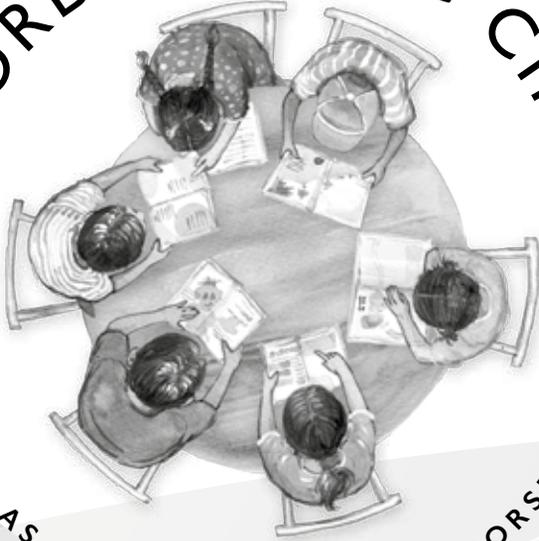


Complimentary Copy—Not For Sale

7

SECOND EDITION

OXFORD READING CIRCLE



NICHOLAS HORSBURGH • CLAIRE HORSBURGH

Teaching Guide

OXFORD
UNIVERSITY PRESS



Contents

Introduction	iv
1. The Secret of Seaview Cottage	1
2. Cat	8
3. Meet Tom Sawyer	13
4. The Tide Rises, the Tide Falls	20
5. A Drive in the Motor Car	25
6. Nicholas Nye	33
7. My Big Brother	38
8. Ode to Autumn	46
9. A Little Princess	52
10. An Ode to the Rain	60
11. The Long Exile	66
12. English is Tough	72
13. The Valley Of Spiders	77
14. Night Mail	83
15. The Yellow Face	90
16. Matilda who Told lies	97
17. The £1,000,000 Banknote	102
18. Bees	108
19. Piano	113
20. Oliver Twist	117
21. The Beggar and the King	124

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.

The Secret of Seaview Cottage

Something more about the author and his background

Arthur Groom (1904–1953), an environmentalist and author, was born on 11 December 1904 in Caulfield, Melbourne. He was the son of Arthur Champion Groom and Eva Rosabelle Groom. His parents moved to Longreach, Queensland, in 1911 and to Julia Creek about 1916. Arthur finished his schooling as a boarder at the Southport School near Brisbane. He was a jackeroo at Lake Nash cattle-station on the Northern Territory border in 1922–25. He then went to Brisbane in 1926 to write for the *Sunday Mail*. He won second prize in a *Bulletin* story competition in the late 1920s and in 1930 published his first book, *A Merry Christmas*, in London. Groom was an excellent outdoor photographer and, during World War II, lectured on survival in the jungle to the 50,000 Australian and American troops who passed through the Canungra jungle training centre. He continued to write, but abandoned fiction. Groom was a remarkable walker. Around the year 1930, he walked across country by moonlight from O'Reilly's to Mount Barney, selected a camp-site, talked to landowners and returned, covering seventy miles (113 km), midnight to midnight. He had married three times. His first wife, Catherine Edith, née Nicoll, whom he married in Brisbane on 6 June 1931, died four months later. His second marriage, in Brisbane on 16 January 1936 to Marjorie Edna Dunstan, ended in divorce in 1949; they had three sons. His third wife Isla Hurworth, née Madge, whom he married at Surfers Paradise on 22 August 1949, survived him with their daughter. Between 1927–32, Groom worked as a salesman, first for the Engineering Supply Co. of Australia Ltd in Brisbane and then for Underhill, Day & Co. Ltd, engineers. On week ends and holiday, he headed with back pack and camera into the rain forest from O'Reilly's guest-house on the edge of Lamington National Park. He was the founder and for four years, honorary secretary of the National Parks Association of Queensland. In 1933, he helped form Queensland Holiday Resorts Ltd and henceforth managed their Binna Burra guest-house on the north-east border of Lamington Park. He died in Melbourne of

coronary vascular disease on 14 November 1953 while engaged in tourist promotion.

Pre-reading

Old places often have fascinating stories associated with them. People love to let their imaginations run wild and create legends around such places. In *The Secret of Seaview Cottage*, a group of children try to uncover a story about a ghost. What kind of stories do you think might be associated with these places?

- An ancient castle
- An old factory
- A forest

Compare your story ideas with your friend's ideas. Which of your ideas would make for a good adventure story?

While reading

Think-pair-share

Students will read the given text individually. While reading the text, students will try to track textual details to find the following.

- Who are the main characters?
- Where does the action take place?
- What is the main idea of the text?

Students will highlight all details that point 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

Analysing genre: Adventure fiction

The story *The Secret of Seaview Cottage* belongs to the adventure fiction genre. Adventure fiction stories became popular during the nineteenth century as large numbers of children, especially boys, learnt how to read at school. Writers began writing stories especially to excite and interest young school-going boys. Many girls also read and enjoyed these stories. *Treasure Island*, *The Adventures of Tom Sawyer*, and *The Swiss Family Robinson* are some of the earliest examples of children's adventure fiction. When reading adventure fiction, students should learn to focus on the following elements:

- **Heroic characters:** Children's adventure fiction features one or more heroic characters. Many times, the hero is a young boy rather than an adult, who represents the aspirations of the reader to engage in an exciting adventure and display bravery. At the end of the adventure, the heroes are rewarded with glory, praise, or wealth.

Students can be asked to draw comparisons between themselves and the protagonist. They can be asked to explain why the protagonist responds to situations the way he does. They can also be asked to imagine how they would respond in the same situations.

- **Extraordinary settings:** The adventure fiction story is almost always set in an unusual setting, outside of the ordinary world of a young child, where he or she may be protected by a parent or guardian at all times. Removing this protection is essential before the child can embark on an adventure. An excursion trip, getting lost, and the death of a parent are some of the events that set the pace for an exciting adventure. In some cases, the protagonist may even be transported to the realm of fantasy and science fiction to make the adventure more exciting.

Students can be asked to describe the setting and how it is different to the normal environment of the protagonist, e.g. mother gives food/have to make own food; brother to play with/ no friends or family, etc.

- **Fast-paced plot:** In *The Secret of Seaview Cottage*, the action takes place at a fast pace. The characters are decisive and waste no time devising plans and acting upon them. Events unfold quickly and there is much action as opposed to description and character study. This creates excitement within the plot and the readers find themselves immersed within the action.

Students can be asked to mark the major plot twists while reading the story. For each plot point, they can be asked to project the implications for the other characters and theme.

- **Themes:** Adventure fiction stories cover a range of themes including:
- **Survival:** The protagonists find themselves alone in a strange place, and have to produce their own means for food, shelter, and safety. Example: *The Swiss Family Robinson*.

- **Danger:** The protagonist may have to overcome some kind of danger to their life or their loved ones. Example: *Kidnapped*.
- **Physical action:** The protagonist may have to perform demanding tasks such as climbing a mountain or fighting villains. Example: *Treasure Island*.
- **Mystery:** There may be a mystery or secret for the protagonist to solve. Example: *Harry Potter and the Chamber of Secrets*.
- **Crime:** Occasionally, the protagonist may find themselves in the midst of some criminal activity that they may try to expose. Example: *The Mystery of Smugglers Cove*.

Activity:

- Based on your reading of *The Secret of Seaview Cottage*, fill in the columns below to analyse the genre.

What are the important qualities of the main characters?	Where is the story set?	What are the characters trying to do?	What are the most important events in the story?	How do the characters solve the mystery?

- b. Imagine you are writing an adventure story about a young girl. Fill in the table for your story.

What are the important qualities of the main characters?	Where is the story set?	What are the characters trying to do?	What are the most important events in the story?	How do the characters solve the mystery?

Answers (Pages 21–23)

- A. 1. The sea-scout troop was going to be on holiday for a month.
2. Mr Millman is the wealthy scoutmaster of the troop of sea-scouts. He is a very calm and composed man who does not panic in any situation or believe local gossip. He does not believe in ghosts and helps the troop unfold the mystery of the cottage that was supposed to be haunted. He is a brave and confident man with presence of mind and wisdom.
3. ‘The boys of the Kestrel patrol followed eagerly, their hearts beating with excitement and hardly able to credit the fact that they were having a great adventure on the very first day of their holiday; and ‘What a thrill’ are some of the expressions that tell us that the sea scouts enjoyed the adventure.
4. I agree that Bob Willis was scared after returning from the staircase because he dashed into the room and began speaking in a stuttering voice. He tried to be brave but it was obvious that he was finding it difficult to keep himself composed. (Accept all suitable answers.)
5. It is evident that the treasure had been hidden a long time because it was hidden by a covering of plaster completely concealed under layers of dirt. Also, the gold and silver articles had been tarnished.

6. The two secrets of the seaview cottage were the treasure trove and the fact that smugglers were using it for their business.
 7. The smugglers were probably handed over to the police.
 8. Answers may vary.
- B.**
1.
 - a. Mr Millman is speaking to Gerard Turnbull.
 - b. The pile of tarnished gold and silver articles as well as the bleached skeleton is being spoken about.
 - c. The smugglers had missed it as it was hidden by a covering of plaster concealed by layers of dirt.
 - d. The owners of the cottage must have hidden it in the tunnel.
 2.
 - a. Captain Strutt says these words to Mr Millman.
 - b. He needs to call out because he had found the four smugglers the scoutmaster had been chasing after.
 - c. He means to say that they were late in catching the smugglers. He had caught them while they were making off the 'Seahawk'.
- C.**
1. Find ten -ly adjectives in the story.

a. lamely	b. bravely	c. eagerly
d. abruptly	e. earnestly	f. heavily
g. goodly	h. boyishly	i. ruefully
j. intently		
 2. Use five of the -ly words you have found in sentences of your own.
Answers may vary.
 3.

a. voyage	b. vessel	c. yacht
d. deck	e. tide	f. anchor.
g. bay	h. floorboards	i. Seahawk
j. sea-scouts		
 4. Nautical expressions
 - a. land lubber—A sailor unfamiliar with the sea
 - b. be all at sea—Completely confused
 - c. sail close to the wind—sail against the wind
 - d. have a whale of a time—Enjoy oneself very much

- e. a storm in a teacup–Great excitement about a very small matter
- f. tip of the iceberg–Only a hint of a large problem
- g. catch the drift–To catch the general meaning of some piece of information
- h. be in deep water–Be in a difficult situation

D. Answers may vary.

E. Answers may vary.

Additional questions

1. ‘Its local gossip, he answered, and I well remember that when my brother and I were lads we used to see all manner of weird shadows pass across the windows of Seaview Cottage.’
 - a. Who is the speaker here?
 - b. Mention the place being referred to.
 - c. Which word in the extract means ‘strange’?
 - d. What weird shadows is the speaker talking about?
2. ‘Do you think the place is haunted, sir?’
 - a. Who is the speaker and who is s/he speaking to?
 - b. Why does the person being referred to here feel that the place is haunted?
 - c. Was the speaker afraid?
3. ‘They knocked me on the head,’ he finished ruefully.
 - a. Who is the speaker?
 - b. Who is referred to as ‘they’?
 - c. Give a synonym for the word ‘ruefully’.

Extension activity

Refer to the nautical expressions in question number C. 4. Having found out the meanings of the given phrases, enact the same to bring out their meanings clearly. You may choose any one idiom or expression and enact in a group of two or more to convey the meanings of these idioms.

Cat

Something more about the poet and her background

Eleanor Farjeon was born in 1881 to Benjamin Leopold Farjeon, a successful writer and novelist and Maggie (Jefferson) Farjeon, the daughter of a well known American actor. She was the second of three siblings. She was home schooled and she loved books. Her parents contributed much to her career as a writer and poet. She was encouraged by her father to write from the age of five. She did the lyrics for an operetta composed by her brother when she was eighteen. She describes her family and her childhood in the autobiographical, *A Nursery in the Nineties* (1935). Farjeon had a vigorous imaginary life, especially with her older brother Harry (who became a composer). Eleanor Farjeon is described as been small, shy and quiet, and she wore glasses from the age of eight.

She also collaborated with her youngest brother, Herbert, Shakespearian scholar and dramatic critic. Their productions include *Kings and Queens* (1932), *The Two Bouquets* (1938), *An Elephant in Arcady* (1939) and *The Glass Slipper* (1944). She was a regular contributor to the *Punch* magazine. Eleanor had a wide range of friends with great literary talent including D. H. Lawrence, Walter de la Mare and Robert Frost. She is probably best known for her children's verse and stories: though most volumes are out of print, *Between the Earth and Sun: Poems* will soon be published.

After World War I, Eleanor earned a living as a poet, journalist and broadcaster, often using her pseudonyms to write. She had a long friendship with the actor Denys Blakelock, who wrote of it in the book, *Eleanor, Portrait of a Farjeon* (1966).

During the 1950s, she was awarded three major literary prizes: The Carnegie Medal of the Library Association, The Hans Christian Andersen Award and the Regina Medal of the American Catholic Library Association.

She died in 1965.

Pre-reading

A lot of people like to have cats as pets. Others prefer dogs. Which group do you belong to? Create a list of the reasons why you think people like cats or dogs. Which of these reasons do you agree with? Are you a cat-lover or a dog-lover, or a bit of both?

Why people like cats	Why people like dogs

While reading

Insightful annotations

Students will 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?
- Students may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'.

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

Post-reading

Analysing tone: Meaning and sound

In Teaching Guide 6, we learned how to analyse tone through the author's word choice. Use of positive words creates a positive feeling towards the subject, while using negative words creates a negative effect. In any poem about a cat, the poet can choose to describe it in positive words (e.g. fluffy, playful, loving) or negative words (e.g. shy, hissing, scratching). The poet's choice of words influences the reader's feelings about the cat.

When analysing a poem for its tone, we must also focus on the sounds that are repeated frequently. In *Cat*, Eleanor Farjeon makes

much use of sibilant sounds. This means that she uses many words that contain the letter 's'. The 's' sound is called a sibilant sound because it creates a hissing sound, much like a snake. Many readers feel that sibilant sounds create a negative feeling because these sounds remind them of a dangerous, hissing snake. Some of the sibilant words in *Cat* are scat, sleeky, spitfire, spitter, whiskery, scratcher, slathery, etc. How do you feel about the cat when you read these words?

Activity:

Analyse the tone of the poem *Cat* by identifying the positive and negative words the poet uses to describe the cat:

Positive words	Negative words

Which list is longer? What does this tell you about the poet's feelings about the cat? Can you write a short poem about cats that creates the opposite feelings?

Next, list the words from the poem *Cat* that contain sibilant sounds. Many of these are negative, e.g. hiss, scratch, etc. Can you think of some positive words with sibilant sounds? How many of these can be used to describe a cat?

Negative sibilant words	Positive sibilant words
Hiss Scratch	Smooth

Answers (Pages 26–28)

- A. 1. ... from the line '... Pfitts! Wuff! wuff! scat, cat!' The words are, 'wuff! wuff!'.
 2. ... the poet. The cat is being addressed here.
 3. 'Whiskery spitter' 'Green-eyed scratcher'. These are appropriate as a cat has long whiskers, green eyes, and often scratches things.

4. 'Hisser, Don't miss her! Run till you're dithery. ...'
5. Pfitts Hisser Wuff
Scratching Scat Hissing
6. Catch Scat
Scratch Scatter
7. She reaches her 'ark' which is the sycamore-tree where she sits comfortably and is safe.
- B.** 1. The cat.
2. The word here means scratching.
3. a. From the tree she can hiss at the others.
b. She scratches it to keep her claws sharp so that she can climb up to safety.
- C.** 1. flaterer/chatterer; dithery/hithery/thithery; scat/cat; pfitts/spits; hisser/miss her
2. chatter, hiss
- D.** Answers may vary.
- E.** 1. a. slither—slithery b. dither—dithery
c. hither—hithery d. thither—thithery
2. a. salty b. runny c. dirty
d. reddish e. roundish f. scratchy
g. itchy h. darkish i. feathery
j. pearlish k. messy l. holey
- F.** Answers may vary.

Additional questions

1. 'Treat her rough!
Git her, git her.'
- a. Who is speaking and to whom.
b. What indicates that this is a chase?
c. Think of a proverb that connects these two characters proverbially and then explain what it means.
2. 'Run till you're dithery
Hithery Thithery'
- a. Who is asked to run, the pursuer or the pursued?
b. What would make it dithery?

- c. What does hithery/thithery indicate about the character that was running?
3. 'That's That!'
 - a. Who says this?
 - b. What has happened just before this?
 - c. Can you explain the note of finality in the exclamation 'That's That'?

Extension activity

Collect a list of idioms and proverbs which refer to animals and then explain what they mean. Put it up on a chart and display it on the board for the class to see.

Meet Tom Sawyer

Something more about the author and his background

Mark Twain, or Samuel Langhorne Clemens as his real name is, was born in Florida, Missouri, in 1835, to a Tennessee country merchant, John Marshall Clemens and Jane Lampton Clemens. He was the sixth of seven children. He studied at the private William Giles' school, in Chatham.

When Twain was four, his family moved to Hannibal, a port town on the Mississippi River that would serve as the inspiration the backdrop for the fictional town of St. Petersburg in *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*. When his father died and things were financially unstable, he became a printer's apprentice. In 1851, he began working as a typesetter and contributor of articles and humorous sketches for the *Hannibal Journal*, a newspaper owned by his brother, Orion. When he was eighteen, he left Hannibal and worked as a printer in New York City, Philadelphia, St. Louis and Cincinnati. At twenty-two, Twain returned to Missouri. On a voyage to New Orleans down the Mississippi, the steamboat pilot, Horace E. Bixby, inspired Twain to pursue a career as a steamboat pilot since it paid well too; Twain agreed to study 2,000 miles (3,200 km) of the Mississippi for more than two years before he received his steamboat pilot license in 1859. He worked on the river and served as a river pilot until the American Civil war broke out in 1861 and traffic along the Mississippi was curtailed.

Twain began his career writing light, humorous verse but grew into a grim, almost profane chronicler of the vanities, hypocrisies and evil acts of mankind. In *Huckleberry Finn*, he combined rich humour, sturdy narrative, social criticism and the local dialects of speech.

Pre-reading

This story is about Tom Sawyer, a mischievous but loveable boy who lives with his aunt. Do you have a mischievous younger sibling or cousin who bothers you? Write the following about them:

- What are the things they do to annoy you?
- How do their antics make you feel?

- Is being mischievous good or bad for them? In what way?
- How do you try to make them more obedient?

While reading

Inferring vocabulary

Students will read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, as a home-task check their conjectures against a reliable dictionary, and finally, use 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 theme: Youth

Teacher to explain that in *Meet Tom Sawyer*, we focus on exploring theme. The theme of this chapter is youth. Tom is a young carefree boy who cares little for rules and norms. He does what he likes to do, be it swimming, whistling, or stealing jam. Mark Twain wrote a lot about young people, and he strongly believed that society crushed the spirits of young people by imposing harsh rules upon them.

After reading *Meet Tom Sawyer* with the students, you can focus on the following aspects of the story:

- Tom is a rebellious boy who regularly disobeys his Aunt. This is a typical trait of characters in stories based on the 'youth' theme. They do not accept the rules of their elders or authority figures and find ways to subvert them. This is the main driving force that creates action in the story. Ask students the following questions:
 - What are the things that Tom does that Aunt Polly likes?
 - What are the things that she doesn't like? What are the reasons for this?

