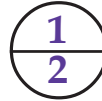


KERALA READER
ENGLISH
STANDARD X

PART - I



GOVERNMENT OF KERALA
DEPARTMENT OF GENERAL EDUCATION

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

2019

PLEDGE

India is my country. All Indians are my brothers and sisters. I love my country, and I am proud of its rich and varied heritage. I shall always strive to be worthy of it.

I shall give my parents, teachers and all elders respect, and treat everyone with courtesy.

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

THE NATIONAL ANTHEM

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

My dear students,

The life of children at school must also 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 creates a gap between the school, home and community. The syllabi and textbooks developed on the basis of Kerala School Curriculum is an attempt to implement this idea, discourage rote learning and maintain sharp boundaries between different subject areas.

The success of disseminating this Reader depends on the steps that teachers in schools take to encourage children to reflect on their own learning and to pursue imaginative activities and questions.

The children generate new knowledge from the information passed on to them by adults. Inculcating creativity and initiative is possible if we perceive and treat children as participants in learning, not as receivers of knowledge.

The methods used for teaching and evaluation also determine how effective this Reader will be in making the life of children at school a truly happy experience. The Reader attempts to give priority and space for contemplation and reflection, discussion in small groups, and activities requiring hands-on experience.

The Reader has five units. Each unit contains a number of activities for the development of language skills, vocabulary, grammar and mastery over the language. QR codes are given throughout the Textbooks to connect the printed version to the wealth of digital assets. Disaster risk reduction factors and various skills in association with National Skill Qualification Frame Work are incorporated in the Textbook. I am sure you will be more confident in using English with the help of the revised version of this Reader.

The State Council of Educational Research and Training (SCERT) appreciates the hard work done by the textbook development team in bringing out this Reader. Several teachers from schools and colleges have contributed to the development of this book.

As an organisation committed to systemic reform and continuous improvement in the quality of its products, SCERT welcomes comments and suggestions which will enable us to undertake further revision and refinements.

Let's make learning of English a joyful experience.

Dr. J. Prasad

Director
SCERT

Kerala Reader - English

Standard X

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CONSTITUTION OF INDIA

Part IV A

FUNDAMENTAL DUTIES OF CITIZENS

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



UNIT I

Glimpses of Green

Prose:

Adventures in a Banyan Tree - Ruskin Bond
(Short Story)

The Snake and the Mirror - Vaikom Muhammad Basheer
(Short Story)
Translated by V. Abdulla

Poem:

Lines Written in Early Spring - William Wordsworth

*The mountain mist
Hovering over the pines and ponds
Unveils the heaven*

- Haiku



- ❑ 'Nature is not a place to visit. It's home.' Discuss.





Nature is for all living beings. Man should live in harmony with nature.

Being one with nature is always mesmerizing. Have you ever got a chance to spend your leisure time with nature?

Let's read how a boy experienced and blended with the essence of nature.

Adventures in a Banyan Tree

Though the house and grounds of our home in India were Grandfather's domain, the magnificent old banyan tree was mine-chiefly because Grandfather, at the age of sixty-five, could no longer climb it. Grandmother used to tease him about this, and would speak of a certain Countess of Desmond, an English woman who lived to the age of 117, and would have lived longer if she hadn't fallen while climbing an apple tree. The spreading branches of the banyan tree, which curved to the ground and took root again, forming a maze of arches, gave me endless pleasure. The tree was older than the house, older than Grandfather, as old as the town of Dehra, nestling in a valley at the foot of the Himalayas.

My first friend and familiar was a small grey squirrel. Arching his back and sniffing into the air, he seemed at first to resent my invasion of his privacy. But, when he found that I did not arm myself with a catapult or air-gun, he became friendlier. And, when I started leaving

1. "...house and grounds were of Grand father's domain. But the magnificent old banyan tree was mine." Why did the boy say so?



Ruskin Bond (born on 19 May 1934) is an Indian author of British descent. His father was an officer at Royal Air Force. He wrote his first Novel 'The Room on the Roof', at the age of seventeen. It got John Llewellyn Rhys Prize in 1957. His first children's book was "The Angry River". In 1992, he received the Sahitya Akademi Award for his short story collection, 'Our Trees Still Grow in Dehra'. He was

awarded the Padma Shri in 1999 for his contributions to children's literature. He got the 'Lifetime Achievement Award' in 2017. He now lives with his adopted family in Landour, near Mussoorie.



him pieces of cake and biscuit, he grew bolder, and finally became familiar enough to take food from my hands.

Before long he was **delving** into my pockets and helping himself to whatever he could find. He was a very young squirrel, and his friends and relatives probably thought him headstrong and foolish for trusting a human.

In the spring, when the banyan tree was full of small red figs, birds of all kinds would flock into its branches, the red-bottomed bulbul, cheerful and greedy; gossiping rosy-pastors; and parrots and crows, **squabbling** with each other all the time. During the fig season, the banyan tree was the noisiest place on the road.



2. How did the squirrel become a friend of the boy?
3. What did the friends of the squirrel think about his friendship with a human? What might have made them think so?
4. How was the banyan tree the noisiest place during the fig season?

Halfway up the tree I had built a small platform on which I would often spend the afternoons when it wasn't too hot. I could read there, propping myself up against the bole of the tree with cushions taken from the drawing room. Treasure Island, Huckleberry Finn, The Mowgli stories, and the Novels of Edgar Rice Burroughs and Louisa May Alcott made up my bag of very mixed reading.

When I did not feel like reading, I could look down through the banyan leaves at the world below, at Grandmother

5. How did the boy make the spring season exciting for himself?

hanging up or taking down the washing, at the cook quarrelling with a fruit vendor or at Grandfather grumbling at the hardy Indian marigolds which insisted on springing up all over his very English garden. Usually nothing very exciting happened while I was in the banyan tree, but on one particular afternoon I had enough excitement to last me through the summer.

That was the time I saw a mongoose and a cobra fight to death in the garden, while I sat directly above them in the banyan tree.

It was an April afternoon. And the warm breezes of approaching summer had sent everyone, including Grandfather, indoors. I was feeling drowsy myself and was wondering if I should go to the pond behind the house for a swim, when I saw a huge black cobra gliding out of a clump of cactus and making for some cooler part of the garden. At the same time a mongoose (whom I had often seen) emerged from the bushes and went straight for the cobra.

In a clearing beneath the tree, in bright sunshine, they came face to face.

Cobra knew only too well that the grey mongoose, three feet long, was a superb fighter, clever and **aggressive**. But the cobra was skilful and experienced fighter too. He could move swiftly and strike with the speed of light, and the sacs behind his long, sharp fangs were full of deadly venom.

It was to be a battle of champions.

Hissing **defiance**, his forked tongue darting in and out, the cobra raised three of his six feet off the ground, and spread his broad, spectacled hood. The mongoose bushed his tail. The long hair on his spine stood up (in the past, the very thickness of his hair had saved him from bites that would have been fatal to others).

Though the combatants were unaware of my presence in the banyan tree, they soon became aware of the arrival of two other spectators. One was a myna, and the other a



6. What was the incident that triggered a long lasting excitement for the boy in summer?

7. How did the cobra regard his opponent? Were they true warriors?

8. How did the mongoose manage to escape from the snake's bite?

jungle crow (not the wily urban crow). They had seen these preparations for battle, and had settled on the cactus to watch the outcome. Had they been content only to watch, all would have been well with both of them.

The cobra stood on the defensive, swaying slowly from side to side, trying to **mesmerize** the mongoose into marking a false move. But the mongoose knew the power of his opponent's glassy, unwinking eyes, and refused to meet them.

Instead he fixed his gaze at a point just below the cobra's hood, and opened the attack.

Moving forward quickly until he was just within the cobra's reach, he made a **feint** to one side. Immediately the cobra struck. His great hood came down so swiftly that I thought nothing could save the mongoose. But the little fellow jumped neatly to one side, and darted in as swiftly as the cobra, biting the snake on the back and darting away again out of reach.

9. The cobra was a good fighter. Pick out one of his fighting techniques.

10. The mongoose proved that he was clever. Can you cite any instance of his cleverness?



The moment the cobra struck, the crow and the myna **hurled** themselves at him, only to collide heavily in mid-air. Shrieking at each other, they returned to the cactus plant.

A few drops of blood **glistened** on the cobra's back. The cobra struck again and missed. Again the mongoose sprang aside, jumped in and bit. Again the birds dived at the snake, bumped into each other instead, and returned shrieking to the safety of the cactus.

The third round followed the same course as the first but with one dramatic difference. The crow and the myna, still determined to take part in the proceedings, dived at the cobra, but this time they missed each other as well as their mark. The myna flew on and reached its perch, but the crow tried to pull up in mid-air and turn back. In the second that it took him to do this, the cobra whipped his head back and struck with great force, his snout thudding against the crow's body.

I saw the bird flung nearly twenty feet across the garden, where, after fluttering about for a while, it lay still. The myna remained on the cactus plant, very wisely refrained from interfering again!

The cobra was weakening, and the mongoose, walking fearlessly up to it, raised himself on his short legs, and with lightning snap had the big snake by the snout. The cobra **writhed** and lashed about in a frightening manner, and even coiled itself about the mongoose, but all to no avail. The little fellow hung grimly on, until the snake had ceased to struggle. He then smelt along its quivering length, and gripping it round the hood, dragged it into the bushes. The myna dropped cautiously to the ground, hopped about, peered into the bushes from a safe distance, and then, with a shrill cry of congratulation, flew away.

When I had also made a cautious descent from the tree and returned to the house, I told Grandfather of the fight I had seen. He was pleased that the mongoose had won. He had encouraged it to live in the garden, to keep away the snakes, and fed it regularly with scraps from the kitchen. He had never tried taming it, because wild mongoose was more useful than a domesticated one.

11. What were the reactions of the spectators when the cobra struck?

12. How did the crow push itself into trouble?

13. Why is the myna said to be wise?

14. Who won the battle? What made the myna peer into the bushes?

15. What prevented Grandfather from taming the mongoose?

From the banyan tree I often saw the mongoose patrolling the four corners of the garden, and once I saw him with an egg in his mouth and knew he had been in the poultry house; but he hadn't harmed the birds, and I knew Grandmother would forgive him for stealing as long as he kept the snakes away from the house.

The banyan tree was also the setting for what we were to call the Strange Case of the Grey Squirrel and the White Rat. The white rat was Grandfather's - he had bought it from the bazaar for four annas - but I would often take it with me into the roots and branches of the old tree. Banyan tree, where it soon struck up a friendship with one of the squirrels. They would go off together on little excursions among the branches.

Then the squirrel started building a nest. At first she tried building it in my pockets, and when I went indoors and changed my clothes I would find straw and grass falling out. Then one day Grandmother's knitting was missing. We hunted for it everywhere but without success. Next day I saw something glinting in the hole in the banyan tree. Going up to investigate, I saw that it was the end of Grandmother's steel knitting-needle. On looking further, I discovered that the hole was crammed with knitting. And amongst the wool were three baby squirrels-all of them white!

Grandfather had never seen white squirrels before, and we gazed at them in wonder. We were puzzled for some time, but when I mentioned the white rat's frequent visits to the tree, Grandfather told me that the rat must be the father. Rats and squirrels were related to each other, he said, and so it was quite possible for them to have offspring- in this case, white squirrels!

16. Why would Grandmother forgive the mongoose for stealing the eggs?

17. Who was the new friend of the squirrel? How did they enjoy their friendship?

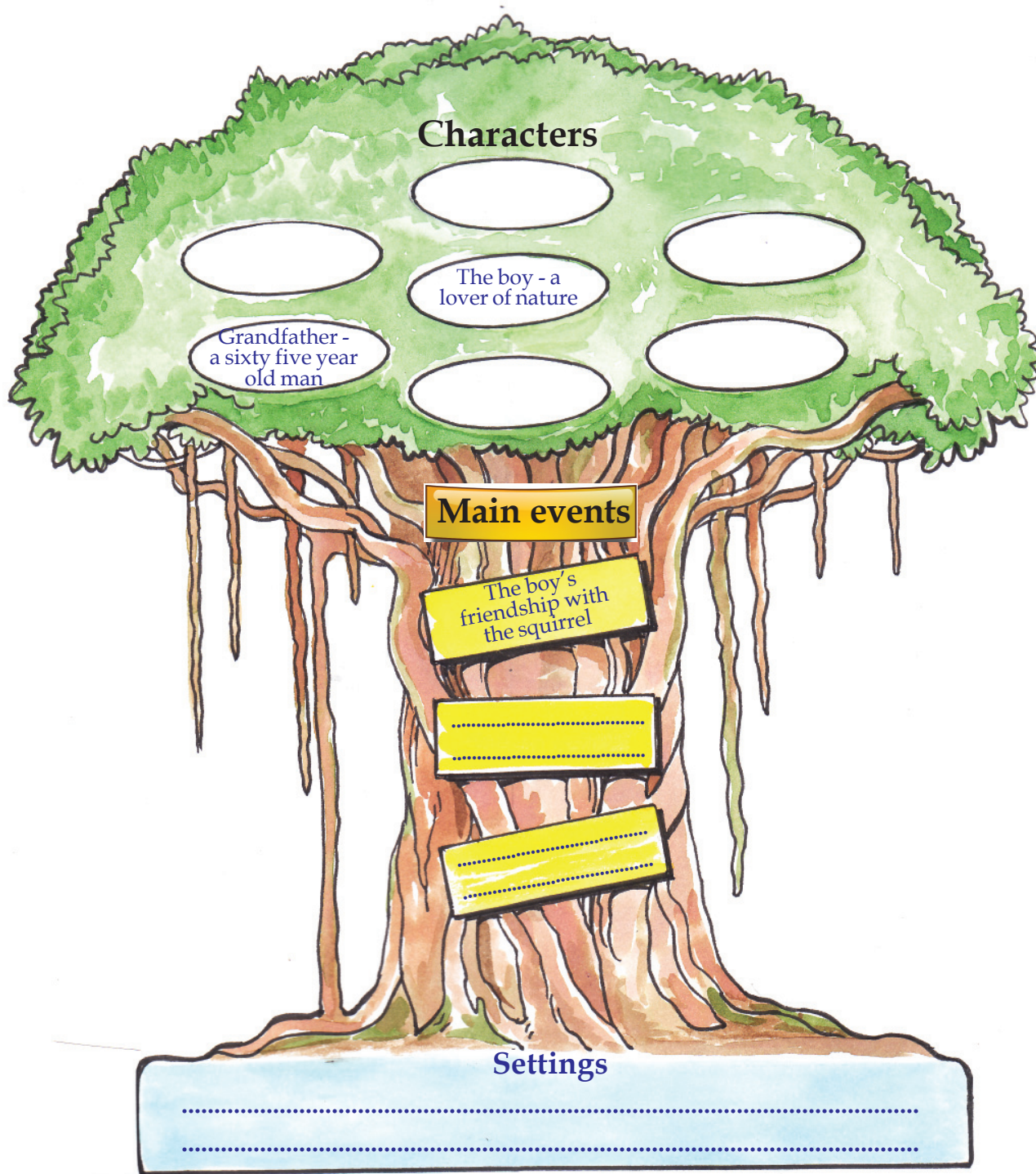
18. How did the boy come to know that the squirrel was building a nest?

19. What was the wonder, that nature had kept for them in the nest?



Activity 1

Revisit the story and complete the story tree.



Activity 2

The boy was very much thrilled by his acquaintance with the squirrel. He writes a letter to his friend telling him about his new friend.

Help him complete the letter.

Ivy Cottage
Landour Cantt
Dehradun

28 April 1997

Dear Sravan,

Hope you are enjoying your vacation there.

.....
.....
.....
.....
.....
.....
.....

Yours lovingly,
sd/-
(name)

Activity 3

Watching the nature around us is really interesting. Each and every living being has its own characteristics. The boy in the story narrates certain features of a few animals. List them out.

The Squirrel	The squirrel was very young. It was small and grey in colour. Finding the boy not harmful, it became very friendly with him. It trusted the boy and even took food from his hands.
The Snake	
The Mongoose	

Activity 4

The boy was thrilled at seeing the fight between the cobra and the mongoose. You may also have the same feeling. Narrate the fight scene in your own words.

