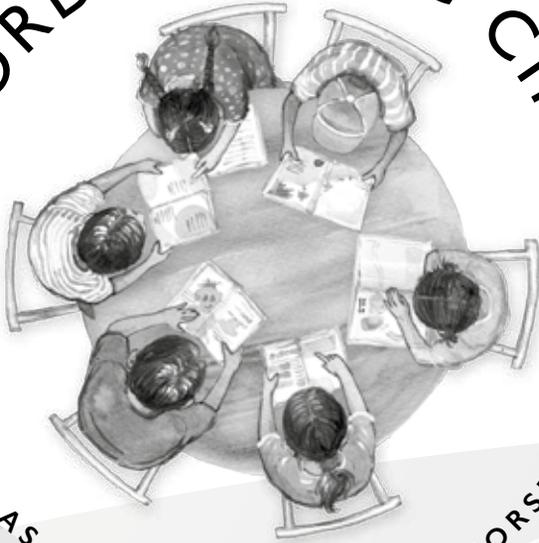


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SECOND EDITION

OXFORD READING CIRCLE



NICHOLAS HORSBURGH • CLAIRE HORSBURGH

Teaching Guide

OXFORD
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Introduction

The Teaching Guides of *Oxford Reading Circle* provide some guidelines for the help of the teacher in the classroom. This Teaching Guide includes:

- an introduction on how to use *Oxford Reading Circle* in class.
- suggestions for pre-reading tasks or warm-ups to the main lesson.
- suggestions for while reading tasks with in-text questions.
- suggestions for post-reading activities, based on basic concepts of literature presented progressively with respect to difficulty level within and across each grade.
- suggested answers and hints to the exercises in the book.
- additional questions related to the text.

1. **Theoretical framework:** The Teaching Guides for *Oxford Reading Circle* have been developed on the theoretical framework of Reader's Response Criticism. The reader-response-critic examines the reader's reaction and its scope to evaluate distinct ways in which readers or interpretive communities engage with a text. Reader-response suggests that the role of the reader is essential to the meaning of a text, for only in the reading experience does the literary work come alive. There is no right or wrong answer to a reading response. Nonetheless, it is important that you demonstrate an understanding of the reading and clearly explain and support your reactions.

Hence, the teaching activities focus on learners' responses, experiences, and insights.

1.1 **Group work and guided discussions** form the underlying basis of all activities in the teaching guides throughout the years. Hence, learners' shared experiences would be the centerfold of their interpretations for each text in the *Oxford Reading Circle*.

1.2 Exploring literary texts by incorporating skills of listening, speaking, reading, and writing. The skills of language learning have been embedded within the teaching activities. This includes the following:

- Focus on how meaning changes through pronunciation, intonation, and stress
- Exploiting poetic language to invoke learner's language awareness and creativity
- Exploiting the skills of inference and analysis to gauge a text and its purpose

1.3 Developing pluralism and cross-cultural awareness by exploring situations, cultures, characters, and worldview. The teaching guide focuses on the following:

- Awareness regarding festivals across the globe as covered in the stories
- A focus on target cultures and global identities
- Inculcating curiosity regarding different authors, their backgrounds, and its importance in shaping learners' worldview

USING OXFORD READING CIRCLE IN CLASS

1. Teaching vocabulary

It is not necessary to give the meanings of all the unknown words to the students because getting the message/meaning of a text does not depend on understanding every word occurring in it.

It is best not to give the meanings of the essential words to the students right away. For young learners, the following approach can be used to deal with the vocabulary items occurring in a text:

- Generally, the meaning of a word is available from the context in which it occurs. Learners should be trained in guessing the meaning of words using the contextual clues available. The meaning of some words can be given through pictures. For many verbs, actions can be used to show their meaning, for example, 'stomped'.

2. Before starting a text

A *pre-reading activity* is useful in securing the attention of the learners through activities that lead them to the text. Pre-reading activities should be interesting, relevant, and fun to do. For each text, a pre-reading section has been suggested. It should be used to lead a class discussion. Most pre-reading activities suggested are open-ended, i.e., they may not have a particular answer, but are useful for discussion that leads learners to the text.

Teachers may use any other interesting pre-reading activities with direct relevance to the text to be taught.

All the pre-reading activities contain a reading focus. The purpose of the pre-reading section is that learners read a text with that focus in mind.

3. Reading

A carefully planned reading class will go a long way in creating a love for reading in the minds of the learners. Some techniques are suggested here to help learners proceed step-by-step in the class from guided reading to becoming independent readers.

a. Shadow reading

For young learners, read aloud each sentence of the text slowly. Ask learners to follow the sentence with a finger and repeat after you. If a sentence is longer, break the sentence into meaningful parts. Take a clear pause at each break and at the end of each sentence.

Show action wherever possible to accompany your reading aloud.

Read a text aloud at least twice. Then, ask learners to read aloud. Help them with reading where necessary. All the texts should be taught in this manner. However, in later years, the concept of silent reading is to be introduced as well as it will help with independent learning and comprehension.

b. Chunk reading

Instead of asking learners to read a whole text all together,



for Classes 1–4, each text should be divided into *reading chunks* that can be better managed by learners. Each text has been divided into two/three reading chunks for the students to understand with ease. Use a *focusing* question/ statement before each reading chunk. Ask one/two *link* questions when students have finished reading a chunk. The link question/statement can function as the focus for the next reading unit. This has been done for all the prose texts. Linking/reflecting and prediction questions/ activities for the reading chunks are given to assist learners in dealing with the texts. Allow learners to guess answers before each reading chunk. It does not matter if their answers do not match the text.

Comprehension questions (factual, inferential, as well as extrapolative) are meant to be used to hold a *class discussion* leading towards better understanding of a text. They should not be used for rote learning and memorization of facts from a text.

Extra clues from the text/learning questions should be used during discussion to help learners grasp the context and the text better.

It is always a good idea to ask learners to go back to the text to find out the facts during a class discussion.

c. **Comprehension of poems**

Poems for young learners reflect the rhythm of the language in a very obvious manner. Since poems are shorter in length, teachers should read aloud the poetry texts with rhythm for learners to capture the natural pronunciation of English. All the poems here have been marked for their stress pattern, which creates the rhythm. Teachers should practice the rhythm by saying each poem aloud with appropriate stress several times before doing it in class.

For each poem, apart from the rhythm, a listening focus has also been provided. As learners listen, they try to get an answer for the listening focus.

Each poem should be read aloud by the teacher at least twice. Then, learners should be asked to repeat the poem after the teacher. This is an effective listening and pronunciation activity for English stress and rhythm.

When the listening is going on, the books must be kept closed. After the second listening, learners can look at the text and listen to the teacher at the same time.

Learners should then read the poem aloud, and then silently for better comprehension.

For older learners, the teacher should ask the students to keep their books closed and read the poem out to them. Then the teacher could ask a global question, elicit a response which connects to their world knowledge, or ask for the theme of what has been read. See if the students can recall phrases and words.

4. Comprehension questions

Comprehension questions should be done orally in a discussion mode and not in a question-answer mode.

Learners may write the answers after the oral work.

5. Classroom procedure (group and pair work)

Learners should be given enough opportunities to find answers in pairs and groups, and refer to the texts as many times as they want.

After reading of the text is done, follow this sequence for the questions: i. comprehension, ii. vocabulary, and finally, iii. pronunciation.

Birthday Presents

Something more about the author and her background

Lynne Reid Banks was born on 31 July 1929 to James Reid Banks, a Scottish doctor and Muriel Reid Banks, an Irish Actress. She was evacuated to Saskatchewan, Canada during World War II where she spent five years. After her return in the late 1940s she studied at the Royal Academy of Dramatic Art in London, famed now for training a great many number of noteworthy actors such as Roger Moore, Liev Schreiber, Alan Rickman, and Ralph Fiennes. After her education, Lynne Reid Banks worked as an actress for a brief time, before joining the Independent Television News where she became one of the first women TV news reporters in Britain.

The L-shaped Room, her first novel, was published in 1960. It told the story of a single mother who, having been sent away from her home, finds a place to live that is an L-shaped room. It was a cause for controversy back in its time but has proven to be a lasting best-seller. She moved to Israel in 1962 to work as a teacher, and in 1965 married Chaim Stephenson, a sculptor. The family returned to England in 1971, where she continued to write. Lynne has gone on to write several books, including nine more acclaimed adult novels and several much loved children's books. These include *Dark Quartet*, a biography of the Bronte Family, for which she won The Yorkshire Arts Literary Award in 1976 and the 'Best Books for Young Adults' award presented by the American Library Association in 1977.

The Indian in the Cupboard, her most successful children's book, published in 1980, became the recipient for a host of awards. It eventually inspired four more books in the series: *The Return of the Indian* (1985), *The Secret of the Indian* (1989), *The Mystery of the Cupboard* (1993), and *The Key to the Indian* (1998). *The Indian in the Cupboard* was also adapted to the 1995 Hollywood motion picture of the same name.

Pre-reading

Teacher to discuss the following prompts with the learners:

- If one toy that you owned while you were younger or own now

could come to life, which one would you choose? What would you name it? Write it down on a sheet of paper.

- What do you think its personality would be like? Would it be friendly or grumpy? Knowledgeable or foolish? Lazy or eager? List down 10 personality traits of your toy on your sheet.
- Think of all the different things you and your toy could do together, e.g. playing games, drawing a picture, camping, etc. List five such activities and explain why you would enjoy doing them.

While reading

Think-pair-share

Learners to read the given text individually. While reading the text, learners will try to track textual details to find the following patterns:

- Does the main character (or any character) show signs of growth, maturity or change?
- Where does the action take place?
- Which dialogues or details give information about a situation or a character?
- Identify the key subject matter by paying attention to what has been emphasised most in the text.

Learners to highlight specific excerpts in the text that are related to the above mentioned areas and share their answers with a partner. Teacher can ask pairs to share their highlighted excerpts and discuss those excerpts with the class.

Post-reading

Strategies for Identifying Genre

The following information can be presented to the learners as a handout and discussed in the class or the teacher can use these points to form an interactive lecture. A genre is a style of fiction writing. Common genres include adventure, science fiction, mystery, romance, horror, and fantasy. The chapter *Birthday Presents* belongs to the fantasy genre, which can be identified by the following features:

- Magic is a common element in fantasy fiction, through the presence of supernatural characters and events. Examples include elves, fairies, giants, witches, and inanimate objects coming to life.

- Many events in the fantasy genre are highly imaginative in nature. The writer may create an imaginary universe and give supernatural or magical properties to characters. For example, superhuman speed and strength, talking animals, and so on. Such events do not occur in reality.
- The events are often extended into a lengthy narrative with several twists and turns in the plot. New characters and subplots are introduced from time to time. Often, after the success of the first book, the writer publish subsequent sequels with the same characters undertaking new adventures.
- Sometimes, writers draw from popular myths and folklore the content of their stories. They often take popular folk stories and give a fresh spin to the narrative to make them interesting and appealing to modern readers.

Activity:

Teacher to give the following instructions to learners. You have read the story *Birthday Presents*. It represents a genre of fiction called fantasy fiction. Read the story again and then work in pairs and fill in the following table about the different elements of fantasy fiction as witnessed in the story. Place a tick mark if these elements were present in the story. Discuss your answers with your teacher and the entire class.

Reference of paragraphs	Use of magical powers by one or more characters	Supernatural qualities in one or more characters	Imaginative and unnatural events	Is it linked to real-world situations

Answers (Pages 16–17)

- A. 1. Omri felt disappointed with Patrick's present.
2. Omri hid his real feelings from Patrick because he didn't want his friend to feel as though his gift wasn't appreciated.
3. Sample response: If I had been in Omri's place, I would have added the plastic Red Indian to my collection of plastic figures. I could start a new collection of Red Indians and cowboys and make up different games to play with it. In this way, the toy would not have been wasted.
- Accept all suitable answers.*
4. Sample response: I think Gillon's gift was more thoughtful because he knew Omri would feel excited by it. Patrick had given Omri one of his old toys because he did not want to play with it any more. He did not care if Gillon could play with it.
- Accept all suitable answers.*
5. Sample response: I think that an older person such as Gillon would not have been petrified. They would suppose that the sounds were being made by a mouse or other small creature. They might also have thought that they were imagining the sounds.
- Accept all suitable answers.*
6. Sample response: I think that Omri and the Red Indian become friends and Omri shows him his other toys. Omri would hide the Red Indian from Patrick because he would not want Patrick to take him back.
- Accept all suitable answers.*
- B. 1. a. Omri says this to his mother.
- b. 'It' is a tiny, ornate key.
- c. The key, 'it', belonged to a jewelry box that Omri's grandmother had bought from Florence. It was special because Omri's mother had worn the key around her neck in remembrance of her mother.
2. a. The red Indian figurine is alive.
- b. This is surprising because the figurine was a non-living object.

- c. I think the cupboard made this happen. The cupboard is likely to have magical properties.
- C. 1. a. dearest wish
b. grateful
c. perfectly still
d. undoubtedly
e. shut
2. *Accept all suitable answers*
- D. *Accept all suitable answers*

Additional questions

1. *'Nor have I. That's why I couldn't play anything with him.'*
 - a. Who says this to whom?
 - b. What does the speaker not have and why couldn't the speaker play with the Red Indian because of it?
2. *'You might say thank you before you start complaining.'*
 - a. Who says this to whom?
 - b. What is the listener complaining about?
3. From the boxful of keys that Omri's mother had, one key did fit perfectly in the cupboard. Describe the key and where it came from. Do you think the key fitting in the cupboard was only a coincidence or was there something magical behind it?
4. Where did Omri's mother find the little Red Indian before she gave it to him to put into the cupboard? Do you think that this says anything about Omri's attitude towards the Red Indian toy?

Extension activity

In the story, Patrick presents Omri with a plastic Red Indian figurine that he used to play with himself; making it a second-hand gift. Do you think it's right to re-gift presents?

Also, what about Gillon's gift? He had no money but he managed to find Omri a gift. However, the gift was scavenged from a garbage pile. What do you think the rules should be regarding gifts? Discuss in groups.

Sky, Sea, Shore

Something more about the poet and his background

James Reeves (1 July 1909–1 May 1978) was originally born John Morris Reeves to Albert Reeves, an accountant, and Ethel Blenche, in Harrow, London. He later changed his first name to James. At Jesus College, Cambridge where he read English, he co-founded the literary magazine *Experiment* with Jacob Bronowski, mathematician, historian of science, poet and later, television personality. From 1932, aged 23, to 1952, James Reeves taught English in schools and teachers' training colleges; during which time, his first collection of poems, titled *The Natural Need* (1936) was published by Seizin Press. His deteriorating eyesight forced him to retire from teaching, thus giving him the freedom to work full time as a writer.

Although he was famous as a playwright, a literary critic, and a broadcaster and even for his contributions to children's literature, he spent much of his life working on or with poetry; and has himself confessed on one occasion, 'I am a fanatic for poetry.' Post 1952, James Reeves released several collections of his own poetry, both for adult readers and children, and worked in compiling poetry collections in the capacity of editor. His teachers' manual 'Teaching Poetry', published 1958, aimed at improving teachers' understanding of the art of poetry, sought to help them inspire children to develop a lifelong love for the form and break away from the mundane drudgery classroom conventions had made it. He was elected a fellow of the Royal Society of Literature in 1976.

Pre-reading

Have you ever been to the sea shore? List 10 things that you saw there. Compare your list with that of your friend.

While reading

Think-pair-share

Learners to read the given text individually. While reading the text, learners will try to track textual details to find the following patterns:

- Does the main character (or any character) show signs of growth, maturity or change?
- Where does the action take place?
- Which dialogues or details give information about a situation or a character?
- Identify the key subject matter by paying attention to what has been emphasised most in the text.

Learners to highlight specific excerpts in the text that are related to the above mentioned areas and share their answers with a partner. Teacher can ask pairs to share their highlighted excerpts and discuss those excerpts with the class.

Post-reading

Recognising alliteration

Teacher to explain the following. When several words beginning with the same letter occur in series, it is called alliteration. We see alliteration in tongue twisters, for example. Many poets use alliteration to add rhythm and to draw the reader's attention to specific verses. Following are some of the ways to identify alliteration in a poem:

- Alliteration occurs when the repeated sounds are consonants. Repetition of vowels is not alliteration.

The following are examples of alliteration:

snake, swan, sea, ...

flowers, fruits, fish, ...

But this is not:

owl, olive, otter

- In ancient times when people had not yet learnt to write, poets used alliteration to make it easy for people to memorise their poems. Even today, nursery rhymes use alliteration to help children memorise poems easily. Many advertisers use alliteration in product slogans to make them more memorable.
- Alliteration is used to emphasise one verse in the entire poem. By repeating the sound over and over, the poem draws attention to the alliterative verse. Such verses often contain an important thought or idea of the poem. Look at this verse by Edgar Allan Poe:

Once upon a midnight dreary, while I pondered, weak and weary,
The alliterative words ‘once’, ‘while’, ‘weak’ and ‘weary’ emphasise that the poet was very tired.

- Alliteration is used when the poet wants to create **rhythm** in the verse. Using a few alliterative words slows the pace of the verse. Using many words speeds up the pace. Compare these:

Fast she fled, flying like the foam

Dreary, dull, heavy, dismal

- Alliteration also establishes the **mood** of the poem. Certain sounds in the English language are described as soft. They have a calming effect on the mind. For example, ‘h’, ‘l’, and ‘f’. On the other hand, ‘d’, ‘g’, and ‘b’ are hard sounds. They create a sense of harshness.

Compare these verses:

The lilting lines of the lullaby

Put to rest the baby’s heart

The grim, grey skies grew ghastrlier still

As I walked on towards the hill

Activity:

In the poem *Sky, Sea, Shore* there are many examples of alliteration with the letter ‘s’.

Learners to work in pairs to write five alliterative words that begin with the following:

Letter	Words	Words	Words	Words	Words
b					
h					
l					
m					

Answers (Pages 19–21)

- A. 1. The first lines of the poem, ‘Stars in a frosty sky’, tells us that it is night time; as the stars are out and the weather is cold.

2. The shells gleam in the starlight because they have been freshly washed by the tide.
3. Sample response: When humans build houses near the sea, they clear away natural habitats of many plants and animals. Human activities produce waste matter which may be dumped into the sea which pollutes the water and endangers marine life. Humans also produce smoke by burning fuel which pollutes the air near the sea.

Accept all suitable answers.

4. Sample response: Most of the things beginning with the letter 'S' near the sea such as sky, stars, seagulls, shells, streams, steed, and swallow add to its beauty. They are naturally beautiful and give pleasure to the people who visit the sea shore. Some things like snake and smoke are harmful and do not add to the beauty of the sea.

5. *Accept all suitable answers.*

- B.**
- a. Before this, the poet was looking at the stars in the sky.
 - b. blaze
 - c. The words 'linger' and 'laze' are used to describe the movement and pace of the stream. It describes the slow speed of the water and the winding path the stream takes in flatlands such as meadows.

C. 1. 6, 4, 7, 4, 6, 4, 7, 4, 6, 6, 4, 4, 4.

2. Crackle and blaze,
Linger and laze.
Washed by the tide,
Circle and glide.
How many more,
In sky, sea, shore?

3. joy: destroy
sigh: by
all: small
breast: nest
does: goes

4. does: goes

Accept all suitable answers.