- Stories with the ‘youth’ theme feature the protagonist getting into all kinds of escapades. Usually, these troubles start out as harmless fun but become more serious over time. In *Meet Tom Sawyer*, we first see Tom being scolded for a minor offence like stealing jam. Towards the end, he is in a fistfight with another boy. Ask students the following questions:
 - What kind of trouble would you expect Tom to get into next?
 - How would Tom get out of those troubles?
 - Would he repeat those things again?
- Stories about youth often put the spotlight on social rules and customs in order to criticize their harmful effect on young people. Mark Twain was very sensitive to this problem and brought it up in *The Adventures of Tom Sawyer* with great force. While reading the incidents of Tom’s getting into trouble, ask students the following questions:
 - Do you think there should be rules for children?
 - Which rules is Tom required to follow at home? At school?
- Coming of age is an integral part of youth-themed stories. We see the protagonists grow into adults, or acquire deeper understanding about themselves and their world. If you read the complete novel *The Adventures of Tom Sawyer*, you will see how Tom comes to this great realization towards the end. However, in this chapter, we can anticipate such realization at best. Ask students to think about the following as they read this chapter:
 - Will Tom become an obedient boy?
 - What will Tom become when he grows up?

Activity:

Imagine you are Tom and Aunt Polly has posted the following rules on your wall. Which of these will you follow? Which of these will you not? Write the reasons for your responses.

Aunt Polly's Rules for Tom Sawyer

Rule #1: No eating between meals

Follow/Not follow: _____

Reason: _____

Rule #2: Go to bed at 9 p.m.

Follow/Not follow: _____

Reason: _____

Rule #3: Go to school every day

Follow/Not follow: _____

Reason: _____

Rule #4: Help on the farm for two hours every Saturday

Follow/Not follow: _____

Reason: _____

Rule #5: No whistling

Follow/Not follow: _____

Reason: _____

Answers (Pages 39–42)

- A. 1. We gather that Tom's aunt was an old lady who wore spectacles more for style than to look for such a thing as a small boy. She seems to be looking for Tom everywhere and is angry on not finding him anywhere.
2. Yes, Tom understands his aunt well. He knows what makes her angry or what makes her laugh and how long he can torment her. He plays different tricks with her every time.
3. Her conscience hurts her every time she has to lash Tom because he is her dead sister's son.
4. Aunt Polly asks him questions that are full of guile and deep as she wants to trap him into revelations. To check whether Tom had gone to school, she asks him if it had been warm at school and if he had wished to go swimming.

5.
 - a. Naughty—He plays tricks on Aunt and every time a new one. He steals jam.
 - b. Clever—He can always tell where the wind lies and forestall her next move.
 - c. Lazy—He hates work more than he hates anything else.
 - d. Determined—He learns whistling undisturbed and with great diligence.
 - e. Helpful—No example given.
 - f. Cunning—He keeps two needles with white and black thread to sew his collar just like Aunt does.
 - g. Carefree—Within two minutes or less he forgets all his troubles.
 - h. Brave—He fights bravely with the new boy.
 - i. Kind—No example given.
6. Sid tells Aunt Piolly that she had sewn his shirt with white thread while it showed black.
7. He is filled with gratitude and feels like an astronomer who has discovered a planet.
8. Tom picks a fight with the new boy because he feels dishonoured when the boy takes two broad coppers out of his pocket and shows them.
9. Tom sees the neatly dressed boy and both observe each other in silence. Then Tom claims that he can defeat the new boy in a fight. The new boy dares him to try. Both try to scare each other and even threaten to bring imaginary big brothers to protect them. Then Tom draws a line on the ground and says that he will beat up the boy if he crosses it. When the boy crosses the line, Tom says he will honour his word for two cents. The boy takes two coins out of his pocket and shows them to Tom. Both boys punch and pound each other while rolling on the ground. Tom manages to straddle over the boy and punch him with his fists. Finally, the boy says he has had enough and Tom lets him go.

Other suitable responses may be accepted.

10. Answers will vary.

11. I would like to have a friend like Tom because he is playful and has a lot of fun. Even though he is mischievous, he is never cruel or unkind. He loves his aunt and she loves him too.
- B.**
1.
 - a. Aunt Polly says these words while looking for Tom and he has fled on the instant.
 - b. 'Spare the rod and spoil the child.'
 - c. She goes on to say that he was her dead sister's son and she didn't have the heart to lash him. Whenever she hit him, her old heart broke.
 - d. That she has not been doing her duty.
 2.
 - a. Sid says these words to Aunt Polly.
 - b. The statement was said when Aunt Polly was trying to trap Tom into revealing whether he had gone swimming that day. He said this just to annoy Tom and reveal the truth.
 - c. Aunt Polly immediately says that she had sewed the shirt with white and Tom tells Sid that he would lick him for that. Tom goes to a safe place to check the needles attached to the lapels of his jacket, one of which has white thread and the other black.
- C.**
1.
 - a. It means human beings are prone to get into trouble.
 - b. Aunt Polly wanted Tom to admit that he had been playing hookey and had gone for swimming.
 - c. You will have to keep that hat even if you don't like it.
 - d. Had enough.
 - e. Tom says that some of them had put their heads in the water instead and so his head was still damp.
 2.
 - a. tricked
 - b. evidence
 - c. confusion
 - d. give
 - e. turned
- Answers may vary. Accept all suitable answers.
- D.**
1. Can't an old dog learn new tricks as the saying is?
 2. I might have thought of that closet.
 3. What have you been doing in there?
 4. But, old fools are the biggest fools there are.
 5. I am not doing my duty towards that boy.

6. It is mighty hard to make him work on Saturdays, especially when all the boys are having a holiday.
7. Tom, it was warm at school, wasn't it?
8. Your saying so does not make it so.

Answers will vary.

- E. 1. Students may find words that best describe the character.
(They will do so with their own understanding of the character.)
2. Answers will vary.

Additional questions

1. 'My! look behind you, Aunt.'
 - a. Who is the speaker?
 - b. Why does the speaker ask the Aunt to look behind?
 - c. How does the Aunt react?
2. 'There! I might have thought of that closet.'
 - a. Who said these words and to whom?
 - b. What has the person being spoken to been doing in the closet?
 - c. Give the meaning of the word 'closet'.
3. 'Well if I get hold of you I'll ...'
 - a. Who is the 'you' being referred to?
 - b. Why is the speaker not able to complete her sentence?
 - c. Why does the speaker want to get hold of the person being referred to?

Extension activity

Make an itinerary of all the things that you do on holidays. Mention the things on the basis of your priority and give reasons for the same.

The Tide Rises, the Tide Falls

Something more about the poet and his background

Henry Wadsworth Longfellow (February 27, 1807–March 24, 1882) was born in Portland, Maine. He was an American poet and educator. He studied at Bowdoin College and became a professor, after spending some time in Europe. His works include ‘Paul Revere’s Ride’, ‘The Song of Hiawatha’, and ‘Evangeline’. He was also the first American to translate Dante Alighieri’s *Divine Comedy*, and was one of the five Fireside Poets.

His first major poetry collections include *Voices of the Night* (1839) and *Ballads and Other Poems* (1841). Longfellow took retirement from teaching in 1854 and focused on his writing.

Longfellow attended a dame school at the age of three and by the age of six enrolled at the private Portland Academy. He was considered to be very studious and subsequently became fluent in Latin. His mother encouraged his enthusiasm for reading and learning, introducing him to *Robinson Crusoe* and *Don Quixotee*. He published his first poem, a patriotic and historical four-stanza poem called “The Battle of Lovell’s Pond”, in the *Portland Gazette* on November 17, 1820. He stayed at the Portland Academy until the age of fourteen. He spent much of his summers as a child at his grandfather Peleg’s farm in the western Maine town of Hiram.

Longfellow wrote many lyric poems and often presented stories of mythology and legend. Though he was criticized for imitating European styles and writing specifically for the masses, he became the most popular American poet of his time. He died in 1882.

Pre-reading

Look at the picture on page 43. Write down the names of the things that you see. Can you identify what things in the picture are mortal and what are immortal? What is the similarity between the life of man and that of the sea and what is the difference between the two? Discuss with your partner and share with the class.

While reading

Insightful annotations

Students will 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?
- Students may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'.

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

Post-reading

Analysing symbolism

The Tide Rises, the Tide Falls is a poem that makes heavy use of symbolism. Symbolism in poetry is the use of an object to represent another object, a person, or an abstract idea. For example, a seashell (object) can represent the beach or the sea (other objects) because they are found in close proximity to one another. Similarly, a book or a dress can represent the person who owned them. A dove can represent peace and friendship (abstract ideas).

Poets are always looking for creative ways of saying what they want to say. Symbolism helps them because it allows them to choose novel yet expressive symbols for their ideas. At times, poets can even add new meanings to a commonly used symbol.

In *The Tide Rises, the Tide Falls*, Wordsworth uses the sea, sand, waves, footprints and other objects as symbols for his ideas about death and mortality. If he were to write about death, the poem would seem quite dreary. So, he creates a sea imagery and talks about death through these beautiful symbols.

To discuss symbolism in class, ask students to focus on the following:

- Identify the various objects in a poem.

In *The Tide Rises, the Tide Falls* these objects are the sea, waves, beach, tide, etc.

- Describe the literal meaning of these objects.

The rising of the tides is the motion of the waves caused by the pull of the moon, footprints are impressions left by human beings on the sand, and so on.

- What is the symbolic or figurative meaning of these symbols?

The rising and falling tides symbolise youth and old age, or good and bad fortune, the footprints represent the achievements of man, and so on.

- What is common between the objects and the ideas that they symbolise?

The tide rises with power and falls when it is weak. Similarly, human beings lead a happy life when they are young and strong, and become weak when they are old.

The answers to the above questions can help students appreciate why the poet chooses certain symbols over others. They will learn to observe their surroundings with greater depth and to look beyond their superficial meaning.

Activity:

For each of the ideas below, choose one symbol from each of the given categories. Then, discuss the common features between the idea and the symbol to explain the reason for your choice.

Idea	Colour	Animal	Nature	A famous person
Joy				
Love				
Courage				
Anger				

Answers (Pages 45–48)

- A.**
1. In the first stanza, it is dusk or evening in the second, it is night; and in the third, it is morning.
 2. The traveller is going to the town.
 3. Hastens. It gives the idea that the traveller is in a hurry.
 4. The sea, like human beings, faces both the ups and downs of life (rise and fall of tides) and continues to move on.
 5. The calling of the curlews in the first stanza to announce the end of the day, and the steeds in their gates getting ready to thrust forward new travellers upon them seem to be a little old fashioned.
 6. The hostler calls, the morning breaks.
 7. The cycle of time never stops. It keeps on moving. Similarly, the tides in the sea are eternal. They never stop.
- B.**
1.
 - a. The curlew and the traveller.
 - b. The curlew is calling and the traveller is hastening to the town.
 - c. All living things die one day.
 - d. The poet uses the words sea sands instead of beach to create a subdued tone where the tide washes away the footprints of the traveller on the sand.
 2.
 - a. The traveller returns to the shore.
 - b. No one will ever know that the traveller was there because the tide would have washed away his footprints.
 - c. The traveller has died. (Answers may vary.)
- C.**
1. It creates the effect that the cycle of nature is eternal. The tides may rise and fall but it is a continuous and never ending process.
 2. aabba. It emphasises on the theme of the poem that nature is eternal.
 3. Calls and sea. The words signify signs of life everywhere.
- D.**
1. To be done in the book.
 2.

a. dawn	b. dusk	c. twilight
d. night	e. afternoon	f. midnight
g. morning	h. evening	i. midday

3. Accept all suitable answers.
- E. 1. The main message in the poem is that nature is indifferent to the life of humans and when a human dies, nature still continues its cycle. It also gives the message that human beings are mortal whereas the sea or nature is immortal.
(Answers may vary. Accept all suitable answers.)
2. and 3. Accept all suitable answers.

Additional questions

1. 'Darkness settles on roofs and walls,
But the sea, the sea in the darkness calls.'
- What time of the day is being referred to?
 - Why does the sea appear to call?
 - Give an antonym of the word 'darkness'.
2. 'The day returns but nevermore,
Returns the traveller to the shore.'
- Why does the traveller not return to the shore?
 - What is meant by 'never more'?
 - What time of the day is mentioned here?
3. But the sea, the sea in the darkness calls
- Who calls in the darkness?
 - What are the things being done at this point?
 - Why is the word 'sea' repeated in the poem?
4. What is the significance of the different times of the day mentioned in the poem?
5. What is the tone of the speaker in the poem?

Extension activity

Make a list of ten places you would like to travel to. Make groups of four to prepare a travelogue for any one of those places.

A Drive in the Motor Car

Something more about the author and his background

Roald Dahl is the most accepted, popular, and best-selling children's book author. Roald Dahl was born in Llandaff, Wales, in 1916 of Norwegian parents. His father, Harald Dahl, was the co-owner of a flourishing ship-broking business, 'Aadnesen & Dahl' with another Norwegian. Before moving abroad to Wales, Harald had been a farmer near Oslo. He married a young French girl named Marie in Paris who died after giving birth to their second child. In 1911, he married Sofie Magdalene Hesselberg. Harald died when Dahl was four years old, and three weeks later his elder sister, Astri, also died from appendicitis. The family had to sell their jewellery to pay for Dahl's schooling in Derbyshire. When Dahl was thirteen, he went to a public school called Repton. Here, according to his novel *Boy* (the excerpt in *ORC* is taken from here), a friend named Michael was inhumanly caned by Geoffrey Fisher, the man who later became the Archbishop of Canterbury.

Athletic by nature, Dahl played football, squash and Fives in school and had photography as his hobby. During his years in school, Cadbury, a chocolate company, would send boxes of new chocolates as samples. This made Dahl dream of inventing a new chocolate bar that would draw the attention of Mr. Cadbury himself, and this was the inspiration to write *Charlie and the Chocolate Factory*.

After school, Roald Dahl didn't go to university, but applied for a job at the Shell company. He was sent to East Africa, and got into exciting adventures: great heat, crocodiles, snakes and safaris. He learned to speak Swahili and suffered from malaria while living in the jungle. When World War II broke out, he went to Nairobi to join the Royal Air Force where he was a fighter pilot and shot down German planes. Once he got shot down himself but six months later he was flying again.

With his return to Washington in 1942, he began his career as a writer. In 1943, he published his first children's book *The Gremlins* with Walt Disney and in 1945, his first book of short stories appeared in the United States. His years at public schools in Wales

and England, Dahl later described without nostalgia. He thought that adults didn't understand children and his books reflected this. In *Witches* (1973), behind the mask of a beautiful woman is an ugly witch, and in *Matilda* (1988) Miss Turnbull is horrendous and parents are eaten in *James and the Giant Peach* (1961). His books are mostly fantasy and full of thoughts. A frequent motif is that people are not what they appear to be. He said once about his children's stories 'I make my points by exaggerating wildly. That's the only way to get through to children.'

Pre-reading

This chapter is an excerpt from the book *Boy*, an autobiographical story about the author himself. An autobiography is a story about the life of the writer. It is based on facts, but written in a story-like fashion. The writer is the central character and talks about their own life—childhood, family, school, friends, work, illness, and so on.

Imagine you were to write an autobiography about yourself. What are the things you would write about? Who are the people you would mention in it? Remember it is important to write about the bad things as well as the good things about yourself. Moreover, you must take care not to write something that would defame or embarrass another person. List five people and five memorable incidents you would include in your autobiography. Share your list with the class.

While reading

Insightful annotations

Students will work in pairs while reading a text. Each pair is supposed to look for the following:

- How is the heading/title connected to the main text?
- Which details are important about a character or a place?
- Are there any details about a character that have changed by the end of the story?

Students may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'. Later on, students will discuss these details with their entire class and their teacher.

Post-reading

Analysing point of view

When we read a story, we read about things and events that we did not witness ourselves. Therefore, we rely on another person telling us about them. This person describes the events from their point of view. Determining the point of view of a story is very important because it helps us know who is shaping the events for us. We also understand why some people or events might be more important to them than others.

A writer can choose to tell their story from different points of view. Their choice determines whose side of the story we get to hear. In *A Drive in the Motor Car*, it is obvious that we are hearing about the events from the narrator's point of view, i.e. Roald Dahl himself. But there are many other possibilities.

- **First person:** In the first person point of view, we see events in the story from the point of view of someone right in the middle of all the action. There is heavy use of 'I' and 'we'. Events are described with strong feeling and in a lot of detail. The descriptions we get are vivid, but also very subjective. We learn about the deep, inner feelings and thoughts of the narrator.
- **Second person:** In the second person point of view, the narrator speaks directly to the reader, with heavy use of 'you'. The reader feels a part of the plot and is deeply immersed in it.
- **Third person:** In the third person point of view, the narrator uses pronouns like he, she, they, and it. The narrator is more objective than subjective because he/she understands the thoughts and feelings of all the characters. This gives us the opportunity to see events from the perspective of multiple characters, and create a better, balanced sense of the events taking place in the story.
- **Position in time:** Point of view also changes over time. As we grow older, the way we look at things changes. For example, a 20-year old Dahl would narrate this incident differently than Dahl in his 40s or 60s. The narrator may become more sensitive or critical of some characters over time; they might give some events greater or less importance; or they may focus on certain details more than others. We also need to understand the position in time from where the narrator is narrating the events.

Activity:

For this activity, choose one character (apart from the narrator) from the story. Write about the incident from their point of view.

Then, find a partner who wrote about the event from a different point of view. Compare your stories.

- Whose point of view are you writing from? Whose is your partner writing from?
- Which events do you focus more on compared to your partner?
- Which characters are portrayed more kindly in your story? More critically?
- How does a change in point of view change the conclusion of the story?

Answers (Pages 57–59)

- A. 1. The author means to say that she should not have been so confident as she was really quite inexperienced, and this foolish confidence of hers ought to have scared them. This relates to the fact that she had received only two full half-hour lessons in driving.
2. The author gives us details of the second windscreen because it was a special feature of the cars of that time that we do not get to see today. Also, that it was meant to keep the breeze off the faces of the back seat passengers when the hood was down.
3. From the author's perspective, his sister's twenty-one years compared to his nine years was a large gap in age. The sister is really not ancient. He only felt so.
4. The driver asks this question as she had moved past a passerby and vehicles and had become comfortable and confident as the area she was driving through then had no signs of people or vehicles. The mother was nervous and said, 'Keep your eyes on the road.' The other passengers were excited and told her to go faster. Spurred by the shout and taunts, the driver began to increase the speed till the car's engine roared and its body vibrated.
5. The driver had received only one hour of driving instruction; the driver did not know how to turn when

confronted by a sharp bend in the road; she had trouble finding the reverse gear—these comments prove the driver's inexperience.

6. The mother remained calm and collected and directed the car out of the hedge and to the doctor's.
 7. The doctor had to make the author unconscious so as to stitch his nose up. To administer the chloroform, they had to hold him down and stuff a mask with cotton wool over his face. If he had not been held down, he may have pulled away the bottle with the white liquid (chloroform) and prevented the doctor from completing the minor surgery. Nowadays, anesthesia is administered by injection. This takes only a few minutes to make a patient unconscious.
 8. Speed limits were lower than today as sixty is a very high speed in the story; there were fewer vehicles on the road; accidents were fewer; there were no seatbelts as many of the passengers are thrown out of the car after the accident.
(Other suitable responses may be accepted.)
 9. It can teach us to drive only after proper training and practice. We should drive at a reasonable speed and without being distracted by passengers. Also, passengers should be quiet and should avoid creating a fuss.
(Other suitable responses may be accepted.)
- B. 1.**
- a. One morning during the Christmas holiday, the weather was mild. The whole family was ready for the first drive in the first motor car they had ever owned. The event was the driving licence the twenty-one year old sister had got after two full half-hour driving lessons which was considered sufficient in those days.
 - b. Since she had not had enough practice and it was her first attempt at driving out into the village of land off, everyone was quivering with fear and joy. The word 'fortunately' is used to indicate the good luck of the inexperienced driver.
 - c. Maybe just a small truck or a van or occasionally a private car.