The boy was sitting on the platform half way up the tree.

.....

.....

.....

.....

.....

.....

Activity 5

'And amongst the wool were the three baby squirrels - all of them white!' The boy couldn't stop wondering about the white squirrels. If he scribbled down this unforgettable sight in his diary, how would it be?

Activity 6

A. The silhouettes of some scenes from the story are given here. Identify the scenes and give cutlines.



The small squirrel became friendly and familiar enough to take food from his hands.



.....
.....



.....
.....



.....
.....



.....
.....



.....
.....

B. Based on the cutlines, prepare a narrative.

Activity 7

- A single banyan tree creates such beauty and harmony. How will it be if we have such beauty everywhere? What should we do for the conservation of nature? Discuss.
- Prepare a digital poster on the theme 'Conservation of Nature.'

Activity 8

The story 'Adventures in a Banyan Tree' portrays the happy childhood of the writer blended with enchanting nature. Can the future generation enjoy such a beautiful life? Analyse the following pictures and identify the environmental issues portrayed in them.

Issue:

What is the dreadful impact of this?

.....



Issue:

How will this affect the environment?

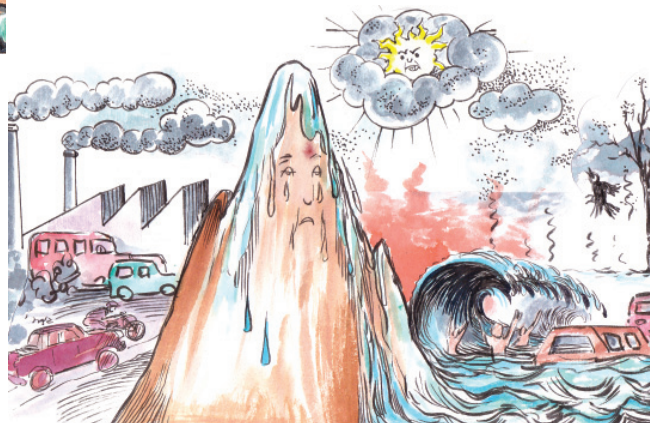
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Issue:

What are the reasons and consequences?

.....



Discuss the following questions.

Do you think these are very serious threats to our earth?

What are the possible solutions for these issues?

- Afforestation
-
-
- Avoid plastic carry bags.
-
-
- Control carbon emission.
-
-

Conduct a seminar on the topic 'Save the Earth.'

We observe June 5th every year as World Environment Day for creating awareness about the conservation of nature. Let us make a documentary on this topic for public awareness.

- Collect videos/pictures of natural disasters
- Collect pictures and videos showing the human activities that lead to these disasters.
- Shoot and record your narration, anchoring, discussions etc.
- Edit it using appropriate software. (e.g. audacity, open shot video editor etc.)
- Add titles and subtitles. (e.g. Gnome subtitle)

Start now



Let's learn about words

Activity 1

1. Pick out the words and phrases used to describe the fight of each warrior.

Snake	Mongoose
Moved swiftly	Made a feint to one side
Struck with speed of light	Darted swiftly
.....
.....
.....

Activity 2

Read the sentences given below.

He was a very young squirrel, and his friends and relatives probably thought him *headstrong* and *foolish* for trusting a human.

He was a very young squirrel, and his friends and relatives probably thought him *unruly* and *silly* for trusting a human.

Both these sentences mean almost the same. The words in italics in the first sentence have been replaced with their synonyms in the second sentence.

Rewrite the passage using synonyms of the words underlined.

1. In the spring, when the banyan tree was full of small red figs, birds of all kinds would flock into its branches, the red-bottomed bulbul, cheerful and greedy; gossiping rosy pastors; and parrots and crows, squabbling with each other all the time. During the fig season, the banyan tree was the noisiest place on the road.

Now read the following sentence.

He had never tried taming it, because a wild mongoose was more useful than a domesticated one.

What function do the underlined words perform in this sentence?

Look at the following word card.

Word	foolish
Category	adjective
Synonyms	silly, stupid, idiotic, witless
Antonym	wise
Sentence using the word/ synonyms	
Sentence using the antonym	
An activity with the word	make meaningful words by suffixing or prefixing the word. e.g. foolishness

Prepare more word cards by picking words from the lesson.

Activity 3

Read the following sentences.

1. It was an old banyan tree.
2. The tree was older than the house.
3. It was the oldest banyan tree in the town.

In sentence 1, the adjective 'old' merely tells us that the banyan tree is old.

In sentence 2, the adjective 'older' is used to

In sentence 3, the adjective 'oldest' tells us that

Fill in the blanks suitably.

1. No other bird is as as the crow.
(clever, cleverer, cleverest)
2. The grey mongoose was than the cobra.
(aggressive, more aggressive, most aggressive)
3. The banyan tree was the place on the road.
(noise, noisier, noisiest)
4. The cobra was a fighter.
(skilful, more skilful, most skilful)
5. The evening was than the morning.
(hot, hotter, hottest)
6. The myna was as as the crow.
(contented, more contented, most contented)
7. It was the fight of the snake with the mongoose.
(bad, worse, worst)
8. It was one of the vacations the boy had.
(unforgettable, more unforgettable, most unforgettable)
9. Grandfather is the member of the family.
(old, elder, eldest)
10. The mongoose darted in as as the cobra.
(swiftly, more swiftly, most swiftly)

Basheer, the Sultan of stories is a true lover of nature. He highlights the blend of all creatures and nature in his stories. The stories evoke humour and sarcasm on the follies of man. Here is such a story. Read and enjoy.

The Snake and the Mirror

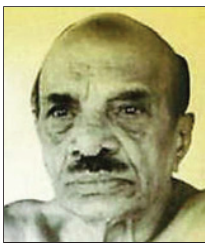
1 'Has a snake ever coiled itself round any part of your body? A full-blooded cobra?' All of us fell silent. The question came from the **homeopath**. The topic came up when we were discussing snakes. We listened attentively as the doctor continued with the tale.

2 It was a hot summer night about ten o' clock. I had my meal at the restaurant and returned to my room. I heard a noise from above as I opened the door. The sound was a familiar one. One could say that rats and I shared the room. I took out my box of matches and lighted the kerosene lamp on the table.

3 The house was not electrified; it was a small rented room. I had just set up medical practice and my earnings were **meagre**. I had about sixty rupees in my suitcase. Along with some shirts and dhotis, I also possessed one solitary black coat which I was then wearing.



1. What was the topic that came up for discussion between the doctor and his friends?
2. What does the expression 'a full-blooded cobra' suggest?
3. 'The sound was a familiar one.' What was the sound?



Vaikom Muhammad Basheer (1908 - 1994) who is fondly remembered as *Beypore Sultan* is a humanist, freedom fighter, novelist and short story writer hailing from Kerala. He is noted for his disarmingly down-to-earth style of writing that made him equally popular among literary critics as well as the common man. His notable works include

Balyakalasakhi, Shabdangal, Pathummayude Aadu, Mathilukal, Ntuppuppakkoranendarannu, Janmadinam and *Anargha Nimisham*. He was awarded the Padma Shri in 1982.



4 I took off my black coat, white shirt and not-so-white vest and hung them up. I opened the two windows in the room. It was an outer room with one wall facing the open yard. It had a tiled roof with long supporting **gables** that rested on the beam over the wall. There was no ceiling. There was a regular traffic of rats to and from the beam. I made my bed and pulled it close to the wall. I lay down but I could not sleep. I got up and went out to the veranda for a little air, but the wind god seemed to have taken time off.



5 I went back into the room and sat down on the chair. I opened the box beneath the table and took out a book, *The Materia Medica*. I opened it at the table on which stood the lamp and a large mirror; a small comb lay beside the mirror.

6 One feels tempted to look into a mirror when it is near. I took a look. In those days I was a great admirer of beauty and I believed in making myself look handsome. I was unmarried and was a doctor. I felt I had to make my presence felt. I picked up the comb and ran it through my hair and adjusted the parting so that it looked straight and neat. Again I heard that sound from above.

7 I took a close look at my face in the mirror. I made an important decision - I would shave daily and grow a thin moustache to look more handsome. I was, after all, a bachelor, and a doctor!

4. 'In those days I was a great admirer of beauty....' Pick out phrases and expressions from the story to justify the statement.

8 I looked into the mirror and smiled. It was an attractive smile. I made another earthshaking decision. I would always keep that attractive smile on my face . . . to look more handsome. I was after all a bachelor, and a doctor too on top of it!

Again came that noise from above.

9 I got up, lit a *beedi* and paced up and down the room. Then another lovely thought struck me. I would marry. I would get married to a woman doctor who had plenty of money and a good medical practice. She had to be fat; for a valid reason. If I made some silly mistake and needed to run away she should not be able to run after me and catch me!

10 With such thoughts in my mind I resumed my seat in the chair in front of the table. There were no more sounds from above. Suddenly there came a dull thud as if a rubber tube had fallen to the ground. . . surely nothing to worry about. Even so I thought I would turn around and take a look. No sooner had I turned than a fat snake wriggled over the back of the chair and landed on my shoulder. The snake's landing on me and my turning were **simultaneous**.

11 I didn't jump. I didn't tremble. I didn't cry out. There was no time to do any such a thing. The snake **slithered** along my shoulder and coiled around my left arm above the elbow. The hood was spread out and its head was hardly three or four inches from my face!

12 It would not be correct to say merely that I sat there holding my breath. I was turned to stone. But my mind was very active. The door opened into darkness. The room was filled with darkness. In the light of the lamp I sat there like a stone image in the flesh.

13 I felt then the great presence of the Creator of this world and this universe. God was there. Suppose I said something and he did not like it. I tried in my imagination to write in bright letters outside my little heart the words 'O God!'.

14 There was some pain in my left arm. It was as if a thick leaden rod - no, a rod made of molten fire - was slowly but powerfully crushing my arm. The arm was beginning to be drained of all strength. What could I do?

5. What are the two 'important' and 'earth-shaking' decisions that the doctor takes while looking into the mirror?

6. 'Again came that noise from above.' Did the doctor pay much attention to the noise? Why?

7. What kind of a woman does the doctor want to marry? Why?

8. What happened when the doctor was sitting on his chair?

9. How did the doctor react when the snake landed on him?

10. Why did the doctor sit in the chair 'like a stone image in the flesh'?



15 At my slightest movement the snake would strike me! Death **lurked** four inches away. Suppose it struck, what was the medicine I had to take? There were no medicines in the room. I was but a poor, foolish and stupid doctor. I forgot my danger and smiled feebly at myself.

16 It seemed as if God appreciated that. The snake turned its head. It looked into the mirror and saw its reflection. I do not claim that it was the first snake that had ever looked into a mirror. But it was certain that the snake was looking into the mirror. Was it admiring its own beauty? Was it trying to make an important decision about growing a moustache or using eye shadow and **mascara** or wearing a vermilion spot on its forehead?

17 I did not know anything for certain. What sex was the snake, was it male or female? I will never know; for the snake **unwound** itself from my arm and slowly slithered into my lap. From there it crept onto the table and moved towards the mirror. Perhaps it wanted to enjoy its reflection at closer quarters.

18 I was no mere image cut in granite. I was suddenly a man of flesh and blood. Still holding my breath I got up from the chair. I quietly went out through the door into the veranda. From there I leapt into the yard and ran for all I was worth.

19 'Phew!' Each of us heaved a sigh of relief. All of us lit beedis. Somebody asked, 'Doctor, is your wife very fat?' 'No,' the doctor said. 'God willed otherwise. My life companion is a thin **reedy** person with the gift of a sprinter.'

Someone else asked, 'Doctor, when you ran, did the snake follow you?'

20 The doctor replied, 'I ran and ran till I reached a friend's house. Immediately I **smeared** oil all over myself and took a bath. I changed into fresh clothes. The next morning at about eight-thirty I took my friend and one or two others to my room to move my things from there. But we found we had little to carry. Some thief had removed most of my things. The room had been cleaned out! But not really, the thief had left behind one thing as a final insult!'

'What was that?' I asked.

The doctor said, 'My vest, the dirty one. The fellow had such a sense of cleanliness . . .! The rascal could have taken it and used it after washing it with soap and water.'

'Did you see the snake the next day, doctor?'

The doctor laughed, 'I've never seen it since. It was a snake which was taken with its own beauty!'

(Translated by V. Abdulla)

11. In the story the snake is compared to three objects. What are they?

12. Why did he feel that he was a stupid doctor?

13. 'I was suddenly a man of flesh and blood.' What does the doctor mean by this statement?

14. Why did the doctor run to his friend's house? Did the snake harm the doctor? Why?

15. '...the thief had left behind one thing as a final insult!' What was the insult?

Let's revisit

Activity 1

Pick out sentences from the story 'The Snake and the Mirror' and complete the table below. These sentences tell you about the condition of the narrator. Some hints are given.

was afraid of the snake	was proud of his appearance
I was turned to a stone.	I looked into the mirror and smiled.

Activity 2

The story is about a frightening incident narrated in a humorous way. What makes it humorous?

The writer has made use of certain striking contrasts in the story to bring about humour. Pick out such expressions from the story and write them.

A) (i) The kind of person the doctor was

(ii) The kind of person he wanted to be

B) (i) The person he wanted to marry

(ii) The person he actually married

C) (i) His thoughts when he looked into the mirror

(ii) His thoughts when the snake coiled around his arm

Now, based on what you have written, prepare short paragraphs on the use of contrasts in the story to bring out the humour.

Activity 3

In the story the snake didn't harm the homeopath. The homeopath in turn didn't hurt it. Keeping Basheer's vision on nature and its beings, comment on this story.

Extended Activity

Collect similar stories in English or Malayalam showing the harmony of nature.

E.g. ദുരിയുടെ അമ്പകാശികൾ - Basheer

Humankind is always in search of happiness that is far beyond its reach. What is the secret of happiness?

Read the poem 'Lines Written in Early Spring' by William Wordsworth and discover how he unfolds a world of beauty and happiness.

Lines Written in Early Spring



I heard a thousand blended notes,
While in a grove I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.

1. What does the expression 'I sate reclined' indicate about the poet's state of mind?

2. Why does the poet feel sad while reclining in the grove?



William Wordsworth [1770-1850] was a major English Romantic poet. Lyrical Ballads, a collection of poems written by William Wordsworth and Samuel Taylor Coleridge made him a major figure in the literary circle. He became poet Laureate in 1843. His famous works include Daffodils, Lucy Gray and The Prelude. In simple ordinary language, Wordsworth presents nature as an

antidote to the corrupting influences of society. He is known as the poet of nature.



To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes.

The birds around me hopped and played,
Their thoughts I cannot measure:-
But the least motion which they made
It seemed a thrill of pleasure.

The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.

If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?

