

# PANORAMA

## PART - II

An Anthology of English Prose and Poetry for Class X



(Developed by SCERT, Bihar, Patna)  
Bihar State Textbook Publishing Corporation Ltd.

**Approved by the Director (Secondary Education), Education  
Department, Govt. of Bihar.**

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## FOREWORD

Education Department, Government of Bihar has introduced new syllabus from April, 2009 for the class IX. In this connection, all language and non-language books for class I, III, VI, and X has been introduced from academic session -2010. Books of Mathematics and Science developed by N.C.E.R.T. , Delhi and books for I, III, VI, and X developed by S.C.E.R.T., Patna, books for class II, IV and VII in academic session -2011 and books for class V and VIII in academic session-2012 has been printed with new cover designs by the Bihar State Textbook Publishing Corporation Ltd.

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We are thankful to the Directors of NCERT., New Delhi and S.C.E.R.T., Bihar, Patna for their co-operation.

B.S.T.B.P.C. as an organisation is committed towards systematic up-gradation and continuous improvement of its products. Valuable suggestions from students, guardians, teachers & educationists will be appreciated.

**J.K.P. SINGH, I.R.P.S.**

**MANAGING DIRECTOR**

The Bihar State Text book  
Publishing Corporation Ltd.





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We are grateful to Hon. Chief Minister, Hon. Minister, Bihar and Hon. Secretary, Education Department, Bihar for their leadership and guidance in not only providing but positive strengthening of education system in the state of Bihar.

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# PANORAMA

## PART-II

### Developed Under the Aegis of SCERT/BSEB

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## Preface

**Panorama Part -II**, the Textbook of English for class X, is the culmination of the long-drawn out process that began in 2006 with the designing of the new syllabus. In consonance with the spirit of the NCF – 2005, the State Council of Educational Research and Training (SCERT), Bihar, Patna, developed BCF 2008 and the new syllabus in English together with new instructional materials for different school stages. The new series of instructional materials in English (core course) for the **Secondary Stage** comprises a textbook and a supplementary reader.

**Panorama Part -II** caters to the need of a composite course, at the secondary level, that can be used effectively in the actual classroom situation. The objective is to inculcate language skills as well as the skill of thinking in the learners so that they can effectively compete with any one in any field of life where we need to use language.

A conscious effort, therefore, has been made to provide interesting reading materials on different themes and to link each theme with the general problems of people and society as well as contemporary issues. Special emphasis has been laid on developing the ability to communicate in a variety of situations. For this, various language functions have been included through a variety of exercises at the end of every lesson.

The brief introduction of the language/ grammatical items followed by extensive examples to illuminate the topic under discussion is the added strength of the book and this has increased its usefulness.

The entire course has been devised to facilitate maximum participation of the learners. The work that went into the preparation of the present course will be amply rewarded if the book proves to be a useful tool in the hands of the teachers in helping the vast majority of learners of English at the secondary level in Bihar. We feel that there is always room for improvement. We, therefore, are open to suggestions and will be pleased to entertain any suggestions in the subsequent editions.

We are grateful to the Textbook Development Committee for preparing the textbook at such a short notice. Dr. Shaileshwar Sati Prasad, Dr. Subodh Kumar Jha, Emteyaz Alam, Mr. Shashi Bhushan Dubey, Mrs. Mamta Mehrotra, Rabindra Singh, Manzoor Alam, Kanhaiya Kumar Tiwari, Rup Nandan Singh, Dr. Swarn Prabhat and Pratibha Gupta deserve special mention for their painstaking efforts.



The third criterion has been the selection of interesting reading material covering most of the core components included in the syllabus. The themes range from the general problems of people and society to contemporary issues and new developments. These problems and issues are presented through different genres. A number of pieces have been adapted to facilitate comprehension or edited for clarity and to ensure that there is little room for any unwarranted controversy.

Language learning depends on the development of four language skills: listening, speaking, reading and writing. Hence, unlike the earlier textbooks which used to be primarily concerned with reading or writing, **Panorama Part -II** lays emphasis on the integrated development of all the four skills. It is for this reason that questions for discussion have invariably been incorporated both in pre-reading and post-reading exercises.

The inclusion of *pre-reading tasks*, *while- reading questions* and *post-reading activities* has been done to ensure that the learners remain actively involved in the class. It is very important for the teachers to ensure that the learners discuss the given topics in small groups or pairs. *Pre-reading tasks* and discussions under *Post reading activities*, in this context, deserve special attention also because they provide the learners an opportunity to interact which is very important for developing listening and speaking skills. The topics for discussion are related to the lessons and are meant to stimulate logical thinking in learners, expose them to varying opinions, and encourage them to go beyond the text. The learners at this stage must develop their ability to communicate creatively in a variety of situations.

*While-reading questions* are mostly given to test the learners' comprehension. However, some of these questions also seek to encourage the learners' ability to evaluate or apply their learning to their immediate surroundings. Moreover, the chief purpose behind inserting *while- reading questions* by dividing the lesson into units has been to ensure that the learners do not remain passive and their involvement is sustained throughout the period. Our classroom experiences tell us that by the time the teacher completes a long lesson, most of the learners forget what was taught at the beginning of the lesson. This approach will help us keep the learners active all the time.

In **Panorama Part -II**, attempts have been made to include a variety of questions so that the learners feel encouraged to read the text for a variety of purposes: reading for facts, identifying the central point and supporting details, for developing reasoning and drawing inferences.

Plenty of exercises have been given in order to encourage reading and writing skills. Besides long answer questions, topics for composition of various kinds have also been introduced in each lesson. The exercises under *Activity* are meant to help the learners





comprehend the non-prescribed materials. These exercises will encourage the learners to take help of reference books, an ability which has become so important in the age of globalisation.

The project works will motivate the learners to search for information. They will go to the libraries, look up encyclopaedias, read magazines, journals, newspapers, search the Internet for information, get engaged in active discussion and more importantly work in a team. They will learn how to collect and collate information and write well-knit pieces and present them in the class.

It has been realised that most of the learners at this stage have an extremely limited stock of words in English. This not only adversely affects their efforts to read, write, speak and understand the language but also greatly discourages learning. Hence, extensive exercises have been given in each lesson on word study to help the learners consolidate their command of the basic words they may have already learnt and to learn the meanings of many new useful words. Care has been taken to include exercises that will help the learners get an insight into some of the processes of word-formation in English.

Furthermore, attempts have been to make the language learning process context-based. This has been done by associating the study of language with the lesson preceding the exercises. Examples have been given from the lessons and learners are asked to do exercises on the patterns provided. The purpose of all these exercises is to enrich the learners' vocabulary by encouraging a systematic and frequent use of the dictionary by the learners on their own.

All the grammar exercises are related, in each case, to the lessons that precede them. In fact, the examples have invariably been taken from the concerned lessons. While introducing grammatical items prescribed at the stage, care has been taken to consolidate first what the learners have studied at the earlier stages.

Since there will be no separate book on grammar at this stage, we have tried to introduce the grammatical items with necessary explanations and adequate examples so that the learners can have a fairly good idea of the usage of a particular grammatical or language items. **Panorama Part -II**, therefore, can also be looked upon as a practical book on grammar.

The entire course has been devised to facilitate maximum participation of the learners. The hints and suggestions, offered here, have only one purpose and that is to familiarise the users with the aims and objectives that underlie the preparation of the present textbook so that it is used in the contemporary classroom situations as effectively and rewardingly as possible. The teachers have complete freedom to come out with innovative ideas of their own to meet the objectives. Our efforts will be amply rewarded if the book

proves to be a useful tool in learning English at the secondary level in Bihar.

We thank all the esteemed members of the Textbook Development Committee, without whose active cooperation, the book would not have been in this form. No words can describe the painstaking efforts of Dr. Shaileshwar Sati Prasad, Dr. Subodh Kumar Jha, Emteyaz Alam, Mr. Shashi Bhushan Dubey, Mrs. Mamta Mehrotra, Rabindra Singh, Manzoor Alam, Kanhaiya Kumar Tiwari, Rup Nandan Singh, Dr. Swarn Prabhat and Pratibha Gupta.

We are thankful to Dr. Siddhi Verma, Reader, Dept. of English, Women's College, Patna and Dr. Muniba Sami, Dept. of English, Patna University for reviewing the textbook very minutely and incorporating their valuable suggestions.

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**Department of Languages**

**State Council of Educational Research and Training,  
Patna, Bihar**



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I will be failing in my duty if I do not mention the efforts made by Mr. Syed Abdul Moin (Head, Dept. of Teacher Education), Dr. Quasim Khursheed (Head, Dept. of Languages), Mr. Emteyaz Alam, Dr. Surendra Kumar and Tej Narayan Prasad in realising the dream of writing textbooks for the children of Bihar for their active support.

We are grateful to the copyright owners of the texts we have reproduced or used otherwise in **Panorama Part -II**. Every endeavour has been made to contact copyright owners to seek their permission to reproduce text and apologies are expressed for any omissions. We acknowledge our indebtedness to the individual authors of these pieces The Pace For Living (R. C. Hutchinson), Me and The Ecology Bit (Jon Lexau), Gillu (Mahadevi Verma), What is wrong with Indian Films (Satyajit Ray), Acceptance Speech, (Aung San Suu Kyi), Once Upon A Time, (Toni Morrison), The Unity of Indian Culture (Humayun Kabir), Little Girls wiser than men (Leo Tolstoy) in the Prose Section and God Made The Country (William Cowper), Ode On Solitude (Alexander Pope), Polythene Bag (Durga Prasad Panda), Thinner Than a Crescent (Vidyapati), The Empty Heart (Periasamy Thooran), Koel (Puran Singh), The Sleeping Porter (Laxmi Prasad Devkota), Martha, (Walter de la Mare), Spare The Rod (Trinath Mishra) and The Last Leaf, (O' Henry)

**Hasan Waris**

**Director**

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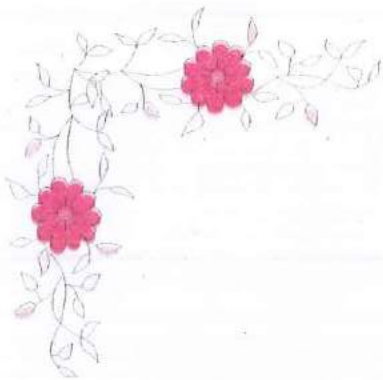
## A Word to the Users

**Panorama Part -II**, the core textbook for class X, is based on the new syllabus framed in the light of the recommendations suggested in NCF - 2005. This anthology of prose and poetry firmly believes that the 'learners are the constructors of knowledge'. As such, it seeks to provide as much opportunity as possible to the learners to analyse, interpret and most importantly to apply their learning to life. This is to help students in applying their learning of English in everyday life that each lesson has been linked to contemporary issues and universal human values.

