Beehive

Textbook in English for Class IX

Part - I

0959

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FOREWORD

THE National Curriculum Framework (NCF), 2005, recommends that children's life at school must be linked to their life outside the school. This principle marks a departure from the legacy of bookish learning which continues to shape our system and causes a gap between the school, home and community. The syllabi and textbooks developed on the basis of NCF signify an attempt to implement this basic idea. They also attempt to discourage rote learning and the maintenance of sharp boundaries between different subject areas. We hope these measures will take us significantly further in the direction of a child-centred system of education outlined in the National Policy of Education (1986).

The success of this effort depends on the steps that school principals and teachers will take to encourage children to reflect on their own learning and to pursue imaginative activities and questions. We must recognise that, given space, time and freedom, children generate new knowledge by engaging with the information passed on to them by adults. Treating the prescribed textbook as the sole basis of examination is one of the key reasons why other resources and sites of learning are ignored. Inculcating creativity and initiative is possible if we perceive and treat children as participants in learning, not as receivers of a fixed body of knowledge.

These aims imply considerable change in school routines and mode of functioning. Flexibility in the daily time-table is as necessary as rigour in implementing the annual calendar so that the required number of teaching days are actually devoted to teaching. The methods used for teaching and evaluation will also determine how effective this textbook proves for making children's life at school a happy experience, rather than a source of stress or boredom. Syllabus designers have tried to address the problem of curricular burden by restructuring and reorienting knowledge at different stages with greater consideration for child psychology and the time available for teaching. The textbook attempts to enhance this endeavour by giving higher priority and space to opportunities for contemplation and wondering, discussion in small groups, and activities requiring hands-on experience.

The National Council of Educational Research and Training (NCERT) appreciates the hard work done by the textbook development committee responsible for this book. We wish to thank the Chairperson of the advisory group in languages, Professor Namwar Singh and the Chief Advisor for this book, Professor R. Amritavalli for guiding the work of this committee. Several teachers contributed to the development of this textbook; we are

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grateful to their principals for making this possible. We are indebted to the institutions and organisations which have generously permitted us to draw upon their resources, materials and personnel. We are especially grateful to the members of the National Monitoring Committee, appointed by the Department of Secondary and Higher Education, Ministry of Human Resource Development under the Chairpersonship of Professor Mrinal Miri and Professor G.P. Deshpande for their valuable time and contribution. As an organisation committed to systemic reform and continuous improvement in the quality of its products, NCERT welcomes comments and suggestions which will enable us to undertake further revision and refinements.

Director
National Council of Educational
Research and Training

New Delhi
20 December 2005

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Rationalisation of Content in the Textbooks

In view of the COVID-19 pandemic, it is imperative to reduce content load on students. The National Education Policy 2020, also emphasises reducing the content load and providing opportunities for experiential learning with creative mindset. In this background, the NCERT has undertaken the exercise to rationalise the textbooks across all classes. Learning Outcomes already developed by the NCERT across classes have been taken into consideration in this exercise.

Contents of the textbooks have been rationalised in view of the following:

- Content based on genres of literature in the textbooks and supplementary readers at different stages of school education
- Content that is meant for achieving Learning Outcomes for developing language proficiency and is accessible at different stages
- For reducing the curriculum load and examination stress in view of the prevailing condition of the Pandemic
- Content, which is easily accessible to students without much interventions from teachers and can be learned by children through self-learning or peer-learning
- Content, which is irrelevant in the present context

This present edition, is a reformatted version after carrying out the changes given above.

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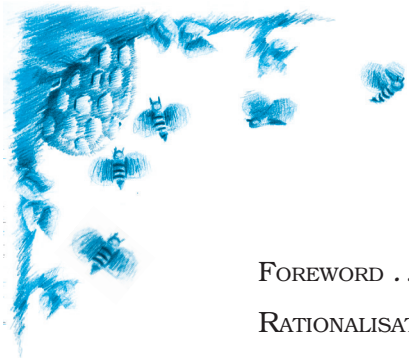

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Notes for the Teacher

Beehive, a textbook in English for Class IX, is based on the new syllabus in English which was prepared as a follow-up to the National Curriculum Framework, 2005. The curriculum calls for an approach that is rich in comprehensible input and adopts a language-across-the-curriculum, multilingual perspective. This reader aims at helping the child to read for meaning, and to learn to communicate in English with confidence and accuracy.

- Care has been taken to give a central place to the learner in the process of teaching and learning. Learner-friendly language has been used in the instructions, and the exercises and activities are addressed to the child. In this process the teacher is a facilitator or a co-learner.
- A rich variety of reading material has been provided to include the literary, cultural and sociological dimensions of texts. The themes range from childhood and adolescence, to disability, talent and achievement, to music, science, and contemporary social and environmental concerns. The range is as inclusive as possible, keeping in view the interest and cognitive development of the learners. The book draws on different genres such as story, biography and autobiography; science fiction; humour; travelogue; and the one-act play.
- The number of poems has been increased to help learners explore this great source of language, derive the joy of learning through poetry, and understand the music of words. An attempt has been made to include different types of poems such as the lyric, the ballad and the humorous poem.
- The poems have been chosen for their simplicity and suitability in terms of language and thought. We need not talk about the poet or the background to the poem, unless the poem seems to demand it. Nor should we attempt to exhaust all the possibilities of a poem; we should encourage the students to begin to see some of the possibilities. They should be guided to apprehend the poem through the visual, the auditory, the tactile, the intellectual, or the emotional channels, and to understand the suggestiveness of the images.
- An attempt has been made to help the learner develop the skill of predicting and anticipating what follows. Every good reader should guess what is coming next. The task 'Before You Read' given at the beginning

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of each unit is designed for this purpose. Learners should be encouraged to participate in this activity.

- The section 'Thinking about the Text' attempts to move from surface level understanding of the text to critical thinking. The comprehension exercises given here try to help the learners infer meaning. There are a few questions which ask for the readers' judgment; they aim to bring out the learners' deeper understanding of the text.

- In the section 'Thinking about Language':
  - Vocabulary enrichment has been attempted through a variety of tasks on the usage of words closely related in meaning, matching words to meanings, word building (including phrasal verbs), and reference to the dictionary. An activity on the use of the index has been included.
  - Attention has been drawn to grammar-in-context that emerges out of the reading text, e.g. the use of the tenses and voice, reported speech, conditional and subordinate clauses or phrases, and adverbs.

- The communicative skills have been exercised by tasks on Speaking and Writing. The Speaking tasks call for learners to work in pairs or groups, (for example) to present an argument, express a viewpoint, express contrasts, seek or give an opinion, introduce a speaker, tell a story, enact or read out a play in parts, etc.

- There are a variety of writing tasks: help writing newspaper report, an article for a school magazine, argumentative writing, narration, description, and picture interpretation.

- A small attempt has been made to relate speech and writing by pointing out similarities and differences. Opportunities for writing in groups and pairs are provided to get into the task.

- We have introduced the old exercise of dictation again but from a completely different perspective. Dictation has been introduced in its current, updated form as a variety of activities designed to integrate the language skills of listening, prior reading, language processing and recall, and writing, including the appropriate use of punctuation in meaningful contexts.

- Some exercises also allow scope for the learners' languages to support one another's by asking for reflection on relevant words, or poems or stories in other languages; and attempt (preliminary as they may be) to attend to the process of translation. Activities have been suggested to bring out the relatedness of the learners' school subjects.

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Units 1–3

1. The Fun They Had

- This story takes us to the world of the future where computers will play a major role. Let the children talk freely about how they imagine the schools of the future that their own children might go to. You might want to explain the ideas of 'virtual reality' and 'virtual classroom'. The term 'virtual reality' refers to a reality created by computer software, and a 'virtual classroom' is not a real classroom but one where learning is through computer software or the Internet. The children may know what a robot is, and be able to guess what a robotic teacher would be.
- In this unit students are required to present their arguments in a debate. The following points could be explained before the task.
  - A debate is a contest between two speakers or two groups of speakers to show skill and ability in arguing.
  - A proposition, a question or a problem is required for this purpose, which can be spoken for or against.
  - To participate in a debate, one must prepare for it. So, one must prepare an outline of the main points in the order in which one is going to argue.
  - The time limit is about four to five minutes.
  - The speaker addresses the audience.
  - Every topic/subject has its own vocabulary. These must be learnt.
  - The speaker addresses the chair (Mr President/Madam), 'submits' an argument, 'appeals' for sympathetic understanding and support, 'questions' the opponent's views, and 'concludes' an argument.

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2. The Sound of Music

- These biographical pieces tell us of people who have achieved success and recognition through determination, hard work and courage. The children may be asked to think of potential barriers to success, and of people who have overcome them. The second part of the unit encourages students to think about the rich heritage of Indian music, and our musical instruments. The portraits of musicians given in the beginning may be supplemented by others that the children can be asked to bring to class.
- A comprehension exercise in Part II encourages children to find words in the text that express attitudes (positive, negative or neutral) to events, places, etc. Encourage the children to compare and discuss their answers.
- Dictionary entries give us different kinds of information about words. Children need help in using the dictionary to find specific kinds of information.

- This unit has an exercise that asks students to consult a dictionary and find out which adjective can be used before a noun, which can be used after a verb, and which can be used in both ways. You may add some adjectives to those suggested. Encourage the children also to find more adjectives of the kinds mentioned. Students may wish to consult (in addition to the *Oxford Advanced Learner's Dictionary*), the *Longman Dictionary of Contemporary English*, the *Collins Cobuild Advanced Learner's English Dictionary*, and the *Word Master* (Orient Longman), or any good dictionary of their choice.
- The Speaking exercise asks the students to imagine introducing a celebrity guest to an audience. It can be made an authentic activity if students are given a couple of minutes during the morning assembly to speak to their fellow-pupils about such a person. This would give them practice in facing an audience, and encourage them to prepare seriously, by: (i) noting down the important points about the person to be introduced, (ii) using appropriate phrases to introduce the person (students should be allowed to think what phrases they want to use).
- The Writing Task is an exercise in comparison. Hard work is a trait common to Evelyn Glennie (Part I, para 5) and Bismillah Khan (Part II, para 5). Help children identify the paragraphs that tell us about the two musicians' goals. After they read and understand these parts of the text, they can organise the ideas in two paragraphs, one on each musician.