- D. 1. • Stream: A stream is a narrow, flowing body of water.
To stream is for liquid to rush in a certain direction.
- Harbour: A harbour is a portion of shoreline where ships can anchor.
To harbour something is to hold on to or hide it for a period of time.
 - Circle: A circle is a round figure that is constructed equidistant from a fixed central point.
To circle an object is to move around it.
More words: Crackle, Blaze, Tide.
2. a. shine/shining: glistening, gleam.
b. cold: frosty
c. turn/turning: circle/curving.

E. *Accept all suitable answers*

Additional questions

1. What do the seagulls do over the harbour? Why do you think the seagulls circle?
2. How do stars crackle and blaze?
3. What does the poet mean when he describes the sky as 'frosty'?

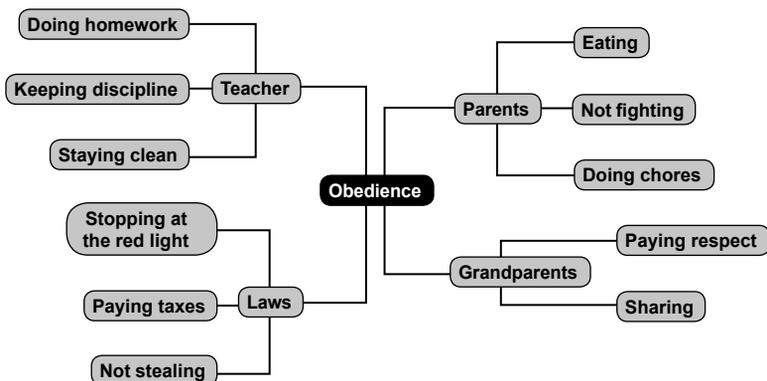
Extension activity

1. The poet writes about the sights he sees when he is at the seashore. Write a 6 line poem about what you see when you look out of your window in the morning.
2. Learners to work in pairs to create slogans using alliteration. Slogans can be regarding any cause they care about; for example: No Homework, Child Labour, etc.

Daedalus and Icarus

Pre-reading

- In this story, we learn about the importance of obedience. Teacher to request learners to write the word OBEDIENCE in the centre of a sheet of paper. This is your main idea or topic.
- Next, add branches moving out from the word in different directions. For each branch, think of an idea related to obedience. For example, teachers, parents, elders, and so on. These are your sub-topics.
- Now extend smaller branches from the sub-topics and think of ideas related to the sub-topic. For example, for the sub-topic teachers, you could come up with doing homework, keeping discipline, etc.
- Once you have completed your mind map, share it with the class. It could look like this:



While reading

Inferring vocabulary

Learners to read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, and as a homework check their conjectures against a reliable dictionary,

and finally, using them in their own sentences as a part of their daily usage. Keeping a vocabulary notebook is also a viable reading strategy to broaden mental lexicon.

Words	Context Clues	Inferred Meaning	Dictionary Meaning

Post-reading

Learning about myths

Teacher to explain the concept of myths. The following can be used: A myth is a story that has been retold since ancient times. People created myths to explain various phenomena such as natural events, or things that are beyond human control such as luck and fate. The ancient Greek made several myths thousands of years ago, which are popular even to this day. These myths were stories about heroes, gods, and popular rituals. Through these myths we learn how the ancient Greeks imagined the world and universe to run. Many writers use myths to create their own stories. The Irish, Persians, and Indians are also known to have a rich mythology.

The ancient people created different kinds of myths, which explained different aspects of their life:

- Religious myths helped the ancient people understand how the world was created. These myths feature stories about different gods, each with special powers. For example, Poseidon was the god of the sea, and Demeter was the goddess of agriculture. In order to please these gods and to avoid their wrath, the ancient people performed various rituals and offered sacrifice.
- Historical myths tried to explain events of a historical nature. They narrated the rise and fall of empires, wars, and other historical events. Most of these events were fiction, but the people believed them to be true. The Trojan War is an example of a historical myth.
- Hero myths or epics are myths about legendary heroes. These

myths celebrate the great achievements of an imaginary hero. Often, the hero would have to fight a great war or defeat an enemy. These myths helped to teach people that good always defeats evil, as well as about noble qualities such as bravery, honesty, and loyalty. The myths of Hercules and Achilles are well-known.

Activity:

Learners to work in pairs to identify the following elements in the story Daedalus and Icarus:

Name your hero
Noble quality, e.g. wisdom, obedience, honesty
Identify the enemy, e.g. demon, evil ruler
Identify the challenge, e.g. war, releasing a prisoner
Supernatural support, e.g. an invisibility cloak, ability to fly
How does the hero overcome the challenge
How does the hero defeat the enemy
In what way is the hero is celebrated

Teacher to help learners discuss their answers with the entire class. Request learners to keep notes of discussions.

Answers (Pages 30–32)

- A. 1. King Minos was admired for his wisdom and how fairly he ruled his kingdom.
2. Daedulus invented many things to make people's lives easier, such as a saw and a potter's wheel. Eventually, he made wings to escape the prison King Minos had put him in.
3. Sample response: No. I do not think King Minos was being just because he was jealous of Daedulus and Icarus. Maybe he was worried that they would challenge his rule in the future. He should have rewarded them and made them his trusted friends.

Accept all suitable answers.

4. Daedulus cautioned Icarus about the dangers that might beset them on their flight in the hope that he would take care not to fly low enough to lose his way or too high to melt his wings.
5. Sample response: If I had a chance to interview the duo, I would ask them some of these questions:

What are your ages?

Where do you live?

What kind of food do you eat?

Can ordinary humans fly like you?

Accept all suitable answers.

6. Sample response: I think Icarus drowned in the sea and died. He met this sad end because he had not obeyed his father by flying low. He did not have the wisdom to avoid flying too near the sun which would melt the wax. When he sensed the danger, it had been too late.

Accept all suitable answers.

7. Sample response: I would have tied up the feathers into a strong rope to lower ourselves down from the tower at night. On the island, we would hide from the guards to secretly build a raft and return to the tower before morning. Once the raft was ready, we would escape the island at night.

Accept all suitable answers.

- B.** 1. a. King Minos to Daedulus
 b. The labyrinth he had asked Daedulus to construct
 c. Yes, but not to Minos' satisfaction
2. a. Daedulus, by day, out of view of the watchful eyes of the guards
 b. Wings for himself and his son
 c. The needle that he always wore in his tunic
- C.** 1. c.
 2. d.
 3. c.
- D.** 1. walk, trot, canter, gallop
 2. large, huge, enormous, massive, gigantic
 3. small, tiny, minute, minuscule, microscopic
 4. alarming, formidable, frightening, terrifying, horrific
 5. sugared, sweet, syrupy, sickly
 6. shaded, dim, dark, gloomy, murky
- E.** 1. Students should research the following:
 Zeus, Hera, Aphrodite, Poseidon, Artemis, Athena, Ares, etc.
2. *Accept all suitable answers.*

Additional questions

1. *Daedulus had excelled himself, but the king was not pleased.*
- a. How had Daedulus excelled himself?
 b. Why was the king not pleased?
 c. What did he do to express his displeasure?
2. *'Come with me, my son,' said Daedulus. 'We have much work to do if we are to be truly free.'*
- a. What is Daedulus' son's name?
 b. What had they done to lose their freedom?
 c. What do they plan to do to get their freedom back?
3. *'Listen with great care to what I have to say, for you will live or die by my words.'*
- a. Whose words are these and to whom?
 b. What are the words of caution spoken by the speaker?

- c. Were these words of caution followed by the listener? What happened as a result?
4. Why did Daedulus decide to build wings, and where did he get the idea from?
5. How did Daedulus and Icarus bind the feathers together?

Extension activity

Work in pairs. Find out how any one of these things are done. Then draw diagrams and write out the directions clearly on a quarter of a chart paper and put it up on the board for all your friends to learn. Of course, you could think of other things also.

- a. flying a kite
- b. cooking a special dish
- c. making soap
- d. starching a garment
- e. creating an email account

The Golden Crab

Something more about the author and his background

Andrew Lang (31 March 1844–20 July 1912) was born in Selkirk, to John Lang, the town clerk of Selkirk and his wife, Jane Sellar. The wild, harsh and often beautiful highland countryside his childhood was spent in fostered a lifelong curiosity for the other-worldly and a keen interest in folklore which in its essence, held nature to be an integral influence on human life. Lang went to the prestigious St Andrews University in Scotland and then to Balliol College, Oxford.

He moved to London in 1872, where he lived at 1, Marloes Road, Kensington until 1912, to work as a journalist, having already been a published poet. His knowledge on a wide variety of subjects and his dry wit as a writer made him a popular columnist. He wrote for *The Daily Post*, *Time Magazine*, and *Fortnightly Review* among others. It was in London that he met Leonora Blanch Alleyne. The couple married in April 1875. Lang's great life's work of collecting and compiling a great many fairy tales (437 tales) in the twelve beautifully illustrated *The Rainbow Fairy Books* was fomented by the decline in popularity of native fairy tales and folklore in the late nineteenth century. Several educationalists of the period even attacked folklore as being harmful to the mental development of children. While most folklorists of the time worked to record original folk tales from their many varied countries and locales of origin, Lang sought to gather and compile tales that were already recorded. He published his first collection of fairy tales *The Blue Fairy Book* in 1889. The book was met with instant success. With the collaboration of his wife, Leonora, who helped him translate and adapt folk tales from numerous countries including China, India, Holland, France, Germany, Finland, Japan, and several other countries from Europe and Africa, he published the second book of the series, *The Red Fairy Book* in 1890; which was met with greater success than its predecessor. They went on to publish many more collections of folk tales over the years. The last of the Twelve Fairy Books series, *The Lilac Fairy Book* was published in 1910. Their work led to resurgence in the popularity of fairy tales and folklore in the English speaking world.

Pre-reading

The Golden Crab is a story about a Prince under a magical spell. You'll learn more about the Prince and his spell when you read the story. For now, think of at least two other stories, you have heard before, where one or more characters are under a spell or curse. Then, from what you remember about your story, answer the following questions:

- Who is the character under a spell or curse?
- Who casts the spell on the character?
- What effect does the spell have on the character? Is this a good or a bad effect?
- What must the character achieve or overcome to break the spell?
- How do other characters help the main character break the spell?
- What happens at the end of the story?

While reading

Inferring vocabulary

Learners to read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, and as a homework check their conjectures against a reliable dictionary, and finally, using them in their own sentences as a part of their daily usage. Keeping a vocabulary notebook is also a viable reading strategy to broaden mental lexicon.

Words	Context Clues	Inferred Meaning	Dictionary Meaning

Post-reading

Analysing the plot of a fairy tale

Teacher to discuss that *The Golden Crab* is a fairy tale. Fairy tales

are a much loved genre in children's literature and often have fascinating characters, settings, and conflicts. These offer writers the opportunity to create highly imaginative worlds and place their characters in unusual and exciting situations, always involving a lot of magic. Through these situations and experiences, the characters exemplify noble qualities of character which serve as ideals for young readers.

All stories follow a general plot, consisting of the stages of exposition, rising action, climax, falling action, and resolution. The plot of a fairy tale can be analysed by asking the following questions:

Exposition

- Who are the main characters? How are they related to each other?
- What are the good/bad qualities of the characters?
- What are the goals/wishes of the characters?
- Where do the characters live?

Rising action

- What kind of problem are the characters going to face?
- Do the characters visit new places or meet new people?
- Are new characters introduced? How do they help/hinder the main character?

Climax

- What is the main challenge the characters face?
- How do they try to solve the problem?
- What is the most important decision or action they take?
- Do any of the characters make a sacrifice?

Falling action

- What happens as a result of that action/decision/sacrifice?

Resolution

- How is the problem solved?
- Are the characters rewarded/punished in any way?
- Is the ending happy, or sad?

Activity:

Identify the plot of the story *The Golden Crab*.

Exposition:

Rising action:

Climax:

Falling action:

Resolution:

Answers (Pages 42–44)

- A. 1. The fisherman became fond of the crab because every time he served the golden crab food, it left gold coins on the plate after it had finished eating.
2. The king set two challenges for the crab.
The first challenge was to build a wall that was taller than his tower, in front of his castle. The wall also needed to have blooming flowers from all over the world atop it.
The second challenge was to create a garden in front of the king's palace, which had three fountains. One fountain spraying gold, another diamonds, and the third one brilliants.
3. I think the king set up these challenges because he wanted the prince to reveal himself through the challenges. These challenges were fair because if the crab was an enchanted prince, he could perform these easily.

Accept all suitable answers.

4. If the Princess had not revealed the identity of the Crab, they might have continued to live peacefully. However, the King would want the Princess to marry a human prince. He would have grown more curious about the Crab and create more challenges for him.

Accept all suitable answers.

5. I do not think that the Queen did the right thing because she did not know the complete truth about the Crab. She threw the shell into the fire out of anger and not because she cared about her daughter's happiness. Because of her actions, the Prince disappeared which caused great grief to the Princess.

Accept all suitable answers.

6. Yes, I would have forgiven the Princess and her mother because of my love for the Princess. The Princess had made a mistake by telling the Queen about my true identity, and had not meant to put me through trouble. The Princess and Queen had been through a lot of pain and things had turned out well in the end.

Accept all suitable answers.

- B. 1. a. 'They' refers to the Princess' royal family.
b. The secret that they fail to discover is that the Golden Crab is actually a prince.
c. Their spying on the princess is wrong.
2. a. The Queen asks this of her daughter, the Princess, when the handsome Prince throws her a golden apple during the second tournament.
b. The speaker is angry because she is desperate for her daughter to have a real prince for a husband and not a crab.
c. The speaker discovers that the prince who threw the apple was the Golden Crab and she throws the Crab's golden shell into a fire.
- C. 1. a. come out of her shell: was more socially interactive and less shy.
b. spread his wings: realise his ambitions in life.
c. lets the cat out of the bag: reveals something that is supposed to be a secret.
d. a fish out of water: out of place in a certain environment or around certain people.

D. *Accept all suitable answers*

Additional questions

1. How would you describe the King's challenge to the Golden Crab who wished to marry his daughter? Would you say it was wise, greedy, cunning, or thoughtful? Give reasons.
2. What different kinds of creatures did the Prince turn into and how often?
3. '*Oh please take me there at once!*', she pleaded. The Princess asked this of the poor man. Where was she asking him to take her and why?
4. The King and Queen were always asking the Princess to take another husband even though the Princess insisted that she was married to the Crab and it was clear that she loved the crab. Why do you think the King and Queen held this attitude? Do you think it was justified?

Extension activity

You may come across a ‘chance happening’ or a ‘coincidence’ that plays an important role in stories. Can you pick out one or more coincidences in this story? If the dog hadn’t stolen the poor man’s loaf and run into the door, he would not have seen the eagles. If the dog did not steal the poor man’s loaf, do you think the Prince and the Princess would’ve been reunited?

Eldorado

Something more about the poet and his background

Edgar Allan Poe was born in Boston, Massachusetts in 1809, to parents who were itinerant actors. After his parents died, Edgar was taken into the home of a Richmond merchant John Allan. Poe was brought up partly in England (1815–20), where he attended Manor School at Stoke Newington. In 1826 Poe was engaged to Elmira Royster, but her parents broke off the engagement. During his stay at the university Poe composed some tales, but little is known of his apprentice works. In 1827 Poe joined the U.S. Army as a common soldier and was sent to Sullivan's Island, South Carolina, which provided settings for *The Gold Bug* (1843) and *The Balloon Hoax* (1844) and *Tamerlane and Other Poems* (1827) which Poe published at his own expense.

In 1833 Poe shifted to Baltimore and after winning a prize of \$50 for the short story *MS Found in a Bottle*, he became staff member of various magazines like the *Southern Literary Messenger* in Richmond (1835–37), *Burton's Gentleman's Magazine* in Philadelphia (1839–40), and *Graham's Magazine* (1842–43). During these years he wrote some of his best known stories.

Poe was a poet, short-story writer, editor, literary critic, and is well known for his tales of mystery and the macabre. Poe was one of the earliest American practitioners of the short story and invented the detective and the science fiction genres. In his supernatural fiction Poe usually dealt with paranoia rooted in personal psychology, physical or mental enfeeblement, obsessions, the damnation of death, feverish fantasies, and the universe as source of horror and inspiration. Poe's first collection, *Tales of the Grotesque and Arabesque*, appeared in 1840. It contained one of his most famous work, *The Fall of the House of Usher*. In *Narrative of Arthur Gordon Pym* (1838), Poe's longest tale, and *The Raven* (1845) themes of horror are explored. Poe's best-selling work was curiously *The Conchologist's First Book* (1839).

Poe suffered from depression and madness, and he attempted suicide in 1848 and died on 7 October 1849.

Pre-reading

Teacher to start the lesson with the explanation about the poem's purpose. The following may be used: In the poem *Eldorado*, you will come across a knight on a quest. A quest is a search for something very valuable or important. In poems and stories, the hero spends many years and travels long distances to complete his quest. Sometimes, the object of a quest is something that has magical properties. Imagine yourself on a quest for something similar. What would be the object of your quest? Think of the following:

- Is the object of your quest something real or imaginary?
- Is it a place? What is it called?
- Do other people also want to achieve the object/place of your quest? Why or why not?
- What exciting challenges and adventures might you face on your quest?
- How would you feel after completing your quest successfully?

While reading

Analysing the Eldorado poem

Teacher to explain that poets try to create a number of interesting effects through their choice of words in a poem. We can study a poem by analysing one or more of these effects. One of these effects is called mood. When we read a poem, we experience different feelings and emotions like joy, excitement, sympathy, or sadness. These are examples of mood. A poem may maintain the same mood throughout, or it may switch from one mood to another.

The following information can be shared as a handout. Learners to work in pairs. Each pair has to read the entire handout thoroughly and then read the poem *Eldorado* to explore the given elements.

Elements in a poem	How does it affect the mood of the poem
Theme: The theme that a poet chooses affects the mood of a poem.	A poem about a birthday is likely to create a happy mood, while a poem about war is likely to create a mood of sympathy and sadness.

<p>Setting: The poet creates the setting of the poem by identifying the place or places where the character is present.</p>	<p>Imagine a poem where the character is in a playground. What kind of mood does it create? Most likely, playful or happy mood, joyful, and glad. If a poem is set in a graveyard. You would feel horror, dread, and fear. Other settings may include a home, the seaside, a mountaintop, or a desert.</p>
<p>Time is also part of the setting of a poem.</p>	<p>Morning time creates a mood of hope and positivity. Night time creates a sad and thoughtful mood. Think of the mood created by vacation time, winter, the weekend or a weekday.</p>
<p>Atmosphere: The atmosphere of a poem is related to the setting and it affects the overall mood.</p>	<p>What does the setting look like? Is it a large place, or a small one? Crowded, or empty? Beautiful and new? Or old and ugly? Each of these creates a different mood. What does the setting sound like? Quiet, or noisy? What does it smell like? Fragrant, or foul? Observe all the adjectives that the poet uses to create atmosphere in a poem.</p>
<p>Tone: Finally, the tone of the poem creates mood.</p>	<p>If the poet talks about the good qualities of a person or a place, we are going to feel positively about them. But if the poet writes about their bad qualities, we are going to feel negative emotions about them.</p>

Activity

Learners to work in pairs to describe the following in each stanza in the poem *Eldorado*.

