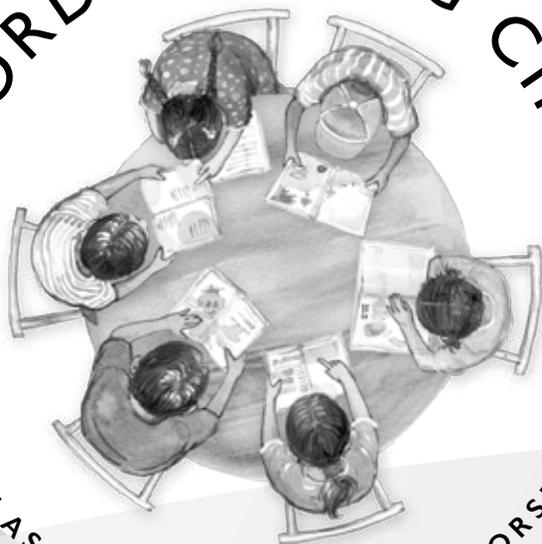


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SECOND EDITION

OXFORD READING CIRCLE



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Teaching Guide

**OXFORD**  
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# Introduction

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

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

# Powder and Arms

## Something more about the author and his background

R. L. Stevenson was born on 13 November 1850 in Scotland. His father was a lighthouse engineer and lighthouse design was the family's profession. He was the only child of his parents. In September 1857, Stevenson joined Mr Henderson's School in Edinburgh. His frequent illness kept him away from school for many days. He therefore had to take tuitions at home from private tutors. He was a compulsive writer since childhood and wrote several stories. His father encouraged him in his writings as he himself had been a writer in his early days.

In 1878, Robert Louis Stevenson's first work *An Inland Voyage* was published. The book is an account of his trip from Antwerp to Northern France.

The year 1880 is earmarked as an important year in Stevenson's life when he wrote *Treasure Island*. In 1886, he wrote *Dr Jekyll and Mr Hyde*, which brought him international acclaim.

Towards the end of his life Stevensons' writings had become more mature and his status with the literary establishments was greatly enhanced.

Robert Louis Stevenson died of a stroke on 3 December 1894 at his home in Vailima, Samoa. He is remembered as a Scottish novelist, essayist, poet, and travel writer.

## Pre-reading

Have you ever been on a sea journey? If not, imagine you have to undertake one. What preparations would you need for the voyage? How will it be different from travelling by train or air? Share your views with the class. You may divide your class into groups and plan a sea journey to different places.

## 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.

- 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. Ask pairs to share their highlighted excerpts and discuss those excerpts with the class.

## Post-reading

### Analysing point of view: The first-person narrator

This chapter is an extract from R. L. Stevenson's classic novel *Treasure Island*. The novel, as this chapter, is written from the point of view of the first-person narrator. The choice of narrator affects the point of view from which the story is narrated, and how the readers interpret the characters and events. Here are some important things to note about the first-person narrator:

- With a first-person narrator, we view the events from the perspective of the narrator. Our view is, therefore, influenced by the intelligence, age, and social status of the narrator.
- The narrator might have access to certain events in the story, but not to others. Therefore, we only learn about those events where the narrator is directly present.
- The first-person narrator is identified by personal pronouns such as I, my, and me.
- We develop a greater understanding of the first-person narrator, but at the cost of other characters in the story whom we see from his perspective.

In this chapter, Jim is the first-person character. He accompanies Mr Trelawney to the meeting with Captain Smollett and is privy to all the conversation that takes place. Students to work in pairs and respond to the following:

- When did the events take place? When is Jim narrating them to us?
- Can we trust Jim to remember all these events accurately?
- Does Jim present some characters to us in a positive light, and others in a poor light? How do we know this?
- How does the plot make it possible for Jim to be an efficient narrator?

For example, Jim is allowed to be present during the conversation with Captain Smollett so that he can report these to us. The fact that Jim is a trustworthy, honest, and noninterfering person makes it possible for other characters to have him around.

- Is Jim an emotional narrator, or does he focus more on facts?

### Activity:

Imagine you were in the meeting where Mr Trelawney, Captain Smollett, Dr Livesey, and Jim are present. In first-person narrative, write a paragraph describing Jim during the meeting. You can describe what he looks like, his body language, and what he speaks.

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### Answers (Pages 18–21)

- A. 1. Mr Trelawney has hired the captain, the ship, and the crew for a treasure hunt.
2. The captain is displeased as he does not like treasure voyages.
3. The captain suggests Mr Trelawney to put powder and the arms in the forehold and to give berths to the four men coming along with him beside the cabin.
4. Had Mr Livesey not been there to mediate the captain and Mr Trelawney would have not undertaken the journey.
5. He thinks the narrator to be a loose talker.

6. Squire Trelawney: Determined  
 Captain Smollett: Dislikes treasure voyages  
 Dr Livesey: Practical and organised  
 Jim Hawkins: Loose Talker  
 Mr Arrow: A brown old sailor with a squint who is too free with crewmen  
 Long John—the cook: Obedient
7. I think the doctor believes the captain is an honest man because he is very straightforward about his concerns regarding how the ship should be managed. I agree with the doctor because he has been very direct in his conversation with the squire.

- B.** 1. a. Dr Livesey  
 b. Jim Hawkins  
 c. That they have a map of an island, that there's crosses on the map to show where treasure is.  
 d. There would be a mutiny.
2. a. Dr Livesey to Captain Smollett.  
 b. To exaggerate a small thing.  
 c. To resign from the voyage.
3. a. This is about the arrangement of the berths and the hammock.  
 b. For a long time they could not know whether he liked the arrangement.  
 c. iii.
- C.** 1. a. blabber: talking foolishly or excessively  
 b. chatter: talk informally  
 c. gossip: casual conversations about other people  
 d. natter: chat, talk casually about unimportant matters  
 e. confabulate: engage in conversation  
 f. converse: engage in conversation
2. a. The man had the habit to blabber out all secrets.  
 b. I was fed up of his chatter.  
 c. The women indulged in gossip even without knowing the truth.  
 d. One must natter and not keep things within.

- e. The students had to confabulate before coming to a common decision.
  - f. He must learn to converse with his employers properly.  
*Accept all suitable answers.*
- D.**
- 1.
    - a. To identify a specific person.
    - b. Are changing
    - c. A group of people who collectively hold authority
    - d. Within a short time; to desire for food.
    - e. To show respect to a senior in an old fashioned way.
    - f. I will stake my dollar/reputation
    - g. You are intelligent; to leave
  - 2.
    - a. Who is this?
    - b. We are changing the powder.
    - c. Why the employers .....
    - d. said the captain at once; you must be hungry.
    - e. The cook said respectfully
    - f. I can bet .....
    - g. you are clever; you wanted to leave.
- E.** *Accept all suitable answers.*

### **Additional questions**

- 1. 'I never told that,' cried the squire, 'to a soul!'
  - a. Who is the speaker?
  - b. What has the speaker never told and to whom?
  - c. What does he mean here by the word 'soul'?
- 2. 'I'll tell you what I've heard myself.'
  - a. Who is speaking and to whom?
  - b. What has he heard himself?
  - c. How do we know that the speaker had heard himself?
- 3. 'Are they not good seamen?'
  - a. Who is the speaker?
  - b. Who is being spoken to?
  - c. Why has the speaker asked the above mentioned?

### **Extension activity**

As the captain of the ship write a speech on the topic:  
'The success of every voyage depends on the farsightedness and wit of the captain of the ship.'

## More about People

### Something more about the poet and his background

Frederic Ogden Nash was born in Rye, New York, on 19 August 1902. He went to a school in Newport, Rhode Island. After graduating from St George's School in Middletown, Rhode Island, Nash entered Harvard University in 1920, only to drop out a year later because of financial problems. He decided to get a job. He became a teacher at his old school in Rhode Island, but quit because of stress from his fourteen-year-old students. Ogden Nash then became a salesman, then an adviser, then an editorial staff worker. He landed himself a position as an editor at Doubleday publishing house, where he first began to write poetry. His first job in New York was as a writer of the streetcar card ads for a company that previously had employed another Baltimore resident, F. Scott Fitzgerald. Nash moved to Baltimore, Maryland, three years after marrying Frances Leonard, a Baltimore native. He lived in Baltimore from 1934.

In 1931 he published his first collection of poems, *Hard Lines*, which earned him recognition. Some of his poems reflected an anti-establishment feeling. When Nash wasn't writing poems, he made guest appearances on comedy and radio shows and toured the United States and England, giving lectures at colleges and universities. Nash's poems were frequently anthologised in the collection by Selden Rodman, *A New Anthology of Modern Poetry* in 1946. Nash and his love of the Baltimore Colts (a football team in Indianapolis) were featured in the December 13, 1968 issue of *Life*, with several poems about the American football team matched to full-page pictures. Nash was the lyricist for the Broadway musical *One Touch of Venus*.

Ogden Nash's strongest style in his writing was humour, but he had many others. One of his techniques was to write some of his lines of uneven lengths. He also misspelled and made up words to make them rhyme and sound humorous, which was strange since he went to Harvard, a very serious school.

Nash died of Crohn's disease at John Hopkins Hospital in Baltimore on 19 May 1971. At the time of his death in 1971, the *New York Times* said his 'droll verse with its unconventional rhymes made him the country's best-known producer of humorous poetry.'

## Pre-reading

Make a list of the things your elders tell you to do and things they tell you not to do. Tick three of the 'Dos' which you think are absolutely justified. Tell the class why. Then tick two from the 'Don'ts' list and tell the class why you think they are not justified.

## While reading

### Insightful annotations

Students will work in pairs while reading the poem. Each pair will focus on the following areas:

- How is the heading/title connected to the main text of the poem?
- Are there any 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 can 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.

## Post-reading

### Analysing light verse

*More about People* is an example of light verse, a form of poetry written to amuse the reader. Teacher to explain the following concepts. Students should note the following when reading light verse.

- **Inconsistent meter:** Each verse in the poem has a different meter which creates a light-hearted and playful effect on the ear.
- **Rhyme:** The verses are written in external rhyme so that the AA CC BB DD rhyme scheme is followed. This gives the poem a sing-song quality which adds to the playful tone.

- **Irony:** Irony is a tool that poets use to describe the contradictions of real life. There are many examples of irony in this piece of light verse. For example, the fact that people who do not work hard enough are not punished for it, but those who complain about them are asked to work harder.
- **Satire:** Satire is when a poet criticises the silly speech or behaviour of a person in a humorous manner. For example, the poet talks about people interfering in others' lives without caring much about their own, or the fact that the people who are your employers are the most annoying ones.
- **Exaggeration:** Poets exaggerate things to turn them into something humorous. The poet describes the act of lecturing someone till one is out of breath, or starving someone to death. Employers don't do this, but writing about this in such a manner drives home the point that employers aren't always fair to the people who work for them.
- **A serious moral:** Despite its humorous tone, light verse talks about a serious or important aspect of human life. In *More about People*, Nash talks about the ironic fact of life that people who do not enjoy work end up working all their life so that they can retire. Everyone faces this dilemma but Nash talks about it in a humorous way in this poem.

### Activity:

Look at the last four lines of the poem. As you read them, note the length, rhyme scheme, and meter. What message do the lines contain?

Syllables (line 1)	Syllables (line 2)	Syllables (line 3)	Syllables (line 4)	Rhyme scheme	Message

## Answers (Pages 24–26)

- A. 1. Some people are annoying when they keep asking questions or making suggestions. When they are not doing either of these, they either ignore others or interfere in their lives.
2. It is most annoying when they employ other people.
3. They tell them that work is a wonderful medicine.
4. Even if one does not like to work, one still has to work so as to make enough money, in order to be able to avoid working later on in life. Whether one likes it or not, one cannot stop working.
5. The message is that people never let others be. They like to run others' lives, and believe in advising others, whether they want it or not.
6. I agree with the poet's views because I have seen people who do not deserve what they get. There are others who get less than what they deserve. But not all people are like that, so this does not apply to all people.

*Other suitable responses may be accepted.*

- B. 1. irritating
2. When people who work see others who do not work, it irritates them a lot.
3. The solution is to work for as long as they make enough money so that they no longer have to work.

- C. 1. 8, 6, 9, 16
2. aabb
3. No

- D. 1. interfering in your lives  
It is not good to *step on others' toes*. One should mind one's own business.

2. free, when one is not working  
I am *at leisure* today as it is a holiday.

3. keep on eye on somebody  
Good workers are those who don't need anyone *looking over their shoulders*.

4. invites anger

One must be regular and conscientious in work to avoid *incurring displeasure* of teachers.

5. an irritating action or habit

If Asad does not get his way, he sits alone and sulks all day. It is a very *nasty quirk* of his.

- E. 1. a. displeasure      b. wonderful      c. brightly  
d. tenderness      e. evidenced      f. patiently
2. a. One should avoid inviting displeasure of the elders.  
b. The human body is a wonderful machine made by God.  
c. The sun is shining brightly today.  
d. There is always a tenderness associated with mothers.  
e. His popularity was evidenced by a large turnout.  
f. Patients are always expected to wait patiently for the doctor.

- F. 1. The poet is telling us to be careful about the people we work with. We should not expect to get fair pay for our effort all the time. We should also expect others to be rewarded for doing less than us. This might not be fair but that is how things work. He is telling us to work but not to expect a fair reward all the time.

*Other suitable responses may be accepted.*

2. Different people can work better in a large company, while others can work better on their own. It depends on the kind of work and the personality of the person. Some people enjoy working in a team, but others are comfortable working by themselves.

*Other suitable responses may be accepted.*

### Additional questions

1. *They're either looking over your shoulder or stepping on your toes ...*
- a. When would people look over your shoulder?  
b. What does stepping on one's toes mean, figuratively?  
c. Of the two which annoys you more and why?

2. *Just look at Firestone and Ford and Edison...*
  - a. What do these names serve as examples for?
  - b. Why is work considered to be a medicine?
3. *If you don't succumb they starve you to death ...*
  - a. Who does 'they' refer to here?
  - b. Who must succumb and to what?
  - c. How would they starve one to death, do you think?

### **Extension activity**

Look at these idioms and say what they mean. Use them in sentences.

- a. Work like a Trojan
- b. Work wonders
- c. Work like a dream

## After Twenty Years

### Something more about the author and his background

William Sydney Porter (O. Henry was his pseudonym) was born on 11 September 1862, in Greensboro, North Carolina. His middle name at birth was Sidney; he changed the spelling in 1898. His parents were Dr Algernon Sidney Porter and Mary Jane Virginia Swain Porter. When William was three, his mother died, and he and his father moved into the home of his paternal grandmother. Porter graduated from his aunt Evalina Maria Porter's elementary school in 1876. He then enrolled at the Lindsey Street High School. In 1879, he started working as a bookkeeper in his uncle's drugstore and in 1881, at the age of nineteen, he was licensed as a pharmacist. At the drugstore, he also showed off his natural artistic talents by sketching the townsfolk. Porter traveled with Dr James K. Hall to Texas in March 1882, where he helped out as a shepherd, ranch hand, cook, and baby-sitter. While on the ranch, he learned bits of Spanish and German from the mix of immigrant ranch hands. He also spent time reading classic literature. He led an active social life in Austin, including membership in singing and drama groups. Porter was a good singer and musician. He played both the guitar and mandolin.

Soon Porter started working full time on a humorous weekly called *The Rolling Stone*, which he started while working at the bank. *The Rolling Stone* featured satire on life, people and politics and included Porter's short stories and sketches. His writing and drawings caught the attention of the editor at the *Houston Post*. Porter and his family moved to Houston in 1895, where he started writing for the *Post*. Porter gathered ideas for his column by hanging out in hotel lobbies and observing and talking to people there. This was a technique he used throughout his writing career.

O. Henry's stories are famous for their surprise endings, to the point that such an ending is often referred to as an 'O. Henry ending' which usually is playful and optimistic. O. Henry's stories

are set in his own time, the early years of the 20<sup>th</sup> century. Many take place in New York City, and deal for the most part with ordinary people: clerks, policemen, waitresses. His stories are also well known for witty narration.

## Pre-reading

Can you think of the changes your school has undergone in the last five years? Discuss these under the heads: premises, people, systems, programmes. Discuss whether they have been for the better or worse.

## While reading

When reading *After Twenty Years*, students can be asked to perform the following exercises:

- **Changing the setting:** Students can be asked to reimagine the story in a different country, location, or time period. This can help students relate more closely with the story by placing the characters in a different situation.
- **Analysing characters:** Students can be asked to identify their favourite character in the story. They can describe the background, physical features, personality traits, mannerisms, speech, and behaviours of each character.
- **Analysing plot:** Students can analyse the plot by drawing a timeline in their copy of the major events and developments in the story.
- **Alternative endings:** Students can be asked to think of a different end to the story. The conflict could be resolved in a different way, or the characters would make a different decision. Students should be asked to explain their reasons for choosing this ending.

## Post-reading

### Analysing basic elements in a short story

A short story is a work of fiction that is shorter than novel, but has a unified theme. When reading a short story like *After Twenty Years*, focus on the following aspects of a short story:

- Unity of time, place, and action. A short story has a single plot instead of multiple subplots. The action takes place in a single

place and is resolved within a short period of time, usually within a few hours.

- A short story revolves around one or more central characters who drive the action of the plot. Their motives and actions set off a series of events that culminate in the climax of the story. The students should focus on the motives and personalities of these characters.
- Description of the setting is an essential element of a short story. The author describes the physical setting such as the appearance of the room, the surroundings, clothes, vehicles, and so on. The setting offers cues which direct the characters to react in characteristic ways.
- The short story features a conflict between the main characters. The characters attempt to resolve the conflict through dialogue and various actions. The conflict may arise from class differences, personal loss, social norms, and so on.

### Activity:

Students to work in pairs to complete the story map for *After Twenty Years*.

Title: \_\_\_\_\_

Author: \_\_\_\_\_

Characters: \_\_\_\_\_

Setting: \_\_\_\_\_

Conflict: \_\_\_\_\_

Event 1: \_\_\_\_\_

Event 2: \_\_\_\_\_

Event 3: \_\_\_\_\_

Resolution: \_\_\_\_\_

### Answers (Pages 33–35)

- A. 1. The vicinity was one that kept early hours. Most of the doors belonged to business places that were closed long time back. Only a few shops, like cigar stores or all-night lunch counters, were still open.
2. The man wanted to assure the policeman that he was not a thief or a burglar, but a harmless man.

3. Bob says that life in the West is very busy and hectic as compared to life in New York. One has to compete with very sharp people, which makes one smarter. Also there is a lot of money in the West.
4. The patrolman recognised Bob when Bob struck a match to light his cigar. He did not reveal who he was because he saw that Bob was a criminal, wanted by Chicago police.
5. Bob wanted to get rich quick, and knew that the West offered a lot of opportunities to do so. He could go to any extremes to make money. He was a good friend, though very proud of himself and his achievements.
6. We learn that criminal activities are always punished, no matter how clever the criminal is. At times, even a small act can be a clue that can help the criminal get arrested.

*Other suitable responses may be accepted.*

- B.**
1.
    - a. Bob says this to the patrolman.
    - b. That he had come to keep an appointment made twenty years ago.
    - c. To assure that he was not a thief but an ordinary law-abiding man.
    - d. He said that there used to be a restaurant where they stood now, and he and his friend Jimmy Wells had dined there twenty years ago, and agreed to meet at the same place same time twenty years later.
  2.
    - a. The plain clothesman says this to Bob.
    - b. He means the good time. Bob has been recognised as a criminal and will be arrested soon. His good time is over.
    - c. They might have had dinner at the same restaurant, but things have changed now. The restaurant has been closed and Bob will be arrested soon.
- C.**
1. Patrolman, guardian of peace, a tall man in a long overcoat, the new arrival.