3. The Little Girl

- The aim in this unit is to first read through the story at one go, not worrying about difficult words or difficult language. Students can read the story for homework and come to class; or the teacher can read out the story in class; or the students can read out parts of the story in the class, one after the other. Let them retell the story again, if necessary, in parts.
- The dictionary exercise in this unit shows how a very small common word can be used in different ways. Students might be interested in thinking about how they use words in their own language to express these meanings. They may also think of other words like *same*, *small*, *give* and *take* to convey different kids of meaning. Encourage them to consult a dictionary.
- This is a story about the changing attitude of a girl child towards her father. The Speaking and Writing exercises encourage the students to think about the relationship between children and parents. The students should be encouraged to say or write what they think, and not what the teacher thinks they should say or write. The aim is not to arrive at a 'correct' answer, but to let every child voice an opinion and express her/his ideas. It is hoped that children will find the topic of personal relevance. This will help their ideas and language to flow freely.

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1. The Fun They Had

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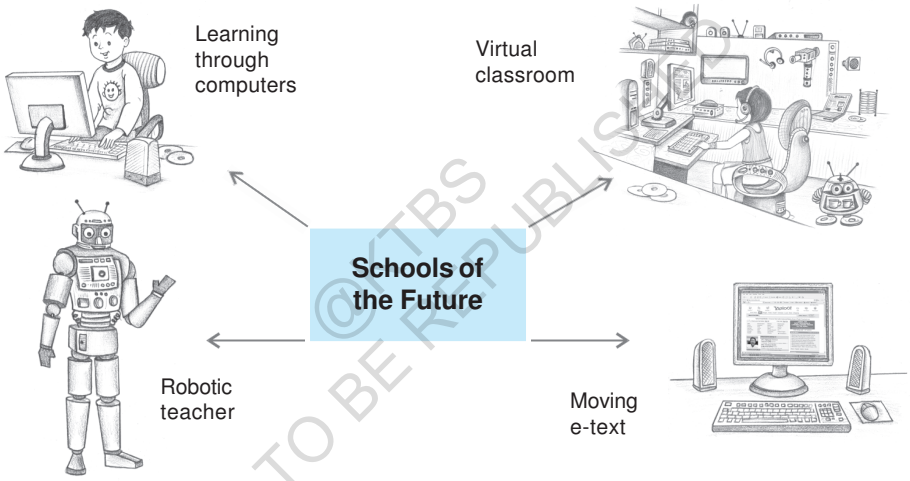
Before You Read

- *The story we shall read is set in the future, when books and schools as we now know them will perhaps not exist. How will children study then? The diagram below may give you some ideas.*



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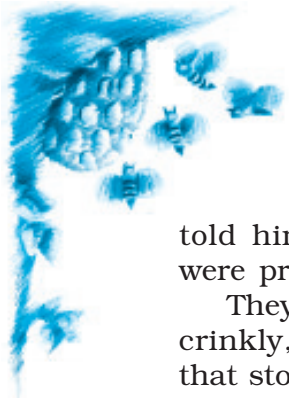
- *In pairs, discuss three things that you like best about your school and three things about your school that you would like to change. Write them down.*
- *Have you ever read words on a television (or computer) screen? Can you imagine a time when all books will be on computers, and there will be no books printed on paper? Would you like such books better?*

1. Margie even wrote about it that night in her diary. On the page headed 17 May 2157, she wrote, "Today Tommy found a real book!"

   It was a very old book. Margie's grandfather once said that when he was a little boy his grandfather



told him that there was a time when all stories were printed on paper.

They turned the pages, which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supposed to — on a screen, you know. And then when they turned back to the page before, it had the same words on it that it had had when they read it the first time.

crinkly: with many folds or lines

2. "Gee," said Tommy, "what a waste. When you're through with the book, you just throw it away, I guess. Our television screen must have had a million books on it and it's good for plenty more. I wouldn't throw it away."

"Same with mine," said Margie. She was eleven and hadn't seen as many telebooks as Tommy had. He was thirteen.

She said, "Where did you find it?"

"In my house." He pointed without looking, because he was busy reading. "In the attic."

"What's it about?"

"School."

attic: a space just below the roof, used as a storeroom

3. Margie was scornful. "School? What's there to write about school? I hate school."

Margie always hated school, but now she hated it more than ever. The mechanical teacher had been giving her test after test in geography and she had been doing worse and worse until her mother had shaken her head sorrowfully and sent for the County Inspector.

scornful: contemptuous; showing you think something is worthless

4. He was a round little man with a red face and a whole box of tools with dials and wires. He smiled at Margie and gave her an apple, then took the teacher apart. Margie had hoped he wouldn't know how to put it together again, but he knew how all right, and, after an hour or so, there it was again, large and black and ugly, with a big screen on which all the lessons were shown and the questions were asked. That wasn't so bad. The part Margie hated

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most was the slot where she had to put homework and test papers. She always had to write them out in a punch code they made her learn when she was six years old, and the mechanical teacher calculated the marks in no time.

slot: a given space, time or position

5. The Inspector had smiled after he was finished and patted Margie's head. He said to her mother, "It's not the little girl's fault, Mrs Jones. I think the geography sector was geared a little too quick. Those things happen sometimes. I've slowed it up to an average ten-year level. Actually, the overall pattern of her progress is quite satisfactory." And he patted Margie's head again.

geared (to): adjusted to a particular standard or level

Margie was disappointed. She had been hoping they would take the teacher away altogether. They had once taken Tommy's teacher away for nearly a month because the history sector had blanked out completely.

So she said to Tommy, "Why would anyone write about school?"

6. Tommy looked at her with very superior eyes. "Because it's not our kind of school, stupid. This is the old kind of school that they had hundreds and hundreds of years ago." He added loftily, pronouncing the word carefully, "Centuries ago."

loftily: in a superior way

Margie was hurt. "Well, I don't know what kind of school they had all that time ago." She read the book over his shoulder for a while, then said, "Anyway, they had a teacher."

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They had a teacher... It was a man.

"Sure they had a teacher, but it wasn't a regular teacher. It was a man."

"A man? How could a man be a teacher?"

"Well, he just told the boys and girls things and gave them homework and asked them questions."

regular: here, normal; of the usual kind

7. "A man isn't smart enough."

"Sure he is. My father knows as much as my teacher."

"He knows almost as much, I betcha."

Margie wasn't prepared to dispute that. She said, "I wouldn't want a strange man in my house to teach me."

Tommy screamed with laughter. "You don't know much, Margie. The teachers didn't live in the house. They had a special building and all the kids went there."

"And all the kids learned the same thing?"

"Sure, if they were the same age."

betcha (informal): (I) bet you (in fast speech): I' m sure

dispute: disagree with

8. "But my mother says a teacher has to be adjusted to fit the mind of each boy and girl it teaches and that each kid has to be taught differently."

"Just the same they didn't do it that way then. If you don't like it, you don't have to read the book."

"I didn't say I didn't like it," Margie said quickly. She wanted to read about those funny schools.

They weren't even half finished when Margie's mother called, "Margie! School!"

Margie looked up. "Not yet, Mamma."

"Now!" said Mrs Jones. "And it's probably time for Tommy, too."

Margie said to Tommy, "Can I read the book some more with you after school?"

9. "May be," he said nonchalantly. He walked away whistling, the dusty old book tucked beneath his arm.

Margie went into the schoolroom. It was right next to her bedroom, and the mechanical teacher was on and waiting for her. It was always on at the same time every day except Saturday and Sunday,

nonchalantly: not showing much interest or enthusiasm; carelessly

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The mechanical teacher was flashing on the screen...

because her mother said little girls learned better if they learned at regular hours.

The screen was lit up, and it said: "Today's arithmetic lesson is on the addition of proper fractions. Please insert yesterday's homework in the proper slot."

10. Margie did so with a sigh. She was thinking about the old schools they had when her grandfather's grandfather was a little boy. All the kids from the whole neighborhood came, laughing and shouting in the schoolyard, sitting together in the schoolroom, going home together at the end of the day. They learned the same things, so they could help one another with the homework and talk about it.

And the teachers were people...

The mechanical teacher was flashing on the screen: "When we add fractions ½ and ¼..."

Margie was thinking about how the kids must have loved it in the old days. She was thinking about the fun they had.

ISAAC ASIMOV

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Thinking about the Text

Activity

Calculate how many years and months ahead from now Margie's diary entry is.

I. Answer these questions in a few words or a couple of sentences each.

1. How old are Margie and Tommy?
2. What did Margie write in her diary?
3. Had Margie ever seen a book before?
4. What things about the book did she find strange?
5. What do you think a telebook is?
6. Where was Margie's school? Did she have any classmates?
7. What subjects did Margie and Tommy learn?

II. Answer the following with reference to the story.

1. "I wouldn't throw *it* away."
   (i) Who says these words?
   (ii) What does 'it' refer to?
   (iii) What is it being compared with by the speaker?
2. "Sure *they* had a teacher, but it wasn't a *regular* teacher. It was a man."
   (i) Who does 'they' refer to?
   (ii) What does 'regular' mean here?
   (iii) What is it contrasted with?

III. Answer each of these questions in a short paragraph (about 30 words).

1. What kind of teachers did Margie and Tommy have?
2. Why did Margie's mother send for the County Inspector?
3. What did he do?
4. Why was Margie doing badly in geography? What did the County Inspector do to help her?
5. What had once happened to Tommy's teacher?
6. Did Margie have regular days and hours for school? If so, why?
7. How does Tommy describe the old kind of school?
8. How does he describe the old kind of teachers?

IV. Answer each of these questions in two or three paragraphs (100–150 words).

1. What are the main features of the mechanical teachers and the schoolrooms that Margie and Tommy have in the story?
2. Why did Margie hate school? Why did she think the old kind of school must have been fun?

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3. Do you agree with Margie that schools today are more fun than the school in the story? Give reasons for your answer.

Thinking about Language

I. **Adverbs**

Read this sentence taken from the story:

> They had once taken Tommy's teacher away for nearly a month because the history sector had blanked out *completely*.

The word *complete* is an adjective. When you add –ly to it, it becomes an adverb.

1. Find the sentences in the lesson which have the adverbs given in the box below.

awfully	sorrowfully	completely	loftily
carefully	differently	quickly	nonchalantly

2. Now use these adverbs to fill in the blanks in the sentences below.

   (i) The report must be read _____ so that performance can be improved.

   (ii) At the interview, Sameer answered our questions _____, shrugging his shoulders.

   (iii) We all behave _____ when we are tired or hungry.

   (iv) The teacher shook her head _____ when Ravi lied to her.

   (v) I _____ forgot about it.

   (vi) When I complimented Revathi on her success, she just smiled _____ and turned away.

   (vii) The President of the Company is _____ busy and will not be able to meet you.

   (viii) I finished my work _____ so that I could go out to play.

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Remember:

An adverb **describes action**. You can form adverbs by adding –ly to adjectives.

Spelling Note: When an adjective ends in **–y,** the **y** changes to **i** when you add –ly to form an adverb.