3. How does the poet associate himself with nature?

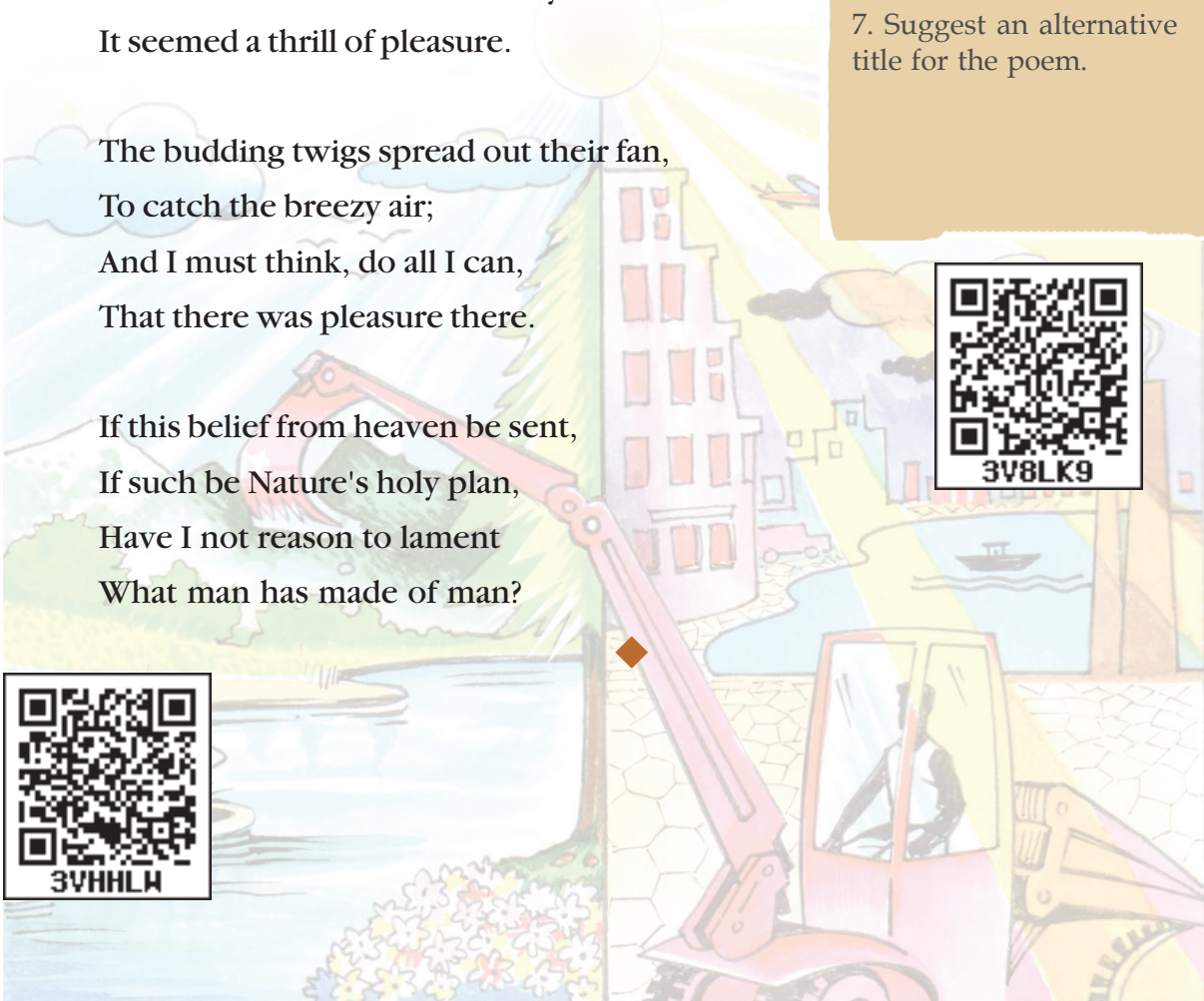
4. 'And much it grieved my heart to think
What man has made of man.'

What do these lines convey?

5. What makes the poet think that every flower enjoys its existence?

6. What is nature's holy plan? How does man work against it?

7. Suggest an alternative title for the poem.



Let's revisit

Activity 1

'What man has made of man' is one of the most striking expressions in the poem 'Lines Written in Early Spring'. It describes the feelings of Wordsworth, the poet and his thoughts about human activities against nature. What made the poet think so?

Wordsworth's thoughts about the human world.

<ul style="list-style-type: none"> • • •

Activity 2

William Wordsworth's poem 'Lines Written in Early Spring' is appealing to the readers because of its poetic devices. Fill in the boxes with suitable examples from the poem.



Personification	<p>Examples</p> <ul style="list-style-type: none"> • • •
<p>Imagery</p> <ul style="list-style-type: none"> • Visual • • • 	<ul style="list-style-type: none"> • The birds around me hopped and played. • • •
Alliteration	<ul style="list-style-type: none"> • • •
Rhyme scheme	

Activity 3

'To her fair works did nature link

The human soul that through me ran'

These lines speak about man's vital relationship with nature. Discuss and write an appreciation of the poem.

Activity 4

The poem 'Lines Written in Early Spring' has great relevance in the present-day world. Even nature is threatened, and many species are on the verge of extinction. Write a poem on 'Nature and Man' in the light of the events occurring around us.

Listen and enjoy

Nature is treated by Wordsworth showing its limitless power to impart pleasure and joy. There are many other poets in English who have treated nature in the same manner. Here is a beautiful nature poem written by John Clare. **Scan the QR code** and listen to the poem. Then comment on it.



Language Activities

Activity 1

Read the following sentences and punctuate them.

- the tree was older than the house
- i saw a cobra and a mongoose fighting
- what a spectacular sight
- will the mangoose kill the snake
- son get down from the tree
- please answer me
- oh what happy times those had been
- what did man do to nature

Discuss

- Based on the punctuation marks, how many sentence types can you identify?
- Are there two types of sentences in the above set that end in a full stop?
- What differences do you notice between these sentences?
- Based on your discussion, how many sentence types can you identify?
- Which are the types of sentences you have identified?

Now categorise these sentences under these heads in the following table.

Statement	
Command/request	
Question	
Exclamation	

- * Statement sentences are called.....
- * Sentences that express command, order, request are called.....
- * Sentences that ask questions are called.....
- * Sentences that express emotions and feelings are called.....

Interrogative, Exclamatory, Imperative, Assertive

Now, write two examples each for the sentence types you have identified.

1.
2.
3.
4.
5.
6.
7.
8.

Activity 2

Read the following sentences.

1. I had built a small platform on the tree.
2. I was not afraid.
3. Grandfather had a very beautiful garden.
4. The combatants were not aware of my presence in the banyan tree.
5. I don't get any sleep at all.
6. My first friend was a small grey squirrel.
7. The house was not electrified.
8. The snake slithered along my shoulder.
9. I was no mere image cut in granite.
10. The snake looked into the mirror and saw its reflection.

* Categorise the above sentences into affirmative and negative and complete the following table.

Affirmative (Positive)	Negative

Now look at the following sentences.

1. Grandfather rarely smoked a pipe.
2. The maid would hardly clean the garden.
3. He could scarcely control his joy.
4. I will seldom pray for you.
5. There are few snakes in the garden.
6. There is little water in the pond.

Sentences which state positive facts are called **affirmative or positive sentences**.

Sentences that express negative ideas are called **negative sentences**.

* Identify the words that make the sentences negative.

* Hardly

*	*
*	*
*	*

Rewrite the given sentences into negative sentences using the words you have identified.

1. Most of the students read textbook at home.
2. The boys do daring tasks.
3. It rains heavily.
4. The students have completed their work.
5. The boys play on the ground.
6. I write letters to my friends.

Rewrite the following affirmative sentences as negative sentences without changing their meaning.

(Note that this might involve replacing a word with its antonym.)

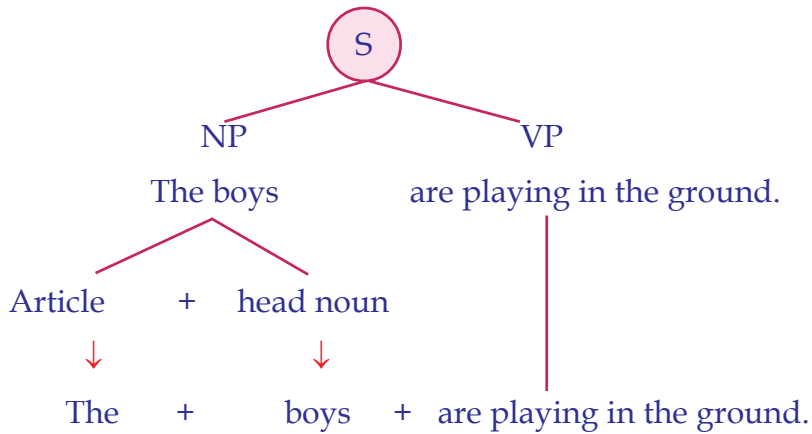
1. Jack always **agrees** to help his friends.
Eg. Jack *never* **disagrees** to help his friends.
2. He drives his car very carefully.
3. Stella is prettier than Mary.
4. They have accepted the invitation for the party.
5. A fox is cleverer than a jackal.
6. This shop sells expensive articles.
7. She always keeps her room tidy.
8. He is polite to everyone.
9. He is very industrious.
10.

Sentences containing words like never are treated as negative sentences.

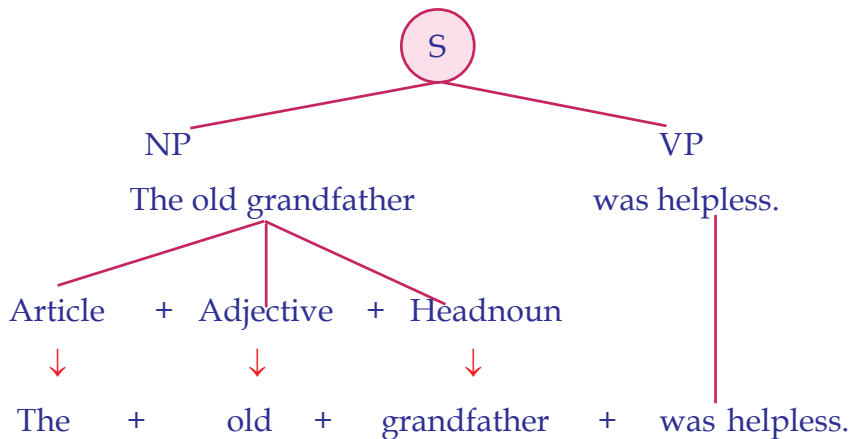
Activity 3

Let's consider the following sentences:-

1. The boys are playing in the ground.



2. The old grandfather was helpless.



A noun phrase can either be a single word (head noun) or more than one word (head noun +modifier)

Identify the Noun Phrase and its modifiers from the following sentences.

1. The magnificent old banyan tree was mine.
2. An old tree was the centre of attraction.
3. The cobra was a skillful and experienced fighter.
4. The small rented room was not electrified.
5. A long supporting gable rested on the beam over the wall.

Words that can modify a noun are as follows:

1. Articles (a, an, the)
 2. Possessives (Grandfather's, teacher's, my, his, her, your, their etc.)
 3. Demonstratives (this, that, these, those)
 4. Adjectives (old, long, smart, beautiful, etc.)
 5. Numerals (three, five, twelve, etc.)
 6. Ordinals (first, second, last, etc.)
 7. Quantifiers (all, some, few, many, etc.)
- * Articles, Possessives and Demonstratives are called Determiners.
 - * Sometimes a quantifier can appear before a determiner. In that case, we call it a pre-determiner.

E.g. All the students...

Some of the books...



Glossary

aggressive(adj)	: vigorous; quarrelsome
blended[v]	: mixed ,put together
bower [n]	: a pleasant shady place under trees
defiance(n)	: a challenge to meet in a combat or in a contest
delve(v)	: to search thoroughly and carefully
feint(n)	: an attack aimed at one place or point merely as a distraction from the real place or point of attack
gable (n)	: the upper part of the end wall of a building, between the two sloping sides of the roof, that is shaped like a triangle
glint(n)	: a short flash of light
glistered(v)	: shone lustrously
grieve[v]	: feel intense sorrow
grove[n]	: a small wood or other group of trees
homeopath (n)	: a person who treats illness using homeopathic methods
hurl(v)	: to throw or fling with great force or vigour
lament[n]	: a passionate expression of grief or sorrow
lurk (v)	: to wait somewhere secretly
mascara (n)	: a substance that is put on eyelashes to make them look dark and thick
meagre (adj)	: lacking in quantity or quality
mesmerize(v)	: to hypnotise
nestle(v)	: to settle oneself comfortably and snugly
periwinkle[n]	: an evergreen plant with small, blue flowers
primrose[n]	: a wild plant which has pale yellow flowers in the Springs
reclined[v]	: leaned or lay back in a relaxed position with back supported.
reedy (adj)	: thin, like a reed
sate[v]	: satisfied
simultaneous (adj)	: happening or done at the same time
slither (v)	: to move like a snake
smear (v)	: to spread oil or cream
snout(n)	: the part of an animal's head projecting forward and containing the nose and jaws
squabble(n)	: a minor fight or argument
trailed [v]	: drew
tufts[n]	: bunch, cluster, collection
unwound (v)	: to take off something that is coiled around
wily (adj.)	: cunning
wreaths[n]	: an arrangement of flowers, leaves or stems
writhe(v)	: to twist the body about, or squirm, as in pain, violent effort, etc.



UNIT II

THE FRAMES

Prose:

Project Tiger - Satyajit Ray (Memoir)

My Sister's Shoes - Majid Majidi (Screenplay)

Song:

Blowin' in the Wind - Bob Dylan (Song)

If you are an ardent fan of movies, they must have certainly influenced you in formulating your decisions, thoughts, feelings, views, etc. Films are produced on genres such as action, suspense-thriller, history, romance, mystery, biography, animations and so on. We should know how to watch movies from a critical perspective.

Now, answer the following questions to find out more about how you watch movies.

1. How many movies do you watch approximately a month (on DVD, TV or in a theatre)?

2. What are your favourite types of movies? Explain.

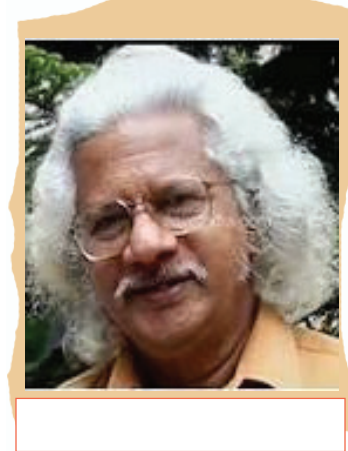
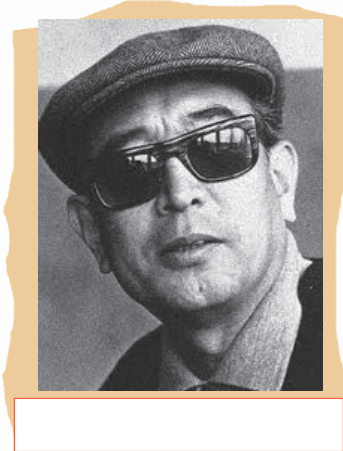
3. Rank the five best movies you have seen.

4. What kind of movies do your parents or guardians like to watch? How often do you watch movies with them?

5. What are the differences between watching a movie at home and watching it in a theatre?

6. What kind of movies do you watch at school?

Do you know who these great film-makers are? Write their names in the boxes below.



Prepare a brief profile of these film-makers. You may search the internet or any other source to collect information.

A large, empty rectangular box with a red border, intended for writing a profile of Charlie Chaplin.

A large, empty rectangular box with a red border, intended for writing a profile of Akira Kurosawa.

A large, empty rectangular box with a red border, intended for writing a profile of Satyajit Ray.



Here is an article by Satyajit Ray, one of the greatest filmmakers, on how he managed to shoot the scenes of a film which included a tiger.

Project Tiger

1 No one can beat Hollywood when it comes to making films with animals in them. I remember films in my childhood - and there were quite a few of them - that had an Alsatian called Rin-tin-tin. This dog's acting was more impressive than a human's. Later, we got to see three or four other films with a collie called Lassie. It seemed that the director could make Lassie do just about anything. These trained dogs were famous stars in their own rights, and the money they earned was no less than what a real film star got. Their owners could easily make as much as a hundred thousand rupees from just one film.

2 I realised how **reverently** these animal-actors were treated when I happened to see the shooting of a film twenty years ago in Disney Studio in Hollywood. The main character in this film was a large dog. I reached the studio to find that the shooting had not yet started;

1. Do you know that a paragraph normally contains a topic sentence in it? It is general in nature and can be anywhere in the paragraph. The other sentences in the paragraph support, prove, give examples and present additional information on the topic sentence.

- Identify the topic sentence in the first paragraph.
- How many examples are given to support the topic sentence? What are they?



Satyajit Ray (1921 - 1992) was an Indian filmmaker. Ray was drawn into independent film-making after meeting French film-maker Jean Renoir and viewing Vittorio De Sica's Italian neorealist 1948 film *Bicycle Thieves*. Ray directed 36 films, including feature films, documentaries and short films. He was also a fiction writer, publisher, illustrator, calligrapher, music

composer and film critic. He has also authored several short stories and novels.



the camera man was getting the lights ready. It is **customary** for actors to be present when the lights are arranged, for they have to show the cameraman how they'll walk, or where they'll stand, in a particular shot. In the case of very famous stars, this job is done by their stand-ins. A stand-in is usually a person who is physically similar to the real star. The stars themselves arrive only when the lights are ready and it is time to take a shot.

