entertainment / entertainer at the marriage of some great nobleman, and was later performed in a public theatre. It embodies the Elizabethan era-which believed in witches and spirits, an inevitable part of this drama. These elements and dramatic material are used here along with songs, dances, clever ideas, mistaken identities etc. The play forces the reader to land in to the beautiful land of imagination where all adventures seem possible in its fictitious fairy world. By the end of the play, Shakespeare makes us think about the way human beings think act and love, once again underlining his deeper awareness of human nature.

Theme

The dominant theme in 'A Midsummer Night's Dream is Love. Shakespeare tries to portray how people tend to fall in love with those who appear beautiful to them. Though attraction towards beauty might appear to be love, but real love is much more than mere physical attraction.

Plot of the play

In the Palace

Theseus wins Hippolyta in war. They are to be married with great pomp in four day's time. He instructs Philostrate to arrange for the celebration with great revelry.

Egeus marches with Hermia, Lysander, Demetrius, to complain that Hermia disobeys him and stubbornly refuses to marry Demetrius and is in love with Lysander. The Duke Theseus urges her to obey her father but she refuses him. The Duke gives her three alternatives to marry Demetrius or become a nun or to suffer a death sentence. The Duke of Athens – Theseus – gives her time to think this over until the day of his own marriage.

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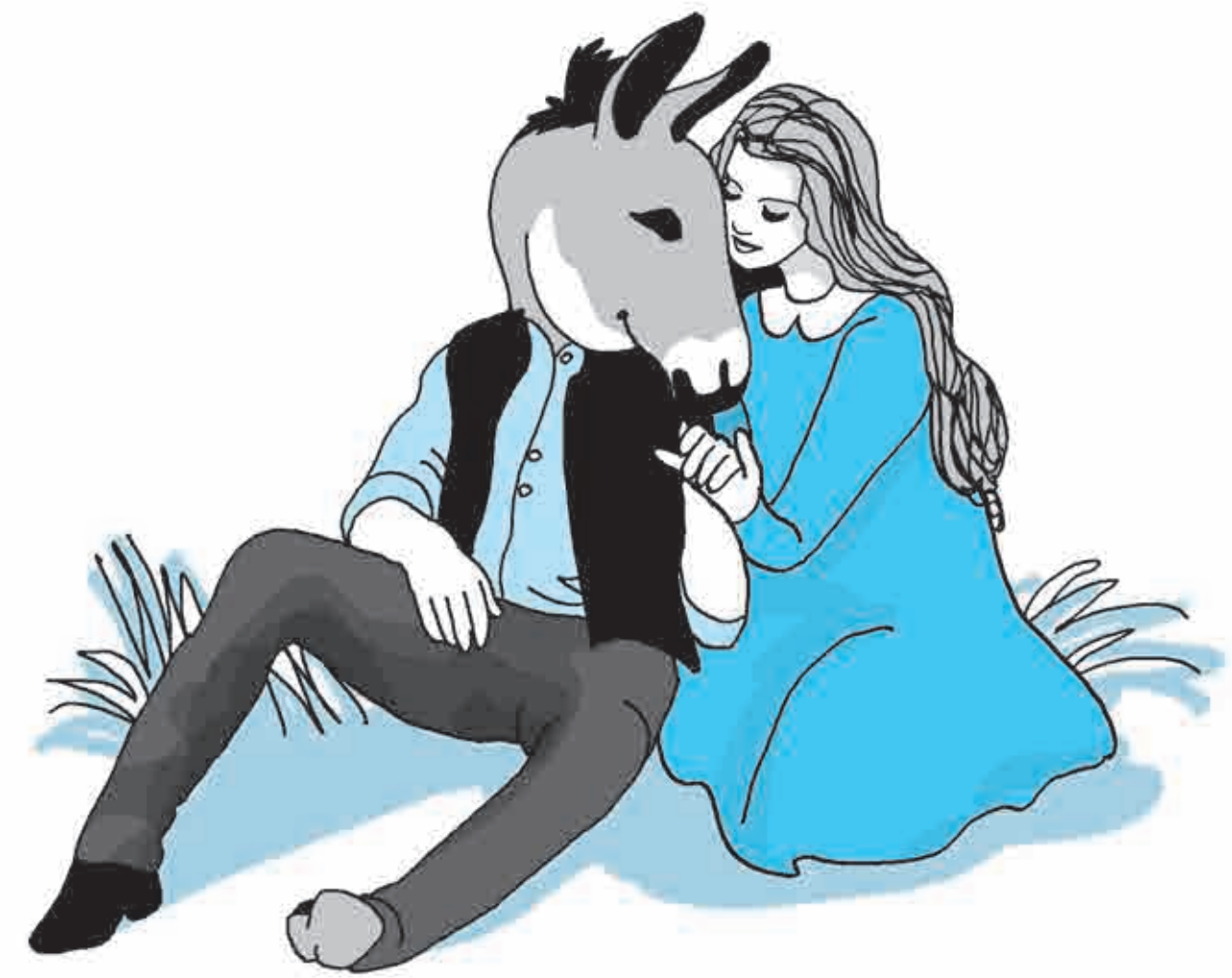

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Lysander and Hermia decide to elope to the Woods and get married. Demetrius who used to love Helena (Hermia's friend), has rejected her love and is now interested in Hermia. Hermia reveals her secret plan to her dear friend Helena in onder to comfort her. Hermia has made a last ditch attempt to win back the love of Demetrius for Helena who reveals to Demetrius that Hermia plans an elopement with Lysander to the woods. Demetrius decides to follow Hermia, and Helena decides to follow Demetrius.

Quince's cottage : A group of workmen from Athens wish to perform, a play at the Duke's wedding. Quince is in charge of the direction, production and rehearsal of that play. Bottom one of the over enthusiastic, talkative, self-appointed active worker from the group wants to play every role of the play- 'Pyramus and Thisby'. They all plan to meet in the Woods for the rehearsal.

In the Woods : A different world unfolds in the Woods – The king of faeries – Oberon and Queen of Faeries – Titania are having a fight over the custody of an Indian boy as to who shall own him. In order to teach a lesson to Titania – Oberon hatches a plan with the help of Puck Oberon orders Puck to bring the magic potion – 'Love in Idleness' the juice of which if poured on the eyelids of a sleeping person, makes him/her fall madly in love with the first person he/she sees after waking up. He thus plans to madden Titania and get the custody of the Indian boy. Now, you can very well imagine what tricks Puck – a mischief spirit is going to play with this magic potion in the forests.

As Demetrius enters the wood, followed by Helena Oberon notices his cold behavior with Helena and decides to develop feelings for her in the heart of Demetrius and orders Puck to apply the juice on his eyelids and marches into another part of the wood and applies the love potion on the eyelids of his sleeping wife. Soon arrives the eloping couple …. Tired, they too sleep in the same wood. Taking Lysander for Demetrius Puck squeezes the juice on his eyelids. Helena, who enters the wood following Demetrius, proves to be the first person Lysander sees after waking up and falls in love with her instantly.

Puck, who is appalled by the awful acting of Bottom, bewitches him by transforming his head into that of an ass. Titania sees ass headed Bottom and one can guess the result.

In another part of the wood : Puck wins praise by Oberon for his affair of Titania –Botton. But as Oberon realizes Puck's mistake of using the love potion for Lysander instead of Demetrius, he himself squeezes it on the eyelids of Demetrius and sends Puck to fetch Helena which leads the fierce quarrel between Hermia and Helena as also between Lysander and Demetrius for Helena.

Oberon then gets the muddle sorted out by setting the wrong right in case of all Athenians by removing the spell of potion from Lysander, restoring his love for Hermia. Oberon also feels the need to release Titania from this spell as he feels sorry for her and his purpose of obtaining the Indian boy is also served .He orders Puck to restore Bottom's head.

Theseus, Hippolyta and Egeus enter and see the four Athenians. It is the day of declaration of Hermia about her decision. But the Duke relents to see the love between Demetrius and Helena and happily allows Hermia marry Lysander.

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In the final scene the joyous lovers appear on the scene and Theseus decides it is time to plan the festivities and chooses to see hilarious play 'Pyramus and Thisbe' performed. At the end Oberon and Titania with their fairies and elves come to sing dance and bless the marriage. Thus the play 'A Midsummer Night's Dream' ends on a happy note.

Synopsis of the Extract

Act III Scene ii : Another Part of the Wood- Oberon enters wondering what Titania saw first when she waked. Puck comes to report what has happened, and is praised by Oberon for his part in the affair of Titania and Bottom. But when Demetrius and Hermia appear and quarrel, Oberon realizes that Puck has anointed the wrong Athenian. Demetrius lies down to sleep and Hermia goes away, so Oberon sends Puck to find Helena and bring her, while he himself re-aoints the eyes of Demetrius so that he will fall in love with the right girl, but when Helena arrives she is accompanied by Lysander, still protesting his love, and she is yet more provoked when Demetrius awakes and declares he adores hre. The cross-purposes are worsened when Hermia comes on the scene: Lysander and Demetrius both loving Helena; she now believing neither; Lysander rudely shaking off his betrothed Hermia; Helena and Hermia quarrelling fiercely. The two young men go off to fight for Helena; the two young women continue their quarrel until Helena, saying 'my legs are longer', runs away. Oberon sends Puck to clear up the muddle and when all four of the bewildered mortals are again near one another and all asleep, he squeezes juice on Lysander's eyes saying 'When thou wak'st', / Thou tak'st / True delight / In the sight / Of thy former lady's eye'.

DRAMATIS PERSONAE

THESEUS, Duke of Athens.

EGEUS, father Hermia.

LYSANDER, in love with Hermia.

DEMETRIUS, in love with Hermia.

PHILOSTRATE, master of the revels to Theseus

QUINCE, a carpenter.

SNUG, a joiner.

BOTTOM, a weaver.

FLUTE, a bellows-mender.

SNOUT, a tinker.

STARVELING, a tailor.

HIPPOLYTA, queen of the Amazons, betrothed to Theseus.

HERMIA, daughter to Egeus, in love with Lysander.

HELENA, in love with Demetrius.

OBERON, king of the fairies.

TITANIA, queen of the fairies.

PUCK, or Robin Goodfellow.

PEASEBLOSSOM, fairy.

COBWEB, fairy

MOTH, fairy

MUSTARDSEED, fairy

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(Act III - SCENE II)

Other fairies attending their King and Queen. Attendants on Theseus and Hippolyta.