For example: angr-**y** → angr-**i**-ly

3. Make adverbs from these adjectives.

(i) angry	_____	(ii) happy	_____
(iii) merry	_____	(iv) sleepy	_____
(v) easy	_____	(vi) noisy	_____
(vii) tidy	_____	(viii) gloomy	_____

II. **If Not** and **Unless**

- Imagine that Margie's mother told her, "You'll feel awful *if* you *don't* finish your history lesson."
- She could also say: "You'll feel awful *unless* you finish your history lesson."

Unless means *if not*. Sentences with *unless* or *if not* are negative conditional sentences.

Notice that these sentences have two parts. The part that begins with *if not* or *unless* tells us **the condition**. This part has a verb in the present tense (look at the verbs *don't finish, finish* in the sentences above).

The other part of the sentence tells us about a **possible result**. It tells us what **will happen** (if something else doesn't happen). The verb in this part of the sentence is in the future tense (you'*ll feel*/you *will feel*).

Notice these two tenses again in the following examples.

Future Tense		***Present Tense***
• There won't be any books left	*unless*	we preserve them.
• You won't learn your lessons	*if*	you don't study regularly.
• Tommy will have an accident	*unless*	he drives more slowly.

Complete the following conditional sentences. Use the correct form of the verb.

1. If I don't go to Anu's party tonight, _____
2. If you don't telephone the hotel to order food, _____
3. Unless you promise to write back, I _____
4. If she doesn't play any games, _____
5. Unless that little bird flies away quickly, the cat _____

Writing

A new revised volume of Issac Asimov's short stories has just been released. Order one set. Write a letter to the publisher, Mindfame Private Limited, 1632 Asaf Ali Road, New Delhi, requesting that a set be sent to you by Value Payable Post (VPP), and giving your address. Your letter will have the following parts.

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- Addresses of the sender and receiver
- The salutation
- The body of the letter
- The closing phrases and signature

Your letter might look like this:

Your address

_____

_____

_____

Date _____ (DD/MM/YY)

The addressee's address

_____

_____

_____

Dear Sir/Madam,

_____

_____

_____

_____

Yours sincerely,

Your signature

Remember that the language of a formal letter is different from the colloquial style of personal letters. For example, contracted forms such as 'I've' or 'can't' are not used.

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Speaking

In groups of four discuss the following topic.

'The Schools of the Future Will Have No Books and No Teachers!'

Your group can decide to speak *for* or *against* the motion. After this, each group will select a speaker to present its views to the entire class.

You may find the following phrases useful to present your argument in the debate.

- In my opinion . . .
- I/we fail to understand why . . .
- I wholeheartedly support/oppose the view that . . .
- At the outset let me say . . .
- I'd/we'd like to raise the issue of/argue against . . .
- I should like to draw attention to . . .
- My/our worthy opponent has submitted that . . .
- On the contrary . . .
- I firmly reject . . .

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Do a Project

Nowadays use of digital devices has increased and digital services have made our cash transactions easier and smoother. Government of India has taken initiatives to digitalise cash transactions to buy things and pay bills. Following are some of the digital initiatives to make people use digital services.

Take up a project in groups of four to collect opinions of people on the use of digital services in their daily life. Develop an opionnaire to collect opinions of about forty people in your neighbourhood. Divide the work among four to collect the opinions, tabulate the ideas and write a report about the use of digital devices. Once the project is completed, each group may present it to the whole class. Charts may be created and displayed on the notice board.

The Road Not Taken

This well-known poem is about making choices, and the choices that shape us. Robert Frost is an American poet who writes simply, but insightfully, about common, ordinary experiences.

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

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

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

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

ROBERT FROST

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Glossary

diverged: separated and took a different direction
undergrowth: dense growth of plants and bushes
wanted wear: had not been used
hence: here, in the future

Thinking about the Poem

I. 1. Where does the traveller find himself? What problem does he face?

2. Discuss what these phrases mean to you.
   (i) a yellow wood
   (ii) it was grassy and wanted wear
   (iii) the passing there
   (iv) leaves no step had trodden black
   (v) how way leads on to way

3. Is there any difference between the two roads as the poet describes them
   (i) in stanzas two and three?
   (ii) in the last two lines of the poem?

4. What do you think the last two lines of the poem mean? (Looking back, does the poet regret his choice or accept it?)

II. 1. Have you ever had to make a difficult choice (or do you think you will have difficult choices to make)? How will you make the choice (for what reasons)?

2. After you have made a choice do you always think about what might have been, or do you accept the reality?

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Time is not measured by the passing of years but by what one does, what one feels, and what one achieves.

Jawaharlal Nehru

2. The Sound of Music

0959CH02

Part I

Evelyn Glennie Listens to Sound without Hearing It

Before You Read

- *"God may have taken her hearing but he has given her back something extraordinary. What we hear, she feels — far more deeply than any of us. That is why she expresses music so beautifully."*
- *Read the following account of a person who fought against a physical disability and made her life a success story.*

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1. Rush hour crowds jostle for position on the underground train platform. A slight girl, looking younger than her seventeen years, was nervous yet excited as she felt the vibrations of the approaching train. It was her first day at the prestigious Royal Academy of Music in London and daunting enough for any teenager fresh from a Scottish farm. But this aspiring musician faced a bigger challenge than most: she was profoundly deaf.
2. Evelyn Glennie's loss of hearing had been gradual. Her mother remembers noticing something was wrong when the eight-year-old Evelyn was waiting to play the piano. "They called her name and she didn't move. I suddenly realised she hadn't heard," says Isabel Glennie. For quite a while Evelyn managed to conceal her growing deafness from friends and teachers. But by the time she was eleven her marks had deteriorated and her headmistress urged her parents to take her to a

jostle: push roughly

slight: small and thin

daunting: frightening

aspiring musician: a person who wants to be a musician

specialist. It was then discovered that her hearing was severely impaired as a result of gradual nerve damage. They were advised that she should be fitted with hearing aids and sent to a school for the deaf. "Everything suddenly looked black," says Evelyn.

impaired: weakened

3. But Evelyn was not going to give up. She was determined to lead a normal life and pursue her interest in music. One day she noticed a girl playing a xylophone and decided that she wanted to play it too. Most of the teachers discouraged her but percussionist Ron Forbes spotted her potential. He began by tuning two large drums to different notes. "Don't listen through your ears," he would say, "try to sense it some other way." Says Evelyn, "Suddenly I realised I could feel the higher drum from the waist up and the lower one from the waist down." Forbes repeated the exercise, and soon Evelyn discovered that she could sense certain notes in different parts of her body. "I had learnt to open my mind and body to sounds and vibrations." The rest was sheer determination and hard work.

xylophone: a musical instrument with a row of wooden bars of different lengths

percussionist: a person who plays the drum, the *tabla*, etc.

potential: quality or ability that can be developed

4. She never looked back from that point onwards. She toured the United Kingdom with a youth orchestra and by the time she was sixteen, she had decided to make music her life. She auditioned for the Royal Academy of Music and scored one of the highest marks in the history of the academy. She gradually moved from orchestral work to solo performances. At the end of her three-year course, she had captured most of the top awards.

auditioned: gave a short performance so that the director could decide whether she was good enough

5. And for all this, Evelyn won't accept any hint of heroic achievement. "If you work hard and know where you are going, you'll get there." And she got right to the top, the world's most sought-after multi-percussionist with a mastery of some thousand instruments, and hectic international schedule.

6. It is intriguing to watch Evelyn function so effortlessly without hearing. In our two-hour discussion she never missed a word. "Men with bushy beards give me trouble," she laughed. "It is

intriguing: fascinating and curious

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It is intriguing *to watch Evelyn function so effortlessly without hearing*

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not just watching the lips, it's the whole face, especially the eyes." She speaks flawlessly with a Scottish lilt. "My speech is clear because I could hear till I was eleven," she says. But that doesn't explain how she managed to learn French and master basic Japanese.

flawlessly: without a fault or mistake

lilt: a way of speaking

7. As for music, she explains, "It pours in through every part of my body. It tingles in the skin, my cheekbones and even in my hair." When she plays the xylophone, she can sense the sound passing up the stick into her fingertips. By leaning against the drums, she can feel the resonances flowing into her body. On a wooden platform she removes her shoes so that the vibrations pass through her bare feet and up her legs.

tingles: causes a slight pricking or stinging sensation

resonances: echoes of sounds

8. Not surprisingly, Evelyn delights her audiences. In 1991 she was presented with the Royal Philharmonic Society's prestigious Soloist of the Year Award. Says master percussionist James Blades, "God may have taken her hearing but he has given her back something extraordinary. What we hear, she feels — far more deeply than any of us. That is why she expresses music so beautifully."
9. Evelyn confesses that she is something of a workaholic. "I've just got to work ... often harder than classical musicians. But the rewards are enormous." Apart from the regular concerts, Evelyn also gives free concerts in prisons and hospitals. She also gives high priority to classes for young musicians. Ann Richlin of the Beethoven Fund for Deaf Children says, "She is a shining inspiration for deaf children. They see that there is nowhere that they cannot go."
10. Evelyn Glennie has already accomplished more than most people twice her age. She has brought percussion to the front of the orchestra, and demonstrated that it can be very moving. She has given inspiration to those who are handicapped, people who look to her and say, 'If she can do it, I can.' And, not the least, she has given enormous pleasure to millions.

workaholic (informal): a person who finds it difficult to stop working

priority: great importance

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DEBORAH COWLEY

Thinking about the Text

I. Answer these questions in a few words or a couple of sentences each.
   1. How old was Evelyn when she went to the Royal Academy of Music?
   2. When was her deafness first noticed? When was it confirmed?

II. Answer each of these questions in a short paragraph (30–40 words).
   1. Who helped her to continue with music? What did he do and say?
   2. Name the various places and causes for which Evelyn performs.

III. Answer the question in two or three paragraphs (100–150 words).
   1. How does Evelyn hear music?

Part II

The Shehnai of Bismillah Khan

Before you Read

- *Do you know these people? What instruments do they play?*

- *Think of the shehnai and the first thing you'll probably imagine is a wedding or a similar occasion or function. The next would probably be Ustad Bismillah Khan, the shehnai maestro, playing this instrument.*

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1. Emperor Aurangzeb banned the playing of a musical instrument called *pungi* in the royal residence for it had a shrill unpleasant sound. *Pungi* became the generic name for reeded noisemakers. Few had thought that it would one day be revived. A barber of a family of professional musicians, who had access to the royal palace, decided to improve the tonal quality of the *pungi*. He chose a pipe with a natural hollow stem that was longer and broader than the *pungi*, and made seven holes on the body of the pipe. When he played on it, closing and opening some of these holes, soft and melodious sounds were

generic name: a name given to a class or group as a whole

reeded: wind instruments which have reeds like the flute, the clarinet, etc.

produced. He played the instrument before royalty and everyone was impressed. The instrument so different from the *pungi* had to be given a new name. As the story goes, since it was first played in the Shah's chambers and was played by a *nai* (barber), the instrument was named the 'shehnai'.