**Panorama Part -II** has three sections: **Prose, Poetry and Read, Think and Enjoy**. The first two sections – **Prose and Poetry** - comprise the core course whereas the last one – **Read, Think and Enjoy** - serves the purpose of a supplementary reader. The learners should be encouraged to read and enjoy the pieces, in the last section, on their own. The teacher's intervention should be reduced to the minimum as far as possible. The selection of literary pieces has been guided by three criteria. The first criterion has been to select pieces which the learners can feel affinity with or find close to their life. Hence, pieces from Indian writers in English or translated texts from different Indian languages have been included with priority. The book begins with an interesting but thought-provoking excerpt from *The Pace For Living* (R. C. Hutchinson), *Me and The Ecology Bit* (Jon Lexau), *Gillu* (Mahadevi Verma), *What is wrong with Indian Films* (Satyajit Ray), *Acceptance Speech*, (Aung San Suu Kyi), *Once Upon A Time*, (Toni Morrison), *The Unity of Indian Culture* (Humayun Kabir), *Little Girls wiser than men* (Leo Tolstoy) in the Prose Section and *God Made The Country* (William Cowper), *Ode On Solitude* (Alexander Pope), *Polythene Bag* (Durga Prasad Panda), *Thinner Than a Crescent* (Vidyapati), *The Empty Heart* (Periasamy Thooran), *Koel* (Puran Singh), *The Sleeping Porter* (Laxmi Prasad Devkota), *Martha*, (Walter de la Mare), *Spare The Rod* (Trinath Mishra) and *The Last Leaf* (O' Henry). It is hoped that these pieces will help the learners establish a bond with the texts.

However, while selecting pieces from the foreign writers, attempts have been made to select those pieces which somehow bear close resemblance to the Indian context. The gradual exposure to foreign writers is meant to do away with the fear that English is a foreign language and hence 'very difficult' to learn.

The second criterion has been to see whether the pieces to be selected can be used to link up with the issues we are grappling with in our contemporary society, while reflecting at the same time the values of universal significance.



# PROSE







## THE PACE FOR LIVING

**R. C. Hutchinson**

*R.C. HUTCHINSON, a British novelist, exhibits an exceptional flair for touching the sensitive issues of the contemporary society - with all its contradictions and paradoxes. In 'The Pace for Living', R.C. Hutchinson captures the agony of modern man. He brings out how the fast movement of men, things and objects hurts the normal rhythm and exerts undue pressure on men, women and children.*

### **A. Work in small groups and do the following:**

- 1. Talk to your friends and seek their opinion on the life-style of the modern youth, Ask them:**
  - (i) Do you find life leisurely or fast?**
  - (ii) Are you satisfied with what you see today?**

I saw a play in Dublin not long ago in which the chief character was an elderly corn-merchant in a small Irish country town. He was a man of many anxieties—his heart was dicky, his nephew was cheating him, his wife had the fantastic notion of spending £10 on a holiday. Altogether the pace of life was getting too much for him, and in a moment of despair he uttered a great cry from the heart: "They tell me there's an aeroplane now that goes at 1,000 miles an hour. Now that's too fast!"

For me that was the most enchanting line in the play - the man's complaint was so gloriously irrelevant to his own situation. And besides





being comic, it struck me as a perfect illustration of the way the Irish get at subtle truths by the most unlikely approaches. You saw what the old fool meant.

Not that I have any dislike of rapid movement myself. I enjoy going in a car at ninety miles an hour - so long as I am driving and so long as it is not my car. I adore the machines that hurl you about at Battersea. To dine in London and lunch in New York next day seems to me a most satisfactory experience: I admit it excludes all the real pleasures of travel - the sort of fun you get from a country bus in Somerset or Spain - but it gives you a superficial sense of drama; it was a sort of excitement our ancestors had to do without, and we might just as well accept it gratefully. No, where speed becomes something unfriendly to me is where the mental activities of our time tend - as they naturally do - to follow the pace of the machines.

I speak with prejudice, because I belong to the tribe of slow thinkers, those who are cursed with *l'esprit de l'escalier*: people who light on the most devastating repartee about four hours after the party's over. I am one of those who are guaranteed to get the lowest marks in any intelligence test, because those tests or all the ones I have come across seem to be designed to measure the speed of your mind more than anything else. Obviously we slow thinkers are terribly handicapped in the business of getting a living. But what I am thinking about just now is not so much the practical use of one's mind as its use for enjoyment.

As an example, when I go to the cinema I find myself in a hopeless fog, and after two or three minutes I have to turn to my wife for enlightenment. I whisper: "Is this the same girl as the one we saw at the beginning?" And she whispers back: "No, there are three girls in this film - a tall blonde, a short blonde, and a medium-sized brunette. Call them A, B, and C. The hero is that man who takes his hat off when he comes



indoors. He is going to fall in love with girls B, C, A in that order." And so it proves to be. There you have a mind which has trained itself to work in high gear-though as a matter of fact it can work in other gears just as well. But my point is that most of my fellow-patients in the cinema do think fast enough to keep up comfortably with rapid changes of scene and action. They think much faster than people did thirty years ago: possibly because those who do not think fast in the High Street nowadays may not get another chance in this world to think at all.

**B. Answer the following question briefly:**

1. Where did the writer watch the play ?
2. Who was the chief character in the play ?
3. Does the writer dislike rapid movement in every field?
4. In which situation, does the writer find himself in the cinema?
5. How does the writer classify himself as a thinker ?

**GLOSSARY AND NOTES**

**dicky**(adj): weak-hearted (colloq in expression )

**fanciful**(adj): highly imaginative

**despair**(n): state of hopelessness

**enchanted**(adj): having the power to cast a spell

**illustration**(n): example

**adore**(v): worship, love and respect

**superficial**(adj) : pertaining to the surface only

**prejudice**(n): a pre-conceived notion

**devastating**(adj): damaging

**blonde**(n): a woman with coloured hair and usually blue eyes

**brunette**(n): a woman with brown or dark hair

**C.1 LONG ANSWER QUESTIONS**

1. Write a few sentences about the elderly corn-merchant.
2. "They tell me there's an aeroplane now that goes at 1,000 miles an hour. Now that's too fast!" What light does the remark of the corn-merchant throw on the fast life today?
3. What sort of excitement do we have today which our ancestors lacked? Is it an advantage or a disadvantage?
4. Who are taken to be slow thinkers ? How are the slow thinkers, handicapped today ?
5. What enlightenment does the writer seek from his wife? What does it suggest about the plight of the modern man?
6. Summarise the central idea of this essay.

**C. 2. GROUP DISCUSSION**

**Discuss the following in groups or pairs:**

1. Life has become too fast today.
2. The fast life of the western society is compelling the westerners to turn to India.

**C. 3.COMPOSITION**

- 1 Write a letter to your mother about a hectic day that you spent.
2. As the secretary of the Drama Society of your school, write a notice to invite the students to watch a play in Hindi. Mention the title of the play, its writer, the venue and the time.



## D. WORD STUDY

### D.1. Dictionary Use

#### 1. Correct the spelling of the following words.

funtastic	ansestors	complent
greatfully	ninty	garantid

### D. 2. Word- Formation

Look at the words of Latin or Greek origin and the way new words are derived from them without adding any prefix or suffix :

eg.	mind	-mental
	long	-lengthy
	king	-royal
	ears	-aural
	eyes	-ocular
	moon	-lunar
	sun	-solar

Use these new words in your own sentences.

### D. 3. Word- Meaning

Match the words in column A with their meanings in column B.

A	B
notion	a group of people of the same race
despair	a pre-conceived idea
illustration	state of hopelessness

A

B

gratefully

example

tribe

with a feeling of gratitude

prejudice

an idea

## E. GRAMMAR

Look at the sentences given below:

- (i) *I enjoy swimming.*

Swimming is an object here.

- (ii) *Swimming is a good exercise.*

Here swimming is the subject of the sentence.

- (iii) *My job is swimming.*

*Here swimming is a complement.*

- (iv) *My friend is fond of swimming.*

Here swimming is the object to preposition.

- (v) *I saw him, the swimming god, moving swiftly across the deep and fast current.*

Here swimming is an apposition to pronoun 'him'. It is obvious that swimming is used as a subject to an object, a complement, an object to a preposition and an apposition to a pronoun.

The verb ending in '-ing' (here, swimming) which functions as a noun is called a gerund or Verbal Noun; it can be used as a subject to a verb, an object to a verb, a complement, and a noun in apposition.

**Ex.1. Use the Verbs as gerund given in brackets:**

- (i) Tom stopped (work).



- (ii) My father doesn't enjoy (go) to a doctor.
- (iii) (See) is (believe)
- (iv) I like (swim) in this river.
- (v) (Fly) planes is not an easy job.
- (vi) I like (watch) games.
- (vii) I don't like (wait) here for an hour.

**Ex. 2. Look at words taken from the lesson which begin with a capital letter.**

Dublin Batternsea, London, Somerset , Harish, John,  
Stuart , Red Fort, Taj Mahal, High Street, Spain.

These words are the names of places, persons or objects. They are known as proper nouns. The first letter of a proper noun is always capital. Now, correct the following sentences using capital letters wherever necessary:

1. I went to delhi and stayed there for three days.
2. I spoke to rajan about my visit to mysore.
3. We went to delhi university via aruna asaf ali marg.



**Ex.3. Read the following sentences from the lesson.**

*I whisper, "Is this the same girl as the one I saw at the beginning?" And she whispers back: "No there are three girls in this film".*

Mark that the first letter of the first word within inverted commas (direct speech) in both sentences is capital. Now, correct the following sentences, using capital letters wherever necessary.

- (a) I said to John, "do you see films ?"

- (b) John said to me, "my brother is ill".
- (c) Mohit said to his father, "please get me a new shirt".
- (d) Rajindra said to his brother, "do not waste your time in idle gossiping."
- (e) Sanjay told his mother, "in delhi I will buy a handbag."

**Ex. 4. Look at the following sentences:**

- (a) I said, "Is this the same girl as the one we saw at the beginning?"
- (b) I asked if that was the same girl as the one we had seen at the beginning.