'At the corner stood a drug store, brilliant with electric lights...' Light plays an extremely important part in the story. It is the interplay of light and dark that helps the story to progress. The friends had decided to meet at ten o'clock at night and it was quite dark except for faint light from some stores. It was only when Bob struck a match to light his cigar that the policeman was able to recognise him, not only as his friend but also as a wanted criminal. Then when the new arrival came it was dark and Bob was unable to see him, and thinking that he was Jimmy, he told him the history of his career, all about what he had done over the years to gather wealth. Then they came to the corner of the street where there was enough light for Bob to realise that he had told his story to a policeman and not Jimmy.

It is, therefore, light, and absence of light, that help the story to progress as it does.

2. *Accept all suitable answers.*

### **Additional questions**

1. *'A man gets in a grove in New York. It takes the West to put a razor edge on him.'*
  - a. Who stayed in New York? Where did the speaker stay?
  - b. What was to bring them together again?
  - c. What difference between the two places mentioned here is brought out by the statement above?
2. *The man from the West stopped suddenly and released his arm.*
  - a. Whose arm was released? Where were they going?
  - b. Why could they not dine where they had twenty years ago?
  - c. Why is the word 'suddenly' significant here?
3. *'You've been under arrest for ten minutes, "Silky" Bob.'*
  - a. Who is the speaker and who is he speaking to?
  - b. How did Silky Bob come to be arrested?
  - c. Is the friend's action justified? What would you have done?

### **Extension activity**

Think of a person with whom you were very good friends—but now you have drifted apart. Analyse what made you click earlier, what caused the change, and what relationship you share now.

## Life

### Something more about the poet and her background

Charlotte Brontë was born on 21 April 1816, at 74 Market Street in the village of Thornton near Bradford in Yorkshire County, England. She was the third daughter born to Maria Branwell (1783–1821) and Anglican clergyman of Irish descent, Patrick Brontë (1777–1861). At the time Charlotte was born she had two older sisters, Maria (1814–1825) and Elizabeth (1815–1825), but as was typical of the time, mortality rates were high and they both would not live to see their teenage years. Charlotte's other siblings were: younger brother Patrick Branwell (1817–1848), himself a Byronic figure; Emily Jane (1818–1848); and Anne (1820–1849).

In 1831, Charlotte became a pupil at the school at Roe Head, but she left school the following year to teach her sisters at home. She returned to Roe Head School in 1835 as a governess. In 1838, Charlotte left Roe Head School. She and her sisters, Emily and Anne, travelled to Brussels, Belgium to study at the Pensionnat Heger. They learned French and German and studied literature with the aim to start their own school someday. Charlotte returned home to Haworth and unsuccessfully tried to start her own school. In 1842, Charlotte and Emily went to Brussels to complete their studies. After a trip home to Haworth, Charlotte returned alone to Brussels, where she remained until 1844. 1848 was a sad year for the Brontës: Charlotte's brother Branwell, died in September and her sister Emily died in December. The following year Anne died, and Charlotte wrote *On The Death of Anne Brontë*. Charlotte was writing her epic novel *Shirley* (1849) around this time of great loss. The reviews of *Shirley* were mixed but Charlotte was welcomed into London's literary society and she met many other authors of the day including Thackeray and Elizabeth Gaskell. In October 1847, Charlotte began *Jane Eyre*; the book was dedicated to William Makepeace Thackeray, who described it as 'the masterwork of a great genius'. In 1853

Charlotte's *Villette* was published with similar themes to *Jane Eyre* and *Shirley* (1848), based on her memories of Brussels; the struggles of a strong independent woman and her need for love.

## Pre-reading

In the table below, list the things in nature that are generally associated with happiness and sadness, separately.

Happiness	Sadness
Sunshine Flowers	Dark skies

## While reading

When reading *Life*, ask the students to focus on the following metaphors:

- Line 1: Life as a dream—Is it unreal? Temporary? A pleasant dream? A nightmare?
- Lines 3-4: Morning rain as a sign of a pleasant day—Is it unexpected? Light? Uplifting?
- Line 5: Clouds of gloom—Are they dark? Heavy? Do they block the sunlight?
- Line 10: Life's sunny hours flitting by—Are they moving? Beyond our grasp?
- Line 13: Death steps in—Is it a person? Does it also walk, grab, or snatch like a person?
- Line 15: Sorrow wins—What does it win? Against whom? Can it also lose?
- Line 17: Hope as an elastic spring—Does it always return to an original state? Can it be stretched?
- Line 19: Golden wings—Is hope a bird? An angel? A plane? Whom is it carrying? Where to?

## Post-reading

### Analysing metaphors

There is heavy use of metaphors in *Life*, which is necessary in a poem about an abstract concept. Using metaphors and other forms of imagery helps the poet to describe her thoughts about life in concrete terms that the reader can easily understand. A metaphor is a literary device where one concept is described in terms of another due to some similarities in their nature or qualities. For example, a raincloud is a metaphor for sadness because of its dark and heavy nature.

For each of the metaphors identified while reading the poem, ask students to extend them to different situations. For example, if hope is a bird, does it have a nest? What kind of song does it sing? This helps students to analyse the metaphor more thoroughly, and even propose more relevant metaphors to convey the thought.

### Activity:

Students to work in pairs to create metaphors out of common objects. Using the list of objects given below, identify a metaphor and write its meaning. Try to come up with another metaphor to explain the same meaning.

Object	Metaphor	Meaning	New metaphor
Head			
Eye			
Heart			
Flower			
Root			
Sun			

### Answers (Pages 38–41)

- A. 1. It means 'temporary'. The poet means that the dark and gloomy days are not going to remain forever.
2. These clouds bring rain, which stands for hope and life.

3. The showers of rain make flowers bloom, and everything looks bright and beautiful. So one should not lament rainfall.
  4. We should not be sad and upset when we fall on bad days, because they do not last forever; good days will follow soon.
  5. *Accept all suitable answers.*
- B.**
1.
    - a. The reader
    - b. ii—life is not a dream.
    - c. A bird with golden wings strong enough to lift us out of our gloom.
  2.
    - a. Death has been personified, and Best is used for our loved ones (collective noun).
    - b. So what if Death takes away our near and dear ones
    - c. At such times one would feel sorrowful
    - d. By remembering that this is a temporary phase, and there is still hope
- C.**
1. abab; No
  2. Accept all suitable answers.
 

a. sorrow	b. thou, cow	c. majestic
d. roses	e. dose	f. deviant
- D.**
1.
    - a. predicts
    - b. state of depression or despair
    - c. pass quickly
    - d. takes away, removes
    - e. difficult time
    - f. invincible
- Accept all suitable answers.*
2.
    - a. our near and dear ones
    - b. light in weight, that which refuses to remain down/ depressed for long
    - c. to feel sad about

3. foretells, unconquered, sometimes  
fore—forehead, foregone, foreword  
un—unlamented, untold, unquestioned  
some—somewhere, someone, somebody
4. a. misbehave      b. disloyal      c. discourtesy  
d. immature      e. unattractive      f. unequal  
g. inelegant      h. disbelief
- E. 1. sunny hours  
2. the hours / time  
3. you, the addressee
- F. *Accept all suitable answers.*

### Additional questions

1. *Sometimes there are clouds of gloom,  
But these are transient all;*  
a. Why are the clouds called 'clouds of gloom'?  
b. How do they compare to life?  
c. Why are they transient? What else is transient in life?
2. *If the shower will make the roses bloom  
O why lament its fall?*  
a. What do we lament about?  
b. Why are we asked not to lament?  
c. How must we enjoy sunshine? What image is used to denote happy times?
3. *Yet hope again elastic springs,...*  
a. What brings out the vacillating nature of hope?  
b. What image shows that hope can bounce back again?  
c. How can hope help us?

### Extension activity

Read this poem on *Life* with your partner. Discuss how the emotion captured in this poem is different from the one you have experienced. Write the differences in the column on the right. Share your ideas with the rest of the class.

POEM OF LIFE	DIFFERENCES
<p>Life is but a stopping place,  A pause in what's to be,  A resting place along the road,  to sweet eternity.</p> <p>We all have different journeys,  Different paths along the way,  We all were meant to learn some  things,  but never meant to stay...</p> <p>Our destination is a place,  Far greater than we know.  For some the journey's quicker,  For some the journey's slow.  And when the journey finally  ends,  We'll claim a great reward,  And find an everlasting peace,  Together with the Lord.</p>	

## Great Expectations

### Something more about the author and his background

Charles Dickens was born in Landport, Hampshire in 1812. Dickens' father was a clerk in the navy pay office. He was well paid but often ended in financial troubles. 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 12, Dickens was sent to work for some months at a factory in Hungerford Market, London.

From 1824–27 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 the remarkable works include *Sketches by Boz*, written in 1836–37 and *The Posthumous Papers of the Pickwick Club* published in monthly parts from April 1836 to November 1837.

Some of his notable works are: *Oliver Twist* (1837–39), *Nicholas Nickelby* (1838–39), *Great Expectations* (1846), *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*.

### Pre-reading

This chapter marks the beginning of Charles Dickens' classic novel *Great Expectations*. It narrates the story of Pip from a young boy to a grown up man. In this chapter, we come across an

unforgettable incident from Pip's childhood that has a lasting impact on his life.

Can you think of some incidents that happen to us very early in life and that we never forget? It could be a person we meet, a place we visit, or something tragic that happens to us. Can you recall a similar incident that happened to you as a young child? How did it affect you? Would you remember it once you have grown up?

## While reading

### Inferring vocabulary

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

Teacher to explain that the setting of a story is an important part of its overall effect on the reader. The setting includes the time and place where the story is set, but also the social and physical environment of the characters. All of these determine the kind of experiences the characters go through, and how they respond to them. The setting also influences the reader's response to the story and its characters.

In *Great Expectations*, Pip is an orphan who lives in a village with his sister and her blacksmith husband. Thus, the physical setting is an English village, whereas his family makes up his social

setting. The village setting limits his experiences and knowledge of the world as he is not exposed to life and people of the city. Moreover, the social setting means that his sister is like a mother to him, whereas his brother-in-law is like a friend. As his brother-in-law is a blacksmith, Pip also has some knowledge of the profession and its tools.

Pip's encounter with the convict is also brought about by the setting. The dark evening in the graveyard is the perfect setting for a frightening encounter with a dangerous man, and creates the right mood to create fear in both Pip and the reader. The fact that the episode takes place in a marshy area makes it possible for the convict to appear covered in mud and look even scarier. It helps us see that without his parents to care for him, Pip is exposed to danger. Therefore, he has no alternative but to comply with the orders of the convict.

### **Activity:**

Ask students to pair up and ask each other how the events would have unfolded if the setting was different:

- What if Pip's parents were alive? What would he be doing instead of visiting the graveyard?
- What if Pip was visiting the graveyard during the day?
- What if Pip was visiting the graveyard with his brother-in-law? Would the convict show himself to them? If so, what would he say?
- How would the convict treat Pip if his brother-in-law was a policeman?
- If Pip was a bigger and stronger boy, how would their interaction be different?

### **Answers (Pages 51–53)**

- A. 1. Pip thinks his father was a square, stout, dark man, with curly, black hair, and that his mother is freckled and sickly. He has derived his ideas about his parents from their tombstones.
2. It is marshy, bleak, overgrown with nettles, dark flat wilderness, intersected with dykes and mounds and gates,

and scattered cattle feeding on it; the river is like a low leaden line, and the sea like a savage lair.

3. It is depressing and scary.
  4. A convict, who has escaped and is hiding there.
  5. The blacksmith can cut open the iron chain that he is wearing on his leg.
  6. Yes to scare him so that he would do what he had asked him to do.
  7. 'A fearful man in coarse grey...seized me by the chin.'
  8. He feels both. Frightened—'...trembling, helplessly, dreadfully frightened, made the best use of my legs...' Sympathy—'He looked in my young eyes ... and pull him in.' 'It gave me a terrible turn...'
- B.**
1.
    - a. The convict thought the boy's mother was around.
    - b. His mother's grave.
    - c. It is written like that on her grave; he thought that was her name, as he had never seen his mother.
  2.
    - a. The man is talking to Pip, to scare him into doing what he had promised.
    - b. Pip has been seated on a tombstone by the convict, and he wants to get off from there, so he says this.
    - c. He means that he be removed from the tombstone.
- C.**
1.
    - a. The girl is attractive, even though she has a *freckled* face.
    - b. The boy ate *ravenously* the food offered to him, which showed how hungry he was.
    - c. The directions to reach the station should be *more explicit*, so that one doesn't have to ask.
    - d. The woman *religiously entertained* the belief that if she kept to herself, she would stay out of trouble.
    - e. The boy didn't like to study, and so *shuddered* at the thought of going back to school after the holidays.
    - f. *Clasping* her mother's hand tightly, the girl made her way through the traffic to the other side of the road.

- 2 a. marsh—a low-lying area which remains water-logged mostly  
swamp—marsh, too much of something
- b. infant—a very young child, around 5–7 years  
adolescent—a teenager
- c. beyond—outside the range or limits of  
above—at a higher level than
- d. derive—to obtain something from a source  
conclude—come to an end, arrive at an opinion by reasoning
- e. entertain—provide with amusement or enjoyment  
amuse—make someone laugh or smile
- f. parish—a district with its own church and clergy  
community—a group of people living together in one place

- D. 1. Tell me your name.  
2. Point out the place.  
3. I could very easily eat them.  
4. alonger—alongside, next to  
5. wittles—victuals, food items  
6. If you don't keep your promise, I shall kill you and eat you up.  
7. You remember the promise you have made, and also the young man who is hiding here, and you can go home.  
8. I wish I were a frog, or an eel.  
9. Speak loudly.  
10. It's a long, dark and lonely night.
- E. 1. Pip was already frightened when he met the convict, who scared him even more. The convict threatened him by saying that he would kill him and eat him up if he didn't bring a file and some food the next day, or if he told anybody about him. I would be too scared to refuse and would just want to escape from there.

*Accept all suitable answers for the second part.*

2. The man is in grey because he is a convict who has just escaped from a prison, and so, has still got a great iron on his leg, due to injury he was cut by a flint.

*Accept all suitable answers.*

### **Additional questions**

1. *'My first fancies regarding what they were like, were reasonably derived from their tombstones.'*
  - a. Name the people who are being referred to here. What is the name of the narrator?
  - b. What images did the narrator have of both these people?
  - c. What are you told about his siblings?
2. *'I earnestly expressed my hope that he wouldn't, and held tighter to the tombstone on which he had put me.'*
  - a. Who is the narrator referring to? Where are they?
  - b. What did the narrator hope the person wouldn't do?
  - c. What thought, do you think, was in the person's mind when the narrator says this?
3. *'I wish I was a frog Or an eel!'*
  - a. Whose wish is this? To what utterance does he say this?
  - b. Why did he want to be a frog or an eel?
  - c. What does it reveal about his mental and physical condition?
4. What comforting thought did Pip have about his five brothers?
5. What kind of language does the convict use? How is it different from the way Pip speaks? Comment on this with examples from the text.
6. Do you think Pip feels frightened of the convict or sympathy for him? Give evidence for your answer.

### **Extension activity**

Write out a page in the logbook of a convict, imagining you are imprisoned, unjustly. Your page should show us how you got imprisoned and how you are feeling.

## In the Garden

### Something more about the poet and her background

Emily Dickinson was born on 10 December 1830, in Amherst, Massachusetts. She was an American poet who changed the definition of poetry. She was an introvert who seldom came out of home or interacted with people. Most of her poetry reflects the influence of the people who came in her life. Reverend Charles Wadsworth held an important position in her life, but their relationship is not clear—she called him ‘my closest earthly friend.’ Emily’s father was a lawyer and little is known about her mother except for the fact that she was the passive wife of a dominating husband.

Emily went to Amherst Academy and enjoyed every aspect of school life. The curriculum reflected the 19th century emphasis on science and one can see its reflection in many of Emily’s poems. She loved Botany. As a student Emily was bright and intelligent. Emily went to Mount Holyoke Female Seminary to pursue her higher education. Though she fully participated in the activities of the school, she had very few friends. Her father did not allow to spend the second year in school and preferred to have her home.

Robert and Elizabeth Barrett Browning, as well as John Keats were among a few poets who inspired her. Emily Dickinson was an extremely prolific poet and loved to enclose poems in her letters to friends.

She did not get much recognition during her lifetime. The first volume of her work was published posthumously in 1890 and the last in 1955. She died in Amherst in 1886.

Emily Dickinson is regarded as one of America’s greatest poets. She led a life of simplicity and seclusion. The subject of her poetry had always been immortality and death. Her different lifestyle created a romantic aura and was a source of interest and speculation. But ultimately Emily Dickinson is remembered for her unique poetry. In very short, compact phrases she expressed

her far reaching ideas; amidst paradox and uncertainty, her poetry has a unique way of reaching out to the hearts of millions.

## Pre-reading

Poets have a great talent for observing small details and describing them in memorable ways. Let us test our observation skills. Draw a picture of your school yard. Think of all the creatures that can be found there. Draw them in detail, focusing on their appearance, and typical behaviours.

Compare your drawing with that of your friend. Which of your drawings is more realistic? What features does your friend's drawing contain that you missed out?

## While reading

### Insightful annotations

Students will work in pairs while reading the poem. Each pair will focus on the following areas:

- How is the heading/title connected to the main text of the poem?
- Are there any interesting words or phrases that attract your attention?
- Look for words that are repeated, or emphasized in any way
- Has the poet used a specific rhyme scheme?

Students can 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.

## Post-reading

### Analysing theme: Death

The most striking aspect of this poem is its theme—death. Teacher to note that since this theme might seem morbid for young readers, proceed with this poem with some caution, focusing on developing an appreciation of how the theme has been expressed through imagery.

Teacher to explain that the theme of death is presented right in the first stanza when the bird snaps a worm in half in order to eat it. This imagery portrays death as a predator and human beings

as its prey. Death is cruel because it kills people when they least expect it.

In the very next stanza, we also see a benevolent side when the bird steps aside to let a beetle pass. This shows that death only strikes at the destined time. So, some people might be spared because their appointed time has not yet arrived.

Finally, we see that the poet's efforts to draw the bird in fail as the bird is too cautious to be drawn towards a human, who may harm it. Instead, the bird spreads its wings and flies away to safety, having had its morning meal. This illustrates that humans can never control death, no matter how hard they try. It is an inevitable part of life and will escape all efforts to control it.

### Activity:

Students to work in pairs for the following activity. How do you think the poet uses the categories below to address the theme of death? What kind of imagery is used? How is the beauty of life emphasised to underscore the theme? How does she contrast animal and human behaviour? Ask yourself these questions to fill in the table below.

Imagery	The beauty of life	Contrast of animal versus human behaviour

### Answers (Pages 57–59)

- A. 1. 'He did not know I saw; He bit an angle-worm in halves'  
'And then hopped sidewise to the wall to let a beetle pass'  
personify the bird and make him seem gentlemanly.
2. In the first stanza the bird is unaware of being watched. He becomes aware when he watches with a rapid glance and hurried all abroad.
3. Angle worm, wall, beads, crumb, oars
4. Ate, drank, glanced, rowed, swim
5. saw, thought

6. The birds' wings are compared to butterflies. Their movements are softer than the oars that divide the ocean or butterflies leap off banks at noon.
7. Leap and splash less.
8. Yes, I like observing nature. By observing nature in a garden, we can learn how different creatures behave, what they eat, how they communicate, where they live, and how they protect themselves from harm.

