

Higher Secondary Course

ENGLISH

XII



Government of Kerala
Department of Education

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

2015

The National Anthem

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

Pledge

India is my country. All Indians are my brothers and sisters.

I love my country, and I am proud of its rich and varied heritage. I shall always strive to be worthy of it.

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

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

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FOREWORD

The English Reader for Class XII has been developed on the basis of the revised Curriculum for Higher Secondary Education introduced in the State of Kerala. This Textbook, prepared as a continuation of the class XI English Reader, aims at realizing and refining the language competence developed by the learners in the lower classes.

A course in English at the Higher Secondary level is aimed at helping the learner become an efficient user of English. It is a fact that language learning becomes more effective when it takes place through meaningful, interesting, interactive, and purposeful activities deliberately developed and implemented in the classroom. Hence, the approach to curriculum in English is activity-based, process-oriented and learner-centred, rooted in constructivism focusing on the desired learning outcomes.

Accordingly, this textbook has been developed giving the learners ample opportunity to use the language for varying purposes in real-life situations. Equal emphasis is given to the development of literary and communicative competence. The learners are also given opportunities for the construction of various language discourses and further enrichment of linguistic and literary skills.

This textbook has been developed in a series of workshops organized by the SCERT in which a team of teachers from various Higher Secondary Schools, Colleges and Universities was involved. We extend our gratitude to them for their creative contribution and whole-hearted support.

Constructive criticism and creative suggestions regarding this book are most welcome.

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Unit

1

Flights of Freedom

*"I am no bird; and no net ensnares me:
I am a free human being with an independent will."*

- Charlotte Brontë

About the Unit

There is an increasing realization and recognition that empowering women is an urgent need of the hour. In most countries, including India, social reformers and leaders have been doing a lot towards empowering women. Still, we have miles to go. This unit tells us how education, determination and courage help women break the shackles of socio-cultural taboos.

The unit comprises a speech "The 3Ls of Empowerment" by Christine Lagarde, the first woman Finance Minister of France, a poem "Any Woman" by Katharine Tynan, a story "Matchbox" by Ashapurna Debi, and an anecdote "Horegallu" by Sudha Murty.

Let's begin:

- ✦ Look at the collage given below.
- ✦ Identify the personalities and the fields they are related to.
- ✦ What are they famous for?
- ✦
- ✦

The collage consists of four distinct images arranged in a 2x2 grid. The top-left image shows a woman in a black and white portrait with the text 'Smita Patil The Face Of New Indian Cinema'. The top-right image shows a woman in a grey jacket with the text 'Helen Boaden Director, BBC News Group'. The bottom-left image shows a woman in a blue sports uniform with the text 'People thought Mary Kom will never win a medal again after I took the break to have a baby. I wanted to prove them wrong. Challenges fire me.' The bottom-right image shows a woman holding a Harry Potter book with the text '“Wherever I am, if I’ve got a book with me, I have a place I can go and be happy.” J.K. Rowling'.

Smita Patil
The Face Of New Indian Cinema

Helen Boaden
Director, BBC News Group

People thought Mary Kom will never win a medal again after I took the break to have a baby. I wanted to prove them wrong. Challenges fire me.

“Wherever I am, if I’ve got a book with me, I have a place I can go and be happy.”
J.K. Rowling

Think and discuss:

- ✦ Have you ever thought about the various roles taken by women in their homes and outside?
- ✦ What are the challenges faced by women today?
- ✦ Are women equipped to meet those challenges?

I. Read and reflect:

Emancipation and empowerment of women is of prime importance in every society. In our country, we have achieved partial success, but we still have a long way to go. What should we do to achieve this goal?

Here is a speech on the requisites of women empowerment. Read on:

THE 3LS OF EMPOWERMENT

Christine Lagarde

Good afternoon.

It is great to be among friends and kindred spirits.

The 21st century poses many challenges that require new ways of thinking, none more important than the economic role of women in a rapidly changing world. But women today remain blocked from contributing their true potential. This has a huge cost. In some countries, per capita income lag significantly because women are denied equal opportunity. They represent half the world's population, but contribute far less than 50 per cent of economic activity. What is needed to change this picture is a concerted effort to open the door to opportunity with what I call the "3 Ls" of women's empowerment: learning, labour and leadership.

First about learning: Education is the foundation upon which any change is built. Learning helps women to help themselves and break the shackles of exclusion. Nowhere is this more essential

than in the developing world. There is an African adage that goes: "If you educate a boy, you train a man. If you educate a girl, you train a village."

If learning is just the first step, labour is the second. Labour facilitates women to flourish and achieve their true potential. But at present, when women participate in the workforce, they too often tend to get stuck in low-paying, low-status and low-security jobs. Globally, women earn only three-quarters as much as men – even with the same level of education and in the same occupation. Surely, one of our most basic norms should be "equal pay for equal work!" Recent researches show that eliminating gender gaps in economic participation can bring an increase in per capita income.

We can undoubtedly promote more opportunity for women in the workplace. It is all about changing laws; for example, by ensuring that property and inheritance laws do not discriminate against women.

Read and respond

1. What are the three essential factors for empowerment?
2. What is the role of learning in empowering women?

It also means policies that encourage education and health care. Moreover, we need to provide greater access to credit so that women can achieve greater economic independence. So, learning and labour are key factors.

The third "L" is leadership that enables women to rise and fulfil their innate abilities and talents. Here, there is plenty of room for improvement. The irony is that when women lead they tend to do as good a job as others, if not a better job. They are more likely to make decisions based on consensus-building, inclusion, compassion and with a focus on long-term sustainability. It is true that women sometimes lack the confidence to match their

competence. But they need to change that mindset and reset the narrative in their favour. So it is essential that women be ready to "dare the difference" – to take risks and step outside their comfort zones. Nonetheless, even those with the drive to succeed continue to face barriers: whether we are talking about providing primary education for girls in a village, or executive positions for women in business.

It is time to create a world where all women can meet their potential without impediment or prejudice and the world will reap the benefits. The three Ls will help us get there.

If we dare the difference, the difference will deliver.

Thank you very much.

3. How can we promote more opportunities for women in the workplace?

About the Author

Christine Lagarde, born in Paris, on 1 January 1956, is the first woman to become the Finance Minister of a G8 economy and to head the International Monetary Fund (IMF). She calls for opening the doors to women's learning, labour and leadership in the economic field. This speech was delivered at the National Democratic Institute, Washington DC, on 19 May 2014.