**Mark the differences between the two sentences -**

the one (a) in the direct speech and the other (b) in indirect speech:

- (a) Reporting verb 'said' in (a) is changed into 'asked' in (b)
- (b) The inverted comma ("...") in (a) are omitted in (b)
- (c) 'this' in (a) is changed into 'that' in (b)
- (d) 'we saw' in (a) are changed into 'we had seen' in (b)

we can, therefore, infer the following rules for changing direct speech into indirect one:

1. If the reporting clause ( clause which is not within inverted comma; i.e., "I said" in the sentence (a) above) is in the past tense, the tense of the Reported speech (clause which is within inverted comma; i.e., "Is this the same girl as the one we saw at the beginning?") is changed into the corresponding past tense; e.g.,

- (a) He said, "I play football." (Simple Present Tense)  
= He said that he played football. (Simple Past)



- (b) She said to me, "Rekha is singing." (Present Continuous)  
= She told me that Rekha was singing. (Past Continuous)
- (c) Ravi said, "I have seen a tiger." (Present Perfect)  
= Ravi said that he had seen a tiger. (Past Perfect)
- (d) My friend said, "It has been raining for five hours." (Present Perfect Continuous)  
= My friend said that it had been raining for five hours. (Past Perfect Continuous)
- (e) He said to me, "I saw a tiger" (Simple Past)  
= He said to me that he had seen a tiger. (Past Perfect)
- (f) He said to me, "I was playing." (Past Continuous)  
= He said to/ told me that he had been playing. (Past Perfect Continuous)
2. The person of the pronoun used in Reported Speech is changed as follows:
- (a) 1st person in reported speech is changed according to the person of the subject of the reporting clause; e.g.  
He said to me, "I saw a tiger."  
= He said to me that he had seen a tiger. ("I" changes into "he" because the subject of reporting clause is "he")
- (b) 2nd person in reported speech is changed according to the person of the object of the reporting clause; e.g.  
He said to me, "You have been selected for the job."  
= He said to me that I had been selected for the job. ("You" changes into "I" because the object of the Reporting clause is in the first person)

- (c) 3rd person pronoun in the Reported Speech is not changed.

He said to me , “ She has been selected for the job.’

= He said to me that she had been selected for the job.

**3. Words showing /expressing nearness are generally changed into words showing/expressing distance; e.g.,**

now	-	then
here	-	there
ago	-	before
last	-	previous
this	-	that
today	-	that day
tonight	-	that night
yesterday	-	the previous day
tomorrow	-	the following day/ the next day
		a day before yesterday - two days before
		a day after tomorrow - in two days' time
		next week - the following week

Ex. My friend said to me, “I shall meet you tomorrow.

My friend said to me that he would meet me the following day.

or

My friend told me that he would meet me the next day.

4. There are certain rules which are specific to certain sentences - Assertive, Imperative, Interrogative, Optative and Exclamatory.



5. Assertive Sentence: to change an assertive or declarative sentence into indirect speech, we have to make changes as follows:

- a. Change the reporting verb say (said) into tell (told) if it is followed by an object; e.g.

My friend said to me, "I shall meet you tomorrow."

= My friend said to me that he would meet me the following day.

or

My friend told me that he would meet me the next day.

- b. Don't change the tense of the reported speech if it is a universal truth or a scientific fact; e.g.

My friend said to me, "Water boils at 100°C."

My friend said to me that water boils at 100°C.

**Ex. 5. Change the following statements into indirect form of speech:**

1. My mother said, "It may rain."
2. I said, "I can do it."
3. The culprit said to the judge, "I am innocent."
4. Mukul said to me, "You don't help me."
5. Vinayak said to Amar, "You will play tomorrow."
6. Rajan said, "You are doing well."
7. My teacher said to me, "You are doing well."
8. "We shall help the poor," Arif said to Lata.
9. "He does not sing well," the teacher said to the Principal.
10. She said, "He has not seen the Taj Mahal."





11. My teacher said, "The Sun rises in the east."

## F. ACTIVITY

1. Make a list of the items which have made human life luxurious and fast.

## G. TRANSLATION

**Translate the following passage into Hindi-**

As an example, when I go to the cinema I find myself in a hopeless fog, and after two or three minutes I have to turn to my wife for enlightenment. I whisper: "Is this the same girl as the one we saw at the beginning?" And she whispers back: "No, there are three girls in this film - a tall blonde, a short blonde, and a medium-sized brunette. Call them A, B, and C. The hero is that man who takes his hat off when he comes indoors. He is going to fall in love with girls B, C, A in that order." And so it proves to be. There you have a mind which has trained itself to work in high gear-though as a matter of fact it can work in other gears just as well. But my point is that most of my fellow-patients in the cinema do think fast enough to keep up comfortably with rapid changes of scene and action. They think much faster than people did thirty years ago: possibly because those who do not think fast in the High Street nowadays may not get another chance in this world to think at all.

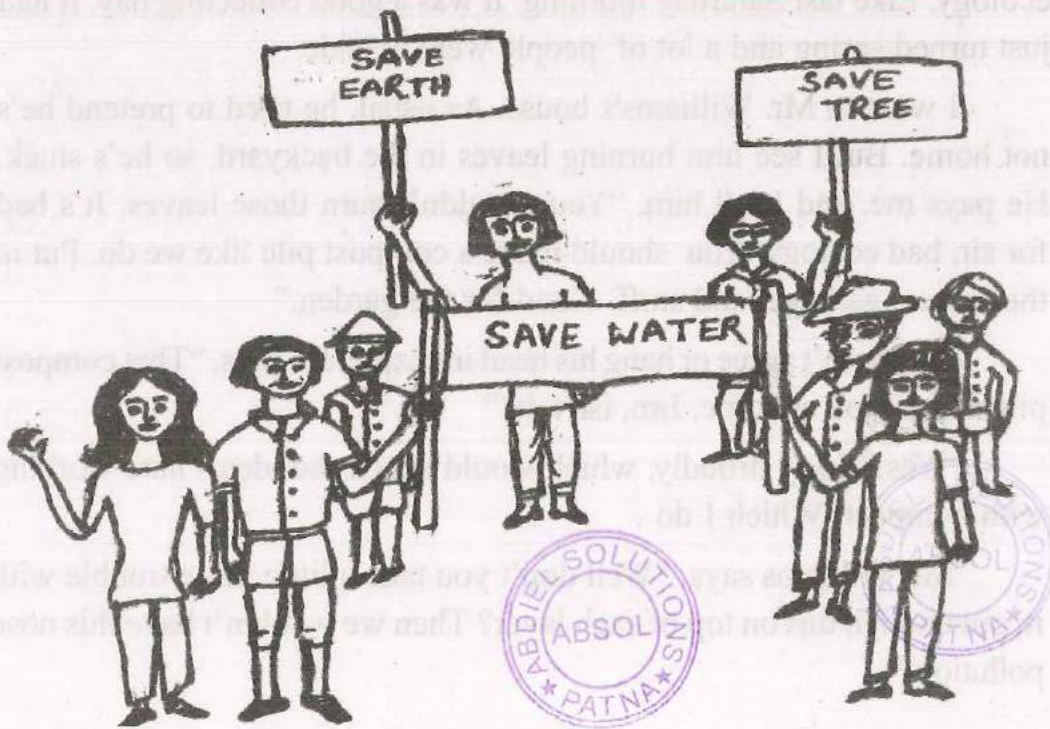
☆☆☆

## ME AND THE ECOLOGY BIT

Joan Lexau

Joan Lexau's present lesson 'Me and the Ecology Bit' brings out how the issue of preserving environment and saving ecology is everybody's concern and difficult to solve. Preaching about ecology is easy but it is difficult to abide by the rules of ecology preservation.

- A. Look at the pictures given below and discuss the questions that follow:





1. What are the slogans ? Read out aloud.
2. Why are these slogans displayed?
3. Do you like these slogans? Why?
4. Have you ever displayed such slogans or participated in any seminar on ecology preservation?

Sure it is hard to get people to work for ecology. Everybody is in favour of it but nobody wants to do anything about it. At least I'm doing something, going around telling people what they should do. But all I get is a lot of back talk.

I have this paper route. My father had one when he was a kid, so he made me get one last year. Between it and my homework, I hardly have time for playing ball and stuff, some days I get in only a few innings.

But anyhow, on Saturdays when I collect, I put in a good work for ecology. Like last Saturday morning. It was a good collecting day. It had just turned spring and a lot of people were outside.

I went to Mr. Williams's house. As usual, he tried to pretend he's not home. But I see him burning leaves in the backyard, so he's stuck. He pays me, and I tell him. "You shouldn't burn those leaves. It's bad for air, bad ecology. You should make a compost pile like we do. Put in the leaves, garbage, and stuff. Good for the garden."

He doesn't agree or hang his head in shame. He says, "That compost pile is your job at home, Jim, isn't it?"

"Yes," I say proudly, which would shock the idea I hate working with compost. Which I do.

Mr. Williams says, "Well don't you take a little more trouble with it, put enough dirt on top of each layer? Then we wouldn't have this nose pollution."



“Huh?” I say “You mean noise pollution.” “No,” he says. “I mean your compost smells up the whole street.”

**B.1.1. Write T or F. T for True and F for False:**

1. People easily get convinced by Jim.
2. He uses paper route to convince the people.
3. He gives suggestions on ecology free of cost.
4. Mr. Williams was at his house.
5. People listened to Jim gladly; for he was an eco-friendly boy.

My feelings are hurt, but that doesn't stop me from trying again. I go to collect from Ms. Greene. I have to call her Ms. Greene because if I call her 'Mrs', she says she doesn't have change to pay me.

She is putting her garbage out for the weekly pickup on Monday. She goes away on weekends; so on Saturdays and Sundays, we have to look at the big plastic garbage bags on her lawn. But I don't say anything about it, I just look at the garbage.

She says to me, “Go pick up that gum wrapper you threw on my lawn. Put it in one of the plastic bags. Didn't anybody teach you not to litter?”

I hold my temper and pick up my gum wrapper and put it in a bag. Then she says, And there's a law in this town about keeping dogs on a leash. So, why is yours always all over the place? That dog digs up my garden and messes up my yard, and last weekend Mr. Williams saw it tear open one of my garbage bags.”

“Well,” I say, but I can't think of anything to go with it. Then I see she is piling newspapers next to her garbage bags.

"Listen, Ms. Greene," I say, "save those papers for the school pickup, and they can be made into new paper. Save aluminium cans, too."

"Like the last school pickup?" she asks "When you said you'd come and pick them up, but you never showed up? It's easier to throw them away a few at a time than have a big mess like that."

I get tired of trying to get Ms. Greene to do something about ecology. I go to Mr. Johnson's house. He makes a run for his car, but I can run faster than he can.

**B.2. Answer the following questions very briefly:**

1. What happens when the narrator calls Ms. Greene, 'Mrs. Greene'?
2. What does the narrator do on Saturdays and Sundays?
3. Which animal messes up Ms. Greene's yard?
4. Why does the narrator ask Ms. Greene to save paper and aluminium cans?
5. Did the narrator succeed in getting Ms. Greene do something about ecology?

"Just trying to get to the post office before it closes," he says, huffing and puffing.

"You got time," I say. "You even got time to walk. It's only two blocks. You shouldn't take your car when you don't need to. The walk would be good exercise and save on gas. And not pollute. That's ecology."

"They sure are," I say. "We had a lot about trees and ecology in school. They make the air better and stuff like that."



"See that tree over there?" He says, pointing to where there isn't any tree.

"I don't see any tree," I tell him.

"Of course not," he says. "And no grass either. Because you made a path there taking a short cut from Mrs. Greene's. There was a little tree just starting to get bigger there until you killed it by trying to jump over it everyday. Remember?"

"Oh," I say.