3 Here, in Disney Studio, I noticed that a few actors were moving about in the set, and on one side, standing quietly, was the protagonist - the same large dog. The cameraman shouted to everyone to take their positions but the dog remained where it was. This puzzled me. Could it be that it was not required in the next shot?

4 Before I could ask someone, a strange thing happened. From nowhere appeared a little dwarf, followed by another man carrying a hairy dog-skin. Then, to my perfect amazement, the dwarf went down on all the fours on a chalk mark on the floor, just like an animal, and the dog-skin was **draped** over him. Then he crawled

2. Does the second paragraph introduce a new topic sentence? If not, what supporting detail about the animal actors of Hollywood do you get from this paragraph?

- What additional information do you get about stand-ins?

- What is the puzzling incident described in Paragraph 3?

- Which incident shows that the animal-actors in Hollywood were treated with reverence?



from one mark to another, and the cameraman got busy with the lights. It finally **dawned** upon me that this dwarf was paid to be the dog's stand-in!

5 Every animal in a Hollywood film is well-trained. It is not difficult to train a horse or a dog. But have you ever heard of trained **ravens**? Not just one or two, but nearly a hundred of them? Even this was made possible in Hollywood, when the creator of some of the best suspense films in the history of cinema, Alfred Hitchcock, decided to make a film called *Birds*. In the story, birds from all over the world start attacking humans. Hitchcock needed a variety of birds, but what was required in the largest number was ravens. Notices were placed in the press all over the United States, asking people to contact the filmmaker if they knew how to get hold of trained ravens.

6 Someone replied within a few days. He was asked to bring his birds, and he arrived with almost a hundred trained ravens. Admittedly, their training had not gone very bad. That is to say, they could not do anything that might be seen as extraordinary. But if as many as fifty ravens are told to **perch** quietly in a row on a specified spot, and if they obey this command instantly, isn't that pretty impressive?

7 Needless to say, in our own country, it is not at all easy to find trained animals, although some films have been made in Bombay and Madras that involved working with elephants, horses and tigers. Their performance did suggest that they were used to obeying commands. In Bengal, it is sometimes possible to find clever dogs, particularly police dogs which are quite intelligent. If one is prepared to be patient, it is not altogether impossible to get good performances out of them as we managed to do with Bhulo in *Pather Panchali*.

8 Yet, a dog might be difficult, not impossible to handle. What was one supposed to do if there was need for a tiger in a film? We had to deal with this problem, too, when we were shooting *Goopy Gyne Bagha Byne*. In the film Goopy who is banished by the king wanders in the forest, meets Bagha who is also been **banished**. They see a tiger and freeze. But the tiger simply walks



3. What were the difficulties Alfred Hitchcock had to face while making the film 'Birds'?
4. How did Hitchcock manage to get a large number of ravens for his film?
5. What is described as 'pretty impressive'?
6. Identify the main topic of the article from Para 8.
7. What other details are given about the topic in the paragraph?

about in the forest, without paying them the slightest attention.

9 Having thought of the scene, I simply had to shoot it. But where were we going to find a tiger? The **obvious** thing to do was to look in a circus since they were likely to have trained animals. As a matter of fact, one called Bharat Circus was visiting Calcutta at the time, holding shows in Marcus Square. We sent someone to make an appointment with its Tamil manager and then went to meet him one morning. He greeted us warmly and ordered South Indian coffee for us. The manager heard the reason for our visit, then sent for one Mr Thorat. He turned out to be the ringmaster. He, too, was a South Indian, very well built, with features somewhat like those of a Nepali. He was perhaps no more than forty. He showed us an old scar on his forearm, which had been caused by a tiger.

10 We told him what we wanted. The shooting was taking place near Shiuri in Birbhoom. We wanted to show a tiger in a thick bamboo grove. All the animal was required to do was come out of the bamboo grove into an open space, pace gently for a while, look at the camera if possible, and then go back. Could a tiger from Bharat Circus do this job? Mr Thorat nodded. 'How long will you need it for?' asked the manager. 'Perhaps a couple of hours for the shooting,' I replied. 'But that would be in addition to the time it'll take to travel to and from Shiuri.' On being told that the travel itself should take no more than two days, the manager agreed to put the tiger in its cage and send it in a lorry. He invited us to take a look at the tiger.

'Do you think it's going to be easy to set the animal free in the bamboo grove?' I couldn't help asking.

11 Mr Thorat **frowned**. 'I'm not sure', he replied. 'I have never let him out of his cage on his own, so really I don't know.'

What! Were all our plans going to go down the drain? How could we let the tiger's trainer be seen with the animal? How could Goopy and Bagha be **petrified** with

8. How did Ray manage to get a tiger?

9. What is the role of a ringmaster in a circus?

10. What were the difficulties faced in bringing the tiger before the camera?

11. What does the expression 'to go down the drain' mean?

fear if the supposedly ferocious animal was accompanied by a man? No, we could not allow that to happen.

12 Mr. Thorat found a solution. 'I'll tie a wire round the tiger's neck. It will be thin, but strong.'

If the wire was thin enough, perhaps it would remain invisible to the camera. But it was likely that the hair on the tiger's neck would be flattened by the wire, which would give the whole thing away. 'What if we found a collar made of tiger skin, fixed the wire to this collar and then tied it round the tiger's neck?' I said.

13 In a village called Notun Gram we found a suitable bamboo grove to film the first meeting between Goopy and Bagha and the appearance of the tiger. Mr Thorat reached the shooting location with the tiger. There were about twenty five people in the location. A few local people took our permission to go with us to watch how we tackled the tiger.

14 The cage on the lorry was covered. When the cover was removed we were surprised to see not one, but two well-fed and **robust** tigers.

'I decided to play it safe,' Mr Thorat explained. 'If one doesn't get it right, we can use the other.'

12. What was Mr Thorat's suggestion to control the tiger?

13. What made Ray think of a collar made of tiger skin?

14. Why did Mr Thorat bring two tigers instead of one?



15 We mounted the camera on its **tripod** and placed it so that it faced the bamboo grove. The audience was instructed to get behind the camera and to stand as far back as possible. We had to stay relatively close to the bamboo grove, and Goopy and Bagha too, had to be within yards of the camera, for it was necessary to have at least one shot that showed them together with the tiger.

16 Mr Thorat's men had fixed a five foot iron rod to the ground, about thirty feet from the area where the tiger was supposed to take a walk. They took a thin, long wire and fixed one end to the collar made of tiger-skin that the tiger was already wearing. The other end was tied firmly to the visible portion of the iron rod. The door of one of the cages was unfastened and Mr Thorat called out to the tiger. It responded almost at once and sprang out of its cage to land on the open space outside. What followed was totally unexpected. One look at Mr Thorat's startled and helpless face told us that he was as taken aback as the rest of us. Instead of walking **sedately** in a dignified manner, the tiger started **prancing** around with tremendous enthusiasm. It leapt, it jumped, it rolled about, dragging its poor trainer who was desperately clutching the wire tied to the tiger's collar in a **futile**

15. Why was Mr Thorat taken aback?

16. What might be the reason for the tiger's unexpected behaviour?

17. How does Ray describe the situation humorously?



attempt to bring it under control. We stood around foolishly, watching a new and strange kind of circus which we were getting to see for free! The camera was still standing on its three legs, staring into the wood, but the tiger was showing no sign of making its way there.

17 Once the tiger had calmed down, we managed to take the few shots we needed.

This should have been the end of the story. But, when we returned to Calcutta and looked at the scenes with the tiger, we realised that the camera had failed to work properly. The shots were too dark, so much so that the tiger was merging almost completely with the background of the trees and leaves. We had to shoot the scenes all over again. We spoke to Mr Thorat and he agreed to give it another go. We found another bamboo grove closer to Calcutta in a village called Boral. The lorry arrived once more, with Mr Thorat, the tiger, the steel wire, the special collar and the iron rod. And with the lorry came the whole village. We told the villagers that they should stand at a distance of seventy feet. No one paid any attention to what they were told. The entire crowd moved as close to the camera as they could. We could not **afford** to waste any more time explaining and arguing. So we got the camera ready and signalled to Mr Thorat.

18 He opened the door of the cage. The instant the door opened with a **clang**, our tiger emerged with a loud roar, and charged straight at the villagers gathered behind the camera. The crowd, consisting of about a hundred and fifty people, melted away as if by magic. After that great burst of energy, the tiger calmed down very quickly. Like an obedient child, it walked over to the spot we had chosen, paced about quietly as it was required to, and then **ambled** back to its trainer.

Even the camera behaved this time, which we realised two days later, when we returned to Calcutta and saw the scenes we had shot.

(Slightly adapted)



18. What did Ray mean when he said, 'This should have been the end of the story'?

19. Why was Mr Thorat asked to 'give it another go'?

20. What was the 'magic' performed by the tiger?

21. What was really required of the tiger in that scene?

22. What did Ray and his team realise two days later?



Let's revisit

Activity 1

Satyajit Ray and his friends had to shoot the scenes involving the tiger, twice at Notun Gram and Boral.

Write the events that took place in both the places in a sequential order and then describe the shooting.

Shooting at Notun Gram	Shooting at Boral
<ul style="list-style-type: none"> Found a suitable bamboo grove in Notun Gram. 	<ul style="list-style-type: none"> Found a bamboo grove near Boral in Calcutta
<ul style="list-style-type: none"> A lorry arrived with two well-fed tigers. 	<ul style="list-style-type: none">
<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
<ul style="list-style-type: none"> The shots were dark owing to poor light. 	<ul style="list-style-type: none">

Activity 2

Ray and his friends visited the Bharat Circus camp in Calcutta to hire a tiger to be filmed for his movie *Goopy Gyne Bagha Byne*. He spoke to the manager of the circus company.

What would Ray have spoken? Attempt the conversation between Ray and the manager.

Activity 3

Read the sentences taken from the article.

Alfred Hitchcock decided to make a film called *Birds*. In the story, birds from all over the world start attacking humans. Hitchcock needed a variety of birds, but what was required in large number was ravens. Notices were placed in the press all over the United States, asking people to contact the filmmaker.

Draft the likely notice that was published in the newspaper.

Activity 4

According to the Prevention of Cruelty to Animals Act, if an animal is used for the purpose of entertainment, it shall be according to strict norms suggested by the Act.

Imagine Ray writes a letter to the Chairman of Animal Welfare Board of India informing him the details of the shoot and ensuring him that the rules will be strictly adhered to. Draft the likely letter.

Name and Address of the sender

Date

Name and address of the receiver

Salutation

Subject

Body of the letter

- Introduction
- Subject details
- Conclusion

Complimentary Close

Sd/-

(Name)

Activity 5

Ray begins his article with the topic sentence, 'No one can beat Hollywood when it comes to making films with animals in them.' Can you substantiate Ray's argument with the evidences provided in this passage?

Activity 6

After reading the article *Project Tiger*, you would have understood the stress and strain behind film-making. The article also throws light on the research done by master film-makers like Hitchcock and Ray before shooting a film.

Are the new generation film-makers serious about film-making?

Conduct a debate on this topic in the class. You may first think about the points for and against the topic and then develop a speech to be made in favour of or against new generation films and film-makers.

Points in favour of new generation films and film-makers	Points against new generation films and film-makers

The arguments that you have put forward in the debate:

Let's learn more about words

Activity 1

Go through the 'film terminology' given and answer the questions that follow.

Film Terminology

Shots and Framing

Shot: A single piece of film uninterrupted by cuts.

Establishing Shot: Often it is a long shot or a series of shots that sets the scene. It is used to establish setting and to show transitions between locations.

Long Shot (LS): It is a shot from some distance. When filming a person, the full body is shown. It may show the isolation or vulnerability of the character (also called a Full Shot).

Medium Shot (MS): It is the most common shot. The camera seems to be at a medium distance from the object being filmed. A medium shot shows the person from the waist up. The effect is to ground the story.

Close Up (CU): The image being shot takes up at least 80 percent of the frame. The close up takes us into the mind of a character.

Extreme Close Up (ECU): The image being shot is a part of a whole, such as an eye or a hand.

Camera Angles

Eye Level: It is a shot taken from a normal height; i.e., the character's eye level. Ninety to ninety-five percent of the shots seen are eye level, because it is the most natural angle.

High Angle: The camera is above the subject. This usually has the effect of making the subject look smaller than normal, giving him or her the appearance of being weak, powerless, and trapped.

Low Angle: The camera films the subject from below. This usually has the effect of making the subject look larger than normal, and therefore strong, powerful, and threatening.

Camera Movements

Pan: A stationary camera moves from side to side on a horizontal axis.

Tilt: A stationary camera moves up or down along a vertical axis.

Zoom: Here we have a stationary camera where the lens moves to make an object seem to move closer to or further away from the camera. With this technique, moving into a character is often a personal or revealing movement, while moving away distances or separates the audience from the character.

Dolly/Tracking: The camera is on a track that allows it to move with the action. The term also refers to any camera mounted on a car, truck or helicopter.

Boom/Crane: The camera is on a crane over the action. This is used to create overhead shots.

1. If you want to show the feelings of a character, what type of shot will you choose?
2. If you want to show a character running, what camera movement will you use?
3. If your protagonist is walking disappointedly through a paddy field, which camera angle will you use?
4. If you want to show a tall tree from bottom to top, which camera movement will you use?
5. If you want to shoot a character saying something very casual, which shot will you prefer?



Activity 2

The following words are taken from the article *Project Tiger*. Write them in appropriate columns and also write the base word/base words in the table given below.

impossible, making, films, invisible, childhood, unfastened, cameraman, customary, film-maker

Base forms of words take prefixes and suffixes to make new word forms. Sometimes two base forms are also added together to form new words. These ways of forming new words are called prefixation, suffixation and compounding.

Base word/words	Words formed by Prefixation	Words formed by Suffixation	Words formed by Compounding

Activity 3

Fill in the following blanks with suitable words given in the box.

reverentially, customary, protagonist, petrified, ferocious, robust, afford

1. In Chaplin's film *The Circus*, the lion in the cage does not seem to be
2. It is to take a screen test before casting an actor for a role.
3. In the fight scene, the boys wereat the thought of having to dive from the ledge.
4. They were looking for a youth to do the role of an army personnel.
5. Prem Nazir is one of the most remembered actors in Malayalam cinema.
6. Producers of low budget films can't top rated actors.
7. The veteran director has decided to cast an amateur actor as the in his new film.

In the article, 'Project Tiger', you saw the efforts taken by Satyajit Ray and his team to make a tiger act in one of his films. In a film, the actors and the context in which they should behave or speak are determined on the basis of a written script. Have you ever read a film script?

Here is an extract from a feature film script by Majid Majidi, a renowned Iranian film maker.

My Sister's Shoes

(From *Children of Heaven* (Bacheha-ye Aseman), directed by Majid Majidi)

Scene 1

Cobbler's Shop

Close up of a cobbler stitching a girls' shoe. Only the pink shoe and the cobbler's hands are in the frame. The camera moves back to middle distance to show Ali sitting on a low chair next to the cobbler and watching him work. The cobbler finishes stitching the shoe, picks up the other one of the pair and hands them both to Ali.

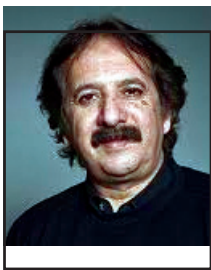
Cobbler: That'll be thirty **Toumans**.

Ali: Thank you (*gives money to the cobbler*).

Cobbler: Here is your change (*picks up coins from the money box to give to Ali*).

1. The scene begins with a close up shot. What frame would a filmmaker normally use when the characters (Cobbler & Ali) speak?