Pungi

Shehnai

2. The sound of the shehnai began to be considered auspicious. And for this reason it is still played in temples and is an indispensable component of any North Indian wedding. In the past, the shehnai was part of the *naubat* or traditional ensemble of nine instruments found at royal courts. Till recently it was used only in temples and weddings. The credit for bringing this instrument onto the classical stage goes to Ustad Bismillah Khan.
3. As a five-year old, Bismillah Khan played *gilli-danda* near a pond in the ancient estate of Dumraon in Bihar. He would regularly go to the nearby Bihariji temple to sing the Bhojpuri '*Chaita*', at the end of which he would earn a big laddu weighing 1.25 kg, a prize given by the local Maharaja. This happened 80 years ago, and the little boy has travelled far to earn the highest civilian award in India — the Bharat Ratna.
4. Born on 21 March 1916, Bismillah belongs to a well-known family of musicians from Bihar. His grandfather, Rasool Bux Khan, was the *shehnai-nawaz* of the Bhojpur king's court. His father, Paigambar Bux, and other paternal ancestors were also great shehnai players.

auspicious: promising to bring good fortune

indispensable: without which a piece of work cannot be done

ensembles (pronounced 'onsomble'): things (here, instruments) considered as a group

paternal ancestors: ancestors of the father

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5. The young boy took to music early in life. At the age of three when his mother took him to his maternal uncle's house in Benaras (now Varanasi), Bismillah was fascinated watching his uncles practise the shehnai. Soon Bismillah started accompanying his uncle, Ali Bux, to the Vishnu temple of Benaras where Bux was employed to play the shehnai. Ali Bux would play the shehnai and Bismillah would sit captivated for hours on end. Slowly, he started getting lessons in playing the instrument and would sit practising throughout the day. For years to come the temple of Balaji and Mangala Maiya and the banks of the Ganga became the young apprentice's favourite haunts where he could practise in solitude. The flowing waters of the Ganga inspired him to improvise and invent raagas that were earlier considered to be beyond the range of the shehnai.

on end: for a very long time without stopping

6. At the age of 14, Bismillah accompanied his uncle to the Allahabad Music Conference. At the end of his recital, Ustad Faiyaz Khan patted the young boy's back and said, "Work hard and you shall make it." With the opening of the All India Radio in Lucknow in 1938 came Bismillah's big break. He soon became an often-heard shehnai player on radio.
7. When India gained independence on 15 August 1947, Bismillah Khan became the first Indian to greet the nation with his shehnai. He poured his heart out into Raag Kafi from the Red Fort to an audience which included Pandit Jawaharlal Nehru, who later gave his famous 'Tryst with Destiny' speech.
8. Bismillah Khan has given many memorable performances both in India and abroad. His first trip abroad was to Afghanistan where King Zahir Shah was so taken in by the maestro that he gifted him priceless Persian carpets and other souvenirs. The King of Afghanistan was not the only one to be fascinated with Bismillah's music. Film director Vijay Bhatt was so impressed after hearing Bismillah play at a festival that he named a film after the instrument called *Gunj Uthi Shehnai*. The

taken in by: attracted or charmed by

souvenirs: things given in memory of a place, person or event

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film was a hit, and one of Bismillah Khan's compositions, "*Dil ka khilona hai toot gaya . . . ,*" turned out to be a nationwide chartbuster! Despite this huge success in the celluloid world, Bismillah Khan's ventures in film music were limited to two: Vijay Bhatt's *Gunj Uthi Shehnai* and Vikram Srinivas's Kannada venture, *Sanadhi Apanna.* "I just can't come to terms with the artificiality and glamour of the film world," he says with emphasis.

chartbuster: record-breaker

celluloid: old-fashioned way of referring to films

venture: project that often involves risk

9. Awards and recognition came thick and fast. Bismillah Khan became the first Indian to be invited to perform at the prestigious Lincoln Centre Hall in the United States of America. He also took part in the World Exposition in Montreal, in the Cannes Art Festival and in the Osaka Trade Fair. So well known did he become internationally that an auditorium in Teheran was named after him — Tahar Mosiquee Ustaad Bismillah Khan.
10. National awards like the Padmashri, the Padma Bhushan and the Padma Vibhushan were conferred on him.
11. In 2001, Ustad Bismillah Khan was awarded India's highest civilian award, the Bharat Ratna. With the coveted award resting on his chest and his eyes glinting with rare happiness he said, "All I would like to say is: Teach your children music, this is Hindustan's richest tradition; even the West is now coming to learn our music."
12. In spite of having travelled all over the world — Khansaab as he is fondly called — is exceedingly fond of Benaras and Dumraon and they remain for him the most wonderful towns of the world. A student of his once wanted him to head a shehnai school in the U.S.A., and the student promised to recreate the atmosphere of Benaras by replicating the temples there. But Khansaab asked him if he would be able to transport River Ganga as well. Later he is remembered to have said, "That is why whenever I am in a foreign country, I keep yearning to see Hindustan. While in Mumbai, I think of only Benaras and the holy Ganga. And while in Benaras, I miss the unique *mattha* of Dumraon."

conferred: given, usually an award or a degree

coveted: much desired

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SHEKHAR GUPTA: When Partition happened, didn't you and your family think of moving to Pakistan?

BISMILLAH KHAN: God forbid! Me, leave Benaras? Never! I went to Pakistan once—I crossed the border just to say I have been to Pakistan. I was there for about an hour. I said *namaskar* to the Pakistanis and *salaam alaikum* to the Indians! I had a good laugh. (*Readers' Digest*, October 2005)

13. Ustad Bismillah Khan's life is a perfect example of the rich, cultural heritage of India, one that effortlessly accepts that a devout Muslim like him can very naturally play the shehnai every morning at the Kashi Vishwanath temple.

devout: believing strongly in a religion and obeying its laws and following its practices

[Ustad Bismillah Khan passed away on 21 August 2006 at the age of ninety after a prolonged illness. He was given a state funeral and the Government of India declared one day of national mourning.]

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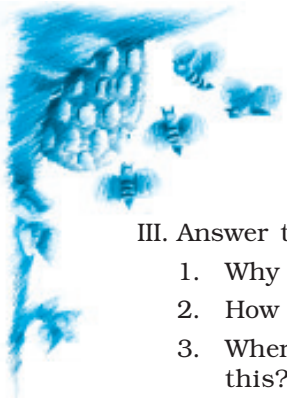
Thinking about the Text

I. Tick the right answer.

1. The (shehnai, *pungi*) was a 'reeded noisemaker.'
2. (Bismillah Khan, A barber, Ali Bux) transformed the *pungi* into a shehnai.
3. Bismillah Khan's paternal ancestors were (barbers, professional musicians).
4. Bismillah Khan learnt to play the shehnai from (Ali Bux, Paigambar Bux, Ustad Faiyaaz Khan).
5. Bismillah Khan's first trip abroad was to (Afghanistan, U.S.A., Canada).

II. Find the words in the text which show Ustad Bismillah Khan's feelings about the items listed below. Then mark a tick (✔) in the correct column. Discuss your answers in class.

Bismillah Khan's feelings about	*Positive*	*Negative*	*Neutral*
1. teaching children music			
2. the film world			
3. migrating to the U.S.A.			
4. playing at temples			
5. getting the Bharat Ratna			
6. the banks of the Ganga			
7. leaving Benaras and Dumraon			



III. Answer these questions in 30–40 words.

1. Why did Aurangzeb ban the playing of the *pungi*?
2. How is a shehnai different from a *pungi*?
3. Where was the shehnai played traditionally? How did Bismillah Khan change this?
4. When and how did Bismillah Khan get his big break?
5. Where did Bismillah Khan play the shehnai on 15 August 1947? Why was the event historic?
6. Why did Bismillah Khan refuse to start a shehnai school in the U.S.A.?
7. Find at least two instances in the text which tell you that Bismillah Khan loves India and Benaras.

Thinking about Language

I. Look at these sentences.

- Evelyn was determined *to live a normal life.*
- Evelyn managed *to conceal her growing deafness from friends and teachers.*

The italicised parts answer the questions: "What was Evelyn determined to do?" and "What did Evelyn manage to do?" They begin with a to-verb (*to live, to conceal*).

Complete the following sentences. Beginning with a to-verb, try to answer the questions in brackets.

1. The school sports team hopes _____ (What does it hope to do?)
2. We all want _____ (What do we all want to do?)
3. They advised the hearing-impaired child's mother _____ (What did they advise her to do?)
4. The authorities permitted us to _____ (What did the authorities permit us to do?)
5. A musician decided to _____ (What did the musician decide to do?)

II. From the text on Bismillah Khan, find the words and phrases that match these definitions and write them down. The number of the paragraph where you will find the words/phrases has been given for you in brackets.

1. the home of royal people (1) _____
2. the state of being alone (5) _____
3. a part which is absolutely necessary (2) _____

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4. to do something not done before (5) _____

5. without much effort (13) _____

6. quickly and in large quantities (9) _____ and _____

III. Tick the right answer.

1. When something is *revived*, it (remains dead/lives again).
2. When a government *bans* something, it wants it (stopped/started).
3. When something is considered *auspicious*, (welcome it/avoid it).
4. When we *take to* something, we find it (boring/interesting).
5. When you *appreciate* something, you (find it good and useful/find it of no use).
6. When you *replicate* something, you do it (for the first time/for the second time).
7. When we *come to terms with* something, it is (still upsetting/no longer upsetting).

IV. Dictionary work

- The sound of the shehnai is *auspicious*.
- The *auspicious* sound of the shehnai is usually heard at marriages.

The adjective *auspicious* can occur after the verb *be* as in the first sentence, or before a noun as in the second. But there are some adjectives which can be used after the verb *be* and not before a noun. For example:

- Ustad Faiyaz Khan was *overjoyed*.

We cannot say: *the *overjoyed man*.

Look at these entries from the *Oxford Advanced Learner's Dictionary* (2005).

elder *adj., noun*
adjective 1 [**only before noun**] *(of people, especially two members of the same family) older:* my elder brother • his elder sister 2 *(the elder) used without a noun immediately after it to show who is the older of two people:* the elder of their two sons 3 *(the elder)* (formal) *used before or after sb's name to show that they are the older of two people who have the same name:* the elder Pitt • Pitt, the elder.

awake *adj., verb*
adjective [**not before noun**] *not asleep (especially immediately before or after sleeping): to be half/fully awake; to be wide awake.* I was still awake when he came to bed.

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Consult your dictionary and complete the following table. The first one has been done for you.

adjective	*only before noun*	*not before noun*	*both before and after the verb* ***be***
indispensable			✔
impressed			
afraid			
outdoor			
paternal			
countless			
priceless			

Use these words in phrases or sentences of your own.