"And talking about not driving when you can walk. You drive your motorbike round and round your backyard all summer. And your snowmobile all winter. Isn't that wasting power and making noise pollution too?"

But it's fun," I say.

"Well, I enjoy taking the car to the post office," he says, "But now you've made me too late." He goes in the house looking very mad.

Then I remember he hasn't paid me. But I decide to wait until next Saturday. At least I made him not pollute with his car for once.

I don't talk to the rest of my route about ecology. It's very boring work, this ecology bit.

But when I get home, I see my mother using the electric mixer.

"You should do that with your old egg beater," I point out to her. "Save on electricity. Women use too many electric things."

She says in a very cold voice, So who watches TV twenty-seven hours a day around here? Or is that some other kind of electricity?

See what I mean? Nobody's willing to do anything about ecology, except me. And nobody listens to me.



**B. 3.1. Complete the following sentences on the basis of the unit you have just studied:**

1. It is very ..... work, this ecology bit.
2. Women use too many ..... things.
3. Nobody's willing to do anything about .....
4. The narrator drives his ..... round and round his backyard all summer and ..... all winter.

**B.3.2. Answer the following questions very briefly:**

1. How many blocks away was the post office from Mr. Johnson's house?
2. What form of electricity did the narrator use?
3. Why did Mr. Johnson think that the narrator did not follow the principle of walking?
4. Did the narrator enjoy talking about ecology?

## GLOSSARY AND NOTES

**ecology** (n): the science that deals with the relationship between living things and the environment

**innings** (n): turn of batting/bowling in cricket

**stuff** (n): the material of which anything is made

**pretend** (v.t): to profess falsely, to feign

**compost** (n): manure

**garbage** (n): filth

**pollution** (n): state of environment being defiled or polluted or made filthy or dirty for various reasons

**wrapper** (n): a loose paper cover

**keep dogs on a leash** (verb phrase): keeping dogs tied

**mess** (n): untidy state of things

**huffing and puffing** (idm): breathing in a noisy way, panting

**C.1 LONG ANSWER QUESTIONS**

1. Nobody's willing to do anything about ecology.' Do you agree with the statement?
2. "But anyhow, on Saturday when I collect, I put in a good work on ecology." This is the narrator's way of preserving ecology. How are you contributing to ecological preservation in your surroundings?
3. 'I get tired of trying to get Ms. Greene to do something about ecology.' Explain in detail the meeting between Jim and Ms. Greene and throw light on the outcome of the meeting.
4. 'Sure it is hard to get people to work for ecology.' Do you agree with this statement? What is ecology? What measures have you and your school taken to preserve it?
5. "Women use too many electric things." What prompts the narrator to say so? How does the use of modern appliances affect ecology?
6. Do you think that Jim is a real ecology friendly boy? Give your opinion.
7. Does Jim understand why his advice is being questioned? Explain.
8. What happened to the tree referred to by Mr. Johnson?
9. Is Jim aware of all of the aspects? Does he always practise ecology measures? Give arguments in favour of your answer.
10. A hero or heroine does not always arrive on a galloping horse to save the day. Sometimes the hero or heroine merely demonstrates potential for action, rather than a completed task. What potential does Jim have as the hero in this story?



## C.2. GROUP DISCUSSION

Discuss the following in groups or pairs.

1. Environmental degradation leads to ecological imbalance.
2. Modern appliances adversely affect the environment.

## C.3 COMPOSITION

1. Prepare a speech in about 100 words to be delivered in the morning assembly of the school on 'how students can become ecology friendly'.
2. Write a letter to your friend, telling him the measures your school has taken to preserve ecology in the locality.

## D. WORD STUDY

### D.1 Dictionary Use

**Ex. 1. Correct the spelling of the following words.**

ekology, composte, garbedge, stufe, polusion. imings

**Ex. 2. Match the words in Column A with their meanings in Column B.**

**A**

**B**

compost

the science that deals with the relation  
between living things and environment

garbage

an act of polluting

pollution

to feign

pretend

filth

ecology

manure



**E. GRAMMAR****Active Voice and Passive Voice:****Ex. 1 Read carefully the sentence taken from the lesson :**

*He pays me and I tell him.*

You see that the sentence given above consists of two clauses: 'He pays me' and 'I tell him'. In the first part, the subject is 'he' and 'he' is also the 'doer' whereas 'me' is the receiver and so the object of this clause. In the second clause - 'I' is the 'doer' as well as 'subject' of the clause whereas 'him' is the object and the receiver. Both these clauses, therefore, are in the Active voice. Their passive equivalents are as follows:

*I am paid by him and he is told by me.*

You see that in the passive equivalent the subject "I" and 'he', the subjects of the first and the second clause respectively are, in fact, the receivers, not the doers. Note carefully the changes that have taken place in the passive equivalent:

1. The objects of the Active - 'me' and 'him' - have become the subject of the passive.
2. The verbs 'pays' and 'tell' have been changed into 'am paid' and 'is told' respectively. The choice of 'is', 'am' or for that matter any auxiliary verb depends on the person of the new subject ( which was the object in the active voice) and the tense of the verb phrase (in the sentence).

3. Also note that the case of the pronoun changes when their position changes; i.e. 'he' when used as subject and 'him' when used as object. Similarly, 'I' when used as subject and 'me' when used as object.
4. Auxiliary verbs 'is' and 'am' have been inserted in the passive equivalent because an appropriate form of 'be' is used with the subject in the passive if the Active is in the simple present or in the simple Past.
5. Whatever the tense, the verb in the passive voice is in the Past participle form (V3).
6. Normally Preposition by is used before the Agent in the Passive Voice.

**Ex.2 Change the following sentences in Active Voice into Passive Voice.**

1. The children are playing the game.
2. The teacher tells the story.
3. The Minister is delivering the speech.
4. The policeman catches thieves.
5. The driver is driving the car.
6. The children are playing the guitar.
7. The postman has delivered the letters.
8. The father scolded his son.
9. The gardener has watered the flowers.
10. The musicians are playing the band.

**Note:**

- a) You need to use the Aux. verb keeping in mind the tense used in the Active voice as well as the person and number of the subject in the



passive voice (which was the object in the Active voice). i.e.,

*The teacher beat the child. (Active)*

*The child was beaten by the teacher. (Passive)*

2. Mother cooks food (Active).  
Food is cooked by the mother. (Passive)
- b) Indefinite subjects in the active voice such as everybody, somebody, everyone, someone, one, people etc. are deleted in the Passive Voice.
- c) The Tense of the Active Voice is not changed in the Passive Voice.

## F. ACTIVITIES

1. Do a project work on how to prepare compost.
2. Find out what other fertilizers are being used for growing plants. Which of them are good for plants as well as human beings and which are bad. Then write a report on it.

## G. TRANSLATION

**Translate the following sentences into Hindi/Mother tongue.**

1. Sure it is hard to get people to work for ecology.
2. He somehow has the idea that I hate working with compost.
3. My feelings are hurt but that doesn't stop me from trying again.
4. She doesn't have change to pay me.
5. I get tired of trying to get Mrs. Greene to do something about ecology.
6. Nobody's willing to do anything about ecology.
7. Nobody listens to me.
8. It's very boring work, this ecology bit.

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## GILLU

### Mahadevi Verma

*MAHADEVI VERMA (1907-1987) was a leading poetess of the Chayavadi School of poetry in Hindi. She was also a well-known storywriter and editor of the famous Hindi weekly "Chand". Some of her important works include Deep Shikha; Yama, Nihar (Poetry) Shrinkhla ki Kadiyan, Mera Pariwar. She was the recipient of Mangla Prasad Prize, Bharat Bharti Award and the Jnanpith Award along with Padma Bhushan. She was elected Fellow of the Sahitya Akademy.*



#### A. Work in small groups and discuss the following:

1. Do you like stories?
2. Why do you like stories?
3. Tell any story on love between man and animal.

## GILLU

Unexpectedly, one morning, when I entered the verandah from the room, I saw two crows playfully poking their beaks at the flowerpots, as if engaged in the game of hide and seek.

Suddenly, my assiduous critique of this mythical tale of the crow was intercepted by my gaze that fell on this tiny being, lying hidden in the



gap at the junction of the pot with the wall. Moving closer, I saw that it was a tiny baby squirrel that must have accidentally fallen down from a nest and was now being considered by the crows to be an easy prey. Having sustained two wounds due to the assault by the pair of crows was enough for this tiny being and he was now motionless, clinging to the pot.

Everyone remarked that as he would not survive after having been so assaulted by the crows, he be left alone. But, my mind refused to accede to their views, and therefore, I gently lifted him up and brought him to my room, and after wiping the blood from his wounds with cotton wool, applied Penicillin ointment.

I tried to feed him by somehow putting a thin cotton wool wick, dipped in milk to his mouth, but he was unable to open his mouth and the drops of milk only slid down from both sides. Only after several hours of tending could I manage to pour one drop of water in his mouth. But, on the third day he became so much better and assured that he would use his two tiny claws to hold my finger and gaze all around with his blue, glass-beads-like eyes. And in three-four months, he astonished everyone with his smooth fur, bushy tail and naughty, refulgent eyes.

A transformation from common to proper noun followed and we started calling him, Gillu! I hung a light-weight flower basket lined with cotton wool on the window with the help of a wire. For two years, this was Gillu's abode. All were pleasantly astonished at his antics and intellect.

When I would sit down to write, he would be seized by such an acute desire to attract my attention that he devised a novel way of doing it. He would venture close to my feet, go swiftly up the curtains and descend with the same breakneck speed. This sequence would continue till the time I got up to catch him. On some occasions, I used to hold

Gillu and put his tiny body in a long envelope. Sometimes, he would continue to stand on the table leaning against the wall in such an amazing condition for hours, and watch my activities with his radiant eyes.

**B.1. Answer the following questions briefly:**

- 1. How did 'Gillu' sustain wounds?**
- 2. Who started calling the tiny baby Squirrel as Gillu?**
- 3. Which ointment was applied on the wounds of the tiny baby squirrel?**
- 4. What does the transformation from the common to the proper noun imply? What difference does a name make?**

When hungry, he would inform me by twittering 'chik-chik, and after having received some biscuits or Kaju. I wondered with the twittering of chik-chik, what transpired between him and the other squirrels that were often spotted near the wire-meshed window! Seeing Gillu sitting near the window and affectionately peering at the world outside, made me realise that it was necessary to set him free.

By removing some nails, I made a small opening in a corner of the wire-mesh and, on being able to go out from this opening Gillu was thrilled to be liberated.

Due to my important papers and letters, my room used to remain locked in my absence. The moment the room was opened on my return from college and I stepped in, Gillu would rush on to me and climb up and down from my head to toe. Since then, this had become a regular practice. On my leaving the room, Gillu would also make an exit through the wire-mesh opening of the window. He would spend the whole day



with his lot, jumping and prancing up and down the branches.

I have several pet animals and birds and all of them are quite fond of me, but I don't remember any of them daring to eat from my plate.