*Other suitable responses may be accepted.*

- B.**
1.
    - a. The angle worm. The use of the word 'fellow' creates sympathy for the worm.
    - b. His being eaten raw is not unusual because nature has not taught him to cook food. The effect of death is created.
    - c. Emily Dickinson aimed to create the effect of death that comes without information and eats one up in a few seconds and that death is beyond control. The response she has created is that the strong exploit the weak.
  2.
    - a. The butterflies.
    - b. Leap and swim.
    - c. The birds seem to soar (sight) without fluttering their wings (sound).
- C.**
1. abca. There is no example of half rhyme. Grass-pass, heads-beads are examples of sight rhyme.
  2. Each line has one, two, or three syllabic words. It helps set the tone of the poem and adds flair.
  3. The pace and rhythm change in each line. The poet has maintained the flow of the poem by adding rhythm with the frequent fluctuations.
- D.** Students will give different responses on the basis of their comprehension and interpretation of the poem.
1. The bird's eyes
  2. 'Stirred' means to move or awaken from sleep. Velvet is associated with softness and smoothness as the bird's head was smooth because of the feathers. The bird might

be fearing that some animal or larger bird might be nearby waiting to attack it.

3. The act of spreading its wings by the bird. It is a quick action. Wings cannot be unrolled, but they can be unfolded. The sails on a ship can be unrolled. Thus, the reference to unrolling feathers suggests that the feathers of a bird are similar to the sails of a ship.
4. The wings of the bird row it home. The action is similar to rowing because like the oars of a boat, the wings of a bird cut through the air in order to push it forward. The word 'home' has connotations of shelter, safety, and warmth. The word 'softer' suggests that the bird flies smoothly through the air.

E. *Accept all suitable answers.*

### **Additional questions**

1. *A bird came down the walk;  
He did not know I saw;  
He bit an angle-worm in halves  
And ate the fellow, raw*  
Who is referred to as 'he'? What did 'he' eat?
2. *Like one in danger; cautious,  
I offered him a crumb,  
And he unrolled his feathers  
And rowed him softer home*
  - a. Who offered a crumb and to whom?
  - b. Why was he in danger?
  - c. Give a synonym of the word 'cautious'.
3. *Leap, splashless, as they swim.*
  - a. Who is referred to as 'they'? In what context is the reference to 'they' made?
  - b. Pick out one sound word and one movement word.
  - c. What word can replace the word 'swim' in these lines?

### **Extension activity**

All birds eat worms. A worm wants to befriend a bird to save his life.

After having read and understood the poem, write a conversation between the worm and the bird.

## Romeo and Juliet

### Something more about the authors and their background

Charles Lamb was the youngest child of John Lamb, a lawyer's clerk. He was born in Crown Office Row, Inner Temple, London. He spent his youth there, later going away to school at Christ's Hospital. There he formed a close friendship with Samuel Taylor Coleridge, which would last for many years.

After leaving school in 1789, a stammer in his speech disqualified him for a clerical career. For a short time he worked in the office of a London merchant and then held a small post in the Examiner's Office of the South Sea House. In 1792, he went to work in the Accountant's Office for the British East India Company.

He was, however, already making his name as a poet. Despite Lamb's bouts of depression, both he and his sister enjoyed an active and rich social life. Their London quarters became a kind of weekly salon for many of the most outstanding theatrical and literary figures of the day. Charles Lamb, having been to school with Samuel Coleridge, counted Coleridge as perhaps his closest, and certainly his oldest friend. 1802 saw his tragedy, *John Woodvil*, and his farce, *Mr H* (performed at Drury Lane in 1807), and *Tales from Shakespeare* (Charles handled the tragedies; his sister Mary, the comedies), which became a best seller for William Godwin's *Children's Library*.

### Pre-reading

In *Romeo and Juliet*, we come across two feuding families—the Capulets and the Montagues. In real life too, there are people and families who do not get along. What do you think are the benefits of resolving such conflicts?

List some ways in which such fights can be resolved. Compare your list with others in the class and rank the most common ways of solving such fights.

## 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 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 will highlight specific excerpts in the text that are related to the areas mentioned above and share their answers with a partner. Ask pairs to share their highlighted excerpts and discuss those excerpts with the class.

## Post-reading

### Analysing Shakespearean tragedies

*Romeo and Juliet* was originally a play written by William Shakespeare and is one of his most well-known tragedies. The Shakespearean tragedies, which include *Othello*, *Hamlet*, *Macbeth*, *King Lear*, *Antony and Cleopatra*, and *Julius Caesar*, contain a unique mix of elements to create the desired effect on the reader. As the name suggests, and as the reading of *Romeo and Juliet* will show, Shakespearean tragedies never end on a happy note.

Charles Lamb has re-written a Shakespearean tragedy. Teacher to explain the following concepts. Students to take notes and read the chapter to look for all these points. Teacher can summarise all of the following:

- **A tragic hero:** A Shakespearean tragedy is based on a tragic hero. What defines a hero as 'tragic'? The hero is typically from a privileged background and shows the potential for achieving great things in life. However, this promise is cut short by a tragic end, usually the untimely death of the hero. This tragic end is aimed to generate massive outpouring of sympathy in the audience. In *Romeo and Juliet*, Romeo, despite being a

member of one of the most powerful families, is unable to achieve any greatness because of his early death.

- **Fatal flaw:** One of the essential characteristics of the tragic hero is that despite possessing a number of stellar qualities, he possesses a single character flaw that brings about his downfall. Romeo's is a very positive character in the play; however, his fatal flaw is that he is rash and quick to act. This rashness causes him to kill himself without ascertaining if Juliet is actually dead.
- **Conflict between good and evil:** All Shakespearean tragedies feature a conflict between good and evil. The tragic hero is often on the side of good, and struggles to overcome evil. In *Romeo and Juliet*, this struggle is between love and animosity/revenge. Clearly, Romeo and Juliet are on the side of love as opposed to continuing the animosity between their families.
- **External conflict:** Usually, these plays feature an external conflict that emerges from the social environment of the characters, and defines their choices and limitations. Romeo's rivalry with Tybalt is the external conflict as this cousin of Juliet's is the main hurdle in the path of Romeo and Juliet.
- **Internal conflict:** There is also an internal conflict that the characters deal with in their minds. This is often a moral dilemma or a conflict between opposing loyalties, and requires a philosophical or moral resolution. Romeo's internal conflict is his love for Juliet knowing for a fact that the enmity between their families is generations old. He has to resolve the conflict between his love for Juliet and loyalty to his family.
- **A release of emotion:** The tragic end stimulates a release of strong emotion in the reader because they have been sympathising with the hero all this while. In *Romeo and Juliet*, it is impossible not to feel sad at the unfortunate deaths of the two lovers.

### Activity:

Students to work in pairs for this activity. Do you think Romeo and Juliet should have obeyed their families and moved apart? What good or bad things might have come out of it? List your responses in the table below. Then, determine which side carries more weight.

Pros of listening to their families	Cons of listening to their families
1. They would not have died.	1. They would have married other people whom they did not love.

## Answers (Pages 71–73)

- A. 1. The quarrel between the two families had grown to such an extent that it extended to the remotest relative, to the followers and retainers of both sides. So much so that if even a servant of the Capulets met a servant of the Montagues, hot words were exchanged and sometimes even blood was shed.
2. Romeo went to the ball to meet his beloved Rosaline and at the behest of his friend Benvolio, to compare her with other beauties of Verona.
3. Benvolio persuades Romeo to go to the feast of the Capulets, saying he would find such beautiful ladies there that his own beloved, who he thought was very beautiful, would appear like a ‘crow’ in comparison with the ‘swans’. When Romeo looks at Juliet, he calls her a ‘snowy dove’ as compared with the other women, the ‘crows’.
- The words used are appropriate as they actually make it very clear that Romeo finds Juliet even more beautiful than the ‘swans’—the most beautiful women.
4. On the day of Romeo’s marriage to Juliet, Romeo and his friends were met by a party of Capulets and after an exchange of sharp words, a quarrel started in which Tybalt killed Mercutio, Romeo’s friend. Then, to avenge his death, Romeo killed Tybalt. Romeo was therefore banished from Verona.
5. The Friar’s plan went wrong because the letters he had sent to Romeo explaining the plan, never reached him. When Romeo went to Juliet’s tomb and saw her lying as if dead, he consumed poison.

6. Juliet took her own life because she believed that Romeo was dead.
    - a. Romeo influenced her decision because Romeo had killed himself first because he did not want to live without Juliet.
    - b. Tybalt killed Romeo's friend and Romeo killed him in revenge. After that, Romeo is banished from Verona and it is announced that he would be killed if he returns.
    - c. Friar Lawrence is the one who advises about using the sleeping potion to fake Juliet's death.
  7. Yes, both the families paid a heavy price for their enmity because both lost their loved ones. The Capulets lost Tybalt and Juliet, and the Montagues lost Romeo and Mercutio.
  8. The play can teach us about the dangers of carrying on fights needlessly. It is better to forgive one another and live in harmony and peace.
- B.**
1.
    - a. Tybalt, a nephew of Lord Capulet, stormed and raged when he heard Romeo praise the beauty of Juliet, calling her a swan amongst crows, and thought that he was making fun of them at their event, having come there in disguise.
    - b. Lord Capulet was the host of the event, and so had the authority to control the situation.
    - c. No, not for more than a couple of days.
  2.
    - a. Juliet called Romeo these names when she found that Tybalt was killed at the hands of Romeo.
    - b. She used such terms due to the struggle in her mind between her love for Romeo and her anger at his deed.
    - c. Soon, her tears of grief over the death of her cousin turned to tears of joy that her husband was alive.
  3.
    - a. Friar Lawrence
    - b. He saw the bodies of Romeo and Paris lying dead next to the monument where Juliet was 'buried'. Romeo had killed Paris and then drunk poison.

- c. Juliet stabbed herself with a dagger that she was wearing, and died by Romeo's side. The Friar fled from there.
- C. 1. Capulet                      2. Capulet                      3. Capulet  
 4. Montague                      5. Montague                      6. Montague  
 7. Capulet                      8. Montague                      9. Capulet
- D. 1. a. While he uttered these praises he was overheard by Tybalt, who recognised him by his voice to be Romeo.  
 b. He could not bear that a Montague should come in disguise.  
 c. Romeo had unknowingly fallen in love with his foe.  
 d. Instead of going home, Romeo changed his direction to a monastery nearby.  
 e. Lady Capulet urged the prince to give a harsh and just punishment to his murderer.  
 f. Therefore in an angry tone he told him to stop.
2. a. tatter                      b. fee, payment  
 c. breeze                      d. cook on a rack or a gridiron  
 e. bright red                      f. the process of perfecting something
- E. 1. *Accept all suitable answers.*  
 2. The term 'Tragedy' is applied to literary, and especially dramatic representations of serious and important actions which turn out disastrously for the chief character. The tragic hero will most effectively evoke our pity and our terror if he is neither thoroughly good nor thoroughly evil but a mixture of both, and the tragic effect will be stronger if the 'hero' is better than we are, that is, he is of greater moral worth. Such a man is shown as suffering a change in fortune from happiness to misery because of a mistaken act. He moves us to pity since he is not an evil man, his misfortune is greater than he deserves; but he moves us to fear, because we recognise similar possibilities of error in ourselves.

In 'Romeo and Juliet', it appears that all will end happily, but finally ends in a tragedy.

3. *Accept all suitable responses.*

### **Additional questions**

1. *Benvolio wished to cure his friend of this love.*
  - a. Who was Benvolio and who was his friend?
  - b. What does 'this love' refer to ?
  - c. How did Benvolio think his friend would be cured? What does cure mean here?
2. *The terrified Juliet was in a sad perplexity at her father's offer.*
  - a. What has Juliet's father asked her to do?
  - b. What 'perplexed' Juliet? What do you think terrified her?
  - c. What did she do, following this?
3. *Love gave young Juliet strength to undertake this horrible adventure.*
  - a. What was the 'horrible' adventure?
  - b. Whose idea was it? Why was it planned?
  - c. What impact did it have on the people who found her?
4. How was Romeo persuaded by Benvolio to go to the Capulet Ball?
5. What service, according to Romeo, must the lips of a pilgrim and those of a saint perform? What does the conversation reveal about the speakers?
6. What condition did Juliet lay before Romeo in order to prove that his love for her was genuine and honourable? Was the condition met? What was the outcome?

### **Extension activity**

Look up the original play, *Romeo and Juliet* by Shakespeare. Find the passage where Romeo and Juliet are professing their love for each other and copy it down in your notebooks. Make a list of the expressions that come close to those that are there in this lesson in your book.

## Marium's Letter

### Something more about the author and his background

Born on 12 December 1982 in the Indian state of Gujarat, Dhumketu's real name was Gaurishankar Govardhanram Joshi. He is widely regarded as one of the stalwarts of short story writing in the Gujarati language. During his lifetime, he wrote numerous novels as well as short stories on a variety of subjects.

On completing school, Joshi worked at a local school where he regularly read literature and developed a keen interest in it. After moving to the town on Bilkha, he began to visit a local library where he studied long hours in order to complete his graduation. Subsequently, he worked in the railways department before relocating to the city of Ahmedabad, where he became a teacher. He became an avid lover of literature during this period and began writing under the pen name Dhumketu, which means 'comet'.

Dhumketu is known to have written close to 500 short stories in the Gujarati language during his lifetime. His first collection of short stories was printed in 1926. His stories feature characters drawn from his own environment, belonging to different strata of society, involved in real challenges and situations. Even though he adopted the romanticist approach to writing, readers can relate to his characters and their predicaments, mainly due to his mastery in portraying human emotions through his characters. In addition to writing short stories, Dhumkhetu was also a prolific novelist, and regularly wrote essays as well as travelogues. He passed away in 1965.

### Pre-reading

*Marium's Letter* is a story about a man who waits to receive a letter from his daughter. Have you ever waited longingly for something? It could be a birthday wish from a friend, a present from an uncle, or a call from your grandmother? How would you feel if the present or call did not come when you expected it to? What thoughts would cross your mind? How would your parents feel if you promised to call them but could not?

Write your answers to the above questions and share them with your friend. Are your responses similar, or different? What does this tell you about how human beings feel about their loved ones?

## While reading

### Insightful annotations

Students will work in pairs while reading a text. Each pair will 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 theme: Empathy

Teacher to explain that *Marium's Letter* is a deeply touching short story about the importance of empathy. It is the story of an old man named Ali who visits the post office every day in the hope of receiving a letter from his married daughter Marium. The staff there make fun of him despite his old age and humble nature. The postmaster is initially dismissive of him, too, but later has a change of heart when he learns that Ali has died without receiving any news of his daughter. To explore the theme of 'empathy':

- Write the words 'empathy' and 'sympathy' on the board and ask students what they mean. You can ask them to locate the meaning in a dictionary. Write the meaning on the board.
- Next, ask the students to say some words related to empathy. Some of the responses that you receive could be feeling, compassion, respect, love, care, kindness, etc. Write all of these on the board as well.
- Ask students to give examples of empathic behaviour. Encourage them to recall instances where they have

demonstrated such behaviour, e.g. feeling and understanding someone else's emotions, seeing things from another person's perspective like feeling sadness for someone at their loss.

### Activity:

Students to work in pairs to analyse the behaviour of the other characters towards Ali by filling in the table below.

How people behaved with Ali	How people should have behaved with Ali

Now think of reasons why people were not empathic towards Ali. How would you have responded to Ali if you worked at the post office? Write your responses in your notebook and share them with the class.

### Answers (Pages 83–84)

- A.
1. The voice called out 'Shikari Ali' to tease him and to make him believe that there was a letter for him.
  2. Ali's obsession was to walk to the post office every day and wait for his daughter's letter to arrive.
  3. The postmaster was a serious man who did not care much about Ali. He thought that Ali was mad.
  4. The postmen believed that Ali had become mad as punishment for hunting in his youth.
  5. Ali asked Khadim to deliver any letter from his daughter to his grave.
  6. The postmaster could feel Ali's pain because he too was waiting for a letter from his daughter.
  7. The postmen were rude towards Ali and did not feel his pain. They were wrong to treat him that way because he was old and was very anxious about his daughter.
- B.
1. a. People said that even when others could not spot the earth-brown partridge, Ali could hunt it easily.

- b. He waited calmly because he had hope that the letter would arrive.
  - c. He repeated from memory the names for whom the letters usually came.
  - d. He walked away slowly, unaware of how the world had changed.
- C. 1. Postman, post office, riverbed
2. airport, baseball, cardboard, chairman, earring, grandfather, hairbrush, headache, nightfall, playmate  
The extra word is 'box'. It can be combined with tool to form toolbox.
- D. *Answers will vary. Accept all suitable answers.*

### Additional questions

1. *After a while, the postmaster said in a quiet voice, 'To them perhaps we appear mad.'*
  - a. Who are referred to as 'them'?
  - b. Why did the postmaster say this in a quiet voice?
  - c. What is the significance of the word 'perhaps'?
2. *'Do not look so startled,' he continued, 'take them. They will be more useful to you. But will you do one thing for me?'*
  - a. What is the speaker handing to the other person?
  - b. Why will they be more useful to him?
  - c. Why does the other person seem startled?
3. *After spending one night anxiously, waiting for news of his daughter, the postmaster understood Ali's pain and felt great sympathy for the old man.*
  - a. What was the postmaster anxious about?
  - b. Why did the postmaster not understand Ali's pain earlier?
  - c. What is the meaning of 'sympathy'?

### Extension activity

Act out the story in the form of a play before the class. Did you feel more empathy for Ali while reading the story, or by acting out/watching the play?

## Two Poems

### Something more about the author and his background

Rabindranath Tagore is one of the leading literary figures of South Asia. He was born in 1861 in the city of Calcutta into the prestigious Tagore family. From an early age, Tagore was exposed to music, art, and literature, but was not fond of going to school. During a family trip to the hills in the north, Tagore indulged in extensive reading on a variety of subjects, especially classical poetry and the Sikh religion.

Tagore had begun writing poetry, short stories, and articles when still a teenager. While studying law in England, Tagore became fascinated with English literature, especially the works of Shakespeare. He returned to India without completing his law education and began managing the affairs of his family estate. Through his visits across his wide estate, he became familiar with local poetry and folktales. He continued to publish collections of his poetry that became very popular. In 1912, he published his famous book *Gitanjali*, for which he received the Nobel Prize for Literature the subsequent year. In 1915, he also received a knighthood.

In the later years of his career, Tagore became more concerned about social and scientific issues, and wrote essays and articles on them. He also travelled widely across Europe, the Americas, and Asia. He even met the famous Irish poet W. B. Yeats. By the time Tagore passed away in 1941, he had created a timeless literary legacy in the form of his poetry, short stories, travelogues, essays, musical compositions, and paintings.

### Pre-reading

1. How would you feel if you had something precious and lost it? Write a paragraph describing the feeling.
2. What does an adult do with his leisure time? And what does a child do with his or her leisure time?

## While reading

### Insightful annotations

Students will work in pairs while reading the poems. Each pair will focus on the following areas:

- How is the heading/title connected to the main text of the poems?
- Are there any 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 can 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.

## Post-reading

### Comparison and contrast

The poems *The Gardner* and *Playthings* can be used to develop within students the critical faculty to compare and contrast. Comparison and contrast are different ways of analysing things and identifying their similarities and differences. This helps to develop children's abilities to analyse things in their surroundings. More importantly, it enables them to form and evaluate a proposal, and formulate a well-balanced view on any issue or idea by identifying points of similarity and difference.

Teacher to explain that in *Playthings*, we see an older person watching a child at play and recalling the time when he was a child and engaged in similar play. He observes that he spends all of his time in the pursuit of worldly objects instead of indulging his natural curiosity and desire to explore. You can stimulate a discussion along the lines of comparison and contrast by putting forth the following question:

- Are children happier than adults?

Students' responses can be recorded on the board.