2.
 - a. One of the small sisters has landed in the middle of the hedge due to the accident.
 - b. It is necessary to hurry because the son's nose has been cut quite badly and needs the attention of a doctor.
 - c. It is more complicated than it seems because the boys nose is hanging only by a single thread of skin.
- C.
 1.
 - a. stole—scarf or muffler(N), robbed(V)
 - b. clutch—grab(V), part of the car that needs to be pressed to change gears(N)
 - c. concentrate—focus(V), not dilute(N)
 - d. pedestrian—a person walking on foot(N), dull(Adj)
 - e. spur—stimulus(N), urge(V)
 - f. rock—stone(N), move back and forth(V)
 2.
 - a. brake—a device to slow down a vehicle; found on the front and rear wheels of a car
 - b. starter—a device to start up the engine of a car; found below the motor
 - c. axle—a rod that connects two front or rear wheels of a vehicle; found below the body of the car
 - d. hub cap—a protective cover for the wheel; placed over the wheel on the outside
 - e. exhaust—a system of pipes to carry harmful gases from the engine to outside the car; can be seen protruding near the bottom back of the car
 - f. fan belt—a belt that causes different parts of the engine to move together; found under the hood
 - g. radiator—a device that helps to cool the engine; found under the hood
 - h. bonnet—a cover for the engine of a car; found at the front of the car
 - i. indicator—a device that gives information about speed, fuel, etc.; found behind the steering wheel
 - j. accelerator—a pedal to control the speed of a car; found beneath the steering wheel

- D. 1. a. Slung—Rahim slung his bag on his shoulder and ran off to play.
- b. Cannoned—She cannoned into her teacher as she ran down the corridor of her school.
- c. Gunned—He gunned the car engine and zoomed off down the road.
- d. Scythed—The thresher scythed through the fields as a hot knife through butter.
- e. Triggered—The small incident triggered a big debate in society.
- f. Knifed—In frustration at being rejected by the critics, the artist knifed through his paintings.
- g. Bayoneted—The soldiers were ordered to bayonet their way through the enemy ranks.
- h. Fired—The starter gun was fired and the athletes set off down the track.

(Accept sentences which use the 'to', infinitive form, and use nouns to make verbs.)

2. a. Two little end sections could be angled backwards to deflect the wind.
- b. My brother and one sister landed on the bonnet of the car.
- c. Everyone, with the exception of the driver, my mother and me, was out of the car.
- d. The harassed driver de-pressed the clutch-pedal and the gears meshed, and one second later the great black beast leapt backwards.
- E. 1. Very often, accidents occur due to the driver's fault. At times, they may occur due to an obstacle on the road or may be due to a cyclist, child or animal running across the road. At times, another car may try to speed or jump a red light. Poor lighting on the road may too be the cause of an accident. At times, the brakes of a car may fail, resulting in an accident.

(Answers may vary.)

2. Students will write about various experiences.

Additional questions

1. 'You didn't think I could do it, did you?'
 - a. Whose words are these?
 - b. Is this question really an enquiry?
 - c. What do you read about the speaker's character from these words?
2. These phrases show the different motions of the car. Can you explain what they mean?
 - a. Careered across
 - b. Tottered down
 - c. Stole into motion
 - d. Leapt backwards
 - e. Fierce sideways skid
3. 'You were your own judge of competence ...'
 - a. Who is the narrator here and who is he referring to?
 - b. What was the remark that prompted this statement?
 - c. How do the conditions mentioned in the story compare with the rules in our own times?
4. 'Not a cottage or a person was in sight, let alone a telephone.'
 - a. Where had the passengers landed and how?
 - b. What had brought about this situation?
 - c. How would a cottage, a person or a telephone have helped? Discuss each of these separately.
5. 'The ancient sister was using bad words and going crimson in the face.'
 - a. Where was the ancient sister and who else was with her?
 - b. What had happened to make the sister behave like this?
 - c. How did her younger brother help her at this point of time?
 - d. What happened when she listened to the brother's advice?

Extension activity

Look at the picture on Page 50 and the girl at the wheel. Can you see those five little dots above her head? What are those? Why are they there? Discuss with your friends and write out a thought bubble (in pencil) above the picture which shows what she might be thinking.

Nicholas Nye

Something more about the poet and his background

Walter John de la Mare, born at Charlton, Kent, in the south of England, was a son of well-to-do parents. His father, James Edward Delamare, was an official in the Bank of England while his mother, Lucy Sophia (Browning), was related to the poet Robert Browning. He got his education in London at St. Paul's Cathedral Choir School, which he left at the age of sixteen. He worked in London in the accounting department of the Anglo-American Oil Company from 1890 to 1908. His career as a writer started in about 1895 and he continued to publish till the end of his life. His first published story, *Kismet* (1895), appeared in the *Sketch*, written under the pseudonym Walter Ramal. In 1908 de la Mare was awarded a yearly government pension of £100, and he devoted himself entirely to writing.

In 1904, under his own name appeared the prose romance, *Henry Brocken*, in which the young hero meets writers from the past. *The Return* (1910) was an eerie story of spirit possession. De la Mare's first successful book was *The Listeners*; the title poem is one of his supreme pieces. In the work, a supernatural presence haunts the solitary traveller, the typical speaker of his poems. His favourite themes were childhood, death, dreams, common place objects and events, where the poet left a touch of anonymity and often a strain of melancholy. Among de la Mare's books of children verse and stories are *Peacock Pie: A Book Of Rhymes* (1913) and *Broomsticks and Other Tales* (1925). One of de la Mare's most successful books for children was *The Three Mulla Mulgars* (1910), which told the story of three royal monkeys on a long journey. Later, the book was retitled *The Three Royal Monkeys*. De la Mare wrote about 100 short stories. The collections include *The Riddle, and Other Stories* (1923), *On The Edge* (1930), and *A Beginning, and Other Stories* (1955). *Come Hither* (1923) is a widely admired anthology for children, incorporating long prefaces and commentaries.

Pre-reading

In this poem, we read about an old donkey named Nicholas Nye and the narrator's sympathy towards him. Have you ever seen an animal in difficulty and felt bad for it? How did you want to help it? Write your responses to the following questions and share them with your friend.

- What animal did you see?
- Where was the animal?
- What was it doing?
- What kind of difficulty was it in? (Was it hungry, injured, overworked, lonely, or scared?)
- How did you want to help the animal?
- Were you able to help it? How does this make you feel?

While reading

Insightful annotations

Students will 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?
- Students may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'.

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

Post-reading

Analysing poetry: Epistrophe

Poets use a technique called epistrophe where a verse is repeated at the end of each stanza. In *Nicholas Nye*, we see a variation of epistrophe where verses like Poor Nicholas Nye, Would Nicholas Nye, And Nicholas Nye, and Old Nicholas Nye are used at the end of all stanzas except the first one. There are several reasons for using an epistrophe.

- **Attention:** By repeating the verse at the end of every stanza, the poet draws our attention repeatedly to the idea being expressed in the verse. In *Nicholas Nye*, that idea is the sad state of Nicholas Nye, and we are reminded of it at the end of every stanza.
- **Emotion:** By repeating the verse at the end of each stanza, the poet helps us create the desired feelings of pity and sympathy. By repeatedly reading Nicholas Nye described as old and poor, we are moved to feel sorry for the creature.
- **Rhyme:** This is not one of the most important reasons for using epistrophe, but at times it helps to maintain the rhyme scheme of the poem. The epistrophe verse rhymes with the sixth verse in every stanza.

Activity:

Write one more stanza for the poem *Nicholas Nye*. Remember to end it with a new variation of the epistrophe. The first verse has been written to help you get started.

Until passing the meadow one day, I glimpsed

Answers (Pages 62–64)

- A. 1. The field was covered with purple, spiky thistles and grass. The orchard was full of apple trees in which many birds nested.
2. The donkey passes his day munching thistles, drowsing in the meadow, and lazily swinging his tail.
3. The donkey is old, lean, grey and lame. It is bony and knobble-kneed.
4. The donkey is lazy since there is not much to do and there is sadness in him as revealed in the way he brays. The poet sees courage and tenacity under his skin and a serenity in his eyes. One can see that he is good-natured because he smiles once in a while.

These characteristics are brought out through phrases like ‘wonderful gumption’, ‘clear calm light’, ‘... would smile and smile’, and ‘... not much too hearty and hale’.

5. The poet feels close to the donkey because there is no one else to share the poet's solitude.
6. The poet and the donkey are similar because they both laze around in the meadow all day. They are both old, sad, and lonely as they share their loneliness with each other.

Other suitable responses may be accepted.

- B.**
1.
 - a. The poet.
 - b. The subject is half asleep on the orchard wall, in the blazing heat of the day.
 - c. The subject is not alone in that place. A donkey, Nicholas Nye is also around.
 2.
 - a. Gumption here means an inner courage and strength which was reflected through the calmness in his eyes and a smile.
 - b. It is surprising that Nicholas had gumption because he was over twenty years of age and was now lean and grey. Prior to this it was said that he walked with a limp, at times lazily swung his tail, and would bray with a sigh at the break of day.
- C.**
1. The rhyme scheme of the poem is abcbdefe.
 2. 'Nye' rhymes with—by, sigh, eye, sky, why.
- D.**
1.

a. heavy, laden bough	b. daring, courageous gumption
c. long, swinging tail	d. stubborn, lazy donkey
e. dazzling, beatific smile	f. spiky, sharp thistle
g. beautiful, striking face	
h. gnawing, insatiable hunger	

(Answers may vary.)
 2.

a. as tired as an old horse	b. as lazy as a sloth bear
c. as lonely as a cloud	d. as pretty as a bluebird
e. as fresh as a dewdrop	f. creep like the hours
g. blow about like the wind	h. glow like the glowworm
i. soar like an eagle	

(Answers may vary. Accept all suitable answers.)

- E.**
1. Before being put in the field, Nye must have worked very hard, carrying loads for his master. He must have also given rides to little children and been loved by them.

2. Most animals are let off to wander alone, uncared for when their usefulness is over. There are some animal shelters that take them in and look after them.

(Accept all suitable answers.)

Additional questions

1. 'Asking not wherefore nor why
Would brood like a ghost. And as still as a post,
Old Nye.'
 - a. Why would Nicholas Nye brood like a ghost?
 - b. Why do you think he would never ask why? If he did ask why, whom might he address this question to?
 - c. Can you write out the question he might have asked?
2. Pick out the lines that show that Nicholas was a sad animal.
3. 'More than a score of donkey's years
He had seen since he was foaled;'
 - a. How old was the donkey?
 - b. Why has the donkey reached such a state of existence?
 - c. Can you use the phrase 'donkey's years' as an idiomatic expression? What does it mean?
4. '...Something much better than words between me and
Nicholas Nye.'
 - a. Explain what you think 'better than words' would imply.
 - b. What is it about the donkey that makes the boy so sympathetic?
 - c. Which words show that the donkey understood that the boy sympathized with his plight?
5. 'And nobody there my lone to share ...'
 - a. Where is the poet when he says this?
 - b. Is there really nobody else to share his loneliness?
 - c. Why do you think the poet may be feeling lonely?

Extension activity

Think of the pre-reading activity you did at the beginning of the lesson. Write out a little prescription which tells us the things that might make an animal happy. You may write them out in points just as the doctor writes out a prescription for you when you are ill.

My Big Brother

Something more about the author and his background

Munshi Premchand's, one of the legendary figures of modern Hindi and Urdu literature, original name was Dhanpat Rai Srivastava. He was born on July 31, 1880, in village Lamahi near Varanasi. His father was a clerk in the post office. Premchand's mother died when he was seven and father while he was fourteen and still a student. Premchand had to look after his step-mother and step-siblings. His early education was in a *madarasa*, under a Maulavi, where he learnt Urdu. Premchand faced immense poverty in his early life. He earned five rupees a month tutoring a lawyer's child. His first marriage failed, and later he married again, to Shivrani Devi, a child widow, and had several children. She supported him through life's struggles.

Premchand passed his matriculation exam with great effort in 1898, and in 1899 and took up school-teaching as a job with a monthly salary of eighteen rupees. Then he worked, as the deputy sub-inspector of schools, in then the United Provinces. In 1919, while he was a teacher at Gorakhpur, he passed his B.A. in English, Persian and History.

In 1910, he wrote a collection of short stories *Soz-e-Watan* (Dirge of the Nation) but all the copies were confiscated and burnt. Following this, he started writing under the pseudonym Premchand. Initially, Premchand wrote in Urdu under the name of *Nawabrai*.

Hindi literature consisted mainly of fantasy or religious works, *rajarani* (king and queen) tales, the stories of magical powers and other such escapist fantasies before Premchand but he brought realism to Hindi literature and wrote about communalism, corruption, *zamindari*, debt, poverty, colonialism, etc. His stories were influenced by his own experiences with poverty and misery and represented the ordinary Indian people as they were.

He wrote over 300 stories, a dozen novels and two plays. The stories have been compiled and published as *Maansarovar*. He became the proprietor of a printing press 'The Saraswati' and the editor of literary and political journals *Jagaran* and *Hans*, later *Kafan*

(Shroud) and *Godaan* (The Gift of a Cow), his last novels, are considered the finest Hindi novels of all times. He died in 1936.

Pre-reading

Each one of us has a different set of qualities. Some of us are quick, while others are meticulous. Some are good at sports; others are great singers. Some enjoy company; others work better by themselves. In *My Big Brother*, we come across two brothers who possess very different sets of qualities. The question we need to think about is: Does having certain qualities make one less deserving of respect?

Different qualities are equally important and come in handy at one point or the other. We must respect those who might possess a different set of qualities than us, instead of thinking less of them or putting them down.

Pair up with your friend and list down your qualities in separate columns.

My qualities	My friend's qualities

Do you think it is better to be friends with someone who has similar qualities, or someone with different qualities? Think of some reasons for your answer.

While reading

Think-pair-share

Students read the given text individually. While reading the text, students 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.

Students 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 for morals

Some stories highlight one or more important moral principles. Morals educate us about the good or right things in life. When we read stories with a moral lesson, we learn how to tell good from bad, and to practice good beliefs. There are some interesting moral lessons in *My Big Brother* that you will find very rewarding to help students learn.

- **Defining ‘moral’:** Start by writing the word ‘moral’ in the centre of the board and ask students what it means. Keep writing their answers around the word until you have some relevant responses. Then, explain that a moral is a principle or a rule about what is right and what is wrong.
- **Extracting the moral of a story:** Ask students to name a few stories that taught them an important lesson. Note these on the board. For example, *Oliver Twist* teaches us to be good even when the people around us are bad. The story of King Midas teaches us that greed is bad. Then, tell the students that the moral of the story becomes clear towards the end. This is when the characters are rewarded or punished for their good and bad actions, respectively.
- **Character study:** Undertaking a character study is essential to extract the moral of a story. Most of the time, each character represents a set of characteristics, drives, or values about life. Their actions are based on these drives and values. For example, a character may believe that hard work is the key to success. Another may believe that living by one’s wits is more important. When reading *My Big Brother*, ask the students to identify the different characteristics of the two brothers and list them in two columns on the board. It is acceptable for students to identify positive and negative characteristics in both. For example, the elder brother is dull, but responsible, whereas the younger brother is clever, but proud.

- **Analysing actions:** The next step is to analyse the actions of the characters. Each character might behave differently in the same situation, depending on their values. In *My Big Brother*, the elder brother studies endlessly before an exam, but the younger brother spends his time in play. Ask students to explain the difference in their actions on the basis of their values.
- **Evaluating outcomes:** The actions of the characters in a story lead to certain outcomes for them. In stories with a clear moral lesson, the actions result in reward for some characters, and punishment for the others. This serves to illustrate which values are better than others. For example, the character whose actions are driven by kindness is rewarded, and the one whose actions are driven by cruelty is punished.

In *My Big Brother*, the moral lesson is not as clear as none of the characters are rewarded or punished. The younger brother passes his exams despite not studying much, but the elder brother grabs the kite much more easily.

- **Stating the moral:** Once the students have perceived the moral lesson, they should learn to express it in a single sentence. Here is how students might express the moral of this story:
We should always respect our elders.
We should not be proud of our good qualities.
We should not judge people because of their weaknesses.

Activity:

What do you think is the moral of this story? Write it in one sentence, and then explain your choice in a few lines. Then, exchange your notebook with your classmate and see how the morals you have identified may differ.

Answers (Pages 73–74)

- A. 1. The great edifice is 'education'.
2. The big brother spent his days toiling over his books and sometimes doodling in the margin of his notebooks. The author wasn't really very keen on studying. He preferred to play marbles, fly kites, or meet a friend. He would look for such opportunities to leave the hostel.

3.
 - a. English History—It's not easy to memorise these kings' names. There were eight Henrys and it was difficult to remember what happened in each Henry's time. There were also dozens of Jameses, Williams and Charleses.
 - b. Algebra and Geometry—If you write abc instead of acb , your whole answer is wrong. What was the difference between the two? In geometry, he couldn't see the point of bringing the perpendicular to the base to prove that it was twice the base.
 - c. Pride—Even great men live to regret pride.
 - d. The age difference between the two of them—His brother said that he was five years older than the author and this difference could not be removed. This age difference gave his brother greater wisdom.
4. Experience of the world and life is more important than degrees. The big brother gave the example of their mother who had never passed any grade and their father who never probably went beyond fifth grade but knew a thousand more things about the world.
5. The story ends on an optimistic note when the elder brother embraces the younger one and leaps up to catch hold of the string of the kite which had cut loose and passed over them. Both, then ran at top speed towards the hostel—the younger following the older one.
(Answers will vary.)
6. I do not think the brother used the right approach because he was scolding him most of the time. Children do not like it when their elder brothers or sisters scold them. Instead, they should talk to them in a friendly way and explain the right way of doing things to them.
(Accept all suitable responses.)
7. I would feel sad because my elder brother scolded me in front of everybody. But I would also understand what he was trying to tell me about respecting my elders. After this incident, I would follow his advice and show him greater respect for his wisdom.
(Accept all suitable responses.)

- B. 1. a. The speaker is trying to make sense of one of his brother's creations. It appears to be a rhyme, followed by the sketch of a man's face but he cannot understand it at all.
- b. He dared not ask him because his brother was in the ninth grade and he was only in the sixth. He thought that the creation was beyond his level of understanding.
- c. The speaker wasn't really keen on studying. Even to pick up a book and sit with it for an hour was an effort whereas, his brother would be at his books for hours at end. The speaker would leave the hostel to fly kites or play with marbles at every opportunity, unlike his elder brother.

- C. 1. a. To understand his creation was beyond my powers.
- b. Hearing a dressing down like this, I'd start to cry.
- c. To pick up a book and sit with it for an hour was a tremendous effort.
- d. And then my big brother would have an occasion for sermons and scoldings.
- e. But now I could be a little proud of myself and indeed my ego expanded.
2. a. I was genuinely sorry to have caused my friend grief through some careless words spoken about her.
- b. No one but my parents has any sway over me about matters of discipline.
- c. The headmaster has a habit of delivering a medley of sermons to us poor souls at the morning assembly everyday.
- d. My proposal to go for a movie on the eve of a major examination was violently rejected by all my friends.
- e. One should not take unfair advantage of the underprivileged.
- f. The detective stumbled on some important evidence while searching the house.

(Answers may vary.)

- D. Answers may vary. Accept all suitable answers.

Additional questions

1. 'Hearing a dressing down like this, I'd start to cry.'
 - a. Who is the speaker and from whom did he get a 'dressing down'?
 - b. What does 'dressing down' mean? Why did he get it?
 - c. What does the dressing down make the speaker feel like doing?
2. Can you draw a timetable like the one you make for your class routine with the schedule the author drew up for himself on page 67?
3. 'Have you forgotten that you're not in a low grade any more?'
 - a. Who asks this question and to whom? Is it really a question?
 - b. What has the listener been doing to provoke this question?
 - c. What was the sense that the speaker was trying to drive into the head of the listener?
4. 'But he was so sad and depressed that I felt sorry for him.'
 - a. Who is being referred to here?
 - b. What makes the narrator sad?
 - c. What impact does this event have on the narrator's lifestyle?
5. 'Does it make any difference if you eat lentils, boiled rice and bread or boiled rice, lentils and bread?'
 - a. Who says these words and to whom?
 - b. What does he use this example to illustrate?
 - c. What example does the speaker cite in order to prove that pride is the cause of downfall?

Extension activity

‘Understanding doesn’t come from reading.’