Speaking

I. Imagine the famous singer Kishori Amonkar is going to visit your school. You have been asked to introduce her to the audience before her performance. How would you introduce her?

Here is some information about Kishori Amonkar you can find on the Internet. Read the passage and make notes of the main points about:

- her parentage
- the school of music she belongs to
- her achievements
- her inspiration
- awards

Padma Bhushan Kishori Amonkar, widely considered the finest female vocalist of her generation, was born in 1931, daughter of another great artist, Smt. Mogubai Kurdikar. In her early years she absorbed the approach and repertoire of her distinguished mother's teacher Ustad Alladiya Khan. As her own style developed, however, she moved away from Alladiya Khan's 'Jaipur-Atrauli gharana' style in some respects, and as a mature artist her approach is usually regarded as an individual, if not unique, variant of the Jaipur model.

Kishori Amonkar is a thinker, besotted by what she calls the mysterious world of her *raagas*. She dissects them with the precision of a perfectionist, almost like a scientist, until the most subtle of shades and emotions emerge and re-emerge.

She is very much inspired by the teachings of the ancient Vedic sages, written at a time when vocal music was highly devotional in character. This

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soul searching quality of her music, coupled with a very intellectual approach to *raaga* performance has gained her quite a following in India and has helped to revive the study of *khayal*.

Significant awards bestowed on this artist include the Sangeet Natak Akademi Award (1985), the Padma Bhushan (1987), and the highly coveted Sangeet Samradhini Award (considered one of the most prestigious awards in Indian Classical Music) in 1997.

II. Use your notes on Kishori Amonkar to introduce her to an imaginary audience. You may use one of the following phrases to introduce a guest:

I am honoured to introduce.../I feel privileged to introduce.../We welcome you...

Writing

"If you work hard and know where you're going, you'll get there," says Evelyn Glennie.

You have now read about two musicians, Evelyn Glennie and Ustad Bismillah Khan. Do you think that they both worked hard? Where did they want to 'go'?

Answer these questions in two paragraphs, one on each of the two musicians.

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Whenever you see darkness, there is extraordinary opportunity for the light to burn brighter.

BONO

Wind

The wind blows strongly and causes a lot of destruction. How can we make friends with it?

Wind, come softly.
Don't break the shutters of the windows.
Don't scatter the papers.
Don't throw down the books on the shelf.
There, look what you did — you threw them all down.
You tore the pages of the books.
You brought rain again.
You're very clever at poking fun at weaklings.
Frail crumbling houses, crumbling doors, crumbling rafters,
crumbling wood, crumbling bodies, crumbling lives,
crumbling hearts —
the wind god winnows and crushes them all.
He won't do what you tell him.
So, come, let's build strong homes,
Let's joint the doors firmly.
Practise to firm the body.
Make the heart steadfast.
Do this, and the wind will be friends with us.
The wind blows out weak fires.
He makes strong fires roar and flourish.
His friendship is good.
We praise him every day.

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SUBRAMANIA BHARATI

[translated from the Tamil by
A.K. Ramanujan]

Subramania Bharati (1882–1921) is a great Tamil poet, famous for his patriotism in the pre-Independence era.

A.K. Ramanujan is a Kannada and English poet, well known for his translation of classical and modern poetry.

Glossary

poking fun: making fun of

rafters: sloping beams supporting a roof

winnow: blow grain free of chaff; separate grain from husk by blowing on it

Thinking about the Poem

I. 1. What are the things the wind does in the first stanza?

2. Have you seen anybody winnow grain at home or in a paddy field? What is the word in your language for winnowing? What do people use for winnowing? (Give the words in your language, if you know them.)

3. What does the poet say the wind god winnows?
4. What should we do to make friends with the wind?
5. What do the last four lines of the poem mean to you?
6. How does the poet speak to the wind — in anger or with humour? You must also have seen or heard of the wind "crumbling lives". What is your response to this? Is it like the poet's?

II. The poem you have just read is originally in the Tamil. Do you know any such poems in your language?

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The tree on the mountain takes whatever the weather brings. If it has any choice at all, it is in putting down roots as deeply as possible.

Corrie Ten Boom

0959CH03

3. The Little Girl

Before You Read

- *Do you feel you know your parents better now, than when you were much younger? Perhaps you now understand the reasons for some of their actions that used to upset you earlier.*
- *This story about a little girl whose feelings for her father change from fear to understanding will probably find an echo in every home.*

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1. To the little girl he was a figure to be feared and avoided. Every morning before going to work he came into her room and gave her a casual kiss, to which she responded with "Goodbye, Father". And oh, there was a glad sense of relief when she heard the noise of the carriage growing fainter and fainter down the long road!

   In the evening when he came home she stood near the staircase and heard his loud voice in the hall. "Bring my tea into the drawing-room... Hasn't the paper come yet? Mother, go and see if my paper's out there — and bring me my slippers."

2. "Kezia," Mother would call to her, "if you're a good girl you can come down and take off father's boots." Slowly the girl would slip down the stairs, more slowly still across the hall, and push open the drawing-room door.

   By that time he had his spectacles on and looked at her over them in a way that was terrifying to the little girl.

   "Well, Kezia, hurry up and pull off these boots and take them outside. Have you been a good girl today?"

   "I d-d-don't know, Father."

a figure to be feared: a person to be feared

slip down: come down quietly and unwillingly

"You d-d-don't know? If you stutter like that Mother will have to take you to the doctor."

3. She never stuttered with other people — had quite given it up — but only with Father, because then she was trying so hard to say the words properly.

"What's the matter? What are you looking so wretched about? Mother, I wish you taught this child not to appear on the brink of suicide... Here, Kezia, carry my teacup back to the table carefully."

He was so big — his hands and his neck, especially his mouth when he yawned. Thinking about him alone was like thinking about a giant.

4. On Sunday afternoons Grandmother sent her down to the drawing-room to have a "nice talk with Father and Mother". But the little girl always found Mother reading and Father stretched out on the sofa, his handkerchief on his face, his feet on one of the best cushions, sleeping soundly and snoring.

given it up: stopped doing it

wretched: unhappy

on the brink of suicide: about to commit suicide

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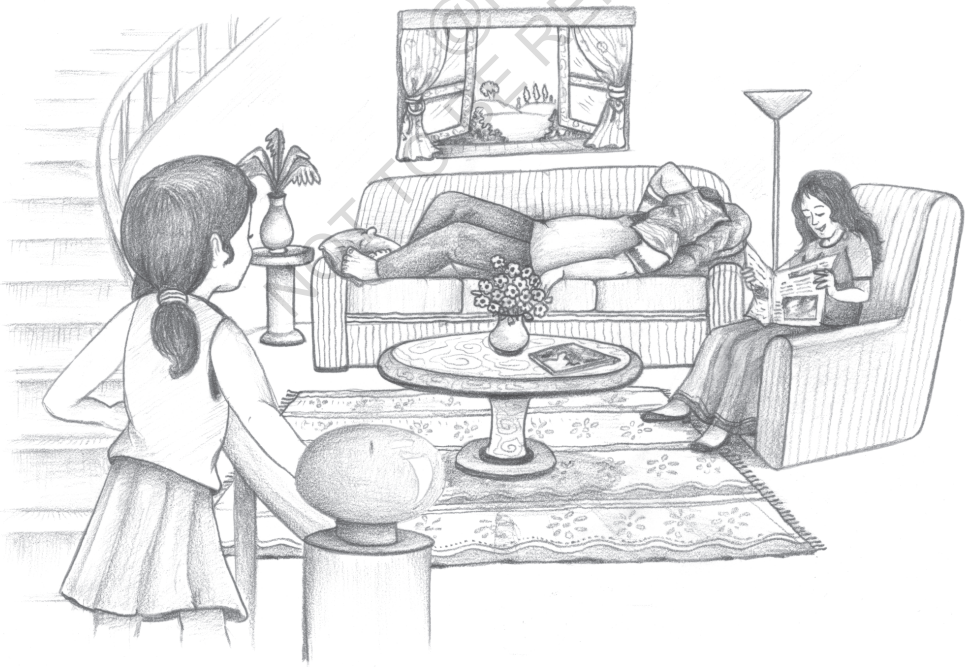

The little girl always found Mother reading and Father stretched out on the sofa.

She sat on a stool, gravely watched him until he woke and stretched, and asked the time — then looked at her.

"Don't stare so, Kezia. You look like a little brown owl."

One day, when she was kept indoors with a cold, her grandmother told her that father's birthday was next week, and suggested she should make him a pin-cushion for a gift out of a beautiful piece of yellow silk.

5. Laboriously, with a double cotton, the little girl stitched three sides. But what to fill it with? That was the question. The grandmother was out in the garden, and she wandered into Mother's bedroom to look for scraps. On the bed-table she discovered a great many sheets of fine paper, gathered them up, tore them into tiny pieces, and stuffed her case, then sewed up the fourth side.

That night there was a hue and cry in the house. Father's great speech for the Port Authority had been lost. Rooms were searched; servants questioned. Finally Mother came into Kezia's room.

"Kezia, I suppose you didn't see some papers on a table in our room?"

"Oh yes," she said, "I tore them up for my surprise."

"What!" screamed Mother. "Come straight down to the dining-room this instant."

6. And she was dragged down to where Father was pacing to and fro, hands behind his back.

"Well?" he said sharply.

Mother explained.

He stopped and stared at the child.

"Did you do that?"

"N-n-no", she whispered.

"Mother, go up to her room and fetch down the damned thing — see that the child's put to bed this instant."

laboriously: with a lot of effort or difficulty

wandered into: went into, by chance

scraps: small pieces of cloth or paper, etc. that are not needed

hue and cry: angry protest

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7. Crying too much to explain, she lay in the shadowed room watching the evening light make a sad little pattern on the floor.

Then Father came into the room with a ruler in his hands.

"I am going to beat you for this," he said.

"Oh, no, no", she screamed, hiding under the bedclothes.

He pulled them aside.

"Sit up," he ordered, "and hold out your hands. You must be taught once and for all not to touch what does not belong to you."

"But it was for your b-b-birthday."

Down came the ruler on her little, pink palms.

8. Hours later, when Grandmother had wrapped her in a shawl and rocked her in the rocking-chair, the child clung to her soft body.

"What did God make fathers for?" she sobbed.

"Here's a clean hanky, darling. Blow your nose. Go to sleep, pet; you'll forget all about it in the morning. I tried to explain to Father but he was too upset to listen tonight."

But the child never forgot. Next time she saw him she quickly put both hands behind her back and a red colour flew into her cheeks.