Gillu was an exception. The moment I would reach the dining-room, he would emerge from the window, cross over the courtyard wall and the verandah, reach the table and would want to sit in my plate. With great difficulty, I taught him to sit close to my plate. His favourite food was Kaju and when not available for several days, he would refuse other food items and throw them down from the swing.

Around that time, being injured in a motor car accident, I had to spend some days in the hospital. Those days, whenever my room was opened, Gillu would rush down from his swing, but on seeing somebody else, he would, with the same alacrity, scuttle back to sit in his nest. Everyone would offer him Kaju, but when I cleaned up his swing on my return from the hospital, I discovered it was full of Kaju, which only showed how little he was eating his favourite food those days! During the course of my indisposition, he would sit near my head on my pillow and gently stroke my forehead and hair, and his moving away was like the going away of a nurse or attendant!

When I used to work during summer afternoons, Gillu would abstain from going outside or sitting in his swing. To keep himself close to me and also to tackle the summer heat, he had discovered a totally new method. He would lie prostrate on the surahi kept near me and thus remain cool and also close to me!

Squirrels have a life span of barely two years; as such, Gillu's lease of life finally came to an end. For the whole day, he neither ate nor ventured out. In the night, even with the pain of going away, he came to my bed from the swing, and clutched the same finger with his icy claws, which he had clung to, in his near death-like state during his natal days.

The claws were getting so cold that I switched on the heater and tried to give him some warmth. But, as the first ray of the morning touched him, he departed.

His swing was taken off the hook and the opening made in the wire-mesh window was closed.

Gillu was put to eternal rest under the Sonjuhi creeper—both, because he loved this creeper most and also because of the satisfaction I derive from my belief that some spring day I will find him flowering and blossoming in the guise of a tiny yellow Juhi flower!

**B.2. Answer the following questions briefly:**

1. How would Gillu inform that he was hungry?
2. What prompted the narrator to set Gillu free?
3. What is the life span of squirrels?
4. What was Gillu's favourite food?
5. When was his swing taken off?

**GLOSSARY AND NOTES**

**unexpectedly** (adv) : which was not expected to happen

**poking** (gerund) : pushing sharply

**assiduous** (adj) : hardworking, diligent

**critique** (n) : critical essay or revision

**mythical** (adv) : belief about the early age, concept of primitive period

**intercepted** (v) : stopped, caused interruption in action

**prey** (n) : animal or bird hunted for food

**assault** (n) : violent and sudden attack

**survive** (v) : to exist, continue to live



**accede** (v) : assent, agree

**antics** (adj) : queer or typical behaviour

**astonished** (adj) : surprised, wondered

**intellect** (n) power of the mind to reason, talent

**abode**(n) : home, residence

**eternal** (adj) : lasting forever

**derive** (v) : to take from the original

**prostrate** (adj) : lying on the ground

**alacrity** (n) : eager and cheerful readiness

**ventured out** (phr.) : dared to go out

**abstain** (v) : refrain, prevent

**refulgent** (adj): shining, bright

### C.1. LONG ANSWER QUESTIONS

1. What did the narrator do with the wounded squirrel?
2. How did the narrator make the tiny baby squirrel hale and hearty?
3. Gillu took little food during the indisposition of the narrator. What does this suggest?
4. Do you have any pet animal? How does it show concern for you?
5. What did the narrator feel at the death of Gillu? Describe her feelings in your own words.
6. In what condition did the narrator find Gillu? What did she do with it? What would you do in a similar situation?

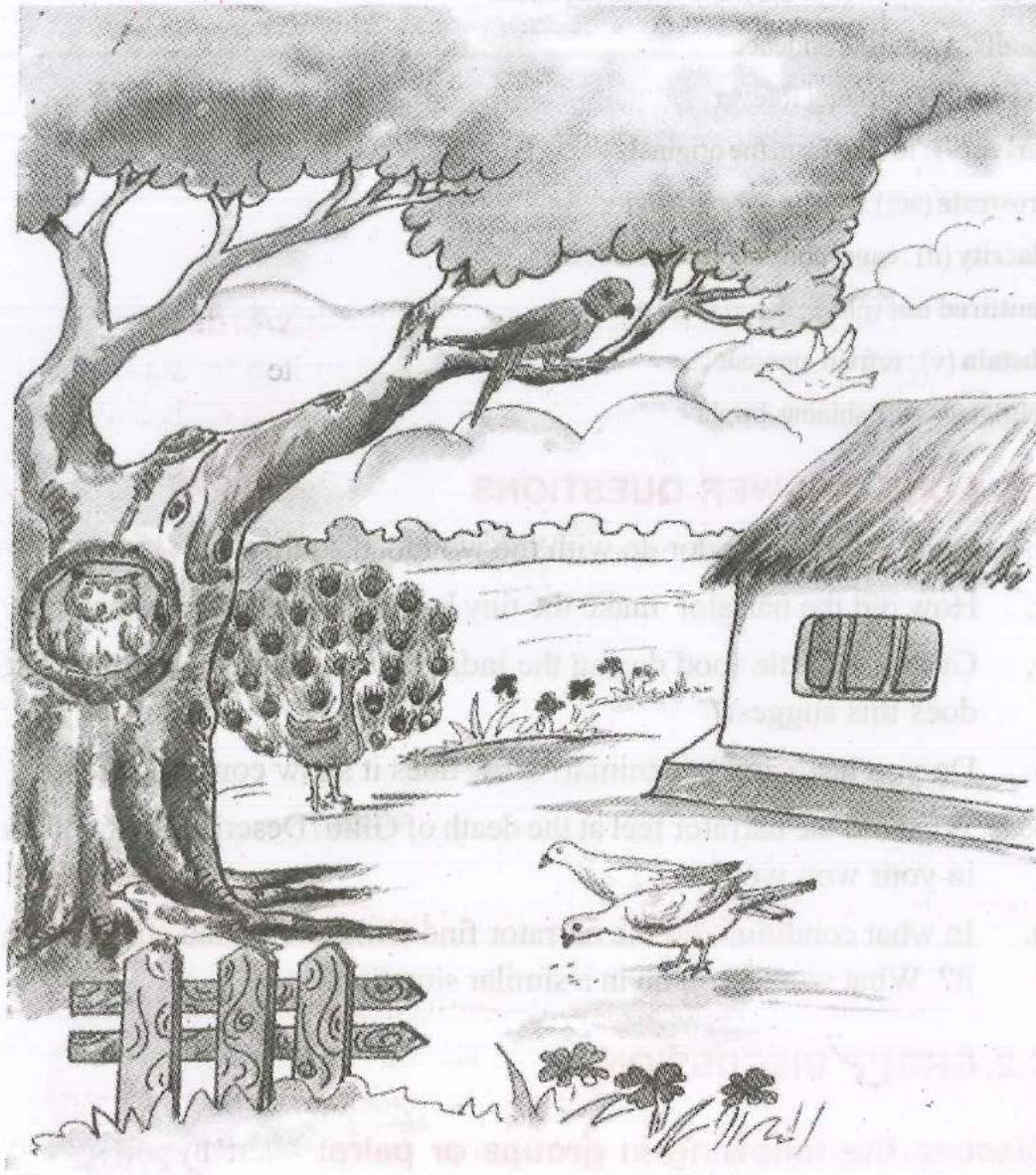
### C.2. GROUP DISCUSSION

**Discuss the following in groups or pairs:**

- a. Animals/ birds can be a good companion to men.



- b. Discuss with your friends whatever you notice in the picture given below:





### C.3. COMPOSITION

- a. Write a paragraph in about 100 words on "Relation between men and birds".
- b. Write a letter to the editor of a newspaper, drawing his attention to the gradual extinction of certain birds in the locality. Also suggest some measures to be taken to preserve birds.

### D. WORD STUDY

#### D.1. Dictionary Use

##### Ex. 1. Correct the spelling of the following words:

sudenly	pencilin	biscit	faverite	squirrel
expection	spoted	invelop	pillo	beleif

##### Ex.2. Transcribe the following words in phonetic alphabet as given in the dictionary:

he,	be,	seek	beek	room
hook	my	by	gap	have

#### D.2. Word Formation

Read carefully the following sentences taken from the lesson:

- (a) I **gently** lifted him up and brought him to my room.
- (b) All were **pleasantly** astonished at his antics.

In the first sentence the word 'gently' is an Adverb which is derived from the word (Adjective) 'gentle'. The new word has been made by adding suffix '-ly' to it. Similarly, in the second sentence 'pleasantly' is an Adverb which is derived from the Adjective 'pleasant' by adding suffix '-ly' to it.

**Ex.1. Now make Adverbs from the following Adjectives by adding suffix '-ly' to them:**

glad,	nice,	accurate,	
sudden,	swift,	affectionate,	
total,	time,	bad,	sad,
beautiful,	prompt,	intelligent,	perfect,
profound,	polite,	dear	

### D.3. Word- Meaning

**Ex.1. Find out from the lesson the words, the meanings of which have been given in column A. The last few letters of each word have been given in column B.**

A	B
sudden attack	.....ault
eager and cheerful readiness	.....rity
lasting for ever	.....nal
queer and typical behaviour	..... tics
lying on the ground	.....rate

**Ex.2. Fill in the blanks with words given below:**

verandah, basket, twittering, swing,  
playfully, free, exception, remarked.

1. I entered the ..... from the room
2. I hung a light weight flower .....
3. He would inform me by .....



4. It was necessary to set him .....
5. Gillu was an .....
6. His ..... was taken off the hook.
7. I saw two crows ..... poking their heads at the flowerpots.
8. Everyone ..... that he would not survive.

#### D.4. Phrases

**Ex.1. Read the lesson carefully and find out the sentences in which the following phrases have been used. Then use these phrases in sentences of your own.**

unexpectedly, hide and seek, glass- beads like eyes, breakneck speed, the wire-mesh opening, during the course, as well as.

#### E. GRAMMAR

**E.1. Read carefully the sentences given below:**

1. When I entered the verandah from the room, I saw two crows playfully poking their beaks at the flowerpots.
2. I used to hold Gillu and I put his tiny body in a long envelope.

You see that sentence No.1 consists of two clauses or simple sentences. These two sentences are combined by using a Relative pronoun 'when'.

Similarly the sentence 2 also consists of two sentences combined by conjunction 'and'.

There are many ways to combine two or more than two sentences into one. Such a process in Grammar is called 'synthesis' or 'combination'. Following is the list of some conjunctions or sentence connectors:

and , but, or, either ..... or,  
 Neither-nor, since, because, though,  
 as, beside, as long, therefore,  
 hence, having, seeing, so,  
 now, being, when, whenever, wherever,  
 despite, as soon as, no sooner ..... than due to.

**Ex.1. Now combine the following sentences into one sentence:**

1. She came, she took her lunch.
2. He got first class. He laboured hard.
3. Sheela was suffering from fever. she could not attend her school.
4. The teacher entered the class. He started teaching.