Next, you may ask students to give reasons for their responses. For example, they may feel that children have more energy, or that they have fewer responsibilities.

At this point, ask them to find how adults and children are similar or different along the following lines:

- Physical strength and ability
- Mental abilities, including imagination
- Knowledge about the world
- Friends
- Social pressures and responsibilities
- Options for recreation or play
- Access to wealth and power

On the basis of the above comparison, ask students to revisit their initial responses to the question, and evaluate it against the comparison. How do students modify their responses?

### Activity:

In each of the columns below, list the things that a child can enjoy, the things an adult can enjoy, and those that both can enjoy.

Things only a child can enjoy	Things only an adult can enjoy	Things that both can enjoy
Playing outside	Driving a car	Riding a bicycle

### Answers (Pages 88–89)

- A.
1. The madman is very thin, has brown, dust-laden matted locks, burning eyes, and tightly pressed lips. He behaves in a wild, mad manner.
  2. The waves talked about the treasures hidden in the ocean's depths. They could be actual riches, meaning of life, hope, etc.
  3. The wandering madman was looking for the touchstone which would make him successful and rich.
  4. The madman would pick up pebbles from the shore, touch his chain with it, and then throw it back.

5. *Answers will vary as students will write based on their personal experiences. Accept all suitable answers.*
6. Like the madman, all human beings are running after and searching for opportunities to become rich and successful. But just like the madman, we don't recognise the opportunity when we get it.
7. The adult is adding up figures and doing accounts.
8. The adult thinks that the child might be saying that the adult is spoiling his morning playing stupid games.
9. The mood is one of longing and realising that the time of innocence has passed. The tone is not sad or pensive. In fact, the poet is happier about the fact that the child is enjoying his innocence than remorseful about having passed that time himself. The poet lightens the mood by using terms like stupid, playthings, and game to describe his pursuit of material things. He also 'smiles' at the 'happy' games of the child.

*Accept all suitable answers.*

10. The adult is making a journey through life searching for wealth and success. The poet describes the boat as 'a frail canoe' because the sea of desires is too strong for his attempts to overcome it.
- B.**
1.
    - a. The madman, because he had found the touchstone but failed to recognise it, and had thus thrown it back into the sea.
    - b. Finding the touchstone that would turn iron into gold.
    - c. He would pick up pebbles, touch the iron chain with them, and throw them again into the sea, without looking to see if a change had come. As usual, he did the same.
  2.
    - a. The child
    - b. It is the game played by elders—accounts and adding up figures. It spoils the morning because a child cannot enjoy doing this.
    - c. He says he spends time seeking costly playthings and amassing wealth.

- C. 1. The noise produced by the waves.  
 2. Looking for the touchstone was the only purpose in the life of the madman.  
 3. This routine was so regular that it had become a habit.  
 4. Expensive toys, like gathering money  
 5. Never-ending desires and wishes
- D. Bent, Gent, Lent, Rent, Mine, Line, Rile, Bile, Mingle, Tingle, Grime, Mire, Mile, Mite, Time, Tine, Timer, Tile, Rite, Lint, Lime, Brine, Binge, Tinge, Term, Germ, Trembling
- E. 1. *Accept all suitable answers.*  
 2. *Accept all suitable answers, such as:*  
 The poet is trying to say that we must not be greedy and want more than what we have. Desire and greed will only make us unhappy.

### Additional questions

1. *...his lips tight pressed like the shut up doors of his heart...*
- Who is being referred to here?
  - Why are his lips tight pressed?
  - Explain the relevance of the simile that the poet has used in the line.
  - What does it reveal about the person?
2. *It had grown into a habit, to pick up pebbles and touch the chain ...*
- Describe the person who had the habit of picking up pebbles.
  - Why did he touch the chain as a habit? What was special about the chain?
  - What did the man realise after he noticed the difference in the chain?
3. *In my frail canoe I struggle to cross the sea of desire...*
- What is the sea of 'desire' that the poet refers to? What material things has he mentioned earlier?
  - 'Frail canoe' is a metaphor. What does it represent?
  - Why is the canoe called frail?

4. Why was the man weak and broken when he started looking for the touchstone?
5. What makes the poet smile at the play of the child?
6. Why does he say that he runs after things he can't ever obtain?

**Extension activity**

Make a list of things you want under the following categories:

- necessity
- want very much
- can do without but still would like

Now write down what you need to do in order to get them.

## The Boarder

### Something more about the author and his background

Alain-Fournier was the pseudonym of Henri-Alban Fournier. He was born on 3 October 1886 in France. He was the son of a school teacher. He studied at the merchant marine school in Brest.

His studies got interrupted in 1907 when he performed his military service. It was during this time that he published essays, poems, and stories which were later published under the name 'Miracles'.

In 1910, Alain returned to Paris and became a literary critic. In 1912, he quit his job and became the personal assistant of the politician Casimir Perrier.

Henri-Alban Fournier was a French author and soldier. He was the author of a single novel, *Le Grand Meaulnes*, which has been twice filmed and is considered a classic of French literature.

*Le Grand Meaulnes* was finished in early 1913, and was first published in the *Nouvelle Revue* later as a book. *Le Grand Meaulnes* was nominated for, but did not win, the Prix Goncourt.

He joined the army as a Lieutenant in August and died fighting near Vaux-lès-Palameix (Meuse) one month later, on 22 September 1914.

### Pre-reading

Imagine a new student joins your class in the middle of the term. Would you be curious about them? What would you want to know about them? How would you introduce yourself to them?

### While reading

#### Inferring vocabulary

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

### Activity:

Teacher to explain that descriptive writing focuses on extensive details in order to create an accurate, realistic mental picture of the thing being described. In the worksheet below, select one person (e.g. a teacher, a driver, a photographer, etc.) and one place (e.g. a school, a laboratory, a museum, etc.) which you will describe in detail.

Person	Place

Identify the sensory descriptions based on the five senses to describe your chosen items. Next, choose one metaphor and one simile to describe each item.

	Person	Place
Sight		
Sound		
Touch		
Smell		
Simile		
Metaphor		

Now, write a paragraph describing each item. Arrange your details in a logical sequence. Which aspects of the person or place would you notice first?

Person: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Place: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Reading descriptive texts

*The Boarder* is a richly descriptive text of exemplary quality, which can be used as a model of descriptive writing for students. In this chapter, the author describes, through the first-person narrator, life at the village school. Even though this chapter sets the stage for the rest of the novel *Le Grand Meaulnes*, it is sufficiently self-contained to serve as a model of descriptive writing. The author presents in vivid detail physical descriptions of the school building, the colourful appearance of the firemen, the cosy environment of the house, and the everyday charms of village life. When reading this chapter with the students, teacher should explain the following aspects:

- **How the writer appeals to the five senses.** Descriptive writing consists of sensory descriptions that appeal to the five senses. Note how the writer describes the apartment, the arrival of the family, Sunday activities, the behaviour and mannerisms of Meaulnes' mother, and so on. Focus on what we learn about these places and people from what they look, sound, or feel like.
- **How the writer employs figurative writing.** Identify instances where the writer uses similes, metaphors, personification, and similar literary devices to invoke the reader's imagination. For example, the writer describes the days passing as waves of the sea, a hat resembling an upturned nest, and so on.
- **Vivid details.** Good descriptive writing depends on incorporating vivid details about a scene. Vague details that give a generic description do not have the same effect. Students should notice that each character is described in great detail,

including the colour of their clothes, their manner of speech, and the sounds made by them.

- **The direction of flow.** Descriptive writing is not random. The writer adopts a clear strategy, starting with a description of certain aspects and moving towards others. For example, when describing the activities of a Sunday, the author begins with a description of the father's activities, followed by the mother, and then himself. Similarly, when describing the old lady, he starts with a description of her frame, her clothes, her face, and then her speech, which is how someone would observe any person approaching them.

Students to revise their descriptive paragraphs in the light of the above mentioned details.

### Answers (Pages 101–103)

- A.
1. I saw that he was close-cropped like a peasant.—Hair cut very short like a peasant's.  
A black smock tightly belted in like a schoolboy's.—A shirt worn from almost the chest like a schoolboy.
  2. ... such is the simple description of this residence where the most disturbing and most dear days in my life passed.
  3. Françoise's mother's name was Millie. She was the most meticulous woman. She was a loving mother and adjusted with circumstances. She used to cook meals and then sit in her room in the evenings mending plain clothes.  
Millie, was very proud of her son. She would fetch him home, not sparing the smacks, she came upon him hobbling about with a gang of street urchins.
  4. Fifteen, thirty.
  5. The boarder was Augustin Meaulnes. He was a tall youth, about seventeen. It was too dark to make out much more than his peasant's hat of felt pushed back on his head and a black smock tightly belted in like a schoolboy's.
  6. Before he came, when classes were over at four o'clock, an evening of solitude would stretch out before Françoise.
  7. The boarder's mother is described as a mother hen fretting about a lost chick.

8. A bereft and haggard mother hen that had lost a wayward chick from her brood.
  9. The advent of Augustin Meaulnes, coinciding as it did with his recovery from his ailment, marked the beginning of a new life.
  10. The writer creates an impression that the boarder took away his pleasures of childhood and made him into a mature adult, being protective about him all the while.
  11. *Students will write responses based on personal experiences. Accept all suitable responses.*
- B.**
1.
    - a. The boarder is being described. She is talking about her son Augustin.
    - b. That she talked admiringly of her son.
    - c. He should have been in the house. He had gone in the yard.
    - d. Francoise is timid and meek whereas he is bold and daring.
  2.
    - a. On Sundays early in the morning, the father would be away to some distant fog-covered pond to fish for pike from a boat; and mother would withdraw until evening into her gloomy bedroom to mend her plain clothes. She did it this way in case one of her friends visited.
    - b. He would wait, reading in the cold dining room, for her to open the door to show me how the clothes looked.
    - c. This Sunday while children had gathered to witness a christening in the porch, on the town square, several men, dressed in their firemen's uniforms, had formed up in columns and were stamping their feet in the cold as they listened to Boujardon, the fire chief.
- C.**
1. stop by
  2. drop by
  3. call on
  4. drop in
  5. make an appointment with
  6. swing by
- D.** *Answers will vary.*

- E. 1. *Answers will vary.*  
2. *Answers will vary.*

### **Additional questions**

1. It was a tall youth, about seventeen. It was too dark to make out much more than his peasant's hat of felt pushed back on his head.
  - a. Who is the youth mentioned above?
  - b. Where has he come?
  - c. How old is he?
2. We lived in the apartments of the upper school of Saint-Agathe.
  - a. Who are referred to as 'we'?
  - b. Who is the speaker?
  - c. Why did they live in the apartments of the school?
3. Is the title of the story appropriate? Give reasons for your answer.
4. Draw a sketch of Augustine.

### **Extension activity**

As the narrator, write a letter to Augustine thanking him for bringing a new turn in your life.

## The Scholar

### Something more about the poet and his background

Literary scholar, essayist, historian, letter writer, biographer, and poet Robert Southey was born on 12 August 1774, in Bristol, England. His parents were Robert Southey, a linen draper, and Margaret Hill. Much of his childhood was spent at Bath, with his unaffectionate aunt, Elizabeth Tyler. As a child, he attended Westminster School in London. He got expelled from there for writing a satirical article. He went to Balliol College, Oxford, for further studies. He was to study for holy orders according to his uncle, Reverend Herbert Hill. Being a non-conformist, the poet left the University after completing only two terms. He read Shakespeare, Milton, Spenser, and Fletcher. While studying, he befriended Coleridge, with whom he wrote a verse drama, *The Fall of Robespierre* in 1794.

Southey's poetry is not read as much today. However, a few lyrics, ballads, and comic-grotesque poems—such as 'After Blenheim' and 'The Inchcape Rock' are some of his most well-loved works. Some of his works of prose, for which he is greatly regarded, include *Life of Nelson* (1813), *Life of Wesley; and Rise and Progress of Methodism* (1820). One may not forget the anonymously published *The Doctor*, 7 vol. (1834–47), a collection of various comments, quotations, and anecdotes .

On 21 March 1843, the English poet passed away. He was buried in the churchyard of Crosthwaite Church, Keswick.

### Pre-reading

We remember people long after they have gone. People who achieve great things for humanity are remembered longer than other people. Many times, people remember their loved ones by some object or possession which reminds them of the person. It might be a photograph, an heirloom, a gift, or something that they used to say a lot. Do you see such objects in your house that remind you of your relations? How do your parents remember people in your family who have passed away?

## While reading

### Insightful annotations

Students will work in pairs while reading the poem. Each pair will focus on the following areas:

- How is the heading/title connected to the main text of the poem?
- Are there any 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 can 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.

## Post-reading

### Analysing theme: Legacy

Teacher to explain that legacy is what a person leaves behind after they have moved on to the next world, be it in the form of knowledge, creative achievements, or wealth. It is what contributes to the development of knowledge and civilization. At times, one hears about the death of an important figure on the television or among friends. In *The Scholar*, the poet remembers the people who he loved and who have passed away, leaving behind a wealth of knowledge. Here is a text that allows students to familiarise themselves with the theme of legacy in literature.

### Activity:

Think about what you want to be when you grow up. Can you think of any famous people who are currently working in that area? What are they famous for? Write down what you know about three such people. Then swap your list with your classmate and see whom they have written about.

## Answers (Pages 106–107)

- A. 1. The poet could mean by the first line of the poem that he is done with his studies of historical thinkers and philosophers, and can now take place among the living.

He is thinking about his own life that he can now play an active role in society and contribute through knowledge, as great people in the past did.

2. I think the poet believes that he owes everything to those dead people, that is, the immensely valuable knowledge they have given him.
3. The poet holds these great people in awe. He has great respect for them; so much so that he even cries out of gratitude.
4. The poet thinks about his own death as almost near. He thinks that soon he too will be among these great people who have passed away.
5. When he is no more, the poet hopes to leave behind his name that will be remembered by people.
6. Yes, I want people to remember me for my good deeds after I am gone.

*Other suitable answers may be accepted.*

- B.**
1. The rhyming scheme of the poem is ABABCC. The rhyming scheme is the same for each verse.
  2. There are four feet in the first line and three feet in the second. This is repeated in the third and fourth lines. However, the fifth and sixth lines of each verse have four feet each.
  3. The word 'where'er' is written instead of 'wherever', so that the metre of the line is not lost.
  4. Where'er, bedew'd

- C.**
- |           |                  |            |
|-----------|------------------|------------|
| 1. among  | 2. behold        | 3. casual  |
| 4. mighty | 5. never-failing | 6. partake |

- D.** *Students will write responses based on personal experiences. Accept all suitable responses.*

### **Additional questions**

1. *Their virtues love, their faults condemn,  
Partake their hopes and fears,*  
What does the poet mean to say in these lines?

2. Why does the poet say that the dead people are his ‘never-failing friends’?
3. How does the poet get instructions from the people who have passed away?
4. What does the poet think about his afterlife?
5. What type of conversation might the poet have had with the dead people?

### **Extension activity**

The poet remembers the people who have passed away, having contributed to society immensely by leaving behind their knowledge and life-lessons. The poet hopes to learn from them and follow their footsteps; leaving behind his name that may be remembered after his demise.

Think of people such as Fatima Jinnah, Major Aziz Bhatti Shaheed, Abdul Sattar Edhi, Moin Akhter, Arfa Karim, Junaid Jamshed, Aitzaz Hasan, and Mansoor Ahmed. Read up on their achievements and their contributions for Pakistan. Why are they remembered after their demise and what makes their names stand out? What do you learn from their lives?

## The Mock Turtle's Story

### Something more about the author and his background

English author Charles Lutwidge Dogson, popularly known by his pseudonym, Lewis Carroll, was born on 27 January 1832, in Daresbury, England. He was the eldest boy and third of the eleven siblings; seven sisters and three brothers. His mother was Frances Jane Lutwidge. His family was one of High Church Anglicans. His father, Reverend Charles Dogson, was a clergyman. Carroll was raised in the rectory. Initially, Carroll was schooled at home. As a child, the author kept himself and his siblings entertained quite well. He frequently made up games, and would also write stories and poems. He, along with many of his siblings, had a stammering problem. During childhood, he also had a fever and became deaf from one ear as a result.

Carroll enjoyed the theatre and attended it frequently. Apart from being a great mathematician, he was an avid photographer. He took up photography in 1856, and realized that he enjoyed being with children. He was exceptionally good at taking pictures of children. He continued photography, only as a hobby, till 1880. In the mid-1850s, the author started writing humorous works as well as mathematical writings. It was in 1856 that he created his pen-name 'Lewis Carroll'. First, he translated his first and middle names into Latin. Then he reversed their order and translated them back into English. However, he did not use his pseudonym for his mathematical writings. Carroll has also written essays, poems, and political pamphlets.

The character of 'Alice' is based on Alice Liddell, four-year-old daughter of the head of Christ Church, whom Carroll met in 1856. In July, 1862, during a picnic with the Liddell sisters Carroll told this story. After revising it, it was published in 1865 as *Alice's Adventures in Wonderland*, and was an instant success. Following its success, the author published its second volume, *Through the Looking Glass and What Alice Found There* in 1872. Other works of his include *The Hunting of the Snark* (1876), *Sylvie and Bruno*

(1889) and *Bruno Concluded* (1893). After suffering from pneumonia, the author died on 14 January 1898, at the age of 65, and was buried at the Mount Cemetery in Guilford.

## Pre-reading

*The Mock Turtle's Story* is a story about Alice and her adventures in her wonderland. In her dreams, she meets strange creatures, including a 'Gryphon' and a 'Mock Turtle'. Have you ever had any strange dreams as such? What was it about? What were you doing in your dream? What other people or creatures did you meet? How did you wake up? Whom did you tell about your dream? Do you think dreams ever come true?

## While reading

### Insightful annotations

Students will work in pairs while reading the text. Each pair will 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

### Reading about mythical creatures

Teacher to explain that a gryphon is a mythological creature with the head and wings of an eagle, but the body of a lion. Its ears are quite pointed. A gryphon was considered to be a majestic creature in the Middle Ages. It was known to guard treasure and priceless valuables. According to Greek and Roman culture, this creature was associated with gold. That is, the eggs it would lay would turn to gold. Here is a chance to teach children about mythology. Teacher to explain the following.

- **What myths mean:** Students need to be told that myths are one of the oldest and powerful forms of story. They often carry

an important message for a certain group of people or culture. Myths were handed down to generations verbally. Their function was to teach moral lessons, talk about the concerns of people of its society and to entertain. Sometimes people create myths to explain why a certain event happened.

- **Difference between myths, legends, and folktales:** Students must be explained the difference between the three. Legends might not be true, but are usually based on some facts such as a real person, place or event. However, mythical heroes, unlike Robin Hood, do not have any historical roots. The characters in myths are usually heroic people with special strengths or gods. Students must be informed that folktales, unlike myths, usually include princesses, fairies, and witches. Folktales are usually set in a particular time period and are mostly about ordinary people and animals. Folktales are more focused on entertainment. Whereas, myths lay more importance on the moral outcome or message, rather than entertainment. Legends are usually exaggerated stories about history. Unlike myths, legends do not usually have a strong message or moral. Legends are based at least partly on some historical event, while myths do not necessarily have any historical basis.
- **Elements of truth:** Students need to be clarified about the origins of myths and what purpose they served. A myth is defined as something that has been made up. Students must be told that only people who hand down myths believe them to be true. Some myths are parts of some religions as well. People might get offended if we say their myths are false. Myths may contain elements of history and some moral lessons for wisdom.

### Activity:

Are there any myths, folktales, or legends that you have grown up hearing? Are there any such tales that the elders in your family have told you? Make a list of all the ones you can think of. Then exchange lists with a friend, and discuss the differences in the stories you have grown up with.