(Another part of the wood.)

Enter OBERON

OBERON : I wonder if Titania be awak'd;
Then, what it was, that next came in her eye,
Which she must dote on in extremity.
Here comes my messenger.

(Enter PUCK)

How now, mad spirit?
What **night-rule** now about this haunted grove?

PUCK : My mistress with a monster is in love.
Near to her close and **consecrated** bower,
While she was in her dull and sleeping hour,
A crew of **patches**, rude mechanicals,
That work for bread upon Athenian **stalls**,
Were met together to rehearse a play
Intended for great Theseus' nuptial-day.
The shallowest thick-skin of that **barren** sort,
Who Pyramus presented, in their sport,
Forsook his scene, and enter'd in a brake,
When I did him at this advantage take:
An ass's **nole** I fixed on his head.
Anon his Thisbe must be answered,
And forth my **mimic** comes. When they him spy,
As wild geese that **the creeping fowler eye**,
Or **russet-pated choughs**, many in sort,
(Rising and cawing at the gun's report)
Sever themselves, and madly sweep the sky,
So, at his sight, away his fellows fly;

Glossary:

- **night-rule:** This has been variously defined as 'revelry',. 'frolic', 'noisy sport', etc. But Oberon may use the ferm half-playfully for 'dark deeds', as when we ask a friend 'Well, what dark deeds have you been up to?'
- **consecrated:** dedicated to her use only; sacred.
- **patches:** clowns; fools. (Patch was then a frequent name for a domestic Fool, i.e. professional Jester. Cardinal Wolsey's. Fool was called Patch, as a personal name.)
- **stalls:** work-benches.
- **barren:** stupid; brainless.
- **nole:** head; noddle.
- **Anon:** quickly.
- **mimic:** comic actor.
- **the creeping fowler eye:** Wild geese keep a close watch on the hunter who is creeping up to shoot them; eye is used here as- a verb_ (to eye =to watch; to look closely at).
- **russet-pated choughs:** birds of the crow family with reddish-, brown (or grey) heads.
- **sever:** separate from each other.

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And at our stamp, here o'er and o'er one falls;
He murder cries, and help from Athens calls,
Their sense thus weak, lost with their fears thus strong,
Made senseless things begin to do them wrong.
For briers and thorns at their apparel snatch:
Some sleeves, some hats; from **yielders** all things catch.
I led them on in this distracted fear,
And left sweet Pyramus translated there:
When in that moment, (so it came to pass)
Titania wak'd, and straightway loved an ass.

OBERON : This falls out better than I could devise.
But hast thou yet **latch'd** the Athenian's eyes
With the love-juice, as I did bid thee do?

PUCK : I took him sleeping, (that is finish'd too)
And the Athenian woman by his side;
That, when he wak'd, **of force she must be ey'd**.

Enter DEMETRIUS and HERMIA

OBERON : Stand close: this is the same Athenian.

PUCK : This is the woman: but not this the man.

DEMETRIUS : O, why rebuke you him that loves you so?
Lay breath so bitter on your bitter foe.

HERMIA : Now I but chide: but I should use thee worse,
For thou, (I fear) hast given me cause to curse.
If thou hast slain Lysander in his sleep,
Being o'er shoes in blood, plunge in the deep,
And kill me too.
The sun was not so true unto the day
As he to me; Would he have stolen away
From sleeping Hermia? I'll believe as soon
This whole earth may be bored, and that the moon

- **stamp:** Ordinarily this means a noise made by bringing a 11 foot heavily on to the ground; but here it must mean some- thing like 'trick' (i.e. giving Bottom an ass's head).
- **yielders:** those who yield (i.e. give up, surrender) the articles mentioned.
- **latch' d:** leached (i.e. anointed, moistened).
- **of force she must be ey' d:** inevitably (perforce) she will be seen.
- **Lay breath so bitter on your bitter foe:** Speak so bitterly to no one but your bitter enemy.
- **may be bored:** may have a hole driven right through it.

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May through the centre creep and so displease
Her brother's noontide with the **Antipodes**.
It cannot be but thou hast murder'd him;
So should a murderer look, so **dead**, so grim.

DEMETRIUS : So should the murder'd look; and so should I,
Pierced through the heart with your stern cruelty.
Yet you, the murderer, look as bright, as clear,
As yonder **Venus** in her glimmering sphere.

HERMIA : What's this to my Lysander? where is he?
Ah, good Demetrius, wilt thou give him me?

DEMETRIUS : I had rather give his carcass to my hounds.

HERMIA : Out, dog! out, cur! thou driv'st me past the bounds
Of maiden's patience. Hast thou slain him then?
Henceforth be never number'd among men!
O, once tell true: tell true, even for my sake:
Durst thou have look'd upon him being awake?
And hast thou kill'd him sleeping? O brave **touch**!
Could not a worm, **an** adder, do so much?
An adder did it; for with doubler tongue
Than thine, (thou serpent) never adder stung.

DEMETRIUS : You spend your passion on a **mispris'd** mood:
I am not guilty of Lysander's blood;
Nor is he dead, for aught that I can tell.

HERMIA : I pray thee, tell me then that he is well.

DEMETRIUS : An if I could, what should I get therefore?

HERMIA : A privilege, never to see me more:
And from thy hated presence part I so:
See me no more, whether he be dead or no. **(Exit.)**

DEMETRIUS : There is no following her in this fierce vein.
Here therefore for a while I will remain.
So sorrow's heaviness doth heavier grow

- **Antipodes:** the opposite side of the earth (where it is noon while it is night here).
- **dead:** pale and bloodless.
- **Venus:** the evening star.
- **touch:** feat.
- **mispris' d**: mistaken; and see misprision in line 90.
- **An**: and; (or) even.

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For **debt that bankrupt sleep doth sorrow owe:**
Which now in some slight measure it will pay,
If for his **tender** here I make some stay.
(Lies down and sleeps.)

OBERON : What hast thou done? Thou hast mistaken quite,
And laid the love-juice on some true-love's sight.
Of thy misprision must perforce ensue
Some true love turn'd, and not a false turn'd true.

PUCK : Then fate o'er-rules, that, one man holding troth,
A million fail, **confounding** oath on oath.

OBERON : About the wood go swifter than the wind,
And Helena of Athens look thou find,
All fancy-sick she is and pale of cheer,
With sighs of love, that costs the fresh blood dear,
By some illusion see thou bring her here:
I'll charm his eyes against she do appear.

PUCK : I go, I go, **look** how I go,
Swifter than arrow from **the Tartar's bow**. **(Exit.)**

OBERON : Flower of this purple dye,
Hit with **Cupid's archery**,
(Squeezes the flower - juice on DEMETRIUS' eyelids)
Sink in apple of his eye.
When his love he doth espy,
Let her shine as gloriously
As the Venus of the sky.
When thou wak'st, if she be by,
Beg of her for remedy.

Enter PUCK

PUCK : Captain of our fairy band,
Helena is here at hand,

- **debt that bankrupt sleep cloth sorrow owe:** sleeplessness due to sorrow.
- **tender:** tendence = attention and care.
- **confounding:** confusing and breaking.
- **look:** be sure.
- **cheer:** countenance.
- **Ioi Tartar's bow:** weapon used by the Asian warriors who in- vaded Europe in the i3th century.
- **Cupid's archery:** the love shafts of the god of love. (Cupid : Roman God of Love)

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And the youth, mistook by me,
Pleading for **a lover's fee**.
Shall we their **fond pageant** see?
Lord, what fools these mortals be!

OBERON : Stand aside. The noise they make
Will cause Demetrius to awake.

PUCK : Then will two at once woo one;
That must needs be **sport alone:**
And those things do best please me
That befall prepost'rously.

Enter LYSANDER and HELENA

LYSANDER : Why should you think that I should woo in scorn?
Scorn and derision never come in tears.
Look, when I vow, I weep; and vows so born.
In their nativity all truth appears.
How can these things in me seem scorn to you,
Bearing the badge of faith to prove them true?

HELENA : You do advance your cunning more and more,
When truth kills truth, O **devilish-holy** fray!
These vows are Hermia's: will you give her o'er?
Weigh oath with oath, and you will nothing weigh:
Your vows to her and me (put in two scales)
Will even weigh; and both as light as **tales**.

LYSANDER : I had no judgement when to her I swore.

HELENA : Nor none, in my mind, now you give her o'er.

LYSANDER : Demetrius loves her, and he loves not you.

DEMETRIUS : **(Awakening)**
O Helen, goddess, nymph, perfect, divine!
To what, my love, shall I compare thine eyne?

- **a lover's fee:** love requited.
- **fond pageant:** silly behaviour.
- **sport alone:** fun by itself.
- **devilish-holy:** a conflict between two truths (truth being holy) is devilish because it may destroy one or both.
- **tales:** untrue stories.

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Crystal is muddy. O, how ripe in show
Thy lips, those kissing cherries, tempting grow!
That pure **congealed** white, high **Taurus'** snow,
Fann'd with the eastern wind, **turns to a crow**
When thou hold'st up thy hand: O, let me kiss
This princess of pure white, this seal of bliss!

HELENA : O spite! O hell! I see you all are bent
To set against me for your merriment.
If you were civil, and knew courtesy,
You would not do me thus much injury.
Can you not hate me, as I know you do,
But you must **join in souls** to mock me too?
If you were men, as men you are in show,
You would not use a gentle lady so;
To vow, and swear, and **superpraise** my parts,
When I am sure you hate me with your hearts.
You both are rivals, and love Hermia;
And now both rivals, to mock Helena.
A **trim** exploit, a manly enterprise,
To **conjure** tears up in a poor maid's eyes
With your derision! none of noble sort
Would so offend a virgin, and extort
A poor soul's patience, all to make you sport.

LYSANDER : You are unkind, Demetrius; be not so;
For you love Hermia; this you know I know:
And here, with all good will, with all my heart,
In Hermia's love I yield you up my part:
And yours of Helena to me bequeath,
Whom I do love, and will do till my death.

HELENA : Never did mockers waste more idle breath.

DEMETRIUS : Lysander, keep thy Hermia: I will none,

- **Crystal is muddy:** i.e. though crystal is brilliantly clear, Helena's eyes are (figuratively) so much more brilliant that, in comparison, crystal seems muddy.
- **congealed:** frozen solid.
- **Taurus:** a mountain range in Turkey.
- **turns to a crow:** turns as black as a crow.
- **join in souls:** Several suggestions have been made for altering this phrase, but it means 'joining with other persons'. Souls as a synonym for persons is familiar in dialect.
- **superpraise:** praise excessively.
- **trim:** fine (Helena uses the word ironically and scornfully).
- **conjure:** summon.