Stanza	Gaily bedight ... search of Eldorado	But he ... like Eldorado	And, as ... of Eldorado?’	‘Over the ... for Eldorado!’
Theme	A knight searches for Eldorado			
Setting: (Place)	Plains, hills, rivers, etc.			
Setting: (Time)	Medieval ages, different seasons, day and night			
Atmosphere	The knight is happy because he is travelling and singing a song; also tired			
Tone	Hopeful, determined			

Answers (Pages 47–48)

- A. 1. The knight was dressed in rich and bright clothes.
2. The knight had travelled far and wide can be seen from the expressions ‘Had journeyed long’; ‘In sunshine and the shadow’.
3. The theme of the poem is about searching for something tirelessly and without losing hope. The poem talks about the struggles that one faces in their quest and the importance of staying persistent.

Accept all suitable answers.

4. '... o'er his heart a shadow fell ...'
5. The knight was looking for Eldorado because he wanted to find out if it was a real place after all. He also wanted the glory and fame of being the first person to find the mythical place.

Accept all suitable answers.

6. Shadows are used to indicate changing time, which shows a long journey; then to indicate the sadness and hopelessness the knight felt on his vain quest; then to describe the pilgrim he met; finally, to indicate the futility of trying to find a mythical place like Eldorado.

7. *Accept all suitable answers.*

- B.**
1.
 - a. He grew old while traveling to look for Eldorado. This also tells us that Eldorado doesn't really exist, and is, therefore, impossible to find.
 - b. He was travelling alone through unknown lands, ready to face danger; 'gallant knight'.
 - c. Sad and hopeless
 2.
 - a. He met the pilgrim shadow as he became weak and discouraged in his quest for Eldorado.
 - b. A pilgrim is a traveller to a holy land for some religious purpose—the knight was travelling in search of Eldorado.
 - c. Where Eldorado could be; that he may find it over the mountains of the moon or down the valley of shadow; i.e. nowhere.

- C.**
1. Sir Syed Ahmed Khan, Sir Isaac Newton, Sir Dr Muhammad Iqbal

Accept all suitable answers.

2.
 - a. knight, baron, duke, prince, king
 - b. Private, Captain, Major, Colonel, Brigadier, General, Field-Marshal
 - c. Lieutenant, Commander, Captain, Rear Admiral, Vice Admiral, Admiral Commodore
 - d. Pilot officer, Flying officer, Squadron Leader, Group Captain, Wing Commander, Air Marshal

3. *Accept all suitable answers.*

4.
 - a. not be enough, prove disappointing or inadequate
 - b. in a bright, attractive and cheerful way
 - c. (here) after a long, considerable time having elapsed
 - d. travelled for a long time and over great distance
- D. 'in sunshine & in shadow', 'no spot of ground/that looked like Eldorado', 'pilgrim shadow', entire last stanza; the poet's message is that it is the journey that matters, not the destination; we should continue to do our life's work without expecting any reward for it.

OR

Aspirations are misleading; we should learn to be happy with what we have than to waste our lives and efforts chasing after shadows.

Additional questions

1. *And o'er his heart a shadow
Fell ...*
 - a. Who is being spoken about here?
 - b. What had the person been doing all the while?
 - c. What does the poet mean by 'shadow'?
2. '*Where can it be –
This land of Eldorado?*'
 - a. Who asks this question to whom?
 - b. What answer did the question fetch?
 - c. Is there really a land called Eldorado?
3. '*Ride, boldly ride*'
 - a. Who says this to whom?
 - b. Why does the speaker ask the listener to ride boldly?
 - c. Do you think the listener found what he was looking for?
4. Where did the shadow ask the knight to go?

Extension activity

Divide the class into groups. As an extension of the warm-up activity, let each group find a story where the hero has adventured out in search of something, trace the story and how it ends. The story should be written out on a chart paper with a few illustrations and put up on the board for all to read.

The Selfish Giant

Something more about the author and his background

Oscar Fingal O'Flahertie Wills Wilde (16 October 1854–30 November 1900) the famous Irish playwright, was born in Dublin to Sir William Wilde, an esteemed eye-and-nose surgeon and Jane Wilde, a poet and a lifelong Irish Nationalist. As a child in an influential household, Wilde rubbed shoulders with esteemed medical practitioners and cultural icons as he grew up. He attended Portora Royal School in Enniskillen, County Fermanagh. He gained a scholarship to Trinity College, Dublin, one of the leading classical schools of the time. His tutor there, J.P. Mahaffay, inspired in him an interest in Greek Literature. Wilde was an outstanding student. He won a scholarship through a competitive exam during his second year and in his finals, won the Berkeley Gold Medal—the highest academic award for Greek in the University. He won a scholarship to Magdalen College in Oxford. Wilde's years at Oxford are famous. He won the 1878 Newdgate Prize for *Ravenna* and graduated in November of the same year.

Wilde moved to Chelsea in London, in 1879 with the view of furthering his literary career. His first collection of poetry, simply titled *Poems*, was published in 1881. He worked as an art reviewer and was invited to give several lectures in the United States and Canada during the year 1882. Wilde married Constance Lloyd in 1884. His employment as editor of *The Lady's World* magazine, later renamed *The Woman's World*, from 1887–89 helped him find his feet as a prose writer. He published *The Happy Prince and other Tales* (1888), a collection of fairy stories written for his two sons. His first and only novel, *The Picture of Dorian Gray* was published in 1891. His greatest years however were in the early 1890s. *Lady Windermere's Fan*, his first truly successful play, opened in 1892. Other hits, *A Woman of No Importance* (1893), *An Ideal Husband* (1895) and *The Importance of Being Earnest* (1895) established him firmly as a playwright.

Pre-reading

In all good stories, the characters do not remain the same throughout. We see them changing from bad to good, sad to happy, cruel to kind, shy to friendly, and so on. This makes the characters more believable and realistic. Real people do not stay the same forever. They change over time as they go through various experiences and meet different people. In *The Selfish Giant*, Oscar Wilde writes about a giant who is selfish in the beginning, but becomes generous and kind later. Why do you think this change happens? Think about the following:

- Why do you think the giant would be selfish in the first place?
- What kind of actions by the giant would show that he is selfish?
- What would the people around the giant say or think about him?
- What kind of people could help the giant become more generous?
- What changes in his environment would make him change his behaviour?

While reading

Inferring vocabulary

Learners to read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, and as a homework check their conjectures against a reliable dictionary, and finally, using them in their own sentences as a part of their daily usage. Keeping a vocabulary notebook is also a viable reading strategy to broaden mental lexicon.

Words	Context Clues	Inferred Meaning	Dictionary Meaning

Post-reading

Nature imagery and symbolism

Teacher to explain the concepts of imagery and symbolism. Nature is commonly used in literature for imagery and symbolism.

Imagery consists of the ways in which a writer describes a scene or images by identifying the objects and people present. When using nature as imagery, writers talk about the sun, sky, trees, rivers, mountains, hills, birds, animals, and different weathers. Imagery creates the setting and mood for the story. Imagery helps readers to create a picture of the scene in their minds. In *The Selfish Giant*, the writer uses nature imagery to describe the garden of the giant. He describes the grass, flowers, and birds so that we can recreate the garden in our minds.

Nature is also used as a symbol. Symbolism is when the writer talks about an object but draws our attention to some other specific qualities that the object represents. For example, the sun is in reality a ball of fire in the sky that gives us light. But in a poem or story, the sun is a symbol of joy and warmth. Similarly, a dove is a bird like any other, but it is also a symbol of peace. A volcano represents anger; the sea represents calmness. Symbolism helps writers to say things in less obvious and more interesting ways. Readers enjoy reading the text over and over to search for hidden meanings in the different symbols. In *The Selfish Giant*, the garden, spring, winter, frost, blossoms, the linnet, and the child are all nature symbols.

Activity:

Which images can help to describe the following scenes? Identify any five. Think of colour, size, shape, fragrance, and other things to describe.

a park	large swings, grand fountain, clean benches, rows of flowers, _____
a fun fair	_____, _____, _____, _____, _____,
a storm	_____, _____, _____, _____, _____,

a birthday party	_____ , _____ , _____ , _____ , _____ ,
an old castle	_____ , _____ , _____ , _____ , _____ ,

Learners to work in pairs. They would try interpreting what the different symbols used in the story *The Selfish Giant* represent:

Symbol	Meaning
seasons	
tree	
snow, wind, and frost	
linnet	
blossoms	
child	

Teacher to explain that the seasons symbolise the passage of time with winter representing past sufferings and spring the present happiness. Season of spring mostly indicate revival of life. The tree could be a symbol of upward moment, prosperity, and life. Similarly, explain other symbols.

Answers (Pages 58–60)

- A. 1. The Giant put up a huge sign that said that trespassers would be prosecuted. He also built a huge wall around the garden, so that no one could get inside his garden.
2. One morning the Giant heard the sweet song of a linnet. The Hail and the North Wind stopped roaring, and he could smell a lovely perfume through the window.
3. I would have also run away because I would not want the Giant to scold me or hit me for playing in his garden. He looked very angry and would lose his temper on me.

Accept all suitable answers.

4. Had the Giant not helped the little boy, spring might have never returned to the garden. It would have remained covered in snow. The garden would have rotted after many

years and the Giant would realise his mistake. He would then invite the children to play in his garden but they would not listen.

Accept all suitable answers.

5. I think the boy was an angel who had come to melt the Giant's heart and make him kind. I think that he returned to remind the Giant of his kindness and to take him to Paradise as a reward.

Accept all suitable answers.

6. *Accept all suitable answers.*

- B.**
1.
 - a. Personification: to give them human attributes like emotions of happiness, anger, arrogance, etc. enhance the impact of their presence in the Giant's life, and also for lyrical quality.
 - b. When they realise Spring would never come to the Giant's garden, thereby giving them a permanent home.
 - c. Snow covers the grass; Frost paints the trees silver; they invite the North Wind to come and stay with them, who brings Hail with him.
 2.
 - a. The lovely music of a linnets singing
 - b. Birds singing, flowers, green trees, children playing, except one child who was too young to climb a tree by himself.
 - c. He puts the small boy on the tree, knocks down the garden wall and lets the children play there without restrictions.
- C.**
1.
 - a. Snow, frost, north wind, hail are the elements of the weather.
 - b. Snow and Autumn are referred to as 'she', or female, while the North Wind and Hail are described as 'he', or male.
 - c. A ship, a country, and a car are sometimes referred to as 'she'.
 2.
 - a. All day long, they played.
 - b. In great joy, the Giant ran downstairs.

- c. Through a little hole in the wall, the children had crept in.
 - d. He rattled on the roof of the castle, for three hours every day.
3. a. asleep b. sweetly c. seemed
d. feeble e. thee
4. Juggernaut—a large powerful force or organisation that cannot be stopped

Mammoth—(adjective) extremely large, (noun) a type of large hairy elephant with tusks which no longer exists

Titanic—(adjective) extremely powerful, strong, important, or large

Colossus—(noun) a very large statue or building

- D.** 1. *Accept all suitable answers.*
2. *Accept all suitable answers.*

Additional questions

1. *And the Giant's heart melted as he looked out.*
- a. Why did the Giant's heart melt?
 - b. What decision did the Giant take soon after this?
 - c. What happened when the Giant went there?
2. *'... my own garden is my own Garden.'*
- a. Who says these words?
 - b. Where had the speaker just returned from and what did he discover?
 - c. What did he do following this?
 - d. What does this show us about the speaker's character?
3. *'... I hope there will be a change in the weather.'*
- a. Whose thoughts are these?
 - b. What change does the speaker want in the weather?
 - c. Why do you think Spring was refusing to come?
4. *'... Who hath dared to wound thee?'*
- a. Who inquires this of whom?
 - b. What are the wounds that the person has suffered?
 - c. How and why does the enquirer promise to take revenge?

5. Describe Hail and what he did.
6. Why did the Giant mistake the linnets' voice for the King's musicians? What was the fragrance?

Extension activity

1. Here is a questionnaire you might enjoy filling up! Discuss with your partner and fill it up.

1.	Is there anything or any habit in yourself that you would like to change?	
2.	What would you have to do to reach there?	
3.	How would things be different if you made this change happen?	To others:
		In myself:

This task is an authentic task where students will get practice in critical introspection, segregating thoughts, and practice in filling up questionnaires.

2. Think of all the notices that you have seen put up in public places. Say what they mean and where they are usually put up.

The Snake

Something more about the poet and her background

Emily Dickinson was born on 10 December 1830, in Amherst, Massachusetts. She attended Amherst Academy for seven years and then joined Mount Holyoke Female Seminary in South Hadley in 1847. She stayed there for a year only. Dickinson grew up in a prominent and successful household. Her father, Edward Dickinson, was a lawyer and was actively involved in state and national politics, serving in Congress for one term.

Despite living in a household with political activities, throughout her life, the poet seldom left her home and had very few visitors. By the 1860s, Dickinson lived in almost complete isolation from the outside world, but actively maintained many correspondences and read widely. She would deeply engage in her hobbies of gardening and baking as well.

Though she withdrew from public life, the people with whom she did come in contact had an enormous impact on her poetry. She never got married, but Dickinson did have several male friends. One of them was Benjamin Newton, who gifted her a copy of Emerson's *Poems*. She was particularly moved by the Reverend Charles Wadsworth, whom she first met on a trip to Philadelphia and considered as 'my closest earthly friend.'

Dickinson's works were greatly influenced by the metaphysical poets of seventeenth-century England. She also drew upon her knowledge of the Bible, classical myths, and Shakespeare for references in her poetry. She also used contemporary popular church hymns, and converted their standard rhythms into free-form hymn meters. The subject matter of her poetry is quite conventional. Her poems are filled with bees, winter light, insight gained from personal experiences, household items, and domestic duties. The poet focuses upon topics such as nature, grief, joy, love, death, faith, doubt, pain, and the self.

Most of her work was published after her death at the age of fifty-six. Having dedicated most of her life to writing poetry, only a small number of them were published anonymously during her lifetime.

Dickinson preferred to share her works with very few people who were close to her, and whose taste in literature she admired.

It was not until the twentieth century, that Dickinson was considered as a major poet. Her literary innovations and unique style of writing were recognised by modern readers as unparalleled by any of her contemporaries.

Pre-reading

Teacher to initiate discussion on the following prompts. Encourage learners to participate and respond. What would you feel if you saw a snake in the grass, by your feet? Is it easy to determine immediately if a snake is poisonous or not? What would your immediate reaction be if you unexpectedly encounter a snake? Do you know how to tell whether a snake is poisonous or not? Can you describe what any type of a snake looks like, for example, a boa constrictor? What do you know about providing first-aid in case of a snake-bite? Which other animals do you know of that are poisonous?

While reading

Insightful annotations

Learners to work in pairs while reading the poem. Each pair is supposed to highlight and annotate the following:

- How is the heading/title connected to the main text of the poem?
- Read the poem, highlighting interesting words or phrases that attract your attention.
- Look for words that are repeated, or emphasised in any way.
- Has the poet used a specific rhyme scheme?
- Learners may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'.

Later on, learners discuss these details with their entire class and their teacher.

Post-reading

Identifying similes

Learner's prior knowledge to be gauged and teacher can explain the concepts of simile and metaphor. A simile is a figure of speech often used by poets and authors to compare two fundamentally dissimilar things in an interesting way. This literary tool is usually

a phrase beginning with the word ‘as’ or ‘like’. Similes are used to illustrate a point or elicit an emotion by comparing two objects or actions equally. The word simile comes from the Latin root *similes*, meaning sameness or likeness. Similes help readers create memorable images, clarify ideas, and emphasise key points. For instance, as clean as a whistle, or as cunning as a fox etc.

A simile is different from a metaphor. Instead of saying that something is ‘like’ something else, metaphors directly compare two things saying something is something else.

In the poem *The Snake*, the poet uses a simile in the grass divides as with a comb to describe the action of the snake moving through the grass. Dickinson directly compares the body of the snake to a comb, splitting the meadow.

Activity:

What objects can help complete the similes? Think about the given sentences and use verbs, adverbs, or adjectives with those nouns creatively.

- i. Yusra hung her head like a wilting flower.
- ii. Adeel jumped out of his seat like
- iii. The moon shone bright like
- iv. The cashier was as slow as
- v. The fisherman swam through the waters like

Describe one of your friends by comparing them to an animal. How are they like this animal? What qualities do they share? What type of behaviours do they have in common? Be sure to write in complete sentences using interesting similes.

Answers (Pages 63–64)

- A. 1. In the first line, the words ‘narrow fellow’ describe the snake. The word narrow shows that the snake is small in width. The colloquial word ‘fellow’ being a familiar term for a man or a boy, has an undertone that suggests commonness. The poet also mentions in the first stanza that ‘His notice sudden is.’ suggesting that these ‘narrow fellows’ always seem to take people by surprise. Furthermore, use of phrases such as ‘A spotted shaft’ in the second stanza, and ‘a whip-lash/Unbraiding in the sun’ in

the fourth stanza presents a vivid description of the snake without ever specifying what the creature is.

Accept all suitable answers.

2. The snake is small and moves quietly through the grass without attracting any notice. Therefore, when it becomes visible to people, the notice is sudden.
3. It helps us understand why snakes are commonly found near bogs and in cool areas.
4. I never had an encounter with a snake. If I do, I think I would feel scared even if the snake was not a poisonous one.

Accept all suitable answers.

5. The poetess does not want to meet the snake again because she can never see one 'without a tighter breathing' and 'zero at the bone'. She feels scared whenever she thinks of the snake because they can be poisonous but hard to notice.

- B.**
1.
 - a. The snake is being described.
 - b. The reader is being referred to as 'you'.
 - c. Snakes do not make a noise while moving and they can hide in the grass easily; hence, their appearance is usually sudden.
 2.
 - a. The poetess feels shortness of breath because of fear.
 - b. It suggests that the feeling of fear was so intense that it penetrated deep into her bones.
 - c. The poetess is fearful of the snake and does not want to see one again.
- C.**
1.
 - a. It could mean the moulting of the snake.
 - b. animals
 - c. by herself or accompanied by another person
 - d. deeply fearful
 2.
 - a. lion
 - b. bee
 - c. camel
 - d. owl
 - e. otter

D. *Accept all suitable answers.*

Additional questions

1. *He likes a boggy acre*
 - a. Who is referred to as 'he'?
 - b. What does the word 'acre' refer to? Is it supposed to have a literal meaning?
 - c. Why does he like a 'boggy acre'?
2. *I know, and they know me*
 - a. What does the narrator know?
 - b. How does the narrator know 'them'?
 - c. How do 'they' know the narrator?
3. *Without a tighter breathing*
 - a. Why does the poet feel tighter breathing?
 - b. How does she feel at this point?
 - c. What is the reason for this feeling?
4. Do you think people are naturally fearful of snakes? Why, or why not?
5. Some people try to kill snakes when they spot one. Do you think this is justifiable? Give your reasons.

Extension activity

Imagine you have landed on a different planet where the native people look very different from you. They also feel scared of you because you look and sound so different. How would you convince them that you are not a danger to them? Put your thoughts in a letter addressed to one of the local inhabitants.