### Answers (Pages 119–120)

- A. 1. Alice discovered a few ‘rules’ about food. She discovered that using pepper in their meals made people hot-

tempered. Also, that it was vinegar which made people sour, and chamomile made them bitter. Lastly, it was things like barley-sugar that made children sweet-tempered.

2. The Duchess's theory about morals was that everything has got a moral, and that it is only a matter of finding it.
  3. The Duchess's manner changed immediately. Her voice died away and she began to tremble.
  4. The Queen was a fierce and savage lady. She was hot-tempered and everyone was scared of her.
  5. Many things were funny about the Mock Turtle's account of its schooling. Firstly, his master was an old turtle, but he was still called Tortoise. Also, his extra subjects included 'washing' though his school was at the bottom of the sea. Other subjects were 'reeling', 'writhing', 'seaography', 'drawling' and 'mystery'; all parodies of real school subjects. Another funny thing was that their lessons would lessen with each passing day.
- B.**
1. a. The Duchess:
    - i. Her speech is full of proverbs, which she calls morals and uses inappropriately.
    - ii. Her speech tells us that she is a chatty and talkative person, trying to please Alice. Also, her knowledge of the world is very limited. She misuses proverbs and does not know what mustard actually is; a vegetable or a bird. However, she is proud of her wisdom.
  - b. Alice:
    - i. Her speech is proper, polite, and free of errors.
    - ii. Her speech tells us that she is courteous, friendly, and well-mannered. Also, she asks a lot of questions which reflect her curiosity. She seems to belong to a well-educated upper-class family, being around well-mannered people who do not order her around. Also, she can be quite assertive at times, as she claims she has a right to think.

- c. The Gryphon:
- i. Its speech is full of errors, and also full of word-play.
  - ii. Its speech tells us that it is not well-educated, though it knows its manners well. It can be a bit impolite at times, but is mostly friendly towards Alice.
- d. the Mock Turtle:
- i. Its speech is mostly melancholic.
  - ii. Its speech tells us that the Mock Turtle is friendly towards Alice, but is also extremely sentimental and self-absorbed. It constantly sobs and cries.
2. The Mock Turtle means ‘Addition’ by Ambition, ‘Subtraction’ by Distraction, ‘Multiplication’ by Uglification, and ‘Division’ by Derision.
  3. The Mock Turtle replied, counting off the subjects on his flappers—‘*History*, ancient and modern, with *Seaography*, then *Drawing*—the master taught us *Drawing*, *Sketching*, and *Painting in Oils*. He taught *Latin* and *Greek*.’
  4. a. ‘It’s all her fancy, that they never executes nobody, you know.’  
‘It’s all her fancy, that they never execute anybody, you know.’
  - b. ‘This here young lady,’ said the Gryphon, ‘she wants for to know your history, she do.’  
‘This young lady here,’ said the Gryphon, ‘she wants to know your history, she does.’
  5. Do not make pretences.
  6. He said that that ‘that’ that that woman said ought to have been ‘which’.
- C. 1. a. That’s the reason they’re called lessons,’ the Gryphon remarked, ‘because they lessen from day to day.’
- b. ‘We called him Tortoise because he taught us,’ said the Mock Turtle angrily.
2. *Answers will vary. Accept all suitable answers.*

### **Additional questions**

1. Why must the eleventh day have been a holiday for the Mock Turtle at school?
2. Why does the Gryphon call Alice a ‘simpleton’?
3. What do you think Mock Turtle Soup is?
4. What did the Queen do during the game? Why were there hardly any players left besides the King, Queen, and Alice?
5. The Gryphon tells Alice that nobody is ever executed. Why do you think it is so?

### **Extension activity**

In *The Mock Turtle’s Story*, Alice learns about the Mock Turtle’s history and is amazed and curious about what his school was like. Try to create your own imaginary school. Think of a name and decide where it would be located at. Make a time-table for Class 8 that you would follow every week. Create your own subjects and decide upon the timings. Think of the things you would learn in all subjects. Be creative and imaginative.

## To the Evening Star

### Something more about the poet and his background

William Blake was born on 28 November 1757 in London, England, the third son of Catherine and James Blake, a hosier and haberdasher on Broad Street in Soho. Young William was given to fantastic visions, including seeing God, and angels. He would later claim that he had regular conversations with his deceased brother Robert. It was soon apparent that Blake's internal world of imagination would be a prime motivator throughout his life. Noting something special in their son, the Blakes were highly supportive of and encouraged his artistic creativity and thus began his education and development as an artist.

As a child he had an aptitude for drawing, so, at the age of ten, Blake entered Henry Pars' drawing school. Then, at the age of fourteen, Blake started a seven-year apprenticeship with engraver James Basire, the official engraver to the Society of Antiquaries. The intense study of Gothic art and architecture appealed to Blake's aesthetic sensibility and brought out his penchant for the medieval.

In 1782, Blake married Catherine Sophia Boucher (1762–1831). Although they had no children it was mostly a happy marriage and Blake taught Catherine to read and write. They were a devoted couple and worked together on many of Blake's publications. He had been writing poetry for quite some time and his first collection, *Poetical Sketches*, appeared in 1783. While Blake was busy with commissions he also undertook the task of creating the engravings that would illustrate his own poetry, and he also printed them himself. He experimented with an early method of creating images and text on the same plate.

*The Book of Thel* (1789), one of Blake's first long narrative poems, was followed by the first of his prophetic works, *The Marriage of Heaven and Hell* (1793). Other works finished around this time were *America: A Prophecy* (1793), *Europe: A Prophecy* (1794), *Visions of the Daughters of Albion* (1793), and *The Book of Urizen* (1794). In 1805 he started his series of illustrations for the *Book of*

*Revelations* and various other publications including Geoffrey Chaucer's 14th century *Canterbury Tales*, Robert John Thornton's *Virgil* and John Milton's *Paradise Lost*. *Milton: A Poem* was published around 1811. *Jerusalem: The Emanation of the Giant Albion* (1820) is Blake's longest illuminated work. In 1821 the Blakes moved to lodgings in Fountain Court, Strand. There he finished his work on the *Book of Job* in 1825, commissioned by his last patron John Linnell. The following year he started a series of watercolours for Dante Alighieri's *Divine Comedy*, which he worked on up to the day of his death.

William Blake died at home on 12 August 1827.

## Pre-reading

This poem is about opposite things in nature, like many other Blake's poems. Can you think of the good things (rain, sunlight, etc.) in nature? Now think of the different ways nature can be disastrous for us (like floods, hurricanes). Discuss this in your class.

## While reading

### Insightful annotations

Students will work in pairs while reading the poem. Each pair will focus on the following areas:

- How is the heading/title connected to the main text of the poem?
- Are there any 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 can 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.

## Post-reading

### Analysing poetic techniques: Enjambment

The poem *To The Evening Star* features an interesting poetic technique called enjambment. In enjambment, a thought does not end at the end of a line—it extends over to the next line. Thus,

the next line contains the end of one thought and the beginning of another. One of the best ways to identify enjambment is that no punctuation marks are present at the end of the line because the thought continues to the next line.

Poets use enjambment to create an interesting effect. The reader typically expects a thought to end where the line terminates. Through enjambment, the poet plays with the reader's expectations by delaying the culmination of the thought. The reader senses some curiosity or mystery when the line does not make complete sense, but on reading the next line, that mystery is solved and peace is restored.

*To The Evening Star* features enjambment almost throughout the poem. However, some poets use enjambment sparingly in their poems, usually in one or two verses. This helps to break the monotony and predictability of a consistent rhyme scheme. The reader finds such a change refreshing. In some instances, enjambment is also used for humorous effect.

### Activity:

Students to work in pairs to mark the instances of enjambment in *To The Evening Star*. Now, rewrite the verses so that the thought is complete at the end of the line.

Does the poem have a clear rhyme scheme now? If so, what is the rhyme scheme? If not, replace the words at the end of the verses to create a clear rhyme scheme.

### Answers (Pages 123–124)

- A. 1. To Venus, the evening star.
2. It is fair-haired, has a radiant crown, and a bright torch of love.
3. It can smile, speak, and see.
4. a. light its torch of love  
b. put on its crown  
c. smile on us  
d. scatter its silver dew on flowers while drawing its blue curtains  
e. let its west wind sleep on the lake

- f. speak with its eyes
  - g. wash the dusk with silver
  - h. protect the flocks
5. *fair-haired angel*—Venus, as it shines brightly in the evening  
*draw the blue curtains*—when it starts to get dark  
*the lion glares*—the eyes of the lion shine brightly
- B.**
- 1. a. Planet Venus. Darkness is associated with evil and hatred. It is not yet dark and the poet asks the evening to light its torch of love to last through the night.
  - b. The crown of the angel, the evening star
  - c. In the evening
  - 2. a. At night
  - b. Evil and fear
  - c. No, because the poet has asked the evening star to protect the flocks.
- C.**
- 1. No, but the poem has a uniform line-length, which makes it sound like a poem.
  - 2. Most of the lines have five feet though three lines have six feet each. For example,  
 Thy sac/red dew:/protect/them with/thine/in/fluence!
  - 3. *Students will read sonnets of their choice.*
- D.**
- 1. a. sleep at the right time
  - b. fill the evening sky with
  - c. very soon
  - d. roams all over the place
  - e. dark and depressing forest
  - f. yours
  - 2. a. evening                      b. dusk                      c. sacred
  - d. protect                      e. smile                      f. bright
  - 3. whilst, thy, dost, dun, thine—while, yours, does, dark, yours

4.
  - a. come near, closer
  - b. move away
  - c. to approach
  - d. make something last longer, to prolong
  - e. withdraw from an undertaking
  - f. come to a halt

E. 1–2. *Accept all suitable answers.*

### **Additional questions**

1. *...Scatter thy silver dew  
On every flower that shut its sweet eyes  
In timely sleep.*
  - a. Who is asked to scatter silver dew?
  - b. What shows that flowers follow rhythmic patterns? What other cyclic patterns do flowers follow?
  - c. What role is the silver dew expected to play later on?
2. *Speak silence with thy glimmering eyes,  
And wash the dusk with silver.*
  - a. Who has glimmering eyes?
  - b. Why has this comparison been made?
  - c. How will silence be imposed on dusk?
3. *The fleeces of our flocks are cover'd with  
Thy sacred dew:*
  - a. What is fleece? What is its function?
  - b. Who is 'thy' here? Why is the dew 'sacred'?
  - c. What is the implied meaning here? Do you see any parallel image in your mind here?

### **Extension activity**

Work in pairs. Think of some natural resource that can be a source of support and sustenance for man but if used insensibly, can turn into a thing of terror. One of you must draw a neat diagram showing cause and effect. The other person must write out three paragraphs describing the diagram.

## The Monkey's Paw

### Something about the author and his background

William Wymark Jacobs was born 8 September 1863 in Wapping, London, England, the eldest son of William Gage Jacobs, and his first wife, Sophia Wymark, who died when Jacob was very young. Jacob's father was the manager of a South Devon wharf, and young Jacobs spent much time with his brothers and sisters among the wharves observing the tramp steamers and their crew.

Jacobs went to a private school in London then went on to Birkbeck College. In 1879 he became a clerk in the civil service, then served in Savings Bank Department from 1883 until 1899. A regular income was a welcome change from his childhood of financial hardship, but around 1885 he also started submitting anonymous sketches to be published in *Blackfriars*.

In the early nineties Jacobs had some of his stories published in *Jerome K Jerome* and Robert Barr's illustrated satirical magazines *The Idler* and *Today*. The *Strand* magazine also accepted some of his works. His early stories were tentative and naïve but they were enough to show he had promise upon further development in a career as a writer.

In 1896 Jacobs' first collection of short stories was titled *Many Cargoes*. In 1897 he wrote a novelette called *The Skipper's Wooing* and in 1898, another collection of short stories, *Sea Urchins*. By 1899 Jacobs was confident enough to resign from the civil service to devote full time to writing. Jacobs's 1902 novelettes *At Sunwich Port* and *Dialstone Lane* (1904) are said to be among his best, displaying his exceptional talent in devising characters and satirical situations. He is mostly known for *The Monkey's Paw* which has been filmed and adapted for the stage numerous times. Jacobs' short story output declined around the First World War, and his literary efforts between then and his death were predominantly adaptations of his own short stories for the stage. His first work for the stage, *The Ghost of Jerry Bundler* was performed in London in 1899, revived in 1902 and eventually published in 1908.

Jacobs died at Hornsley Baby Lane, London in 1943.

## Pre-reading

People often talk about fate and destiny. These are the things about our life that we cannot change, e.g. where we are born and who our parents are. However, there are some things that we can control, e.g. what we eat and what we wear.

List some things about your life that you cannot control, and things that you can.

## While reading

- When reading this story with the students, ask them what they understand about the term 'fate'. Explain what it means to change one's fate, or to accept fate. Cite examples of personalities who have overcome great odds to change their destiny. Explain that in order to change one's fate or destiny, one needs to work very hard.
- On the other hand, explain the consequences of using unfair means to change one's fate. For example, engaging in lies, fraud, or corruption to improve one's social class. These are criminal acts and one can be jailed for it. Also, discuss the use of magic and explain that this is a sin and punishable in the Hereafter.
- Finally, discuss the ways in which people accept their fate and achieve closure about circumstances that they cannot change. Discuss how people cope with the grief of losing a dear one, or a sudden loss of wealth. Cite examples of how religion and remembrance of the Almighty can be a source of relief in such circumstances, and can offer encouragement to make a fresh start at life.

## Post-reading

### Analysing moral: Accepting fate

Teacher to explain fate and destiny are important themes in *The Monkey's Paw*. Mr and Mrs White are the two main characters who try to change their destiny by appealing to magic. They face consequences as a result. Here lies the main moral of the story—that it is futile to try to change one's fate; otherwise it can have terrible consequences. A more sensible approach is to accept one's fate and move on.

## Activity:

Write a short play about two friends, one of whom has experienced a tragedy, and the other friend trying to provide consolation. How might he help his friend feel better? What should he say and do to raise his spirits and help him get back on track?

## Answers (Pages 138–140)

- A.
1. He had travelled for long and so told them interesting stories. He told about wild scenes, wars and plagues and strange people, and his adventures.
  2. He did not want to talk about it, but to draw their attention away from it as it had a curse put on it by a fakir.
  3. Three separate men could each have three wishes from it. The fakir wanted to show that those who interfered with fate would suffer.
  4. Herbert was a fun-loving and a clever man.  
(Accept all evidences which are relevant.)
  5. They needed two hundred pounds to pay off the loan against the house.
  6. He was uncertain, ill at ease, furtive, and took his time to start speaking. It was as if he needed a lot of courage to do so. Hence he was not confident.
  7. Mrs White took it very casually at first, but her opinion changed when she realised that they still had two more wishes to make. She forced her husband to wish for the return of their son.
  8. Description of weather, arousing curiosity, and then telling them about the third wish of the first person
  9. *Answers will vary according to student's thoughts and experiences.*
- B.
1. a. Mrs White to Mr White
  - b. He spoke about the bad weather and the poor state of the road outside their house.
  - c. She thought he was complaining only to divert their

attention from a fatal mistake he had made in the game.

2.
  - a. The death of Herbert and his burial
  - b. His parents
  - c. They expected Herbert to appear suddenly.
  - d. They hoped it would turn out to be only a prank.
- C. 1.
  - a. Due to an increase in thefts in the city, the police chief made a *sudden resolution* to recruit more policemen.
  - b. The workers *demand*ed better wages or they would not work.
  - c. The students *attributed* their better performance in exams to motivation and guidance by their teacher.
  - d. If people are careless and meet with an accident, the management *admits no liability*.
  - e. When things go wrong, most of the people *disown* responsibility.
  - f. Everything happened in such a *sinister* manner that it was frightening and scary.
2.
  - a. collapse, cease to function
  - b. disperse, break into small pieces
  - c. make or become free or separate
  - d. enter forcibly or violently
  - e. major advance or discovery
3.
  - a. anxiously
  - b. keenly
  - c. closely
  - d. shamefacedly
  - e. fitfully
4.
  - a. screamed
  - b. bewilderedly
  - c. start speaking/doing what he had come for
  - d. uncertainly
  - e. listen carefully, a ruinous mistake, in a friendly manner, stopping/hindering.
- D. 1. Mrs White is an extremely loving mother and supportive wife. She is ready to take any risk to get their son back. But Mr White is very practical. Yet he is curious to test

the claim made by Morris about the paw. He realises his mistake a little too late, but then he accepts the truth.

2–3. *Accept all suitable answers.*

### **Additional questions**

1. *'Twenty-one years of it,' said Mr White...*
  - a. Who was Mr White talking to and what was he referring to?
  - b. How had the person being referred to spent twenty one years?
  - c. How did Mr White feel about going to the places visited by the person? How did the person react on hearing Mr White's wishes?
2. *'And what is there special about it?'*
  - a. Who asks this question and to whom?
  - b. Who was the 'it' given by? What made it special?
  - c. What evidence shows that the possessor of the thing was not too happy with its possession?
3. *'...but they wish to present you with a certain sum as compensation.'*
  - a. Who are the 'they?'
  - b. What is the compensation? Why are they offering one?
  - c. How did the Whites react when they heard the amount of the compensation? Why?

### **Extension activity**

Work in groups of five. Imagine that your group possesses an object that has the occult power of carrying out a curse. Plan out a story that is really scary and write it out on a chart paper and put it up on the display board for your class. Take a vote on the scariest story.

## The Purple Children

### Something more about the author and her background

Ellis Peters or Edith Mary Pargeter, as her real name is, was born in September 1913 at Horsehay, Shropshire. Her father was a clerk at a local ironworks. Edith attended Dawley Church of England School and the Coalbrookdale High School for Girls. Through her mother, she grew to love the history and countryside of Shropshire, her home for all of her life.

Before World War II she worked as a chemist's assistant at Dawley. During this time she started writing seriously for a publication while gathering useful information on medicines that she would draw upon later while tackling crime stories. During the war she worked in an administrative role with the Women's Royal Navy Service in Liverpool, and she received the British Empire Medal for her devotion to duty.

Her first published novel was *Hortensius: Friend of Nero* (1936), a rather dry tale of martyrdom that was not a great success, but she persevered and *The City Lies Foursquare* (1939) was much more warmly received. Many more novels appeared at this time, including *Ordinary People* (1941) and *She Goes to War* (1942), the latter based on her own wartime experiences. *The Eighth Champion of Christendom* appeared in 1945 and from then on she was able to devote all her time to writing. In 1951 she wrote a mystery story which came with the first appearance of Sergeant George Felse as the investigating police officer. Her other great character, and the one for which the author will continue to be known, Brother Cadfael, was to follow many years later. The first appearance of this monk at Shrewsbury Abbey was in *A Morbid Taste for Bones* (1977). She was particularly proud of her *Heaven Tree Trilogy*, which appeared between 1961 and 1963, which had as a backdrop the English Welsh borderlands in the 12<sup>th</sup> century. The name 'Ellis Peters' was adopted by Edith Pargeter to clearly mark a division between her mystery stories and her other work. Her brother was Ellis and Petra was a friend from

Czechoslovakia. A frequent visitor to the country, Edith Pargeter had begun her association and interest in Czechoslovakian. This was to lead to her learning the language and translating several books into English.

Peters won awards for her writing from both the British Crime Writers Association and the Mystery Writers of America. She was also awarded an OBE (Order of the British Empire), an honorary Master's Degree from Birmingham University and the Gold Medal of the Czechoslovak Society for Foreign Relations.

She died in October 1995.

## **Pre-reading**

Teacher to define the term 'irony' and give examples. Students to pair and come up with more examples.

## **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 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 will highlight specific excerpts in the text that are related to the areas mentioned above and share their answers with a partner. Ask pairs to share their highlighted excerpts and discuss those excerpts with the class.