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If e'er I lov'd her, all that love is gone.
My heart to her but as **guest-wise** sojourn'd,
And now to Helen is it home return'd,
There to remain.

LYSANDER : Helen, it is not so.

DEMETRIUS : Disparage not the faith thou dost not know,
Lest to thy peril thou **aby** it dear.
Look where thy love comes: yonder is thy dear.

Enter HERMIA

HERMIA : **Dark night**, that from the eye his function takes,
The ear more quick of apprehension makes.
Wherein it doth impair the seeing sense,
It pays the hearing double recompense.
Thou art not by mine eye, Lysander, found;
Mine ear, I thank it, brought me to thy sound.
But why, unkindly, didst thou leave me so?

LYSANDER : Why should he stay, whom love doth press to go?

HERMIA : What love could press Lysander from my side?

LYSANDER : Lysander's love, that would not let him bide,
Fair Helena, who more **engilds** the night
Than all yon **fiery oes and eyes of light**.
Why seek'st thou me? could not this make thee know
The hate I bear thee made me leave thee so?

HERMIA : You speak not as you think: it cannot be.

HELENA : Lo, she is one of this **confederacy**!
Now I perceive they have conjoin'd all three
To fashion this false sport, in spite of me.
Injurious Hermia! most ungrateful maid!
Have you conspired, have you with these contriv'd

- **as guest-wise:** in the manner of a guest; temporarily.
- **aby :** pay a heavy penalty for.
- **Dark night... makes :** darkness, which makes eyes useless, quickens the sense of hearing.
- **engilds:** brightens.
- **fiery oes and eyes of light:** The stars and planets in the sky; oes = round objects. There is perhaps an intentional pun here on os and is.
- **confederacy:** plot.

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To bait me with this foul derision?
Is all the counsel that we two have shar'd,
The sisters' vows, the hours that we have spent,
When we have **chid the hasty-footed time**
For parting us—O, is all forgot?
All schooldays' friendship, childhood innocence?
We, Hermia, like two **artificial gods**,
Have with our needles created both one flower,
Both on one **sampler**, sitting on one cushion,
Both warbling of one song, both in one key;
As if our hands, our sides, voices, and minds,
Had been **incorporate**. So we grew together,
Like to a double cherry, seeming parted;
But yet an **union in partition:**
Two lovely berries moulded on one stem:
So, with two seeming bodies, but one heart;
Two of the first, like coats in heraldry,
Due but to one, and crowned with one crest.
And will you **rent** our ancient love asunder,
To join with men in scorning your poor friend?
It is not friendly, 'tis not maidenly:
Our sex, as well as I, may chide you for it,
Though I alone do feel the injury.

HERMIA : I am amazed at your passionate words.
I scorn you not: it seems that you scorn me.

HELENA : Have you not set Lysander, as in scorn,
To follow me and praise my eyes and face?
And made your other love, Demetrius,
(Who e'en but now did spurn me with his foot)
To call me goddess, nymph, divine, and rare,
Precious, celestial? Wherefore speaks he this

- **chid:** chidden; rebuked.
- **the hasty-footed time:** time seemed to go fast when they were together so that parting came too soon.
- **artificial gods:** creators of works of art.
- **sampler:** a piece of cloth on which coloured designs, verses, etc. are made in needlework.
- **incorporate:** united; all one.
- **union in partition:** two in one (i.e. two persons, but one in affection).
- **Two of the first... heraldry:** an heraldic term, meaning two uses of the colour first mentioned in the description of the design on a coat of arms.
- **rent:** tear; rend.

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To her he hates? and wherefore doth Lysander
Deny your love (so rich within his soul)
And tender me (forsooth) affection,
But by your setting on, by your consent?
What though I be not **so in grace** as you,
So hung upon with love, so fortunate,
But miserable most, to love unloved?
This you should pity rather than despise.

HERMIA : I understand not what you mean by this.

HELENA : Ay, do, persever, counterfeit sad looks:
Make mouths upon me when I turn my back:
Wink each at other; hold the sweet jest up.
This sport, **well carried**, shall be **chronicl'd**.
If you have any pity, grace, or manners,
You would not make me **such an argument**.
But fare ye well: 'tis partly my own fault:
Which death or absence soon shall remedy.

LYSANDER : Stay, gentle Helena; hear my excuse,
My love, my life, my soul, fair Helena!

HELENA : O excellent!

HERMIA : Sweet, do not scorn her so.

DEMETRIUS : If she cannot entreat, I can compel.

LYSANDER : Thou canst compel no more than she entreat.
Thy threats have no more strength than her weak prayers.
Helen, I love thee, by my life, I do:
I swear by that which I will lose for thee,
To prove him false that says I love thee not.

DEMETRIUS : I say I love thee more than he can do.

LYSANDER : If thou say so, withdraw, and prove it too.

DEMETRIUS : Quick, come!

HERMIA : Lysander, whereto tends all this?

- **so in grace:** so much in favour; so well-liked.
- **Make mouths upon me:** make rude grimaces.
- **well carried:** if cleverly carried out.
- **chronic'd:** recorded; written down.
- **such an argument:** the subject of such scorn.

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LYSANDER : Away, you **Ethiope**!

DEMETRIUS : No, no; he'll . . .
Seem to break loose: take on as you would follow,
But yet come not. You are a tame man, go!

LYSANDER : Hang off, thou cat, thou **burr**! vile thing, let loose,
Or I will shake thee from me like a serpent!

HERMIA : Why are you grown so rude? what change is this,
Sweet love—

LYSANDER : Thy love! out, tawny Tartar, out!
Out, loathed med'cine! hated potion, hence!

HERMIA : Do you not jest?

HELENA : Yes, sooth; and so do you.

LYSANDER : Demetrius, I will keep my word with thee.

DEMETRIUS : I would I had your bond, for I perceive
A weak **bond** holds you: I'll not trust your word.

LYSANDER : What, should I hurt her, strike her, kill her dead?
Although I hate her, I'll not harm her so.

HERMIA : What? can you do me greater harm than hate?
Hate me! wherefore? O me! what news, my love?
Am not I Hermia? Are not you Lysander?
I am as fair now as I was **erewhile**.
Since night you lov'd me; yet since night you left me:
Why then, you left me (O, the gods forbid)
In earnest, shall I say?

LYSANDER : Ay, by my life;
And never did desire to see thee more.
Therefore be out of hope, of question, of doubt:
Be certain: nothing truer: 'tis no jest
That I do hate thee, and love Helena.

- **Ethiop:** black face, but actually a scornful reference to her dark hair.
- **burr:** a clinging thing (from the seeds of certain plants which are surrounded by spiky hairs which attach themselves to suitable surfaces).
- **bond... bond:** pledge... fetter.
- **erewhile:** before.

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HERMIA : O me! you juggler! you **canker-blossom**!
You thief of love! what, have you come by night
And stol'n my love's heart from him?

HELENA : Fine, i'faith!
Have you no modesty, no maiden shame,
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?
Fie, fie! you counterfeit, you puppet, you!

HERMIA : Puppet? why so? ay, that way goes the game.
Now I perceive that she hath made compare
Between our statures; she hath urged her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem,
Because I am so dwarfish and so low?
How low am I, thou painted **maypole**? speak:
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.

HELENA : I pray you, though you mock me, gentlemen,
Let her not hurt me: I was never curst:
I have no gift at all in shrewishness:
I am a **right maid** for my cowardice:
Let her not strike me. You perhaps may think,
Because she is something **lower** than myself,
That I can match Hermia

HERMIA : Lower! hark, again.

HELENA : Good Hermia, do not be so bitter with me
I evermore did love you, Hermia,
Did ever keep your counsels, never wrong'd you;
Save that, in love unto Demetrius,
I told him of your **stealth** unto this wood.

- **canker-blossom:** a flower blighted by a worm lodged in the bud.
- **maypole:** lanky and skinny creature (figuratively, from the wooden maypole, which is tall and thin).
- **a right maid:** just like a girl.
- **lower:** shorter.
- **stealth:** stealing away.

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He follow'd you: for love I follow'd him;
But he hath chid me hence, and threaten'd me
To strike me, spurn me, nay, to kill me too.
And now, so you will let me quiet go,
To Athens will I bear my folly back,
And follow you no further, let me go.
You see how simple and how **fond** I am.

HERMIA : Why, get you gone: who is't that hinders you?

HELENA : A foolish heart, that I leave here behind.

HERMIA : What, with Lysander?

HELENA : With Demetrius.

LYSANDER : Be not afraid: she shall not harm thee, Helena.

DEMETRIUS : No, sir, she shall not, though you take her part.

HELENA : O, when she's angry, she is keen and shrewd!
She was a vixen when she went to school:
And though she be but little, she is fierce.

HERMIA : 'Little' again? Nothing but 'low' and 'little'!
Why will you **suffer her to flout** me thus?
Let me come to Hermia:

LYSANDER : Get you gone, you dwarf;
You **minimus**, of hind'ring **knot-grass** made;
You bead, you acorn.

DEMETRIUS : You are too **officious**
In her behalf that scorns your services.
Let her alone: speak not of Helena,
Take not her part. For, if thou dost intend
Never so little show of love to her,
Thou shalt **aby** it.

LYSANDER : Now she holds me not;
Now follow, if thou dar'st, to try whose right,
Of thine or mine, is most in Helena.

- **fond:** foolish.
- **suffer her to flout:** allow her to mock.
- **minimus :** (Latin) smallest of all.
- **knot-grass:** a weed which creeps and makes entangling roots.
- **officious:** meddlesome; interfering.
- **aby:** pay a heavy penalty for

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DEMETRIUS : Follow? nay, I'll go with thee, **cheek by jowl**.
(Exeunt LYSANDER and DEMETRIUS.)

HERMIA : You, mistress, all **this coil is 'long of you:**
Nay, go not back.

HELENA : I will not trust you, I,
Nor longer stay in your curst company.
Your hands than mine are quicker for a fray:
My legs are longer though, to run away. **(Exit.)**

HERMIA : I am amaz'd, and know not what to say. **(Exit.)**

OBERON (To PUCK) : This is thy negligence: still thou mistak'st,
Or else committ'st thy knaveries wilfully.