Glossary:

kindred spirits (n)	:	people who think alike
concerted (adj)	:	done in combination
shackle (n)	:	bondage
exclusion (n)	:	not allowing someone to take part in an activity
adage (n)	:	a wise saying
facilitate (v)	:	to enable
credit (n)	:	loan, funds
innate (adj)	:	inborn
consensus (n)	:	agreement
inclusion (n)	:	act of making a person part of a group
sustainability (n)	:	ability to continue over a period of time
comfort zone (n)	:	a situation or place where one feels safe or comfortable
impediment (n)	:	barrier

Think and write

- The role of educated empowered women in building a strong nation
- The role of learning, labour and leadership skills in making a woman liberated
- “Women should step outside their comfort zones.” Discuss.
- “Women sometimes lack confidence to match their competence.” Comment on the statement.
- How can we build self-confidence in women?

Activity I (Speech)

- Can speeches make an impact on the human mind?
- Why do we make speeches?

Here are the excerpts from two very well known persuasive speeches.

I. I have a Dream

Martin Luther King Jr., who was awarded the Nobel Peace Prize in 1964, had the ability to tailor his speaking style to suit the audience. 'I have a Dream' is a speech delivered by Martin Luther King Jr. on 28 August 1963, to tens of thousands of black Americans and others who assembled at Washington.

Five score years ago, a great American in whose symbolic shadow we stand, signed the Emancipation Proclamation...

One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of the vast ocean of material prosperity.... We have come here today to dramatize an appalling condition....

We have come to this hallowed spot to remind America of the fierce urgency of now....

Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice.

I have a dream today!

I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together."

This is our hope, and this is the faith that I go back to the South with.

II. Friends, Romans...

The oration of Mark Antony in Shakespeare's *Julius Caesar* is an oft-quoted declamation. It is a typical example of a persuasive speech that sparked a conflagration for change in the minds of the audience.

I come to bury Caesar, not to praise him. The evil that men do lives after them...

He was my friend, faithful and just to me:

But, Brutus says he was ambitious;

And Brutus is an honourable man...

When that the poor have cried, Caesar hath wept:

Ambition should be made of sterner stuff:

.....

You all did see that on the Lupercal

I thrice presented him a kingly crown,

Which he did thrice refuse: was this ambition?

Yet, Brutus says he was ambitious;

And, sure, he is an honourable man.

Your teacher will help you listen to the audio version of these speeches. You may also watch the video version of these speeches.

- Do you remember any such famous speech? If so, provide the following details.
 - Who** delivered it?
 - What** was the occasion?
 - When** was it delivered?
 - What** was the purpose of this speech?
 - Who** were the audience?
 - How** was it presented?
- Christine Lagarde suggests various means of empowering women. She persuasively insists on the idea that women should think and act independently. **Keeping this in mind, prepare the script of a persuasive speech on the topic 'Education is the Key to Women Empowerment' to be delivered at the school assembly on International Women's Day (March 8).**

Tips

Purpose of the speech
 Type of audience addressed
 Structure : logical, clear, sequencing of ideas
 Contents/messages/facts/statistics
 Persuasive techniques: repetition, satire
 Appropriate use of language: rhetorical devices
 Use of stress, rhythm and intonation
 Tone: formal/informal

II. Read and enjoy:

What is your concept of freedom? When does a person enjoy real freedom?

Do women enjoy real freedom?

Women support a family, but are they really supported by the family?

Do women share equal status with men?



ANY WOMAN

Katharine Tynan

I am the pillars of the house;
The keystone of the arch am I.
Take me away, and roof and wall
Would fall to ruin me utterly.

I am the fire upon the hearth,
I am the light of the good sun,
I am the heat that warms the earth,
Which else were colder than a stone.

At me the children warm their hands;
I am their light of love alive.
Without me cold the hearthstone stands,
Nor could the precious children thrive.

I am the twist that holds together
The children in its sacred ring,
Their knot of love, from whose close tether
No lost child goes a-wandering.

I am the house from floor to roof,
I deck the walls, the board I spread;
I spin the curtains, warp and woof,
And shake the down to be their bed.

I am their wall against all danger,
Their door against the wind and snow,
Thou whom a woman laid in a manger,
Take me not till the children grow!

About the Author

Katharine Tynan (1859-1931) is an Irish-born writer known mainly for her novels and poetry. She has to her credit more than a score of novels and seven books of verse. She usually wrote under the name Katharine Tynan Hinkson. Her human sympathy is keen, tender, warm, and constant. The poem "Any Woman" presents the all-embracing power of a woman to hold a family together.



Glossary: _____

tether (n)	:	rope
warp and woof (idiom)	:	the underlying structure or foundation of something; <i>here</i> used figuratively. The expression alludes to the threads that run lengthwise (warp) and crosswise (woof) in a woven fabric.
down (n)	:	a covering of soft feathers
manger (n)	:	a trough, used to hold food for animals. Jesus Christ was born in a manger.

Read and respond

- Mention the underlying ideas in the expression 'pillars of the house'.
- How does the poet portray the bond between a mother and her children?
- Comment on the expression 'from floor to roof'. Attempt to coin another expression without changing the meaning.
- What is the symbolic significance of 'wind and snow'?
- Explain, in your own words, the concluding line of the poem.

Let's discuss

- Woman: the focal point of the family
- The qualities a woman needs to face the challenges of life

Think and write

- Analyse the theme of the poem keeping in view the plight of women in the Indian social scenario.
- Identify the major figure of speech used in the poem and describe its significance.
- What is the quantum of work done by a woman in a household? Can it be reduced? How?

Activity I (Composing lines)

- Try writing a few lines on any one of the following topics/themes.
- Mother's love
 - Sweet home
 -
 -

Activity II (Appreciation)

- Keeping in view the ideas discussed above, prepare an appreciation of the poem "Any Woman".

Activity III (Comparison)

- You are aware of the pivotal role of a woman, especially the mother at home. There are occasions when her self-effacing love is painfully missing, when the prayer 'Take me not till the children grow!' has not been realised.

Now, read the poem "The Toys" by Coventry Patmore

My little Son, who look'd from thoughtful eyes
 And moved and spoke in quiet grown-up wise,
 Having my law the seventh time disobey'd,
 I struck him, and dismiss'd
 With hard words and unkiss'd,
 His Mother, who was patient, being dead.
 Then, fearing lest his grief should hinder sleep,
 I visited his bed,
 But found him slumbering deep,
 With darken'd eyelids, and their lashes yet
 From his late sobbing wet.
 And I, with moan,
 Kissing away his tears, left others of my own;
 For, on a table drawn beside his head,
 He had put, within his reach,
 A box of counters and a red-vein'd stone,
 A piece of glass abraded by the beach
 And six or seven shells,
 A bottle with bluebells
 And two French copper coins, ranged there with
 careful art,

To comfort his sad heart.
 So when that night I pray'd
 To God, I wept, and said:
 Ah, when at last we lie with tranced breath,
 Not vexing Thee in death,
 And Thou rememberest of what toys
 We made our joys,
 How weakly understood
 Thy great commanded good,
 Then, fatherly not less
 Than I whom Thou hast moulded from the clay,
 Thou'lt leave Thy wrath, and say,
 "I will be sorry for their childishness."