Make two columns. Collect some points for both ideas. Then you could have a class debate on the topic.

Understanding comes from reading	Understanding doesn’t come from reading

Ode to Autumn

Something more about the poet and his background

John Keats was born on 31 October 1795, in Moorgate, London, to Thomas Keats and his wife. Although Keats and his family seem to have marked his birthday on 29 October, baptism records give the date as the 31st. He was the eldest of four surviving children. The others were George (1797–1841), Thomas (1799–1818), and Frances Mary (1803–1889) who eventually married Spanish author Valentín Llanos Gutiérrez. Another son was lost in infancy. His father first worked as a hostler at the stables attached to the Swan and Hoop Inn, an establishment he later managed, and where the growing family lived for some years. Keats believed that he was born at the inn, a birthplace of humble origins, but there is no evidence to support his belief.

His parents were unable to afford Eton or Harrow, so in the summer of 1803, he was sent to board at John Clarke's school in Enfield, close to his grandparents' house. The small school had a broadminded outlook and a progressive curriculum more modern than the larger, more esteemed schools. At Clarke's, Keats developed an interest in classics and history, which would stay with him throughout his short life. The headmaster's son, Charles Cowden Clarke, also became an important mentor and friend, introducing Keats to Renaissance literature, including Tasso, Spenser, and Chapman's translations. The young Keats was described by his friend Edward Holmes as a volatile character, "always in extremes", given to lethargy and fighting. However, at 13, he began focusing his energy on reading and study which made him win his first academic prize in midsummer 1809.

In April 1804, when Keats was eight, his father died because of a skull fracture which he suffered when he fell from his horse while returning from a visit to Keats and his brother George at school. Thomas Keats died intestate. Frances remarried but left her new husband soon afterwards and the four children went to live with their grandmother, Alice Jennings, in the village of Edmonton. When Keats was 14, his mother died of tuberculosis, leaving the children in the custody of their grandmother. She appointed two

guardians, Richard Abbey and John Sandell, to take care of them. That autumn, Keats left Clarke's school to apprentice with Thomas Hammond, a surgeon and apothecary, a neighbour and the doctor of the Jennings family. Keats lodged in the attic above the surgery at 7 Church Street until 1813. Cowden Clarke, who remained a close friend of Keats, described this period as 'the most placid time in Keats's life'.

Pre-reading

This poem is about the autumn season. What comes to your mind when you think of autumn? Before you read *Ode to Autumn*, recollect your own impressions about autumn. What are the sights that you see? What sounds do you hear? How do the trees and air change compared to the summer season?

List five things related to autumn in each of the groups. Then, write two words that rhyme with each. One has been done for you.

Colours: red – bed, tread

Fruits:

Clothes:

Sounds:

Birds:

Weather:

While reading

Insightful annotations

Students will 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?
- Students may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'.

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

Post-reading

Analysing an ode

An ode is a form of lyric, meaning that it is meant to have a musical quality and can be sung to a tune. The odes written by John Keats and William Wordsworth are among the most well-known odes in the English language.

- Odes can be categorised according to tone. The Pindaric ode is formal and is meant to be sung in celebration of an important event or achievement. It has three stanzas that follow a specific structure—the first and third odes follow the same rhyme scheme and meter, whereas the second stanza has a different structure.
- The Horatian ode is more reflective and contemplative. It is written in praise of a person or place. It has four or more stanzas, each stanza are of the same length, meter and rhyme scheme.
- The informal ode is a relatively modern development and has a less formal structure. Ask the students to read the poem and identify whether it has a celebratory or reflective tone.
- Regardless of their form, all odes are highly emotional. They express intense happiness, thoughtfulness, pain, or grief. At times, the feeling might even seem exaggerated. Ask the students to read the poem and identify the emotion being described by the poet. Is it a happy poem, a pensive poem, or a poem filled with pain?
- An ode is also a descriptive poem. In order to praise a person or an event, one has to describe it extensively. In an ode, the poet goes into great detail to explain why the person or event deserves so much praise. Ask students to identify the various descriptions of the rain in the poem. Are they overwhelmingly positive or negative, or balanced?
- Encourage students to identify how the descriptions appeal to the five senses, i.e. sight, sound, taste, smell, and touch. This contributes to the overall, detailed description of the subject.
- Odes also make use of figurative language, in the form of metaphors and similes. Ask students to list the metaphors and similes that they come across while reading the poem.

Activity:

Write an ode about something you love greatly. It could be your favourite food, sport, or friend. Choose any meter and rhyme scheme as long as you focus on describing and praising your subject intensely.

Identify the ways in which you can describe your subject:

Sight: _____, _____, _____,
_____ , _____,

Hearing: _____, _____, _____,
_____ , _____,

Smell: _____, _____, _____,
_____ , _____,

Taste: _____, _____, _____,
_____ , _____,

Touch: _____, _____, _____,
_____ , _____,

Based on the above description, list suitable words of praise for your subject, e.g. beautiful, brave, gentle, etc.

Finally, compose your ode in at least four stanzas. Start the first verse with 'O, subject'.

Answers (Pages 78–80)

- A. 1. *Seasons of mists and mellow fruitfulness, conspiring with him how to load and bless, the fruit vines that round the thatch-eaves run, and fill all fruit with ripeness to the core.*
2. *Close bosom friend of the maturing sun, to bend with apples the moss'd cottage trees.*
3. The poet in the second stanza gives the picture of Autumn as a female goddess often sitting on the granary floor, her

hair soft-lifted by the wind, often sleeping in the fields or watching a cider –press squeezing the juice from apples.

4. The poet contrasts Autumn with Spring.
5. Fruits, flowers, and lambs come to fullness or ripeness during Autumn.
6. The central idea of the poem is that time changes like the seasons. The world is always changing and there is great beauty in this change. Even though the Spring season has its charms, Autumn is also beautiful in its own way. It is a time of bounty when fruits and flowers ripen to give human beings a good harvest for the winter.

(Accept all suitable responses.)

7. Answers will vary.
- B.**
- a. We should not think of spring.
 - b. The small gnats hum, the lambs bleat, the crickets sing, Robins whistle and swallows sing.

- C.**
1. ababcdedcce.

No, all three verses are not the same in this respect.

2. Each line has five iambs consisting of an unaccented syllable followed by an accented one. Yes, it is consistent throughout the poem.
3. borne and bourn is the one-eye rhyme in the poem.

- D.** Opposites:

- | | | |
|---------------|-------------|----------|
| 1. a. patient | b. oft | c. full |
| d. steady | e. careless | f. plump |
| g. cease | h. condones | i. wet |

- E.** Answers will vary.

Additional questions

1. Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun.
 - a. Name the season mentioned above.
 - b. Explain the phrase 'close bosom friend'.
 - c. Give an antonym of the word fruitfulness.

2. Who hath not seen thee oft amid thy store?
 - a. What is 'thee' referred to?
 - b. What poetic device has been used here?
 - c. Where can one find Autumn?
3. Think not of them, thou hast thy music too.
 - a. What is being referred to as 'them'?
 - b. What assurance is being given to Autumn?
 - c. What are born in one season and die on the other?
4. Find out the archaic (old English) words in the poem.

Extension activity

Write a poem titled 'Ode to an Umbrella'.

(Tell us how it was bought and what did you do about it.)

A Little Princess

Something more about the author and her background

Frances Hodgson Burnett was born at Cheetham Hill, Manchester, on November 24, 1849. Her father died when she was four, leaving her mother with five children and little money. Her mother carried on the family business of a wholesale firm that supplied art materials to wealthy manufacturers. In 1864, Mrs Hodgson was forced to sell the store and the family moved to Knoxville, Tennessee on the invitation of her brother.

Frances was happy and had a prolific imagination. She wrote her first poem at the age of seven and began writing melodramatic novelettes. Since the family situation did not get better, Frances decided to send a story to an editor, bearing postage expenses by picking and selling wild grapes. She began to support her family by writing five or six stories each month, for \$10 apiece. In 1868, at the age of eighteen, her first stories were published in *Godey's Lady's Book*. Soon after, she was being published regularly in *Godey's*, *Scribner's Monthly*, *Peterson's Ladies' Magazine* and *Harper's Bazaar*.

She married Dr Swan Burnett, of Washington, DC, whom she had known since she was fifteen, in 1873. She began moving in literary circles, entertained lavishly, began taking enormous interest in dress and clothes and a deep interest in the staging of her books. Her first novel for children, written at the suggestion of her son, Vivian, *Little Lord Fauntleroy*, published in 1885, was originally proposed as a children's book, but had great appeal for mothers. *Sara Crewe* (1888) was later extended to become a new title, *A Little Princess*, the story of the girl in this book. Some other books include, *The Lady of Quality* (1896)—considered one of her best plays, *The Secret Garden* (1909), the children's novel for which she is probably best known today, *The Lost Prince* (1915) and *The Head of the House of Coombe* (1922).

In 1893, she published a memoir of her youth, *The One I Knew Best of All*.

In later years, public sentiment and reporters turned against her and she stayed out of the limelight. She died at the age of seventy-four on October 29, 1924.

Pre-reading

Make a list of the things that you would like to get on your birthday. Number them in the order you would like them. Now, tick two of them you wouldn't mind giving away to a poor boy or girl. Compare your list with your friend sitting next to you. Explain why you would like to give the gift you've chosen.

(Students will get practice in listing and organising, two very important cognitive skills.)

While reading

Inferring vocabulary

Students will read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, as a home-task check their conjectures against a reliable dictionary, and finally, use 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 texts with a historicist approach

Teacher should explain the following background: Reading text with a historicist approach means recognising that the events and actions within the story took place in a different historical period. When readers interpret texts written several years or decades ago, they should interpret the events from the social environment and perspective of that historical period. Applying present-day social norms and values to those events can result in a flawed understanding of the text.

For example, it is common for young women in old novels to be shown doing domestic tasks instead of going to college. Without a historicist approach, we would judge these practices as cruel and unfair. In fact, such practices were a part of the society at the time. In *A Little Princess*, we see several events that might not make sense from a modern perspective, but these were the norm in that historical setting.

Frances Hodgson Burnett wrote *A Little Princess* during the Victorian Era. It was an age of industrialization when a lot of machines were being used to produce goods in large factories. More and more people were living in big cities like London than in the countryside. People were increasingly concerned about becoming wealthy. Social class was very important because it identified people by how much wealth they had.

When reading this chapter, ask students the following questions to help them appreciate the events from a historicist perspective.

- Sara's father lives in India while she studies at a boarding school in London. Which aspect of the Victorian Era explains this situation?

Help the students understand that during the Victorian Era, it became easier for people to travel across continents for work due to advancement in rail and sea travel. This also meant that families were often living miles apart from each other.

- Why does Miss Minchin treat Becky differently to Sara? Why does her treatment change after learning of Captain Crewe's death?

Wealth and social class were very important in Victorian society. Sara is a wealthy girl and her father can help Miss

Minchin become wealthy too. On the other hand, Becky is a scullery-girl who cannot provide any wealth to Miss Minchin.

Activity:

The Victorian Era lasted between 1837 and 1901. British society changed in many ways during this long period. Countries were ruled by empires, new machines were invented, literacy increased, and the population of cities increased. How do you think these changes affected the people at the time?

In *A Little Princess*, you have seen through Sara and Becky how the wealthy and poor people lived in Victorian times. What about those who were neither too rich, nor too poor? If you were living in Victorian times, what would your life be like? What kind of clothes would you wear? What games would you play? What food would you eat? What would your home be like? What would you study at school?

Fill in the table below to compare the present times with the Victorian age based on what you have learned from the story.

	Present day	Victorian era
Food		
Games		
Clothes		
Subjects in school		
Home		

Answers (Pages 90–92)

- A. 1. Sara is called a princess because her father is wealthy and she gets special treatment at the boarding school. She has gentle manners and is a polite girl, even to the scullery maid.
2. We realize that she has a class bias and cares only for money. Sara is given all the preference because she is rich and the poor scullery maid is treated as nothing more than scum.
3. Sara was uncomfortable before the speech as she felt that the speech would be about her. During Miss Minchin's speech, when she talked about money, Sara felt that she hated her.

4. Sara was a tender-hearted girl as she was kind even to the scullery maid. She did not like being talked about which shows that she was humble. She disliked talking about money so, she was not a snob.
5. When Sara was imagining and supposing that she was like a fairy, Lavinia told her to pretend that she was a beggar. This was the prophetic remark about Sara as it soon comes true.
6. Yes, Sara would have been able to handle life as a pauper because she had earlier, in the lesson, said that if she were a beggar, she would have to pretend and suppose all the time till whatever she wished for seemed real.
(Answers will vary.)
7. The following tell us that the story was written long ago.
'When her dear Papa, Captain Crewe, brought her from India and gave her in my care.'
'Becky is the scullery maid ...'
'Died of jungle fever ...'
8. I think that Miss Minchin's attitude towards Sara would change because she was attentive to her because her father was a rich man. She was inwardly jealous of Sara's wealth because she could afford the luxuries that other girls could not. Since Sara's father was dead, she would no longer enjoy these luxuries.

(Accept all suitable responses.)

- B.**
1.
 - a. In the statement, Miss Minchin is the 'her' and scullery maids are 'them'.
 - b. It is said that 'Scullery maids—er—are not little girls'. Miss Minchin feels that such maids were machines who carried coal scuttles and made fires.
 - c. Miss Minchin, in a dignified manner, says, 'As you ask as a birthday favour—she may stay.' After that she told Rebecca to thank Sara for her kind gesture.
 2.
 - a. Mr Barrow, a solicitor, says these words to Miss Minchin. The comment is made with reference to Captain Crewe, Sara's father.

- b. Captain Crewe was not a businessman himself but he had put his money in his friend's diamond mines which, in reality, did not exist.
- c.
 - i. Sara is no longer an heir to the so-called wealth of her rich father. In fact, she was like a beggar.
 - ii. For Miss Minchin, Sarah is now a burden on her to be taken care of because Sara has no other relation in the world.

(Answers will vary.)

- C. 1.
 - a. Miss Minchin was unconsciously forced to give a small startle as she was usually quite calm and composed.
 - b. She had not thought of them like that. According to her, girls were little girls irrespective of their social standing.
 - c. Becky was foolish enough to have lingered a moment.
 - d. Miss Minchin gathered and made herself even more stiff.
 - e. Diamond mines are the cause of ruin more often than the cause of wealth.
 - f. She was so terrified at the thought that she would be charged of committing the offence of taking the privilege (of admiring the presents) that she rapidly dashed under the table.
- 2.
 - a. 'No, I have not,' remarked the Minister succinctly when asked if he had read the latest scandal about his family.
 - b. She said stiffly, 'I'm sorry, but I cannot afford to pay back the money I borrowed from you.'
 - c. 'Don't irritate me. Of course, I have done your work,' she answered snappishly.
 - d. 'Goodness gracious!' he ejaculated, 'What have you done to yourself?'

- e. She answered with jerky brusqueness, ‘No, I have no answer to give you. I really am innocent of the crime you have accused me of.’
- f. ‘Good girl,’ she approved. ‘You have done remarkably well.’

(Answers may vary. Accept all suitable answers.)

- D.**
- 1. Accept all suitable answers.
 - 2. People who are in power or in a ‘higher-station’ in life, for example, one very rich or extremely beautiful generally consider those of a ‘lower station’ in a very condescending manner. They most often look down upon them due to their own arrogance.

Other students may write:

People in power or ‘in higher station’ in life are humble and caring towards those of the ‘lower station’ because they feel that such things are not permanent—whether it is wealth or beauty.

(Accept all suitable answers.)

Additional questions

- 1. ‘It’s all very well to suppose things if you have everything ... Could you suppose and pretend if you were beggar?’
 - a. Who says this and to whom?
 - b. What has led the speaker to say these words?
 - c. Does a similar situation come about in the end?
- 2. ‘Scullery maids- er- are not little girls.’

Why do you think Miss Minchin believes this? Do you think so too?
- 3. ‘Go and stand there, she commanded, Not too near the young ladies.’
 - a. Who is being spoken to and by whom?
 - b. What is the occasion?
 - c. Why is the listener asked not to go too near the young ladies?

4. 'He settled his eye glasses and looked at them in nervous disapproval.'
 - a. Who is the person being spoken about?
 - b. Why has he come to the seminary?
 - c. What does he look at disapprovingly and why?
5. 'She is certainly left a beggar.'
 - a. Who says this to whom? Who is being referred to, as a beggar?
 - b. What causes this change in circumstances?
 - c. How did it affect Miss Minchin?

Extension activity

Find out more about the Industrial Revolution by watching the following on YouTube: [The Children Who Built Victorian Britain](#).

An Ode to the Rain

Something more about the poet and his background

Coleridge was born on 21 October 1772 in Ottery St Mary in Devon, England. Samuel's father was the Reverend John Coleridge (1718–1781). He was well-respected vicar of St Mary's Church, Ottery St Mary and headmaster of the King's School. It was a free grammar school established by King Henry VIII (1509–1547) in the town. He previously was the Master of Hugh Squier's School in South Molton, Devon, and Lecturer of nearby Molland. John Coleridge had three children by his first wife. Samuel was the youngest of ten by the Reverend Mr. Coleridge's second wife, Anne Bowden (1726–1809), probably the daughter of John Bowden, Mayor of South Molton, Devon, in 1726. Coleridge suggests that he “took no pleasure in boyish sports” but instead read “incessantly” and played by himself. After John Coleridge died in 1781, 8-year-old Samuel was sent to Christ's Hospital, an aided school which was founded in the 16th century in Greyfriars, London. He remained there throughout his childhood, studying and writing poetry. In the school Coleridge became friends with Charles Lamb, a schoolmate, and studied the works of Virgil and William Lisle Bowles. In one of a series of autobiographical letters written to Thomas Poole, Coleridge wrote: ‘At six years old I remember to have read *Belisarius*, *Robinson Crusoe*, and *Philip Quarll*—and then I found the *Arabian Nights' Entertainments*—one tale of which (the tale of a man who was compelled to seek for a pure virgin) made so deep an impression on me (I had read it in the evening while my mother was mending stockings) that I was haunted by spectres whenever I was in the dark—and I distinctly remember the anxious and fearful eagerness with which I used to watch the window in which the books lay—and whenever the sun lay upon them, I would seize it, carry it by the wall, and bask, and read.’

However, Coleridge seems to have appreciated his teacher, as he wrote in recollections of his schooldays in *Biographia Literaria*. Throughout his life, Coleridge idealised his father as virtuous and naive, while his relationship with his mother was more problematic. He was an attention seeker, which has been linked to his reliant

personality as an adult. He was rarely allowed to return home during the school term, and this distance from his family at such a turbulent time proved emotionally damaging. He later wrote of his loneliness at school in the poem “Frost at Midnight”: “With unclosed lids, already had I dreamt/Of my sweet birthplace.”

Between 1791 and 1794, Coleridge attended Jesus College, Cambridge. In 1792, he won the Browne Gold Medal for an ode that he wrote on the slave trade. In December 1793, he left the college and enlisted in the Royal Dragoons using the false name “Silas Tomkyn Comberbache”, perhaps because of debt or because the girl that he loved, Mary Evans, had rejected him. Afterwards, he was rumoured to have had a stint of severe depression. His brothers arranged for his discharge a few months later under the reason of “insanity” and he was readmitted to Jesus College, though he would never receive a degree from the University.

He died on 25 July 1834.

Pre-reading

The weather affects our life in different ways. A change of weather can be a great boon at times. A sudden spell of rain, for example, can give us a new opportunity to go out and play. But for someone who was looking forward to go for a walk, it can be a spoiler. Similarly, a strong breeze can be the reason for someone to go sailing, but may force someone with a cold to stay indoors. Think of the good and bad ways in which the weather affects you. Complete the table below and share your answers with your friend.

Weather	Good effects	Bad effects
Sunny	Can play in the park	Bikers feel hot and sweaty
Rainy		
Windy		
Snowy		
Chilly		
Cloudy		

While reading

Insightful annotations

Students will 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?
- Students may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'.