PUCK : Believe me, **king of shadows**, I mistook.
Did not you tell me I should know the man
By the Athenian garments he had on?
And so far blameless proves my enterprise
That I have 'nointed an Athenian's eyes:
And so far am I glad it so did **sort**,
As this their jangling I esteem a sport.

OBERON : Thou see'st these lovers seek a place to fight:
Hie therefore, Robin, overcast the night;
The starry **welkin** cover thou anon
With drooping fog as black as **Acheron**,
And lead these **testy** rivals so astray
As one come not within another's way.
Like to Lysander **sometime frame thy tongue**,
Then stir Demetrius up with bitter wrong:
And sometime **rail thou** like Demetrius:
And from each other look thou lead them thus,
Till o'er their brows death-counterfeiting sleep

- **cheek by jowl:** closely, side by side, as one's cheek is by one's jaw.
- **this coil is 'long of you:** this trouble is because of you.
- **king of shadows:** fairy king, fairies being non-human and therefore spirits or shadows with no physical substance.
- **sort:** come about; occur.
- **welkin:** sky.
- **Acheron:** In ancient mythology a name for Hades, the dark underworld of the dead.
- **testy:** bad-tempered.
- **sometime frame thy tongue:** sometimes imitate his voice.
- **rail thou:** use violent language.

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With leaden legs and **batty** wings doth creep:
Then crush this herb into Lysander's eye;
Whose liquor hath this virtuous property,
To take from thence all error with his might,
And make his eyeballs roll with wonted sight.
When they next wake, all this derision
Shall seem a dream and fruitless vision,
And back to Athens shall the lovers wend,
With league whose date till death shall never end.
Whiles I in this affair do thee employ,
I'll to my queen and beg her Indian boy:
And then I will her charmed eye release
From monster's view, and all things shall be peace.

PUCK : My Fairy Lord, this must be done with haste,
For **night's swift dragons** cut the clouds full fast,
And yonder shines **Aurora's harbinger:**
At whose approach, ghosts, wandering here and there,
Troop home to churchyards: damned spirits all,
That in **crossways** and floods have burial,
Already to their **wormy beds** are gone:
For fear lest day should look their shames upon,
They wilfully themselves exile from light,
And must for aye **consort with** black-brow'd night.

OBERON : But we are spirits of another sort.
I with the morning's love have oft made sport.
And like a forester the groves may tread
Even till the eastern gate, all fiery-red,
Opening on Neptune with fair blessed beams,
Turns into yellow gold his salt green streams.
But, notwithstanding, haste; make no delay:
We may effect this business yet ere day. **(Exit.)**

- **batty:** bat-like.
- **With league... never end:** united for life.
- **night's swift dragons:** In ancient mythology, the chariot of night was drawn by dragons.
- **Aurora's harbinger:** The forerunner of the dawn (called Aurora in Roman mythology) i.e. the morning star.
- **crossways:** In 'earlier times, criminals were buried at cross- roads.
- **wormy beds:** graves.
- **consort with:** keep company with.

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PUCK : Up and down, up and down,
I will lead them up and down:
I am fear'd in field and town:
Goblin, lead them up and down.
Here comes one.

Enter LYSANDER

LYSANDER : Where art thou, proud Demetrius? Speak thou now.
PUCK : Here, villain, drawn and ready. Where art thou?
LYSANDER : I will be with thee straight.
PUCK : Follow me, then,
To plainer ground. (Exit Lysander, as following the voice.)

Enter DEMETRIUS

DEMETRIUS : Lysander! speak again:
Thou runaway, thou coward, art thou fled?
Speak! In some bush? Where dost thou hide thy head?
PUCK : (imitating LYSANDER'S voice)
Thou coward, art thou bragging to the stars,
Telling the bushes that thou look'st for wars,
And wilt not come? Come, **recreant**; come, thou child;
I'll whip thee with a rod. **He is defil'd**
That draws a sword on thee.
DEMETRIUS : Yea, art thou there?
PUCK : Follow my voice: we'll try no manhood here. (Exeunt.)

Re-enter LYSANDER

LYSANDER : He goes before me and still dares me on:
When I come where he calls, then he is gone.

- **Neptune:** the ocean (of which Neptune was the god in ancient mythology).
- **recreant:** turncoat.
- **He is defil'd I That draws a sword on thee:** A sword was regarded as a weapon of honour used only against brave opponents; it would therefore be disgraceful (defiling) to draw it to chastise a coward.

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The villain is much lighter-heel'd than I:
I follow'd fast, but faster he did fly;
That fallen am I in dark uneven way,
And here will rest me. **(Lies down.)**
Come, thou gentle day!
For if but once thou show me thy grey light,
I'll find Demetrius, and revenge this spite. **(Sleeps.)**

Re-enter PUCK and DEMETRIUS.

PUCK : Ho, ho, ho! Coward, why comest thou not?

DEMETRIUS : Abide me, if thou darest; for well I wot
Thou runn'st before me, shifting every place,
And darest not stand, nor look me in the face.
Where art thou now?

PUCK : Come **hither**: I am here.

DEMETRIUS : Nay, then, thou mock'st me. Thou shalt buy this dear,
If ever I thy face by daylight see:
Now, go thy way. Faintness **constraineth** me
To measure out my length on this cold bed.
By day's approach look to be visited.
(Lies down and sleeps.)

Re-enter HELENA.

HELENA : O weary night, O long and tedious night,
Abate thy hours! Shine comforts from the east,
That I may back to Athens by daylight,
From these that my poor company detest:
And sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from mine own company.
(Lies down and sleeps.)

PUCK : Yet but three? Come one more;

- **hither** (archaic word) **:** to or towards this place
- **constraineth** (archaic word) **:** to impose limitations or restrictions on someone else to act in a certain way.

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Two of both kinds makes up four.
Here she comes, **curst** and sad:
Cupid is **a knavish lad**,
Thus to make poor females mad.

Re-enter HERMIA.

HERMIA : Never so weary, never so in **woe**;
Bedabbled with the dew, and torn with **briers**;
I can no further crawl, no further go;
My legs can keep no pace with my desires.
Here will I rest me till the break of day.
Heavens shield Lysander, if they mean a fray!
(Lies down and sleeps.)

PUCK : On the ground
Sleep sound:
I'll apply
To your eye,
Gentle lover, remedy. [Squeezing the juice on Lysander's eyes.
When thou wakest,
Thou takest
True delight
In the sight
Of thy former lady's eye:
And the country proverb known,
That every man should take his own,
In your waking shall be shown:
Jack shall have Jill;
Nought shall go ill;
The man shall have his **mare** again, and all shall be well.
(Exit.)

- **curst** (archaic word): to curse
- **a knavish lad :** a mischievous boy
- **woe :** great sorrow
- **Bedabbled:** sensuous
- **briers:** wild shrubs
- **mare:** an adult female horse

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BRAINSTORMING

Characters

(1) Choose the odd one out :

(i) Bottom, Moth, Mustardseed, Cobweb

(ii) Flute, Snug, Quince, Cobweb

(You can create many such combinations)

(2) Match the columns :

A	B
(1) Theseus	(1) Robin Goodfellow
(2) Titania	(2) Queen of the Amazons
(3) Puck	(3) Duke of Athens
(4) Hippolyta	(4) Faeries
(5) Cobweb, Moth	(5) Queen of the Faeries

(3) Draw a character sketch of Oberon as an enemy of his wife but a friend of the lovers.

(4) Comment on the loving pair of Lysander and Helena from the point of view of developing their character sketch.

Setting

(1) Correct the given sentences with justification.

(i) The play is restricted to only a part of the woods.

(ii) Since there is a reference to the Indian boy, there are some scenes from India too.

(2) The characters are a part of the stage setting. How does this reflect when the characters of the play range from the Duke and the Indian boy to the faeries?

(3) What changes in the stage setting would you suggest.

(4) Comment on the versatility and the aptness of the stage settings, as per the requirement of the play "A Midsummer-Night's Dream!"

Plot

(1) State whether the following statements are True of False:

(i) Lysander and Demetrius fall in love with Helena as a result of the love potion.

(ii) Oberon transforms Bottom's head into that of an ass.

(iii) Titania falls in love with an ass.

(iv) Both Demetrius and Lysander fight for Hermia.

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(2) Give reasons :

Oberon and Titania fight for the custody of the Indian boy because -

(i) Oberon wants ……

(ii) Titania wants ……

(3) The consequences of Oberon's jealousy for Titania are comic rather than tragic. Comment.

(4) There were some reasons why Theseus was initially against but later gave consent for the marriage of Helena with Lysander. Explain.

Form

(1) Select the correct options :

A Midsummer-Night's Dream is a _____

(a) poetic drama (b) comedy of errors

(c) comedy based on fantasy (d) a character play

(e) a revenge tragedy (f) belongs to realm of dreams

(2) Find 2/4 expressions of humour from the extract.

(3) "A Midsummer-Night's Dream" is one of the best examples of Shakespeare's Comedy of Errors. Comment.

Theme

(1) Shakespeare is acknowledged as the greatest writer because he understood human nature better than anyone else. Explain the statement in context of the play.

(2) Prove with the theme of the play / extract that the deeper human emotion which profoundly interested Shakespeare was **jealousy**.

Language

(1) Interpret the following lines in simple English.

Puck : I'll follow you.

Bottom : The Finch, the sparrow.

(2) Comment on the literary device, used in the following lines:

Titania : Be kind and courteous to this gentleman….

Titania : Come wait upon him : lead him to my bower.

(3) Shakespeare's poetry has come to be valued for its own sake on the stage. Comment with reference to the play 'A Midsummer Night's Dream.'

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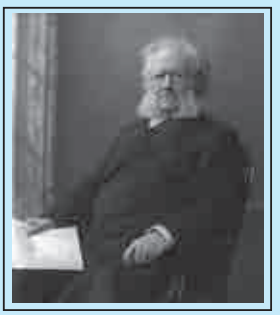
4.3.(B) An Enemy of the People



Henrik Johan Ibsen *(20 March 1828 – 23 May 1906), was a Norwegian playwright, theatre director and poet. As one of the founders of modernism in theatre, Ibsen is often referred to as "the father of realism" and one of the most influential playwrights of his time. In 1869, he began to write prose plays. Some critics would say that at this point in his life, Ibsen abandoned poetry and took up realism. In 1877, he began what became a series of five plays in which he examines the moral faults of modern society. In order of appearance, the plays were The pillars of society, A Doll's House, Ghosts, An Enemy of the People, and The Wild Duck.*

Like all of Ibsen's plays, An Enemy of the People was originally written in Norwegian and is full of untranslatable wordplay. Specifically, a number of the character's titles exists only in Norwegian bureaucracy.