Glossary: _____

slumber (v)	:	to sleep
abrade(v)	:	to scrape or wear away by friction or erosion
trance (n)	:	a semiconscious state, as between sleeping and waking
vex (v)	:	to make (someone) feel annoyed, frustrated, or worried
rememberest (archaic) (v)	:	to remember
wrath (n)	:	extreme anger

- Answer the following questions. They will add to your comprehension of the poem.

1. What is the theme of the poem?
2. Do you justify the father's action? Why?
3. What is the symbolic significance of the toys?
4. Comment on these lines citing the importance of the mother in a family:

'Take me not till the children grow!' {"Any woman"}

'His Mother, who was patient, being dead.' {"The Toys"}

- Now, compare the poem with "Any Woman" and prepare a review focusing on the themes and their significance.

III. Read and reflect:

“There are two ways of spreading light...

To be the candle, or the mirror that reflects it.”

Women should choose between being a candle or a mirror, and work for their own emancipation as well as for the generations to come.

MATCHBOX

Ashapura Debi

I always compare women to matchboxes. Why? Because of the way matchboxes are - even though they have enough gunpowder to set a hundred Lankas¹ aflame, they sit around meek and innocent, in the kitchen, in the pantry, in the bedroom, here, there, anywhere - women, too, are exactly the same!

You want an example?

Then, look carefully at that enormous three-storey house in front of us —

Sunday morning.

The washerman has come and is waiting.

Moments before handing over a heap of Ajit's dirty clothes to the washerman, Nomita goes through the pockets one last time and discovers the letter.

A twisted, crumpled envelope with its mouth torn, and on the envelope, Nomita's name.

A flame goes up dop in all Nomita's nerves and veins. She drops the clothes in her hand and sits on the bed to open the letter; the first thing she looks at is the date. Going by the date, the letter must have come about three days earlier.

She turns over the envelope and matches the postmark to the date; that too bears the same witness.

Yes, the letter came three days ago.

Ajit has opened it and read it, then crumpled it and twisted it and dropped it into his pocket and left it there. Hasn't felt the need to mention it even once to Nomita.

The flame that had gone up dop now burns steadily, hissing, sounding its note on each of her mind's strings.

Because this incident is not a casual oversight; it's deliberate.

Read and respond

1. Why are women compared to matchboxes?
2. What makes Nomita furious?

Ajit's nature is exactly like that.

Somehow, he's gained possession of the key to the letter-box, fishing it through the gaps among the fifty-two hands of this joint family. And whenever there's a letter with Nomita's name on the envelope, he opens and reads it first, and only then does he give it to her. It's possible that oftentimes he doesn't give it to her at all. At least, that's the suspicion that has taken root, taken deep root, in Nomita's mind.

Even though, to this day, Ajit cannot truthfully make the claim that he's been able to discover any letter in the slightest degree suspicious.

Still - still - this ugly habit of his won't go.

- Not with Nomita's anger, not with her taking offence, not with bitter reproaches, her trying to shame him, sarcasm - not with anything.

If she mentions it, first he tries to laugh it away, and if laughter doesn't get him out of deep water, he scolds her.

She sits perfectly still for a minute and reads the letter through.

It's nothing much, a letter from Nomita's mother.

It's her standard speech—the good woman has once again placed on

the record the news of her various hardships and complaints getting worse, misfortune upon misfortune, the ceiling of her room is cracked and the rain water falls through in ceaseless streams; if this is not immediately remedied, she will have to die crushed under the weight of a collapsed roof. Of course, she does not dread that eventuality. Her daughter is a queen, her son-in-law high-minded, large-hearted. Therefore, —etc. etc.

An indigent widow, without husband or son, she was successful in consigning her daughter to a wealthy family's house on the strength of looks alone. But the good lady has never stopped taking credit, at the slightest opportunity, for her skill in the matter. And she's been finding such opportunities all along.

Whenever Ajit sees a new letter from Nomita's mother, he smiles derisively and says, "Why bother to read that? I'll go and fill out a money-order form."

Nomita's head hangs low with the shame and the insult of it. So, some time ago, out of anger and grief, Nomita forbade her mother from writing to her on postcards. She thought that from then on she'd

3. What is the suspicion in Nomita's mind?
4. What is called an "ugly habit"? Why?
5. How does Ajit react when Nomita mentions about his "ugly habit"?
6. What are the expectations of Nomita's mother?
7. Comment on Ajit's attitude towards his mother-in-law.

try to send her a little money, whatever she could pull together, in secret. So—this was what came of letters in envelopes too.

Suddenly, Nomita flames into anger at her mother.

Why, why, does she keep on begging like this?

Why won't she let Nomita keep her self-respect, her dignity. No, this time she will write and tell her mother clearly: "I can't do any more, don't hope for anything from me."

Right then, Ajit steps into the room after finishing his leisurely Sunday bath. Nomita's sharp indignation at the insult, simmering all this while, seems to want to dash itself violently against him. Nomita roars out, "When did this letter arrive?"

Ajit glances at her obliquely, estimating the magnitude of his error.

"Another handful of cash for this," he had thought, and decided not to give the letter to Nomita; he was going to tear it up and throw it away. He's made a big mistake.

Not that Ajit is going to feel abashed about that.

As though trying hard to remember, he says, "Letter? What

letter? Oho, yes yes! Indeed, there was a letter from your mother. I just hadn't got around to giving it to you."

"Why hadn't you got around to it? Why? Why? Answer me, why hadn't you got around to it?"

"What a nuisance!" Ajit says. "I'd forgotten—why else?"

"Liar!" Nomita hisses like a snake.

"Why are you saying whatever comes to your mouth? Don't people forget?"

"No they don't! Why did you open my letter?"

This charge Ajit tries to scatter to the winds. "What if I opened it? My own wife's letter—"

"Be quiet, be quiet, I tell you. For what reason should you open my letters? Haven't I told you a thousand times not to?"