Cut to the street outside



Majid Majidi (born 17 April 1959) is an Iranian film director, film producer, and screenwriter. He has directed several feature films including *The Color of Paradise* (1999), *Baran* (2001) and *The Willow Tree* (2005). In 1998, Majidi directed the film *Children of Heaven*, which was nominated for the Academy Award for Best Foreign Language Film. This is the first Iranian film to

have been nominated by the Academy.



3Y4C4D

Seen from across the street. The cobbler's shop where Ali and the cobbler are sitting can be seen. To the right of the cobbler's shop is a door with a curtain hanging on it which appears to open into a row house. Ali is leaving the shop.

Ali's voice: Thank you.

The cobbler's voice: You are welcome. Goodbye.

A man with a parcel under his arm walks up to the



curtained door; lifts the curtain and goes in, as Ali comes out of the cobbler's shop, putting the shoes into a small black bag in his hand, walks down the street and moves out of the frame on the left.

Scene 2

Bakery

*Inside the bakery, shots of bread being baked- Close up of a hand putting into the stove kneaded flour spread on a baking board and taking out the baked **nan**. The camera pans slightly to the right to show Ali picking up the nan dropped by the cook and stacking them on a cloth spread on a wooden plank. The camera moves back to show Ali and three cooks sitting around the stove, kneading, and putting it inside the stove. Ali finishes stacking the nan and ties up the cloth into a bundle.*

2. Apart from the cobbler's shop, what other details do you get about the space in which the actions in Scene 1 take place?

3. How many characters are introduced in Scene 1? Who are they?

4. In Scenes 1 & 2 close up shots of the hands of the cobbler and Ali are shown. Do they serve any purpose? Explain.

Scene 3

The Footpath Outside the Bakery

A small group of men are waiting in a queue outside the bakery to buy nan. The outline of buildings in the street is seen in the distance. Ali is seen coming out from the bakery into the footpath, the parcel of nan in his right hand and the parcel of shoes in his left. He crosses the pavement and walks into a vegetable store. He places the bundle of nan on top of a pile of boxes of vegetables stacked in front of the shop and the bag of shoes in the small gap between two boxes.

On the soundtrack a hawker's voice is heard: 'Salt, salt for trade.' The shopkeeper is seen standing behind the counter.

Ali (to the shopkeeper): Assalamu Alaikkum, Akbar **Aqa**, I need some potatoes.

Akbar, the shopkeeper gives Ali a small black bag to put potatoes in. Ali starts picking the large, wholesome potatoes in a box at the top of the heap.

Akbar: Not those, kid. Pick some down there.

Ali moves to his right, squats down and fills the bag with smaller potatoes from a box on the floor. Close up of Ali picking the potatoes.

Cut to view of the shop from the pavement.

A man pushing a handcart filled with junk enters the frame from the right and stops in front of the shop.

The junk collector (loudly, to the shopkeeper): Assalamu Alaikkum. With your permission.

The junk collector picks up bundles of used polythene bags lying scattered on the floor near the boxes of vegetables and throws them into the cart. He sees Ali's parcel of shoes. Taking it for junk, he picks it up and puts it in the cart.

The junk collector: Goodbye.

Akbar: Goodbye.

The junk collector leaves.

5. Where is the location shifted to?

6. What could be the camera movement in this scene? Why is the camera moved in this manner?

Cut to view from inside the shop.

Akbar is on the left edge of the frame counting money.

Cut to Ali filling his bag with potatoes.

Ali finishes filling the bag and hands it to Akbar for weighing. Akbar holds the bag in his hand to feel the weight for a moment and hands it back to Ali.

Akbar: Sixty Five Toumans.

Ali: My mom said to put it on our **tab**.

Akbar: Tell her your account has reached its limit. She should pay at least part of it.

Ali: All right.

(Ali turns to go.)

Cut to view from outside the shop.

He goes to the pile of boxes in front of the shop and picks the bundle of nan and then looks for the bag of shoes. Unable to find it, he places the bag of nan atop the vegetable boxes and begins to search underneath. First he puts his hand and then his head in the gap between the boxes of vegetables, which upsets them all. The vegetable boxes tumble and vegetables scatter on the ground. On hearing the sound, Akbar comes



*running from inside the shop and sees the vegetables **strewn** on the ground.*

Akbar: *(annoyed)* What the hell are you doing? Why did you spill these? Are you crazy?

7. What are the events taking place in Scene 3?

8. Which of the events is crucial in bringing about a twist in the narrative?

Std X

Ali: *(looking at him with guilt)* My sister's shoes have disappeared.

Akbar: Get lost. Beat it.

Ali: I left my sister's shoes here.

Akbar: I said get lost! *(bangs his fist on the pile of boxes.)*

Ali runs away, scared.

Scene 4

Ali's house

Middle distance shot of Ali and his sister Zabra reading their textbooks kneeling on the mattress. A baby's cry is heard faintly on the soundtrack. The camera closes in on Zabra who is writing in a notebook (mumbling the words as she writes): 'Ali, how am I going to school without shoes'. The camera moves back to middle distance. Now both Zabra and Ali are in the frame. Their parents'



conversation on the other end of the room is heard on the soundtrack, interspersed with the sound of a hammer banging.

Mother (offscreen): Go to your company store, tomorrow. We don't have any **formula** left.

Zabra passes her notebook to Ali.

Father (offscreen): Don't worry.

Father (offscreen): Rahim Aqa's wife had a slipped disc. Surgery made it worse.

9. What impression do you get about the financial status of Ali's family? Support your answer with evidences from the script.



Alternate close ups of Ali and Zabra listening to their parents' conversation and looking at each other.

Cut to

Middle distance shot of Mother lying on a bed, towards the left of the frame, leaning back against two propped up pillows. Father is sitting on a chair beyond the bed near the wall, chopping wooden flints with a hammer on a block. Behind him are two ledges on which are seen some vessels and clothes.

Father: You should learn to live with it.

Cut to

Close up of Ali reading from the book Zabra has passed on to him.

Mother (offscreen): What do you want me to do? Do nothing all day?

Ali starts writing in the notebook.

Father (offscreen): Well, the doctor has forbidden work.

Ali writes 'you can go to school with slippers' (mumbling the words as he writes) and passes the notebook to Zabra. Close up of the notebook.

Mother (offscreen): Kokab Khanom's sister had surgery, and she's fine.

Cut to close up of Zabra taking the notebook and reading what Ali has written in it.

Father (offscreen): Don't ever think about surgery.

Alternate close ups of Zabra and Ali looking at each other.

Father (offscreen): I don't want you to become crippled.

Cut to close up of Zabra writing in the notebook.

10. What interesting strategy does the director make use of in presenting the 'talks' between Ali and his sister? Why do you think they communicate in such a way?

(mumbling as she writes): Ali, you have some nerve. You lost my shoes. I'll tell Dad. Quick close up of Ali looking at Zabra. She passes the notebook to Ali. Close up of the notebook.

The conversation of their parents continues on the soundtrack, now less audible, interspersed by the beat of the hammer on the block. Close up of Ali writing in the notebook.

Two close ups of Father working on the other end of the room looking at the camera, interspersed with close ups of Ali and Zabra and a middle range shot showing them.

Ali writes in the notebook and passes it to Zabra.

Zabra reads what Ali has written in the notebook in a whisper: 'Zabra, if you tell Dad, he'll beat both of us. Because he doesn't have money to buy you a pair of shoes'.

Zabra writes 'Then what should I do?' in the notebook and passes it to Ali. Ali writes 'You can wear my sneakers' and passes the notebook back.

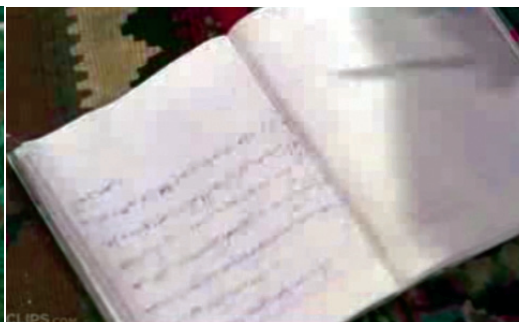
Zabra writes 'I'll wear them when you are back from school'.

During the passing of the notebook back and forth, only the notebook in close up and hands are visible in the frame.

Close up of Zabra writing. The stub of her pencil breaks. Ali puts his pencil on the notebook for her to write. Zabra does not take the pencil. Close up of pencil lying on the notebook.

11. Do you think the sound of a hammer is used deliberately in this scene? What effect does it produce?

12. Apart from showing the characters, does the director make use of any visual image to add on to what he intends to communicate? Cite an example and say what effect it produces.



Let's revisit

Activity 1

Write a script for a short video on any one of the following themes. (Or, you may choose a theme other than those listed.) You may shoot it using a digital camera and upload it on YouTube.

Leadership Quality, Unity of People, Incidents of Bravery, Child Labour, Evils of Smoking or Alcoholism, Wasting Food, Need for Social Change, Safe Driving, Preservation of Nature, Learning Disorders in Children, Values, Safe Earth, Save Tiger, Global Warming.

The following points may help you.

1. Watch other people's films

You can teach yourself a lot about filmmaking by watching: short online videos, advertisements, feature films, etc. Look at what you like, and what you don't like, and try and work out how and why the filmmaker made it that way.

2. Build your skills

Learn how to use a camera and find out what it can do when you place it in different angles or use different lens settings. Try shooting different kinds of shots with your camera, recording good sound, and editing them. Watch a short scene from a film you like and see if you can copy it exactly.

3. Get organised

Once you've got your idea, create a script and storyboards or shot lists. Use a digital still camera if you are not able to prepare the storyboard.

4. Keep it short and simple

Have you got a strong idea? Write the idea down for your film in 50 to 75 words. If you can't do that, it's not clear enough. Keep the film short. People are more likely to watch an online video if they know it's only 60 seconds long.

5. Shoot separate shots

Learn the different shot sizes. Use a variety of shots rather than just panning and zooming. Use plenty of close up shots to show the important things. Place your camera in different angles and not just from the front.

6. Get the sound right

A good movie with a bad sound track will lose viewers faster than bad movies with good sound track. Use a microphone to record the sound right. If the sound cannot be recorded right, then fake it using sound effects, or edit your film to a recorded voiceover.

7. Edit it right

Editing is an interesting job. It's not about just getting rid of the bad stuff, it's where your film will really come together. Get the pace right: make sure your film doesn't drag, or that shots don't flash past too quickly. Make sure your film makes sense. You can seek the help of technicians in this field if necessary.

(Adapted from <http://learnaboutfilm.com>)

Like cinema, songs in the music albums are also very popular as they are rendered as audio-visual treats.

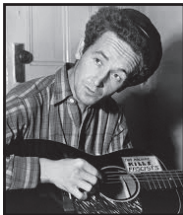
Here is a song written by Bob Dylan, one of the prominent musicians of the United States of America. This song has been described as an anthem of the 1960s Civil Rights Movement.

Blowin' in the Wind



How many roads must a man walk down
Before you call him a man?
How many seas must a white dove sail
Before she sleeps in the sand?
Yes, and how many times must the **cannon** balls fly
Before they're forever banned?

1. What does the word 'roads' refer to here?
2. Do the questions given here demand a specific answer? What do you call such questions?



Bob Dylan (born May 24, 1941) is an American singer, songwriter, artist and writer. His early songs such as *Blowin' in the Wind* and *The Times They Are a-Changin'* became anthems for the American Civil Rights and anti-war movements. His mid-1960s recordings, backed by rock musicians, climbed the heights of the United States music charts. He won

the Nobel prize in Literature, for his contributions to music in 2016.



The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind.

Yes, and how many years can a mountain exist
Before it is washed to the sea?
Yes, and how many years can some people exist
Before they're allowed to be free?
Yes, and how many times can a man turn his head
And pretend that he just doesn't see?

The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind.

Yes, and how many times must a man look up
Before he can see the sky?
Yes, and how many ears must one man have
Before he can hear people cry?
Yes, and how many deaths will it take till he knows
That too many people have died?

The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind.



3. Why does the writer say that the answer is blowing in the wind?

4. How is the question about the mountain related to the other two questions in Stanza 2?

5. Who may be the 'people' and 'man' referred to in Stanza 2? What is the attitude of the writer towards them?

6. Pick out lines from the song that refer to the denial of civil rights.

7. What attitude of the people is reflected in the refrain, 'The answer is blowin' in the wind.'?

Let's find out how language elements work

Activity 1

- a. Read the following sentences and place them along appropriate headings in the box.
- Had they finished shooting?
 - Their training had not gone very bad.
 - The shots were too dark.
 - Do you think it is easy to set the animal free in the bamboo grove?
 - Goopy is banished by the king.
 - Could a tiger from Bharat circus do this job?
 - Bharat circus has two tigers with them.
 - Mr Thorat was the ring master of the circus.
 - Bagha has also been banished.
 - Were all our plans going to go down the drain?

Statements	
Questions	

- b. Analyse the statements that you have listed in the activity. Identify the verbs in them and put them in the appropriate columns, according to their function as main verb or helping verb.

Main verb	Auxiliary/helping verb

Fill in the blanks with suitable verbs.

1. They planning something different.
2. He reading a book when I visited him.
3. Mr. Thorat two tigers with him.
4. A tiger be impossible to handle.
5. The shooting need two more days time.

- c. Fill in the blank columns in the table below. One is done for you.

Modal auxiliary	Functions	Used in meaningful sentences
will	<ol style="list-style-type: none"> 1. Making predictions 2. Offering to do something task. 3. Expressing determination 4. Making a formal request 5. Denoting future 	<ol style="list-style-type: none"> 1. It will rain in the evening. 2. I will help you complete this task. 3. I will speak to him tomorrow. 4. Will you open the window, please? 5. The train will leave at 4 o'clock.
would		
shall		
should		

can		
could		
may		
might		
must		
need		
dare		
ought to		
used to		

d. Now, consider the questions you have listed in section 'a'

- Had they finished the shooting?

How will you answer this question?

Yes, they had finished the shooting.

or

No, they hadn't finished the shooting.

These type of questions are called

Read the following sentences.

They are going to Madras.

Are they going to Madras?

Nandu was working all night.

Was Nandu working all night?

How do these questions begin?

What change is made in the word order of the statements to frame the questions?

Now try to frame questions for the following statements.

1.
No, they are planning something different this time.
2.
No, I have never travelled through a jungle.
3.
Yes, he was scolding the public when I reached there.
4.
Yes, it is snowing.
5.
Yes, he can speak German.

Consider the following sentence.

He **likes** oranges.

Does he **like** oranges?

They went to the nearby school.

Did they **go** to the nearby school?

I drink tea.

Do you drink tea?

*In these sentences auxiliary verb is hidden.
So we use dummy auxiliaries according to
the tense of the verb.*

*Like - **do** + like (present)*

*Likes - **does** + like (present singular)*

*Liked - **did** + like (past)*

Now, construct questions for the following sentences.

1.
Yes, they come here frequently.
2.
Yes, I met him yesterday.
3.
Yes, they lived here for a long time.
4.
Yes, we play cricket every day.
5.
Yes, she speaks fluent French.

Questions beginning with an 'auxiliary verb' are called 'Yes/No' questions or Affirmative questions.

They are also called closed questions because they have two possible responses only: Yes or No. It is impossible to ask a Yes /No question without an auxiliary verb. Such questions do not ask for more information. They only seek confirmation or negation.

Activity 3

Read the following sentences from the memoir:

Where is the shooting location?

How did the tiger react when the cage was opened?

The words in bold are question words. '**Who**', '**When**', '**Why**', '**Where**', '**What**', '**Which**' and '**How**' are question words normally used to ask questions. They are called 'Wh-' questions.

Imagine you have an interview with Mr. Sathyajit Ray. What questions will you ask? Complete the following conversation.

- You :
- Ray : I learned film technology from Hollywood.
- You :
- Ray : My friend Alfred Hitchcock helped me there.
- You :
- Ray : Adventures of Rin Tin Tin attracted me the most.
- You :
- Ray : My wish was to make a film that beat Hollywood.
- You :
- Ray : I took such a risk with tigers to make a wonderful film.
- You : How long.....?
- Ray : It took two days to shoot the scene.
- You : How far
- Ray : Notun Gram was twenty kilometres away from here.
- You : How often.....?
- Ray : I visit Hollywood once in three months.
- You : What kind.....?
- Ray : Well trained animals are used in Hollywood films.
- You :
- Ray :

Activity 4

a) Read the sentences given below and identify the noun phrase and verb phrase in them. One is done for you.