The holder of the truth, the man who can see the essence of the situation, is bound to be unpopular, even if the masses catch up with his ideas in due course. That is why Stockmann finally sums up , the oft-quoted line: 'The strongest man in the world is he who stands alone!'

Theme

An Enemy of the People, a realistic play by Ibsen, boldly tackles the municipal politics of a Norwegian town and exposes the hypocrisy and cowardice of the Progressives and the Democrats. Like all the plays in this series, moral conflict is a significant element. It deals with the extent to which individual desires and beliefs are compromised by society. In particular, the play focuses on the ways in which an individual can be ostracized by the society he is trying to help. The problems of the play's hero, Dr. Stockmann, are not far removed from the problems that Ibsen experienced after the publication of Ghosts. In a letter written around the time of the play's composition, Ibsen noted: "Dr. Stockmann and I got on excellently together; we agree on so many subjects."

Dr. Stockmann, the central character of the play eventually wins his point, even though by that time he is ahead of the masses.

You will find this play still relevant to our times as Ibsen attacks the social evils of his times, notably the status of women and the squeamishness of the nineteenth century about the open discussion of moral problems.

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Plot

The protagonist of the play Dr. Stockmann, a medical officer of the municipal baths, suspects that the bath water is contaminated. He is proven right after clinical tests. Therefore he wants to publish an article and expose the corruption. However, Peter Stockmann, his brother and the mayor of the town and the Chairman of the Bath committee, warns him of terrible consequences for him and his family if he publishes the article. Hovstad, the editor of People's Messenger and Aslaksen, the printer, are hand in glove with Peter and decide not to publish the article. So Dr. Stockmann decides to hold a town meeting which turns disastrous, in which town people shout," He is an enemy of the people." His home is pelted with stones, windows are smashed, he becomes the target of people's ire. His contract as medical officer is terminated, his daughter Petra is removed from her job as a teacher, his landlord wants to evict him and his family from their home. But he stands firm in the face of difficulties and ignores Peter's advice to leave the town for a few months. His wife is afraid that people might drive him out of the town. But Dr. Stockmann replies that he intends to stay and make the people understand "that considerations of expediency turn morality and justice upside down." What is convenient is not always morally right. He ends by proclaiming, "'The strongest man in the world is he who stands alone."

Synopsis of the extract

Dr. Stockmann has discovered that the new baths built in his town are infected with a deadly disease and instructs the town to repair or close the baths. The Mayor, who is Dr. Stockmann's brother, does not believe the report and refuses to close the baths because it will cause the financial ruin of the town.

Dr. Stockmann tries to take his case to the people, but the mayor intercedes and explains to the people how much it will cost to repair the baths. He explains that the Doctor is always filled with wild, fanciful ideas. In a public meeting, he has his brother declared enem of the people. The doctor decides to leave the town, but at the last minute comes to the realization that he must stay and fight for the things he believes to be right.

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DRAMATIS PERSONAE

Dr. Thomas Stockmann, Medical Officer of the Municipal Baths.

Mrs. Stockmann, his wife.

Petra (their daughter) a teachk,er.

Ejlif & Morten (their sons, aged 13 and 10 respectively).

Peter Stockmann (the Doctor's elder brother), Mayor of the

Town and Chief Constable, Chairman of the Baths' Committee, etc.

Morten Kiil, a tanner (Mrs. Stockmann's adoptive father).

Hovstad, editor of the "People's Messenger."

Billing, sub-editor.

Captain Horster.

Aslaksen, a printer.

Men of various conditions and occupations, a few women, and a troop of schoolboys—the audience at a public meeting.

The action takes place in a coastal town in southern Norway,

ACT III

(SCENE.—The editorial office of the "People's Messenger." The entrance door is on the left-hand side of the back wall; on the right-hand side is another door with glass panels through which the printing room can be seen. Another door in the right-hand wall. In the middle of the room is a large table covered with papers, newspapers and books. In the foreground on the left a window, before which stands a desk and a high stool. There are a couple of easy chairs by the table, and other chairs standing along the wall. The room is dingy and uncomfortable; the furniture is old, the chairs stained and torn. In the printing room the compositors are seen at work, and a printer is working a handpress. HOVSTAD is sitting at the desk, writing. BILLING comes in from the right with DR. STOCKMANN'S manuscript in his hand.)

Billing : Well, I must say!

Hovstad : (still writing). Have you read it through?

Billing : (laying the MS. on the desk). Yes, indeed I have.

Hovstad : Don't you think the Doctor hits them pretty hard?

Billing : Hard? Bless my soul, he's crushing! Every word falls like—how shall I put it?—like the blow of a sledgehammer.

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Hovstad : Yes, but they are not the people to throw up the sponge at the first blow.

Billing : That is true; and for that reason we must strike blow upon blow until the whole of this aristocracy tumbles to pieces. As I sat in there reading this, I almost seemed to see a revolution in being.

Hovstad : (turning round). Hush!—Speak so that Aslaksen cannot hear you.

Billing : (lowering his voice). Aslaksen is a chicken-hearted chap, a coward; there is nothing of the man in him. But this time you will insist on your own way, won't you? You will put the Doctor's article in?

Hovstad : Yes, and if the Mayor doesn't like it—

Billing : That will be the devil of a nuisance.

Hovstad : Well, fortunately we can turn the situation to good account, whatever happens. If the Mayor will not fall in with the Doctor's project, he will have all the small tradesmen down on him—the whole of the Householders' Association and the rest of them. And if he does fall in with it, he will fall out with the whole crowd of large shareholders in the Baths, who up to now have been his most valuable supporters—

Billing : Yes, because they will certainly have to fork out a pretty penny—

Hovstad : Yes, you may be sure they will. And in this way the ring will be broken up, you see, and then in every issue of the paper we will enlighten the public on the Mayor's incapability on one point and another, and make it clear that all the positions of trust in the town, the whole control of municipal affairs, ought to be put in the hands of the Liberals.

Billing : That is perfectly true! I see it coming—I see it coming; we are on the threshold of a revolution!

(A knock is heard at the door.)

Hovstad : Hush! (Calls out.) Come in! (DR. STOCKMANN comes in by the street door. HOVSTAD goes to meet him.) Ah, it is you, Doctor! Well?

Dr. Stockmann. You may set to work and print it, Mr. Hovstad!

Hovstad : Has it come to that, then?

Billing : Hurrah!

Dr. Stockmann. Yes, print away. Undoubtedly it has come to that. Now they must take what they get. There is going to be a fight in the town, Mr. Billing!

Billing : War to the knife, I hope! We will get our knives to their throats, Doctor!

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Dr. Stockmann. This article is only a beginning. I have already got four or five more sketched out in my head. Where is Aslaksen?

Billing : (calls into the printing-room). Aslaksen, just come here for a minute!

Hovstad : Four or five more articles, did you say? On the same subject?

Dr. Stockmann. No—far from it, my dear fellow. No, they are about quite another matter. But they all spring from the question of the water supply and the drainage. One thing leads to another, you know. It is like beginning to pull down an old house, exactly.

Billing : Upon my soul, it's true; you find you are not done till you have pulled all the old rubbish down.

Aslaksen (coming in). Pulled down? You are not thinking of pulling down the Baths surely, Doctor?

Hovstad : Far from it, don't be afraid.

Dr. Stockmann. No, we meant something quite different. Well, what do you think of my article, Mr. Hovstad?

Hovstad : I think it is simply a masterpiece.

Dr. Stockmann. Do you really think so? Well, I am very pleased, very pleased.

Hovstad : It is so clear and intelligible. One need have no special knowledge to understand the bearing of it. You will have every enlightened man on your side.

Aslaksen : And every prudent man too, I hope?

Billing : The prudent and the imprudent—almost the whole town.

Aslaksen : In that case we may venture to print it.

Dr. Stockmann. I should think so!

Hovstad : We will put it in tomorrow morning.

Dr. Stockmann. Of course—you must not lose a single day. What I wanted to ask you, Mr. Aslaksen, was if you would supervise the printing of it yourself.

Aslaksen : With pleasure.

Dr. Stockmann. Take care of it as if it were a treasure! No misprints—every word is important. I will look in again a little later; perhaps you will be able to let me see a proof. I can't tell you how eager I am to see it in print, and see it burst upon the public—

Billing : Burst upon them—yes, like a flash of lightning!

Dr. Stockmann. —and to have it submitted to the judgment of my intelligent fellow townsmen. You cannot imagine what I have gone

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through today. I have been threatened first with one thing and then with another; they have tried to rob me of my most elementary rights as a man—

Billing : What! Your rights as a man!

Dr. Stockmann. —they have tried to degrade me, to make a coward of me, to force me to put personal interests before my most sacred convictions.

Billing : That is too much—I'm damned if it isn't.

Hovstad : Oh, you mustn't be surprised at anything from that quarter.

Dr. Stockmann. Well, they will get the worst of it with me; they may assure themselves of that. I shall consider the "People's Messenger" my sheet-anchor now, and every single day I will bombard them with one article after another, like bombshells—

Aslaksen : Yes, but

Billing : Hurrah!—it is war, it is war!

Dr. Stockmann. I shall smite them to the ground—I shall crush them—I shall break down all their defenses, before the eyes of the honest public! That is what I shall do!

Aslaksen : Yes, but in moderation, Doctor—proceed with moderation.

Billing : Not a bit of it, not a bit of it! Don't spare the dynamite!

Dr. Stockmann : Because it is not merely a question of water-supply and drains now, you know. No—it is the whole of our social life that we have got to purify and disinfect—

Billing : Spoken like a deliverer!

Dr. Stockmann : All the incapables must be turned out, you understand—and that in every walk of life! Endless vistas have opened themselves to my mind's eye today. I cannot see it all quite clearly yet, but I shall in time. Young and vigorous standard-bearers—those are what we need and must seek, my friends; we must have new men in command at all our outposts.

Billing : Hear hear!

Dr. Stockmann : We only need to stand by one another, and it will all be perfectly easy. The revolution will be launched like a ship that runs smoothly off the stocks. Don't you think so?