## **Post-reading**

### **Analysing irony**

Teacher to explain that irony is a literary device that writers often use to create humour in the story. Irony can arise either from a play of words or from the way in which events unfold in the story.

Writers do this by setting up events in a way that leads us to expect a certain logical outcome. However, the actual result is quite the opposite. This is the ironical effect which points to the reality that life can always go contrary to what we expect.

- Verbal irony occurs when characters mean the opposite of what they say.
- In situational irony, the irony emerges not from the words spoken, but by the manner in which events unfold.
- Another kind of irony is dramatic irony. Dramatic irony occurs when the reader knows more about the situation than any of the characters. This happens because the narrator gives the reader more information about the events than the characters are aware of.

### Activity:

Teacher to ask students to work in pairs. In the table below, identify the events or words that depict each type of irony in *The Purple Children*.

	Event/Speech
Verbal irony	
Situational irony	
Dramatic irony	

### Teacher's notes:

After students have done the activity, explain the following. These instances in the story illustrate the three different types of irony. Ask students to check their own work and include whatever is missing.

**Verbal irony:** After the girl finds her cat, she says to the sentry, 'Thank you! Now I'll go home. You were very kind.' In reality, she is not grateful but is feeling proud of herself for fooling him into letting her into the cellar.

**Situational irony:** The Major is presented as a highly intelligent and competent officer and quite capable of enforcing discipline. We would expect him to quickly identify the culprits and punish them. On the contrary, we see that he has been outsmarted by 15-year-old children and is unable to complete his purpose.

**Dramatic irony:** Dramatic irony occurs at the end of the story when all the children are coloured with purple dye. We know who the culprit is but the Major has no way of finding out.

### Answers (Pages 152–154)

- A. 1. The sentry had been given strict orders not to let anyone enter the courtyard but he had also been told to treat the natives kindly. The girl said that she had lost her cat and, quivering with emotion, she pleaded with him to let her in. The sentry felt pity for the young girl and felt there was no harm in helping her. So he gave in to the girl and allowed her to enter the courtyard.
2. The boy had entered the courtyard to hoist their native flag and he had done it without being noticed.
3. The author describes the fugitives disappearing into the night as being ‘snatched away into the silence and darkness of the little streets’.
4. The sentry was almost drawn into an alliance with the enemy because of his fear of his Major, who was on his own side. This fear was too much for him to even resent the enemy anymore. He also regretted his action of spraying violet dye all over the enemy, thus making her instantly recognisable, perhaps because he resented being scolded by the Major.

We know this because when the Major asked him whether he would be able to recognise the enemy’s face, he lied, saying that since the enemy had kept in the shadows all the while, he would not be able to recognise her.

5. Partisans are members of a group that has taken up armed resistance against the occupying enemy forces. The children were supposed to hoist the native flags on enemy territory.
6. The Major was disgusted and exasperated by how frequently the children found ways to rebel against his government. Even though the school opened at eight, he presented himself and his sergeants at eight-thirty in order to prove that he did not feel the eagerness of a

hunter but the determination of a man with a sense of duty. He was also punctilious in waiting for the headmaster but he himself did not understand the reason for this. He also marched confidently into the hall where all the students had been lined up, not ready for the surprise he was about to get.

7. The Major was a strict military man who wanted to punish those who broke the rules. He was an intelligent man because he understood how the children had fooled the guard to get into the cellar. He was familiar with the ways of the local people who were working against the government, but he was not cruel or evil. He was a man who valued doing his duty.

- B.**
1. The Sentry felt a wave of regret.
  2. The Major looked at the purple stain on the stones indulgently as he realised how easy it would be to catch the culprit.
  3. The Major smiled at the thought that when this boy was older he would realise that in a war every battle fought is not a bloody one. The psychological ones are more serious.
  4. The native flag would be taken down but some other native in some other place would again put it up to keep the hope of the natives alive that all was not yet lost for them.
  5. If the natives had allowed their children to get involved in the fight, they themselves were responsible for the punishment which the children would get on being caught.
  6. ... he did not want to look excited at the prospect of catching the culprit, but as if he was only doing his duty.
- C.**
1.
    - a. forward—ahead, in the direction that one is facing  
foreword—a short introduction to a book
    - b. die—stop living  
dye—a natural or synthetic substance used to colour something

- c. scour—clean or brighten by rubbing with something rough or a detergent, search thoroughly
  - score—the number of points, goals achieved by someone, a set of twenty
  - d. resent—feel bitter or angry about
  - recent—having happened only a short time ago
  - e. infinite—limitless in space or size
  - infinitesimal—extremely small
  - f. wary—cautious about possible dangers or problems
  - vary—differ in size, degree, or nature from something else of the same general class
2.
    - a. The athlete *triumphantly* took a victory lap of the ground.
    - b. Haris had lost Meena's toy, so he had to *compensate* her loss by buying her another one.
    - c. The full *impact* of the deal will be seen after some time.
    - d. The police took over an hour *to run* the criminal *to earth*.
    - e. The *antagonism* between the two groups could be felt by everyone present there.
  3.
    - a. Colossal—from 'colossus of Rhodes'; a huge statue and one of the seven wonders of the world
    - b. Echo—from Greek mythology; a nymph whose unrequited love for Narcissus caused her to pine away until nothing but her voice remained.
    - c. Achilles heel—from the Greek legend; the heroic warrior Achilles who was killed by an arrow shot in his heel
    - d. Marathon—first long-distance race was held at the revived Olympic Games in 1896. It commemorates the legendary feat of a Greek soldier who is said to have run from 'Marathon' (a city in Greece) to Athens in 490 B.C. to report the Greek victory at the Battle of Marathon.

- e. Thug—a band of professional assassins formerly active in northern India.
- f. Vandal—any member of Germanic people who ruled a kingdom in North Africa from 429 to 534 AD and invaded Rome in 455 AD
- g. Utopia—refers to the title of a book by Thomas More, published in Latin in 1516. The work deals with the picture of an ideal state.
- h. Sabotage—from French ‘sabot’ meaning wooden shoe; hence, to work clumsily. A direct action by workers against employers through obstruction of work.
- i. Juggernaut—from Sanskrit, ‘jagganatha’, used as a title for Hindu deity ‘Krishna’, considered to be a deliverer from sin. His wagon crushed worshippers who threw themselves under it.

D. 1. *Accept all suitable answers, such as:*

The flag is a symbol or an emblem of a country. In war, the capture of a flag is the defeat of that country. Today, patriots, pay obeisance to their country’s flag for it represents an idea, or an ideal.

2. *Accept all suitable answers.*

### Additional questions

1. *‘I can’t let you in there. I shall get into trouble.’*
  - a. Who says this to whom? What time of day is it?
  - b. What reason does the person give for wanting to be let in?
  - c. What trouble is the speaker talking about?
  - d. How does the listener try to persuade him afterwards?
2. *‘He would have kept silence if he had not lost his head.’*
  - a. Who is being spoken about here? What does ‘lose one’s head’ mean?
  - b. What made him lose his head?
  - c. What did he do?
  - d. What do you think would have happened had he kept quiet?

3. *The headmaster, advancing his hand to the hall door, levelled one sudden glittering glance into the eye of the invader.*
  - a. Who were waiting for the advancing men in the hall?  
Who was the invader?
  - b. Why did the headmaster look at the invader with a glittering glance?
  - c. What was the feeling the headmaster had for the invader at this point of time?
4. *... his fears even drew him into a distant alliance with them.*
  - a. Who is the person being spoken about?
  - b. What had happened so as to fill him with fear?
5. *You must do what you feel to be your duty. But so must our children.*
  - a. Who says this to whom?
  - b. What is the duty that has to be done?
  - c. What is the duty of the children?
6. *The major...was accustomed to the local style of warfare, and to the ugly demands it made upon him...'* What was the local style of warfare?

### Extension activity

Find out who were the big colonisers of the eighteenth and nineteenth centuries and which were the places they colonised. How many of these places have gained sovereignty again and what form of government do they have now? Take help from your history teachers, history books, your parents, and the Internet. Make a table like this and fill it up:

Name of Coloniser	Place Colonised	Time	Regained Sovereignty	Present form of Government

## The Solitary Reaper

### Something more about the poet and his background

Born in April 1770 in Cockermouth in Cumberland, William Wordsworth was the second of five children born to John Wordsworth. His sister, the poet and diarist Dorothy Wordsworth, to whom he was close all his life, was born the following year. He lost his mother when he was eight and five years later, his father. He started writing in 1787.

During a summer vacation in 1790, Wordsworth went on a tour through revolutionary France and also travelled in Switzerland. Wordsworth's financial situation became better in 1795 when he received a legacy and was able to settle at Racedown, Dorset, with his sister Dorothy. In 1795 he met Samuel Taylor Coleridge. Encouraged by him and stimulated by the close contact with nature, Wordsworth composed his first masterwork, *Lyrical Ballads*, containing one of his most famous poems, 'Tintern Abbey', and beginning with Coleridge's 'The Rime of the Ancient Mariner'. In 1798, he started to write a large and philosophical autobiographical poem, completed in 1805, and published posthumously in 1850 under the title *The Prelude*. Wordsworth spent the winter of 1798–99 with his sister and Coleridge in Germany, where he wrote several poems, including the enigmatic 'Lucy' poems. Wordsworth's second verse collection, *Poems*, appeared in 1807. His central works were produced between 1797 and 1808.

His poems written during middle and late years have not gained similar critical approval. Wordsworth's Grasmere period ended in 1813. He was appointed official distributor of stamps for Westmoreland. He moved to Rydal Mount, Ambleside, where he spent the rest of his life. In later life, Wordsworth abandoned his radical ideas and became a patriotic, conservative public man. Wordsworth received an honorary Doctor of Civil Law degree in 1838 from Durham University, and the same honour from Oxford University the next year. In 1842 the government awarded him a

civil list pension amounting to £300 a year. With the death in 1843 of Robert Southey, Wordsworth became the Poet Laureate. William Wordsworth died in 1850 and was buried at St Oswald's church in Grasmere.

## Pre-reading

Students to discuss the following questions.

- What is 'nature'?
- Do you love nature?
- Do you prefer to live in a beautiful village or a bustling city?

## While reading

When reading *The Solitary Reaper*, ask students to identify the ways in which Wordsworth glorifies life in the village compared to city life. The poem is about a village girl working by herself in the valley. Do you think this would be possible in a bustling city? How do you think Wordsworth feels about working like a solitary reaper, singing to herself? What benefits does such a life have?

## Post-reading

### Wordsworth as a Romantic poet

Teacher to explain that William Wordsworth belonged to the Romantic age of poets who wrote during the first half of the 19<sup>th</sup> century. This does not mean that they wrote love poetry. In fact, the Romantic Movement focused on themes like nature, innocence, and the importance of the human soul.

The years prior to the Romantic age had seen a lot of progress with the growth in science and technology. People became wealthier and started moving to the cities. Poets like Wordsworth believed that human beings were turning into machines and yearned for a return to the peace of village life. Their poems reflect this desire.

The Romantic poets loved nature. They believed that living in nature helped people to connect with their souls and live as pure human beings. When reading the poem, point out instances where the poet praises different aspects of nature. Pay close attention to how nature affects the mind of the poet and the solitary reaper.

## Activity:

The words we use have different connotations. This means that they might have a positive meaning, or a negative one. For example, the words 'team' and 'gang' refer to a group of people. But the word 'team' has a positive connotation (cooperation) whereas 'gang' has a negative connotation (crime).

Loneliness is an important theme in *The Solitary Reaper*. Identify the words related to loneliness in this poem. Place them in the Positive and Negative columns depending on their connotations. What does this tell you about how the poet feels about this theme?

Positive	Negative

## Answers (Pages 157–159 )

- A. 1. The poet uses words like 'solitary', 'single', 'by herself'. These convey a sense of solitude.
2. The poet is addressing the reader when he uses these words.
3. The nightingale's song cheers the weary travellers who are crossing the desert. The song of the cuckoo breaks the long silence of the winter months and heralds the coming of spring.
4. No, he didn't understand. The phrases which tell us this are:  
*Will no one tell me what she sings?*  
*Perhaps the plaintive numbers flow...*
5. The poet is moved by the emotion in the reaper's voice. He does not want to disturb her and carries the music in his heart long afterwards.
6. *Students will give responses based on their personal experiences. Accept all suitable answers.*

- B.** 1. a. Other passersby  
 b. She is a highland lass cutting grain in the hills of Scotland.  
 c. She hypnotised/mesmerised the poet with the song that she sings, and he is unable to move away.  
 d. It means a sad song. The other phrase is: 'plaintive numbers.'
2. a. Nightingale  
 b. The farthest island of Hebrides  
 c. No other bird goes that far out in the seas, and it is absolutely quiet out there. So it would break the silence of the sea.
- C.** 1. In the first stanza, it is abcbdee. In the second stanza, it is ababccdd
2. a. e/ver                      b. thrill/ing                      c. Heb/ri/des  
 d. Night/in/gale              e. fa/mil/iar                      f. what/e/ver  
 g. what/e'er                      h. mel/an/choly
3. There are eight syllables in each line.
4. Every fourth line of the stanzas is shorter than the rest. The short line concludes the train of thought of the speaker.
5. The rhyme scheme is different—the first four lines *abcb*, next four lines *ddee*. The last line of the first quartet is in iambic trimetre, while the last line of the second quartet is in iambic tetrametre.
- D.** 1. a. further—additional              farther—beyond  
 b. pain—ache                      pane—glass sheet as in windowpane  
 c. breaking—violation              braking—stopping  
 d. heard—to hear                      herd—group of cows, horses, etc.  
 e. very—a lot                      wary—cautious  
 f. effect—result (noun)              affect—influence (verb)
2. a. overdo                      b. overflow                      c. overtake  
 d. oversee                      f. overcome

There is no word as *overthink*.

3. a. shadiest      b. cruellest      c. hairiest  
f. faintest

*best* and *empty* do not take the suffix *est*.

E. *Accept all suitable answers, such as:*

1. Yes. I liked the poem because it is rhythmical and musical. It is simple and easy to understand and touches the heart.
2. *Accept all suitable answers.*

### **Additional questions**

1. *'Or is it some more humble lay  
Familiar matter of today?'*
- a. Who is the poet putting the question to? What does the question refer to?
- b. What is a 'lay'? What significance does the word 'humble' have here?
- c. Can you imagine what 'familiar matters' of today would imply?
2. *The music in my heart I bore  
Long after it was heard no more.*
- a. What music did the poet bear in his heart?
- b. Mention two other kinds of music listed by the poet that this music had surpassed.
- c. Why will it not be heard any more?
3. *...for the Vale profound  
Is overflowing with the sound.*
- a. What characterises the valley?
- b. What is it filled with? Who witnesses it?
- c. Who is responsible for what happens to the valley?
4. What do the poet's words 'Stop here or gently pass' signify?
5. Why do you think the maiden's song would have no ending?
6. Can you write in single sentences what the theme for each of the stanzas is?

### **Extension activity**

Pick a happy song and a sad song. Write down the lyrics and identify:

- a. the thoughts which are captured
- b. the phrases that make these emotions explicit
- c. something about the rhythm in the songs

## Mrs Packletide's Tiger

### Something more about the author and his background

Saki, or Hector Hugh Munro, was born in Akyab, Burma, the son of Charles Augustus Munro, an inspector-general for the Burmese police, when that country was still part of the British Empire. He was brought up in England with his brother and sister by his grandmother and aunts in a straitlaced household whose comic side he appreciated only later in life in a number of his short stories, especially 'Sredni' 'Vashtar' and 'The Lumber Room'.

Munro was educated at Exmouth and at Bedford grammar school. From 1887, he travelled with his family in France, Germany, and Switzerland. He joined the Burma police but soon turned to journalism. He wrote political satires for the *Westminster Gazette* and was foreign correspondent for the *Morning Post* in the Balkans, Russia, and Paris. He moved to London in 1908.

In 1900, Munro's first book, *The Rise Of The Russian Empire*, appeared. It is a historical study. This was followed in 1902 with a collection of short stories, *Not-So-Stories*. In 1914, his novel *When William Came* appeared, in which he portrayed what might happen if the German emperor conquered England. He wrote four series of short stories: *Reginald* in 1904, *Reginald in Russia* in 1910, *The Chronicles of Clovis* in 1912, and *Beasts and Super-Beasts* in 1914. His stories frequently reflect the manners and attitudes of Edwardian society, from the standpoint of the sardonic insider. They are beautifully polished, epigrammatic pieces of writing. The stories often involve a vein of cruelty, and often resolve on a surprise twist in the last sentence.

After the outbreak of World War I, although officially too old, Munro volunteered for the army as an ordinary soldier. He was killed by a sniper's bullet on 14 November 1916 in France, near Beaumont-Hamel.

## Pre-reading

Students to work in groups of three. A and B face each other and student C turns his/her back to A and B. A and B gossip about C—all imaginary things—good and bad. Once A and B stop, say after five minutes, C turns around and narrates everything s/he has heard being spoken about her/him. This must be done in past tense as in narration.

(This focuses on listening and speaking, using the dialogue and narration mode and leads up to a predominant theme in the story.)

## While reading

While reading Mrs Packetide's Tiger, ask students to analyse the reasons behind Mrs Packetide's actions. Why does she decide to hunt a tiger? Her primary motivation is jealousy. She wants to be seen as superior to Loona Bimberton and cannot stand being upstaged by her. There may be several reasons for her feeling jealous of Ms Bimberton. What do you think they might be?

## Post-reading

### Analysing motive

Teacher to explain that one of the ways of analysing a story is through the motives of the different characters. Each character acts on the basis of some motive or reason, which helps us explain their actions, and how they would behave in a different set of circumstances. It also helps us to determine whether those actions can be justified or not. The motives for a character's actions can vary from greed, love, desire for power, selflessness, and so on. Students to be given the following points to think about.

- Think of the motives for Loona Bimberton's actions. Why do you think she skips Mrs Packetide's luncheon party? Her motive is protecting her pride. She does not want to be seen as a weak or unimportant person in the company of so many people, hence she avoids showing up at the party. Do you think she would attend the party if she knew the reality about how the tiger died?
- Louisa Mebbin's actions also offer insight into her motives. It is obvious that she does not like Mrs Packetide. Why then does she accompany her? Her motive is her desire for wealth. She is

not a wealthy woman herself but she knows that she can come into some wealth by associating with Mrs Packletide and amusing her in her pursuits.

- What are the motives behind Ms Mebbin's protective and cautious behaviour? She might have a need to be seen as more responsible by the people around her. She might also be more careful about spending money because she is not so wealthy herself. Do you think she would be as careful if she had a lot of wealth?

### Activity:

Identify the motives of the following characters from this chapter. Which parts of their speech or actions reflect these motives? How would these characters behave in different situations? Complete the table below.

Character	Motive	New situation
Mrs Packletide		Mrs Packletide is friendly towards Loona Bimberton
Loona Bimberton		Loona Bimberton is much younger than Mrs Packletide
Louisa Mebbin		Louisa Mebbin is about to marry a rich man
The village headman		The villagers are experiencing a drought

### Answers (Pages 166–168)

- A. 1. Mrs Packletide's rival Loona Bimberton had recently been carried eleven miles in an aeroplane by an Algerian aviator and she talked of nothing else. Mrs Packletide

thought that getting her photograph taken in the press with a tiger skin would show her up. She wanted to outdo Loona Bimberton.