9. The Macdonalds lived next door. They had five children. Looking through a gap in the fence the little girl saw them playing 'tag' in the evening. The father with the baby, Mao, on his shoulders, two little girls hanging on to his coat pockets ran round and round the flower-beds, shaking with laughter. Once she saw the boys turn the hose on him—and he tried to catch them laughing all the time.

Then it was she decided there were different sorts of fathers.

Suddenly, one day, Mother became ill, and she and Grandmother went to hospital.

The little girl was left alone in the house with Alice, the cook. That was all right in the daytime,

tag: a children's game of catching one another

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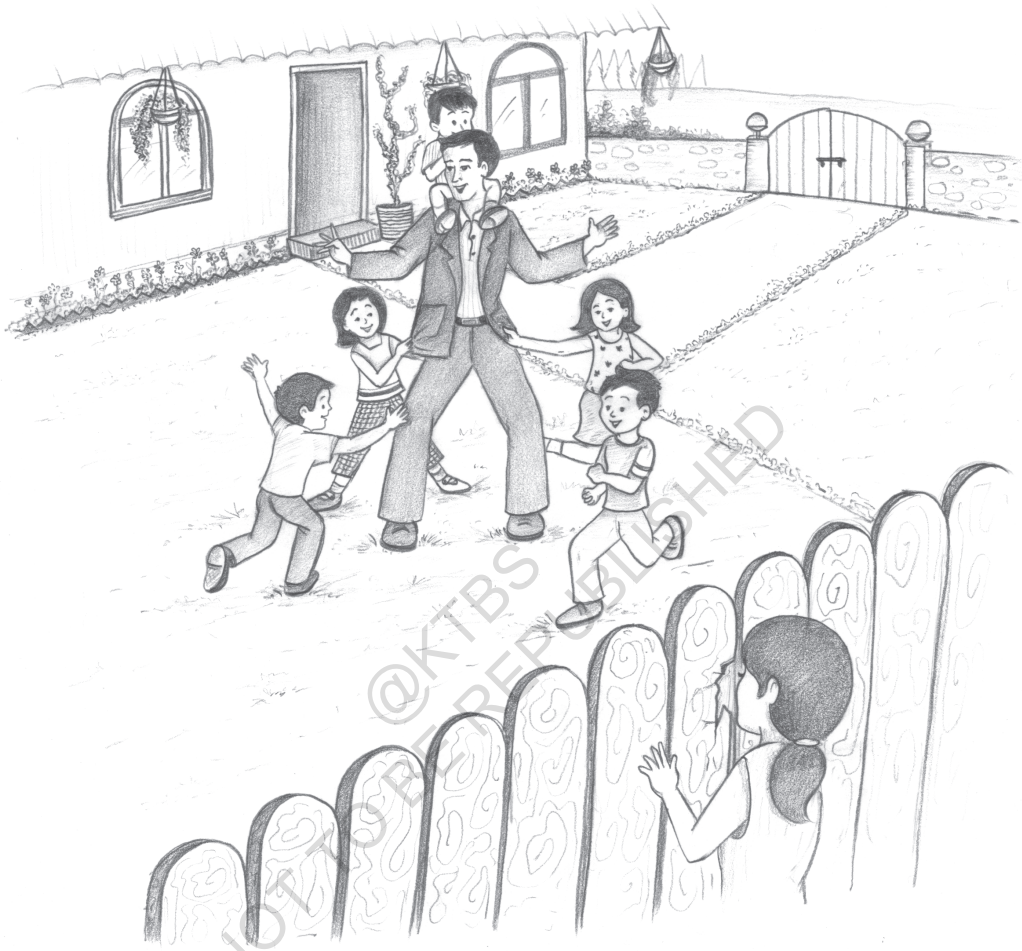

The little girl saw through a gap the Macdonalds playing 'tag' in the evening.

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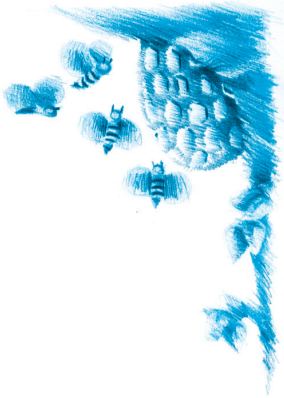
but while Alice was putting her to bed she grew suddenly afraid.

10. "What'll I do if I have a nightmare?" she asked. "I often have nightmares and then Grannie takes me into her bed—I can't stay in the dark—it all gets 'whispery'..."

"You just go to sleep, child," said Alice, pulling off her socks, "and don't you scream and wake your poor Pa."

nightmare: a bad dream



But the same old nightmare came — the butcher with a knife and a rope, who came nearer and nearer, smiling that dreadful smile, while she could not move, could only stand still, crying out, "Grandma! Grandma!" She woke shivering to see Father beside her bed, a candle in his hand.

"What's the matter?" he said.

11. "Oh, a butcher — a knife — I want Grannie." He blew out the candle, bent down and caught up the child in his arms, carrying her along the passage to the big bedroom. A newspaper was on the bed. He put away the paper, then carefully tucked up the child. He lay down beside her. Half asleep still, still with the butcher's smile all about her it seemed, she crept close to him, snuggled her head under his arm, held tightly to his shirt.

Then the dark did not matter; she lay still.

"Here, rub your feet against my legs and get them warm," said Father.

12. Tired out, he slept before the little girl. A funny feeling came over her. Poor Father, not so big, after all — and with no one to look after him. He was harder than Grandmother, but it was a nice hardness. And every day he had to work and was too tired to be a Mr Macdonald... She had torn up all his beautiful writing... She stirred suddenly, and sighed.

"What's the matter?" asked her father. "Another dream?"

"Oh," said the little girl, "my head's on your heart. I can hear it going. What a big heart you've got, Father dear."

KATHERINE MANSFIELD

tucked up: covered up nicely in bed

snuggled: moved into a warm, comfortable position, close to another person

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Thinking about the Text

I. Given below are some emotions that Kezia felt. Match the emotions in Column A with the items in Column B.

A	*B*
1. fear or terror	(i) father comes into her room to give her a goodbye kiss
2. glad sense of relief	(ii) noise of the carriage grows fainter
3. a "funny" feeling, perhaps of understanding	(iii) father comes home
	(iv) speaking to father
	(v) going to bed when alone at home
	(vi) father comforts her and falls asleep
	(vii) father stretched out on the sofa, snoring

II. Answer the following questions in one or two sentences.

1. Why was Kezia afraid of her father?
2. Who were the people in Kezia's family?
3. What was Kezia's father's routine
   (i) before going to his office?
   (ii) after coming back from his office?
   (iii) on Sundays?
4. In what ways did Kezia's grandmother encourage her to get to know her father better?

III. Discuss these questions in class with your teacher and then write down your answers in two or three paragraphs each.

1. Kezia's efforts to please her father resulted in displeasing him very much. How did this happen?
2. Kezia decides that there are "different kinds of fathers". What kind of father was Mr Macdonald, and how was he different from Kezia's father?
3. How does Kezia begin to see her father as a human being who needs her sympathy?

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Thinking about Language

I. Look at the following sentence.

There was a *glad* sense of relief when she heard the noise of the carriage growing fainter…

Here, *glad* means happy about something.

Glad, happy, pleased, delighted, thrilled and *overjoyed* are synonyms (words or

expressions that have the same or nearly the same meaning.) However, they express happiness in certain ways.

Read the sentences below.

- She was *glad* when the meeting was over.
- The chief guest was *pleased* to announce the name of the winner.

1. Use an appropriate word from the synonyms given above in the following sentences. Clues are given in brackets.

   (i) She was _____ by the news of her brother's wedding. (very pleased)

   (ii) I was _____ to be invited to the party. (extremely pleased and excited about)

   (iii) She was _____ at the birth of her granddaughter. (extremely happy)

   (iv) The coach was _____ with his performance. (satisfied about)

   (v) She was very _____ with her results. (happy about something that has happened)

2. Study the use of the word *big* in the following sentence.

   He was so *big* — his hands and his neck, especially his mouth...

   Here, *big* means *large in size*.

   Now, consult a dictionary and find out the meaning of *big* in the following sentences. The first one has been done for you.

   (i) You are a big girl now. ___*older*___

   (ii) Today you are going to take the biggest decision of your career. _____

   (iii) Their project is full of big ideas. _____

   (iv) Cricket is a big game in our country. _____

   (v) I am a big fan of Lata Mangeskar. _____

   (vi) You have to cook a bit more as my friend is a big eater. _____

   (vii) What a big heart you've got, Father dear. _____

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II. **Verbs of Reporting**

Study the following sentences.

- "What!" *screamed* Mother.
- "N-n-no", she *whispered*.
- "Sit up," he *ordered*.

The italicised words are verbs of reporting. We quote or report what someone has said or thought by using a reporting verb. Every reporting clause contains a reporting verb. For example:

- He *promised* to help in my project.
- "How are you doing?" Seema *asked*.

We use verbs of reporting to advise, order, report statements, thoughts, intentions, questions, requests, apologies, manner of speaking and so on.

1. Underline the verbs of reporting in the following sentences.
   (i) He says he will enjoy the ride.
   (ii) Father mentioned that he was going on a holiday.
   (iii) No one told us that the shop was closed.
   (iv) He answered that the price would go up.
   (v) I wondered why he was screaming.
   (vi) Ben told her to wake him up.
   (vii) Ratan apologised for coming late to the party.

2. Some verbs of reporting are given in the box. Choose the appropriate verbs and fill in the blanks in the following sentences.

   were complaining shouted replied
   remarked ordered suggested

   (i) "I am not afraid," _____ the woman.
   (ii) "Leave me alone," my mother _____.
   (iii) The children _____ that the roads were crowded and noisy.
   (iv) "Perhaps he isn't a bad sort of a chap after all," _____ the master.
   (v) "Let's go and look at the school ground," _____ the sports teacher.
   (vi) The traffic police _____ all the passers-by to keep off the road.

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Speaking

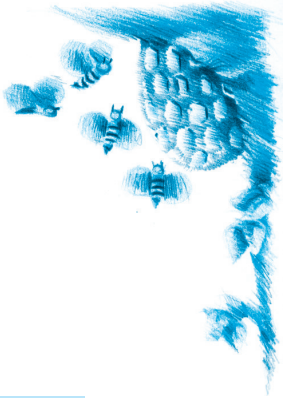
Form pairs or groups and discuss the following questions.

1. This story is not an Indian story. But do you think there are fathers, mothers and grandmothers like the ones portrayed in the story in our own country?
2. Was Kezia's father right to punish her? What kind of a person was he? You might find some of these words useful in describing him:

   undemonstrative loving strict hard-working
   responsible unkind disciplinarian short-tempered
   affectionate caring indifferent

Writing

Has your life been different from or similar to that of Kezia when you were a child? Has your perception about your parents changed now? Do you find any change in your parents' behaviour vis-à-vis yours? Who has become more understanding? What steps would you like to take to build a relationship based on understanding? Write three or four paragraphs (150–200 words) discussing these issues from your own experience.