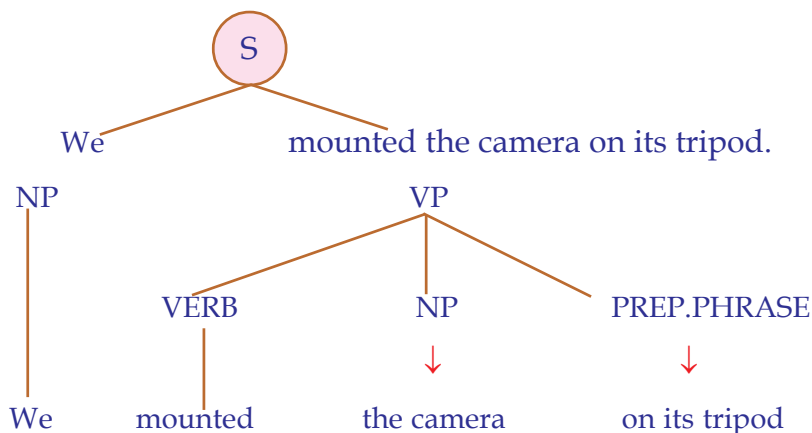
1. Mr Thorat nodded.
2. This puzzled me.
3. He was a South Indian.
4. Mr Thorat reached the shooting location.

1. Mr Thorat (Noun phrase) + nodded (Verb phrase)

2.
3.
4.

b) Consider the following sentences.

1. We mounted the camera on its tripod.



Now analyse the verb phrase in the following sentences.

1. We went to meet the manager.
2. Mr.Thorat reached the shooting location with the tiger.
3. The shopkeeper gives Ali a small black bag to put potatoes.
4. The cage on the lorry was covered.
5. Mr.Thorat reached the shooting location with the tiger.
6. Notices were placed in the press all over the United States.
7. We were watching a new and strange kind of circus.

Thus the following forms may appear along with a verb to form a verb phrase.

- 1. Auxiliary verbs
- 2. Prepositional phrases
- 3. Adverbial phrases
- 4. Noun phrase

* It is to be noted that a verb phrase can even have a noun phrase accompanied by a determiner and an adjective.

c) Now, let's analyse the function of a noun phrase and a verb phrase and its elements in the following sentences.

In sentence 1, 'Mr Thorat nodded.'

The noun phrase 'Mr Thorat' functions as the subject of the sentence. The verb phrase acts as the verb.

In sentence 2, This puzzled me.

'This' is the noun phrase and it is the subject of the sentence. In the verb phrase, 'puzzled me' 'puzzle' is the verb and 'me' does the function of the object of the sentence.

In sentence 3, He was a South Indian.

'He' is the subject. The verb phrase here is 'was a South Indian'. In it 'was' is the verb and 'a South Indian' is the complement.

In sentence 4, Mr Thorat reached the shooting location.

The pattern is Mr Thorat (Subject) + reached (verb) + the shooting location (adverbial).

The sentence pattern of the four sentences given above can be written as:

- 1. S+V
- 2. S+V+O
- 3. S+V+C
- 4. S+V+A

Write four other sentences in the same pattern.

- 1.
- 2.
- 3.
- 4.

Apart from these 4 sentence patterns there are 3 more basic sentence patterns in English.

They are:

1. S+V+O+O (e.g. Mr Thorat gave Ray two tigers.)
2. S+V+O+C (e.g. They painted the cage yellow.)
3. S+V+O+A (e.g. Ray placed the camera on the tripod.)

Write three sentences keeping the same pattern.

1.
2.
3.

Activity 5

Look at the following sentences from the memoir.

1. This job is done by their stand-ins.
2. Notices were placed in the press all over the United States.
3. Some films have been made in Bombay and Madras.
4. Goopy and Bagha could be petrified by the tiger.

Discuss

Do the sentences have the similar pattern to those mentioned in Activity 4?

What differences do you notice?

Write the above sentences in S+V+O pattern.

1.
2.
3.
4.



Glossary

afford (v)	: to have enough money or time to do something
amble (v)	: to walk at a slow, relaxed speed
Aqa (n)	: 'Mister' or 'Sir'
banish (v)	: (here) to be sent away to the forest and not allowed to return (to the village)
clang (adv)	: to make a loud ringing sound like that of metal being hit (onomatopoeic word)
customary (adj)	: habitual
dawn (v)	: to appear
drape (v)	: to cover
formula (n)	: a type of liquid food for babies
frown (v)	: to make a serious, angry or worried expression by bringing your eyebrows closer so that lines appear on your forehead
futile (adj)	: having no purpose because there is no chance of success
nan (naan) (n)	: a thick long bread made like chappathis
obvious (adj)	: easy to see or understand
perch (v)	: to land and stay on a branch
petrified (adj)	: terrified
prance (v)	: to move with high steps
raven (n)	: a large bird of the crow family, with shiny black feathers and a rough unpleasant cry
reverently (adv)	: respectfully
robust (adj)	: strong and healthy
sedately (adv)	: very calmly
strewn (v)	: to be spread over a surface
tab (n)	: a bill for goods you receive but pay for later
Toumans (n)	: an old Iranian currency
tripod (n)	: a support with three legs for a camera



UNIT III

LORE OF VALUES

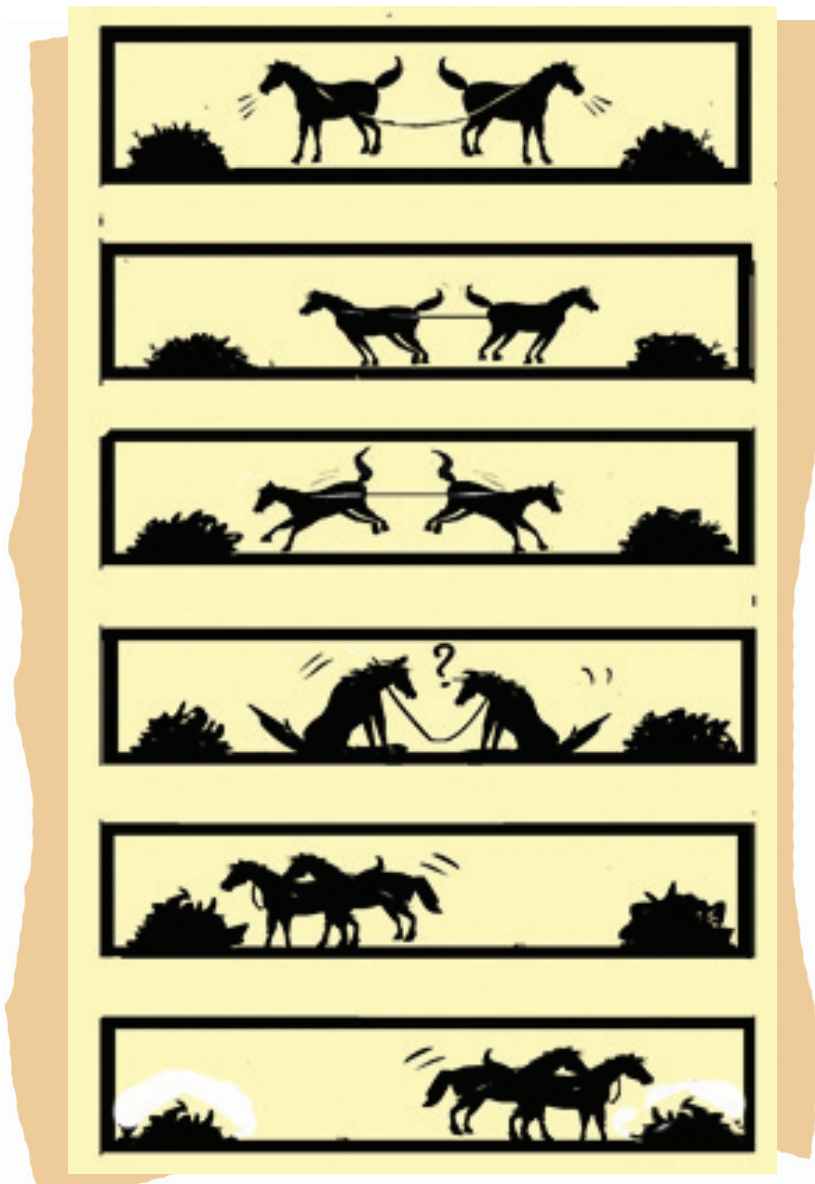
Prose:

The Best Investment I Ever Made - A J Cronin (Anecdote)
The Danger of a Single Story - Chimamanda Ngozi Adichie
(Speech)

Poem:

The Ballad of Father Gilligan - William Butler Yeats

Go through the following cartoon carefully and respond to the questions that follow.



Discuss:

- What were the horses trying to do at the beginning of the story? Did it work?
- What did the horses do when they found that their first attempt had failed?
- Did both horses get what they wanted? What did they do to solve their problem?
- How do you usually solve problems when you have a difference of opinion with your friend?

In the story of the horses you have seen that the choices and decisions that you make will have an impact on your life and others.

Read the story 'The Best Investment I Ever Made' by A.J Cronin and find out how the author's act of kindness transformed a man's life.

The Best Investment I Ever Made

1 On the second day, out from New York, while making the round of the **promenade** deck, I suddenly became aware that one of the passengers was watching me closely, following me with his gaze every time I passed. I wanted to rest, to avoid the **tedium** of casual and **importunate** ship-board contacts. I gave no sign of having noticed the man.

2 Yet there was nothing importunate about him. On the contrary, he seemed affected by a troubled, rather touching **diffidence**. He was in his early 40s, rather short in build, with a fair complexion and clear blue eyes. His thin hair had begun to **recede** from his forehead. His dark suit, **sober** tie and rimless spectacles gave evidence of a serious and reserved **disposition**. At this point the bugle sounded for dinner, and I went below.

1. Have you come across any person with importunate behaviour? How did you feel about it? Describe your experience.

2. Why was the narrator not interested in the man who was watching him?



Archibald Joseph Cronin, MD, DPH, MRCP (1896-1981) was a Scottish novelist and a Physician. His career as a novelist started in 1930 when he was designated with a chronic ulcer and was compelled to take six months complete rest. During this time he was able to indulge in his lifelong desire to write a novel having previously written nothing but prescriptions and scientific papers. His first

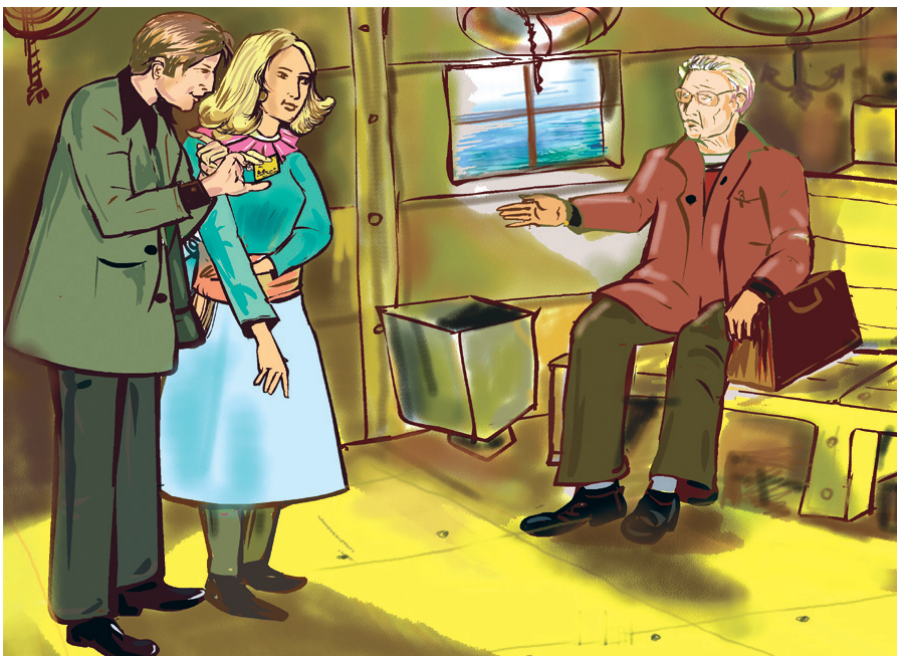
novel was *Hatters castle*, and the most popular being *the Citadel*. Many of his stories have been adapted to Hollywood movies.



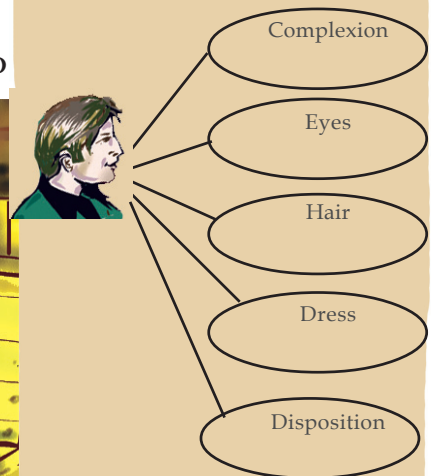
3 On the following forenoon, I again observed my fellow voyager watching me earnestly from his deck chair. Now a lady was with him, obviously his wife. The situation by this time had begun to **intrigue** me. I discovered from my steward that they were Mr and Mrs John S_ from a small suburb of London. When another day passed without event, I began to feel certain that Mr S_ would remain too shy to carry out his obvious desire to approach me. However, on our final evening at sea Mrs S_ decided the matter. With a firm pressure on his hand and a whispered word in his ear, she urged her husband towards me as I passed along the deck.

4 ‘Excuse me, Doctor, I wonder if I might introduce myself.’ He spoke almost breathlessly, offering me the visiting card he held in his hand and studying my face to see if the name meant anything to me. Then, as it plainly did not, he went on with the same awkwardness. ‘If you could spare a few minutes... my wife and I would like to have a word with you.’

5 A moment later I was occupying the vacant chair beside them. **Haltingly** he told me that this had been their first visit to America. It was not entirely a holiday trip. They had been making a tour of the New England states, inspecting many of the summer recreational camps for young people there. Afterwards, they had visited settlement houses in New York and other cities to



3. The narrator observed the man and described him in vivid terms. How did he describe him?



4. What made the narrator notice the fellow voyager the next day?

5. What was the purpose of the visit of the voyager and his wife to America?

study the methods employed in dealing with cases of backward, **maladjusted** and **delinquent** youth.

6 There was in his voice and manner, indeed in his whole personality, a genuine enthusiasm that was **disarming**. I found myself liking him instinctively. Questioning him further, I learnt that he and his wife had been active for the past 15 years in the field of youth welfare. He was by profession, a **solicitor**, but in addition to his practice at the courts, found time to act as director of a charitable organisation devoted to the care of boys and girls, mostly from city slums, who had fallen under the ban of the law.

7 As he spoke with real feeling, I got a vivid picture of the work these two people were doing. I learned how they took **derelict** adolescents from the juvenile courts and, placing them in a healthy environment, healed them in mind and body and sent them back into the world. They were given training in a useful handicraft which made them fit to take their place as worthy members of the community. It was a work of **redemption** that stirred the heart, and I asked what had directed his life into this channel.

8 The question had a strange effect upon him; he took a sharp breath and exclaimed, 'You still do not remember me?' I shook my head. To the best of my belief, I had never in my life seen him before.

9 'I've wanted to get in touch with you for many years,' he went on, under increasing stress. 'But I was never able to bring myself to do so.' Then, bending near, he spoke a few words, tensely, in my ear. At that, slowly, the veils parted. My thoughts sped back a quarter of a century, and with a start, I remembered the sole occasion when I had seen this man before.

10 I was a young doctor at the time and had just set up a practice in a working-class district of London. On a foggy November night, towards one o'clock, I was awakened by a loud **banging** on the door. Hurriedly, I threw on some clothes and went downstairs. It was a sergeant of police, in dripping helmet and cape, mistily outlined on the doorstep. A suicide case, he told me abruptly, in the lodgings around the corner-I had better come at once.