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

Post-reading

Analysing metre

In *Oxford Reading Circle 6*, we analysed the rhyme scheme of *The Walrus and The Carpenter*. Let's analyse the external rhyme scheme of *An Ode to the Rain*. This poem has five stanzas with a different number of verses in each. We work here with the first stanza.

- 1 I know it is dark; and though I have lain, (Verse 1 ends with 'lain'. It is the first word, hence named A.)
- 2 Awake, as I guess, an hour or twain, (Verse 2 ends with 'twain'. It rhymes with 'lain', which we named A. Therefore, this rhyme is also named A.)
- 3 I have not once opened the lids of my eyes, (Verse 3 ends with 'eyes'. It does not rhyme with the previous words, hence named B.)
- 4 But I lie in the dark, as a blind man lies. (Verse 4 ends with 'lies'. It rhymes with 'eyes', which we named B. Therefore, this rhyme is also named B.)
- 5 Rain! that I lie listening to, (Verse 5 ends with 'to'. It does not rhyme with the previous words, hence named, hence named C.)
- 6 You're but a doleful sound at best: (Verse 6 ends with 'best'. It does not rhyme with the previous words, hence named, hence named D.)
- 7 I owe you little thanks, 'tis true, (Verse 7 ends with 'true'. It

rhymes with 'to,' which we named C. Therefore, this rhyme is also named C.)

- 8 For breaking thus my needful rest! (Verse 8 ends with 'rest'. It rhymes with 'best,' which we named D. Therefore, this rhyme is also named D.)
- 9 Yet if, as soon as it is light, (Verse 9 ends with 'light'. It does not rhyme with the previous words, hence named, hence named E.)
- 10 Rain! you will but take your flight, (Verse 10 ends with 'flight'. It rhymes with 'light,' which we named E. Therefore, this rhyme is also named E.)
- 11 I'll neither rail, nor malice keep, (Verse 11 ends with 'keep'. It does not rhyme with the previous words, hence named, hence named F.)
- 12 Though sick and sore for want of sleep. (Verse 12 ends with 'sleep'. It rhymes with 'keep,' which we named F. Therefore, this rhyme is also named F.)
- 13 But only now, for this one day, (Verse 13 ends with 'day'. It does not rhyme with the previous words, hence named, hence named G.)
- 14 Do go, dear Rain! do go away! (Verse 14 ends with 'away'. It rhymes with 'day,' which we named G. Therefore, this rhyme is also named G.)

The rhyme scheme is AABBCDCDEEFFGG.

Activity:

Write a poem of your own about your favourite season. Be as creative as possible. Then, identify the rhyme scheme for the poem you have written.

Answers (Pages 97–99)

- A. 1. The poet is in his house speaking to the rain.
2. The poet is feeling drowsy, The line 'Though sick and sore for want of sleep' and 'for breaking thus my needful rest' tell that the poet was unwell and tired.
3. The twofold sounds are the clash hard by, and the murmur all around.
4. In the second stanza, the poet puts forth the deal that the rain should go away when it is light and may come again

the next day, though bringing pain and sorrow, but he would only speak well.

5. The rain is good in many ways. It freshens the air, cools off a hot day, is the best noise to fall asleep to, and makes everything look nice and lovely.
 6. 'After long absence now first met' are the lines that tell the friends have been apart for a while.
 7. The three friends want to be alone because they have a lot to talk about and many sad things to let out.
 8. The friends are similar to rain as they have come uninvited to remain and disturb his restful sleep.
 9. Answers will vary. Accept all suitable answers.
- B.**
- a. Days and months are being referred to.
 - b. It gives the impression that the days and months have been moving at a slow pace as one goes through a valley of tears.
 - c. 'since body of mine and rainy weather have lived on easy terms together.'
- C.**
- a. Rhyme scheme of the poem is aabbcdcd.
 - b. The use of rhyming couplet gives a musical effect to the poem and emphasises that the poet wanted the rain to go away.
 - c. Do go, dear rain do go away. The word do has created a disruption. This shows that the poet really wanted the rain to go away.
- D.**
1. Answers may vary.
 2. old-fashioned, bad-tempered, sleep-deprived, rain-soaked, time-consuming, long-awaited.
- E.** Answers may vary. Accept all answers.

Additional questions

1. *I have not once opened the lid of my eyes,
But I lie in the dark, as a blind man does.*
 - a. Who has not opened the lid of his eyes?
 - b. Why has he not opened his eyes?
 - c. What poetic device is used in the second line?
2. *Dear Rain! If I've been cold and shy,*

Take no offence! I'll tell you why.

- a. Explain the term 'cold and shy'.
 - b. Who has been poet cold and shy?
 - c. What is the reason given for being cold and shy?
3. *I owe you little thanks, 'tis true,
For breaking thus my needful rest.*
- a. Who does the speaker owe a little thanks?
 - b. Why does the speaker need to thank?
 - c. Explain 'needful rest'.
4. An ode is a poem written in praise of a thing/person. Do you think the poet has actually praised the rain in this poem? Is the title appropriate? Give reasons for your answer.
5. Find examples of alliteration from the poem.

Extension activity

'All can hear but only a few can understand the rain.' Write a personal account in a diary on how you feel on a rainy day.

(Teachers, this exercise could well become the starter for a writing class on how to write a diary.)

The Long Exile

Something more about the author and his background

Russian author, philosopher, and essayist Leo Tolstoy was born on 09 September 1828 at Yasnaya Polyana, his family's estate in Russia's Tula province. He belonged to an aristocratic family. He was the fourth of five children. His family had connections with some of the most influential families of Russia. His father, Count Nicolay Ilyich Tolstoy, a Lieutenant Colonel, was also awarded the order of St. Vladimir for his service. His mother, Countess Maria Volkonsky, died in 1830, when the author was only two years old. A few years later, his father passed away in 1837.

He joined Kazan University in 1844, where he studied law. After an unimpressive academic career at the university, Tolstoy discontinued his studies and returned to Yasnaya Polyana. By 1851, the young author ended up with large gambling debts. Out of distress and dismay, the Russian author volunteered to serve in the Russian army with his elder brother. After participating in the Battle of Chernaya, he was promoted to the rank of lieutenant. However, painful and horrific experiences in the army as well as his witnessing a public execution in Paris, in 1857, turned him into a peace-lover and a pacifist. He lost interest in materialistic wealth and became more compassionate towards the poor and underprivileged.

While serving as a young soldier in the army, he also started writing. He wrote an autobiographical story called *Childhood*, based on his childhood recollections. Afterwards, he started recording his battle experiences in his *Sevastopol Sketches*. In 1854, he wrote a sequel to *Childhood*, named *Boyhood*, followed by the publication of the third of his autobiographical works, *Youth*, in 1857. He published a novella *The Cossacks* in 1863, *The Death of Ivan Ilyich* in 1886 and *Hadji Murad* in 1904.

On 23 September 1862, Tolstoy got married to Sophia Andreevna Behrs, who was sixteen years younger than him. They had thirteen children, out of which three died in infancy. Tolstoy's early married life was full of happiness, empowering him to write his novels *War and Peace* and *Anna Karenina* (1877). *War and Peace* includes

580 characters and is set against the backdrop of the Napoleonic Wars. Anna Karenina was loosely based on some events from the author's life. His wife assisted him in the completion of both novels, performing the duties of his secretary as well as editor.

Later on, however, his married life worsened as he experienced a change in his religious beliefs. He developed a strong interest in vegetarianism, non-violent resistance, and civil disobedience. He wrote a book about his religious beliefs in 1884 titled, *What I Believe*. His wife strongly resented and disagreed with most of his beliefs.

Due to the increase in their conflicts, the Russian author parted ways from his wife and left home one night on a pilgrimage. The author died at the age of 82, on 20 November 1910, due to pneumonia. He was buried at the family estate Yasnaya Polyana, in Tula province, Russia.

Pre-reading

At times, people get wrongfully punished after being framed for any misconduct or wrongdoing. Your siblings may have falsely proven you guilty of breaking a valuable object, or your classmates might have scribbled some nonsense on the board and blamed you for it. In *The Long Exile*, we see Aksionov patiently pray to God for inner peace after being framed for murder and robbery. He forgives his enemies and finds inner peace.

Imagine yourself in a similar situation. Suppose you have been framed by your sibling for stealing money from your father's wallet. What would you do in such a testing situation? How would you handle the problem without being enraged or infuriated?

While reading

Think-pair-share

Students will read the given text individually. While reading the text, students will try to track textual details to find the following.

- Who are the main characters?
- Where does the action take place?
- What is the main idea of the text?

Students will highlight all details that point 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

Analysing theme: Forgiveness

In *The Long Exile*, the protagonist Aksionov spends twenty-six years in prison after being framed for murder and forgives his culprit in the end. Here is a good chance to promote the virtue of forgiveness in the classroom. The purpose of promoting this virtue is to help students understand what forgiving means, why it is important, and how it can be practiced.

What forgiveness means: Discuss Aksionov's actions that tell us about his desire to forgive. What is his manner like? Does he get angry, or is he calm most of the time? Ask students what they think a forgiving person behaves like. Talk about the other option that Aksionov had—revenge. How would a man planning revenge behave?

Forgiveness means developing positive feelings towards the person who has hurt or offended you. It means letting go of harsh and bitter feelings such as hatred, anger, and vengeance. It means realizing that everyone makes mistakes and deserves another chance.

Have students write down the negative feelings one needs to let go of. Teach students to recognise negative emotions and their various forms with the help of a chart.

Why forgiveness is important: Forgiveness is important as it gives one peace and contentment. Harboring ill-will and hatred for others only affects us in a negative way. It will make us gloomy and grumpy.

At this stage, encourage students to list down the negative effects of harbouring bitter feelings for others on oneself. Ask them to describe how their body feels when they get mad at someone.

How to forgive: Students should be guided in thinking about how forgiveness can be practised. Students should be asked to write down possible reactions towards people who confess their mistakes. Ask them to list down possible words/phrases or gestures that can be used to forgive someone. They should also be encouraged to think of their conduct in case someone does not apologize.

Moreover, students should be questioned about their response in case someone makes the same mistake or offends the students repeatedly, despite being forgiven previously.

Activity:

Carefully read the following situations and honestly write down the initial feelings you might experience for each and how you would react to each situation. Give reasons behind each response. Then compare your responses and reasons with your partner. Later, share your responses with the class.

1. Your friend accidentally shares a deep, dark secret of yours with another friend, who tells it to the entire class.

Your initial feelings:

Your response:

Reason behind your response:

2. Your best friend copies your assignment and submits it as her own.

Your initial feelings:

Your response:

Reason behind your response:

3. Your friends make fun of your new hairstyle in front of others.

Your initial feelings:

Your response:

Reason behind your response:

Answers (Pages 114–115)

- A.
1. The merchant's wife told her husband not to start out one day as she had had a prophetic dream about him returning to town as an old man.
 2. The officials questioned Aksionov because they suspected him of murdering a merchant from Ryazan and robbing him of twenty thousand roubles.
 3. The fact that saddened Aksionov the most was that even his wife suspected him for a while and wanted him to reveal the truth.
 4. Aksionov managed his life as a convict by spending most of his time praying. He became religious and was more gentle and forbearing. He earned some money by making boots. Also, he read the lessons and sang in the choir of the prison church on Sundays.
 5. Aksionov longed for revenge when he deduced that Semyonich was the murderer. However, he prayed and overcame his anger when he had a chance to take vengeance.
 6. The fact that Aksionov did not snitch on Semyonich and saved him from being flogged to death made him reveal the truth.
 7. Semyonich begged for forgiveness because Aksionov did not tell the Governor that Semyonich had been secretly digging a tunnel. Aksionov took pity on him despite knowing that Semyonich was the real murderer. This was too much for the murderer to bear, so he begged for forgiveness.
- B.
1. a. About informing on Semyonich to the police, Aksionov decided to do 'as God shall direct.'
 - b. During inquiries made about Aksionov, 'the merchants and other inhabitants of that town said that in former days he used to waste his time, but that he was now a good man.'
 - c. Whenever there were disputes among the prisoners they came to Aksionov, or 'The Saint' to sort out the matters.

- d. As Askionov was leaving for the fair, his wife said, 'Ivan Dmitrich, do not start today; I have had a bad dream about you. I do not know what I am afraid of. I dreamt you returned from the town, and when you took off your cap I saw that your hair was quite grey.'
- e. After being charged with murder, Aksionov was sentenced to be 'first flogged with a knout.'
- f. Seymonich tells Aksionov, 'The Aksionovs are rich, though their father is in Siberia: a sinner like ourselves, it seems!'
- C. 1. a. misfortune b. meekness c. condemned
 d. Inquiries e. release
2. d. Bonhomie is a French word.
- D. Had I been in Aksionov's place, I would probably have confronted him and made him confess in front of the officials. I would also have asked to be released.
- (Other suitable responses may be accepted.)

Additional questions

1. What questions did the official ask Askionov?
2. How can one tell that Seymonich might have committed the murder Askionov has been accused of?
3. Why did Askionov not write any more petitions?
4. Why did his inmates and guards call Askionov 'The Saint'?
5. Why do you think Askionov did not receive any news from home?

Extension activity

By the end of the story, both Askionov and Seymonich are trying to find peace. One of the themes of the story is that by forgiving others, you shall find peace within yourself. Look for examples of people around you, for instance, Nelson Mandela, who have forgiven their enemies for peace. Read up on any three of them and prepare a brief report on the personality that inspired you the most.

English is Tough

Something more about the poet and his background

Gerard Nolst Trenité (20 July 1870, Utrecht – 9 October 1946, Haarlem), was a Dutch observer of English. Nolst Trenité published his works under the pseudonym Charivarius (which he pronounced irregularly as [*farivariəs*]). While the pronunciation of his own surname is not clear, he is best known in the English-speaking world for his poem *The Chaos* which expresses many of the eccentricity of English spelling and first appeared as an appendix to his 1920 textbook *Drop Your Foreign Accent: engelsche uitspraak oefeningen*. The subtitle of the book means “English pronunciation exercises” (this title has the pre-1947 Dutch spelling “engelsche” instead of the currently-accepted usage “Engelse”).

Pre-reading

The letters of the English alphabet can be pronounced in different ways. For example, the letter ‘s’ has a different sound in ‘bus’ than in ‘busy’. Similarly, the letter ‘c’ has a different sound in ‘cat’ than in ‘place’. Make a list of such letters, with examples of some words where they produce different sounds.

‘a’ – bat, card

‘e’ – egg, ...

Share your list with your friend. Which of you lists more words?

While reading

Insightful annotations

Students will 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?

- Students may mark areas that are confusing to them and write ‘I wonder’ or ‘I don’t get it’.

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

Post-reading

Reading IPA symbols

The poem *English is Tough* may be humorous but it raises an important issue children face in learning to speak English. This is because a single letter may possess more than one sound, making it confusing for the student to pronounce words correctly. This activity can help students learn some symbols to distinguish between these different sounds.

IPA stands for International Phonetic Alphabet and offers a list of 44 symbols that can help us produce the correct sound for each letter. Entries in a dictionary include the IPA pronunciation. There are two separate lists—one for 20 vowel sounds and another for 24 consonant sounds. There is greater conformity in the consonants list, so it is recommended that you start teaching this list first.

Each symbol in the list is followed by examples of how the symbol should be pronounced. These lists can be put up on the soft board so that children can glance at them throughout the day and learn the phonemes.

Vowel list		Consonants list	
IPA symbols	Examples	IPA symbols	Examples
ʌ	but	b	bug
ɑ:	balm	d	daddy
æ	bat	f	fox
e	fed	g	gate
ə	pray	h	hug
ɜ:ɹ	burn	j	yolk
ɪ	fit	k	car
i:	speed	l	light
ɒ	spot	m	monkey
ɔ:	door	n	net
ʊ	should	ŋ	hungry

u:	Mood	p	pipe
aɪ	Hive	r	run
aʊ	Cow	s	sink
eɪ	weight	ʃ	ship
oʊ	own	t	top
ɔɪ	Joy	tʃ	chat
eə ^r	Fair	θ	through
ɪə ^r	dear	ð	them
ʊə ^r	sure	v	vase
		w	water
		z	zipper
		ʒ	division
		dʒ	joke

Activity

Identify the vowel sound in the following words. Then, write the correct IPA symbols in the blanks.

- shed _____
- wire _____
- made _____
- pot _____
- drought _____

Identify the underlined consonant sound in the following words. Then, write the correct IPA symbols in the blanks.

- bang _____
- shark _____
- thought _____
- yard _____
- measure _____

Answers (Pages 121–122)

- A.
- Yes, the poem gives us the message that though it may sound difficult, any language can be learnt if you apply yourself to it. (Answers may vary.)
 - Yes, the poem is a rhyming one and the rhyme scheme is aabbcc.
 - Proper Nouns—English, Suzy, Britain, Balmoral, George, Arabic, Pacific, Science, Rachel, Senator, Psalm, Maria, Stephen, Isle of Wight.
 - Answers will vary. Accept all suitable answers.

5. I don't think the poet is serious. I think he is trying to present the stress of learning a new language in a humorous way. We should not give up something just because it is difficult, as these problems are challenges that help us grow in life.
(Accept other suitable answers.)
- B.** 1. a. silent 'c'—science, indict, scenic
 b. silent 'b'—comb, tomb, bomb
 c. silent 'p'—receipt, psyche, psalm, corps
 d. consecutive 'ou'—bouquet, would, rounded, devour, succour, ought, roughen, wounded, clangour, tour, joust, housewife, mould, foul, plough, enough, though, through, sound, dough, cough, soul
 e. Words with four or more vowels—creature, dandelion, creation, pronunciation, housewife, moustache
 f. Words with three consecutive consonants—English, script, sounds, corpse, corps, surprise, scholar, laundry, hyphen, rhyme, stranger, little, psyche, conscience, constable, unstable, abyss
 g. The shortest word—I
 h. The longest word—pronunciation
2. a. WHO—World Health Organization
 b. UN—United Nations
 c. EU—European Union
 d. NAM—Non-Aligned Movement
 e. SAARC—South-Asian Association for Regional Cooperation
 f. OPEC—Organization of Petroleum Exporting Countries
3. Lake Titicaca
- C.** 1. You, my, I, Oh, be, low, toe, say, ate, gas
(Answers will vary. Accept all suitable ones.)
2. Oh my!
 Say I,
 Why are you so low?
 My toe, my toe!
 (Creations will vary.)

Additional questions

1. Who is being addressed in the poem ? What is the poet's mission?
2. From the fourth stanza can you pick out the words where the last /t/ sound is silent and words where it is audible ?
3. 'Hiccough has the sound of a cup
My advice is to give up.'
 - a. What is strange about the sound of the word 'hiccough'?
 - b. What other example does the poet cite to show that 'ough' endings are irregular?
4. 'I will keep you, Suzy busy
Make your head with heat dizzy.'
 - a. Why would many find pronouncing English words difficult?
 - b. What is phonetically (sound wise) similar or dissimilar between the words 'Suzy' and 'busy'?
5. 'Just compare heart, board and heard ...'
 - a. What is it that's being compared here?
 - b. Think of three other words with the '... ear' cluster, with differing pronunciations.

Extension activity

For this activity, you will need a dictionary. Pick out five words from this poem that you heard for the first time. Did you pronounce them correctly on your first reading? Did you know what they meant?

Now, find those words in a dictionary and note them down in your notebook. Then, for each word, write three rhyming words. Try to use these words in different situations.

The Valley Of Spiders

Something more about the poet and his background

Herbert George Wells was born at Atlas House, 46 High Street, Bromley, in Kent, on 21 September 1866. Called “Bertie” in the family, he was the fourth and last child of Joseph Wells (a former domestic gardener, and at the time a shopkeeper and professional cricketer) and his wife, Sarah Neal (a former domestic servant). An inheritance had allowed the family to acquire a shop in which they sold china and sporting goods, although it failed to flourish: the stock was old and worn out, and the location was poor. Joseph Wells managed to earn a meagre income, but little of it came from the shop and he received an wobbly amount of money from playing professional cricket for the Kent county team. Payment for skilled bowlers and batsmen came from voluntary donations afterwards or from small payments from the clubs where matches were played.