Hovstad : For my part I think we have now a prospect of getting the municipal authority into the hands where it should lie.

Aslaksen : And if only we proceed with moderation, I cannot imagine that there will be any risk.

Dr. Stockmann : Who the devil cares whether there is any risk or not! What I am

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doing, I am doing in the name of truth and for the sake of my conscience.

Hovstad : You are a man who deserves to be supported, Doctor.

Aslaksen : Yes, there is no denying that the Doctor is a true friend to the town—a real friend to the community, that he is.

Billing : Take my word for it, Aslaksen, Dr. Stockmann is a friend of the people.

Aslaksen : I fancy the Householders' Association will make use of that expression before long.

Dr. Stockmann : (affected, grasps their hands). Thank you, thank you, my dear staunch friends. It is very refreshing to me to hear you say that; my brother called me something quite different. By Jove, he shall have it back, with interest! But now I must be off to see a poor devil—I will come back, as I said. Keep a very careful eye on the manuscript, Aslaksen, and don't for worlds leave out any of my notes of exclamation! Rather put one or two more in! Capital, capital! Well, good-bye for the present—goodbye, goodbye! (They show him to the door, and bow him out.)

Hovstad : He may prove an invaluably useful man to us.

Aslaksen : Yes, so long as he confines himself to this matter of the Baths. But if he goes farther afield, I don't think it would be advisable to follow him.

Hovstad : Hm!—that all depends—

Billing : You are so infernally timid, Aslaksen!

Aslaksen : Timid? Yes, when it is a question of the local authorities, I am timid, Mr. Billing; it is a lesson I have learned in the school of experience, let me tell you. But try me in higher politics, in matters that concern the government itself, and then see if I am timid.

Billing : No, you aren't, I admit. But this is simply contradicting yourself.

Aslaksen : I am a man with a conscience, and that is the whole matter. If you attack the government, you don't do the community any harm, anyway; those fellows pay no attention to attacks, you see—they go on just as they are, in spite of them. But local authorities are different; they can be turned out, and then perhaps you may get an ignorant lot into office who may do irreparable harm to the householders and everybody else.

Hovstad : But what of the education of citizens by self government—don't you attach any importance to that?

Aslaksen : When a man has interests of his own to protect, he cannot think of everything, Mr. Hovstad.

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Hovstad : Then I hope I shall never have interests of my own to protect!

Billing : Hear, hear!

Aslaksen : (with a smile). Hm! (Points to the desk.) Mr. Sheriff Stensgaard was your predecessor at that editorial desk.

Billing : (spitting). Bah! That turncoat.

Hovstad : I am not a weathercock—and never will be.

Aslaksen : A politician should never be too certain of anything, Mr. Hovstad. And as for you, Mr. Billing, I should think it is time for you to be taking in a reef or two in your sails, seeing that you are applying for the post of secretary to the Bench.

Billing : I—!

Hovstad : Are you, Billing?

Billing : Well, yes—but you must clearly understand I am only doing it to annoy the bigwigs.

Aslaksen : Anyhow, it is no business of mine. But if I am to be accused of timidity and of inconsistency in my principles, this is what I want to point out: my political past is an open book. I have never changed, except perhaps to become a little more moderate, you see. My heart is still with the people; but I don't deny that my reason has a certain bias towards the authorities—the local ones, I mean. (Goes into the printing room.)

Billing : Oughtn't we to try and get rid of him, Hovstad?

Hovstad : Do you know anyone else who will advance the money for our paper and printing bill?

Billing : It is an infernal nuisance that we don't possess some capital to trade on.

Hovstad : (sitting down at his desk). Yes, if we only had that, then—

Billing : Suppose you were to apply to Dr. Stockmann?

Hovstad : (turning over some papers). What is the use? He has got nothing.

Billing : No, but he has got a warm man in the background, old Morten Kiil—"the Badger," as they call him.

Hovstad : (writing). Are you so sure he has got anything?

Billing : Good Lord, of course he has! And some of it must come to the Stockmanns. Most probably he will do something for the children, at all events.

Hovstad : (turning half round). Are you counting on that?

Billing : Counting on it? Of course I am not counting on anything.

Hovstad : That is right. And I should not count on the secretaryship to the

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Bench either, if I were you; for I can assure you—you won't get it.

Billing : Do you think I am not quite aware of that? My object is precisely not to get it. A slight of that kind stimulates a man's fighting power—it is like getting a supply of fresh bile—and I am sure one needs that badly enough in a hole-and-corner place like this, where it is so seldom anything happens to stir one up.

Hovstad : (writing). Quite so, quite so.

Billing : Ah, I shall be heard of yet!—Now I shall go and write the appeal to the Householders' Association. (Goes into the room on the right.)

Hovstad : (sitting al his desk, biting his penholder, says slowly). Hm!—that's it, is it. (A knock is heard.) Come in! (PETRA comes in by the outer door. HOVSTAD gets up.) What, you!—here?

Petra : Yes, you must forgive me—

Hovstad : (pulling a chair forward). Won't you sit down?

Petra : No, thank you; I must go again in a moment.

Hovstad : Have you come with a message from your father, by any chance?

Petra : No, I have come on my own account. (Takes a book out of her coat pocket.) Here is the English story.

Hovstad : Why have you brought it back?

Petra : Because I am not going to translate it.

Hovstad : But you promised me faithfully.

Petra : Yes, but then I had not read it, I don't suppose you have read it either?

Hovstad : No, you know quite well I don't understand English; but—

Petra : Quite so. That is why I wanted to tell you that you must find something else. (Lays the book on the table.) You can't use this for the "People's Messenger."

Hovstad : Why not?

Petra : Because it conflicts with all your opinions.

Hovstad : Oh, for that matter—

Petra : You don't understand me. The burden of this story is that there is a supernatural power that looks after the so-called good people in this world and makes everything happen for the best in their case—while all the so-called bad people are punished.

Hovstad : Well, but that is all right. That is just what our readers want.

Petra : And are you going to be the one to give it to them? For myself, I do not believe a word of it. You know quite well that things do not happen so in reality.

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Hovstad : You are perfectly right; but an editor cannot always act as he would prefer. He is often obliged to bow to the wishes of the public in unimportant matters. Politics are the most important thing in life—for a newspaper, anyway; and if I want to carry my public with me on the path that leads to liberty and progress, I must not frighten them away. If they find a moral tale of this sort in the serial at the bottom of the page, they will be all the more ready to read what is printed above it; they feel more secure, as it were.

Petra : For shame! You would never go and set a snare like that for your readers; you are not a spider!

Hovstad : (smiling). Thank you for having such a good opinion of me. No; as a matter of fact that is Billing's idea and not mine.

Petra : Billing's!

Hovstad : Yes; anyway, he propounded that theory here one day. And it is Billing who is so anxious to have that story in the paper; I don't know anything about the book.

Petra : But how can Billing, with his emancipated views—

Hovstad : Oh, Billing is a many-sided man. He is applying for the post of secretary to the Bench, too, I hear.

Petra : I don't believe it, Mr. Hovstad. How could he possibly bring himself to do such a thing?

Hovstad : Ah, you must ask him that.

Petra : I should never have thought it of him.

Hovstad : (looking more closely at her). No? Does it really surprise you so much?

Petra : Yes. Or perhaps not altogethre. Really, I don't quite know

Hovstad : We journalists are not much worth, Miss Stockmann.

Petra : Do you really mean that?

Hovstad : I think so sometimes.

Petra : Yes, in the ordinary affairs of everyday life, perhaps; I can understand that. But now, when you have taken a weighty matter in hand—

Hovstad : This matter of your father's, you mean?

Petra : Exactly. It seems to me that now you must feel you are a man worth more than most.

Hovstad : Yes, today I do feel something of that sort.

Petra : Of course you do, don't you? It is a splendid vocation you have chosen—to smooth the way for the march of unappreciated truths, and new and courageous lines of thought. If it were nothing more

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than because you stand fearlessly in the open and take up the cause of an injured man—

Hovstad : Especially when that injured man is—ahem!—I don't rightly know how to—

Petra : When that man is so upright and so honest, you mean?

Hovstad : (more gently). Especially when he is your father I meant.

Petra : (suddenly checked). That?

Hovstad : Yes, Petra—Miss Petra.

Petra : Is it that, that is first and foremost with you? Not the matter itself? Not the truth?—not my father's big generous heart?

Hovstad : Certainly—of course—that too.

Petra : No, thank you; you have betrayed yourself, Mr. Hovstad, and now I shall never trust you again in anything.

Hovstad : Can you really take it so amiss in me that it is mostly for your sake—?

Petra : What I am angry with you for, is for not having been honest with my fathre. You talked to him as if the truth and the good of the community were what lay nearest to your heart. You have made fools of both my father and me. You are not the man you made yourself out to be. And that I shall never forgive you-never!

Hovstad : You ought not to speak so bitterly, Miss Petra—least of all now.

Petra : Why not now, especially?

Hovstad : Because your father cannot do without my help.

Petra : (looking him up and down). Are you that sort of man too? For shame!

Hovstad : No, no, I am not. This came upon me so unexpectedly—you must believe that.

Petra : I know what to believe. Goodbye.

Aslaksen : (coming from the printing room, hurriedly and with an air of mystery). Damnation, Hovstad!—(Sees PETRA.) Oh, this is awkward—

Petra : There is the book; you must give it to some one else. (Goes towards the door.)

Hovstad : (following her). But, Miss Stockmann—

Petra : Goodbye. (Goes out.)

Aslaksen : I say—Mr. Hovstad—

Hovstad : Well well!—what is it?

Aslaksen : The Mayor is outside in the printing room.

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Hovstad : The Mayor, did you say?

Aslaksen : Yes he wants to speak to you. He came in by the back door—didn't want to be seen, you understand.

Hovstad : What can he want? Wait a bit—I will go myself. (Goes to the door of the printing room, opens it, bows and invites PETER STOCKMANN in.) Just see, Aslaksen, that no one—

Aslaksen : Quite so. (Goes into the printing-room.)

Peter : Stockmann. You did not expect to see me here, Mr. Hovstad?

Hovstad : No, I confess I did not.

Peter : Stockmann (looking round). You are very snug in here—very nice indeed.

Hovstad : Oh—

Peter : Stockmann. And here I come, without any notice, to take up your time!

Hovstad : By all means, Mr. Mayor. I am at your service. But let me relieve you of your—(takes STOCKMANN's hat and stick and puts them on a chair). Won't you sit down?