6. 'I found myself liking him instinctively.' Why?

7. What did Cronin learn about the man after questioning him further?

8. How did the couple help derelict adolescents to lead normal lives?

9. What did Cronin mean by the expression 'the veils parted'?

10. '...I was awakened by a loud banging on the door.' Who was banging on the door? Why?



11 We walked the short distance in silence, even our footsteps **muffled** by the fog, and turned into the narrow entrance of an old building. As we mounted the creaking staircase, my nostrils were stung by the sick-sweet odour of illuminating gas. On the upper storey the **agitated** landlady showed us to a bare little **attic** where, stretched on a narrow bed, lay the body of a young man.

12 Although apparently lifeless, there remained the barest chance that the youth was not quite beyond recall. With the sergeant's help, I began the work of **resuscitation**. For an entire hour we laboured without success. Despite our most **strenuous** exertions, it appeared useless. Then, as we were about to give up, completely exhausted, there broke from the patient a shallow, **convulsive gasp**. Half an hour of redoubled efforts and we had the youth sitting up, gazing at us dazedly. Slowly he seemed to be realizing the horror of his situation.

13 As he regained his strength, he told us his story. His parents were dead. An uncle had found him a position as clerk in a London solicitor's office. He had been in the city only six months. Utterly friendless, he had fallen victim to the loose society of the streets, had made bad companions and like a young fool, eager to taste pleasure far beyond his means, had begun to bet on horses. Soon he had lost all his small savings, had pledged his belongings and owed the book-maker a disastrous amount. In an effort to **recoup**, he had taken a sum of money from the office safe for a final gamble

11. What did the doctor do to save the life of the young man?

12. 'Utterly friendless, he had fallen victim to the loose society of the streets....' What does the author mean by this statement?

that, he was assured, was certain to win. But this last resort had failed. Terrified of the **prosecution** that must follow, sick at heart, sunk in despair, he had shut himself in his room and turned on the gas.

14 A long bar of silence throbbed in the little attic when he concluded this halting confession. Then, **gruffly**, the sergeant asked how much he had stolen. Seven pounds ten shillings - the answer sounded pitiful. For this **paltry** sum he had almost thrown away his life.

15 There was a pause. The three of us, the sergeant, the landlady and me, as the sole witnesses of the near tragedy, had the same unspoken thought in our minds. We decided to give the young man a fresh start.

16 The sergeant, at considerable risk to his job, resolved to make no report upon the case, so that no court proceedings would result. The landlady offered a month's free board until he should get upon his feet again. While I, making perhaps the least contribution, came forward with seven pounds ten shillings for him to put back in the office safe.

17 The ship moved on through the still darkness of the night. There was no need of speech. With a tender gesture Mrs S had taken her husband's hand. And as we sat in silence, I could not but reflect that it was the best investment I had made in my life. It had paid me no dividends in worldly goods, but had turned out to be immensely profitable. It stood out against all the bad investments I had made throughout the years-those foolish **speculations** for material gain, producing only anxiety, disappointment and frustration.



13. Why did the young man try to commit suicide?

14. Why does the author say that it was the best investment he had ever made?

15. The sergeant, the land lady and the narrator helped the young man. Complete the following table.

Persons who helped Mr John	How they helped	The risks involved
Sergeant		
Landlady		
The Narrator		Loss of seven pounds and ten shillings

Let's revisit

Activity 1

How does the writer contrast the past and the present lives of Mr John?

Pick out appropriate sentences/expressions from the story and complete the following table.

Past	Present
The young man had fallen victim to the loose society of the streets.	Interested to study the methods employed in dealing with cases of backward, maladjusted and delinquent youth.

Activity 2

Do you think the title *The Best Investment I Ever Made* is appropriate to the story? Why? Consider the following questions.

- What does the word 'investment' mean with special reference to the story?
- What are the other meanings of the word 'investment'?
- Why does the narrator describe his investment 'the best'?

Discuss in groups and make a brief presentation before the class.

You may also write a paragraph on the appropriateness of the title.

Activity 3

Read the following description from the story.

'He was in his early 40s, rather short in build, with a fair complexion and clear blue eyes. His thin hair had begun to recede from his forehead. His dark suit, sober tie and rimless spectacles gave evidence of a serious and reserved disposition.'

Discuss:

- How does Cronin describe the general appearance of Mr John?
- What are the words which the author uses to describe the hair, eyes and complexion of Mr John?

Now, read the details given about the persons shown in the pictures.



He was a very old shrivelled man, whose villainous-looking and repulsive face was obscured by a quantity of matted red hair.



Her face is cheerful, and radiant. She has a broad forehead which is partially hidden by tresses of golden hair. Her blue eyes look keen and searching for clues to her next story. Her long nose is another prominent feature of her face. Her smile is warm and pleasant.

Do you know the names of these two people pictured here? The first one is a fictional character- Fagin of Oliver twist and the second picture is of J.K.Rowling who became famous by her Harry Potter series of novels.

Now, prepare a brief description about your friend/ a film star.

Activity 4

From a state of loss and despair, John came to a life of success and joy. He intervened wholeheartedly to bring about a change in the miserable life of many young men. What helped him do so? What lesson do we learn from the eventful life of John? Discuss.

In the light of the discussion, prepare a speech on the topic - 'Self help is the best help.'

Activity 5

The story is told from the point of view of the narrator. This is called 'the first person point of view'. The pronoun used here is 'I'.

Now, change the perspective of the narrative to the third person point of view using the pronouns 'he' and narrate the events in the story.

You may begin like this.

It was the second day of the narrator's voyage. Suddenly he became aware that one of the passengers was watching him closely. _____

You may present the story before the class. Try to make your narration effective using appropriate gestures, facial expressions and tonal variations.

Activity 6

Go through the following diary entry.

Saturday, 23 August

What a terrible experience...!

In that moment of despair, I tried to embrace death. Hope came in the form of the sergeant and the doctor. They saved my life. The landlady also helped me. I will never again follow that dark and evil life of mine. Definitely I will change.... Just like the doctor, the sergeant and the landlady, I will also try to change the lives of many....thus bringing light to others.

Now I see that the light never fades out!

In which period of his life do you think Mr John wrote this diary entry? Why?

Imagine that Mr John, after meeting the narrator for the second time, writes his diary. What would be the possible diary entry? Write it down.

Activity 7

Drug addiction and alcoholism are major social issues today.

A programme is to be held in the school campus to make the children aware of the dangers of these issues.

The following are some of the activities that can be conducted to create awareness.

- a) Seminar
- b) Poster/collage
- c) Cultural events: skit, street play, etc.
- d) Screening films, short videos

Select **any one** of these and prepare it. You may present it before the class.

Let's learn more about words

Activity 1

Read the following sentences from the story.

He was by profession, a **solicitor**.

I was a young **doctor** at the time.

It was a **sergeant** of police.

The words given in bold refer to various professions.

The names of different professions are given on the left column and the details are given on the right. Match the items by drawing lines.

Accountant	a person who works with electric circuits.
Astronomer	a person who makes things from wood.
Botanist	a person who cuts your hair or gives it a new style.
Carpenter	a person who puts out fire.
Dentist	a person who works with money and accounts.
Electrician	a person who studies plants.
Firefighter	a person who can fix problems of your teeth.
Hairdresser	a person who studies stars and the universe.

Activity 2

Look how the words in the first paragraph of the story are categorised into two word classes in the following table.

On the second day, out from New York, while making the round of the promenade deck, I suddenly became aware that one of the passengers was watching me closely, following me with his gaze every time I passed. I wanted to rest, to avoid the tedium of casual and importunate ship-board contacts. I gave no sign of having noticed the man.

You have already learnt that the words you use in your speech and writing belong to different categories.

A few examples for each word class are given in the table below. Pick out more examples from the story and fill the table.

The word categories or classes like determiners, pronouns, prepositions and conjunctions are **closed word classes**. They are so called because no new word is added to such classes in the course of time. But in word classes like nouns, verbs, adjectives and adverbs, new words are being added. Such classes of words are termed as **open word classes**.

Closed word classes			
Determiner	Pronoun	Preposition	Conjunction
<i>the</i>	<i>I, me,</i>	<i>on, out</i>	<i>that</i>

Open word classes			
Noun	Verb	Adjective	Adverb
• <i>New York</i>	• <i>make</i>	• <i>round</i>	• <i>suddenly</i>
• <i>passenger</i>	• <i>watch</i>	• <i>casual</i>	• <i>closely</i>
• <i>ship-board</i>	• <i>give</i>	•	•
•	•	•	•
•	•	•	•
•	•	•	•
•	•	•	•

Activity 3

Read the following sentences.

Listening to a single story is the **refusal** of truths.

Applauds of the audience **energise** the athletes.

Racism had deeply affected the life of the African Americans.

Freedom is the birthright of an individual.

Nightingales have a **musical** voice.

Climate changes **threaten** the life on earth.

These paintings are very **creative**.

Each of us should be a **protector** of nature.

The **argument** against fossil fuel consumption is stronger nowadays.

He seemed affected by a troubled, rather touching **diffidence**.

Education will **enlighten** the minds of people.

He went on with the same **awkwardness**.

He found time to act as director of a charitable **organisation**.

Pick out the words highlighted in these sentences and complete the table.

Word	Root word	suffixes
Refusal	Refuse	-al

The root words had changed its form or class after suffixation. Categorise them on the basis of derivation as shown in the table below.

Noun suffixes	Verb suffixes	Adjective suffixes
refusal	energise	musical

Activity 4

Fill in the following passage using appropriate words from the box below.

maladjusted, paltry, disarming, go on, awkwardness, genuine, importunate, given up, tedium, apparently

The _____ **a** _____ of life in old age homes has been pointed out by many. The _____ **b** _____ old people face there, is mainly out of the _____ **c** _____ curiosity of the visitors who come there. Many of the old people are _____ **d** _____ because of the long and solitary lives they have to lead there. _____ **e** _____ there are no _____ **f** _____ cases of abandoned parents because of the financial conditions of the family. Most of them are _____ **g** _____ by their wealthy children. We have to _____ **h** _____ enlightening our youths against the tendency to fly away from their parents. The _____ **i** _____ sum they send is nothing if they really know the value of the _____ **j** _____ smiles that bloom on the faces of their parents when they are properly cared for in their old age.

In the story 'The Best Investment I Ever Made', you saw how a helping hand transformed Mr John into a selfless supporter of humanity.

Go through the following poem, 'The Ballad of Father Gilligan' by W.B. Yeats about Father Gilligan who rendered selfless service to the poor and the needy in his parish.

The Ballad of Father Gilligan

The old priest Peter Gilligan
Was **weary** night and day
For half his **flock** were in their beds
Or under green sods lay.

Once, while he **nodded** in a chair
At the moth-hour of the eve
Another poor man sent for him,
And he began to grieve.

1. Why was Father Gilligan 'weary night and day'?
2. What is the significance of the word 'flock'?
3. Why were his flock either in bed or lying under green sod?



William Butler Yeats (1865 -1939) is an Irish poet and one of the foremost figures of 20th century literature. In 1923, he was awarded the Nobel Prize in Literature for his 'inspired poetry'. Yeats is one of the few writers who completed his greatest works after being awarded the Nobel Prize which include *The Tower* (1928) and *The Winding Stair and Other Poems* (1929).



'I have no rest, nor joy, nor peace,
For people die and die;
And after cried he, 'God forgive!
My body spake not I!'

He knelt, and leaning on the chair
He prayed and fell asleep;
And the moth-hour went from the fields,
And stars began to peep.

They slowly into millions grew,
And leaves shook in the wind
And God covered the world with shade
And whispered to mankind.

Upon the time of sparrow chirp
When the moths came once more,
The old priest Peter Gilligan
Stood upright on the floor.

'**Mavrone**, mavrone! The man has died
While I slept in the chair.'
He **roused** his horse out of its sleep
And rode with little care.

He rode now as he never rode,
By rocky lane and **fen**;
The sick man's wife opened the door,
'Father! you come again!'



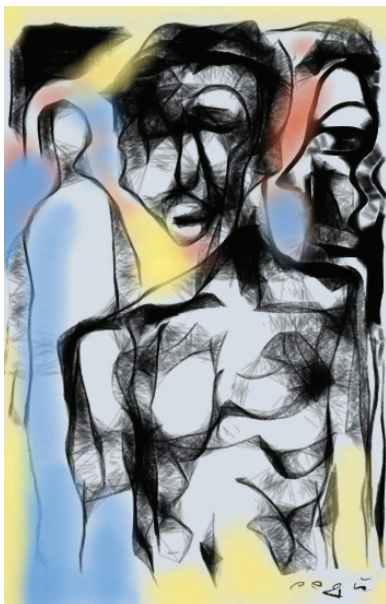
4. Why did another man send for Father Gilligan? Why is the man referred to as 'poor'?
5. Why did Father Gilligan seek forgiveness from God? What justification does he give to God for his errant words?
6. Why is the time called 'moth-hour'?
7. What is meant by 'Upon the time of sparrow-chirp'?
8. What does the line 'And rode with little care' indicate?

'And is the poor man dead?' he cried
 'He died an hour ago.'
 The old priest Peter Gilligan
 In grief **swayed** to and fro.

'When you were gone, he turned and died,
 As merry as a bird.'
 The old priest Peter Gilligan
 He knelt him at that word.

'He Who hath made the night of stars
 For souls who tire and bleed,
 Sent one of this great angels down,
 To help me in my need.

'He Who is wrapped in purple **robes**,
 With planets in His care
 Had pity on the least of things
 Asleep upon a chair.'



9. Why is the sick man's wife surprised to see Father Gilligan?

10. Why was the priest overcome with grief at the words of the widow?

11. 'He knelt him at that word.' Why?

12. How did God save Father Gilligan from damnation?

13. 'He Who hath made the night of stars/ For souls who tire and bleed,' What do these lines mean?

14. What do you understand about the character of Father Gilligan from his words 'Had pity on the least of things'?



Let's revisit

Activity 1

Answer the questions by choosing the most appropriate answer from the options given.

- i. The people of Father Gilligan's parish were _____.
 - a) toiling in the field
 - b) suffering from an epidemic
 - c) celebrating Easter
 - d) nodding their chairs
- ii. The old priest was _____.
 - a) energetic
 - b) weary
 - c) fresh
 - d) angry
- iii. Mavrone means _____.
 - a) My dear one
 - b) An expression of sorrow
 - c) God bless you
 - d) God be with you
- iv. Father Gilligan awoke with a start, realising that he had not _____.
 - a) done his duty
 - b) roused his horse
 - c) finished his homework
 - d) said his prayers
- v. The word 'flock' in the context of the poem means:
 - a) a flock of sheep
 - b) sparrows
 - c) stars in the sky
 - d) people in the parish
- vi. Who is 'wrapped in purple robes'?
 - a) Father Gilligan
 - b) The stars
 - c) God
 - d) Sparrows
- vii. The expression 'green sods' refers to
 - a) graves covered over by green grass
 - b) the stars in the sky
 - c) the people in the parish
 - d) God's angels
- viii. What is referred to as 'moth-hour of eve'?
 - a) dawn
 - b) noon
 - c) evening
 - d) the night of stars

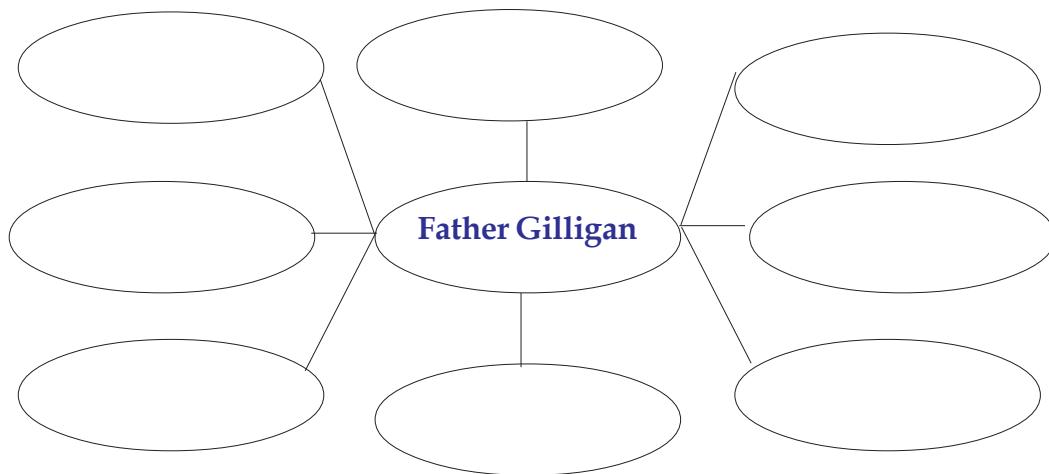
Activity 2

The poem is in the form of a ballad. A ballad is a poem or song narrating a story in short stanzas. Ballads are usually musical and dramatic. What are the features that make this poem a typical ballad?