Rain on the Roof

When the sky is covered with dark clouds and it starts raining, have you ever listened to the patter of soft rain on the roof? What thoughts flashed through your mind as you heard this melody of nature? Read the poem to find out what the poet dreamed of while listening to the rain.

When the humid shadows hover
Over all the starry spheres
And the melancholy darkness
Gently weeps in rainy tears,
What a bliss to press the pillow
Of a cottage-chamber bed
And lie listening to the patter
Of the soft rain overhead!

Every tinkle on the shingles
Has an echo in the heart;
And a thousand dreamy fancies
Into busy being start,
And a thousand recollections
Weave their air-threads into woof,
As I listen to the patter
Of the rain upon the roof.

Now in memory comes my mother,
As she used in years agone,
To regard the darling dreamers
Ere she left them till the dawn:
O! I feel her fond look on me
As I list to this refrain
Which is played upon the shingles
By the patter of the rain.

COATES KINNEY

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Glossary

tinkle: short, light ringing sounds
shingles: rectangular wooden tiles used on roofs
woof: weft, i.e. the threads woven across the loom
ere: old poetic word for 'before'
refrain: a repeated part of a song or a poem; here, the sound of the rain
list: old poetic word for 'listen'

Thinking about the Poem

I. 1. What do the following phrases mean to you? Discuss in class.
   (i) humid shadows
   (ii) starry spheres
   (iii) what a bliss
   (iv) a thousand dreamy fancies into busy being start
   (v) a thousand recollections weave their air-threads into woof
   2. What does the poet like to do when it rains?
   3. What is the single major memory that comes to the poet? Who are the "darling dreamers" he refers to?
   4. Is the poet now a child? Is his mother still alive?

II. 1. When you were a young child, did your mother tuck you in, as the poet's did?
   2. Do you like rain? What do you do when it rains steadily or heavily as described in the poem?
   3. Does everybody have a cosy bed to lie in when it rains? Look around you and describe how different kinds of people or animals spend time, seek shelter etc. during rain.

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All that I am or ever hope to be, I owe to my angel Mother.

Abraham Lincoln

Notes for the Teacher

Unit 4

4. A Truly Beautiful Mind

- The story of Einstein tries to show him as a human being, a fairly ordinary person who had his likes and dislikes, his streaks of rebellion, and his problems. The class can think about how a 'great person' was perceived before being recognised as 'great': it is not as though great people are born with a special sign that allows us to recognise them instantly! What qualities in a person, then, make them a genius or a great person?
- You can take the help of a science teacher to explain Einstein's Theory of Relativity, to talk about Einstein, and build inter-subject cooperation.
- The exercise of matching headings to paragraphs in the lesson is useful for finding the topic sentence or to scan a paragraph for specific information. Students may be asked to provide a different heading if they feel some other point is equally important.
- Students should be guided to write a newspaper report. Note the points given below. Illustrate them by bringing examples from newspapers into the class, and ask students to bring their own examples.
  - A report should have:
    1. A headline
    2. Name of the reporter e.g. 'By a Staff Reporter', etc.
    3. Place, date, source (the source may also be given at the end of the report).
  - The beginning is usually an expansion of the headline. The middle paragraph gives the details. It is followed by the conclusion or the summing up.
  - The report should be brief, but the headline and the style should be eye-catching.
  - Sometimes important points are given in a box in the centre of the report.
  - Regarding the language of the reports:
    1. passives for past action (for example: It is found ..., ... has been unearthed.)

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2. present tense for statements (The document contains..., The manuscript describes...)

- This unit has a passage for dictation, an anecdote. Dictation is an exercise that requires the individual participation of each student. It fosters unconscious thinking, and draws attention to language form. Students can also be given opportunities for self or peer correction after the dictation.
  - Students should first read the passage silently, noticing the use of punctuation marks.
  - The passage to be dictated should be read aloud twice in the class with proper intonation, and pauses between meaningful phrases.
  - The passage is read a third time for students to check through.

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4. A Truly Beautiful Mind

Before You Read

- *Who do you think of, when you hear the word 'genius'? Who is a genius — what qualities do you think a genius has?*
- *We shall now read about a young German civil servant who took the world by storm about a hundred years ago. In the summer of 1905, the 26-year-old published in quick succession four ground-breaking papers: about light, the motion of particles, the electrodynamics of moving bodies, and energy. His work took up only a few pages in scientific journals, but changed forever our understanding of space, time and the entire cosmos — and transformed the name 'Einstein' into a synonym for genius.*
- *Fifty years after his death, Albert Einstein's genius still reigns.*

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1. Albert Einstein was born on 14 March 1879 in the German city of Ulm, without any indication that he was destined for greatness. On the contrary, his mother thought Albert was a freak. To her, his head seemed much too large.
2. At the age of two-and-a-half, Einstein still wasn't talking. When he finally did learn to speak, he uttered everything twice. Einstein did not know what to do with other children, and his playmates called him "Brother Boring." So the youngster played by himself

freak: a word used disapprovingly to talk about a person who is unusual and doesn't behave, look or think like others

Otto Neugebauer, the historian of ancient mathematics, told a story about the boy Einstein that he characterises as a "legend", but that seems fairly authentic. As he was a late talker, his parents were worried. At last, at the supper table one night, he broke his silence to say, "The soup is too hot." Greatly relieved, his parents asked why he had never said a word before. Albert replied, "Because up to now everything was in order."

much of the time. He especially loved mechanical toys. Looking at his newborn sister, Maja, he is said to have said: "Fine, but where are her wheels?"

3. A headmaster once told his father that what Einstein chose as a profession wouldn't matter, because "he'll never make a success at anything." Einstein began learning to play the violin at the age of six, because his mother wanted him to; he later became a gifted amateur violinist, maintaining this skill throughout his life.
4. But Albert Einstein was not a bad pupil. He went to high school in Munich, where Einstein's family had moved when he was 15 months old, and scored good marks in almost every subject. Einstein hated the school's regimentation, and often clashed with his teachers. At the age of 15, Einstein felt so stifled there that he left the school for good.
5. The previous year, Albert's parents had moved to Milan, and left their son with relatives. After prolonged discussion, Einstein got his wish to continue his education in German-speaking Switzerland, in a city which was more liberal than Munich.
6. Einstein was highly gifted in mathematics and interested in physics, and after finishing school, he decided to study at a university in Zurich. But science wasn't the only thing that appealed to the dashing young man with the walrus moustache.

amateur: doing something for personal enjoyment rather than as a profession

regimentation: order or discipline taken to an extreme

stifled: unable to breathe; suffocated

liberal: willing to understand and respect others' opinions

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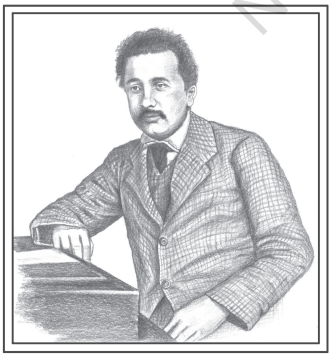
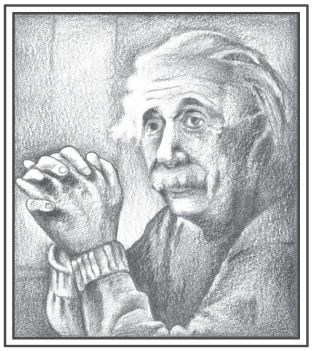
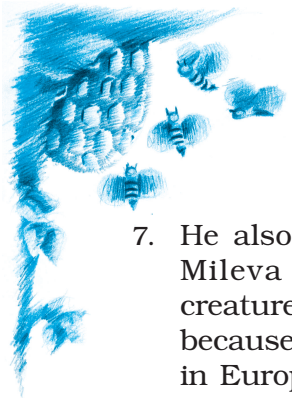


Einstein in 1900 at the age of 21.



Einstein in 1955 as we remember him now



7. He also felt a special interest in a fellow student, Mileva Maric, whom he found to be a "clever creature." This young Serb had come to Switzerland because the University in Zurich was one of the few in Europe where women could get degrees. Einstein saw in her an ally against the "philistines"—those people in his family and at the university with whom he was constantly at odds. The couple fell in love. Letters survive in which they put their affection into words, mixing science with tenderness. Wrote Einstein: "How happy and proud I shall be when we both have brought our work on relativity to a victorious conclusion."

ally: a friend or an associate

philistines: a word used disapprovingly to talk about people who do not like art, literature or music

8. In 1900, at the age of 21, Albert Einstein was a university graduate and unemployed. He worked as a teaching assistant, gave private lessons and finally secured a job in 1902 as a technical expert in the patent office in Bern. While he was supposed to be assessing other people's inventions, Einstein was actually developing his own ideas in secret. He is said to have jokingly called his desk drawer at work the "bureau of theoretical physics."

patent: a document which gives the rights of an invention to an inventor

9. One of the famous papers of 1905 was Einstein's Special Theory of Relativity, according to which time and distance are not absolute. Indeed, two perfectly accurate clocks will not continue to show the same time if they come together again after a journey if one of them has been moving very fast relative to the other. From this followed the world's most famous formula which describes the relationship between mass and energy:

absolute: measured in itself, not in relation to anything else

$$E = mc^2$$

(In this mathematical equation, E stands for energy, m for mass and c for the speed of the light in a vacuum (about 300,000 km/s).

> When you sit with a nice girl for two hours, it seems like two minutes. When you sit on a hot stove for two minutes, it seems like two hours—that's relativity. – ALBERT EINSTEIN

* * *

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10. While Einstein was solving the most difficult problems in physics, his private life was unravelling. Albert had wanted to marry Mileva right after finishing his studies, but his mother was against it. She thought Mileva, who was three years older than her son, was too old for him. She was also bothered by Mileva's intelligence. "She is a book like you," his mother said. Einstein put the wedding off.

unravelling: starting to fail

11. The pair finally married in January 1903, and had two sons. But a few years later, the marriage faltered. Mileva, meanwhile, was losing her intellectual ambition and becoming an unhappy housewife. After years of constant fighting, the couple finally divorced in 1919. Einstein married his cousin Elsa the same year.

faltered: became weak

* * *

12. Einstein's new personal chapter coincided with his rise to world fame. In 1915, he had published his General Theory of Relativity, which provided a new interpretation of gravity. An eclipse of the sun in 1919 brought proof that it was accurate. Einstein had correctly calculated in advance the extent to which the light from fixed stars would be deflected through the sun's gravitational field. The newspapers proclaimed his work as "a scientific revolution."

deflected: changed direction because it hit something

13. Einstein received the Nobel Prize for Physics in 1921. He was showered with honours and invitations from all over the world, and lauded by the press.