Ajit doesn't fear Nomita's anger, he fears a row. So he smiles an affected smile and says, "If you're forbidding it, then it's a definite something. Shouldn't I make sure that no one's passing you love letters in secret?"

"Stop it! What a common, vulgar man you are!"

After this, it's not possible for Ajit to smile his fake smile any longer.

8. What makes Nomita call Ajit a 'liar'? Is her action justifiable? Why?

9. Comment on the simile in "Nomita hisses like a snake."

10. How do you think Ajit would react if Nomita reads the letters addressed to him?

Now, he too picks up the poisoned knife. He says, "Is that so! Those who whine day and night and hold out their palms to their son-in-law, they're the high-class people! A dung-picker's daughter becomes a queen, and so—"

"Shut up!" Nomita yells.

Their room's on the third floor, that's a blessing. Otherwise, with that scream, everyone would have come to look!

"Shut up?" Ajit roars out. "What shut up? I'll do what I want, what I please. What will you do? Can you do anything?"

"I can't? I can't do anything?" Almost panting, Nomita pronounces each word clearly: "You want to see if I can do anything?"

And immediately, she does something that is astonishing. She grabs Ajit's matchbox that's lying near his cigarettes on the table, and fssh! She lights a matchstick and touches it to her sari.

Instantly it flares up, the very fine *anchol* of a wealthy wife's sari.

The very next instant, Ajit, "Have you gone mad?" he says, and jumps to her side and grabs the burning patch and slaps it between his hands and puts out the fire.

And—to tell the truth, now he's a little afraid. He looks fearfully at Nomita's face. Sees a fire burning

there, bright, blazing red.

He doesn't have the courage to put out that fire by slapping it between his hands, so he tries to pour water on it. With great difficulty, he attempts to speak normally. "You lose all common sense when you get angry, don't you? A woman, and such anger! Oof!"

Who knows what Nomita would have said next, but right then, her niece Rini steps into the room.

Immediately, she says, piercingly, "So, Khuri-ma,² how much longer does the washerman have to wait? If you don't want to give him any of your clothes, at least tell him that!"

For a second or two, Nomita is still, perhaps recalling the washerman's face, waiting for her downstairs, then she picks up the dirty clothes and starts sorting them. She says in a calm tone, "Go tell him I'm coming. I'm bringing the clothes."

Nomita speaks her mind, so no one attacks her outright, to her face, they only pinch her with sharp words. Her second sister-in-law is almost exhausted with work this morning, and, seeing her, she puts a twisted smile on her sweat-streaked face and says, "Well, that's something, at least, you finally decided to come down from upstairs! Baba! There's no good or bad time for you, you find the smallest excuse to go into your

11. What is the "poisoned knife"?

12. How does Nomita frighten Ajit?

13. What is the plight of Nomita in the family?

room and get cozy with your husband. Does the love-talk never get old?"

Nomita looks around once, to get a sense of the atmosphere. Sees the hurly-burly of the morning, sees the forest of people on either side. Her voice must not tremble. So she too smiles a small smile and says in an extremely soft voice, "Oh, it's nothing like that! You should come and peek in sometime. Our talk is all angry talk, do you know?"

Mejo-wife³ laughs Hoo-hoo and says, "Stop it, Naw-wife⁴, don't cover up the forbidden fish with your pious spinach. We haven't been raised on donkey grass. Why do we need to peek in? What you're showing us right in front of our eyes, twenty-four hours a day—"

Nomita laughs a laugh that can bring an attractive flush to a white face. After laughing that laugh, she says, "Go on. You say the naughtiest things!"

The busy Boro-wife⁵ runs up. "Have you chopped the vegetables yet? Or are you just telling stories?" And suddenly she stops and starts, "What's that? What's this unlucky thing, Naw-wife? How did you burn your anchol that way?"

Nomita too starts, but only for a moment. The next instant, she folds the anchol back quickly and says, laughing, "Oh, don't remind me! It's exactly what you keep

warning me about. I didn't listen, and see what happened! I used my *anchol* to lift a hot pot of water off the stove—and that did it."

Nomita pulls the basket of potatoes towards herself and sits down to peel potatoes, and in her mind she keeps thinking about how she might be able, secretly, to send her mother a few rupees. She can't really write to her: "I can't do any more, don't hope for anything from me."

Over there, the entire village knows Nomita is a queen—Nomita's husband is high-minded, large-hearted.

This—this is precisely why I compare women to matchboxes. Even when they have the materials within themselves to set off many raging fires, they never flare up and burn away the mask of men's high-mindedness, their large-heartedness. They don't burn away their own colourful shells.

They won't burn them—the men know this too.

That's why they leave them scattered so carelessly in the kitchen, in the pantry, in the bedroom, here, there, anywhere.

Quite without fear, they put them in their pockets.

(Translated from Bengali by Prasenjit Gupta)

14. Comment on the expression 'forest of people'. What does it tell us about the structure of Indian joint families?

Notes:-

1. A reference to the *Ramayana* and the story of Rama's army of monkeys who set fire to Ravana's Lanka.
The following are kinship terms in a Bengali joint family.
2. Khuri-ma: father's younger brother's wife
3. Mejo-wife: second-oldest brother's wife
4. Naw-wife: fourth-oldest brother's wife
5. Boro-wife: eldest brother's wife.

About the Author

Ashapura Debi (1909-1995) is a prominent Bengali novelist and poet, widely honoured with a number of prizes and awards. She was awarded the Jnanpith Award and the Padma Shri by the Government of India in 1976, and the degree of D. Litt by the Universities of Jabalpur, Rabindra Bharati, Burdwan and Jadavpur. For her contribution as a novelist and short story writer, the Sahitya Akademi conferred its highest honour, the Fellowship in 1994.



This short story is translated from Bengali by Prasenjit Gupta, a translator and writer.

Glossary:

meek (adj)	:	humble	derisively (adv)	:	contemptuously
sarcasm (n)	:	irony	indignation (n)	:	resentment
eventuality (n)	:	possibility	row (n)	:	quarrel
indigent (adj)	:	extremely poor			

Think and write

- Sketch the character of Nomita. (You may analyse the sentences given below.)
 - Why, why, does she keep on begging like this?
 - "Stop it! What a common, vulgar man you are!"
 - Nomita laughs a laugh that can bring an attractive flush to a white face.
- Do you think there is a set pattern for exhibiting a woman's emotions? Is she always emotionally under stress? Justify your answer.
- Prepare a write-up discussing the space of women in a family.
- How does the author substantiate the comparison between a woman and a matchbox?