Wells was a prolific English writer in many genres, including the novel, history, politics, social commentary, and textbooks and rules for war games. He is best remembered for his science fiction novels and is called a “father of science fiction”, along with Jules Verne and Hugo Gernsback. His most notable science fiction works include *The Time Machine* (1895), *The Island of Doctor Moreau* (1896), *The Invisible Man* (1897), and *The War of the Worlds* (1898). He was nominated for the Nobel Prize in Literature four times.

A significant incident in young Wells’s life was an accident in 1874 that left him bedridden with a broken leg. To pass the time, he started reading books from the local library, brought to him by his father and soon became devoted to the other worlds and lives to which books gave him access; they also stimulated his desire to write. Later that year, he entered Thomas Morley’s Commercial Academy, a private school founded in 1849 following the bankruptcy of Morley’s earlier school. The teaching was unpredictable, the curriculum mostly focused on producing

copperplate handwriting and doing the sort of sums useful to tradesmen. Wells continued at Morley's Academy until 1880. In 1877, his father, Joseph Wells, fractured his thigh. The accident effectively put an end to Joseph's career as a cricketer, and his subsequent earnings as a shopkeeper were not enough to compensate for the loss of the primary source of family income.

No longer able to support themselves financially, the family instead sought to place their sons as apprentices in various occupations. From 1880 to 1883, Wells had an unhappy apprenticeship as a draper at the South sea Drapery Emporium, Hyde's. His experiences at Hyde's, where he worked a thirteen-hour day and slept in a dormitory with other apprentices later inspired his novels *The Wheels of Chance* and *Kipps*, which portray the life of a draper's apprentice as well as providing a critique of society's distribution of wealth.

Wells's parents had a tumultuous marriage, owing first and foremost to his mother being a Protestant and his father a freethinker. When his mother returned to work as a lady's maid, one of the conditions of work was that she would not be permitted to have living space for her husband and children. Thereafter, she and Joseph lived separate lives, though they never divorced and remained faithful to each other. As a consequence, Herbert's personal troubles increased as he subsequently failed as a draper and also, later, as a chemist's assistant. Fortunately for Herbert, Uppark had a magnificent library in which he immersed himself, reading many classic works, including Plato's *Republic*, and More's *Utopia*. This was the beginning of Herbert George Wells's venture into literature.

Pre-reading

The Valley of Spiders shows us a group of men on a mission. How do you think people decide whom to put in charge? Imagine you are part of a group and all of you need to choose a leader. What kind of person would you like to be the leader? Yourself? The strongest one? The eldest one? List five qualities that you think a good leader should have. Then, compare your list with other students in the class. Which qualities appear in most of the lists?

While reading

Inferring vocabulary

Students will read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, and as a home-task check their conjectures against a reliable dictionary, and finally, use 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 a theme: Making decisions

In *The Valley of Spiders*, we see three characters undertaking a task that requires them to make decisions at every step. Each of these horsemen have different personalities which affects their relationships with one another and the way in which they make decisions. This story presents a good opportunity for some practice in decision making.

Activity:

Connecting literature to real-life situations

Select 5-6 students for this activity. For the most productive outcome, avoid choosing students with similar personalities. Seat them around a table in front of the classroom. The other students are to observe the group.

- Announce a problem on which the group has to make a decision. For example, what kind of classroom activity to have next week, or where to have next year's school picnic?
- Give the group five minutes to think about the problem. Then, ask them to answer the questions, taking turns:

1. What is the problem? Here it is important to guide students to express their understanding of the problem in clear, specific words.
2. What possible solutions can be used? Encourage students to identify 2 or 3 possible solutions to the problem. For example, listing 3 different activities or 3 picnic spots.
3. Which solution do you prefer? Why? Students would be likely to base their initial response on their subjective preferences, i.e. choose their favourite picnic spot, or a classroom activity that they are particularly good at. Encourage them to state their preferences at this stage.
4. For each solution, what will be the result (good or bad) for you? For the other members of the group? This is the most crucial step of the activity where students focus on consequences of their decisions. They also learn that they are responsible for how their choices affect other members of the group.
5. Now that you have heard possible solutions from other group members, which solution should be selected? Why? Ideally, students should modify their preferences at this point because they have developed an empathy for other students. As students respond to this question, help them to express their understanding of other people's interests and how they can balance those interests with their own to arrive at a decision.

The purpose of this activity is to enable students to understand a problem and explore possible solutions. They will also learn to reflect on the biases that drive them to prefer their initial solutions. Next, they learn to look at things from the perspective of other people who will be affected by their decision, and modify their initial position.

Answers (Pages 133–134)

- A. 1. The three men were pursuers who were looking for fugitives for long in the winding trench of pebbles.
2. The man with the silver studded bridle was the head as the other two walked a little behind him.

3. He cursed the white horses.
Later, he did change his mind.
 4. A vast, soft, ragged, filmy thing, a sheet gathered by the corners, as if an aerial jelly fish came drifting past. The gaunt man noticed it first. The others did not notice it because the trail grew faint as the soil was scanty.
 5. They rode one after another but never spoke a word.
 6. The three horses bolted.
 7. The master killed the little man because he had dared to call his master a coward.
 8. Answers will vary as students will write about their personal experiences. Accept all suitable answers.
- B.**
1.
 - a. The attack of the spiders
 - b. The confusing thing was the red mass on the ground wriggling unavailing legs.
 - c. The gaunt man was dead.
 2.
 - a. The spider's web
 - b. Cobwebby threads and streamers
 - c. The cobwebs have been compared to aerial jelly fish that are equally transparent.
- C.** Answers will vary.
- D.** Answers will vary.

Additional questions

1. 'Curse all white horses!'
 - a. Who says these words and to whom?
 - b. What does the speaker do immediately after saying these words?
 - c. What does this reveal about the speaker?
2. 'They don't like this wind'
 - a. Who is referred to as they?
 - b. Who is the speaker talking to?
 - c. Is the speaker right in saying so?

3. A long and clinging thread spread across his face.
 - a. What is the long and clinging thread?
 - b. Whose face is being referred to?
 - c. Give a synonym for the word 'clinging'.
3. Find all the adjectives in the lesson used to describe the horse.
4. Give a brief character sketch of the gaunt man.

Extension activity

As a pursuer write an account of your experience in the form of a letter to your friend. (Mention an account of a spider attack.)

Night Mail

Something more about the poet and his background

British playwright, essayist, poet, and author, Wystan Hugh Auden, or W.H. Auden, was born on 21 February 1907, in York, England. His father was a well-known physician and his mother was a strict Anglican. His mother had received training as a missionary nurse. Auden's works are strongly influenced by his parents. Auden grew up in a middle-class Anglo-Catholic household. He had two elder brothers; the eldest grew up to be a farmer, while the second one became a geologist. In 1908, his family moved to Birmingham. Auden attended various boarding schools. At the age of thirteen, Auden attended Gresham's school in Norfolk. It was at that stage that the youth discovered his love for poetry. In 1923, his poems were published in the school magazine.

Interested in science and engineering, he earned a scholarship to Oxford University in 1925. However, it was not long before the young poet found his true calling and started studying English. While at Oxford, he took interest in Modernist poetry. During his years at Oxford, he became the central member of a group of writers known as the 'Oxford Group' or the 'Auden Generation'. Other members were Stephen Spender, Louis MacNeice, and C. Day Lewis. Auden left Oxford in 1928, the same year his first book of poetry, *Poems*, was privately published by Stephen Spender. Helped by T.S. Eliot, in 1930, Auden published another collection of his works of the same name, *Poems*. This established the British poet as one of the most prominent figures of literature in the 20th century.

Apart from Old English verse, as an adolescent, Auden was greatly influenced by the works of Wilfred Owen, William Blake, Thomas Hardy, Robert Frost, and Emily Dickinson. Auden is greatly admired for his exceptional ability to write in almost every imaginable form of verse. Rich material for his verses was provided by current events, social and political theories, and his knowledge of science and technology. His poems in the latter half of the 1930s are deeply affected by the political turmoil he had

observed during his travels. One of his most famous works, *Spain*, is based on that country's civil war of 1936 to 1939. His later works show religious and spiritual influences. He was also deeply concerned with moral issues, which reflects in his works. In 1947, his poem, *The Age of Anxiety*, which won him the Pulitzer Prize, manifests those very concerns.

In 1935, the poet married Erika Mann, German actress and writer, daughter of German novelist, Thomas Mann. However, the marriage did not last for long. Before settling in the United States and becoming an American citizen, the poet travelled to China, Iceland, and Germany. His first book written in America, *Another Time*, contains some of his most-loved poems, 'September 1, 1939' and 'Musee des Beaux Arts'. Due to his poor health, Auden returned to Oxford in 1972. Auden died in Vienna, Austria, on 29 September 1973 and was buried in Kirchstetten.

Pre-reading

People receive all kinds of letters and emails every now and then. Some of them are personal, full of warmth and cheer, while some are official, cold and formal. The poem *Night Mail* is about a train bringing letters of all types to a wide spectrum of people in Scotland. Some letters might make us happy and some might not.

Discuss in class a type of personal, informal letter you would wish to receive right now, and one informal letter that you would never ever want to receive. What might the personal letter tell you that would gladden you? It could be something imaginative or hilarious. What would the latter be about? It could be related to any financial issues or a legal notice.

While reading

Insightful annotations

Students will 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?

- Students may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'.

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

Post-reading

Teaching letter writing

Letter writing is an essential skill. Despite the convenience of emails and text messages, letters cannot be ignored. Here is a chance to help students explore the art of letter writing and establish human connections.

- 1. Familiarizing with the art of letter writing:** Ask students if they have ever received a personal letter. Ask them how they felt after reading it. Following questions may act as prompts:
 - What were your feelings as you received the letter?
 - Did the envelope, the stamps, and the handwriting grab your attention?
 - What were your feelings as you read the letter?
 - Did you read the letter over and over again?
 - Did you share the letter with anyone?
 - Have you still kept the letter safely?
 - Did you reply to the letter? When? Why?
- 2. Classifying the types of letters:** Ask the students to classify the following types of letters as formal or informal:

a.	Fan mail to a pop singer	
b.	Letter of inquiry to a travel agency	
c.	Letter of complaint to a restaurant	
d.	Letter of congratulations to your sister on having a baby	
e.	Letter to your cousin saying sorry	
f.	Thank you letter to friend for the wonderful birthday gift	
g.	Job application	
h.	Letter to the editor about traffic issues in your area	

3. Teaching the different formats of both types of letters:

Structure of formal/business letters:

- The address of sender is put at the top right hand side
- Mention contact details such as telephone number and email if available
- The address of the receiver is put on the left hand side below the sender's address
- Mention the date
- Formal way of greeting or salutation should be used such as 'Dear Sir,' or 'Madam,' One may refer to the receiver as Miss, Mrs. or Mr. only if the name of that person is known
- The message should be brief, clear, and succinct
- Complimentary close should be written such as 'Yours faithfully,' or 'Yours sincerely,'
- Signature should be included at the end
- Name of sender is written beneath the signature, preferably in block letters (to make sure that the receiver knows exactly who the sender is)

Structure of informal/personal letters:

- The address of sender is put at the top right hand corner of the page.
- The date is put under the address
- Several ways of greeting informally are acceptable, depending on the relationship shared between sender and receiver: *Dear Sobia, Hi Mubeen, etc.*
- The message need not be brief
- Complimentary close can be written in several ways such as 'Love,' 'Lots of love,' 'With thanks,' 'See you soon' etc.
- Name of sender is written beneath the complimentary close

Activity:

Imagine a children's magazine is running a pen-pal column. It allows its readers, strangers at first, to befriend each other. They are required to send a letter with a short introduction about themselves to be published in the magazine. Interested readers

can then write to them if they want to be friends. Write a letter to this column introducing yourself and telling why someone should be your pen friend. You might want to include:

Your name

Your age

Your family members

Your subjects at school

Your hobbies / Why you want more friends

Your favourite colour, food, books, songs, websites, vloggers

Your least favourite subjects at school

Answers (Page 139)

- A.
1. The train is coming from England and is going to Scotland.
 2. The poet gives us various clues to tell us what the countryside around Glasgow is like in stanza 2. He tells us that the scenery is mostly industrial. The 'fields of apparatus' and the 'furnaces' are 'set on the dark plain like giant chessmen.' Glasgow is probably surrounded by steel industries.
 3. Various types of mail are carried by the train. It carries letters by relatives and lovers. It also carries invitations, letters conveying condolences or appreciation, bills, cheques, postal orders, official letters, as well as pictures from holiday trips.
 4. Most people anxiously await the mail as it might give them some important news, interesting gossip, or some invitations they had been awaiting since long.
 5. Answers will vary.
- B.
1. a. Postman's knock
b. working Glasgow
c. Clever, stupid, short and long letters
d. the heart's outpouring
e. terrifying monsters
f. friendly tea
g. timid lover's declarations

2.
 - a. The pink, the violet, the white, and the blue (stanza 3)
 - b. Asleep in working Glasgow, asleep in well set Edinburgh,
Asleep in granite Aberdeen (stanza 4)
 - c. Letters to Scotland from the South of France (stanza 3)
 - d. dependability: 'The gradient's against her, but she's on time.' (stanza 1)
diligence: 'Past cotton grass and moorland boulder, Shovelling white steam over her shoulder,' (stanza 1)
 - e. Letters from uncles, cousins and aunts (stanza 3)
 - f. In dark glens, beside pale-green lochs (stanza 2)
3.
 - a. platform
 - b. station
 - c. carriage
 - d. shunting
 - e. junction
 - f. engine

C. I feel quite sad and miserable when I think I have been forgotten. We can help others not to feel this way by meeting them often and writing to them every now and then. Besides sending messages on social networking sites, sending them gifts or giving them a call once in a while can also make them feel important and special.

Other suitable responses may be accepted.

Additional questions

1. What examples of personification can be found in the poem *Night Mail*?
2. How do animals react as the train passes?
3. Why does no one wake up as the train passes the farm?
4. What kind of people are waiting for the mail to arrive?
5. Which cities are mentioned in the poem, where people are asleep as the train passes?

Extension activity

Reread the last line of the poem 'For who can bear to feel himself forgotten?' The poet is compassionate about people. He values their feelings and rejoices in human connections. Think carefully about someone, a friend or relative, whom you have lost touch

with since a long time. Instead of connecting through social media, write a friendly letter to that person and show that you care for them and have not forgotten them. Cheer them up by showing them that you are thinking of them. Think of interesting things to write and reconnect with that person. Later, post it to them.

The Yellow Face

Something more about the author and his background

Arthur Ignatius Conan Doyle was born on May 22, 1859, in Edinburgh, Scotland and educated at Stonyhurst College and the University of Edinburgh. The Doyles were a prosperous Irish-Catholic family. Arthur's father, Charles Altamont Doyle married Mary Foley, a vivacious and very well educated young woman of seventeen. There was little money and peace in the family because of his father's immoderation and unpredictable behavior but his mother's beneficial influence left an impact on him. His early years were spent in a boarding school and Arthur's only moments of happiness were when he wrote to his mother, a regular habit that lasted for the rest of his life. Arthur realised that he also had a talent for storytelling. He often found himself surrounded by a bevy of totally enraptured younger students, listening to the amazing stories he would make up to amuse them.

Doyle was a staunch supporter of compulsory vaccination and wrote several articles advocating for the practice and denouncing the views of anti-vaccinators.

In 1890 Doyle studied ophthalmology in Vienna, and moved to London, first living in Montague Place and then in South Norwood. He set up a practice as an ophthalmologist at No. 2 Upper Wimpole St, London W1 (then known as 2 Devonshire Place).

Doyle struggled to find a publisher for his work. His first work featuring Sherlock Holmes and Dr. Watson, *A Study in Scarlet*, was taken by Ward Lock & Co on 20 November 1886, giving Doyle £25 (£2500 today) for all rights to the story. The piece appeared one year later in the *Beeton's Christmas Annual* and received good reviews in *The Scotsman* and the *Glasgow Herald*.

Pre-reading

Have you read a detective story or watched a movie based on one? What are some of the things that occur frequently in such stories? Can you list them?

- Something gets stolen, or someone gets murdered.

- There are several suspects.
- The detective uses clues to find out which of the suspects is the real criminal.
- There are bits of information meant to distract us from the real criminal.

What qualities do you think a good detective should possess? List them in your notebook. Then, compare your list with a friend.

While reading

Think-pair-share

Students read the given text individually. While reading the text, students 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.

Students 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

Directed reading

Directed reading is an approach to reading in the classroom that develops students' comprehension skills. It is an active approach to reading, which means that students are constantly engaged with the mental process rather than glancing over the words passively. *The Yellow Face* is perfectly suited as a text for directed reading because it invites students to accompany Sherlock Holmes as he tries to fit the pieces of the mystery together.

During a directed reading lesson, students should be encouraged to:

- Delve into existing knowledge
- Be aware of their reasoning patterns
- Articulate internal biases and assumptions

- Read critically
- Test and improve their understanding of the text

Steps to be followed:

- Identify suitable points in the text where students can pause to predict what happens next.
- Explain the purpose of the directed reading exercise.
- Offer prompts for slow readers.
- Give an overview of the chapter and the illustrations.
- Ask open-ended questions to help students state their assumptions and make some predictions about the text.
- Have the students read up to the point to the marker.
- The students pause and revisit their predictions to determine their accuracy. If correct, readers can follow the same line of reasoning. If not, they can correct their assumptions and revise their predictions.

Activity:

As you read the chapter, fill out the table below:

Preliminary knowledge	Prediction	Main points in text	Testing the prediction: Accept or revise?

Answers (Pages 153–155)

- A.
1. Holmes learnt the man's name because he had written his name on the lining of his hat.
 2. The man was hesitant to discuss his problem because he thought it was not appropriate to discuss his wife with two complete strangers.

3. Holmes' provisional theory was that the woman was married in America and when her husband contracted some disease, she left him and fled to England, changed her name, and began a new life by showing her second husband the death certificate of some man whose identity she had assumed. The people in the cottage were probably her former husband or some woman he had taken up with. It proved to be inaccurate.
4. She thought that her husband would not accept her child as she was coloured (black) and the woman would lose the man she loved.
5. The old lady in the house was a nurse, a faithful Scotch woman, in whose care Effie had left the child in America because her health was weak.
6. When Jack insisted that he would enter the cottage and probe the matter to the bottom to find out why she was hiding the truth from him, Mrs Grant Munroe implored and persuaded him not to take the step. She promised to tell him everything some day because he felt that the truth would result in misery and their entire lives were at stake on this issue.
7. The husband had a large heart. He lifted the child and kissed her and reached for his wife with his other hand.
8. Holmes felt that for once he had been wrong in his theory due to his over-confidence. So he told his friend to warn him with the name 'Norbury' whenever he would try to be over-confident again in his powers.
9. I would have formed the theory that the woman had murdered her first husband and had escaped to England. Someone had discovered this secret and was blackmailing her to make some money.
(Accept other suitable answers.)
10. I think Sherlock Holmes was a good detective because he was very patient. Instead of jumping to conclusions, he would study all the evidence and make a reasonable decision. He was respectful to everyone he met and was never hostile.
(Answers will vary. Accept all suitable answers.)