Dear Diary

Pre-reading

Ask students how many of them write diaries, what diaries contain, whom they are addressed to, what kind of language is used when writing diaries, etc. Ask them how a diary is different from a report. Tell them you would like them to maintain a diary over the next weekend, detailing all the things they did, they thought about and felt.

While reading

Inferring vocabulary

Learners to read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, and as a homework check their conjectures against a reliable dictionary, and finally, using them in their own sentences as a part of their daily usage. Keeping a vocabulary notebook is also a viable reading strategy to broaden mental lexicon.

Words	Context Clues	Inferred Meaning	Dictionary Meaning

Post-reading

Analysing linear narrative

Narrative is the order in which events are presented to us in a text. In *Dear Diary*, the events are described in a chronological or linear narrative. This means that the events are written in the same order in which they take place.

Writing a diary is an example of writing in linear narrative. We write about events by recalling our experiences throughout the

day, beginning with when waking up in the morning and ending with going to bed. Writers talk about their characters in the same way when they follow a linear narrative. For example, Ayesha woke up; then she had breakfast; then she went to the airport; then she boarded the flight, and so on. Linear narratives make it easy for readers to follow the story and remember all the events.

But simply listing events makes our writing dull. Sometimes, it is necessary to break the linear narrative. Some stories begin with an important event, such as a wedding or a murder, and then narrate the preceding events in flashback. This stimulates the curiosity of the readers and they become interested in knowing the events that led to that event.

In *Dear Diary*, the narrative is not perfectly linear. Ayesha pauses the narrative from time to time to make a comment or personal observation. For example, when she sees the crowd at the airport, she says to herself, ‘Was half the population of Karachi there to see us off?’ When they travel on a boat, she thinks, ‘There is not too much to do.’ This lets us learn what Ayesha thinks, but doesn’t say, about things happening around her. We then resume with the linear narrative, moving between Ayesha’s outer and inner worlds.

Activity:

Below is an entry from Afzal’s diary. In the blank spaces, include any comments or observations he might have had throughout the day.

Dear Diary,

Yesterday, we celebrated Ayesha’s birthday. While she was asleep, I wrapped her birthday present—a digital camera that Dad had bought for her.

When she woke up, Dad, Mum, and I wished her happy birthday and gave her the present. She was thrilled to see it. We stayed inside the hotel after breakfast because it was very hot outside. In the afternoon, we went on a boat ride. Mum and Dad mostly slept and Ayesha was excitedly taking pictures with her new camera. There were no games or other children around, only grownups.

_____. I saw many shops along the canal. A lot of people were shopping or simply looking around. _____.

While walking on the deck, I spotted the cook trying to catch fish. _____. I asked him if I could join him. He agreed and said he would teach me. After a long time, I caught my first fish. I wished Ayesha was there so she could take a picture. The cook asked me to release the fish back into the water as it was small and we would not be eating it. _____. Mum and Dad woke up when the sun was going down. We gathered on the deck to watch the sunset. At dinner time, we returned to the hotel to cut Ayesha's birthday cake. The staff had decorated our room beautifully while we were away. We sang songs, played games, and took lots of pictures with Ayesha's camera. _____. At bedtime, when Ayesha and I were browsing through all the pictures, I saw one I did not know she had clicked. It was of me releasing the fish back into the water earlier in the day. _____.

Answers (Pages 76–77)

- A.
1. Ayesha.
 2. The two things the author hates most apart from twin brothers are having the ceiling light and TV on by her brother.
 3. The travel experiences that are not straightforward are travel arrangements, such as paperwork, tickets, etc.
 4. The author emphasises by asking rhetorical questions and by exaggerating—‘was half the population of Karachi there to see us off?’, ‘Why can't anything be straightforward when we go somewhere?’.
 5. The author did not enjoy swimming because the waves were big and the undertow was very strong. She felt scared by it as she could have been carried very far away from the shore.
 6. Playing table tennis with Afzal is unpleasant because the author gets bruised several times by the ball. It appears that Afzal plays very aggressively.
 7. The author feels strange seeing Father Christmas dancing in an entertainment show. This is against the traditional image of Father Christmas. She uses the word eccentric incorrectly in this context.

8. *Accept all suitable responses.*
9. The author enjoys seeing wildlife and observes camels, a Monitor lizard and goats on her desert trip. She knows that it is difficult to spot a gazelle in the desert.

Accept all suitable answers.

10. ‘Two-things I hate most... apart from brothers...’, ‘They should have just given him a mat...? Perhaps he knew he would not get a tip if he acted in a surely fashion. The way he handled our bags.’ *Accept all suitable answers.*
- B.**
1. a. When the taxi driver at Dubai was speeding to the hotel after the author’s family’s flight was delayed.
- b. Though the driver did not show anger at having been kept waiting, his speed while driving back and the way he handled our bags communicated his impatience and irritation.
- c. Anger, irritation, impatience
2. a. The author’s brother, Afzal; a busload of school kids
- b. When Afzal, the author’s brother, was trying to impress a busload of school kids and tried to jump from the boat on to the jetty instead of using the gangplank. He nearly fell into the water in doing so.
- c. He didn’t accompany his family to the restaurant, and also stopped talking to his sister.
- C.**
1. a. True—the author loved the animals in the desert.
- b. Looking forward because of presents; not looking forward because of the mischief her brother will be up to with his kazoo.
- c. 22 Dec—It was her birthday; 24 Dec—fell sick
- d. She has been eating a lot on her vacation, therefore, may need a new pair of jeans; but if she has to rely on Afzal’s fishing for dinner, may not need them.
2. a. VIP
- b. labyrinth
- c. souk
- d. splash around
- e. presents
- f. catapult
- g. ping pong
- h. eve

- D.** 1. To share feelings; to confide in someone if they are lonely; to record things in order to remember them, etc.
2. *Accept all suitable answers.*

Additional questions

1. ... *The waiting just went on toooooo long.*
 - a. Why did the flight get delayed?
 - b. What did the pilot refuse to do and what was done eventually?
 - c. What does the writer suggest should have been done?
2. ... *a red flag on the beach means that the sea is not a good idea.*
 - a. Where did the writer arrive?
 - b. What is meant by 'not a good idea'?
 - c. What did Dad promise for the next day?
3. ... *It does not look anything like Nabeel, your class monitor.*
 - a. Who does not look anything like Nabeel?
 - b. Where had the speaker visited?
 - c. What were the other things that they saw here?
4. What do we learn about Afzal from the diary extracts?

Extension activity

The diaries which were asked to be written out over the weekend must now be re-drafted and shared with friends. The teacher could let them do peer evaluation and let the partner comment on their friend's account in the diary.

The Clockwork Mouse

Something more about the author and his background

Ronald Gordon King-Smith (27 March 1922–4 January 2011) was the first child of Ronald and Grace King-Smith, who ran the Golden Valley Paper Mills in Bitton, Gloucestershire, England. Gordon was given the nickname ‘Dick’ by his Nanny when, on an occasion during one of their walks, he fell and hurt himself and attempted to distract the nanny from his tears by pointing up at the sky and crying ‘Look at the little dicky-birds!’ He was educated at Beaudesert Park and Marlborough College. Owing to his keen interest in farming and caring for animals, he took up a farming apprenticeship at Tytherington Farm when he was eighteen.

In 1941, after one year of his apprenticeship, Dick enlisted as a recruit in the Grenadier Guards to serve in World War II. In 1943, he married Myrle England, who he had known since they were both fourteen and who served as an officer in the Women’s Auxillary Air Force during the time. He served in Italy, where, on 12 July 1944, he was injured by a grenade explosion. He suffered extensive shrapnel wounds and later, a cerebral embolism. After his return to England and his recovery, Dick returned to farming. His family business acquired Woodland Farm in Coalpit Heath where he was installed as manager. He worked at Woodlands, and later at Overscourt Farm, Siston for a total of about twenty years. During these years, several of his individual poems were accepted and published in national newspapers and publications. Both farms remained unprofitable and after the closure of Overscourt, Dick worked a variety of odd jobs before he got the idea of becoming a teacher when his daughter, Juliet, mentioned that she was going to start a teacher training course. He graduated in 1975 and landed a job at Farmborough Primary School, where he would teach for seven years. He wrote his first story *The Fox Busters* in 1976 and with a lot of encouragement from Joanna Goldsworthy, the children’s editor at Victor Gollancz, finally got it into publishable shape. The book was published in 1978. The book was an immediate success that prompted the start of a prolific writing career.

Pre-reading

We often donate or throw away clothes and toys when we outgrow them to make room for new ones. Try imagining what happens to the old toys you give away. If your toy could think and feel like a real person, what would it think? How would it feel?

Try to think of a toy that you donated or threw away when you were younger.

- How did you come to have it first?
- Why could you not keep it anymore?
- Where might that toy be right now?
- What sorts of kids might have played with it and how?
- Would it be as good as new? Or worn and broken?
- If you somehow got the toy back, would you be able to recognise it?

While reading

Inferring vocabulary

Learners to read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, and as a homework check their conjectures against a reliable dictionary, and finally, using them in their own sentences as a part of their daily usage. Keeping a vocabulary notebook is also a viable reading strategy to broaden mental lexicon.

Words	Context Clues	Inferred Meaning	Dictionary Meaning

Post-reading

Analysing the theme 'returning home'

The Clockwork Mouse addresses several themes, one of which is the 'returning home' theme. This is a fairly common theme in children's fiction, and such stories are based on children's innate

desire for adventure, their simultaneous anxiety at being separated from home and the comfort of eventual return. *The Wizard of Oz* by Frank Baum and *The Railway Children* by Edith Nesbit are brilliant examples of this theme.

- Teacher can discuss this theme in class by asking learners what they like about their home. Home is where they experience love, safety, food, and comfort. It is where they play with their siblings and parents. In *The Clockwork Mouse*, the first experiences with the toy are innocent and playful. The mouse belongs to Jimmy who enjoys playing with it regularly. It is very much a part of his toy collection and household. Stories with the returning home theme usually begin by establishing a deep bond between a character and their home, usually by establishing a loving, closely-knit family.
- In children's stories based on this theme, the main or an important supporting character is uprooted from home in a similar way and goes through adverse experiences. These experiences build sympathy for the character and make the eventual homecoming more rewarding and satisfying. The reader begins to wish for the character to return to the familiar comfort of home.
- Then, ask the learners how they would feel returning home and reuniting with their family after a long separation. In *The Clockwork Mouse*, the clockwork mouse does not have the capacity for emotion, but Jimmy feels a rush of excitement and nostalgia on realising that the mouse is in fact his old toy. It is a relief of being reunited with an object that signifies the comfort, security and predictability of the past. This is where the reader experiences closure and satisfaction at seeing the clockwork mouse restored to its original place. You can ask children to write a story based on the returning home theme, or recall one they have read earlier.

Activity:

Learners to work individually to write a complete story from the given structure. Teacher to guide learners to add details, use images, employ a sequence to make their story interesting. Learners to be sure to make 'returning home' a central theme in their work.

A young girl – mother dies – father is sick – sent to live with aunt – aunt is unkind – cousins are jealous – remembers mother's advice

– is nice to all – nobody remembers birthday – father gets well – comes to take her back – reunited with father

Answers (Pages 86–87)

- A. 1. It had round ears, beady black eyes, whiskers, a long, thin tail, and a greyish-brown, furry body.
2. Jimmy had lost the key to the clockwork mouse and had not played with it for many years, so his mother threw it away.

3.

Thrown into the dustbin
↓
Thrown into the rubbish lorry
↓
Lands in the rubbish dump
↓
Carried off by a fox
↓
Bitten by a woodmouse
↓
Carried off by an owl
↓
Thrown at the foot of a tree
↓
Kicked by a squirrel
↓
Carried by a badger
↓
Tossed by a weasel
↓
Nibbled at by a hedgehog
↓
Tapped at by a woodpecker
↓
Carried off by a magpie
↓
The ash tree is blown down
↓
Picked up by a woodcutter
↓
Returned to Jimmy

4. I think that Jimmy thought that the clockwork mouse looked like his old toy and he wanted to play with it.
Accept all suitable answers.
5. Jimmy had the clockwork mouse's key with him. When he tried the key in the hole, it fit. On turning it, the mouse began to move. So, Jimmy realised that that was his toy.
6. I think that Jimmy's mother would not remember the mouse or throwing it away. But she would be happy that Jimmy got his old toy back.

Jimmy: Mum, guess what I found!

Mum: What is it?

Jimmy: Look, my old mouse!

Mum: What old mouse? Oh, that looks so dirty!

Jimmy: Don't you remember, Mum? I used to play with it when I was small. But then I lost the key and we found it when we changed the carpet.

Mum: Yes, I think I remember it now. How did you get it?

Jimmy: The man who brought the logs gave it to me. See, it even works when I wind it up with the key!

Mum: Oh, get it out of the kitchen! Now I remember it all. You used to fool around with it scaring everybody.

Jimmy: Oh, I'm so happy to have it back, Mum.

Mum: Well, so am I. But please clean it with soap before playing with it.

Jimmy: Yes, Mum.

Accept all suitable answers.

- B.**
1.
 - a. The clockwork mouse; it rained one afternoon and all the dust and dirt on the mouse were washed away.
 - b. When it was brand new; people found it so real that they became very frightened by it.
 - c. A scavenging fox mistakes it for a real mouse and carried it off.
 2.
 - a. Just as the male woodmouse attacked the clockwork mouse.
 - b. The owl mistakes the clockwork mouse for a real mouse and carries it off to its nest.

- C. 1. a. do a spring cleaning: get rid of anything that is old and useless
 b. holding it cautiously or delicately
 c. kicking it so hard that it turns over
 d. worked among the branches of the fallen tree
 e. wait a second; just a minute
2. a. Refuse (verb)—Please don't refuse to help that poor man.
 (noun)—These days all environmentally conscious people segregate their refuse.
 b. Export (verb)—Pakistan exports wheat to other countries.
 (noun)—Leather is an important export.
 c. Predate—The discovery of fire predates the invention of the wheel.
 Predator—The lion is the king of the jungle because it is a mighty predator.
 d. Content (verb)—You must content yourself with whatever you have achieved with honest labour.
 (noun)—Do you know the content of the Principal's speech?
 e. Mechanic—Father's car is giving him trouble, so he has called for the mechanic to look at it.
 Mechanism—I don't know how to operate the mechanism of this new gadget.
3. Breeze, gust, squall, gale, storm, blizzard, hurricane, tornado, typhoon, tempest
- D. 1. *Accept all suitable answers.*
 2. *Accept all suitable answers.*

Additional questions

1. *At first he'd had a lot of fun with it.*
- a. Who had had fun with what?
 b. What did this thing look like?
 c. Why does the narrator say 'at first'? Is there a change in attitude later on?

2. ... so she tossed it out of the nest-hole and flew off again.
 - a. Who tosses what out of the nest-hole?
 - b. Why did she toss it away?
 - c. What happened to this object when it fell on the ground?
3. '... there's only one way to prove it's my mouse.'
 - a. What will prove that it is indeed the speaker's mouse?
 - b. How did the mouse come back to the house?
 - c. What did the narrator have to do to make it work again?
4. How did Jimmy manage to see the mouse in the end?
5. Do you think the story would have ended differently if Jimmy had gone to school that day instead of having stayed at home?
6. What use do you think the big cardboard box that was being taken to Oxfam would be put to?

Extension activity

'I bet you could tell a story.' Can you imagine the story that the mouse had to tell?

Suppose this time it was thrown into a city garbage can and not one near the woods. Write out the story.

Robinson Crusoe's Story

Something more about the poet and his background

Charles Carryl was born in New York to a prosperous businessman. He became a successful businessman and stockbroker, and for 34 years from 1874 he held a seat on the New York Stock Exchange. In 1869 he married Mary Wetmore, and had two children, the eldest of whom was poet and humorist Guy Wetmore Carryl.

With the influence of his imaginative children, Carryl's storytelling soon began. Though the beginnings of Carryl's literary career were inauspicious—his first published work was the 1882 *Stock Exchange Primer*—he was soon thoroughly ensconced in a nonsense fantasy world that would, when it was introduced in *St. Nicholas*, a children's periodical, elicit overwhelming approval from child readers.

At the time of his death in 1920, the works of Carryl were still in print and widely read. If Carryl is to be remembered for any one contribution to American children's literature, it should be that he, more than any other American children's fantasy of the past century, found a key to successful nonsense fantasy for so long thought to be the exclusive property of the British.

At the end of the nineteenth century, Charles Carryl was hailed as the American Lewis Carroll.

Pre-reading

Imagine you are on a ship that crashes on a deserted island. You are the only one there and cannot return home. The island is safe and beautiful, but there are no people, houses, or roads there. Think of how you would survive on the island,

- How would you find food and water?
- Where would you sleep?
- How would you protect yourself from the hot sun and cold wind?
- How would you see at night?
- How would you find a way to return home?

While reading

Think-pair-share

Learners to read the given text individually. While reading the text, learners will try to track textual details to find the following patterns:

- Does the main character (or any character) show signs of growth, maturity or change?
- Where does the action take place?
- Which dialogues or details give information about a situation or a character?
- Identify the key subject matter by paying attention to what has been emphasised most in the text.

Learners to highlight specific excerpts in the text that are related to the above mentioned areas and share their answers with a partner. Teacher can ask pairs to share their highlighted excerpts and discuss those excerpts with the class.

Post-reading

Reading nonsense verse

Teacher to explain the following about nonsense verse: *Robinson Crusoe's Story* belongs to the genre of nonsense verse. Nonsense verse is a lot of fun to read because it contains humour which arises from illogical connections and images created by the poet. Children enjoy reading nonsense verses because of the humour and the attractive rhythm. There are many instances of such humour arising from the narrative, which the learners will enjoy as they identify them:

- Being deserted on an island can be a terrifying experience, but the poem treats it in a light-hearted manner, thereby creating humour by displaying an atypical emotional response. Children may be encouraged to write similar verse from the perspective of a narrator who responds in a contrary way in a given situation, e.g. being overly fearful in a trivial situation.
- Another source of humour in this nonsense verse is that the behaviour of the character is not in line with the setting. The character tries to maintain a sense of normalcy in his mind by living on a deserted island as if he were still living in a civilised town. He polishes his shoes, wears a suit, goes on picnics with a

family that includes a goat and a parrot, and maintains particular times for waking up and going to bed.

- Verbal humour comes from the use of the unconventional things that the narrator does but sees them as perfectly normal. For instance, eating toasted lizards, prickly pears, and parrot gizzards. Other examples include a dog that studies ornamental writing and a cat that plays the drum. These words create humorous images in the minds of the children.

Activity:

Write the second line of these verses. Try to be as funny as you can:

1. The last time I tried to hop

2. Teddy had a dog named Mike

3. My parrot took a train to Spain

4. I once asked a flying donkey

5. When Polly tripped and broke her teeth

Answers (Pages 91–93)

- A.
1. He gets his food from around the island; toasted lizards, parrot intestine, prickly pears, beetles, lard from his garden, carrot, jungleberry tea, stews, etc.
 2. It's a deserted island, no signs of life for miles, yet the poet is trying to strike a note of normalcy as if people walk in all the time.
 3. Crusoe scrapes and sands his clothes i.e. scrubs the animal hide he uses to clothe himself, to rid it of hair and insects.
 4. To appear scientifically knowledgeable; for distraction and entertainment.
 5. I agree with the statement because he goes on excursions with his helper Friday and his domestic animals. He treats his animals like his family and knows their unique qualities.