Activity 3

How does Yeats describe the character of Father Gilligan in the poem?

Complete the following word web.



Activity 4

Read the poem again and pick out an instance of simile used in the poem.

Activity 5

Yeats uses a number of images in the poem to provide a sensory experience to the readers.

Pick out instances of visual and auditory images from the poem.

Visual	Auditory
Green sods	Sparrow- chirp

Activity 6

Read the following lines again.

The old priest Peter Gilligan
 Was weary night and **day**
 For half his flock were in their beds
 Or under green sods **lay**.

Once, while he nodded in a chair
 At the moth-hour of the **eve**
 Another poor man sent for him,
 And he began to **grieve**.

Look at the words given in bold.

They are rhyming words.

Pick out other rhyming words from the poem.

Now, identify and write the rhyme scheme of the poem.

Rhyme scheme is the pattern of rhymes at the end of each line of a poem or song. It is usually referred to by using letters to indicate which lines rhyme; lines designated with the same letter rhyme with each other.

Activity 7

The poem takes the form of a ballad, which is traditionally sung and has a stanzaic pattern, telling the story of Father Gilligan.

You can see the lines moving back and forth between stressed syllables.

For example:

'I **have** no **rest**, nor **joy**, nor **peace**,
 For **peo**-ple **die** and **die**';
 And **af**-ter **cried** he, '**God** for-**give**!
 My **bo**-dy **spake**, not **I**!

A syllable is a unit of organisation for a sequence of speech sounds. For example, the word 'water' is composed of two syllables: 'wa' and 'ter'.

Try to recite the poem. While reciting, give stress or emphasis to the syllables highlighted. The stress pattern gives the poem a rocking motion. Now, recite the poem individually and then in groups.

Think of reciting another stanza from the poem with the same rhythm. Mark the syllable which is to be stressed.

Activity 8

Sit in groups and choreograph the poem. You may follow the steps given below.

1. Recite the poem and pick out images from it.
2. List out the events in the poem and plan how to present them.
3. Write a script for choreographing the poem.
4. Present the choreography.

How do you observe the world around you? How do values and practices vary across cultures? Our false assumptions about others can often lead to stereotypes and unfair judgments about individuals or groups. Stereotypes and biases can affect our lives. Understanding cultural differences can help one see things from a different point of view and develop greater understanding.

Let's see what Chimamanda Ngozi Adichie tells us in her enlightening speech, 'The Danger of a Single Story.'

The Danger of a Single Story

I'm a storyteller. And I would like to tell you a few personal stories about what I like to call 'the danger of a single story.' I grew up on a university campus in Eastern Nigeria. My mother says that I started reading at the age of two, although I think it probably happened when I was four. So I was an early reader, and what I read were British and American children's books.

I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading. All my characters were white and blue-eyed, they played in the

1. How does Adichie begin her speech? What is striking about it?
2. How does Adichie describe the characters in her early writings?



Chimamanda Ngozi Adichie (born September 15, 1977) is a Nigerian novelist, non fiction writer and short story writer. She is regarded as 'the most prominent' among young anglophone authors in African literature. Her works include *Purple Hibiscus*, *Half of a Yellow Sun* and *Americanah*.





snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out. But I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to.

What this shows, I think, is how **impressionable** and **vulnerable** we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Now, things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books. But when I read Chinua Achebe and Camara Laye, I realised that people like me, girls with skin the color of chocolate, whose **kinky** hair could not form ponytails, could also exist in literature. I started to write about things I recognised. I loved the American and British books I read. They stirred my imagination and opened up new worlds for me. But African writers saved me from having a single story of what books are.



3. How did Adichie feel when she read books authored by Achebe and Laye?

4. How did American and British books help her in her writing?

(a) Why do you think the westerners often talk about weather, whenever they meet?

I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So, the year I turned eight, we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice and our old clothes to his family. And when I didn't finish my dinner, my mother would say, 'Finish your food! Don't you know? People like Fide's family have nothing.' So I felt enormous pity for Fide's family.

Then one Saturday, we went to his village to visit and his mother showed us a beautifully patterned basket of dyed **raffia** that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called my 'tribal music' and was consequently very disappointed when I produced my tape of Mariah Carey.

She had felt sorry for me even before she saw me. Her default position towards me, as an African, was a kind of **patronising**, well-meaning pity. My roommate had a single story of Africa. In this single story, there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals.

I must say that before I went to the U.S., I didn't consciously identify as African. But in the U.S., whenever Africa came up, people turned to me. I did come to embrace this new identity, and in many ways I think of myself now as African, although I still get quite

5. Why was Adichie startled when she visited Fide's village?

6. Why was Adichie's roommate shocked?

7. Adichie talks about the 'no possibilities' in this single story. What does she mean by this?

irritable when Africa is referred to as a country. After I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide's family.

I began to realize that my American roommate must have throughout her life seen and heard different versions of this single story. A professor once told me that my novel was not 'authentically African.' I did not know what African authenticity was. The professor told me that my characters were too much like him, an educated and middle-class man. My characters drove cars. They were not starving. Therefore they were not authentically African.

When I learned, some years ago, that writers were expected to have had really unhappy childhoods to be successful, I began to think about how I could invent horrible things my parents had done to me. But the truth is that I had a very happy childhood, full of laughter and love, in a very close-knit family.

But I also had grandfathers who died in refugee camps. My cousin Polle died because he could not get adequate healthcare. One of my closest friends, Okoloma, died in a plane crash because our fire trucks did not have water. I grew up under **repressive** military governments that **devalued** education, so that sometimes, my parents were not paid their salaries.

All of these stories make me who I am. But to insist on only these negative stories is to flatten my experience and to overlook the many other stories that formed me. The single story creates **stereotypes**, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.

8. In your opinion what factors cause human inequality?

9. What is the problem of a single story according to Adichie?

Let's revisit

Activity 1

1. In her speech Adichie says, 'All these stories make me who I am.'

Listen to her speech on www.ted.com and pick out instances of personal stories from it.

One instance is given for you.

The story of her childhood when she started reading at the age of four and writing when she was seven.

Activity 2

Here are some of the techniques Adichie uses in her TED speech.

Pick out instances from her speech to justify the following.

- a) She uses repetition very effectively throughout her presentation.
- b) She tells the audience stories about her childhood in Nigeria.
- c) She maintains eye contact with the audience.
- d) Her speech is smooth, confident and charming.
- e) She relates her first awkward encounter with her roommate in the USA.
- f) She is able to modulate her voice properly.
- g) She is able to interact with the audience.
- h) Her body language and gestures are excellent.
- i) She doesn't have stage fear.
- j) Her speech is emotionally charged.
- k) She is able to hook the audience from the very beginning of her speech.



Activity 3

Critically analyse the speech of Chimamanda Ngozi Adichie and discuss the dangers of a single story in perceiving people and events in the world. Prepare a write-up based on the points of your discussion.

Let's find out how language elements work

Activity 1

Consider the following sentence from the story *The Best Investment I Ever Made*:

“Excuse me , doctor, I wonder if I might introduce myself.”

This is a very formal way of introducing oneself.

Can you complete the following table with formal and informal expressions wherever necessary?

Language function	Formal	Informal
Making a request	I would like to have a word with you.	
Offering help		I'll help you.
Giving advice	You'd better consult a doctor.	Consult a doctor today.
Asking for permission		Can I have a pen?
Asking for direction		
Giving options		
Agreeing		
Disagreeing		

Now, complete the following conversation between Mr and Mrs. John and Dr Cronin using formal expressions.

Mr John : Excuse me, doctor, I wonder if I might introduce myself.

Dr. Cronin : Of course. _____.

Mr. John : _____. I am afraid you may not remember me.

Dr. Cronin : _____

Mr John : By the way, may I take the privilege of introducing my wife?

Dr. Cronin : _____ Mrs. John.

Mrs. John : Good morning doctor _____

Dr. Cronin : _____

Mr. John : _____

Activity 2

1. If you spare a few minutes with me, I can convey the message.
2. If the sergeant refused to oblige, the young man would go to the prison.
3. If I had prepared well, I would have performed well in the stage.

Discuss

- Can you split the above sentences into two?
- Is there a subject and a verb in both the parts?
- What will you call the two parts with verbs in each of them?
- Identify the verb forms and tenses in both the parts of the sentences.

Now, complete the following sentences suitably.

1. If you had enough money, _____.
2. I will come if _____.
3. If you had informed me, _____.
4. If she comes, _____.
5. If he had known about it, _____.
6. If they tried, _____.

Activity 3

Read the following sentence from the story "The Best Investment I Ever Made".

No sooner had the Sergeant banged the door **than** he saw the doctor hurriedly coming down.

Discuss:

- Which event happened first?
- What was the second event?
- Did the second event happen immediately or after some time?
- How have we linked the two events?

When the second event occurs immediately after the first, they can be connected with 'No sooner ... than'. 'No sooner' should be added to the event that occurred first. 'had' or 'did' is used along with 'No sooner'.

Read the following sentences and complete them suitably.

- No sooner had** *I reached* the station **than** *the train left*.
No sooner did *I reach* the station **than** *the train left*.
- No sooner had we heard the sound than we rushed to the spot.
No sooner did _____.
- No sooner had _____.
No sooner did she finish the project than she started a new one.
- _____ I received her call _____ I left the house.
_____.

It is possible to express the same idea using 'hardly/scarcely... when'.

Rewrite the above sentences using 'hardly/scarcely... when'. One is done for you. You may attempt the other two sentences.

- Hardly had** *I reached* the station **when** *the train left*.
- _____.
- _____.
- _____.

Now, read the following sentence and see how it differs from the previous one. You may rewrite the other sentences too.

- As soon as** *I reached* the station, *the train left*.
- _____.
- _____.
- _____.

Activity 4

Read the following sentences from the story *The Best Investment I Ever Made*.

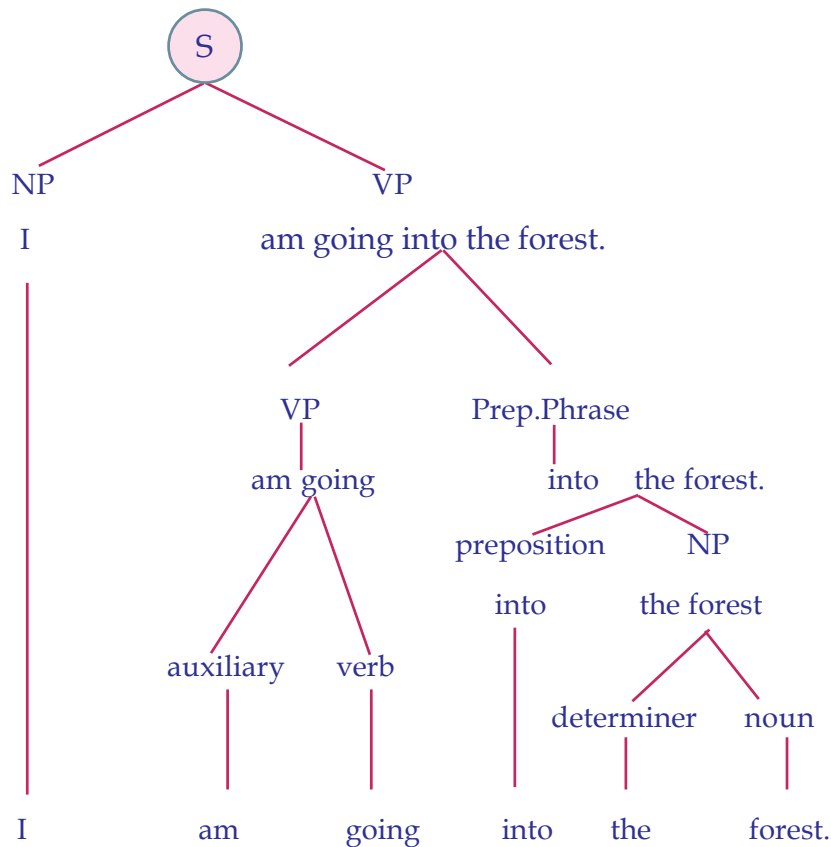
I was awakened **by a loud banging on the door**.

He had taken a sum **of money from the office safe for a final gamble**.

You have learnt about noun phrases and verb phrases in the earlier units. Now, let's have a look at the prepositional phrases. The words given in bold in the above sentences are **prepositional phrases**.

The preposition is followed by an object. The preposition and the object together form a **prepositional phrase**.

I am going into the forest.



Now, read the following sentences and identify the prepositional phrases in each sentence.

1. Come into the garden with me.

2. She wanted to go to the movies.

3. The girl from the nearby city left her purse in the lab.

4. The stories in that book were translated by my friend.

5. She was looking for a man with money.



Glossary

agitated (adj)	: anxious and nervous
attic (n)	: a room or space just below the roof of a house
bang (v)	: to hit something noisily
convulsive (adj)	: sudden and impossible to control
delinquent (adj)	: showing a tendency to commit crimes
derelict (adj)	: in a bad condition
devalue (v)	: (here) to give a lower value, making it seem less important than it really is
diffidence (adj)	: shyness; lack of confidence
disarming (adj)	: making people feel less angry or suspicious than they were before
disposition (n)	: the natural qualities of a person's character
fen (n)	: a low flat wet land
flock (n)	: (here) the people in the parish
gasp (n)	: a quick, deep breath
gruffly (adv)	: deep, rough and unfriendly
haltingly (adv)	: stopping and starting often, because you are not certain or not very confident
importunate (adj)	: asking for things many times in a way that is annoying
impressionable (adj)	: easily influenced or affected by something
intrigue (v)	: to make a person very interested to know about something
kinky (adj)	: (here) curly and round
maladjusted (adj)	: having mental and emotional problems that lead to unacceptable behaviour
mavrone (n)	: an expression of sorrow
muffle (v)	: to make a sound quieter or less clear
nod (v)	: to move one's head up and down to show agreement
paltry (adj)	: too small to be considered as important or useful
patronising (adj)	: (here) in a way that seems friendly
promenade (n)	: a public place for walking
prosecution (n)	: the process of conducting legal proceedings against someone accused of a crime
raffia (n)	: soft material that looks like a string and is made from the leaves of a type of palm tree, used for making baskets, mats, etc.
recede (v)	: to stop growing (of hair at the front of the head)
recoup (v)	: to get back an amount of money that you have spent or lost
redemption (n)	: a state of being saved from the power of evil
repressive (adj)	: controlling people by force and restricting their freedom
resuscitation (n)	: emergency procedure to revive someone to consciousness
robe (n)	: a long loose piece of clothing worn as a sign of rank or office
rouse (v)	: to wake somebody up from deep sleep
sober (adj)	: plain and not bright in colour
solicitor (n)	: a lawyer who prepares legal documents
speculation (n)	: investment in stocks, property, etc. in the hope of making profit
stereotype (n)	: a fixed idea or image that many people have of a particular type of person or thing, but which is often not true
strenuous (adj)	: needing great effort and energy
sway (v)	: to move rhythmically backwards and forwards or from side to side
tedium (n)	: boredom
vulnerable (adj)	: weak and easily hurt physically or emotionally
weary (adj)	: tired