- B. 1. a. Mr Grant Munroe is narrating this story to Holmes and Watson.
- b. The narrator made this remark when his wife asked him for a hundred pounds after having willed over her entire property to him at the time of their marriage.
- c. She says these words to the narrator when he questions her on why she wants so much money.
- d. The narrator is a merchant. His business takes him to the town at certain seasons.
2. a. Mrs Grant Munroe spoke these words to her husband.
- b. One night, when Jack mentions to his wife that the rent door cottage is occupied, she slips out at night thinking that he is fast asleep. When she returns, he questions her, 'Where have you been, Effie?' This statement is her response.
- c. She is trembling because she knows that she has been caught and that she has done something she should not have done.
- d. The second statement she makes is false because she had gone to the cottage and it was not for a breath of fresh air.
- C. 1. a. gone to pieces—fallen apart or destroyed
- b. got to the end of my tether—come to the end of one's patience
- c. Although he was not in favour of it, his wife willed all her property in his name.
- d. It means that the Holmes was not impressed by the man's description of the face in the window.
- e. Watson told the gentlemen to return to Norbury. If the cottage was inhabited, he should wire them (Holmes and Watson). It appears that Holmes did not want to give up on such an interesting case, at any cost.
- f. I cut myself off—disassociate or break off all relations
2. a. This is unmistakably my watch as it has a scratch mark where I damaged it.
- b. There was a lot of fun and merriment at the office party last night.

- c. If you have the right attitude, you can succeed in whatever you decide to do.
- d. You must make judicious use of this bright colour on your walls or the whole effect will be ghastly.
- e. Even identical twins have their own individuality.
- f. I found my friend sitting on the lawn in a pensive mood.
3. a. i. in spite ii. mentions iii. pursuers
 b. i. was of ii. unnatural iii. harsh
 c. i. abide by ii. ample evidence iii. promise
 d. i. duplicate ii. fire
- D.** 1. Answers may vary.
2. The lessons we learn are that we must trust each other in any kind of relationship; not be afraid to tell the truth because that can lead to suspicion; do not hide/conceal anything from the person you love; tolerate the weakness of one's companion or friends; love each other for what we are and not base our relationships on caste or colour or creed.

Additional questions

1. Why did the child wear a mask and gloves?
2. 'It was a long two minutes before Grant Munro broke the silence and when his answer came, it was one of which I like to think.'
- a. Who is the speaker here?
- b. What is the 'silence' being referred to here?
- c. What was Munro's immediate reaction?
- d. Would you have expected any other reaction?
3. 'You appear to have been disagreeably impressed by the face in the window.'
- a. Who says these words to whom and where?
- b. What did the face in the window look like? Why had the man gone there?
- c. Why was the man 'disagreeably' impressed by what he saw?
4. 'I burst out laughing out of sympathy with her merriment. ...'
- a. Who burst out laughing and at whom? Where was he then and who else was with him?

- b. What had happened to make him laugh?
 - c. Why was the laughter combined with sympathy?
5. 'Now tonight, you at last know all, and I ask you what is to become of us ...'
- a. Whose words are these and to whom? Who does 'us' refer to?
 - b. What does the listener get to learn, that particular night?
 - c. What decision does the listener take, after he gets to know everything?

Extension activity

1. Have you ever kept a secret from somebody? Think of a secret which you don't mind sharing with your friend now and explain to your partner why it was a secret.
2. Take the story from where the lady divulges the story to her husband. Change the ending of the story by imagining that Munro got angry when he heard what his wife had been hiding from him. What happens to the wife and the child then? Write out the story with the new ending. Put it to vote to see whose ending is the best.

Matilda who Told Lies

Something more about the poet and his background

Poet, historian, and essayist Joseph-Hilaire-pierre-Rene Belloc, better known as Hilaire Belloc, was born on 27 July 1870, in La Celle St. Cloud, France. He was also known as a satirist, sailor, soldier, man of letters, and political activist. His father was a French lawyer, while his mother was an English writer and activist. During the Franco-Prussian war, hearing the news of the French army's collapse, the family went to England. After spending some time in Slindon, West Sussex, the poet studied at the Oratory School, Birmingham. His fierceness in arguments and debates earned the young poet the nickname, 'Old Thunder'. After his military service as a French citizen in 1891, Belloc went to Balliol College, Oxford University, where he became President of the Oxford Union, and stood out as a brilliant speaker. Eventually, he earned a First Class honours. Later, he became friends with G. K. Chesterton and G. B. Shaw, eventually becoming part of 'The Big Four' of Edwardian letters; the fourth of them being H. G. Wells.

Belloc is hailed as one of the greatest English writers of light verse. Being influenced by his sister, Marie Belloc Lowndes, the poet began writing for various newspapers and magazines. In 1896, his first book, *Verses and Sonnets* was published. It was soon followed by his second publication, *The Bad Child's Book of Beasts*. This satirical work of his became immensely popular. His further publications include *More Beasts (for Worse Children)*, *The Modern Traveller* and *Cautionary Tales for Children*; the last one being most admired of all. *Cautionary Tales for Children*, published in London in 1907, carried pen-and-ink illustrations by the author's friend, Basil Blackwood. Some of the well-known poems of this collection are Rebecca, Who Slammed Doors for Fun and Perished Miserably, Maria Who Made Faces and a Deplorable Marriage and Godolphin Horne, Who Was Cursed with the Sin of Pride, and Became a Bootblack. The poet has published more than 140 books; biographies, poems and novels. Some of his works include *The Path to Rome*, *Esto Perpetua*, *The Four Men*, and *The Cruise of the Nona*.

Some of his works reflected his strong Catholic views. Till 1912, he also worked as co-editor of the periodical, *Eye Witness*.

In 1896, Belloc first met Elodie Hogan, whom he married in 1896. The author had good health and a robust built, which allowed him to travel in Britain and Europe on foot. Before marriage, the poet had walked a great distance to his American beloved's residence in California, and paid for his various lodgings on the way by reciting poetry. The couple had five children. By 1906, he took part in politics as a British citizen. In 1918, his son Louis died while serving in the Royal Flying Corps in France. His son Peter died of pneumonia in 1941. The same year, the poet suffered a stroke. With time, his health deteriorated. He burned himself accidentally at home, after he had a bad fall in his study. Belloc died on 16 July 1953, in Guilford, Surrey. The poet Belloc is buried in West Grinstead, West Sussex.

Pre-reading

People tell lies every now and then. Even if one does not want to, at times, one is forced to lie or is tempted to spread falsehood occasionally. People may tell lies for various reasons; to save face, to cover up a previous lie, to avoid punishment, to fulfil their needs, to avoid conflict, or to feel a sense of power. The poem *Matilda Who Told Lies* is about a girl who has a fondness for telling lies. She tells lies to get a few laughs out of it, but ends up having a misfortune. Can you think of a situation when you would definitely tell a lie? What would those circumstances be? Why would you lie? Will you confess later? When do you think it is okay to lie?

While reading

Insightful annotations

Students will 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?
- Students may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'.

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

Post-reading

Analysing rhyme

Teacher to explain that there are two types of rhyme:

- a) **End rhyme:** This refers to rhyming of words at the end of lines in a poem. For example:

Matilda told such Dreadful Lies,
It made one Gasp and Stretch one's Eyes;
The words, 'lies and eyes' rhyme with each other.

- b) **Internal rhyme:** This refers to rhyming of the words within the lines of the poem. For example:

From Putney, Hackney Downs and Bow,
The word Putney and Hackney rhyme with each other in the same line of the poem.

Activity:

Students to work in pairs. Each pair will read the poem to find examples of end rhyme and internal rhyme.

End rhyme	Internal rhyme	Evidence

Teacher to discuss the responses of students and give her feedback.

Answers (Page 159)

- A. 1. We learn that the Aunt thought Matilda was a difficult child because her attempt to believe Matilda very nearly killed her; but she soon discovered Matilda's 'infirmity'.
2. The poet uses the word 'infirmity' to describe Matilda's habit of telling lies.

3. The fact that she was bored and had no company or any adult around her at that time tempted her to summon the fire-brigades and play a practical joke.
4. It means that they put in a lot of effort and went through great difficulties to drench the house and put the fire out with their hoses.
5. Matilda was punished by not being allowed to go with Aunt to the Theatre to watch the play.
6. Matilda had to 'obtain' the confidence of people because no one believed her cries to be true as she had cried wolf once and fooled the people and the fire-brigade. No, she did not succeed in gaining their confidence and was burned to death.
7. This poem teaches us that one should always speak the truth and refrain from telling lies or crying wolf. Otherwise, people will not believe you when you really want them to.

(Accept all suitable answers.)

8. Answers will vary.

B. 1. The poem, with fifty lines and rhyming couplets, has the rhyming pattern of AABBCDD.

2. Couplets which do not rhyme are:

Attempted to Believe Matilda:

The effort very nearly killed her

They ran their ladders through a score

Of windows on the Ball Room Floor;

(Accept all suitable answers.)

C. The main message of this poem is that it is always best to tell the truth and refrain from lying at all times. One should especially avoid lies and jokes in matters involving the fire-brigade or the police. Moreover, repeated lies can create a vicious circle of deceit that eventually catches up with us. Lying incessantly can also be harmful for our reputation; no one will believe us or try to help us in times of need. However, I do not think Aunt's punishment was a suitable one, as she was left unsupervised and could have played another practical joke easily.

(Other suitable responses may be accepted.)

Additional questions

1. Why do you think Matilda lived with her Aunt?
2. Why did Matilda ‘tiptoe’ to the phone to call the fire-brigade?
3. What did Aunt have to do to dissuade the fire-fighters?
4. Which city is the poem set in?
5. Do you think Matilda’s Aunt was wealthy? Give evidence from the poem to support your answer.

Extension activity

The poem is about a young girl, Matilda, who is a notorious liar. Due to her lies, she ends up being burned in her own house. Write the meanings of the following words/expressions:

- a. Telling a white lie
- b. Being a compulsive liar
- c. Stretching the truth
- d. Lying through your teeth
- e. A bold-faced lie
- f. Deception
- g. Facade
- h. Propaganda
- i. Bluffing
- j. Telling tall tales
- k. Plagiarism
- l. Perjury
- m. Defamation

The £1,000,000 Banknote

Something more about the author and his background

Mark Twain, or Samuel Langhorne Clemens as his real name is, was born in Florida, Missouri, in 1835, to a Tennessee country merchant, John Marshall Clemens and Jane Lampton Clemens. He was the sixth of seven children. Only three of his siblings survived childhood. He studied at the private William Giles' school, in Chatham.

When Twain was four, his family moved to Hannibal, a port town on the Mississippi River that would serve as the inspiration the backdrop for the fictional town of St. Petersburg in *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*. When his father died and things were financially unstable, he became a printer's apprentice. In 1851, he began working as a typesetter and contributor of articles and humorous sketches for the *Hannibal Journal*, a newspaper owned by his brother, Orion. When he was eighteen, he left Hannibal and worked as a printer in New York City, Philadelphia, St. Louis and Cincinnati. At twenty-two, Twain returned to Missouri. On a voyage to New Orleans down the Mississippi, the steamboat pilot, Horace E. Bixby, inspired Twain to pursue a career as a steamboat pilot since it paid well too; Twain agreed to study 2,000 miles (3,200 km) of the Mississippi for more than two years before he received his steamboat pilot license in 1859. He worked on the river and served as a river pilot until the American Civil war broke out in 1861 and traffic along the Mississippi was curtailed.

Twain began his career writing light, humorous verse but grew into a grim, almost profane chronicler of the vanities, hypocrisies and evil acts of mankind. In *Huckleberry Finn*, he combined rich humour, sturdy narrative, social criticism and the local dialects of speech.

Pre-reading

Imagine an acquaintance of yours has requested you to keep a large sum of money for a few months. The person did not share any details about the money with you.

- Will you agree to keep the money?
- What could be the potential risks and opportunities for you if you accepted the offer?

While reading

Students will read the text individually and highlight unfamiliar words in a text, guess their meaning using context clues, and as a home-task 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 narrator

In *The £1,000,000 Banknote*, the story is narrated by the protagonist who comes upon a banknote worth one million pounds. This is a first-person narrator from whose perspective the story is presented to the reader. Other ways of narrating a story are through the use of a second-person or third-person narrator. Analysing the narrator of a story is important because it influences our interpretation of the events taking place in the story. While reading *The £1,000,000 Banknote*, teacher to discuss the following aspects of the narrator:

- Who is the narrator of the story?
The narrator is the protagonist who is the subject of a bet and who comes across a million-pound note.
- Is the author the narrator of the story? What difference would it make if the author was the narrator?
The author is not the narrator of the story. If the author was the narrator, he would be able to tell us beforehand how the events would unfold. Instead, through the first-person narrator, we see the events as they unfold before the protagonist's eyes.

- How would the second-person narrator change the tone of the story?

The second-person narrator would narrate the story to the audience using the pronoun 'you'. This would create an informal tone in the story as the audience would be a listener and would be more involved in a story.

- How would the third-person narrator change the tone of the story?

The third-person narrator would narrate the story as an outsider. Since he would be distanced from the characters and the action, he would give a more neutral retelling of the events. As a result, we would learn more about the characters since we would be looking at a broader picture instead of looking at things from the point of view of a single character.

- Does the narrator remain consistent?

Yes, as the narrator remains in the first-person throughout. This keeps us engaged in the story and helps us sympathize with the protagonist.

- How does the first-person narrative influence our understanding of the story?

We acquire a closer view of the events the protagonist goes through. We learn how he thinks in different situations and we feel sorry for him.

- Can we trust the narrator?

Not entirely, because he may be telling us the events as he perceived them, not as they actually took place. For example, the first-person narrator can tell us about his thoughts and feelings but not about what other people are thinking or feeling. We cannot be sure if the narrator is sharing all the information with us, or is withholding some information from us. A third-person narrator would be more reliable. We can learn about the protagonist in great detail through the first-person narrator, but not about the other characters.

Activity:

Students to work in pairs to rewrite the scene where the two brothers invite the protagonist and hand him the envelope. Write from the point of view of a third-person narrator so that we learn the motives of both the brothers and the protagonist.

Answers (Pages 172–173)

- A. 1. The wager between the two brothers was to see what would happen to an honest man set adrift in London with nothing but a million pound bank-note and no way to account for how he came to possess it. One brother said that he would starve, while the other disagreed with that.
2. As he was dressed in shabby clothes, he got an indifferent reception at first, but, when the salesman saw the large note, he was transfixed to the spot.
3. The author compares the salesman's smile, which has wrinkles and spirals, to the ripples which are made when a brick is dropped into a pond. Later, when the salesman's smile froze, the author compares it to wavy, wormy spreads of lava on the edge of a volcano.
4. The news that the man carried a million-pound note in his pocket had gone around, thus, making him famous. There were daily references in the newspaper about the eccentric millionaire, which began at first at the bottom of the gossip columns but soon went on to become the front page news.
5. The man's fame spread as he tried to get change for the million-pound note from different shops, but could not get it anywhere.
6. If I were given a £1,000,000 note, I would deposit it in a charity so that it could help someone in need.

(Answers will vary. Accept all suitable answers.)

- B.**
1. I was getting desperate enough to brave all the shame.
 2. But as I was not taken to sample it, I had to bear my trouble as best as I could.
 3. The two brothers had an argument a couple of days before, and had ended by agreeing to decide it by a bet.
 4. How would a stranger without money of his own be able to account for his being in possession of it.
 5. He said he hoped he wasn't afraid to trust as rich a gentleman as I was.
 6. As I approached the house my excitement began to abate.
 7. There was no way to determine what game they had in mind.

(Answers may vary.)

- C.**
- | | | |
|-----------------------|-------------------|-------------------|
| 1. transaction | question | deposition |
| possession | expression | |
| 2. express | expert | explain |
| expensive | excite | |
| 3. gorgeous | luscious | sumptuous |
| unanimous | nervous | |
| anxious | hilarious | |

D. Answers may vary.

Additional questions

1. What did the author do for a living when he lived in San Francisco? What did he do in his spare time?
2. 'He said he hoped he wasn't afraid to trust as rich a gentleman as I was, merely because I chose to play larks on the public in the matter of dress.'
 - a. Who says these words and to whom?
 - b. What prompted the speaker to say these words?
 - c. What does 'play larks' mean?
3. 'But every time I made a move to get it, some passing eye detected my purpose ...'
 - a. Who was the narrator?
 - b. How had he come to the present condition?

- c. What was he trying to get and what prevented him from doing so?
4. 'There was always a defect, until I came along.'
 - a. What are the 'defects' being referred to here?
 - b. What was the narrator given, once he fitted the bill?
 - c. What was the first place he visited soon after. Narrate what happened there?
5. '... it wasn't quite your affair to jump to the conclusion that we couldn't change any note. ...'
 - a. Where was the narrator at this point of time?
 - b. What had he asked for?
 - c. How did the salesperson react on seeing the note?
 - d. Why and how did the proprietor try to please the narrator?

Extension activity

Well, this time the story is a little different from the one in the starter activity! You have found the money in a wallet inside a taxi. Presumably it has been left behind by the previous passengers. You find a way to return the money to the owner. Narrate how you go about it.

Bees

Something more about the author and his background

Sir Reginald Arthur Gamble was born in 1862. He was educated at Balliol College, Oxford University and joined the Indian Civil Service in 1881. He was an accomplished Tennis player and played several times at The Championships, Wimbledon.

Following a distinguished career in which he was at the forefront of the Financial Department in the Punjab he retired in 1918 after the death of his only son Ralph Dominic Gamble and worked for a further four years in China before returning to England. He died in 1930.

Pre-reading

Before teaching the text, identify different examples of non-fiction such as newspapers, how-to manuals, newsletters, etc. compared to fiction works such as a storybook.

Explain the purpose of a non-fiction work, i.e. to educate, inform, or explain.

While reading

While reading the chapter, draw students' attention on essential aspects of the text, including:

- The appearance of the text on the page
- Definition and explanation of new or important terms used in the chapter
- The use of diagrams and labelling to illustrate information
- The use of an objective and authoritative tone
- A focus on educating instead of entertaining

Ask students to keep a notebook handy to record interesting facts about the topic.

Post-reading

Reading non-fiction

The chapter *Bees* is different from other chapters in this book. It is a work of non-fiction compared to the stories and poems which the students have read. Reading a non-fiction piece in the classroom requires developing in students an appreciation of the unique features of non-fiction.

It is important to understand that the purpose of non-fiction is to provide knowledge that can help expand students' understanding of the world they live in. Its purpose is not so much to entertain, as it is to inform and educate.

- Ask students to reflect on the information they have read in the chapter.
- Encourage students to draw connections with things they have observed in their environment, e.g. the behaviour of bees, the uses of honey, etc.
- Ask students to explore more information about the topic by reading books from the library or accessing relevant websites.
- Have students write a short text of non-fiction on a topic of their choice.

Activity:

Write a non-fiction text about why birds play an important role in nature. Draw an informative diagram and specify the books you consulted to collect your information.



Diagram

Title: _____

Books:

Websites:

_____	_____
_____	_____
_____	_____

Answers (Pages 184–186)

- A. 1. Over 250.
2. For making honey, sweetening food, and for making wax.
3. The honey bee is much smaller than the big noisy bee which is more like a wasp. Honey bees are social all year round, whereas Bumble bees are social only in summers.
4. Hives help the bees remove combs. Earlier bees were killed but now they can live in hives and produce their combs.
5. 5 years
6. 80,000.
7. Inside the hive, they clean out the cells for the queen to lay eggs, feed and clean the queen, attend to the grubs, and guard the hive against robber bees and wasps. They also fan their wings to keep the hive cool and to ripen the honey. Outside the hive they collect water, propolis, nectar, and pollen.
8. One pint a day
9. A gummy substance collected by honey bees. To fill the crevices and to fix and varnish honey comb.
10. The real work of bees is pollination of flowers and production of honey.

11. The nectar which is much of water is carried home in the honey sac inside the bee's body and on the journey home and after being placed in the cells, much of the water is driven off. Thus nectar is changed into honey.
12. About two miles.
13. Overcrowding in the hive is called swarming. Loss of honey is a negative impact to the beekeepers.
14. The tools used by a beekeeper are a smoker, consisting of a fire box and nozzle fixed to a pair of small bellows. To prevent an angry bee from stinging him.
15. A world without bees would have very little plant growth. We would have less flowers and plants for food. Animals and birds would not have enough food to eat. It would be a very bleak world indeed.

(Answers will vary. Accept all suitable answers.)