Peter : Stockmann (sitting down by the table). Thank you. (HOVSTAD sits down.) I have had an extremely annoying experience to-day, Mr. Hovstad.

Hovstad : Really? Ah well, I expect with all the various business you have to attend to—

Peter : Stockmann. The Medical Officer of the Baths is responsible for what happened today.

Hovstad : Indeed? The Doctor?

Peter : Stockmann. He has addressed a kind of report to the Baths Committee on the subject of certain supposed defects in the Baths.

Hovstad : Has he indeed?

Peter : Stockmann. Yes—has he not told you? I thought he said—

Hovstad : Ah, yes—it is true he did mention something about—

Aslaksen : (coming from the printing-room). I ought to have that copy.

Hovstad : (angrily). Ahem!—there it is on the desk.

Aslaksen : (taking it). Right.

Peter : Stockmann. But look there—that is the thing I was speaking of!

Aslaksen : Yes, that is the Doctor's article, Mr. Mayor.

Hovstad : Oh, is THAT what you were speaking about?

Peter : Stockmann. Yes, that is it. What do you think of it?

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Hovstad : Oh, I am only a layman—and I have only taken a very cursory glance at it.

Peter : Stockmann. But you are going to print it?

Hovstad : I cannot very well refuse a distinguished man.

Aslaksen : I have nothing to do with editing the paper, Mr. Mayor—

Peter : Stockmann. I understand.

Aslaksen : I merely print what is put into my hands.

Peter : Stockmann. Quite so.

Aslaksen : And so I must— (moves off towards the printing-room).

Peter : Stockmann. No, but wait a moment, Mr. Aslaksen. You will allow me, Mr. Hovstad?

Hovstad : If you please, Mr. Mayor.

Peter : Stockmann. You are a discreet and thoughtful man, Mr. Aslaksen.

Aslaksen : I am delighted to hear you think so, sir.

Peter : Stockmann. And a man of very considerable influence.

Aslaksen : Chiefly among the small tradesmen, sir.

Peter : Stockmann. The small tax-payers are the majority—here as everywhere else.

Aslaksen : That is true.

Peter : Stockmann. And I have no doubt you know the general trend of opinion among them, don't you?

Aslaksen : Yes I think I may say I do, Mr. Mayor.

Peter : Stockmann. Yes. Well, since there is such a praiseworthy spirit of self-sacrifice among the less wealthy citizens of our town—

Aslaksen : What?

Hovstad : Self-sacrifice?

Peter : Stockmann. It is pleasing evidence of a public-spirited feeling, extremely pleasing evidence. I might almost say I hardly expected it. But you have a closer knowledge of public opinion than I.

Aslaksen : But, Mr. Mayor—

Peter : Stockmann. And indeed it is no small sacrifice that the town is going to make.

Hovstad : The town?

Aslaksen : But I don't understand. Is it the Baths—?

Peter : Stockmann. At a provisional estimate, the alterations that the Medical Officer asserts to be desirable will cost somewhere about twenty thousand pounds.

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Aslaksen : That is a lot of money, but—

Peter : Stockmann. Of course it will be necessary to raise a municipal loan.

Hovstad : (getting up). Surely you never mean that the town must pay—?

Aslaksen : Do you mean that it must come out of the municipal funds?—out of the ill-filled pockets of the small tradesmen?

Peter : Stockmann. Well, my dear Mr. Aslaksen, where else is the money to come from?

Aslaksen : The gentlemen who own the Baths ought to provide that.

Peter : Stockmann. The proprietors of the Baths are not in a position to incur any further expense.

Aslaksen : Is that absolutely certain, Mr. Mayor?

Peter : Stockmann. I have satisfied myself that it is so. If the town wants these very extensive alterations, it will have to pay for them.

Aslaksen : But, damn it all—I beg your pardon—this is quite another matter, Mr. Hovstad!

Hovstad : It is, indeed.

Peter : Stockmann. The most fatal part of it is that we shall be obliged to shut the Baths for a couple of years.

Hovstad : Shut them? Shut them altogether?

Aslaksen : For two years?

Peter : Stockmann. Yes, the work will take as long as that—at least.

Aslaksen : I'm damned if we will stand that, Mr. Mayor! What are we householders to live upon in the meantime?

Peter : Stockmann. Unfortunately, that is an extremely difficult question to answer, Mr. Aslaksen. But what would you have us do? Do you suppose we shall have a single visitor in the town, if we go about proclaiming that our water is polluted, that we are living over a plague spot, that the entire town—

Aslaksen : And the whole thing is merely imagination?

Peter : Stockmann. With the best will in the world, I have not been able to come to any other conclusion.

Aslaksen : Well then I must say it is absolutely unjustifiable of Dr. Stockmann—I beg your pardon, Mr. Mayor.

Peter : Stockmann. What you say is lamentably true, Mr. Aslaksen. My brother has unfortunately always been a headstrong man.

Aslaksen : After this, do you mean to give him your support, Mr. Hovstad?

Hovstad : Can you suppose for a moment that I—?

Peter : Stockmann. I have drawn up a short resume of the situation as it

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appears from a reasonable man's point of view. In it I have indicated how certain possible defects might suitably be remedied without outrunning the resources of the Baths Committee.

Hovstad : Have you got it with you, Mr. Mayor?

Peter : Stockmann (fumbling in his pocket). Yes, I brought it with me in case you should—

Aslaksen : Good Lord, there he is!

Peter : Stockmann. Who? My brother?

Hovstad : Where? Where?

Aslaksen : He has just gone through the printing room.

Peter : Stockmann. How unlucky! I don't want to meet him here, and I had still several things to speak to you about.

Hovstad : (pointing to the door on the right). Go in there for the present.

Peter : Stockmann. But—?

Hovstad : You will only find Billing in there.

Aslaksen : Quick, quick, Mr. Mayor—he is just coming.

Peter : Stockmann. Yes, very well; but see that you get rid of him quickly. (Goes out through the door on the right, which ASLAKSEN opens for him and shuts after him.)

Hovstad : Pretend to be doing something, Aslaksen. (Sits down and writes. ASLAKSEN begins foraging among a heap of newspapers that are lying on a chair.)

Dr. Stockmann : (coming in from the printing room). Here I am again. (Puts down his hat and stick.)

Hovstad : (writing). Already, Doctor? Hurry up with what we were speaking about, Aslaksen. We are very pressed for time today.

Dr. Stockmann : (to ASLAKSEN). No proof for me to see yet, I hear.

Aslaksen : (without turning round). You couldn't expect it yet, Doctor.

Dr. Stockmann : No, no; but I am impatient, as you can understand. I shall not know a moment's peace of mind until I see it in print.

Hovstad : Hm!—It will take a good while yet, won't it, Aslaksen?

Aslaksen : Yes, I am almost afraid it will.

Dr. Stockmann : All right, my dear friends; I will come back. I do not mind coming back twice if necessary. A matter of such great importance—the welfare of the town at stake—it is no time to shirk trouble, (is just going, but stops and comes back.) Look here—there is one thing more I want to speak to you about.

Hovstad : Excuse me, but could it not wait till some other time?

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Dr. Stockmann : I can tell you in half a dozen words. It is only this. When my article is read tomorrow and it is realised that I have been quietly working the whole winter for the welfare of the town—

Hovstad : Yes but, Doctor—

Dr. Stockmann : I know what you are going to say. You don't see how on earth it was any more than my duty—my obvious duty as a citizen. Of course it wasn't; I know that as well as you. But my fellow citizens, you know—! Good Lord, think of all the good souls who think so highly of me—!

Aslaksen : Yes, our townsfolk have had a very high opinion of you so far, Doctor.

Dr. Stockmann : Yes, and that is just why I am afraid they—. Well, this is the point; when this reaches them, especially the poorer classes, and sounds in their ears like a summons to take the town's affairs into their own hands for the future...

Hovstad : (getting up). Ahem! Doctor, I won't conceal from you the fact—

Dr. Stockmann : Dr. Stockmann. Ah I—I knew there was something in the wind! But I won't hear a word of it. If anything of that sort is being set on foot—

Hovstad : Of what sort?

Dr. Stockmann : Well, whatever it is—whether it is a demonstration in my honour, or a banquet, or a subscription list for some presentation to me—whatever it is, you most promise me solemnly and faithfully to put a stop to it. You too, Mr. Aslaksen; do you understand?

Hovstad : You must forgive me, Doctor, but sooner or later we must tell you the plain truth—

(He is interrupted by the entrance Of MRS. STOCKMANN, who comes in from the street door.)

Mrs. Stockmann : (seeing her husband). Just as I thought!

Hovstad : (going towards her). You too, Mrs. Stockmann?

Dr. Stockmann : What on earth do you want here, Katherine?

Mrs. Stockmann : I should think you know very well what I want.

Hovstad : Won't you sit down? Or perhaps—

Mrs. Stockmann : No, thank you; don't trouble. And you must not be offended at my coming to fetch my husband; I am the mother of three children, you know.

Dr. Stockmann : Nonsense!—we know all about that.

Mrs. Stockmann : Well, one would not give you credit for much thought for your wife and children today; if you had had that, you would not have gone and dragged us all into misfortune.

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Dr. Stockmann : Are you out of your senses, Katherine! Because a man has a wife and children, is he not to be allowed to proclaim the truth-is he not to be allowed to be an actively useful citizen—is he not to be allowed to do a service to his native town!

Mrs. Stockmann : Yes, Thomas—in reason.

Aslaksen : Just what I say. Moderation in everything.

Mrs. Stockmann : And that is why you wrong us, Mr. Hovstad, in enticing my husband away from his home and making a dupe of him in all this.

Hovstad : I certainly am making a dupe of no one—

Dr. Stockmann : Making a dupe of me! Do you suppose I should allow myself to be duped!

Mrs. Stockmann : It is just what you do. I know quite well you have more brains than anyone in the town, but you are extremely easily duped, Thomas. (To Hovstad.) Please do realise that he loses his post at the Baths if you print what he has written.

Aslaksen : What!

Hovstad : Look here, Doctor!

Dr. Stockmann : (laughing). Ha-ha!—just let them try! No, no—they will take good care not to. I have got the compact majority behind me, let me tell you!

Mrs. Stockmann : Yes, that is just the worst of it—your having any such horrid thing behind you.