**F. ACTIVITY**

1. Do a project work on Indian woman poets of English and Hindi and enlist their poetic works.

**G. TRANSLATION**

**Translate the following sentences into English.**

सन् 1907 में भीमराव ने मैट्रिक परीक्षा उत्तीर्ण की। महार जाति के लिए यह बहुत गौरव की बात थी। घर में खूब खुशियां मनायी गयीं। भीमराव एल्फिंस्टन कॉलेज में पढ़ने लगे। बड़ौदा के महाराज सयाजीराव गायकवाड़ ने प्रसन्न होकर उन्हें 25 रुपये मासिक छात्रवृत्ति देना आरम्भ कर दिया। सन् 1913 में वे बी.ए. उत्तीर्ण हो गये। महाराज ने उन्हें बड़ौदा बुलाया और दरबार में नौकरी दे दी। दुर्भाग्य से इसी वर्ष उनके पिता का स्वर्गवास हो गया।

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## WHAT IS WRONG WITH INDIAN FILMS

**Satyajit Ray**

*SATYAJIT RAY, born on May 2, 1921, was a wellknown film director of India. He earned international recognition for his talent in film-making and direction. Best known for his 'Pather Panchali, 'Aparajito', 'Charulata' and 'Shatranj Ke Khilari', he won awards at international film festivals in Venice, Cannes and Berlin. Ray used to compose music for his own films. He was also a story writer, illustrator and book designer. Oxford University conferred on him an honorary doctorate degree, an honour which very few people have received. In the present essay, taken from his book **Our Films, Their Films**, he examines the nature of our films and points out their defects. He is extremely critical of the quality of our film-making, direction as well as content.*



**A. Work in small groups and discuss the following:**

- 1. Have you seen any film recently?**
- 2. Tell the name of any film which you like most. Point out its salient features.**

## WHAT IS WRONG WITH INDIAN FILMS

One of the most significant phenomena of our time has been the development of the cinema from a turn-of-the-century mechanical toy into the century's most potent and versatile art form.

Today, the cinema commands the respect accorded to any other form of creative expression. It combines in various measures the functions of poetry, music, painting, drama, architecture and a host of other arts, major and minor. It also combines the cold logic of science.

India took up film production surprisingly early. The first short film was produced in 1907 and the first feature in 1913. By the twenties it had reached the status of big business.

It is easy to tell the world that film production in India is quantitatively second only to Hollywood; for that is a statistical fact. But can the same be said of its quality? Why are our films not shown abroad? Is it solely because India offers a potential market for her own products? Or, are we just plain ashamed of our films?

To anyone familiar with the relative standards of the best foreign and Indian films, the answers must come easily. Let us face the truth. There has yet been no Indian film, which could be acclaimed on all counts. Where other countries have achieved, we have only attempted and that too not always with honesty.

No doubt this lack of maturity can be attributed to several factors. The producers will tell you about that mysterious entity 'the mass', which goes in for this sort of 'thing', the technicians will blame the tools and the director will have much to say about the wonderful things he had in mind but could not achieve because of 'the conditions'.



In India it would seem that the fundamental concept of a coherent dramatic pattern existing in time was generally misunderstood.

Often by a queer process of reasoning, movement was equated with action and action with melodrama. The analogy with music failed in our case because Indian music is largely improvisational.

**B.1.1. Write 'T' for true and 'F' for false statement:**

1. The Cinema commands the respect accorded to any other form of creative expression.
2. The Cinema doesn't combine the cold logic of science.
3. Film production in India is quantitatively second only to Hollywood.
4. India has achieved what other countries have achieved.
5. Indian music is largely improvisational.

**B.1.2. Study the lesson carefully and complete the following sentences on the basis of your reading:**

1. By the twenties it had reached .....of big business.
2. Why were our film not shown .....
3. The technicians will ..... the tools.
4. The first feature was shot in .....
5. The ..... with music failed in our case.

**B.1.3. Answer the following questions very briefly:**

1. Who has written this essay?
2. Which is the most potent and versatile art form?



3. **Were Indian films shown abroad a few decades ago?**
4. **When was the first short film produced?**

Almost every passing phase of the American cinema has had its repercussion on the Indian films. Stories have been written based on Hollywood successes and the cliches preserved with care. Even where the story has been a genuinely Indian one, the background music has revealed an irrepressible penchant for the jazz idiom.

It should be realised that the average American film is a bad model, if only because it depicts a way of life so utterly at variance with our own. Moreover, the high technical polish, which is the hallmark of the standard Hollywood product, would be impossible to achieve under existing Indian conditions. What the Indian cinema needs today is not more gloss, but more imagination, more integrity, and a more intelligent appreciation of the limitations of the medium.

After all we do possess the primary tools of filmmaking. The complaint of the technicians notwithstanding, mechanical devices such as the crane shot and the process shot are useful, but by no means indispensable. What our cinema needs above everything else is a style, an idiom, a sort of iconography of cinema, which would be uniquely and recognisably Indian.

The majority of our films are replete with such 'visual dissonances'. But the truly Indian film should steer clear of such inconsistencies and look for its material in the more basic aspects of Indian life, where habit and speech, dress and manners, background and foreground, blend into a harmonious whole.

It is only in a drastic simplification of style and content that hope for the Indian cinema resides. At present, it would appear that nearly all the prevailing practices go against such a simplification.



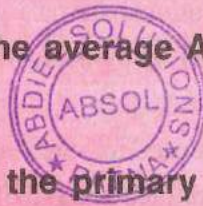
Starting a production without adequate planning, sometimes even without a shooting script, penchant for convolutions of plot and counter plot rather than the strong, simple unidirectional narrative: the practice of sandwiching musical numbers in the most unlyrical situations, the habit of shooting indoors in a country which is all landscape, and at a time when all other countries are turning to the documentary for inspiration – all these stand in the way of the evolution of a distinctive style.

There have been rare glimpses of an enlightened approach in a handful of recent films. IPTA's 'Dharti-ke-Lal' is an instance of a strong simple theme put over with style, honesty and technical competence. Shankar's 'Kalpana', an inimitable and highly individual experiment shows a grasp of filmic movement, and a respect for tradition.

The raw material of the cinema is life itself. It is incredible that a country which has inspired so much painting, music and poetry should fail to move the filmmakers. He has only to keep his eyes open, and his ears. Let him do so.

**B.2.1. Complete the following sentences on the basis of the unit you have studied:**

1. Stories have been written ..... on Hollywood success.
2. It should be realised that the average American film is a bad.....
3. After all, we do..... the primary tools of film making.
4. The ..... of our films are replete with 'visual dissonances'.



5. But the truly Indian film should..... clear of such inconsistencies.
6. There ..... rare glimpses of an enlightened approach in a handful of recent films.

**B.2.2. Answer the following questions briefly:**

1. Have average American films been a bad model? Give one reason.
2. Mention one thing/ feature which Indian films need?
3. Do Indian film makers possess the primary tools of film making?

## GLOSSARY AND NOTES

**phenomena(n):** (plural of phenomenon): happenings

**potent (adj):** powerful

**versatile (adj):** command over many qualities

**architecture (n) :** art and science of building

**statistical (adj) :** collection of information

**potential (adj) :** inner ability

**acclaimed (v) :** approved, applauded

**maturity (adj) :** to come to full development

**mysterious (adj) :** impossible to understand

**melodrama (n) :** emotional drama

**improvisational (adj) :** composing music with a play

**repercussion (n) :** consequence of an event

**hall mark (n) :** mark used for marking the standard

**cliches (n) :** phrase or idea used so often that has become stale

**irrepressible (adj) :** uncontrollable

**gloss (n) :** bright appearance(fig:sometimes deceptive)

**indispensable (adj) :** Not dispensable, absolutely necessary



**IPTA** (abbre): Indian People's Theatre Association

**replete** (adj): holding much, filled with

**dissonances** (n): combination of notes, not in harmony

**inconsistencies** (n): contradictions

**convolutions** (n): coil, twist

**landscape** (n): inland scenery

**evolution** (n): process of developing



### C.1. LONG ANSWER QUESTIONS

1. "What our cinema needs above everything else is a style, an idiom, a sort of iconography of cinema, which would be uniquely and recognisably Indian." How far this applies to the Indian cinema today? Discuss.
2. Should cinema be looked upon as a form of creative expression? Give reasons.
3. Do you think that Indian films have certain basic weaknesses? Illustrate your answer, citing examples from the films you have seen.
4. What is the most dominant influence on the Indian films?
5. What aspects of the American films do our films imitate? Is it justified in our context?

### C.2. GROUP DISCUSSION

**Discuss the following topics in groups or pairs:**

1. "Television programmes do a lot of harm to students".
2. The rising incidents of crime are the offshoot of violent scenes on Indian celluloid.



### C.3. COMPOSITION

1. Write a letter to the Director of Doordarshan requesting him to give you an opportunity to participate in the weekly T.V. Programme

which interests you very much. Mention why you find yourself suitable for such a programme.

2. Write your impression of a Hindi film which you have seen recently.

## D. WORD STUDY

### D.1. Dictionary Use

**Ex. 1. Correct the spelling of the following words:**

varsetile, inavetable, potencial, repelite, phinonomena.

**Ex. 2. Frame your own sentences using the following words:**

creation      potential      solely      queer

gloss      adequate      incredible

### D.2

**Ex. 1. Match the words or phrases in Column A with the meanings given in Column B.**

**A**

conferred

architecture

indispensable

evolution

gloss

inconography

**B**

art of painting

given (degree etc.)

process of developing

essential

art and science of building

smooth bright surface

### D.3

**Ex.1. Read the lesson carefully and find out five sentences in which phrases have been used. Now use those phrases in sentences of your own.**



**E. GRAMMAR (Adverb Clause of Condition)****Ex. 1. Look at the following sentences:-**

If you get late, you will miss the train.

You will not succeed unless you work hard.

In the examples given above “If you get late” and “unless you work hard” are conditions. So, this clause is called Adverb Clause of Condition.

Now study the examples given below :- Clauses of Condition are underlined.

- (i) If you make a promise, you must keep it.
- (ii) In case it rains, I shall not go out. Adverb clause of condition begins with if, unless, in case, so long as, provided, provided that etc.

**Ex.1.1 Make five sentences using unless, provided , in case, so long as,****Ex.1.2 Fill in the blanks with “should” or “Ought to”**

- 1. We ..... help our neighbours.
- 2. He ..... speak the truth.
- 3. Everybody ..... trust his friends.
- 4. She ..... read this novel.
- 5. You ..... work for the welfare of the country.

**Ex.1. 3. Read the following sentences carefully:**

- 1. *You ought to go immediately.*
- 2. *She ought to apologise for her behaviour.*

3. Do you think I should go?
4. *You should write a letter and find out when he is coming.*

'Should' and 'ought to' have some moral connotations, 'ought to' is stronger and indicates moral obligation whereas 'should' indicates a recommendation. It is used in giving or asking for advice.