Activity I (Review)

- It is often said that an empowered woman is the one who can 'find her own voice', 'speak up', and 'be seen and heard'. In the present world, what we need is to foster a man-woman relationship which contributes to healthy, mutual development. Man and woman should move forward together, supporting and respecting each other, and being open to different opinions and situations.

How far is the above statement relevant to Nomita in Ashapurna Debi's "Matchbox"? Prepare a review of the story, emphasizing the role of its women characters.

Activity II (Panel Discussion)

- The word **'panel'** means a group of experts. The discussion held among these expert members in front of an audience could be called a panel discussion.

It helps to clarify the difficult aspects of a topic in a systematic and objective manner.

There are three sets of participants in a panel discussion.

They are : Panellist, Moderator, Audience.

Now, conduct a panel discussion on the topic "Indian women—finding a space in the socio-cultural milieu".

Points to be considered:

- The effect of the media on a woman's self-image
 - Healthy women, healthy nation
 - The need for cultivating mental strength and mental toughness
 - The need for a productive and harmonious work environment
 - Acting as a mentor and guide to other women and girls
 - Other marginalised sections of society
 - The pivotal role of women from the past to the present
- Panellists are experts in the field concerned. Decide upon the panellists (panel members) and list them.

Panellist	Designation

Select the moderator who facilitates the panel discussion. He/she initially welcomes the panellists and introduces them to the audience.

- Prepare the script of a speech welcoming the panellists and introducing them to the audience.

Good morning,

I am extremely happy/It gives me immense pleasure/ Today we are going to have

.....

- After the panel presentation and discussion, the moderator synthesizes and summarizes the key points.

Prepare the script of a speech summarizing the panel discussion.
Let's review what we have discussed today/It's been great discussing/On the whole, it has turned out to be a fruitful venture

(Hints : points raised by the panellists and their relevance, vote of thanks to the panellists, etc.)

Activity III (Blurb writing)

- Blurb is the description of a book on its back cover. It's a brief summary of the book designed for marketing.

It has no uniform pattern. Given below is a sample of a book blurb.



The Temple Tiger And More Man-Eaters of Kumaon

Jim Corbett

This is the last of Jim Corbett's books on his unique and thrilling hunting experiences in the Indian Himalayas.

Corbett writes with an acute awareness of all jungle sights and sounds, his words charged with a great love of the human beings that lay within his hunting terrain. Together with the modesty, calm and precision of this prose, these qualities make these stories very much a part of the classic Corbett corpus.

'Jungle love is not a science that can be learnt from textbooks; it can, however, be absorbed, a little at a time, and the absorption process can go on indefinitely, for the book of nature has no beginning as it has no end...'

- Jim Corbett

OTHER BOOKS BY JIM CORBETT

Man-Eaters of Kumaon
The Man-Eating Leopard of Rudraprayag
My India
Jungle Lore

- Now prepare a blurb of *Pratham Pratishruti* making use of the hints given below.
 - Ashapura Debi created a space of her own in the world of creative literature, and Gender Studies.
 - She once said, “Slowly and steadily a completely new world was getting created within my mind. It was a world of comprehension, of feeling. It was a world with a never-ending flow of feelings.”
 - Most of her writings marked a firm protest against the inequality and injustice rooted in gender discrimination.
 - Her magnum opus *Pratham Pratishruti* won for her the Jnanpith Award.
 - The novel is about an uncommon woman, Satyavati who dared to break the so-called rules made to control the lives of the Bengali women in those days.
 - The novel that depicts the endless suffering and the liberation of women in Bengal is the true story of women everywhere in India.
 - The novel inspires young minds to create an enlightened world free of segregation.
 - The novel was published by Ananda Publishers (first published in 1964)
 - Notable works by Ashapura Debi - *Subarnolata*, *Bakul Katha*

A good book blurb

- opens with a catchy statement
- appeals to the reader’s interest
- urges the reader to buy / read the book
- gives necessary information about the author, publisher, year of publication, etc.
- appears short and dramatic
- describes in simple direct language where the story begins, what the circumstances are, its socio-cultural relevance, etc.

IV. Read and reflect:

*“Backward, turn backward, O Time, in your flight,
Make me a child again just for tonight!”*

Remembering the good old childhood days often fills our mind with freshness and vigour and revitalizes us enough to go forward with confidence.

HOREGALLU

Sudha Murty

Hot summer days remind me of my childhood in a little village. There was a large banyan tree right in the middle of the village, and I would spend many hours playing under it during my holidays. The tree was like a massive umbrella with its branches providing much needed shade and succour. Travellers spent some time sitting under it and catching their breath before going on their way. To make them comfortable, there was a 'horegallu' under the tree. Horegallu literally means 'a stone that can bear weight.' It was a large flat stone placed horizontally over two vertical ones, thus making a stone bench on which anyone could sit and rest a while, chat with a fellow traveller and exchange news of the road. Cool water would be kept in earthen pots near the bench and people could quench their thirst before starting their journeys again. I am sure

similar simple arrangements can be found in villages all over the country.



The horegallu in our village holds special memories for me as it is inextricably linked with my grandfather. He was a retired schoolteacher and would spend hours every day, sitting under the banyan tree and talking to those resting there. When I would get tired of playing, I would sit next to him and observe the people he was speaking to and listen to their

Read and respond

1. What is a "horegallu"? What is its purpose?
2. What are the special memories the author associates with "horegallu"?

conversations. Most of them were villagers taking a break from their work in the fields nearby. They had to walk long distances each day, carrying heavy burdens on their heads. Tired out by the heat, they would drink the cool water, wash their faces with it and chat with grandfather. Their conversation would be about their daily lives and worries.

'Masterji, this summer has been so hot. I have never seen such dry weather'. Or, 'Masterji, it is getting difficult for me to carry these large loads on my head. Thank God for this horegallu. I wish my son would help, but he only wants to go to the city....' They spoke about the difficulties they lived with. My grandfather could only listen to them but just talking to him seemed to refresh them for the journey. After some time, they would pick up their burdens with some ease and go on their way. The horegallu was an important feature in their lives and as a child I would often not understand why they blessed it so often for being there. After all, it was only a stone bench. It was my grandfather, who told me, 'Child, a horegallu is essential in any journey. We all

carry our burdens according to our situations and capacities. But every once in a while, we need to stop, put down that burden and rest. Only then can we be refreshed enough to pick up the load once more. The horegallu gives everyone that opportunity to do so. It helps people regain their strength.'

Later on in life, I got to see something that reminded me of that stone bench once again. I was working in Bombay (now Mumbai). One of my colleagues, Ratna, was a senior clerk, middle-aged and always smiling. She had done her graduation and been working in the company for nearly twenty-five years. She went about her repetitive, mundane work with an infectious cheerfulness.