- B.**
1.
 - a. The sweet liquid collected by bees is called nectar. They get it from the flowers.
 - b. Water is collected. This process is called ripening.
 - c. A bee would have to fill its honey sac twice to collect one drop of nectar.
 2.
 - a. If the beekeeper is cool, calm and collected, and if he does not jerk, the bees will not sting.
 - b. If they are mishandled they will sting.
 - c. The weather should not be wet, thundery or windy.
- C.**
1. Drone-buzz, comb-search, rear-bring up.
 2.
 - a. pollinate
 - b. skill, manipulate
 - c. overcrowding, weather
 - d. inclined, collected, jerky
- D.**
1. (Answers will vary.)
 2. (Students will give different responses.)

Additional questions

1. In the British Isles there are over two hundred different kinds of bees.
 - a. Which is the favourite of all the bees?
 - b. How were the bees important in early times?
 - c. What are the two things we get from bees?
2. Until recent years they were kept in straw hives.
 - a. What is a hive?
 - b. Where are they kept today?
 - c. What do they build inside the hives?
3. The drones are the largest in the colony.
 - a. Who are drones?
 - b. What is their duty?
 - c. What do they do on the approach of autumn?

Extension activity

Write an interesting conversation between a beekeeper and a queen bee on the methods of handling. Imagine the queen bee instructing the beekeeper how he should handle bees.

Piano

Something more about the poet and his background

Born on 11 September 1885, British poet, essayist, and novelist David Herbert Richards Lawrence, better known as D. H. Lawrence, is considered to be one of the most influential writers of the 20th century. The poet belonged to a working-class family. He had three siblings. His father, Arthur John Lawrence, was a miner; hardly literate. His mother, Lydia Lawrence, was a teacher. Due to financial problems, she worked at a lace factory. The poet spent his childhood in Eastwood, Nottinghamshire, where he was born. As a child, he spent a lot of time roaming in natural landscapes, building a strong connection with nature. His mother instilled a love of literature in young Lawrence.

Lawrence attended Beauvale Board School from 1891 to 1898. After receiving a scholarship, he graduated from Nottingham High School in 1901. He worked as a junior clerk in a factory in 1901, but left the job due to suffering from pneumonia. Later he started working as a teacher at the British School in Eastwood in 1902. After receiving a teaching certificate, he taught at an elementary school in Croydon, London. Soon he started writing. It was not long before his friend Jessie Chambers published some of his poems in the 'English Review' in 1909. Consequently, the publishers helped him publish his first novel *The White Peacock* in 1911. He left his job the same year to become a full-time writer. His novels published afterwards are *The Trespasser* (1912), *Sons and Lovers* (1913), *The Rainbow* (1915), *Women in Love* (1920), *The Lost Girl* (1920), and *Lady Chatterley's Lover* (1928). Some of his well-known poetic works include *Look! We Have Come Through!* (1917), *Pansies* (1929), *Nettles* (1930), *Birds, Beasts and Flowers* (1923), and *Last Poems* (1932). Most of his poetry is rich in symbolism, and has some biographical elements as well. The poet is also admired for his short stories. Some of his remarkable works include *Odour of Chrysanthemums* and *Daughter of the Vicar*.

He met Frieda Weekley in 1912 and fell in love with her. They got married after her divorce in 1914. D. H. Lawrence had frail health and often fell ill. He suffered from tuberculosis in the late

1920's and died on 02 March 1930 at the age of 44, at the Villa Robermond in Vence, France.

Pre-reading

Every once in a while people get nostalgic. They recall memories of their childhood and long to go back in time, when life was simpler and they were carefree. People also love to share stories from their childhood.

In the poem *Piano*, we see the poet remembering his childhood Sundays in the cosy parlour, where his mother would play the piano. Can you recall how you spent your weekends when you were eight years old? What would you look forward to the most? Who were your friends and teachers back then? Are there any differences now after these few years?

While reading

Insightful annotations

Students will 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?
- Students may mark areas that are confusing to them and write 'I wonder' or 'I don't get it'.

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

Post-reading

Analysing how speaker's choice of words affects readers

Teacher will explain that the mood of a text refers to the emotions it evokes. Mood of a poem can range from light-hearted to sad to heavy. In the poem *The Piano*, the poet D. H. Lawrence uses specific vocabulary to evoke certain emotions in the readers. Students can pair up and analyse the speaker's choice of words and how it affects the readers. Each pair will fill in the following table regarding the speaker's choice of words.

Words	What they represent	How it makes me feel
Softly/softly in the dusk	An image of an easy life of a child, the image represents tranquillity	Calm
Vistas of years		
Boom of tingling strings		
The heart of me weeps to belong		
Hymns in cosy parlour		
Burst into clamour		
Flood of remembrance		

Teacher to discuss the answers with the students.

Answers (Pages 190–191)

- A. 1. A woman singing to the speaker brings the memories to the poet's mind.
2. The poet longs for the old Sunday evenings at his cosy parlour when his mother would sing hymns and play the piano.
3. We learn from the phrase 'in spite of myself' that the poet himself is not willing to recall those days, but despite his efforts, the song takes him back to his childhood days.
4. The poet's manhood is 'cast down' because being a grown-up, a mature adult, he does not want to show his emotions; nonetheless, he can no longer control himself, and cries yearning for his innocent childhood days.
5. The qualities I might class as being part of one's 'manhood' would be bravery, responsibility, and integrity.
(Accept other relevant answers.)

6. This poem makes me feel warm, nostalgic, and emotional. The poet manages to make me feel warm by using the words 'softly' and 'in the dusk'. Also, he makes me emotional and nostalgic by painting a scene of pure love and care of a mother that the poet weeps for and uses the simile of a child to describe his state of helplessness.

(Answers will vary. Accept all relevant answers.)

7. Answers will vary. Accept all relevant answers.

- B.** 1. The rhyming pattern in this poem is AABBCDD.
2. A metaphor in the poem is found when the poet uses the word 'vistas' for the speaker's memories of his childhood; it means a landscape, a pleasing view, or a panorama.

- C.** 1. a. clamour, tingling b. appassionato
c. parlour d. black
e. dusk f. woman, child, mother
2. a. boyhood b. manhood
e. childhood g. likelihood
i. widowhood

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

Additional questions

1. Why do you think the speaker sat under the piano as a child?
2. Why does the speaker say it is 'vain for the singer to burst into clamour'?
3. Who do you suppose the lady singing to the speaker in the present is?

Extension activity

The poem is about childhood memories. The poet is in a nostalgic mood and longs to go back to his childhood days after listening to a woman singing. What memories do you think you would recall about fifty years from now? Make a time capsule and add in it all things related to your fondest memories. You could include old toys, any trophies or certificates, photographs of memorable events, a clean candy wrapper, a personal diary, etc. Add anything you would love to see fifty years from now.

Oliver Twist

Something about the author and his background

Charles Dickens was born in Landport, Hampshire in 1812. Dickens' father, a clerk in the navy pay office, was well paid but often ended in financial trouble. In 1814, Dickens moved to London and then to Chatham, where he received some education. The schoolmaster, William Giles, gave special attention to Dickens, who made rapid progress. In 1824, at the age of twelve, Dickens was sent to work for some months at a factory in Hungerford Market, London.

From 1824–1827 Dickens studied at Wellington House Academy, London, and at Mr Dawson's school in 1827. From 1827 to 1828 he was a law office clerk, and then a shorthand reporter at Doctor's Commons. After learning shorthand, he could take down speeches word for word. At the age of eighteen, Dickens applied for a reader's ticket at the British Museum, where he got the opportunity to read voraciously. In the 1830s Dickens contributed to *Monthly Magazine* and *The Evening Chronicle* and edited *Bentley's Miscellany*. These years left Dickens with lasting affection for journalism and a questioning attitude towards unjust laws. His career as a writer of fiction started in 1833 when his short stories and essays appeared in periodicals. Some of his remarkable works include *Sketches by Boz*, written in 1836–1837 and *The Posthumous Papers of the Pickwick Club* was published in monthly parts from April 1836 to November 1837.

Dickens's first wife was Maria Beadnell, the daughter of a banker, but the marriage broke up. His second wife was Catherine Hogart, the daughter of his friend George Hogarth, who edited the newly established *Evening Chronicle*.

Dickens's sharp ear for conversation helped him to create colourful characters through their own words. He talked later in life of the extremely poignant memories of his childhood and his continuing photographic memory of the people and events that helped to bring his fiction to life. This happens in all his great novels which include *Oliver Twist* (1837–39), *Nicholas Nickelby* (1838–39), *Great*

Expectations (1946), *A Christmas Carol* (1843), *Bleak House* (1853) and many others. Two of his mystery novels are *Our Mutual Friend* (1865) and *The Mystery Of Edwin Drood* (1870).

Dickens lived in 1844–1845 in Italy, Switzerland and Paris, and from 1860 his address was Gadshill Place, Kent, where he lived with his two daughters and sister-in-law. Between 1858–1868 Dickens gave lecturing tours in Britain and the United States. The last few years saw Dickens as an opium eater. Dickens died of a stroke, in 1870.

Pre-reading

Do you know what an orphanage is? (Teacher should plug some information gap or misconceptions.) If you were to be in charge of an orphanage, how would you run the place? How would you take care of the children there? What would be the things you wouldn't do? Do you know about any real orphanage and the people who run them?

While reading

Think-pair-share

Students will read the given text individually. While reading the text, students will try to track textual details to find the following.

- Who are the main characters?
- Where does the action take place?
- What is the main idea of the text?

Students will highlight all details that point 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

Analysing author's purpose

Analysing author's purpose is an important activity when reading literature. An author writes a text to convey a certain message and with a specific purpose in mind. Readers should try to identify that message and purpose in order to achieve a better comprehension of the text. When reading *Oliver Twist*, help the students understand the different types of author's purpose.

- **Persuade:** When authors write to persuade, they want the readers to believe an idea or something about the characters in the story. They achieve this purpose by adopting a specific tone and by revealing important details about the characters. In *Oliver Twist*, Charles Dickens wants to persuade the reader to believe that the workhouse and orphanage was a bad place for young children. He achieves this by describing the cruelties done by Mr Bumble and others on the orphans.
- **Inform:** When authors write to inform, they aim to give their readers information about something they do not know. Charles Dickens had worked in a factory as a child and knew the hard times that children had to face in Victorian England. He wanted to inform the reading public about these conditions so that they could be improved. Dickens does this by describing how the children were starved and abused in the orphanage.
- **Entertain:** Sometimes, an author writes a story simply to tell a good story and entertain the reader. The purpose is to help the readers enjoy the story. Dickens entertains the reader by drawing a rich description of Oliver, Mr Bumble, and other characters of the story. He vividly describes the conditions at the orphanage and some dramatic events in the story. The reader is meant to experience different emotions such as pity, fear, and hatred while reading the story.

Activity:

What is the author's purpose in the chapter *Oliver Twist*? Think about the following aspects of the story to determine the purpose of the author.

Description: What kind of words does the author use to describe i) Oliver ii) Mr Bumble iii) the orphanage?

Explanation: Does the author give reasons for i) the conditions at the orphanage ii) the behaviour of different characters in the story?

Criticism: Which parts of the story does the author describe i) positively ii) negatively?

Emphasis: Which aspects of the story does the author describe in strong words? What is the reason?

Is the author's purpose:

- to inform

Reasons:

- to persuade

- to entertain

Answers (Pages 202–203)

- A. 1. This means that Oliver was deceived and treated badly by the entire system of parish-workhouse-caregiver.
2. The parish authorities resolved to send Oliver to a branch-workhouse some three miles away where he would be under the care of an elderly female.
3. Mrs Mann was devious because she took most of the money that the parish paid her for looking after the boys. She was clever enough to make sure the boys were presentable when a board member made his periodical visit. She threatened Oliver with her fist behind Mr Bumble's back so that he wouldn't seem too keen to leave her establishment.
4. Mr Bumble was a fat, short-tempered man who had a great deal of self-importance. He also thought that he had great oratory skills.
5. No, Mr Bumble was not really a good orator; he only thought that he was a good one.
6. Oliver was sad to leave the home because he was leaving behind the only friends he had ever known and the thought that he was all alone in this world added to his misery.

7. The boys were fed only one ladlefull of thin gruel at meal-times. They were given a second serving only on occasions of great public rejoicing.
8. In my opinion, Mr Bumble is the worst character in the story because he is cruel to Oliver and other boys at the orphanage. He does not give them enough food and does not take good care of them.

(Answers will vary. Accept all relevant answers.)

- B.**
1.
 - a. Mr Bumble says these words to Mrs Mann.
 - b. He was boasting that he named the foundlings that came to him in an alphabetical order. With great pride he said that he invented the name Oliver Twist in the order of names like Swubble, Twist, Unwin, Vilkins.
 - c. Mrs Mann remarked and called him a literary character. He was gratified by her compliment and responded, 'Perhaps I may be!'
 2.
 - a. Oliver is in the presence of a board of eight to ten fat gentlemen sitting around a table in a large white-washed room.
 - b. He is told by the red-faced gentleman in the high chair that he has been brought there to be taught a useful trade, and that he would begin to pick up oakum from six o'clock the following morning.
 - c. He is upset because he knows that he would have to sleep a rough, hard bed, and the food given to them is meagre—just a ladleful of gruel at every meal. Hunger, memories of 'ill-usage', leaving the only 'home' he has known since childhood, all make him want to cry. He is aware that life would be torturous.
- C.**
1. Some sentences in the lesson are short, some are very long. The longest one is: Upon this, the parish authorities resolved, that Oliver should be dispatched to a branch-workhouse some three miles off, where twenty or thirty other juvenile offenders, rolled about the floor all day, without the inconvenience of too much food or too much clothing, under the parental superintendence of an elderly female, who received the culprits for the consideration of sevenpence-halfpenny per small head per week.

2.
 - a. pretended to be full of joy
 - b. it did not appease or soothe the beadle
 - c. he had enough sense to pretend to be sad at going away
 - d. in spite of offering a fair amount of ten pound in exchange for ...
 - e. Mr Bumble had tremendous belief in his public speaking ability and his value and significance.
 - f. This was not much of a comfort for the child after his loss and disappointment.
3.

a. weekend	b. monthly	c. century
d. millennium	e. fortnight	f. Saturday

D. Accept individual responses.

Additional questions

1. How did Mr Bumble name his wards? What does Mrs Mann have to say about it?
2. 'Will she go with me?'
 - a. What makes Oliver ask this question?
 - b. What does the question imply?
 - c. Why was it not difficult for Oliver to bring tears to his eyes?
3. '... She knew what was good for children; and what was good for herself.'
 - a. Who is being referred to here? What position did she hold and where?
 - b. What did she do when she saw Mr Bumble come?
 - c. Narrate an instance to show why the statement above is a sarcastic one.
4. 'The bowls never wanted washing ...'
 - a. Why did the bowls never need to be washed?
 - b. What did hunger lead the boys to do?
 - c. What was the remark that the white waist-coated man make, about Oliver Twist, on hearing of the incident? What kind of a person was this man?

5. '... he had sense enough to make feint of feeling great regret at going away.'
- Who is being referred to here? Who else are with him?
 - Why has he been brought here?
 - Why does he make a pretence of crying? Who else makes a pretence here?
 - Why did he cry, genuinely, soon after?

Extension activity

Sit in groups. Share stories of how you had been 'punished' by your teachers or parents for doing something 'naughty'. Talk about what you think of a punishment. Make a list of some common misdeeds and what punishments you think should be meted out.

(This task can be extended into a writing task where they can write an argumentative essay on punishment.)

The Beggar and the King

Something more about the author and his background

Winthrop Parkhurst (1891–1983), born in New York, has sometimes been criticised for his Bohemian outlook on life and appreciated for his sympathy for the oppressed. His plays are full of subtle wit and humour. The play “The beggar and the king” is from *The Atlantic Book of Modern Plays*.

Pre-reading

What are the attributes or virtues of a king? List at least five adjectives to describe a king. Thereafter complete the sentence—If I were the king I would ... (Any one thing you would do for the people of your kingdom.)

Share your answers with the class.

While reading

Insightful annotations

Students will work in pairs while reading a text. Each pair is supposed to look for the following:

- How is the heading/title connected to the main text?
- Which details are important about a character or a place?
- Are there any details about a character that have changed by the end of the story?

Students may mark areas that are confusing to them and write ‘I wonder’ or ‘I don’t get it’. Later on, students will discuss these details with their entire class and their teacher.

Post-reading

Performing a classroom play

The Beggar and the King is a one-act play that can be performed in the classroom. Performing a one-act play can help develop several important skills in students, including:

- Confidence
- Creativity
- Teamwork and cooperation

- Writing and speaking skills
- Body language
- Tone of voice

Students can be assigned an activity to perform *The Beggar and the King* in the classroom by choosing the cast, writing dialogues, and creating sets. Encourage students to be creative by modifying the play if they find certain parts too difficult to perform.

Before performing *The Beggar and the King* as a one-act play, students should do the following:

- Decide which part of the play they want to perform.
- Hold auditions to select students for the role of the king and the beggar.
- Write the dialogues while editing them for simplicity and smooth action.
- Set aside time for rehearsals after school.

When guiding students to develop a one-act play, the teacher has to perform the following roles:

- Help students write and practice their lines, and developing cues to learn them.
- Guide students identify the correct points of stress and inflection in the dialogue.
- Divide the play into manageable scenes by identifying transitions.
- Organize rehearsals by setting apart classroom time, or by allocating separate periods.
- Gather resources such as costumes, props, set pieces, and a camera to record rehearsals.

Activity:

For each scene, use this organiser to develop a well-integrated one-act play.

Scene: _____

Purpose: _____

Plot: _____

Setting: _____

Characters: _____

Props: _____

Dialogues:

Answers (Pages 220–223)

- A. 1. Palace gates, O great and illustrious king, Do not jest with thy king.
2. Cut his tongue, lash him, not beg on the streets, touch his forehead thrice on the floor, and slay him.
3. The king is arrogant and a very high headed man. He has no empathy for the poor.
4. To have more than one tongue is treason. This is strange because a man cannot in one lifetime have more than one tongue.
5. The king says that the lungs he will wager are well fed. The servant says that his stomach is quite empty.
6. The servant suggests that they fling him a crust from the window because he feels sorry for the beggar.
7. At the end of the play, the king comes up with the solution that he will himself ask the beggar to stop begging and crying out loud on the streets.
8. The beggar responded as if he did not understand anything. He behaved rather impudently. The king had expected that he would immediately stop begging after getting orders from the king himself.
9. ‘The noise of thy voice is as garbage in his ears.’
10. The king calls it an excellent flower of speech. He means to say that the words spoken to the beggar are like flowers fit to be put on the pinhole. The beggar was not worthy of it.
11. That to be born into this world a beggar is a unhappy thing. To be born as a king is worse.

12. He means to say that the day the king would throw his crown he would not have to beg. It means it was because of the cruelty of the unjust king that he was forced to beg.
 13. The message of the play is that a king of any state must be wise and just. He must be kind and sensitive to the needs of his subjects. If the king of a state is just no one will have to beg and there would be prosperity and happiness all around.
- B.**
1.
 - a. The servant
 - b. The beggar
 - c. The character represents poverty and oppression of the poor.
 2.
 - a. The king to the servant.
 - b. The riddle is
They cut out his tongue, but he immediately grew another. They slew him, yet he is now alive.
 - c. The king decides to get him driven away.
 - d. He could solve the problem that he has, by getting him slain.
 3.
 - a. The servant to the king. The beggar is being spoken about.
 - b. The metaphor used here means that if he does not fling a piece of bread to the beggar his ears will have to pay the debt of his hands by listening to the annoying cry of the beggar.
 - c. If you will not let me give him a piece of bread your ears will have to pay the debt of your hands.
- C.**
1. Soil-contaminate
Falter-stumble
Impudent-rude
Slay-massacre
Bawl-cry
Torture-torment
Hurricane-tempest
 2. Answers will vary.
 3. Answers will vary.
- D.** Answers may vary.