Accept all suitable answers.

6. I think that Crusoe worked very hard to lead a comfortable life on the island. He grew food, kept a house, made his own clothes, and tried to have a good time even though he was miles away from home.

Accept all suitable answers.

7. *Accept all suitable answers.*

- B.** 1. a. He may have to wait a very long time since the island is deserted; also, he's good at cooking himself.
b. Yes, Friday, to do his cleaning
c. Keeps the cavern and shoes tidy
2. a. Crusoe, Friday and their animal friends
b. Goat—sums, Dog—ornamental writing, Cat—drum
c. That they are very particular about cleanliness and personal hygiene.
- C.** 1. a. ashore b. carried down c. cavern
d. clever hand e. cultivating f. furry
g. diversion h. specimens
2. a. clever at sums
b. interested in ornamental writing
c. the water drowned them
d. was furry, almost chewed up by moths, then scraped and sanded by Crusoe
e. tough and dry
f. rocky but neat
g. Friday, for keeping house and cleaning Crusoe's shoes
h. a family excursion for entertainment; Crusoe is always accompanied by domestic animals, collects specimens of plants, stones, and insects
i. rise at seven, retire at eleven
- D.** 1. *Accept all suitable answers.*
2. He made himself a house, got himself pets, and a servant, arranged for food, got resources together for basic comfort and a life as close to normal as possible.

Additional questions

1. *And I know they didn't come ashore with me.*
 - a. What has happened to the narrator?
 - b. Who all have not come with him and why?
 - c. How did the narrator make himself a shelter?
2. *I have a little garden
That I'm cultivating lard in*
 - a. What are the reasons for 'cultivating lard'?
 - b. How would lard help to make the meals better, according to the narrator?
 - c. Is it possible to cultivate lard?
3. *And we carry home as prizes
Funny bugs, of handy sizes ...*
 - a. When does the speaker do this usually? Who are his companions?
 - b. What other items do they collect?
 - c. How do they justify this collection?
4. What kind of help does Crusoe have?
5. What kind of schedule does Crusoe make the animals keep?

Extension activity

Imagine you have come back to your country after 20 years of living on this deserted island. Make a list of some the changes that have taken place and remember to say which ones you like and which ones you don't like. Write around three paragraphs.

The Flying Trunk

Something more about the author and his background

Danish poet, dramatist, writer and novelist Hans Christian Andersen was born on 2 April 1805, in Odense, Denmark. He is best known for his contribution of fairy tales to the world of literature. Andersen belonged to a lower class family. His father was a shoemaker and his mother was a washerwoman. Despite their poor financial status, his parents always encouraged him to pursue his dreams.

As a teenager, he spent some years struggling at the Royal Theatre in Copenhagen trying to become famous. He tried his luck at becoming a singer, actor, and dancer; failing at all of them. Later on, at the age of seventeen, he received a scholarship so that he could complete his education. However, Andersen was not quite academically inclined. The next seven years of schooling were an unpleasant experience for the youth as he was under the observation of a principal who seemed to have despised the weak student.

Never having learnt how to spell or write in Danish properly, he managed to develop a unique writing style which had a flavour of everyday spoken language. Owing to this unique feature of his writing, his works are still relatable and seem contemporary and fresh, unlike the works of other authors of his times. Later, he attended the University of Copenhagen in 1828 and wrote his first literary work, *A Walk from Holmen's Canal to the East Point of the Island of Amager* in 1828 and 1829, which was an instant success. It was soon followed by a collection of poems. This was the beginning of Andersen's literary career.

In 1835, the author wrote his first novel, *The Improvisatore*, and published his first collection of fairy tales. Apart from Denmark, the novel was a great success in England and Germany as well. Not only did he write novels and poems, but he also wrote travel books based on his journeys abroad.

As a child, Andersen had heard plenty of folktales, which he retold through his fairy tales. Shortly, however, he started writing original stories as well. His first volumes of stories published from

1835–1837 were called *Fairy Tales Told for Children*. In 1852, the title was changed to *New Fairy Tales and Stories*. This led the author to publish more volumes of fairy tales. Some of his most well-known tales are *The Princess and the Pea*, *The Emperor's New Clothes* and *The Ugly Duckling*.

Andersen never got married, and spent quite a lot of his time travelling abroad. On one such travels, he happened to befriend the English novelist Charles Dickens. The Danish author died in Copenhagen, on August 4, 1875.

Pre-reading

Learners to discuss what they know of Turkey. Teacher to initiate a discussion: For many western writers, Turkey was an exotic land, with a different religion, language, clothes, and culture. They had heard about Turkey but many of their ideas about it were based on fanciful thinking. Together with your friend, think of a country that you have heard about but never visited or met a person from there. What do you think that country is like? Fill in these notes:

Food: _____

Games: _____

Transport: _____

Clothes: _____

Language: _____

Compare your notes with your friend. How similar or different are your answers? Do you think we should form views about a place before seeing it for ourselves?

While reading

The Flying Trunk was based on the *Arabian Nights* tradition, a series of more than 1,000 fairy tales narrated by the Queen Scheherazade. These stories feature an embedded structure, or a story within a story. For instance, one of the characters in a story starts narrating a story of their own. When that story ends, the narrative returns to the original story. This allowed Scheherazade to spin 1,000 stories in quick succession without breaking the narrative. In *The Flying Trunk*, the embedded story structure has been used.

While learners read their story, they need to annotate and point out how and from what point the story of the matches is embedded within the story of the merchant's son.

Post-reading

Embedded story structure

For this fun storytelling activity, organise the learners into pairs or groups, depending on the strength of the class.

- Come up with an interesting story topic that the learners should begin and develop. The title should suggest multiple characters, for example, *The Seven Brave Daughters*, or *The Five Wise Princes*.
- Begin the story with a primary or base narrative, introducing the main characters. Place them within an adventure such as a trip to explore the world, or to retrieve a stolen heirloom, or to rescue a prisoner. The characters can be separated in the beginning of their adventure by an evil curse, with each working their own way towards their mission.
- This is the most appropriate time to switch to the embedded story structure and hand over the task to the learners. Assign each pair or group one of the characters and ask them to develop their own story. If there are more groups, they can be assigned additional characters, such as a wizard, fairy, dragon, trickster, witch, and so on, each with their own story.
- Make sure that the stories tie in to each other. For instance, the first embedded story could feature the first daughter in an adventure. She then comes across a dragon who has her own story to tell. They then reunite with the second daughter, who starts narrating her own adventure, and the adventures of other characters she comes across.
- This activity might extend to more than one period. Make sure to maintain continuity between the stories and tie them up into a neat conclusion at the end. Each group should feel that their stories has had satisfactory closure.

When the learners have written the first draft of their story, they should reflect on whether their story reflects an embedded structure.

Answers (Pages 107–108)

- A. 1. The merchant's son was less responsible and more wasteful than his father. He was not interested in trade and spent all his father's fortune spending his father's wealth.

2. If I had found the flying trunk, I would have flown on it to all the countries of the world. I will also fly to other planets and meet alien creatures and learn different things about them.

Accept all suitable answers.

3. The discussion in the kitchen was about breed and ancestry. The different objects were talking about where they came from and the work that they did in different households. They were singing and telling stories to spend the time.
4. The merchant's son liked to show off and wanted a grand spectacle to celebrate his wedding. He had not learnt to be careful with his wealth and power. He lit up the fire crackers to impress the people of the town.

Accept all suitable answers.

5. After discovering the loss of his flying trunk, the merchant's son tries to find his way to the castle on foot. He meets many challenges and he learns to survive without wealth and magical powers. He helps many people along the way and learns to be humble and helpful. Finally, he reaches the castle and apologises to the princess and her family. They forgive him after hearing his story. In the end, he marries the princess and they live happily ever after.

Accept all suitable answers.

- B.** 1. a. The queen spoke these words to the prince.
b. The words are referring to the story about the matches that the merchant's son was narrating.
c. The king and queen agreed for the princess to be married to the merchant's son.
2. a. The merchant's son said these words.
b. He wanted to delight and impress the people of the town.
c. The people were impressed by the fireworks, but the flying trunk was burnt in a fire.
- C.** 1. a. peasant—a poor farmer or labourer
pheasant—a gamebird
b. fate—luck and fortune
fete—a celebration or honour

- c. prophesy—a revelation
prophecy—a prediction
- d. creep—crawl or sneak
crepe—a fabric with a textured surface
- e. angel—a being that carries messages from God
angle—space between two lines
- f. gentle—kind and mild
genteel—refined

D. The traditional dress worn in Turkey is a loose pair of trousers and a robe for men. They also wear a turban. Women wear a robe and wrap a shawl around their head. In other countries, the clothes are more closely fitting and the head coverings are different.

Accept all suitable answers.

Additional questions

1. *The son was not prudent like the father; he lived a merry and extravagant life; had parties; and went out on the town every evening.*
 - a. Why do you think the merchant's son was not a responsible person?
 - b. Who do you think is responsible for this?
 - c. How might the son become more prudent?
2. *He sat down by her side and they talked: he said her eyes were like dark lakes, in which her thoughts swam like mermaids, and her forehead was a snowy mountain, which contained splendid halls full of pictures.*
 - a. Who are these words being spoken to?
 - b. Do you think the merchant's son means what he says?
 - c. Do you think the princess should marry the merchant's son?
3. *At this point the merchant's son paused and looked to see if the assembly were enjoying the tale.*
 - a. Why was the merchant's son telling a story?
 - b. If the people were feeling bored by the story, what would the merchant's son have done?
 - c. Why do you think the merchant's son chose to tell this story?

4. Do you think the merchant's son met a fair end? What about the princess?
5. Do you think the princess married someone else? Why, or why not?

Extension activity

Imagine that the merchant's son runs into his friend again, and tells him about the destroyed flying trunk. His friend feels sorry for him and gifts him a magical mirror. What special properties would it have? How do you think the merchant's son would use it? Would he be more careful, or the same as before? Write the second part of this story about the merchant's son and his magical mirror.

Rice-Bowl Wishes

Something about the authors and their background

Bernadette is the co-founder and former editor of International Varieze Hospitality Club (A Pilot's Association, since 1979). Her hobbies include flying (she is a licensed private pilot), fishing, photography, writing, and storytelling, drawing, gardening, and bicycling. She has also been Dr Don's wife since 1978.

Dr Donald is Professor at the California State Polytechnic University, Pomona since 1968. He has been a family and child counselor since 1973. He is the co-founder and former editor of the International Varieze Hospitality Club (since 1979) which is a Pilots' Association. His hobbies include flying (he is a licensed private pilot and builds his own aircrafts), cycling (motorcycle and bicycle), fishing, photography, dawing, mountain climbing, and cave exploring.

Pre-reading

Make a list of any ten wishes you have—this is your wish list. Now make two categories under the following heads:

<i>Things I need to work to get</i>	<i>Things I don't need to work to get</i>

See if you can separate your list of wishes. Discuss with your partner what you need to do to make your wishes come true.

Teacher to gauge learner's responses regarding the terms 'morals' and 'ethics'. Learners to think about attributes of people they consider as moral or ethical. Teacher to take responses from all learners.

While reading

Think-pair-share

Learners to read the given text individually. While reading the text, learners will try to track textual details to find the following patterns.

- Does the main character (or any character) show signs of growth, maturity or change?

- Where does the action take place?
- Which dialogues or details give information about a situation or a character?
- Identify the key subject matter by paying attention to what has been emphasised most in the text.

Learners to highlight specific excerpts in the text that are related to the above mentioned areas and share their answers with a partner. Teacher can ask pairs to share their highlighted excerpts and discuss those excerpts with the class.

Post-reading

Activity:

Learners to work individually to complete the following activity: They can share their answers with one partner.

1. What moral lesson has been given in this story?

2. Do you like the main character? Give a reason.

3. Give an example which represents Gow Sir's positive qualities.

4. Identify 1 or 2 events that show the protagonist acting in a morally upright manner. Similarly, identify 1 or 2 ways in which the antagonist is shown to act immorally.

5. Identify the trial or test that the main character goes through.

6. Describe how the characters respond to the situation according to their moral values.

7. How is the moral lesson reinforced through the fate of the characters?
-
-

When learners have completed the activity, teacher needs to share the following explanation. Learners should be encouraged to take notes and revise their answers, if needed.

Analysing a morality tale

The Rice-Bowl can be described as a tale based on morals and ethics. Such a tale drives home a moral principle such as ‘being generous is better than being greedy’ or ‘honest people are better than liars’. Each character in a morality tale represents some good or bad quality, e.g. honesty, kindness, bravery, dishonesty, cruelty, and cowardice. This leads to one problem with morality tales. Their characters are usually one-dimensional or one-sided—either completely good or completely bad. They do not possess any other realistic characteristics.

Class discussion: To analyse *The Rice Bowl* as a morality tale, encourage discussions about the following:

Protagonist versus antagonist

- The main character or protagonist represents a positive human quality. For example, Gow Sir represents hard work.
- The protagonist goes through many trials, tribulations, and temptations, and always makes the right choice. Gow Sir has to live with blindness, cruel treatment from his brothers, and the temptations of three wishes.
- The protagonist is a highly upright moral character and does the morally justifiable thing in all situations. For example, Gow Sir rescues the unkind Lady Nii Yoo instead of saving himself. Instead of rejecting his brothers, he teaches them and helps them become better human beings.
- The antagonist represents negative human qualities. Lan Dua and Swa Jow represent jealousy, cruelty, greed, and laziness. They are not shown to have any good quality.

Moral of the tale

The morality tale has a very obvious moral lesson to help the reader lead a righteous life. In *The Rice Bowl*, some of the moral lessons

include:

It is better to be hard-working than lazy.

It is better to be content than greedy.

It is better to forgive than to seek revenge.

Answers (Pages 117–118)

- A. 1. Gow Sir, who was blind, was given old clothes and kept at home to look after the old lady's needs.
2. Yes, I think Lady Nii Yoo rewarded Gow Sir well. Gow Sir had saved her life despite being blind and the rice-bowl would grant him three wishes to have a comfortable life.
3. Lan Dua and Swa Jow were greedy and lazy. They did not want to work hard to achieve anything. They were used to being given fine things at the orphanage without doing any work to deserve them.
4. Gow Sir's wishes were not selfish or greedy. He wished for books that gave him knowledge that could not be taken away from him.
5. If I had been in Gow Sir's place, I would have wished for a huge place where I could keep all the stray animals safely. There would be enough food for them and toys to play with.

Accept all suitable answers.

6. The books gave him knowledge with which he got a job as a teacher. He became known all over China as the most caring teacher. He also did not lose his wife because she had not been granted by the bowl.
7. I think Gow Sir kept the rice bowl with glued pieces to remind him of the importance of hard work. Every time he would look at it, he would remember that things that are gained by hard work remain for a longer time.

Accept all suitable answers.

- B. 1. a. Lady Nii Yoo to Gow Sir
- b. Gow Sir, despite being blind, risked his own life to save her from the fire.
- c. She dies.

2.
 - a. That the fumes and heat from the fire had made Gow Sir see again
 - b. Gow Sir wished to have his sight which the rice bowl granted, and he could see.
 - c. They go to Gow Sir to find out the truth and asks for things for themselves. Lan Dua asks for a house and plenty of food; Swa Jow asks to be able to get good results without studying hard.
- C.
1.
 - a. recipient
 - b. speculated
 - c. nightmare
 - d. deprived
 - e. granted
 2. Sample answers:
 - a. I would like to get a wonderful surprise gift from my father on my birthday.
My father has acquired a large country home through inheritance.
He has gained fame and success with hard work and consistency.
 - b. My younger brother troubles me endlessly when I am studying.
It has been raining continuously for four days.
She worked on her project continually through the summer vacations.
 - c. My mother has enrolled herself in a dancing class.
Raza has joined his father's business venture this year.
I have subscribed to the magazine for two years.
 3.

a. obviously	b. found
c. lazy	d. fancy
- D.
1. Lady Nii Yoo—unfair at first, then kind, generous, grateful, benevolent
Gow Sir—honest, selfless, wise, caring, loyal, hardworking
Lan Dua/Swa Jow—greedy, frivolous, foolish, competitive, materialistic, self centred
 2. *Accept all suitable answers.*

Additional questions

- The fire was now circling around them.*
 - What caught fire? Who all were encircled by it?
 - What reward did one of these persons get?
 - Why did the others not get the reward?
- Lan Dua and Swa Jow rushed off to check on their own possessions.*
 - Why did they rush to check on their own possessions?
 - What did they discover about their possessions?
 - How was this different from the possession that Gow Sir possessed?
- 'Books are but volumes of dull words.'*
 - Who says these words to whom?
 - Why did the person here choose books to other gifts?
 - Why did he not lose the knowledge from books, later on?
- What were the conditions the bowl had to make wishes come true?
- What did the villagers think about Gow Sir getting his eyesight back?
- How did the rice bowl break?

Extension activity

Look at the list made by you at the beginning of this lesson. Pick any wish which you had put under the list 'I need to work for it'. Now write about how you can make it come true.

The Walrus and the Carpenter

Something more about the poet and his background

Charles Lutwidge Dodgson (27 January 1832–14 January 1898), better known by his pseudonym Lewis Carroll, was the son of Charles Dodgson, a country parson whose father and grandfather before him were also named Charles Dodgson. Lewis Carroll was homeschooled through his early years, joining Rugby School only in 1846 and later matriculating at Oxford in May 1850 to the college Christ Church, which his father too had attended. In 1852, he secured first-class honors in Mathematics moderations and was nominated for a studentship. In 1854, he graduated Bachelor of Arts, with first-class Honours and first rank in the Final Honours School of Mathematics and in 1855, he won the Mathematical Lectureship, a position he held for 26 years.

Despite being best-known as a writer for children, Dodgson spent his professional life at Christ Church, remaining there in various capacities until his death. During this time he authored a fair number of mathematical books including *The Game of Logic* and *Symbolic Logic I*. He was also an accomplished photographer of the time. He first discovered the medium during a visit to his Uncle, Skeffington Lutwidge, during 1855. In 1856, he bought his own equipment and began experimenting with pictures of landscapes, architecture, and people. His friends, family, and colleagues all became the subject of his pictures—this includes his mentor, George MacDonald and his family—but he excelled at photographing children. One of his favourite subjects was Alice Liddell, daughter of Henry George Liddell, dean at Christ Church. Carroll's most famous *Alice in Wonderland* story was initially made up when the child Alice Liddell asked him to tell her a story, during a boating trip in Oxford. He would entertain the Liddell children with his tales of fantasy that were told extempore. It was only in 1862 that he wrote them down. The stories were discovered by the author Henry Kingsley when he visited the Liddells and he persuaded Dodgson to publish them. *Alice's Adventures in Wonderland* published in 1865, by Macmillan, became an overwhelming commercial success. It is rumoured that Queen Victoria enjoyed the book so much that she

commanded of Dodgson to dedicate his next book to her, which he accordingly did of his mathematical volume *An Elementary Treatise on Determinants*. He published the next of the 'Alice books', *Through the Looking Glass*, and *What Alice Found There*, in 1871.