Now make five sentences each with 'ought to' and 'should'.

**Ex.1.4. Read the following sentences carefully:**

Read the lines of the text from 6 to 15 and frame as many questions as you can, using 'wh' words or auxiliaries. One example has been done for you.

Which was the first short film produced?

**F. ACTIVITIES**

1. Prepare a list of such actors who have been given 'Dada Saheb Phalke' award.
2. Prepare a list of such Indian films which give lessons of integrity, patriotism and examples of human rights.

**G. TRANSLATION**

**Translate the following sentences into Hindi/your mother tongue.**

1. India took up film production surprisingly early.
2. Why were our films not shown abroad ?
3. Let us face the truth.
4. The technician will blame the tools.



5. It should be realised that the average American film is a bad model.
6. What does our cinema need?
7. Let him do so.
8. He has only to keep his eyes open.

\*\*\*



San Kyi by her son Alexander Aye, on the occasion of the award of the Nobel Peace Prize in Oslo, December 10, 1991. The acceptance speech given here was delivered on behalf of Aung San Kyi, who won the Nobel Prize and the Sakharov Prize for Freedom of Thought in 1991 and the Nobel Peace Prize in 1991. The acceptance speech was given by her son Alexander Aye, on the occasion of the award of the Nobel Peace Prize in Oslo, December 10, 1991.

1991

A. Kyi in small groups and discuss the following: Support or not given the best student award? School function. What would you speak on the occasion? What points would you include in your speech?

ACCEPTANCE SPEECH

Your Excellencies, Ladies and Gentlemen, I have today to accept on behalf of my mother, this greatest of prizes, the Nobel Peace Prize for Peace. I do not permit my mother to be here in person. I do my best to convey the sentiments I believe she would express.



## ACCEPTANCE SPEECH

### Aung San Suu Kyi

*Aung San Suu Kyi, born on 19 June 1945 in Rangoon, is a pro-democracy activist and leader of the National League for Democracy in Burma. She won the Rafto Prize and the Sakharov Prize for Freedom of Thought in 1990 and the Nobel Peace Prize in 1991. The Acceptance Speech, given here was delivered on behalf of Aung San Suu Kyi by her son Alexander Aris, on the occasion of the award of the Nobel Peace Prize in Oslo, December 10, 1991.*



#### **A. Work in small groups and discuss the following:**

**Suppose you are given the best student award at your school function. What would you speak on the occasion? What points would you include in your speech?**

## ACCEPTANCE SPEECH

Your Majesties, Your Excellencies, Ladies and Gentlemen,

I stand before you here today to accept on behalf of my mother, Aung San Suu Kyi, this greatest of prizes, the Nobel Prize for Peace. Because circumstances do not permit my mother to be here in person, I will do my best to convey the sentiments I believe she would express.



Firstly, I know that she would begin by saying that she accepts the Nobel Prize for Peace not in her own name but in the name of all the people of Burma. She would say that this prize belongs not to her but to all those men, women and children who, even as I speak, continue to sacrifice their well being, their freedom and their lives in pursuit of a democratic Burma. Theirs is the prize and theirs will be the eventual victory in Burma's long struggle for peace, freedom and democracy.

Speaking as her son, however, I would add that I personally believe that by her own dedication and personal sacrifice she has come to be a worthy symbol through whom the plight of all the people of Burma may be recognised. And no one must underestimate that plight. The plight of those in the countryside and towns, living in poverty and destitution, those in prison, battered and tortured; the plight of the young people, the hope of Burma, dying of malaria in the jungles to which they have fled; that of the Buddhist monks, beaten and dishonoured. Nor should we forget the many senior and highly respected leaders besides my mother who are all incarcerated. It is on their behalf that I thank you, from my heart, for this supreme honour. The Burmese people can today hold their heads a little higher in the knowledge that in this far distant land their suffering has been heard and heeded.

**B.1.1. Write 'T' for true and 'F' for false statement:**

1. Acceptance speech was delivered on September 10, 1991.
2. On the occasion of the award of the Nobel Peace Prize in Oslo, Alexander Aris made a speech.
3. Alexander Aris is one of the brothers of Aung San Suu Kyi.
4. Alexander Aris thanked from his heart for this honour.



**B.1.2. Answer the following questions very briefly:**

1. Why had Alexander Aris accepted the Nobel Peace Prize on behalf of his mother?
2. Who was awarded the Nobel Peace Prize in 1991?
3. Who were incarcerated in the struggle for peace, freedom and democracy?

We must also remember that the lonely struggle taking place in a heavily guarded compound in Rangoon is part of the much larger struggle, worldwide, for the emancipation of the human spirit from political tyranny and psychological subjection. The Prize, I feel sure, is also intended to honour all those engaged in this struggle wherever they may be. It is not without reason that today's events in Oslo fall on the International Human Rights Day, celebrated throughout the world.

Mr. Chairman, the whole international community has applauded the choice of your committee. Just a few days ago, the United Nations passed a unanimous and historic resolution welcoming Secretary-General Javier Perez de Cuellar's statement on the significance of this award and endorsing his repeated appeals for my mother's early release from detention.

Let it never be said by future generations that indifference, cynicism or selfishness made us fail to live up to the ideals of humanism which the Nobel Peace Prize encapsulates.

Let the strivings of us all, prove Martin Luther King Jr. to have been correct, when he said that humanity can no longer be tragically bound to the starless midnight of racism and war.

Let the efforts of us all, prove that he was not a mere dreamer when he spoke of the beauty of genuine brotherhood and peace being



more precious than diamonds or silver or gold.

Let a new age dawn!

Thank you.

**B.2.1. Complete the following sentences on the basis of the lesson:**

1. The prize is also intended ..... engaged in this struggle.
2. Mr. Chairman, the whole international community has applauded the choice of .....
3. Let a new ..... dawn.

**B.2.2. Answer the following questions very briefly:**

1. Why has the whole international community applauded Mr. Chairman?
2. What is more precious than diamond or silver or gold?

**GLOSSARY AND NOTES**

**majesties** (n) : sovereign powers, Maharajas

**excellencies** (n) : a title of honour, Maharajas

**well-being** (n) : welfare

**pursuit** (n) : employment, business

**eventual** (adj) : final

**worthy** (adj) : virtuous, valuable

**plight** (n) : condition

**underestimate** (v) : to estimate too low

**incarcerated** (v) : imprisoned

**heeded** (v) : took notice of

**emancipation** (n) : liberation. socially, politically and legally free

**tyranny** (n) : cruel government, cruelty

**subjection** (n) : control

**applaud** (v) : to praise

**unanimous** (adj) : agreeing in opinion

**endorse** (v) : to confirm, to express formal support for something

**detention** (n) : check, the state of being kept in prison

**indifference** (n) : unconcern, lack of interest or concern

**cynicism** (n) : surliness

**encapsulates** (v) : to express or show something in a short way

**striving** (here, noun) : one who makes a great effort to achieve something

### C.1. LONG ANSWER QUESTIONS

1. “And no one must underestimate that plight”. Which plight is Aris referring to? Explain.
2. Peace, freedom and democracy are essential for human being. Do you agree? Give your own opinion.
3. The Nobel Peace Prize belongs not only to Aung San Suu Kyi but also to all men, women and children of Burma. Why does Aris say so?
4. “The beauty of genuine brotherhood and peace is more precious than diamond or silver or gold.” Why does Aris claim so? Do you agree with him?

### C.2. GROUP DISCUSSION

1. The survival of the human society depends on the peace and harmony in the society.
2. The greatest service to the society is to establish peace and harmony.



**C.3. COMPOSITION**

You are Vinay. You are the secretary of the cultural society of your school. You want to organise an award giving function in your school.

Write a letter to the Mukhiya of your Panchayat or the Chairman of your Zila Parishad inviting him to attend the function.

**D. WORD STUDY****D.1. Dictionary Use**

**Ex.1. Correct the spelling of the following words:**

circumstanse

permitt

destitution

strugglle

secretory

selfisness

gennune

precius

tyrranny

**Ex.2. Find out the words from the lesson which have the following meanings:**

act of dedication

extreme bodily pain

society

freedom

to put one within the other to set free

**Ex. 3. Match the words given in Column 'A' with their meanings given in Column 'B'**

**A**

**B**

(a) detention

(i) isolated

(b) plight

(ii) cause

(c) tyranny

(iii) valuable

- |            |               |
|------------|---------------|
| (d) worthy | (iv) delay    |
| (e) lonely | (v) condition |
| (f) reason | (vi) cruelty  |

## D.2. Word Formation

great	greatest
personal	personally
nation	national
child	childhood, children

We see the suffixes '- est', '- ly', '-al', '-hood', '-en' are added to make new words. Add suitable suffixes to the words given below and make new words.

heavy	high	bright	love
clear	selfish	brother	hard
bold	slow	humble	music

## E. GRAMMAR

(Subject verb Agreement)

Look at the following sentences:

- (1) *Circumstances do not permit my mother to be here in person.*
- (2) *Children continue to sacrifice their well being.*

In sentences given above "**Circumstances and Children**" are used as subjects. Both are plural. So, verbs are plural there:

**Note:** A verb must agree with its subject in number and person. Singular subject takes singular verb. Plural subject takes plural verb. Now study the sentences given below:

- (i) The colour of these houses **is** white.



- (ii) Oil and water **do** not mix.  
(iii) Nothing but water **is** seen.

	Subject	-	Verb
(i)	colour	-	is
(ii)	oil and water	-	do
(iii)	nothing	-	is

Some important rules:

- (i) Two or more singular nouns or pronouns joined by 'and' require a plural verb;

He and I **were** playing there.

**Are** your brother and sister at home?

- (ii) If the nouns suggest one idea to the mind or refer to the same person or thing, the Verb is singular.

Bread and butter **is** the basic need of the human beings.

The poet and singer **is** on the stage.

Two and two **makes** four.

- (iii) Words joined to a singular subject by with, as well as, together with etc. are parenthetical. The Verb should, therefore, be put in the singular: The teacher with all the students **has** gone.

English as well as Hindi **is** taught here.

- (iv) Two or more singular subjects connected by 'either ...or' or 'or' require singular Verb.

Ravi or Vinayak **does** not know how to swim.

Either the tiger or the bear **has** not been seen there.

- (v) When two subjects are joined by 'either.....or' or 'neither ....nor' the Verb agrees with the subject near to it

Either he or I **am** to do it.

Neither you nor he **is** to blame.

- (vi) Either, neither, each, everyone, many a, take a singular Verb.

Neither of my friends **is** guilty.

Each boy and each girl **sings** well.

- (vii) 'A number of' takes a plural verb but 'the number of' takes a singular verb.

A number of students **are** in the hall. The number of students **is** eighty.

- (viii) Some nouns which are singular in form but plural in meaning take a plural verb. The cattle **are** grazing.

- (ix) Some nouns which are plural in form, but singular in meaning, take a singular Verb:

The news **is** good.