2. Mrs Packetide planned to give a lunch at her house in Curzon Street where a tiger-skin rug would hold pride of place. She also planned to present Loona with a tiger-claw brooch to make her rival jealous.
3. Almost all the people are driven in life by two things, i.e. food and love. But Mrs Packetide was different; the motivating factor in her life was Loona Bimberton. She had planned to host a dinner party for Loona and others, not because she loved them and wished to serve them good food, but only to show off what she had hunted.
4. The villagers wanted to get the thousand rupees that Mrs Packetide had offered so they posted children on the outskirts of the jungle to prevent the tiger from going to another place. They also left cheaper goats outside as a bait for the tiger and so that he wouldn't die of hunger. Women would stop their kids from making noise, lest the tiger be frightened away.
5. The tiger belonged to respectable ancestors, but, since it had become very old and unable to hunt, it depended entirely on domestic animals for food. It had, therefore, strayed nearer to the inhabited places.
6. Miss Mebbin was paid for her services to Mrs Packetide, to accompany her on the hunt; but she was very calculating, and would not give more services than what she was paid for.
7. Louisa Mebbin blackmailed Mrs Packetide into giving her the money to buy a house, saying she would tell everyone that she had not killed the tiger, but the goat.
8. The tiger would die of old age before the shoot; the tiger dies of a heart attack instead of the bullet; Loona Bimberton feels she won't be able to control her emotions at the party.

*Accept all suitable answers.*

- B. 1. a. She's asking her companion to shoot the tiger instantly. She thinks only about money, and so is excited that they may not have to pay for the goat if the tiger died without touching the goat.
- b. When she saw the tiger sit down a little distance away from the goat, as if to rest. She was excited because if the tiger did not attack the goat, they would save some money.
- c. That she is very money-minded and calculating.
2. a. Loona Bimberton
- b. Mrs Packletide, to show off her hunt, and make Loona jealous of her achievement.
- c. She did not want to accept that she had indeed been outdone, (she was jealous) and so she declined the invitation to the luncheon party; she was not sure that she would be able to hold back her feelings anymore if she went there.
- C. 1. a. descended
- b. abandon
- c. cheaper
- d. curtail, confine
- e. persistent
- f. quarry
2. a. The *seeming irrelevance* of the topic made the audience inattentive, and it was only towards the end that they realised their mistake.
- b. The boy felt *miserable* at not being allowed to attend school, as his parents could not pay the school fees.
- c. Ramiz *indulges* in daydreaming most of the time.
- d. It is essential to dress *appropriate* to the occasion.
- e. The *compelling motive* behind the theft was extreme poverty and hunger.
- f. Though the world is motivated to work for a better lifestyle, Haris is *chiefly swayed* by the urge to impress.

- D. 1. Laika, the Russian spacedog  
2. Tasmanian tiger-wolf  
3. Horse
- a metal mouthpiece attached to a bridle used to control a horse
  - each of a pair of loops attached at either side of a horse's saddle to support the rider's foot
  - a band attached to a saddle and fastened around a horse's belly
  - long narrow straps attached to a horse's bit
  - a flexible shoot cut from a tree, used to control a horse
  - short trousers fastened just below the knee
4. Cheetah  
5. Giraffe

- E. 1. a. to      b. with      c. to  
d. for      e. of      f. at

Students to write sentences.

2. a. she suddenly remembered an appointment.  
b. top her entire batch.  
c. she was going to give to her parents on their golden wedding anniversary.  
d. that she may remain unsuccessful in her venture.
- F. 1. *Accept all suitable answers, such as:*  
Yes, I think that Mrs Packletide was morally wrong in lying about the shoot because it is wrong to take credit for something that you haven't done. If one wants credit, then one must take necessary steps to achieve it. Miss Mebbin, too, was wrong because blackmail of any sort is as bad as lying.
2. No. *Accept all suitable answers.*

## Additional questions

- Her movements and motives were largely governed by dislike of Loona Bimberton...*
  - Who is the person being spoken about? Why did this person dislike Loona Bimberton?
  - What feat had Loona Bimberton accomplished to provoke the dislike?
  - What did the person do to show her dislike?
- The prospect of earning the thousand rupees had stimulated the sporting and commercial instinct of the villagers.*
  - What had a thousand rupees been offered for and by whom?
  - What did the villagers and children do as a result of this stimulation?
  - Which instincts would be considered 'sporting' and which 'commercial'?
- ...her face changing colour rapidly as though it were going through a book of patterns before post-time.*
  - Whose face was changing colour? Who was she interacting with?
  - What had been said to make her react thus?
  - What is meant by 'book of patterns before post-time'?
- 'In a world that is supposed to be chiefly swayed by hunger and by love, Mrs Packletide was an exception.'*
  - Why was Mrs Packletide an exception?
  - What is the relation between the two women? Give evidence.
  - Explain what the author means when he says that the world was swayed by hunger and love.
- Comment on the following statements, explaining their meaning, who says them and in what context.
  - There are limits beyond which repressed emotions become dangerous.
  - The bait was an extra.

- c. My figure is quite as good as that Russian dancing boy's.
  - d. Mrs Packetide's face settled on an unbecoming shade of greenish white. Why?
  - e. 'You surely wouldn't give me away?' she asked.
  - f. 'The incidental expenses are so heavy,' she confides to inquiring friends.
6. Give an example to show that Louisa Mebbin was prudent with money and another instance to show that she was shrewd.

### **Extension activity**

What do you think about gaming in wildlife? Does one get the same feeling that one gets when one is involved in other sports? Do victory and defeat mean the same in both? Discuss these questions with your partner. Draw a mind map.

## The Canterville Ghost

### Something more about the author and his background

Oscar Wilde was born the second son to an Anglo-Irish family, in Dublin on October 16, 1854. His mother Lady Jane Francesca Wilde was a poet, journalist, a revolutionary with the Young Irelanders in 1848, and a life long Irish nationalist. His father was Sir William Wilde, an Irish antiquarian, gifted writer and specialist in diseases of the eye and ear.

Oscar was educated at home up to the age of nine. Then he studied at Portora Royal School, Enniskillen, County Fermanagh from 1864 to 1871 and Trinity College, Dublin from 1871 to 1874. He was an outstanding student, and won the Berkeley Gold Medal, the highest award available to students at Trinity studying the classics. He was awarded a scholarship to Magdalen College, Oxford, where he continued his studies from 1874 to 1878 and became a part of the Aesthetic movement and a disciple of Walter Pater, and advocated 'art for art's sake.' His aesthetic idiosyncrasies such as his wearing his hair long, dressing colourfully, and carrying flowers while lecturing, drew a great deal of criticism.

Wilde published several children's books, among them being *The Picture of Dorian Gray* in 1891. Then came a brilliant series of domestic comedies—*Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), and *An Ideal Husband* (1894). Wilde took the London stage by storm with his witty, epigrammatic style, insolent ease of utterance, and suave urbanity. The plays *An Ideal Husband* and *The Importance of Being Earnest* became instant hits on the London stage.

Wilde died of cerebral meningitis on 30 November 1900.

### Pre-reading

Imagine a situation where you are standing in an empty street very late at night with nothing but the sound of your own breathing to keep you company. The streetlamp behind you casts

a shadow in front of you. All of a sudden you see your shadow start wavering! You look back to see if the lamppost is moving. No! So why is your shadow moving? Concoct a story and present it to your class.

## While reading

### Teaching compare and contrast

Teacher to explain that compare and contrast is a useful approach for analysing text. It helps us to analyse the text with a higher level of precision and understand the nature of the elements being compared and contrasted. It encourages us to go beyond a surface level understanding of things and probe deeper into less obvious information embedded in the text.

While reading *The Canterville Ghost*, ask students to highlight all points which help compare and contrast the views of an American and an English family. Students may work in pairs and corroborate their points.

## Post-reading

In the story *The Canterville Ghost*, an American family goes to live in a place that is believed to be haunted. The American family brush aside any such views and decide to live there. As you read the story, fill the table below to show the differences in the American and English approach to life, as highlighted by Oscar Wilde.

American views	English views
	Get scared easily
Money is important	
	Traditional
Practical	

## Answers (Pages 179–181)

- A. 1. It is a lovely July evening, and the weather is perfect. Birds, rabbits, and squirrels can be seen. After their arrival, however, the sky is suddenly overcast with clouds, and it starts to rain. There is a curious stillness around.

2. Mrs Umney believes that the bloodstain can never be removed. The Otis family thought that it could be removed with the help of a stain remover and detergent.
3. Mr Otis gave a bottle of lubricator to the ghost asking him to oil the rusty chains on his wrists and ankles. It wasn't a typical reaction because normally one would scream or faint due to fright.
4. The ghost was stunned to see such a reaction. He felt insulted to be treated in such an unbearable manner.
5. The bloodstain would reappear on the library floor, even though the doors and windows were locked every night. It also changed colour every time. The ghost did this himself.
6. Washington had troubled him the most, so the ghost decided to scare him almost to death by standing at the foot of his bed and stab himself three times in the throat. He would put a clammy hand on Mrs Otis's forehead and hiss out the awful secrets of the house into her husband's ear. Virginia had not troubled him at all, so a few hollow groans would be enough to frighten her. But he wanted to teach a lesson to the twins. He would scare them till they became paralysed with fear.
7. I think that the ghost perhaps does not behave the way I would expect a typical ghost to behave. He is different because he likes to take on the roles of 'Dumb Daniel' or the 'Suicide's Skeleton' and 'Martin the Maniac' or the 'Masked Mystery', as he had used these roles before to scare people successfully. (Accept all suitable answers).

- B.**
1.
    - a. Lord Canterville to Mr Otis
    - b. He is referring to the ghost because Mr Otis refuses to believe him.
    - c. Mr Otis says that even the family doctor appears before the death of a family member, and that there is no such thing as a ghost.
  2.
    - a. Mr Otis at one o'clock
    - b. The ghost because he wanted to scare the family into leaving the house.

- c. He gave a bottle of lubricator to the ghost to oil his chains.
- C.** 1. a. concluded  
b. patriotism  
c. telegraphed  
d. housemaids  
e. pigeon  
f. unconscious  
g. achievements  
h. etiquette
2. a. Bolton—Bolton is a large town in Greater Manchester, in the north-west region of England. In the 19<sup>th</sup> century it was one of the largest and most productive centres of cotton spinning in the world.  
b. Ascot—Ascot is a small town within the civil parish of Sunninghill and Ascot, in the Royal Borough of Windsor and Maidenhead, Berkshire, England. It is most notable as the location of Ascot Racecourse, home of the prestigious Royal Ascot meeting.
3. a. old-fashioned, grand-aunt  
b. stained-glass  
c. blood-stained  
d. white-robed  
e. chameleon-like, palsy-twitching
- D.** 1. Since there was no discussion on the supernatural, the Otis family were unprepared for the ghost's appearance.  
2. This lubricator is said to be very effective even on the first application, and it has been certified on the wrapper.  
3. After Virginia, the girl, came the twins, who were called Stars and Stripes as they were whipped with a rod very often.  
4. He was wearing heavy and rusty chains on his wrists and ankles.

5. If a few hollow groans from the wardrobe would fail to wake her, he would scare her by showing her his trembling fingers on the counterpane.
- E. 1. *Accept all suitable answers.*
2. America has been called a modern country where money can buy everything. They do not believe in ghosts. Infact if there was such a thing as a ghost in Europe, the Americans would have it in their public museums. The eldest of the Otis children is named Washington as a mark of patriotism. The twins were usually called 'The Stars and Stripes'. There is a mention of Californian etiquette. The Americans have been portrayed as almost the opposite of the English.

### Additional questions

1. *'After the unfortunate accident to the Duchess, none of our younger servants would stay with us...?'*
  - a. Who speaks these words and to whom?
  - b. Who is being referred to here?
  - c. What was the unfortunate accident?
  - d. How had the speaker's life been afflicted too?
2. *'I am afraid something has been spilt there.'*
  - a. Whose observation is this? What has the speaker seen?
  - b. What is the speaker told by the listener?
  - c. What was peculiar about what had been spilt?
3. *The second appearance of the ghost was on Sunday night.*
  - a. What did the ghost do on Sunday night?
  - b. Who confronted the ghost that night and how?
  - c. How did the ghost react to this?
4. Who said, or might have said the following, and to whom? (Names have been left out!)
  - a. That is all nonsense...
  - b. Yes, blood has been spilt on that spot.
  - c. It won't frighten us, I can assure you, sir.
  - d. We have had bad experiences here in the past.

- e. I do not wish to see it tomorrow, or ever again.
  - f. How I love these conditions...
5. In what ways was Lord Canterville very open and honest in his dealings with Mr Otis?

**Extension activity**

Imagine that you and a friend of yours see a figure covered in a white shroud walking towards you. Work in pairs. One of you believes that it's a ghost and the other believes that it's just a trick played by one of your enemies! Write out a dialogue showing how you both are trying to persuade each other. Act out your script for the class when you have practised it a bit.

## Exiled

### Something more about the author and her background

Edna St Vincent Millay was born in the year 1892 on 22 February in Rockland Maine. Her mother was a nurse and father a school teacher.

Millay began expressing her literary talents at Camden High School. She first started writing for the school's literary magazine, *The Megunticook*. At the age of 14 she won the St Nicholas Gold Badge for poetry, and by 15, she had published her poetry in the popular children's magazine *St Nicholas*, the *Camden Herald*, and the high-profile anthology *Current Literature*. Edna St Vincent Millay was an American poet and playwright. She is the third woman to win the Pulitzer Prize for Poetry in the year 1923. She is also known for her feminist activism. She wrote her prose work under the pseudonym Nancy Boyd. Her middle name derives from St. Vincent's Hospital in New York, where her uncle's life had been saved just before her birth.

In 1913, when she was 21 years old, Millay went to Vassar College later than usual.

After her graduation from Vassar in 1917, Millay moved to New York City. Living in a nine-foot-wide attic she wrote anything she could find an editor willing to accept.

Edna St Vincent Millay is considered to be one of the most successful and respected poets in America. She is noted for both her dramatic works, including *Aria da capo*, *The Lamp and the Bell*, and the libretto composed for an opera, *The King's Henchman*, and for such lyric verses as 'Renascence' and the poems found in the collections *A Few Figs From Thistles*, *Second April*, and *The Ballad of the Harp-Weaver*, winner of the Pulitzer Prize in 1923. Millay was one of the most skillful writers of sonnets in the twentieth century. She created a unique style of American poetry by combining modernist attitudes with traditional forms.

It was by sheer luck and chance that Millay was brought to public notice. Her mother happened on an announcement of a poetry contest sponsored by *The Lyric Year*, a proposed annual anthology. Millay submitted some poems, among them her '*Renascence*.'

In 1920 Millay's poems began to appear in *Vanity Fair*, a magazine.

As a humorist and satirist, Millay expressed in *Figs* the postwar feelings of young people, their rebellion against tradition, and their mood of freedom symbolized for many women by bobbed hair.

She died on 19 October 1950 in New York.

## Pre-reading

Teacher to explain that exile means to be sent away from one's village or country for political reasons.

How do you think someone would feel when they are exiled from their homeland? Encourage all students to engage in the discussion.

## While reading

### Insightful annotations

Students will work in pairs while reading the poem. Each pair will focus on the following areas:

- How is the heading/title connected to the main text of the poem?
- Are there any 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 can 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.

## Post reading

### Reading for imagery

- Teacher to explain that the poem *Exiled* makes extensive use of sense imagery and personification. We come across different sounds, sights, and other sensations that describe the experience of living by the sea. Writers use imagery so that readers become engaged with the text through all five senses, making it difficult for them to be distracted, and to fully understand the scene being described.
- The sentence, ‘The waves broke on the shore’ does not paint a clear picture of the action. But ‘The waves crashed on the shore’ helps us imagine the loud sound made by the waves. Think of the other sounds that you might hear near the sea. There is also a sense description in the poem that appeals to the sense of taste. Can you identify which one it is?
- Personification is another technique of imagery where the writer uses human-like terms to describe the properties of behaviour of inanimate objects and non-human beings. In *Exiled*, the poet describes ‘the green piles groaning’ which refers to a human action. However, this helps us to understand that the green piles are under great stress similar to the stress a human being feels. Can you think of other instances of personification in this poem?

### Activity:

In the poem *Exiled*, the poet longs to live by the sea and is not too fond of living in the city. The poet describes certain sounds and sights that she misses a lot. Think of the city you live in and compare its sights and sounds to those you would notice on a seaside, and fill the table given below. Students to work in pairs for this activity.

		In a city	By the sea
1.	Sights (various colours, lights, people, animals, structures etc.)		

2.	Sounds (animals, wind, vehicles etc.)		
3.	Smells (food, sea air, smoke, pollution etc.)		
4.	Taste (food, air, water etc.)		
5.	Touch (various textures, temperatures, shapes and forms)		

## Answers (Pages 184–186)

- A.
1. Words, people, and living in a city.
  2. The loud sound and the soft sound of the big surf that breaks all day the green piles groaning under the windy wooden piers, and the hungry crying of the wheeling gulls.
  3. In the roots of sand near the sea. It marks the beginning of winter.
  4. The city makes the poet feel imprisoned because the lights and noises of a city confuse her and she feels sick.
  5. Sailors sang the ‘shanties’. They are straining because of the turning of the tide.
  6. The poet was happy when she lived in Maine, by the coast.
  7. The poet has firmly expressed her feelings that she misses being by the sea and longs to be near the coast. The punctuation gives a strong sense of finality.
  8. Sample response: Perhaps the image of weedy mussels seems slightly unpleasant.  
*Other suitable responses may be accepted.*
  9. *Accept all suitable answers.*

- B.** 1. a. The waves came as far as her doorstep where she stepped on them.  
 b. From morning till night.
2. a. to fear or not look forward to.  
 b. to warn the ships of danger.  
 c. The ship might get wrecked.
- C.** 1. a. That I am weary of words and people, (Stanza 1)  
 Marking the reach of the winter sea, (Stanza 3)  
 b. abcb  
 c. be-sea, spray-day, sea-pea, night-light, piers-weirs,  
 hulls-gulls, tide-outside, Maine-again, here-near.  
 d. tide-outside. 4 and 7.
2. weary of words, sticky, salty sweetness, Shook the sand from my shoes, windy wooden piers, bobbing barrels, turning of the tide, hold and handle.  
 It gives a rhythm to the poem and reflects the emphatic tone in which the poet has expressed her feelings.
3. I should be happy, that am happy, I should be happy,—  
 that was happy  
 It conveys the idea that the poet is not happy now and is missing the sea and the days when she was happy.
- D.** 1. Savouring the saltiness.  
 2. marking the onset of something  
 3. growing in sand  
 4. trapped amidst tall buildings  
 5. bleeding masses  
 6. bacteria on ships
- E.** 1. The first sentence implies that she is yet to face that happiness whereas the second sentence implies that she used to be happy.
2. a. barrels  
 b. fencing the weirs  
 c. the weedy mussels

- d. the hungry crying overhead, of the wheeling gulls
- e. the shanty straining

F. *Accept all suitable answers.*

### **Additional questions**

1. *Searching my heart for its true sorrow*  
*This is the thing I find to be:*
  - a. Who is the speaker?
  - b. What is the speaker trying to search for?
  - c. What does she find?
2. *I should be happy,—that was happy*  
*All day long on the coast of Maine!*  
*I have a need to hold and handle*  
*Shells and anchors and ships again!*
  - a. What had made the speaker happy?
  - b. Is the speaker happy now?
  - c. What would make the speaker happy?
3. What is the tone of the poem?
4. Find out words from the poem related to the sea.

### **Extension activity**

Get together in groups of four to create a short but interesting story or poem on the theme 'Away from home into an unknown land'.