From a young age, Dodgson wrote poetry and short stories, sending them to various magazines and enjoying moderate success. Between 1854 and 1856, his work appeared in the national publications, *The Comic Times* and *The Train*, as well as smaller magazines like the *Whitby Gazette* and the *Oxford Critic*. Most of this output was humorous, sometimes satirical, but his standards and ambitions were exacting.

He died on 14 January 1898 of pneumonia following influenza. He was two weeks away from turning 66 years old.

Pre-reading

Encourage all learners to generate a discussion on the following: Have you heard stories of a person cheating another to gain something? Unfortunately, this happens very commonly around us. People lie and cheat to extract money and other things from other people. Sometimes, they claim that they have to do this in order to survive. They have no work and are often so poor that this is the only way they can manage to live. Do you agree with this explanation? Should such people be punished? What if they apologise?

While reading

Insightful annotations

Learners to work in pairs while reading the poem. Each pair is supposed to highlight and annotate the following:

- How is the heading/title connected to the main text of the poem?
- Read the poem, highlighting interesting words or phrases that attract your attention.
- Look for words that are repeated, or emphasised in any way.
- Has the poet used a specific rhyme scheme?
- Learners may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'.

Later on, learners discuss these details with their entire class and their teacher.

Post-reading

Determining the rhyme scheme of a poem

Teacher to explain that rhyme is an important aspect of poetry because it gives a poem a musical quality. In *The Walrus and The Carpenter* the word might rhymes with bright and night, sun rhymes with done and fun, and so on.

Furthermore, the rhyming words come at the end of the verses rather than within them. This is called external rhyme. External rhymes make it easy to memorise poems and are pleasing to the ear.

A rhyme scheme is the pattern of rhymes within a stanza. All stanzas of a poem carry the same rhyme scheme. A rhyme scheme is responsible for the musical quality of the poem. It builds the tone of the poem and can be used to emphasise one or more words. Some poems have a rhyme scheme that makes the poems fun to read; other rhyme schemes produce a song-like quality.

Activity:

Learners to work in pairs to trace the rhyme scheme in the first stanza of *The Walrus and The Carpenter* can be analysed.

1. The sun was shining on the sea, (Verse 1 ends with 'sea'. It is the first word, hence named A)
2. Shining with all his might: (Verse 2 ends with 'might'. It does not rhyme with any previous word, hence named a different letter, B)
3. He did his very best to make (Verse 3 ends with 'make'. It does not rhyme with any of the previous words, hence named a different letter, C)
4. The billows smooth and bright (Verse 4 ends with 'bright'. It rhymes with 'might', which we named B. Therefore, this rhyme is also named B)
5. And this was odd, because it was (Verse 5 ends with 'was'. It does not rhyme with any of the previous words, hence named a different letter, D)
6. The middle of the night. (Verse 6 ends with 'night'. It rhymes with 'might' and 'bright'. Therefore, this rhyme is also named B)

Now, we write all the letters together to get the rhyme scheme: ABCBDB

Activity:

Find out the rhyme scheme of all stanzas in the poem.

Answers (Pages 124–126)

- A. 1. The moon spoke about the sun and said that it was very rude of him to shine at night.
2. The Walrus and the Carpenter were upset because there was so much sand on the beach that even seven maids would not be able to clear it in half a year.
3. The oysters were promised a pleasant walk along the beach.
4. The Walrus wanted to chat about shoes, ships, sealing wax, cabbages, and kings and why the sea was boiling hot.
5. I do not think that the Walrus and the Carpenter did the right thing because they cheated and deceived the oysters.
Accept all suitable answers.
6. They might have been hungry or simply liked the taste of oysters. It is also possible that the oysters may have done some harm to them and they wanted to take revenge by eating them off.
Accept all suitable answers.
7. In my opinion, the poem is sad because it shows that people who cheat others sometimes seem to win. The Walrus and the Carpenter had a good time eating the oysters who could not escape their fate. It is also funny at times, especially where the Walrus and the Carpenter talk about the sand on the beach.
Accept all suitable answers.
- B. 1. a. The Walrus and the Carpenter
b. The sand on the beach; they weep.
c. That seven maids with seven mops sweep it for half a year
- C. 1. Sample answers:
a. The Walrus was foolish for wanting the beach to be cleaned of all the sand. But he was also sorry for tricking the oysters.
b. The Carpenter was clever and was able to trick the young oysters into going for a walk with them. He also

felt no remorse about it, because he remained silent and was more business-like than the Walrus.

- c. The young oysters were also foolish because they were taken in at the prospect of a treat.
 - d. The eldest oyster was wise because he chose to remain in his bed and was thus saved from being eaten.
2. a. cancel b. miracle c. several d. tunnel
e. gravel f. shrivel g. towel h. rebel
i. signal j. metal k. funnel l. jewel
 3. Walrus, Carpenter, billows, sulk, rude, oysters, vinegar, cabbage
- D.** 1. A walrus is a large, marine mammal found in the Arctic regions at the edge of the polar ice, along the north-eastern coasts of Canada and Siberia, Kamchatka, the north-western coast of Alaska, Greenland, northern Norway, and Ellesmere Island. Walruses can turn their hind limbs forward and thus, use all four limbs in moving when ashore. Males are larger than females. Both the male and female have massive bodies, with thick, wrinkled, hairy, brownish skin that becomes nearly hairless with age. Both have relatively small heads with no external ears; a fold of skin marks the location of the ear. They have broad, bristled muzzles, and enormously elongated upper canine teeth forming heavy tusks. Walruses eat fish, shellfish, and other marine animals.

Additional questions

1. *'After such kindness that would be
A dismal thing to do!'*
 - a. Who says these words to whom?
 - b. Who turns blue and why?
 - c. How did the eldest of these creatures differ from them in his response?
2. *'I wish you were not quite so deaf—
I've had to ask you twice'*
 - a. Who is rebuking whom here?
 - b. What had the speaker asked for?

- c. Is the listener a better or a worse creature than the speaker? Why?
3. *But answer came there none—*
 - a. What was the question to which there was no answer?
 - b. Who had asked the question?
 - c. Why were there no answers?
4. Why was the moon unhappy with the sun? Which lines reveal this?
5. How did the eldest oyster react to the invitation made by the Walrus?
6. Do you see any difference in the nature of wisdom of the eldest oyster and the younger oysters?

Extension activity

Sometimes, we know when somebody is being deceitful and can avoid them. They may avoid eye contact, or speak very fast. In this poem, the Walrus and the Carpenter also showed some signs of being treacherous which the older oyster recognised but the younger ones did not. Can you list some of the signs shown by the two characters? If you were a character in the poem, what would you do?

Thank You, Ma'am

Something more about the author and his background

James Mercer Langston Hughes (1 February 1902–22 May 1967) was born in Joplin, Missouri, the second child of James Nathaniel Hughes and Caroline Mercer Langston, a school teacher. James Nathaniel left his family when Langston was just a child, travelling to Cuba and later to Mexico in an attempt to flee the racism in the United States. As Caroline searched for steady employment, Langston lived with his grandmother until he was thirteen. In *The Big Sea*, one of his two autobiographies, he writes about the time, 'I was unhappy for a long time, and very lonesome, living with my grandmother. Then it was that books began to happen to me, and I began to believe in nothing but books and the wonderful world in books—where if people suffered, they suffered in beautiful language, not in monosyllables, as we did in Kansas.' At thirteen, he moved to Lincoln, Illinois to live with his mother and her second husband. It was here that he began writing poetry.

Hughes moved to Mexico after graduating High School in 1920, to live with his estranged father with whom he struck a deal to obtain sponsorship for College as long as he studied engineering, even though he really wanted to focus on writing. Hughes was first published in 1921, in *The Crisis*, which was the official magazine of the NAACP (The National Association for the Advancement of Coloured People). The poem, *The Negro Speaks of Rivers*, became Hughes' signature poem. Hughes left Columbia University after a year and worked odd jobs such as assistant cook, launderer, and busboy for a while before joining the S.S. Malone as crewman in 1923. During this time, he was able to visit Africa and Europe.

A lot of Hughes' poems were published in *The Crisis*, including his first and last ones. His first book of collected poetry, *The Weary Blues*, was released in 1926. Hughes' work was influential during the *Harlem Renaissance* of the 1920s. *Not without Laughter*, his first novel, published in 1930, won the Harmon Gold Medal for literature. Even though this was a time before arts grants were popular, Hughes obtained the support of several patrons during his lifetime. His first collection of short stories *The Ways of White*

Folks (1934) sought to highlight, through humour, the tragic and miscommunication ridden interactions between whites and blacks. He also wrote a column for *The Chicago Defender* for almost twenty years, in which some argue, he presented some of his ‘most powerful and relevant work’.

Pre-reading

If you see a young boy living on the street, would you help him? How? Would you offer him money or clothes?

Teacher to discuss learner’s understanding about street crimes and whether they are a result of social injustice. The following may be used: Street crime is quite common in large cities. Young boys and men often pick pockets or snatch women’s purses and jewellery. Have you seen or heard about street crime in your neighbourhood? Why do you think young people commit street crimes? Do they have criminals in their family? Do they do it for fun? Or out of necessity? How would you punish someone who steals to buy a meal for their family? Is there some way of preventing them from becoming criminals in the first place? Learners to give their perspective while working in a group or individually.

While reading

Inferring vocabulary

Learners to read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, and as a homework check their conjectures against a reliable dictionary, and finally, using them in their own sentences as a part of their daily usage. Keeping a vocabulary notebook is also a viable reading strategy to broaden mental lexicon.

Words	Context Clues	Inferred Meaning	Dictionary Meaning

Post-reading

Character analysis

Thank You Ma'am is a popular and important short story by Langston Hughes because it talks about social injustice. It is also a story rich in character development. Most of the story unfolds as we learn more about the two characters—why they are the way they are.

Teacher to explain that character analysis is an important exercise in studying literature. It helps you understand why the characters behave as they do in the given circumstances. Teacher to share the following information with the learners in the form of a handout or verbal explanation followed by note-taking.

Learners to work in pairs to analyse the character they have chosen on the mentioned guidelines. To perform a character analysis of Luella or Roger, think about, discuss and respond to the following:

- Write why you selected this character for analysis. What did you find most interesting about him or her.
- Describe the physical appearance of your character. For example, are they big or small, young or old, strong or weak?
- What have you learnt about the background of the character from the events in the story? For example, we first see Luella as a big, tough woman, but we learn later that she lives with other people and is a kind woman. She has also done some bad things in her past, but is now trying to become a better person.
- Analyse the dialogue of your character. What does their choice of words say about them? What does it say about where they live? Do they seem educated? Do they seem understanding and sympathetic, or cold and distant?
- What kind of personality does your character have? Are they friendly and cheerful, or serious and sad? Do they talk too much, or too little? Think of other aspects of their personality that stand out for you.
- How does your character respond to others in the story? Do they cooperate with each other? Are they in conflict? Do they help each other out? Or are they trying to harm one another? What kind of a relationship do they share?
- How does your character change throughout the story? Do they go from bad to good? Sad to happy? Do they learn to do

something, or realise something about the world that they did not know earlier?

Answers (Pages 134–136)

- A. 1. The boy came in contact with the lady when he tried to snatch her purse.
2. The strap of the purse broke when he pulled at it and he fell down. The lady kicked him, then held him by his neck, thus preventing him from running away.
3. The woman took the boy home because she was kind and knew that he was stealing because he had no other way of sustaining himself. She wanted to give him a meal and talk to him about changing his ways.
4. The woman was kind because she took him to her house, fed him, and did not hand him over to the police. The following sentences explain why she was being kind: I have done things too, which I would not tell you, son—neither tell God, if He didn't already know. Everybody's got something in common.
5. Yes, the boy would have gained the trust of the woman because he could stay within sight of the woman and stay away from the purse.

Accept all suitable answers.

6. Yes, the boy had learnt his lesson because he did not try to escape and was feeling grateful for the woman's help. He also wanted to say something more than 'Thank you, Ma'am' but could not, which suggests that he was finding it difficult to express his gratitude.

Accept all suitable answers.

- B. 1. a. He'd tried to snatch her purse, failed, been caught by the lady and dragged to her house forcibly.
- b. Because the woman felt he would try to run away if she released him.
- c. She asks him his name, makes him wash his face, and fixes him some supper.
2. a. Mrs Bates to Roger
- b. If she could buy him a pair of blue suede shoes.
- c. 'of'—'you could *have* asked me ...'

- C. 1. a. This means that she had such a heavy and overloaded purse that it seemed it contained almost everything, but a hammer and nails.
- b. His teeth did not really shake, but she did shake him hard enough to rattle his teeth.
- c. He approached her in order to snatch her purse but when he fell, she caught hold of him.
- d. This is not correct English because it contains a double negative. Another example is 'Ain't you got nobody home.'
2. *Accept all suitable answers.*
- a. tow, lug
- b. seize, snatch
- c. elevate, hoist
- d. firmly, tightly
3. a. 'Now, *ain't* you ashamed of yourself?'
'Now, *aren't* you ashamed of yourself?'
- b. 'You *a lie!*'
'You're *a liar!*'
- c. '...*Ain't* you got *nobody home...*'
'... Haven't you got *anybody at home...*'
- d. '... I would not take you *nowhere...*'
'... I would not take you *anywhere...*'
- e. 'You could *of* asked me.'
'You could *have* asked me.'
- D. 1. *Accept all suitable answers.*
2. First time offenders should be treated with more kindness; their circumstances should be examined; they should be given the opportunity to reform. Repeat offenders, however, may need a harsher judgement.

Additional questions

1. 'You thought I was going to say but, *didn't* you?'
- a. What did Mrs Jones expect Roger to think about how she would complete the sentence?

- b. Mrs Jones says that she had done things too. What do you think they might have been?
 - c. What does this reveal about Mrs Jones?
2. *'If you think that contact is not going to last a while, you got another thought coming.'*
 - a. Who says this to whom? Where?
 - b. When was the 'contact', first made?
 - c. Explain the idiom 'you got another thought coming'.
3. *'Not with that face, I would not take you nowhere.'*
 - a. Who is the speaker? To whose query does the speaker answer?
 - b. What was the question that had been asked?
 - c. What evidence shows that the speaker was a caring person?
4. *The boy took care to sit on the far side of the room.*
 - a. Who was the boy and where was he?
 - b. What was his host doing at this point of time?
 - c. Why did he sit on the far side of the room?
5. What kind of a place did Mrs Jones live in?
6. How did Roger's dream come true and what was his reaction?

Extension activities

1. Do you know of a person who has done a kind deed for someone else? Think of an incident which shows this and narrate it.
2. Draw a picture of things Mrs Jones carried in her bag, label them and write why she carries them.

Imagine that Roger meets a friend Jim from his neighbourhood. Jim compliments him on his shoes. Write a dialogue between Roger and Jim.

Jim: Hey Roger, nice shoes. Are they new?

Roger: (Continue dialogue)

The Window

Pre-reading

Teacher to start the discussion with the following prompts. 'Human beings are sometimes kind to each other even if it cannot benefit them in any way. Such people are called selfless because they think more about others than themselves.'

Learners to respond to: Have you come ever across such people? What other qualities do you think they have? Write a list of such qualities. Then compare your list with that of your friend. Which qualities of selfless people are common in both the lists?

While reading

Insightful annotations

Learners to work in pairs while reading the poem. Each pair is supposed to highlight and annotate the following:

- How is the heading/title connected to the main text of the poem?
- Read the poem, highlighting interesting words or phrases that attract your attention.
- Look for words that are repeated, or emphasised in any way.
- Has the poet used a specific rhyme scheme?
- Learners may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'.

Later on, learners discuss these details with their entire class and their teacher.

Post-reading

Analysing the twist ending

Group discussion:

The Window offers an excellent opportunity to engage learners in reflective thinking through group work. Learners will probably experience some intense emotions at the surprise ending, which can be used to help them think more deeply about their feelings and

responses. You can organise a group discussion in the following way:

1. Teacher to present the topic of discussion: How did you feel when you learnt that Peter was actually blind? Repeat or rephrase it several times to ensure that the learners have understood the question. Give specific instructions such as learners are not supposed to write answers from the textbook, they are supposed to write as they feel, and that they can make notes in their notebooks.
2. Time the activity: After presenting the topic of discussion, specify the time that learners have to think about their responses, and share it with the group.
3. Allow equal turns: Starting from your right and moving counter-clockwise, ask each student to share their views. Do not allow others to interrupt or criticise the student while they speak, or afterwards.
4. Reward participation: Speaking in public about emotional responses is not easy. Reward learners for showing the courage through words of praise, applause, or saying thank you. Acknowledge that you have understood their responses by repeating them in your own words.
5. Moderate the discussion: Once all learners have given individual responses, announce that the floor is open for discussion. This is where learners can either say if they felt the same way as other learners or differently. Ask them to explain why they felt a different response to the revelation. How many of them could anticipate the twist? How did it make them feel about human kindness and compassion?
6. Close the discussion: Wrap up the discussion after learners have shared their responses openly and all major lines of thought have been covered. Thank the learners for good behaviour and have a round of applause for this accomplishment.

Teacher can extend the discussion with the following pointers:

The Window features a twist ending. An important fact about one of the characters is revealed in the end, which surprises the reader. Such twists are a common feature in short stories such as *The Necklace* by Guy de Maupassant and *The Open Window* by Saki. Here is how the twist ending creates a strong impact on the reader:

- The twist ending helps to address the uncertainty in the story. Joseph and Peter are in a hospital which creates uncertainty about whether both would survive in the end. The twist ending helps to answer this question.
- The twist ending breaks some false assumptions that the readers have maintained throughout the story. For example, we think that Peter is a normal person like the rest of us and most of our sympathies are with Joseph because he cannot move. However, when we realise that Peter was blind, we feel greater sympathy for him because of his kindness and positive attitude.
- Sometimes, the writer foreshadows the twist ending somewhere in the story. When reading the vivid descriptions given by Peter, we may suspect that Joseph might be making up some of these details just to entertain Joseph.
- They feel natural. Writers plan for the twist ending well in advance when planning the story. They are not invented at the end because the story seems to be getting dull. Writers build on what the readers already know about the characters or the setting, except for one minor detail that changes the readers' perceptions.

Answers (Pages 145–146)

- A. 1. The writer has shortened words and used phonetics to write the e-mail. It is quicker to write a message or letter in this way.
2. Joseph had been involved in an accident and had injured his spine. He had been advised to lie flat on his back.
3. Peter described a park and the lake in it. He described the boats sailing on it, and happy people walking about. He also described a busy street scene beyond the park. It made Joseph feel very happy
4. Peter wanted to keep Joseph happy as he did not like being laid up in bed. Perhaps he was also relieving himself of boredom.
5. *Accept all suitable answers.*
6. I would have played some word games with Joseph to make him feel better. I would also play riddles or sing songs with him to pass the time and have some fun.
- Accept all suitable answers.*

7. Yes, Peter's descriptions would make Joseph feel grateful for his actions. Perhaps he would do something to help blind people like Peter lead a better life by creating a school for them or giving money for their treatment.

Accept all suitable answers.