* * *

14. When the Nazis came to power in Germany in 1933, Einstein emigrated to the United States. Five years later, the discovery of nuclear fission in Berlin had American physicists in an uproar. Many of them had fled from Fascism, just as Einstein had, and now they were afraid the Nazis could build and use an atomic bomb.

in an uproar: very upset

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15. At the urging of a colleague, Einstein wrote a letter to the American President, Franklin D. Roosevelt, on 2 August 1939, in which he warned: "A single bomb of this type . . . exploded in a port, might very well destroy the whole port together with some of the surrounding territory." His words did not fail to have an effect. The Americans developed the atomic bomb in a secret project of their own, and dropped it on the Japanese cities of Hiroshima and Nagasaki in August 1945.
16. Einstein was deeply shaken by the extent of the destruction. This time he wrote a public missive to the United Nations. In it he proposed the formation of a world government. Unlike the letter to Roosevelt, this one made no impact. But over the next decade, Einstein got ever more involved in politics — agitating for an end to the arms buildup and using his popularity to campaign for peace and democracy.
17. When Einstein died in 1955 at the age of 76, he was celebrated as a visionary and world citizen as much as a scientific genius.

missive: letter, especially long and official

visionary: a person who can think about the future in an original and intelligent way

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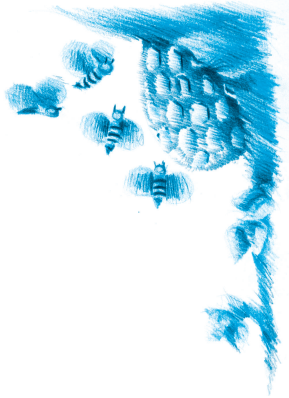
Thinking about the Text

1. Here are some headings for paragraphs in the text. Write the number(s) of the paragraph(s) for each title against the heading. The first one is done for you.

(i) Einstein's equation	9
(ii) Einstein meets his future wife	
(iii) The making of a violinist	
(iv) Mileva and Einstein's mother	
(v) A letter that launched the arms race	
(vi) A desk drawer full of ideas	
(vii) Marriage and divorce	



2. Who had these opinions about Einstein?
   (i) He was boring.
   (ii) He was stupid and would never succeed in life.
   (iii) He was a freak.
3. Explain what the reasons for the following are.
   (i) Einstein leaving the school in Munich for good.
   (ii) Einstein wanting to study in Switzerland rather than in Munich.
   (iii) Einstein seeing in Mileva an ally.
   (iv) What do these tell you about Einstein?
4. What did Einstein call his desk drawer at the patent office? Why?
5. Why did Einstein write a letter to Franklin Roosevelt?
6. How did Einstein react to the bombing of Hiroshima and Nagasaki?
7. Why does the world remember Einstein as a "world citizen"?
8. Here are some facts from Einstein's life. Arrange them in chronological order.
   [ ] Einstein publishes his special theory of relativity.
   [ ] He is awarded the Nobel Prize in Physics.
   [ ] Einstein writes a letter to U.S. President, Franklin D. Roosevelt, and warns against Germany's building of an atomic bomb.
   [ ] Einstein attends a high school in Munich.
   [ ] Einstein's family moves to Milan.
   [ ] Einstein is born in the German city of Ulm.
   [ ] Einstein joins a university in Zurich, where he meets Mileva.
   [ ] Einstein dies.
   [ ] He provides a new interpretation of gravity.
   [ ] Tired of the school's regimentation, Einstein withdraws from school.
   [ ] He works in a patent office as a technical expert.
   [ ] When Hitler comes to power, Einstein leaves Germany for the United States.

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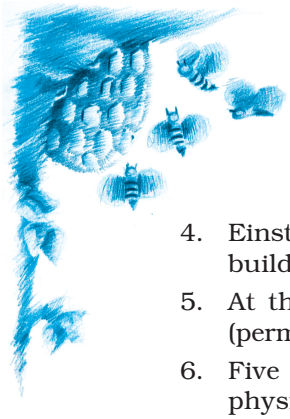
Thinking about Language

I. Here are some sentences from the story. Choose the word from the brackets which can be substituted for the italicised words in the sentences.
   1. A few years later, the marriage *faltered*. (failed, broke, became weak).
   2. Einstein was constantly *at odds* with people at the university. (on bad terms, in disagreement, unhappy)
   3. The newspapers *proclaimed* his work as "a scientific revolution." (declared, praised, showed)



4. Einstein got ever more involved in politics, *agitating* for an end to the arms buildup. (campaigning, fighting, supporting)
5. At the age of 15, Einstein felt so stifled that he left the school *for good*. (permanently, for his benefit, for a short time)
6. Five years later, the discovery of nuclear fission in Berlin had American physicists *in an uproar*. (in a state of commotion, full of criticism, in a desperate state)
7. Science wasn't the only thing that *appealed to* the dashing young man with the walrus moustache. (interested, challenged, worried)

II. Study the following sentences.

- Einstein became a gifted amateur violinist, *maintaining this skill throughout his life.*
- Letters survive in which they put their affection into words, *mixing science with tenderness.*

The parts in italics in the above sentences begin with –ing verbs, and are called participial phrases. Participial phrases say something more about the person or thing talked about or the idea expressed by the sentence as a whole. For example:

– Einstein became a gifted amateur violinist. *He maintained this skill throughout his life.*

Complete the sentences below by filling in the blanks with suitable participial clauses. The information that has to be used in the phrases is provided as a sentence in brackets.

1. _____, the firefighters finally put out the fire. (They worked round the clock.)
2. She watched the sunset above the mountain, _____ (She noticed the colours blending softly into one another.)
3. The excited horse pawed the ground rapidly, _____ (While it neighed continually.)
4. _____, I found myself in Bangalore, instead of Benaras. (I had taken the wrong train.)
5. _____, I was desperate to get to the bathroom. (I had not bathed for two days)
6. The stone steps, _____ needed to be replaced. (They were worn down).
7. The actor received hundreds of letters from his fans, _____ (They asked him to send them his photograph.)

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Writing Newspaper Reports

Here are some notes which you could use to write a report.

> 21 August 2005 — original handwritten manuscript of Albert Einstein unearthed — by student Rowdy Boeynik in the University of the Netherlands — Boeynik researching papers — papers belonging to an old friend of Einstein — fingerprints of Einstein on these papers — 16-page document dated 1924 — Einstein's work on this last theory — behaviour of atoms at low temperature — now known as the Bose-Einstein condensation — the manuscript to be kept at Leyden University where Einstein got the Nobel Prize.

Write a report which has four paragraphs, one each on:

- What was unearthed.
- Who unearthed it and when.
- What the document contained.
- Where it will be kept.

Your report could begin like this:

Student Unearths Einstein Manuscript

> 21 August 2005. An original handwritten Albert Einstein manuscript has been unearthed at a university in the Netherlands . . .

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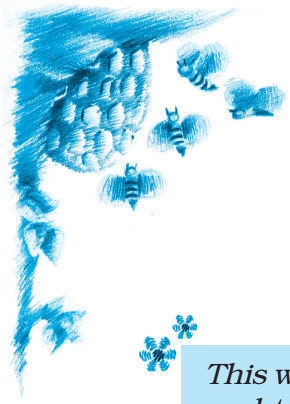
Dictation

Your teacher will dictate these paragraphs to you. Write down the paragraphs with correct punctuation marks.

> In 1931 Charlie Chaplin invited Albert Einstein, who was visiting Hollywood, to a private screening of his new film, *City Lights*. As the two men drove into town together, passersby waved and cheered. Chaplin turned to his guest and explained: "The people are applauding you because none of them understands you and applauding me because everybody understands me."
>
> One of Einstein's colleagues asked him for his telephone number one day. Einstein reached for a telephone directory and looked it up. "You don't remember your own number?" the man asked, startled.
>
> "No," Einstein answered. "Why should I memorise something I can so easily get from a book?" (In fact, Einstein claimed never to memorise anything which could be looked up in less than two minutes.)



The Lake Isle of Innisfree

This well known poem explores the poet's longing for the peace and tranquillity of Innisfree, a place where he spent a lot of time as a boy. This poem is a lyric.

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honeybee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evenings full of the linnet's wings.

I will arise and go now, for always night and day
I hear the lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

WILLIAM BUTLER YEATS

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GLOSSARY

wattles: twisted sticks for making fences, walls

glade: clearing; open space

linnet: a small brown and grey bird with a short beak

Thinking about the Poem

I. 1. What kind of place is Innisfree? Think about:

(i) the three things the poet wants to do when he goes back there (stanza I);

(ii) what he hears and sees there and its effect on him (stanza II);

(iii) what he hears in his "heart's core" even when he is far away from Innisfree (stanza III).

2. By now you may have concluded that Innisfree is a simple, natural place, full of beauty and peace. How does the poet contrast it with where he now stands? (Read stanza III.)

3. Do you think Innisfree is only a place, or a state of mind? Does the poet actually miss the place of his boyhood days?

II. 1. Look at the words the poet uses to describe what he sees and hears at Innisfree

(i) bee-loud glade

(ii) evenings full of the linnet's wings

(iii) lake water lapping with low sounds

What pictures do these words create in your mind?

2. Look at these words;

...peace comes dropping slow
Dropping from the veils of the morning to where the cricket sings

What do these words mean to you? What do you think "comes dropping slow...from the veils of the morning"? What does "to where the cricket sings" mean?

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Health is the greatest gift, contentment the greatest wealth, faithfulness the best relationship.

GAUTAMA BUDDHA

THE CONSTITUTION OF INDIA

PREAMBLE

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

JUSTICE, social, economic and political;

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

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

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

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

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

Constitution of India

Part IV A (Article 51 A)

Fundamental Duties

It shall be the duty of every citizen of India —

(a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;

(b) to cherish and follow the noble ideals which inspired our national struggle for freedom;

(c) to uphold and protect the sovereignty, unity and integrity of India;

(d) to defend the country and render national service when called upon to do so;

(e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;

(f) to value and preserve the rich heritage of our composite culture;

(g) to protect and improve the natural environment including forests, lakes, rivers, wildlife and to have compassion for living creatures;

(h) to develop the scientific temper, humanism and the spirit of inquiry and reform;

(i) to safeguard public property and to abjure violence;

(j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement;

*(k) who is a parent or guardian, to provide opportunities for education to his child or, as the case may be, ward between the age of six and fourteen years.

Note: The Article 51A containing Fundamental Duties was inserted by the Constitution (42nd Amendment) Act, 1976 (with effect from 3 January 1977).

*(k) was inserted by the Constitution (86th Amendment) Act, 2002 (with effect from 1 April 2010).

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