Politics **is** harmful.

- (x) When a plural noun denotes some specific quantity or amount considered as a whole, the Verb is singular.

Three fourth of the work **has** been done.

Sixty miles **is** a long distance.

- (xi) A collective noun takes a singular Verb when the collection is thought of as one whole, but it takes a plural verb when the individuals of which it is composed are thought of:

The committee **has** issued its report.

The committee **are** divided on this point.



- (xii) A team of, a set of, a bunch of, a flock of, a pair of etc. take singular Verb.

A team of players **has** come.

A set of books **has** been sold.

- (xiii) Nothing but/everything but takes singular verb.

Nothing but car **is** sold here.

- (xiv) If the rich, the poor, the blind, the honest, the dumb (the + Adjective) etc. are used as the subject, they take plural verb.

The rich **are** happy.

The poor **are** generally honest.

- (xv) One third of, half of etc. + uncountable noun takes a singular verb but one third of, half of etc. + plural countable nouns take plural verb:

One third of milk **is** to be sold.

One third of students **have** passed.

**Ex.4. Fill in the blanks with the appropriate forms of verbs given in the brackets:**

- (i) Truth and honesty ..... the best policy (is / are)
- (ii) Pooja, Rani and Mona ..... good friends (is / are)
- (iii) Smoking and drinking ..... injurious to health (is / are)
- (iv) Each of the boys ..... given a book (have been / has been)
- (v) A committee .....been appointed to study the situation (has / have)

- (vi) The jury ..... divided in their opinions (is / are)  
 (vii) Measles ..... a serious disease ( is /are)  
 (viii) Seventy rupees ..... enough for this work (is / are)  
 (ix) A bunch of keys ..... been lost (has / have)  
 (x) The rest of the books ..... published ( was / were)

## F. ACTIVITY

1. Do a project work on the Nobel prize. Mention the fields for which the Nobel prizes are given. Include the Nobel prize winners from Asia.

## G. TRANSLATION

**Translate the following sentences into English:**

1. दो और दो चार होता है।
2. मेरे शिक्षक ने कहा कि ईमानदारी सब से अच्छी नीति है।
3. सच्चाई एवं ईमानदारी कभी परास्त नहीं होती।
4. सूर्य अभी पूरब में उग रहा है।
5. पेड़ों के अलावा वहाँ कुछ भी दिखायी नहीं देता है।
6. सूरज के डूबने के पहले मैं घर आ जाऊँगा।
7. बेईमान कभी भी उदार नहीं होते।
8. टहलना एवं हँसना स्वास्थ्य के लिए लाभदायक है।
9. डाक्टर ने धूम्रपान मना किया।
10. क्या पृथ्वी सूर्य का चक्कर लगाती है ?



## ONCE UPON A TIME

### Toni Morrison

*Toni Morrison was the eighth woman and the first black woman to receive the Nobel Prize (1993) in Literature. She also won the Pulitzer Prize for fiction. Her seventh and most recent novel, **Paradise** was published early in 1998. Her speech 'Once Upon a Time' wonderfully exhibits how the proper usage of language could bring about changes and big revolution in the world and more so the immediate surrounding. This speech makes the point that language should be living and vibrant. Narratives have not only been entertaining but also one of the principal ways of absorption of knowledge. There are anecdotes which bring out the theme through the most simple form of expression and language. The given speech is a fine example of this.*

#### **A. Work in small groups and pairs and discuss the following:**

- 1. How often did you listen to stories when you were a child?**
- 2. Who told you stories?**
- 3. How did those stories usually begin?**

## ONCE UPON A TIME

“Once upon a time there was an old woman. Blind but wise.” Or an old man? A guru, perhaps, soothing restless children. I have heard this story, or one exactly like it, in the lore of several cultures.

“Once upon a time there was an old woman. Blind. Wise.”

In the version I know, the woman is the daughter of slaves, black, American, and lives alone in a small house outside of town. Her reputation for wisdom is without peer and without question. Among her people, she is both the law and its transgression. The honour she is paid and the awe in which she is held reach beyond her neighbourhood to places far away; to the city where the intelligence of rural prophets is the source of much amusement.

One day the woman is visited by some young people who seem bent on disproving her clairvoyance and showing her up for the fraud they believe she is. Their plan is simple: they enter her house and ask the one question the answer to which rides solely on her difference from them, a difference they regard as a profound disability: her blindness. They stand before her, and one of them says.

“Old woman, I hold in my hand a bird. Tell me whether it is living or dead.”

She does not answer, and the question is repeated. “Is the bird I am holding living or dead?” Still she does not answer. She is blind and cannot see her visitors, let alone what is in their hands. She does not know their colour, gender or homeland. She only knows their motive.

The old woman’s silence is so long, the young people have trouble holding their laughter.



Finally she speaks, and her voice is soft but stern. "I don't know," she says. "I don't know whether the bird you are holding is dead or alive, but what I do know is that it is in your hands. It is in your hands."

For parading their power and her helplessness, the young visitors are reprimanded, told they are responsible not only for the act of mockery but also for the small bundle of life sacrificed to achieve its aims. The blind woman shifts attention away from assertions of power to the instrument through which that power is exercised.

Speculation on what (other than its own frail body) that bird in the hand might signify has always been attractive to me, but especially so now, thinking as I have been about work I do that has brought me to this company. So, I choose to read the bird as "language" and the woman as a "practiced writer".

**B.1. Answer the following questions briefly:**

1. How was the old woman ?
2. Is this folklore present in one culture or many?
3. Who is the father of that old woman?
4. Where does the old woman live?
5. How is her reputation for wisdom?
6. What is her position in the neighbourhood?
7. Why did some young people visit her?
8. What does the old woman know about those people?
9. For what are the young visitors reprimanded ?
10. What does 'bird' and 'woman' signify to the speaker?



"Once upon a time. . ." Visitors ask an old woman a question. Who are they, these children? What did they make of that encounter? What did they hear in those final words: "The bird is in your hands?" A sentence that gestures towards possibility, or one that drops a latch? Perhaps what the children heard was, "It is not my problem. I am old, female, black, blind. What wisdom I have now is in knowing I cannot help you. The future of language is yours."

They stand there. Suppose nothing was in their hands. Suppose the visit was only a ruse, a trick to get to be spoken to, taken seriously as they have not been before. A chance to interrupt, to violate the adult world, its miasma of discourse about them.

"You, old woman, blessed with blindness, can speak the language that tells us what only language can: how to see without pictures. Language alone protects us from the scariness of things with no names. Language alone is meditation.

"Tell us what it is to be a woman so that we may know what it is to be a man. What moves at the margin. What it is to have no home in this place. To be set adrift from the one you knew. What it is to live at the edge of towns that cannot bear your company.

"Tell us about ships turned away from shorelines at Easter, placenta in a field. Tell us about a wagonload of slaves, how they sang so softly their breath was indistinguishable from the falling snow. How they knew from the hunch of the nearest shoulder that the next stop would be their last.

"The inn door opens: a girl and a boy step away from its light. They climb into, the wagon bed. The boy will have a gun in three years, but now he carries a lamp and a jug of warm cider. They pass it from mouth to mouth.



"The girl offers bread, pieces of meat and something more: a glance into the eyes of the one she serves. One helping for each man, two for each woman. And a look. They look back. The next stop will be their last. But not this one. This one is warmed."

It's quiet again when the children finish speaking, until the woman breaks into the silence.

"Finally," she says. "I trust you now. I trust you with the bird that is not in your hands because you have truly caught it. Look. How lovely it is, this thing we have done - together." (*adapted and edited*)

**B. 2. Complete the sentences on the basis of the unit you have just studied.**

1. A ..... that gestures towards possibility.
2. The future of ..... is yours.
3. Language alone ..... scariness of things with no names.
4. The boy will have ..... in three years, but now he carries a lamp and ..... They pass it from .....
5. I trust you with the ..... that is not in your hands because you have .....

**GLOSSARY AND NOTES**

**lore** (n) : wisdom, scholarship, learning knowledge

**soothing** (adj) : pacifying, quick, calm

**culture** (n) : civilization

**transgression** (vt) : to violate, to pass beyond limit, the violation of a law

**clairvoyant** (n) : the faculty of seeing mentally what is happening, person having power of seeing in the mind either future event or thing

**stern** (n) : the rear part of a ship a boat, to find oneself faced by some danger

**reprimanded** (v.t.) : to rebuke for a fault

**encounter** (n) : a meeting in conflict

**miasma** (n) : unhealthy environment or influence

**latch** (n) : fastening for a door

### C.1. LONG ANSWER QUESTIONS

1. Enumerate the traits of the old woman.
2. Have you recently heard a story which is interesting? Write that story in 100 words.
3. Do you think that language is crucial to a writer? Give any three reasons.
4. Quote a few lines from the text which highlight the plight of the woman and the depressed class?
5. Write a paragraph on a character, in this story, that has impressed you most.

### C.2. DISCUSSION

Discuss the following in groups or pairs:

1. The art of story telling is dying down.
2. Stories have been a great source of information since time immemorial.

### C.3. COMPOSITION

1. You received a prize for writing story. Prepare a speech to be delivered while accepting the prize.



2. You are Snigdha/ Amandeep. You are a student of the Govt. Secondary School, Ramgarhwa. You are the Secretary of the Cultural Society of your School. A competition on story is to be organised. Write a notice, informing the students about the date and venue of and eligibility for the competition.

### D.1. WORD STUDY

Correct the spelling of the following words:

assertion	instrument	speculation	moteev
reputation	each	silence	version

### D.2. Word Meaning

Match the words or phrases in column (A) with their meanings in column (B):

#### Column A

#### Column B

amusement	statement of account
version	pastime
violate	mental view
speculation	to break

### D.3. Phrase

'Once upon a time' is a phrase used in the text. Find out more phrases from the text and use in sentence of your own.

### E. GRAMMAR

**Ex.1.** Punctuation marks are essential in language composition. In class IX, you have already studied about a few punctuation marks.

Here some more punctuation marks are given for you. Note these marks carefully:

(1) ! = Note of Exclamation

(2) “ ” = Inverted commas

(3) ) ( = Bracket parenthesis

Now locate (identify) the punctuation marks from the passage given below:

**Raman:** Hello! How do you do?

**Ali :** Hello! I am fine, Raman. Well done! You have brought a laurel for the school.

**Raman:** Ali, I always remember your advice, perfection is essential for success in every walk of life. My grand father told me, “True devotion bears a delicious fruit, it means (true) result.”

**Ex.2. Identify the punctuation marks in the sentence given below:**

“Old woman, I hold in my hand a bird. Tell me whether it is living or dead.”

Now in the given passage use the punctuation marks to make meaningful sentences.

She does not answer and the question is repeated: is the bird I am holding living or dead still she does not answer she is blind and cannot see her visitors let alone what is in their hands.

**F. ACTIVITY**

1. Collect at least three stories in your local dialect, translate these stories into English and tell them in your class.