- B.** 1. a. Joseph, to Peter
b. Peter had asked Joseph, 'What's your name?'
c. In a hospital bed, forced to lie still on his back because of a spinal injury.
2. a. The nurse
b. The wall outside his window couldn't have been built years ago.
c. That Peter had just described the road and the falling leaves in the park to him.
3. a. The doctor could have said this to Joseph.
b. Joseph could have asked Peter when he was describing the scene outside.
c. Peter could have said this to Joseph when he was describing some vehicle outside.
d. A nurse could have said this to a doctor about Joseph.
e. Joseph could have said this to the nurse when she told him that Peter had been blind.

- C.** 1. antennae 2. vertebrae 3. deer
4. sons-in-law 5. babies 6. radii
7. larvae 8. cargoes 9. scissors

D. *Accept all suitable answers.*

Additional questions

1. *'I don't know why I am being sent such rubbish.'*
- a. Who would say these words and in response to what?
b. What is meant by 'rubbish' here?
c. What might the other responses be?

2. *Joseph began to live for those one-hour sessions.*
 - a. Who was Joseph? Who was his companion?
 - b. What were these 'one-hour sessions' about?
 - c. Why were the sessions limited to one hour only?
3. *A large tear trickled down his cheek.*
 - a. Whose cheek did the tear trickle down?
 - b. What had he just heard?
 - c. What does it reveal about the person's companion?
4. Why had Peter and Joseph been admitted to the hospital?
5. *'Tell me, nurse, when was that ugly wall built outside the window?'*
 - a. Who is the speaker and where is he?
 - b. What made the speaker ask this question?
 - c. Had the speaker been tricked by his friend?
6.
 - a. What is an 'attachment'? What is the attachment here?
 - b. What does 'format' mean in the area of computers? Do you know any formats?

Extension activity

Do you think it is right to make up stories to please others? Would you do it? Why? Have you ever done it? Discuss with your partner and write down your ideas in a couple of paragraphs.

Weaver

Pre-reading

Teacher to initiate a discussion about the first person, second person and third person pronouns. Ask learners to share their daily routine after going home from school. You can give three to four minutes to students to write their routine. Give examples of the first person pronoun from their write-up. Ask learners to work in pairs. They need to read and summarise the routine of their partner. Emphasise the use of third person pronoun 'he/she' when students share their experience.

Teacher to explain that each poem has a voice, which may not necessarily belong to the poet. Hence, we should not necessarily assume that the 'I' person in the poem is the poet. Other elements such as type of the poem (e.g. historical, love poem, etc.) determine the voice. The presence or absence of a narrator also influences the voice of the poem.

While reading

Analysing voice

Learners to read the poem silently.

- Who is speaking in the poem? What sort of personality do they have? Does the voice belong to a young person, or old? Male or female? Rich or poor? Weak or powerful? Or is it universal?
- Focus on the word choice. Does the voice use a welcoming tone, a compassionate tone, an admonishing tone, or a critical tone?
- Who is the voice addressing? Is it someone in the poem, or is it the reader? Is the addressee someone younger, older, or equal in status? Is the addressee a friend, or a foe?
- Does the voice seem wise or naïve? Are they aware of what is happening in the poem?

Post-reading

Activity:

Task: Rewrite the same poem in the second person, i.e. using 'you' instead of 'I'.

Group discussion: Learners to be divided into groups. They need to discuss the following:

- How does changing the poem from first person to second person change the voice?
- Does it change the personality of the speaker?

Read your version of the poem and think about:

- How it affects you?
- Which version has a better and more sympathetic effect?
- Which voice sounds more convincing or reassuring?

Answers (Pages 148–150)

- A.
1. God designs the poet's life as a combination of good and bad.
 2. God sees the complete picture. He realises the significance of both the positive and the negative, whereas the poet has only limited vision.
 3. In order to make a beautiful cloth, dark threads are as important as the lighter ones; similarly, to appreciate joys, the poet says we need to feel sorrow.
 4. Happiness—gold and silver threads; sorrow—dark fibres.
 5. Yes, I agree with the poet because God is All-Powerful and All-Knowing. When people leave the choice with Him they understand that God truly knows what is good for them. This pleases God and He rewards the people for with His blessings.

Accept all suitable answers.

6. The dark threads can represent loss of a loved one, failing at a test, losing a friend, not winning a prize, and so on. The gold and silver threads can mean winning a prize, getting the highest grades, having a big house or car, and being wealthy.
- B.
1. God works on steadily.

4. What does the poet suggest that his life is like?
5. Who dictates how somebody's life should be in this world?

Extension activity

Ask the students to work in pairs and locate another poem which is in praise of God. Then ask them to compare the poem to the one in the book and write a summary of both. They should compare the images, the similes and the metaphors that have been used. They could also analyse the meter and rhyme.

The Magic Shop

Something more about the author and his background

Herbert George Wells (21 September 1866–13 August 1946) was born in Bromley, in Kent, England, the fourth and last child of Joseph Wells, a shopkeeper and professional cricketer, and his wife, Sarah Neal. When he was eight, he suffered an accident that left him bedridden with a broken leg. Much like T. S. Eliot, his inability to go outside and play with the others prompted him to start reading books that his father bought him from the local library. In 1877, his father broke a thigh bone and that ended his professional career. Sarah Neal returned to her old job as a lady's maid in Uppark (a country house in Sussex). Sarah managed to secure a position as a pupil-teacher for H. G., through a distant relative of hers called Arthur Williams, but when Williams himself was dismissed from the school for irregularities in his papers, Wells was sent away too. Wells was admitted into Southsea Drapery Emporium as a draper's apprentice. Wells failed as a draper's apprentice and later as a chemist's apprentice. During this time however, he made good use of Uppark's library, reading many classic works, including Plato's *Republic*, and More's *Utopia*. In 1883, he was offered the position of pupil-teacher in Midhurst Grammar School, where he continued his self-education.

In 1884, he won a scholarship to the Royal College of Science, in South Kensington. While there, he joined the debate society and became interested in ideas that could reform society. He studied there until 1887, after which he worked as a teacher for a few years. During this time, he enrolled in the College of Preceptors to receive training in teaching and also earned his degree in zoology. *The Time Machine*, released in 1895, set the beginning of his successful science fiction writing career. A number of his novels contained the basic themes of reformation of society—a characteristic that surfaced in his political views at the time to a leaning towards socialism. *The Outline of History* published in 1920 however, was his most successful, widely popular book.

Pre-reading

In this story, we see the owner of a magic shop showing several magic tricks to a child and his father. Teacher to discuss the following:

Do you believe all these tricks are actually magic? In reality, there is a reasonable explanation to every so-called 'magic' trick. How do you think magicians perform the following magic tricks?

- Bending a metal spoon
- Pulling a rabbit out of a hat
- Floating a playing card between your hands
- Making a toothpick disappear from your hands

Learners to choose one of the above tricks and discuss with a classmate all the possible ways in which a magician might carry it out. Later, you can find the explanation for all of these tricks on the Internet.

While reading

Inferring vocabulary

Learners to read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, and as a homework check their conjectures against a reliable dictionary, and finally, using them in their own sentences as a part of their daily usage. Keeping a vocabulary notebook is also a viable reading strategy to broaden mental lexicon.

Words	Context Clues	Inferred Meaning	Dictionary Meaning

Post-reading

Character analysis

The shopman is a very interesting and unusual character in the story. Our attention rarely moves away from him. This is probably why he is a successful shopman. He is able to hold the attention of his customers and keep them interested in his goods. The profession of a person offers some clues about their personality and character. When analysing the character of the shopman, ask the learners to observe the following:

- What does the shopman look like? Is there something strange about him?
- Does he seem to be a friendly person? Is he equally friendly towards Gip and his father?
- Does Gip trust the shopman? Why?
- Does Gip's father trust the shopman? Why?
- Why does the shopman stress so much on his 'genuine' goods?
- If you were in the shop, would you buy something from the shopman?
- How might the shopman behave when he goes to a different shop to buy something?

Activity:

Think about the personality of the people below. What qualities should they have to do their jobs well?

1. Carpenter	strong, skilful hands, careful with tools, _____, _____
2. Driver	_____, _____, _____, _____, _____
3. Astronaut	_____, _____, _____, _____, _____
4. Firefighter	_____, _____, _____, _____, _____
5. Policeman	_____, _____, _____, _____, _____

Answers (Pages 162–164)

- A. 1. Gip and his father were attracted by the tempting objects in the shop window.
2. The shopman had one ear larger than the other, appeared and disappeared suddenly, and seemed to be able to perform magic.
3. The shopman was making sure that Gip and his father had no excuse to accuse him of cheating later. The shopman

was talking a lot to gain their trust and was repeatedly reminding them that all his goods were genuine.

Accept all suitable answers.

4. I would have bought the magic rocking horse because it could take me to faraway places within seconds. I could go wherever I liked and see all the countries of the world. The horse would never get tired and I could keep riding it whenever I wanted to. It would also talk to me and become friends with me.

Accept all suitable answers.

5. When the shopman disappeared with his hat; when he wanted to show them around the showroom; when he made magic that seemed too genuine, like when he made Gip disappear.
6. When Gip grasped the shopman's finger and became very friendly with him; he felt jealous when Gip's affections seemed divided.
7. a. Because he could not grasp the magic words.
b. Because adults can't work magic.
8. Gip, yes, because he believed in magic; his father, no, because the shop and the shopman intimidated him.
- B.** 1. a. When Gip's father pulls off his hat, and a pigeon comes out of it.
b. A pigeon
c. The shopman shakes the hat and removes many more things from it.
2. a. Gip's father.
b. He is having fun at the father's expense by making Gip disappear.
c. The shopman and the shop disappeared and the father finds himself on the road with Gip.
- C.** 1. a. To emphasise that in a magic shop, seeing isn't necessarily believing.
b. Refer to magic tricks; legerdemain—performed by hand; mechanical—done using pieces of machinery; domestic—done using household appliances, etc.

Legerdemain—juggling, Mechanical—levitating,
Domestic —disappearance

- c. His father's finger
 - d. Lazy, whining, spoilt, arrogant, demanding, complaining
 - e. That the shopman was experienced and had been doing magic for a long time.
 - f. He had grabbed Gip's interest and now had his complete attention.
- 2.
- a. The clothes billowed in the wind.
 - b. The children were enchanted with the interesting stories.
 - c. The immodest swimmer kept bragging about his gold medal.
 - d. Hercules was strong and invincible by mortals.
 - e. The beautiful woman looked alluring with the delicate flowers in her hair.
- D. 1. The shopman drew glass balls out from everywhere, drew sparks of coloured fire from his fingers, locked the shop door without touching it, placed things in people's pockets without moving an inch, drew things from empty hats, pulled string out of his mouth, sealed an envelope with his finger, disappeared, then reappeared, made soldiers come to life, and made Gip disappear.

Accept all suitable answers.

2. *Accept all suitable answers.*

Additional questions

1. *'Something in this way?' he said, and held it out. The action was unexpected.*
- a. Who is being spoken about?
 - b. What was the unexpected action that took place?
 - c. What surprise did one of the young visitors get soon after this unexpected action?
2. *'... all sorts of things accumulate, sir.'*
- a. Who is the speaker here and who is he addressing?
 - b. How has the speaker just surprised the visitor?

- c. What are the things that have presently accumulated in the hat?
3. ... *and it was a tongue-twisting sound, but Gip got it in no time.*
 - a. What was the function of the 'tongue-twisting sound'?
 - b. What is the advantage Gip had, for learning the sound when the box was brought home later?
 - c. Why do you think the shopkeeper thought only some children were fit for the shop?
4. What was so special about the magic sword?
5. Which was the most impressive trick that the shopman demonstrated?

Extension activity

Help your students to learn and perform the trick given below. After they have mastered the trick tell them to perform it at home. Ask them also to write out the process in a notebook. Give them this site address where they learn more tricks:

<http://www.kidzone.ws/magic/index.htm>

Coin trick

Effect:

The magician shows a glass, upside down, and a coin on a sheet of colored paper.

He puts a handkerchief over the glass and moves it over.

He pulls the handkerchief off and Abracadabra! the coin has disappeared.

Supplies:

A sheet of art paper, a clear glass, a handkerchief, and a coin.

Preparation:

Trace the glass onto the sheet of paper and cut the circle out. Then tape it to the glass so when you put it onto a piece of paper the same colour it blends in.

Secret:

When you do the above put the glass onto a piece of paper and move the paper covered glass over the coin while the whole thing is under the handkerchief so the glass covers the coin. Pull off the handkerchief. The coin will have 'disappeared'.

A Passing Glimpse

Something more about the poet and his background

Robert Lee Frost (26 March 1874–29 January 1963) was born in San Francisco, California to Willian Presscot Frost Jr, and Isabelle Moodie. His father was a journalist of English origin and his mother, Scottish. William Frost Jr died in 1885 and his family moved to Lawrence, Massachusetts. Robert Frost graduated from Lawrence High School in 1892 and left to attend Dartmouth College but returned after two months to help his mother. For a while, he worked odd jobs and helped his mother teach her class. In 1894, he was able to sell his first poem *My Butterfly: An Elegy* for \$15, a high price at the time (valued at about \$410 today). Frost always wanted to be a poet and his life's choices reflected it. In 1895, he married Elinor Miriam White. They would have six children during the course of their lives. However, they couldn't escape the tragedy that followed them.

Frost attended Harvard from 1887–89 but had to leave due to illness. He left with his family to live in Derry, Hampshire, where his grandfather had bought a farm for him, shortly before his death. He spent 9 years on the farm, writing during the mornings, many of his famous poems. The farm failed and Frost then worked as an English teacher for five years. Judging that the English publishing market would be more welcoming of new writers, Frost and his family moved to Britain in 1912. His first poetry book, *A Boy's Will* was published there in 1913. He returned to the U.S., at the start of World War I. It was on his return that Frost found the success he had been working for his whole life. His favourable appraisal, while in England, by fellow poets Ezra Pound and Edward Thomas, opened the eyes of American publishers and literary magazines to his poetic brilliance. Famously, the *Atlantic Monthly* a journal that had rejected his submissions before, now came calling and Frost sent them the very work they had earlier rejected. Elinor and Frost settled down in New Hampshire, where they bought a farm. While here, he began his long career of teaching in colleges including Dartmouth, University of Michigan, and Amherst College, where he taught from 1916–38, and Middlebury College in Vermont,

where he taught every summer for forty years, beginning in 1921. During his invigorated career, he would receive forty honorary degrees (though he never graduated in his student life) and win four Pulitzer Prizes. In 1960, he was awarded the Congressional Gold Medal. He was invited to write and recite a poem for President John F. Kennedy's inauguration, and was considered the unofficial Poet Laureate of the country.

Pre-reading

Imagine yourself in the following places. What sights or events might inspire you to write? What kind of emotions or feelings would you experience by those sights?

1. Sitting on the top of a hill at night

2. In an orphanage

3. Hearing the chirping of birds in the morning

4. Watching a sleeping baby

5. Gliding in a wooden boat on a river

If possible, bring to the class, two pictures of a building, one with a bird's-eye (top) view and the other with a ground level or lateral view. Show them to the students and ask them what the differences between these two views are. Once you elicit this, extend the parallel and discuss what happens when you look at something (an incident, a thing, or a fight) from up close and when you look at it from a distance. Then lead up to the poem.

While reading

Insightful annotations

Learners to work in pairs while reading the poem. Each pair is supposed to highlight and annotate the following:

- How is the heading/title connected to the main text of the poem?
- Read the poem, highlighting interesting words or phrases that attract your attention.
- Look for words that are repeated, or emphasised in any way.
- Has the poet used a specific rhyme scheme?
- Learners may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'.

Later on, learners discuss these details with their entire class and their teacher.

Post-reading

Lyric poetry

A Passing Glimpse falls into the genre of lyric poetry. Lyric poetry came about during the middle ages as a popular folk performance. Compared to other forms of poetry such as epic poetry, lyric poetry was written to be accompanied by a musical instrument such as a lyre, hence the term lyric.

Task: Learners will work in groups of four. Each group will read *A Passing Glimpse* out loud, you will notice that it is a poem that can easily be sung. Create a tune from the poem *A Passing Glimpse* and identify any musical instruments that would work with it.

Learners will be given the following information about lyric poetry. Their task is to identify all of the following points in *A Passing Glimpse*.

- Lyric poetry is almost always written in the first person, i.e. the voice of the poem is represented by the first pronoun 'I'. The poem is always about the voice reciting it rather than a third person.
- The subject matter of lyric poetry is generally the inner thoughts and feelings of the narrator. The narrator is a sensitive soul and things around him leave a deep impression on his heart and soul. Lyric poetry helps to express such thoughts. It is nearly

impossible to find lyric poetry that narrates a story, is humorous, or talks about religious ideas. A beautiful landscape, an act of kindness, or the death of a loved one can evoke such feelings.

- The topic of a lyric poem is usually a brief memory or a single moment that grabs the poet's attention and arouses a strong feeling. Lyric poetry usually describes a fleeting thought that may come to the mind while observing one's surroundings. In *A Passing Glimpse*, for example, the poet feels inspired to write a poem after watching flowers pass by quickly from the window of a train. Thus, lyric poems are as brief as a single thought or pang of emotion.
- Since lyric poems do not go into great detail about the topic, they are not very long. Lyric poems are shorter than other forms such as epics or ballads. For example, a sonnet is a type of lyric poetry which has only 14 verses.
- Because of the unique subject matter of lyric poetry, these poems carry a distinct tone, which is described as calm, unexcited and even pensive. Lyric poetry avoids a dramatic tone and emotions such as anger, hilarity, and excitement. An even tone is maintained throughout the poem.
- There are different types of lyric poetry, depending on their subject. A sonnet is poems about love; an ode is a poem of praise for a person; an elegy is a sad poem in remembrance of a loved one.

Answers (Pages 166–168)

- A.
1. In the compartment of a train.
 2. No; because he says, '... that are gone before I can tell what they are...'
 3. To emphasise that though the passing flowers may have appeared to be these, the poet is not really sure.
 4. To draw attention to the destruction of nature by man's hand, and to remind us that nature can still rejuvenate itself—some flowers grow best in burned areas.
 5. No—he means memories, ideas, impressions, thoughts.
 6. Yes, I agree with the poet that because of machines and modern inventions, we are moving away from nature. Nature can give us a lot of happiness and peace, but we stay

away from it because we are busy with machines all the time.

Accept all suitable answers.

- B.** 1. a. Some flowers that he couldn't recognise at a fleeting glimpse
b. To see for himself what they were
c. Impressions and fancies, but no certainties.
2. a. Of paradise—of beautiful things and happiness
b. From a moving train, across the passing landscape.
c. He's also talking about human relationships, friendships and momentary joys and pleasures.
- C.** 1. stanza 4—mouth/drouth
2. a. heaven—seven
b. earth—dirth/mirth/birth
c. glimpses—jinxes
d. tunnel—funnel
e. flowers—showers/hours/towers
f. beside—reside
- D.** 1. brushed 2. glimpses 3. gracing
4. heaven 5. position 6. beside
7. loving
- E.** 1. *Accept all suitable answers.*
2. *Accept all suitable answers.*

Additional questions

1. *That are gone before I can tell what they are.*
- a. When does this usually happen? What is the poet talking about?
- b. Why can't the poet tell what they are?
- c. Does the poet seem unhappy or unconcerned about not being able to tell what they are? Why?
2. *Was something brushed across my mind
That no one on earth will ever find?*
- a. Mention some of the small things that brushed across the poet's mind.