## The Necklace

### Something more about the author and his background

French short-story writer and novelist Henry-René-Albert-Guy de Maupassant, known as Guy de Maupassant was born on 05 August 1850, at the Château de Miromesnil, in France. He was the first son of Laure Le Poittevin and Gustave de Maupassant. When the author was 11 years old, his parents got divorced. After that, the author and his brother, Herve, stayed with their mother. His mother was a well-read woman and a major influence on the author's life. Till the age of 13, the author spent his childhood fishing and enjoying other outdoor activities. He lived a comfortable life at the countryside. At the age of 13, the author was sent to a private school for classical studies. He was not willing to continue studying those subjects, and got expelled. He started junior high school in 1867, where he met Gustave Flaubert.

The next year, he was sent to study at the *Lycée Pierre-Corneille* in Rouen. Here, he took great interest in poetry and theatre. In 1870, he enlisted as a volunteer during the Franco-Prussian War. In 1871, he went to Paris and worked as a clerk for ten years. Flaubert took the author under his wing and guided him in journalism and literature. In 1878, he became editor of several leading newspapers such as *Le Figaro*, *Gil Blas* etc. in his spare time, he would write novels and stories.

In 1880, the author published his first short story, *Boule de Suif* which was a huge success. He prospered and wrote well for the next ten years and wrote more short stories such as *Deux Amis*, *Mother Savage*, and *Mademoiselle Fifi*. In 1881, Maupassant published his first volume of short stories named *La Maison Tellier*. In 1883 and 1885 he published his novels, *Une Vie* and *Bel Ami*, respectively. Both novels were a success. Commissioned to write more stories by his editor, he wrote his greatest novel, *Pierre et Jean*.

The French author, short-story writer and novelist died on 06 July 1893, in Paris. The author is buried in the Montparnasse Cemetery in Paris.

## Pre-reading

Teacher to start the discussion by saying some people pretend to have more money than they possess. They might show to be wealthier than they actually are. Do you find such people around you? Think of the last time you borrowed your sibling's watch, scarf or shoes, or your mother's bracelet to go to an event. What made you borrow it? Did you admit at the event that it was borrowed, if asked? Would you borrow something, like the use of one's car, shoes, dress, smartphone, etc. to appear affluent and impress people?

## While reading

### Insightful annotations

Students will work in pairs while reading a text. Each pair will 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

### Theme: Contentment

In *The Necklace*, the central character Mme Loisel is always dissatisfied with what she has and yearns for a wealthy lifestyle. This desire for more lands her into great trouble, and she ends up losing most of the basic comforts of life she already had. One central theme of the story is that happiness comes by being content with what one has. It cannot be gained by filling one's life with material possessions. Here is a good chance to enhance the virtue of contentment and satisfaction among students. Teacher can help students understand that wealth alone cannot buy happiness; it is something to be found within oneself.

## Activity:

Pick out all the instances in the story when Mme Loisel complained about her circumstances or was dissatisfied. How do you think she should have responded instead? How would the story change if she responded differently?

## Answers (Pages 198–199)

- A.
1. Mme Loisel was a ‘daughter of the people’ as she was a middle-class woman. Her father was a clerk. She had no wealth, affluent lifestyle, high social ranking, or influential social circle. She did not even have many chances of being wed to a man of higher social ranking. Therefore, she was the daughter of a common man; she was one of the masses, the average middle-class people.
  2. Mme Loisel was angry and ‘tortured’ because she hated belonging to a middle-class family. She hated the poverty of her home, worn out furniture, and curtains. She felt she deserved better and finer things in life and a luxurious lifestyle; this thought tortured her all the time.
  3. Mme Loisel did not like to visit her rich friend because she would feel more inferior and poor when she would return home. She would probably become more dissatisfied with her social class.
  4. Yes, I would agree that Mme Loisel was spoilt because when her husband brings her an invitation, she tosses it away with contempt and scornfully points out that it is useless for her as she has nothing nice to wear. She is generally not happy and content with what she has. She is not grateful that her husband went through so much trouble to get hold of the invitation. These facts show that she is perhaps spoilt.
  5. Life was very difficult for the couple after returning the necklace. Mme Loisel had to do heavy housework and her husband had to work longer hours.
  6. I think Mme Loisel got what she deserved. She realised that people can be in worse situations than herself. It made her learn that her boring middle-class lifestyle was at least peaceful; full of ease and basic comforts. She

learnt that life is not always about parties and grand dinners, and got a taste of the harsh realities of life. She learnt to look beyond her pride and vanity.

*Accept other suitable answers.*

7. *Accept all suitable answers.*
  8. This story gives one the lesson of being happy and content with what one has. This story also shows that happiness does not correlate to social class. As Mme Loisel is more content with life when she goes through hardships, than when she was a middle-class lady.
- B.** 1. a. incessantly                      b. disdainfully  
c. humiliating                        d. passionately  
e. plainly                                f. familiarly
- C.** a. with                      b. in                      c. of                      d. to  
e. of                      f. at                      g. by
- D.** Yes, there is a moral to the story. It teaches us that one should live within their means and be content and happy with what they have. It also illustrates that happiness is not associated with wealth or social class.

*Other suitable responses may be accepted.*

### **Additional questions**

1. What jewellery did her rich friend show Mme Loisel?
2. What did her husband suggest Mme Loisel wear to the party instead of jewellery?
3. How much money did Mme Loisel ask for her dress?
4. What was Loisel saving money for?
5. Who was the invitation from?
6. What exactly would Mme Loisel daydream about?

### **Extension activity**

The story *The Necklace* is about a lady Mme Loisel, who is never happy and satisfied with what she has, and longs for more. She feels that money can buy happiness. Read the story *The Gift of the Magi* and compare the two stories. Try to analyse the central characters of both stories and try to compare and contrast them. What moral lessons do both stories give? What worldviews do characters in both stories represent? How are their social ranks and culture similar or different? Write an essay on a comparative analysis of both stories.

## The Village Schoolmaster

### Something more about the poet and his background

Oliver Goldsmith was born, at Smith-Hill House, Elphin, Roscommon, Ireland, in 1728. Soon after his birth his family moved to Kilkenny West. Here the boy was taught his letters by a relative and dependent, Elizabeth Delap, and was sent in his seventh year to a village school kept by an old quartermaster on half-pay, who professed to teach nothing but reading, writing, and arithmetic, but who had an inexhaustible fund of stories about ghosts, banshees, and fairies. At the age of nine he left the little school at Kilkenny, and attended several academies. In 1744 he went to Trinity College, Dublin.

He began his career by being a tutor, but lost his position as the result of a quarrel. He decided later to emigrate to America, but missed his ship. He then determined to study law, and once again set off for Dublin. In 1756, he returned to England, without a penny in his pocket, although he had, according to his own statement, received a doctor's degree.

In London he turned his hand to every sort of work: translation, the writing of superficial histories, children's books, and general articles. Through the publication of *The Bee* and *The Life of Beau Nash*, Goldsmith achieved considerable popularity, and his fortunes began to mend. He belonged to the circle of Johnson, Burke, Reynolds, and was one of *The Traveller* appeared in 1764, and his reputation as a poet was firmly established. *The Vicar of Wakefield*, published two years later, increased his popularity, and when he produced his first play, *The Good Natur'd Man* (1768), though the play was not a success, it was widely read in book form. In 1770 came *The Deserted Village*, and three years after his dramatic masterpiece, *She Stoops to Conquer*, which was highly successful.

## Pre-reading

Ask the students to work in pairs and share their idea of the ideal student-teacher relationship.

## While reading

Students to look for the following questions when reading *The Village Schoolmaster*:

- Which aspects of the schoolmaster does the poet describe?
- Which aspects does he leave out?
- How does the poet want us to feel towards the schoolmaster?

## Post-reading

### Reading critically

Teacher to remind students the features of Romantic age of poetry: love of nature, village life, and condemnation of rural depopulation and pursuit of wealth.

In this poem, the poet describes a village schoolmaster with a tone of fondness. The Village Schoolmaster is part of a much longer poem by Oliver Goldsmith titled *The Deserted Village*.

Read the poem to identify words with positive and negative connotations. Teacher to explain that students will notice that some of the words are positive, and some are negative which suggests that the poet is recalling the schoolmaster in a specific tone. Often, when we recall the past, we overemphasise the good things while downplaying the bad things. In fact, we might have actually forgotten some of the bad things over time.

It is important to read a text critically, by noting where the poet focuses on too many positive things and not so much on the negative aspects. In reality, our experiences have a balance of positive and negative aspects, which should be retold honestly. It is possible that the schoolmaster was a very good teacher, but read closely to analyse his personality in detail.

### Activity:

In the poem *The Village Schoolmaster*, there are many lines that give us a description of the schoolmaster.

Find evidence from the poem showing that the schoolmaster was:

Strict	
Jovial	
Knowledgeable	
Kind	
Respected	
A big fish in a small pond	

### Answers (Pages 202–204)

- A. 1. The furze is described as ‘unprofitably gay’ because the colourful shrubs make the countryside look very bright, but they do not bring in money as they cannot be sold.
2. The schoolmaster is described as ‘severe and stern.’ The students who played truant knew that they would be chastized.
3. Some pupils pretended to be gleeful because they were expected to laugh at the schoolmaster’s jokes.
4. The schoolmaster could argue a point with skill. Even if he lost an argument, he could carry on debating the topic.
5. The remarkable thing about the schoolmaster was the infinite knowledge he had stored in his head.
6. The people of the village held the schoolmaster in high esteem because his knowledge and intellect amazed the rustics. The poet mentions that all the village looked up to the schoolmaster and were impressed with the way he could measure fields and do calculations as well.
7. The schoolmaster was an important figure in the village. The illiterate common people were in awe of the schoolmaster as he could carry out debates on any topic. He was a strict teacher; honest and dedicated to his profession. He was also greatly admired by the ‘rustics’ for his simple calculations and measurements.

*Other suitable responses may be accepted.*

- B. 1. a. His students. They could make out from the expressions on the schoolmaster's face what their day was going to be like.
- b. They had learned to read his face.
- c. They would laugh, with pretended happiness, at all his jokes.
2. a. possessed
- b. The schoolmaster could argue a point with skill. Even if he lost an argument, he could carry on debating the topic.
- c. He had skills in calculations, an impressive language ability and the power to argue a point.
- d. These words are an example of 'elision': the suppression of a vowel or syllable in pronouncing a word, for the sake of metre.
- C. 1. Pairs of lines rhyming aa bb cc are called couplets.
2. eye rhymes—ought/fault; passage/gauge
3. There are ten syllables or five feet in each line.
4. The apostrophe is used to keep the rhythm in the poem.
5. 'learned' has been used without an apostrophe to keep the same meter in the line.
6. day's, 'Twas, ev'n, thund'ring  
blossom'd, skill'd, learn'd, day's, laugh'd, Convey'd, frown'd,  
declar'd, 'Twas, e'en, own'd, vanquish'd, thund'ring, amaz'd,  
rang'd and gaz'd.
- D. straggling—skirts; day's disasters, learned length; rustics  
rang'd
- E. 1. a. learn/ing: Learning should make a man humble.
- b. con/vey/ed: Saeed conveyed the teacher's message to Aslam.
- c. dis/may: She was dismayed at the news that her friend was going away for good.
- d. un/prof/it/ably: There is no sense in investing unprofitably.

- e. dis/as/ters: Natural disasters keep striking the world from time to time.
  - f. learn/ed: He is an exceptionally learned man.
2. a. dismal tidings
- b. straggling
  - c. counterfeited
  - d. stern
  - e. boding

F. 1–2. *Accept all suitable answers.*

### Additional questions

1. *Full well they laugh'd with counterfeited glee*  
*At all his jokes...*
  - a. Who laughed at what and where?
  - b. Why was it a counterfeited glee?
  - c. What does it reveal about the relationship between the two?
2. *In arguing too, the parson, own'd his skill;*  
*For ev'n though vanquish'd, he could still argue*
  - a. Who is a parson? Why is the schoolmaster referred to as a parson?
  - b. Why would he be vanquished, if at all?
  - c. Does arguing have a good or bad connotation here? Why?
3. *I knew him well and every truant knew...*
  - a. Who knew whom well?
  - b. What did the poet know about the person?
  - c. Who is a truant? What would a truant have to be careful about, when it came to the person in question?
4. How is the village schoolmaster 'skill'd to rule'?
5. Would you agree that the students were very good at reading faces?

6. Do you think that if the schoolmaster lived and taught in a big city school, the people would still have wondered at his vast knowledge?

**Extension activity**

Make a list of what specific good things you have learnt from five teachers. Exchange your work with your friends and read what others have written. Like this:

<b>Name of teacher</b>	<b>What I have learnt from him/her</b>

## Fourteen

### Something more about the playwright and her background

Alice Gerstenberg was born on 2 August 1885, in Chicago, Illinois. Her parents, Julia and Erich, were wealthy socialites who were regularly featured on the society pages of the day. She was educated at Kirkland School and then attended Bryn Mawr, a college known for providing education to many high society women. During this time, she began writing plays and performing in college theatrical productions. She graduated from Bryn Mawr in 1907 and returned to Chicago.

Some of her plays include *Overtones* (1916), one of the most talked about dramas of the Washington Square Players, featuring a four-character interplay of two women and their alter egos, *Ever Young a Drama*, *Fourteen*, *He Said and She Said*, and *The Illuminati in Drama Libre*. Some of the other plays turned into productions include *Victory Belles* (1944), *The Pot Boiler* (1923), and *Alice in Wonderland* (1915).

Gersteberg died in 1972.

### Pre-reading

Looking at the title and the cast, can you guess what the play will deal with and what 'fourteen' signifies?

Teacher to explain the difference between a play and a story.

### 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.

- 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. Ask pairs to share their highlighted excerpts and discuss those excerpts with the class.

## Post reading

### Analysing setting

Teacher to explain that the setting of a play is a critical element which influences the way in which it is performed and how the audience interprets it. In *Fourteen*, almost the entire action takes place in a single location, which keeps the set and prop requirements to a minimum. No time-consuming set changes or extensive prop inventories are required. This is one of the reasons why the play can be performed in a single go.

In addition to the ease of performance, the setting also adds meaning to the dialogues and props. The dining hall of the apartment gives clues to the social and economic status of the characters. It also tells us about the lifestyle and personal tastes of the characters. All of this adds to our understanding of the characters and the motives behind their actions.

The settings also reflect the personalities of the characters and the events in the play. How would you describe the dining room? Would you describe the mannerisms and speech of Mrs Pringle in the same way? What about Dunham? Or the guests who are invited?

### Activity:

In the play *Fourteen*, initially, fourteen guests are invited. However, the number of guests keeps fluctuating due to various reasons. Fill the table given below as you read the text, giving the name of guests who cancelled out, their reasons for doing so, and the remaining number of guests for dinner.

Guests who cancel out	Reason	Remaining number of guests

## Answers (Pages 221–223)

- A. 1. At the start of the play, Mrs Pringle learns that one of her guests, Mr Harper will not be able to come. Her butler tells her that the cook is in a temper as usual. Mrs Pringle, instead of being upset, is unaffected, which is proof that she is calm, composed and in charge.
2. When she realises that the number of people at the table would be thirteen, she is a little upset and her composure changes. She looks madly through her list of acquaintances, to see whom to invite.
3. Dunham is totally in charge, and doesn't mince his words. He seems to know his mistress well. 'It is a certainty! You wouldn't sit down with thirteen.' He is polite and truthful.
4. When she is speaking on the telephone, she is extremely polite and courteous, unlike when she is speaking to other people in the room, then she is curt and blunt. She is delighted when Mrs Sedgwick informs her about her inability to attend the dinner party, though outwardly she expresses her feeling of regret.
5. She was hoping, by inviting Mr Farnsworth, she would be able to fix Elaine's match with him; so she was upset on learning that he was unable to come.
6. Elaine is in awe of her mother, is not so confident, and is unable to do things on her own. She bumbles things up and is unable to get out of a situation.
7. According to Mrs Pringle and the others, fourteen is an ideal number to have at dinner because other numbers will not allow her husband to sit at the head of the table, which is a manner of honour and prestige for her. Also, other numbers will go against the aesthetic value of her party and the amount of food prepared.
8. a. Well, I'm glad she dropped out.  
b. Good! The widow can't come.  
c. And I've such a reputation for being a wonderful hostess.

- d. That leaves us twelve—remove two plates.
  - e. That’s a shame! I’m heartbroken.
  - f. Oh! My dear, how can we get along without you!
  - g. Dunham, with two less, you can save at least four drinks.
  - h. —
  - I. —
  - j. —
  - k. What wouldn’t I give to get him in my house!
  - l. And I’ve such a reputation for being such a wonderful hostess.
  - m. —
  - n. —
  - o. Caught in a snow drift—can’t get another car?
9. Sample response: If I found myself in Mrs Pringle’s situation, I would have welcomed all the guests and added more chairs to the table, and would have not worried much about the cancellations.
- Other suitable responses may be accepted.*
- B.** 1. a. Mrs Pringle
- b. She hangs up without completing the conversation and hits the telephone, and paces back and forth in a rage, saying ‘How dare he!’
  - c. She is extremely excited and happy.
2. a. Elaine
- b. To Ella Tupper, her friend
  - c. That they accepted the invitation, but they had two house guests, and asked if it would be all right to bring them along.
  - d. They decided to insert another board on the table.
- C.** 1. a. The cook is angry, as usual, madam.
- b. I’m going upstairs to help your father.
  - c. Are you not going to try and fix a good match for yourself?

- d. He frightens me a lot.
  - e. It doesn't look nice if the man of the house is not given due regard.
  - f. Elaine, there are six members in their family and how do we accommodate them?
- 2.
- a. Seven is *an impossible number* when it comes to travelling by car. It is more for one car and less for two.
  - b. It is impossible for him to *exert himself* beyond a certain limit.
  - c. The children were *clamouring to receive* their mother's attention as they were very hungry and she was busy talking on the phone.
  - d. The inspector *had authority to* detain anyone during the curfew, on the slightest suspicion.
  - e. Sara's parents thought that comparing her performance with that of other students *would induce her* to perform better.
  - f. Meera appeared to be *more considerate* towards others than her own friend.
- D.
1. *Accept all suitable answers.*
  2.
    - a. Mrs Pringle—She is a socialite and is proud of being a very sought after hostess. She is often seen to be very woolly-headed, forgetting things and getting flustered by the changes in the arrangements. She is very keen to set her daughter up with Mr Farnsworth because he is a rich and eligible bachelor.
    - b. Elaine—Elaine is simple and not very keen on socializing with people unless she is forced by her mother. She would rather be left to herself. She is embarrassed by her mother's blatant match-making endeavours.
    - c. Dunham—Dunham is a very efficient butler and very respectful to Mrs Pringle. He always refers to her as 'Madam'. He tries to be helpful and even gives some good suggestions. He does not get excited or lose his temper

easily, and tries his best to perform his duties properly with all the confusion. However, he too, gets confused and makes some unnecessary moves.

*Accept all suitable responses.*

### **Additional questions**

1. *'Please tell him to call me. I want him to dine with us—in about ten minutes.'*
  - a. Who says this to whom? Who does the person want to invite over?
  - b. Why is he called suddenly?
  - c. Do you get a glimpse of the kind of person the speaker is, from this invitation?
2. *'I would establish my social position for life.'*
  - a. Who is the speaker? Who are these words intended for?
  - b. What would enable the speaker to establish her social position?
  - c. What happens in the end to make this come true?
3. *'Can't you flock your family around the corner and eat with us?'*
  - a. Who is being invited by whom?
  - b. Why is the family called a 'flock'?
  - c. Why is the mother of this 'flock' family embarrassed sometime later? How does she try to put things right?
4. Can you see any contrasting features in the characters of Mrs Pringle and Elaine Pringle?

### **Extension activity**

Write out an imaginary conversation between Mr Farnsworth and Elaine while they sit and talk to each other over dinner. The conversation should reveal their gradually taking a strong liking to each other.