Every day, during the lunch hour, she would sit with some person in one of the rooms, and they would have long chats. I would often wonder what they talked about. One day, I finally asked her, 'Ratna, what do you talk with each person for the whole lunch hour?'

Ratna smiled and said simply, 'They share their troubles with me'.

3. How does the grandfather refresh the travellers?
4. Is "horegallu" essential in a journey? Why?
5. "Horegallu" gives everyone the opportunity to regain their strength. What does the author try to indicate here?
6. Bring out the symbolic significance of the word "burden".
7. Comment on the expression "infectious cheerfulness."
8. What does Ratna do during lunch hours?

'But how can you solve the troubles of so many people? Do you always have an answer for them?'

'No, I only listen.'

'And that is enough? That solves the problem?' I was young and incredulous at such a simplistic outlook. But Ratna answered with the same patience and affection that she must have used with all my colleagues, 'I am not a trained counsellor or an intellectual. No one can solve your problem. You have to do it yourself.'

'Then how do you help them by listening to them?'

'God has given me two ears to listen to others. I hear them out with sympathy and without any judgement. When a person in trouble or under a lot of strain finds an outlet for his worries, it relieves half his burden.'

I thought for sometime and said, 'But don't you ever break the confidence and tell others the secrets you hear, even by mistake?'

'Not even in my dreams. I consider that to be the worst kind of betrayal. I don't think there is a greater sin than betraying someone's confidence. They tell me their worries because they know I will never talk about it or gossip about it to another person. Only when they know their words are secure with me, can they talk to me freely. This way I relieve their burden for a short while till they are ready to pick themselves up and carry on with their journey.'

Her words uncannily echoed my grandfather's, sitting on the stone bench under the banyan tree. Perhaps, in their own small ways, without access to great wealth, both these people were doing tremendous social service. No one thought of acknowledging their work or rewarding them for it, but they continued to do so, as these acts of kindness gave them joy. If ever now I happen to pass a horegallu in a village, I remember them and wish there were many more of them in this world.

9. What is Ratna's simplistic outlook?

10. The author wishes there were many more of "horegallu" in the world. Comment.

About the Author

Sudha Murty was born in 1950 at Shiggaon in North Karnataka. An M.Tech in Computer Science, she teaches Computer Science to postgraduate students. A prolific writer in English and Kannada, she has written novels, technical books, travelogues, collections of short stories and non-fiction pieces. 'Horegallu' is taken from *The Old Man and His God: Discovering the Spirit of India*, 2006, Penguin Books, New Delhi.



Glossary: _____

succour (n) : support
mundane (adj) : dull, ordinary

incredulous (adj) : doubtful
uncannily (adv) : strangely, mysteriously

Think and write

- Do you think that the grandfather and Ratna were doing some tremendous social service? Explain.
- Can we relate grandfather and Ratna to a horegallu? Why?

Activity I (Narration)

- Ratna in “Horegallu” says, “God has given me two ears to listen to others. I hear them out with sympathy and without any judgement. When a person in trouble or under a lot of strain finds an outlet for his worries, it relieves half his burden.”
 - a) Do you think mere listening can solve a problem? Identify the qualities of a good listener.
 - b) Imagine that Nomita gets a chance to talk to Ratna. How would she present her worries?

Begin as follows:

I am Nomita. Yesterday I had a quarrel with my husband...

Activity II (Language practice)

It was a large flat stone placed horizontally over two vertical ones, thus making a stone bench on which anyone could sit and rest a while, chat with a fellow traveller and exchange news of the road. Cool water would be kept in earthen pots near the bench and people could quench their thirst before starting their journeys again. I am sure similar simple arrangements can be found in the villages all over the country.

- Read and pick out the adjectives and categorize them based on the nature of their description.

Now, rewrite the passage substituting the adjectives without any change of meaning.

Activity III (Comparison)

- In this unit, you have got acquainted with several women characters, both real and fictitious. The following excerpts present their ideas on empowerment.

‘I always compare women to match boxes’. — *Ashapura Debi*

‘I am the heat that warms the earth,

Which else were colder than a stone.’ — *Katharine Tynan*

‘I don’t think there is a greater sin than betraying someone’s confidence.’ — *Ratna*

‘For what reason should you open my letters? Haven’t I told you a thousand times not to.’ — *Nomita to Ajit*

‘I wish there were more horegallus in the world.’ — *Sudha Murty*

‘It is time to create a world where all women can meet their potential ... and the world will reap the benefits.’ —*Christine Lagrade*

- **Now, attempt a comparison of these women with regard to their ideas on being empowered.**

You may use the adjectives provided.

- kind
- dominating
- severe
- sympathetic
-
-

Activity IV (Comprehension)

- Read the following advertisement.

Reading shapes you.
 Kind attention passionate book nerds...
 Books which take you to another world help you escape daily problems. Books are beyond imagination. A good book is always a reliable companion. Children in their care are always happy. But today we are getting distracted by the digital world. The best way to get focused again is to disconnect and read an excellent book.
 Here, you have the wonderland of sparkling letters.
 A bookstore that has a spacious and air-conditioned reading hall is at your service.
 Our new bookstore
 PEACOCK PLUMES
 Come, drink to the lees...

1. What is the theme of this advertisement?
2. According to the advertisement, what is the threat faced by readers today?
3. What are the advantages of reading?

4. With books, you..... than with a computer. (Complete the sentence using a comparative)
5. Pick out from the advertisement the words, phrases and clauses used for the purpose of description.

Tips

Clause

A clause is a group of related words containing a subject and a predicate.

Adjective clauses are groups of words containing a subject and a verb that functions as adjectives. Adjective clauses are dependent and are introduced by dependent signals which are relative pronouns or relative adverbs. The relative pronouns are “who, whom, whose, which” or “that”. The relative adverbs are “when, where” or “why”.

The dog, which is very frisky, ran around the house.

Phrase

A phrase is a group of related words that does not contain a subject-verb relationship ie, it does not contain a subject and a predicate.

An **adjective phrase** (or adjectival phrase) is a phrase that tells us something about the noun it is modifying. The head (principal) word in an adjective phrase will be an adjective.

The nearby motel offers cheap but comfortable rooms.

Activity V (Language practice)

What makes our speech ornamental, vivid and picturesque?

Have a look at the conventional similes given below.

As black as coal

As good as gold

As loud as thunder

As slow as a snail

Are these similes attractive? Why?

Can you coin similar similes using appropriate adjectives?

.....

.....

.....