Dr. Stockmann : Rubbish, Katherine!—Go home and look after your house and leave me to look after the community. How can you be so afraid, when I am so confident and happy? (Walks up and down, rubbing his hands.) Truth and the People will win the fight, you may be certain! I see the whole of the broad-minded middle class marching like a victorious army—! (Stops beside a chair.) What the deuce is that lying there?

Aslaksen : Good Lord!

Hovstad : Ahem!

Dr. Stockmann : Here we have the topmost pinnacle of authority! (Takes the Mayor's official hat carefully between his finger-tips and holds it up in the air.)

Mrs. Stockmann : The Mayor's hat!

Dr. Stockmann : And here is the staff of office too. How in the name of all that's wonderful—?

Hovstad : Well, you see—

Dr. Stockmann : Oh, I understand. He has been here trying to talk you over. Ha-

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ha!—he made rather a mistake there! And as soon as he caught sight of me in the printing room. (Bursts out laughing.) Did he run away, Mr. Aslaksen?

Aslaksen : (hurriedly). Yes, he ran away, Doctor.

Dr. Stockmann : Ran away without his stick or his—. Fiddlesticks! Peter doesn't run away and leave his belongings behind him. But what the deuce have you done with him? Ah!—in there, of course. Now you shall see, Katherine!

Mrs. Stockmann : Thomas—please don't—!

Aslaksen : Don't be rash, Doctor.

(DR. STOCKMANN has put on the Mayor's hat and taken his stick in his hand. He goes up to the door, opens it, and stands with his hand to his hat at the salute. PETER STOCKMANN comes in, red with anger. BILLING follows him.)

Peter Stockmann : What does this tomfoolery mean?

Dr. Stockmann : Be respectful, my good Peter. I am the chief authority in the town now. (Walks up and down.)

Mrs. Stockmann : (almost in tears). Really, Thomas!

Peter Stockmann :(following him about). Give me my hat and stick.

Dr. Stockmann : (in the same tone as before). If you are chief constable, let me tell you that I am the Mayor—I am the master of the whole town, please understand!

Peter Stockmann : Take off my hat, I tell you. Remember it is part of an official uniform.

Dr. Stockmann : Pooh! Do you think the newly awakened lionhearted people are going to be frightened by an official hat? There is going to be a revolution in the town tomorrow, let me tell you. You thought you could turn me out; but now I shall turn you out—turn you out of all your various offices. Do you think I cannot? Listen to me. I have triumphant social forces behind me. Hovstad and Billing will thunder in the "People's Messenger," and Aslaksen will take the field at the head of the whole Householders' Association—

Aslaksen : That I won't, Doctor.

Dr. Stockmann : Of course you will—

Peter Stockmann : Ah!—may I ask then if Mr. Hovstad intends to join this agitation?

Hovstad : No, Mr. Mayor.

Aslaksen : No, Mr. Hovstad is not such a fool as to go and ruin his paper and himself for the sake of an imaginary grievance.

Dr. Stockmann : (looking round him). What does this mean?

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Hovstad : You have represented your case in a false light, Doctor, and therefore I am unable to give you my support.

Billing : And after what the Mayor was so kind as to tell me just now, I—

Dr. Stockmann : A false light! Leave that part of it to me. Only print my article; I am quite capable of defending it.

Hovstad : I am not going to print it. I cannot and will not and dare not print it.

Dr. Stockmann : You dare not? What nonsense!—you are the editor; and an editor controls his paper, I suppose!

Aslaksen : No, it is the subscribers, Doctor.

Peter Stockmann : Fortunately, yes.

Aslaksen : It is public opinion—the enlightened public—householders and people of that kind; they control the newspapers.

Dr. Stockmann : (composedly). And I have all these influences against me?

Aslaksen : Yes, you have. It would mean the absolute ruin of the community if your article were to appear.

Dr. Stockmann : Indeed.

Peter Stockmann : My hat and stick, if you please. (DR. STOCKMANN takes off the hat and lays it on the table with the stick. PETER STOCKMANN takes them up.) Your authority as mayor has come to an untimely end.

Dr. Stockmann : We have not got to the end yet. (To HOVSTAD.) Then it is quite impossible for you to print my article in the "People's Messenger"?

Hovstad : Quite impossible—out of regard for your family as well.

Mrs. Stockmann : You need not concern yourself about his family, thank you, Mr. Hovstad.

Peter Stockmann : (taking a paper from his pocket). It will be sufficient, for the guidance of the public, if this appears. It is an official statement. May I trouble you?

Hovstad : (taking the paper). Certainly; I will see that it is printed.

Dr. Stockmann : But not mine. Do you imagine that you can silence me and stifle the truth! You will not find it so easy as you suppose. Mr. Aslaksen, kindly take my manuscript at once and print it as a pamphlet—at my expense. I will have four hundred copies—no, five or six hundred.

Aslaksen : If you offered me its weight in gold, I could not lend my press for any such purpose, Doctor. It would be flying in the face of public opinion. You will not get it printed anywhere in the town.

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Dr. Stockmann : Then give it me back.

Hovstad : (giving him the MS.) Here it is.

Dr. Stockmann : (taking his hat and stick). It shall be made public all the same. I will read it out at a mass meeting of the townspeople. All my fellow-citizens shall hear the voice of truth!

Peter Stockmann : You will not find any public body in the town that will give you the use of their hall for such a purpose.

Aslaksen : Not a single one, I am certain.

Billing : No, I'm damned if you will find one.

Mrs. Stockmann : But this is too shameful! Why should every one turn against you like that?

Dr. Stockmann : (angrily). I will tell you why. It is because all the men in this town are old women—like you; they all think of nothing but their families, and never of the community.

Mrs. Stockmann : (putting her arm into his). Then I will show them that an old woman can be a man for once. I am going to stand by you, Thomas!

Dr. Stockmann : Bravely said, Katherine! It shall be made public—as I am a living soul! If I can't hire a hall, I shall hire a drum, and parade the town with it and read it at every street-corner.

Peter Stockmann : You are surely not such an errant fool as that!

Dr. Stockmann : Yes, I am.

Aslaksen : You won't find a single man in the whole town to go with you.

Billing : No, I'm damned if you will.

Mrs. Stockmann : Don't give in, Thomas. I will tell the boys to go with you.

Dr. Stockmann : That is a splendid idea!

Mrs. Stockmann : Morten will be delighted; and Ejlif will do whatever he does.

Dr. Stockmann : Yes, and Petra!—and you too, Katherine!

Mrs. Stockmann : No, I won't do that; but I will stand at the window and watch you, that's what I will do.

Dr. Stockmann : (puts his arms round her and kisses her). Thank you, my dear! Now you and I are going to try a fall, my fine gentlemen! I am going to see whether a pack of cowards can succeed in gagging a patriot who wants to purify society! (He and his wife go out by the street door.)

Peter Stockmann : (shaking his head seriously). Now he has sent her out of her senses, too.

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Glossary :

dingy : dull, colour less
compositor : one who arranges keys text into a composing machine
sledge hammer : heavy hammer used for breaking rocks
mince : cut, chop, crumble
salvation : deliverance, escape, rescue
alderman : an elected member of a city council / next in status to the Mayor
hypocrite : fraud, deceiver, pretender
trivial : unimportant, little, worthless
subscription : membership fee, donations, contribution
trembling : shake, shiver, vibrate

Character:

1. **Mayor Peter Stockmann is a contrast to Dr. Thomas Stockmann. Justify.**
2. **Write the character sketch of Dr. Stockmann.**
3. **Read the given extract (Act III)**

   (i) Complete the following table.

Sr. No.	Character	Supportive Character	Incident
1.	Dr. Stockmann	(a) ..... (b)	(a) ..... (b) .....
2.	Peter Stockmann	(a) ..... (b) ..... (c)	(a) ..... (b) ..... (c) .....
3.	Aslaksen	(a) ..... (b)	(a) ..... (b) .....

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(ii) Match the column A with column B.

Sr.No.	A	B
1.	Dr. Thomas Stockmann	Opportunist
2.	Katherine	Vulnerable
3.	Peter Stockmann	Honest and upright
4.	Petra	Coward
5.	Hovstad	timid but supportive
6.	Billing	Cuinng and corrupt
7.	Aslaksen	Courageous

Plot:

1. **Describe the climax scene in your own words. Write your comments on it.**
2. **Describe in your own words the incident when Hovstad's real intention to help Dr. Stockmann is exposed.**
3. **Write down the consequences of the following occurrences with the help of the play.**
   (a) Dr. Thomas Stockmann wants an article exposing social evils to be printed in the newspaper.
   (b) Mayor Peter Stockmann persuades Mr. Hovstad and Mr. Billing from printing the article.
   (c) Alaksen declares that he would not print Dr. Stockmann's article.
   (d) Katherine encourages Dr. Stockmann to proceed in his attempts in the cause of public attempts.

Setting:

1. **The setting of the act is the office of the newspaper 'The Herald'. Explain how it is the proper background for the theme of the play.**
2. **Explain the use of the following property in the development of the play.**
   (a) Hat
   (b) Stick
   (c) An envelope containing the letter
3. **Explain the following statements with reference to the context.**
   (a) And then, once the ring's broken, we'll get to work and show the public every day just how incompetent the Mayor is!
   (b) From now on The Herald shall be my artillery.
   (c) You ought to be ashamed of yourself.
   (d) Because your father can't do without my help.
   (e) And it's by no means the small sacrifice the town will have to make.

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NOTES

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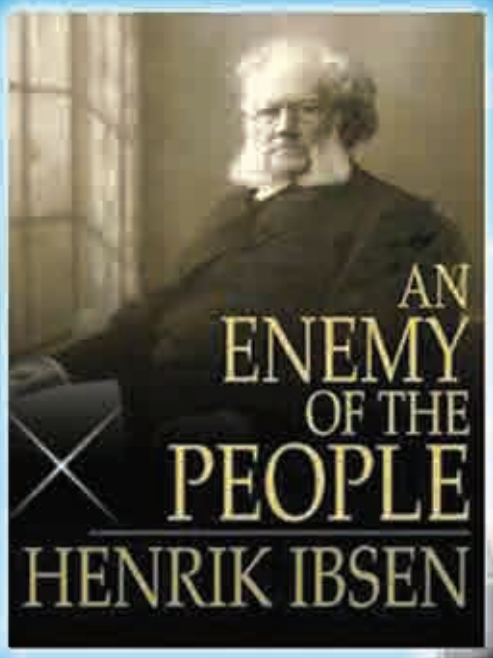

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