- b. Why do you think that the poet feels the world will not get to see the small thoughts?
3. *I name all the flowers*
- a. What does this reveal about the poet?
 - b. Why is the poet unsure about what he is doing?

Extension activity

Ask the students to write about an incident or occasion of intense feeling from two perspectives, one written immediately after it occurs and the other written after some time has passed. The former account will have captured details of the incident while the latter will be reflecting on it. Explain this to the students. You could give the following instruction:

Write about a particular incident in your life where you had a fight or were very excited about something. Your story must tell us how you felt on that particular day and how you felt a month later.

The Hayloft

Something more about the author and his background

George MacDonald (10 December 1824–18 September 1905) was born the son of a farmer in Huntly, Aberdeenshire, Scotland. He was an avid reader, as most writers tend to be. He attended Aberdeen College where he won 3rd prize in Chemistry and 4th prize in Natural Philosophy. In college, he managed to find time to write his own poems. Although by note an author and poet, George MacDonald spent some time of his life as a Christian minister. He studied theology at Highbury College soon after leaving Aberdeen, and went on to work as a full time clergyman in a small country church. The congregation he led was small, comprising of about 65 members. MacDonald's theological inclinations—his opposition to the concept of predestination and his affinity towards a more Universalistic outlook—which were somewhat out of place in the era met with some opposition from his congregation.

His first book, *Within and Without*, which was a book length poem released in 1855 during his time as a clergyman. *Phantasies*, his fairy tale for adults, was released in 1857 and met with great success. As fantasies were under appreciated during his time period, he was encouraged by his publishers to write more material that appealed to the sensibility of the times. Most of these were moralistic tales but they did contain some profound revelations. However, his best known works are his fairy tales such as *The Light Princess* and *The Wise Woman* and his fantasy novels. Of his writing, George MacDonald wrote, 'I write, not for children, but for the child-like, whether they be of five, or fifty, or seventy-five.' Many notable authors, including J. R. R. Tolkien, C. S. Lewis, Walter De La Mare, and W. H. Auden have cited MacDonald as their major literary influence, with C. S. Lewis even writing of him as 'my Master'. George MacDonald was a mentor to Lewis Carroll.

Pre-reading

In the fantasy genre, anything can happen. The wind might talk! One may come across fairies and elves or maybe evil warlocks and witches. Other genres of fiction try to avoid such fantastical details and portray life in the world as it is. Which kind of stories among

the two do you prefer? Do you believe that fantasy stories can teach you anything about real life? Discuss in twos and then with the class.

Pre-reading

In stories and poems, we often read about animals and inanimate things being described with human qualities. For example, a rough sea is called an angry sea, and a warm sun is described as a smiling sun. Being angry and smiling are human qualities. In *Alice's Adventures in Wonderland*, we see a talking rabbit, a smiling cat, and a caterpillar that smokes a pipe. In *The Hayloft*, you will come across something similar—the North Wind is shown as a lady with pale skin and dark hair.

- Do you think this is what the North Wind would be if it were a person? If not, then how would you present the North Wind as a human being? What qualities would it have?
- What human qualities would you give to the following in a story?
 - The Indus River
 - A volcano
 - A tree
 - A snake
 - A schoolbag
 - A wristwatch

While reading

Inferring vocabulary

Learners to read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, and as a homework check their conjectures against a reliable dictionary, and finally, using them in their own sentences as a part of their daily usage. Keeping a vocabulary notebook is also a viable reading strategy to broaden mental lexicon.

Words	Context Clues	Inferred Meaning	Dictionary Meaning

Post-reading

Analysing personification

Teacher to explain that to make their writing fun and interesting, writers and poets write in a figurative instead of literal way. As readers, we are expected to understand the actual meaning of the words rather than the literal meaning. For example, when a writer says ‘The principal hit the roof’ it does not mean that she banged her head against the roof; it simply means that she became very angry. Similarly, when ‘Mary smiled from one ear to the other’ it does not mean that her lips actually touched both her ears. It means that she had a wide smile.

Giving an animal or inanimate object human qualities is one type of figurative expression. We call it personification. In *The Hayloft*, George Macdonald uses personifies the North Wind as a woman. This gives the writer the chance to demonstrate the character of an inanimate object in the same way as a human character—through physical appearance, speech, and actions. We get to know if the North Wind is male or female, friendly or hostile, kind or cruel.

Group work

Learners to work in pairs to analyse personification of the North Wind. They need to discuss the following questions:

- Can we really see the wind? Why can we see it in this story?
- What does the writer want to show us by personifying the North Wind?
- In this story, what does the North Wind look like?
- How does she speak with Diamond? Does she seem like a nice person?
- List some of her actions. Are they pleasant?

Learners to discuss their answers with the work.

Activity:

Learners to work on the following in pairs:

Choosing from the given words, fill in the blanks with a human quality or action to complete the personification.

danced, sad, biting, roaring, whispered, gripped, welcoming, anger, running, smiled

1. Bilal's new shoes were _____ (biting) _____ his feet.
2. Her eyes _____ (danced) _____ in joy.
3. Mother returned to a _____ (welcoming) _____ house.
4. The smoke _____ (gripped) _____ the town in its hold.
5. The neglected flowers looked _____ (sad) _____.
6. Time was _____ (running) _____ out of his hands.
7. The wind _____ (whispered) _____ a song in his ears.
8. The morning sun _____ (smiled) _____ at the playing children.
9. The volcano burst in _____ (anger) _____.
10. She could hear the thunder _____ (roaring) _____ outside.

Answers (Pages 179–181)

- A.
1. Diamond's room was in the loft above the coach house. It was the same place where the hay, straw, and oats for the horses was kept.
 2. Diamond was named after one of his Father's favourite horses.
 3. The wall beside Diamond's bed needed fixing as the wind had blown off a small knot of wood from one of the boards, leaving a hole there. Diamond's mother fixed the hole by sticking some paper over it.
 4. On the stormy day, Diamond made a cave by the side of his mother's fire with a broken chair, a three legged stool, and a blanket.
 5. Diamond was worried the North Wind would blow on his face and give him a tooth ache and make him cold.
 6. No, I would not have argued with the North Wind about my name because she seemed pushy and irritable. I would not want to upset her by arguing with her as she could harm me.

Accept all suitable answers.

7. I don't think the conversation between them was friendly. Diamond was afraid of her and was hiding under the sheets. She was challenging him all the time instead of making friendly talk. She seemed like a bully to Diamond.

Accept all suitable answers.

- b. What is the 'window' being referred to here?
 - c. How is 'a window' different from 'my window'?
2. *'You don't seem to know what a diamond is.'*
- a. Who says this to whom?
 - b. What does the speaker mean by the word 'diamond'?
 - c. What does the boy think the word 'diamond' refers to and how is it different from what the speaker means by it?
3. *'They are cold because they are not with the North Wind but without it.'*

What do you think the North Wind means when she says this?

4. 'Diamond' the horse was a noble creature that was special from other horses. Describe the horse 'Diamond' and its characteristics as told in the story. You can use phrases used by the boy, Diamond, when he describes the horse to the North Wind to support your answer.
5. Do you think the North Wind is dangerous? Would it frighten you to hear the wind speaking to you at night?

Now, imagine the North Wind was male, and not female. Do you think that would make it seem more dangerous or less dangerous? Why? Write in a few sentences.

Extension activity

In this story, the North Wind is female. When inanimate objects found in nature are given life in fantasy stories, they usually have to be assigned a gender as well. If you were to bring such objects to life, what gender would they be? Pick any three non-living things to bring to life and write one or two sentences about why they are either male or female.

Slow Dance

Pre-reading

What are the things that you do that you would want to go on and on? What are the things that you don't enjoy doing but HAVE to do and you keep wishing the time would pass quickly?

While reading

Exploring the central idea of a poem

The central idea of a poem is its main idea or theme. It can be expressed as a single sentence that explains what the poem tries to convey to the reader. The central idea of a poem is not always apparent on first reading. The reader may need to read it several times to understand the central idea. Here are the different elements that you need to focus on to determine the central idea:

- What is the title of the poem? What does it tell you about the subject of the poem, and how the poet feels about it?
- Who are the characters in the poem? What qualities do they represent?
- What is the subject of the poem?
- What kind of attitude does the poet have towards the subject? Does the poet seem to support or encourage one approach over the other?
- How many points of view are presented in the poem? Which of these is the stronger view?
- What kind of similes or metaphors are found in the poem? Are these positive, or negative?

Post-reading

Write a poem which has the central idea 'Being a good person is better than being beautiful.'

Answers (Pages 184–186)

- A. 1. a. Have you ever watched kids on a merry-go-round?
b. Have you ever listened to the rain slapping on the ground?
c. Have you ever followed a butterfly's erratic flight?
d. Have you ever gazed at the sun into the fading night?
Because these are activities that are time-consuming, yet pleasurable, and require free time.
2. You'd better slow down.
Don't dance so fast
Time is short
The music won't last.
3. The poet does not mean real dance or music but is referring to life, happiness, youth (music); regular everyday life and routines (dance).
4. When the child wants to play or do something with the adult that may require time.
5. We should take pleasure in the smaller things of life and should not spend all our time running after big goals.
Accept all suitable answers.
6. I agree with the message because many people stay busy chasing material things which do not give lasting happiness. Good friends, nature, and simple joys give more happiness than running from one task to the other.
Accept all suitable answers.
- B. 1. a. Stopped communicating.
b. If we get too busy to call and talk to our friends.
2. a. Not stopping to hear the reply when you ask, 'How are you?' not spending time with friends and loved ones; not spending leisure time doing fun things.
b. The fun of the journey
c. 'thrown away'
- C. 1. Do you rush through each activity as a chore that has to be completed, without resting or doing anything enjoyable?

2.
 - a. trying to avoid being captured—He's on the run from the police.
 - b. getting better after an injury/illness—My leg is on the mend two weeks after the fracture.
 - c. improving—The outsourcing trend is on the up.
 - d. active/busy—I've been on the go all morning.
 - e. secretly—Robin buys chocolates on the sly.
 - f. trying to get money or some strategic advantage for yourself—Watching the young politician with the party seniors, you could tell he was on the make.
 - g. to accept money from someone in return for helping them in something illegal—Many police officers are on the take with petty criminals, which is why crime rate in the city is spiralling.
3.

a. rehearse	b. crushed	c. meet
d. arrested	e. criticise	f. incur

- D.** 1. *Accept all suitable answers.*
 2. *Accept all suitable answers.*

Additional questions

1. *Do you run through each day
On the fly?*
 - a. Who are these lines addressed to?
 - b. What are some of the things in nature one misses when one 'runs through the day'?
 - c. What does 'on the fly' mean?
2. *...with the next hundred chores ...
Running through your head?*
 - a. When does this happen?
 - b. What might these 'hundred chores' be?
 - c. What harm does this do to us?
3. *You miss half the fun of getting there.*
 - a. When does one 'miss half the fun'?
 - b. Which place does 'getting there' indicate?
 - c. What would happen if one went slower?

4. When the speaker asks the question 'How are you?' Why would he or she not hear the reply?

Extension activity

The discussion in the starter should be integrated with this writing task.

Make a list of these in the columns below:

<i>...times when I wish time would never end</i>	<i>...times when I wish time would pass quickly</i>

The Treasure Seekers

Something more about the author and her background

Children's author, novelist, and poet, Edith Nesbit was born on 15 August 1858, in London, England. Her father, John Collis Nesbit, was an agricultural chemist who ran an agricultural college in Kennington, London. Her father died when she was only four. Her mother, Sarah Nesbit, ran the college after his demise. She had three brothers, a sister, and a half-sister. The British author spent her childhood mostly in France and Germany due to her sister's ill health. Edith attended school there and often felt homesick. In 1871, they settled in Halstead Hall, Kent for three years. This time period was a great source of inspiration for the author for many of her works, especially *The Railway Children*. When Nesbit was seventeen, the family relocated to London, living in South East London.

Nesbit married Hubert Bland on 22 April 1880, one of the founders of the Fabian society. They also jointly edited the Society's journal *Today*. She held grant parties and gatherings at their home Well Hall in Kent and enjoyed the admiration of a large social circle. However, her married life was not a pleasant one. After her husband died in 1914, the writer married Thomas Tucker.

Nesbit started writing in her early teens and had a poem published at the age of fourteen. Later, she wrote more than 40 books for children. The author has written some novels and poems for adults as well. Her children's fiction manifests rich and vivid characterisation, elements of fantasy, magic, and adventures. Her central characters would be children who would be placed in real-world settings and get into adventures full of magic and fantasy. Some of the most appreciated works of the children's author are *Something Wrong* (1886), *The Story of the Treasure Seekers* (1899), *The Red House* (1902), *What Comes of Quarreling* (1902), *Five Children and It* (1902), *The Story of the Amulet* (1906), and most importantly, *The Railway Children* (1906). Several of her works have been adapted for film and television.

She spent the last few years of her life in East Sussex and East Kent. She was suffering from lung cancer, due to smoking. Nesbit died on

4 May 1924 and was buried in the churchyard of St Mary's in the Marsh, Kent, England.

Pre-reading

Sometimes, families go through a rough patch. Your parents may lose a job, someone may fall ill, or you may be short on money or other necessities. In *The Treasure Seekers*, we see the Bastable children trying to find a treasure to help their family out of sudden poverty. Imagine yourself in such a situation. What might you do to help your family in such a difficult situation? How would you manage with limited resources?

Learners to share their responses with the entire class.

While reading

Inferring vocabulary

Learners to read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, and as a homework check their conjectures against a reliable dictionary, and finally, using them in their own sentences as a part of their daily usage. Keeping a vocabulary notebook is also a viable reading strategy to broaden mental lexicon.

Words	Context Clues	Inferred Meaning	Dictionary Meaning

Post-reading

Teaching problem solving

The Treasure Seekers shows us a bunch of siblings trying to solve a problem. This is a good opportunity to teach learners problem solving strategies. The aim of problem solving is to enable learners to identify a problem, define it, come up with alternative solutions, have a discussion on the pros and cons of each, and select the best alternative. Here are some of the steps you can follow to teach problem solving:

1. **Define the problem:** Have learners identify the problem based on the information at hand. Ask them to list down what is known about the problem and then identify the unknown. Teach learners to identify the constraints of the problem as well. Encourage them to organise all the information with the help of a chart or diagram. They should be able to come up with a problem-statement.
2. **Think about it:** At this stage, encourage learners to ponder the problem. This will help them create a mental image of the problem. Learners must be encouraged to collect vital information required to solve the problem and do the research work required.
3. **Plan a solution:** In this step, learners should be guided in considering all possible strategies along with their pros and cons. Help them consider the resources required for that particular solution. Then, help learners choose the best plan and clearly state the reason behind their decision.
4. **Carry out the plan:** At this stage, learners will execute the plan. They need to be advised to be patient as most problems are not solved immediately on the first attempt. Also, they must be reminded to be persistent. Do not let learners get discouraged if a plan does not work immediately. Learners must be encouraged to keep on trying and try alternative solutions until they succeed.
5. **Look back:** Learners must be asked to look back and reflect. Once a solution has been found, learners should ask themselves the following questions and reflect back upon the entire process:
 - i. How did I reach this particular solution and why?
 - ii. Is the solution practical and feasible?
 - iii. Have I weighed the pros and cons carefully?
 - iv. What did I learn by doing this?
 - v. Could I have solved the problem another way?

Activity:

Imagine there is a pile of rubbish outside your school gate. It exposes you and everyone in the school to bad smells and germs every day. Develop a strategy to identify the problem and solve it with your group. Complete the following steps:

Step 1: Define the problem

The problem is _____.

Step 2: Setting goals

We need a solution that can _____.

Step 3: Listing solutions

Solution 1: _____

Resources needed: _____

Pros: _____ Cons: _____

Solution 2: _____

Resources needed: _____

Pros: _____ Cons: _____

Step 4: Choosing the best solution

We select Solution _____ because:

Answers (Pages 198–199)

- A. 1. The members of the Bastable family include Father and six children, Dora, Oswald, Dicky, the twins Alice and Noel, and Horace Octavius. Their mother is dead.
2. The children knew that their fortunes had fallen because their father did not like to be asked for new things anymore.
3. There were several other signs that showed their fortunes had fallen. For instance, the children hardly received pocket money anymore. Also, the Bastables stopped having guests over for dinner. They had to sell their silverware and let go of their servants as well. Moreover, the children were not being sent to school anymore. No repairs were being

done at home and the children were given watery sago pudding instead of rich currant pudding to eat.

Accept all suitable answers.

4. The family received envelopes with no stamps on them because they were delivered by hand, or they might be letters from the government.

Accept all suitable answers.

5. Oswald suggested they wear masks and rob people in the park. Alice wanted to try the divining rod. H.O. suggested they become bandits. Noel wanted to get money by selling his poems or marrying a princess. Dicky felt they could invest in one of the moneymaking schemes advertised in the papers. Lastly, Dora proposed they dig in their garden for buried treasure.

Accept all suitable answers.

6. Had I been in Horace's place, I would have suggested becoming a magician and perform tricks in front of an audience and earn money.

Accept all suitable answers.

7. Some clues in the story easily give away the narrator's identity. Firstly, the narrator is too generous in praising Oswald compared to his praise for the other children. The narrator is too eager to point out that Oswald had won the Latin prize at school. Oswald is also said to always think of interesting things and was the first one to come up with the idea of treasure-hunting. In self-praise, he also states that Oswald could tell the time when he was six, unlike H.O. Secondly, his narration fails to hide his identity as he says that the girls said father had been crying, which he believed to be untrue.

- B.**
1.
 - a. Alice said these words to her siblings.
 - b. The speaker was sure that she would be able to use the divining rod because she had read about it.
 - c. The speaker did not use the divining rod because Dora decided to go for plain digging as using a divining rod was comparatively tiresome.

2.
 - a. Dora said these words to her siblings.
 - b. She wanted to try her way as she was the eldest.
 - c. I think the siblings might have tried her way as they were headed for the garden. They might have ended up digging a lot of holes in the garden, making their father quite upset.
- C.
 1.
 - a. It means to refuse to disclose something
 - b. It means that you do not really approve of something
 - c. It means feeling a tingling sensation when blood flow returns after numbness
 - d. To dry up means to stop talking
 2.
 - a. He started sniveling after being scolded by the teacher.
 - b. Grandmother is so forgetful that at times she cannot remember that she is wearing her glasses on top of her head.
 - c. The dog showed some resistance as its owner tried to give it a bath.
 - d. The ship faced great perils in the stormy sea as it almost collided against some rocks.
 - e. My best friend always listens to me, but can be disagreeable at times.
 - f. Instead of sharing his inmost thoughts with his brother, Ahmer wrote them down in a diary.

D. *Accept all suitable answers.*

Additional questions

1. Why does Oswald think their last servant was a very forgetful girl? Was it really so?
2. What kind of an eldest sister do you think Dora was?
3. Why did Noel suggest reading all the books again?
4. What were Oswald's suggestions for restoring their family fortunes like? Were they easy? Difficult? Interesting? Write your opinions.
5. Which of the suggestions did you like best and why?

Extension activity

Suppose your class is asked to raise funds for renovating the school library. You have been appointed as the group leader. How would you lead the class and help your school? What ideas would you share? How would you organise your team and make sure all take part in this task? Prepare a short report to share your plans with your school principal for approval.