- Given below is the brochure of a female film festival. Go through it and fill in the blank spaces appropriately.

HELLO AND WELCOME

FEMALE FILM FESTIVAL 2015 IS HERE, THE BEST TIME OF THE YEAR FOR FILM.

The line-up is fantastic; as as daisies.

We have 15 previews, 10 special guests, special events, and 'Meet the Director': a platform dedicated to the brain behind the films.

Fine days to gorge yourself on the best films on offer.

Enjoy! Be as gay as a

Sd/-

FILMS AT A GLANCE

MANJADIKKURU

Anjali Menon's "Manjadikkuru" is an ode to the innocence that once existed in us. Appealing equally to viewers of all ages, the movie portrays the life of a young maid who is as pure as a Anjali Menon in this movie proves that she is as as a sculptor.

MITR, MY FRIEND

"Mitr, my friend" is Revathi's debut directorial venture. The movie which is as as an arrow is noted for having an all-women crew. It is about the plight of women who sacrifice their life for the betterment of the family. Lakshmi the protagonist feels as ----- as a drum on being transported to city life.

English Vinglish

The movie "English Vinglish" portrays the simple life of a quiet, sweet - tempered housewife, who is as sweet as a----- . It calmly reveals how she endures negative comments from her well educated husband and daughter because of her inability to speak and understand English. Gauri Shinde proves herself to be as ----- as a judge in her judgement of life.

Makalkku

Jayaraj's "Makalkku" is an offbeat movie in which Shobana plays the role of Killeri, a mad woman. Her character makes one feel as ----- as lead. The music by Ramesh Narayan is as soothing as a-----.

Activity VI (Review)

- ❑ Prepare a review of the film which influenced you the most.
{Hints : theme, screenplay, cast and credit, music, cinematography, etc.}

Activity VII (Let's edit)

- ❑ Given below is the opening paragraph of a review prepared by a student of class XII. There are a few errors in it. Identify them and refine the paragraph.

(Hint- The errors are in the following areas : Spelling, Tenses, Punctuation, Word order, Article, Concord, Preposition)

Gone with the wind

One of the classic film that define american cinema, Gone With the Wind is the rare example of a collaboration involving hundred of talents that turned out great. For millions of people, Gone With the Wind have helped to define the myth and reality of the country's most tragic period of history - the civil war and reconstruction. The popularity about Margaret Mitchell's bestselling novel allowed the filmmaker to be confident of its sucess. Of course, requisite attention to costumes and sets was paid. The film's visual effects - especially the burning of Atlanta- are in deed effective and memorable.

Gone With the Wind deserves the label epic it present enough detail to be a facsimile on reality.

Activity VIII (Project)

- ❑ Prepare a class magazine including stories, poems, anecdotes, reviews of prose and poems, etc.

OR

Organise a Film Festival on women. Include films with strong women characters and films by women film makers.

Prepare a report of the Film Festival for your school magazine.

Significant Learning Outcomes

The learners will be able to:

- analyse the concept of women's empowerment and understand the power of education as a tool for their liberation.
- uphold the importance of freedom.
- recognize the rights and privileges of women and fight for their equality in status with men.
- appreciate literature.
- identify the space of women in the Indian socio-cultural scenario.
- realize the role of an ideal listener and develop an empathetic attitude towards women's issues.
- prepare and deliver persuasive speeches.
- participate actively in panel discussions.
- present ideas systematically in panel discussions.
- discuss the pros and cons of an issue.
- become conversant with blurbs and attempt writing blurbs.
- compare poems and review pieces of prose.
- identify adjectives and substitute them effectively.
- familiarize themselves with various degrees of comparison and use them appropriately.
- browse the Internet for additional information.
- organize exhibitions/film festivals and present reports on them.
- edit the errors in a given passage.

Unit

2

Heights of Harmony

*Little deeds of kindness, little words of love,
Make our earth an Eden, like the heaven above.*

- Julia F. Carney

About the Unit _____

There are certain qualities and principles that are essential to maintain the social fabric of human relations. Like the grains of sand on the seashore, each individual must learn to co-exist with others. Thereby we reach the heights of harmony. The unit comprises a poem “Mending Wall” by Robert Frost, a story “Amigo Brothers” by Piri Thomas, and a one-act play “The Hour of Truth” by Percival Wilde.

These texts have been linked thematically and the activities presented are to ensure smooth reading and to help the learners improve their language proficiency. They will also enable the learners to enhance their skills in literary appreciation. The play helps the learners to get acquainted with plot construction, characterization, along with dramatics like acting, stage setting, stage management, etc.

Let's begin:

- ✧ Read the words of Albert Einstein.

“Compassionate people are genius in the art of living, more necessary to the dignity, security, and joy of humanity than the discoverers of knowledge. Large parts of the world are faced with starvation, while others are living in abundance.

A human being is a part of the whole called by us universe, a part limited in time and space. He experiences himself, his thoughts and feelings as something separated from the rest, a kind of optical delusion of his consciousness. This delusion is a kind of prison for us, restricting us to our personal desires and to affection for a few persons nearest to us. Our task must be to free ourselves from this prison by widening our circle of compassion to embrace all living creatures and the whole of nature in its beauty.”

Albert Einstein

- ✧ What are the roles of the following in protecting and ensuring the rights of people?
 - a) Individuals
 - b) Political parties
 - c) Non-governmental organizations (NGOs)
 - d) Governments
- ✧ Imagine that your school has decided to form an organization to extend assistance to the society. In its first meeting you present your opinions about the functioning of the organisation. Suggest a few *dos* and *don'ts* for the benefit of the organization, and for the betterment of society.

I. Read and enjoy:

Fraternity and tolerance are the twin virtues of harmonious living. But, do we cherish these qualities in our daily life? What should be our attitude to our neighbours? Need we accept their ideas as well in order to maintain good relationship with them?

Read the poem given below and find out how Robert Frost provides food for thought.

MENDING WALL

Robert Frost



Something there is that doesn't love a wall,
That sends a frozen-ground-swell under it
And spills the upper boulders in the sun,
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they would have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbour know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
"Stay where you are until our backs are turned!"
We wear our fingers rough with handling them.

Oh, just another kind of outdoor game,
 One on a side. It comes to little more:
 There where it is we do not need the wall:
 He is all pine and I am apple orchard.
 My apple trees will never get across
 And eat the cones under his pines, I tell him.
 He only says, "Good fences make good neighbours."

Spring is the mischief in me, and I wonder
 If I could put a notion in his head:
 "Why do they make good neighbours? Isn't it
 Where there are cows? But here there are no cows.
 Before I built a wall I'd ask to know
 What I was walling in or walling out,
 And to whom I was like to give offence.
 Something there is that doesn't love a wall,
 That wants it down." I could say "Elves" to him,
 But it's not elves exactly, and I'd rather
 He said it for himself. I see him there,
 Bringing a stone grasped firmly by the top
 In each hand, like an old-stone savage armed.
 He moves in darkness as it seems to me,
 Not of woods only and the shade of trees.
 He will not go behind his father's saying,
 And he likes having thought of it so well
 He says again, 'Good fences make good neighbours.'

About the Author

Robert Frost (1874-1963), is an American poet well-known for his poems that are colloquial in style. His poems begin in delight and end in wisdom. In 1924, he received his first of four Pulitzer Prizes for his book *New Hampshire*. He won his other Pulitzers for *Collected Poems* (1931), *Further Range* (1937) and *A Witness Tree* (1943). 'Stopping by the woods on a snowy evening' and 'Road not Taken' are two among his famous poems.



Glossary: _____

something there is that doesn't love a wall	: there is something in nature that seems to dislike walls
frozen-ground-swell	: tremor that shakes the wall
spill	: let fall
yelping	: barking
boulder	: massive rocks
spell	: a magic influence
loaves	: (here) stones that look like loaves of bread
'elves'	: spirits

Think and write

- Why does the poet say that there is something that doesn't love a wall?
- Why does the poet meet his neighbour beyond the hill at spring?
- How do the poet and his neighbour mend the gaps in the wall?
- Why does the poet argue that there is no need of a wall in between his estate and that of his neighbour?
- How does the neighbour justify the need for walls or fences?
- Why does the poet consider the spring season mischievous?
- What are the contrasting views presented in the poem?

Activity I (Paragraph writing)

- Elaborate the idea in the following line in a paragraph.
"Good fences make good neighbours."

Activity II (Appreciation)

- Discuss the following:

- The central idea of the poem
- Symbolic significance of 'wall' in the poem
- Poetic devices employed by the poet
- Language
- Structure
-

Now, prepare a note of appreciation of the poem 'Mending wall'.

Activity III (Comparison)

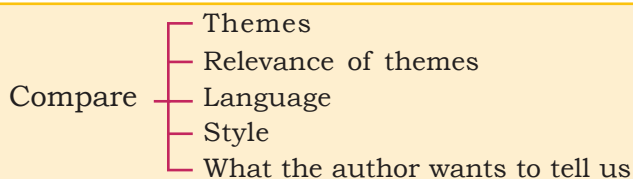
- Read the following lines from Tagore's *Gitanjali*.

*He whom I enclose with my name is weeping in this dungeon.
I am ever busy building this wall all around;
And as this wall goes up into the sky day by day
I lose sight of my true being in its dark shadow.*

*I take pride in this great wall,
And I plaster it with dust and sand
Lest a least hole should be left in this name;
And for all the care I take I lose sight of my true being.*

(dungeon : underground prison)

- Now, compare the above lines with the poem 'Mending Wall'.



II. Read and reflect:

The presence of a wall between orchards does ensure good relationship between neighbours. Is it the act of building the wall or acknowledging the neighbour's request that really establishes the relationship? Do we really need walls? Shouldn't we dare to go beyond the boundaries?

Now, read on:

AMIGO BROTHERS

Piri Thomas

Antonio Cruz and Felix Vargas were both seventeen years old. They were so together in friendship that they felt themselves to be brothers. They had known each other since childhood, growing up on the Lower East Side of Manhattan in the same building.

Antonio was fair, lean, and lanky, while Felix was dark, short, and husky. Antonio's hair was always falling over his eyes, while Felix wore his black hair in a natural Afro style.

Each youngster had a dream—of someday becoming a light-weight champion of the world.

Every chance they had, the boys worked out; sometimes, at the Boys' Club and sometimes, at the gym. Early morning sunrises would find them running along the East River Drive, wrapped in sweat shirts and short towels around

their necks. While some youngsters were into street negatives, Antonio and Felix slept, ate, rapped, and dreamt positive. Between them, they had a collection of Fight magazines, plus a scrapbook filled with torn tickets to every boxing match they had ever attended, and some clippings of their own.

Now, after a series of elimination bouts, they had been informed that they were to meet each other in the division finals that were scheduled for the seventh of August, two weeks away—the winner to represent the Boys' Club in the Golden Gloves Championship Tournament.

The two boys continued to run together along the East River Drive. But even when joking with each other, they both sensed a wall rising between them.

Read and respond

1. What is special about the friendship between Antonio and Felix?
2. How did they work to achieve their dream?
3. What was the wall rising between them?

One morning, less than a week before their bout, they met as usual for their daily workout. Antonio glanced at Felix who kept his eyes purposely straight ahead, pausing from time to time to do some fancy leg work while throwing one-twos followed by uppercuts to an imaginary jaw. After a mile or so, Felix puffed and said, "Let's stop a while, bro. I think we both got something to say to each other."

"Man. I don't know how to come out with it." Antonio helped. "It's about our fight, right?"

"Yeah, right." Felix's eyes squinted at the rising orange sun. "I've been thinking about it too. In fact, since we found out it was going to be me and you, I've been awake at night, pulling punches on you, trying not to hurt you."

"Same here. It isn't natural not to think about the fight. I mean, we both are fighters and we both want to win. But only one of us can win. There are no draws in the eliminations."

Felix tapped Antonio gently on the shoulder. "I don't mean to sound like I'm bragging, bro. But I want to win, fair and square."

Antonio nodded quietly. "Yeah. We both know that in the ring the better man wins. It's fair, Tony. When we get into the ring, it's got to be like we never met. We got to be like two heavy strangers that

want the same thing and only one can have it. You understand?"

"I know." Tony smiled. "No pulling punches. We go all the way."

"Yeah, that's right. Listen, Tony. Don't you think it's a good idea if we don't see each other until the day of the fight? I'm going to stay with my Aunt Lucy in the Bronx."

Tony scratched his nose pensively. "Yeah, it would be better for our heads." He held out his hand, palm upward. "Deal?"

"Deal." Felix lightly slapped open skin.

"Ready for some more running?" Tony asked lamely.

"No, bro. Let's cut it here. You go on. I like to get things together in my head."

"You aren't worried, are you?" Tony asked.

"No way, man," Felix laughed out loud. "I just think it's cooler if we split right here. After the fight, we can get it together again like nothing ever happened."

The amigo brothers were not ashamed to hug each other tightly.

The evening before the big fight, Tony made his way to the roof of his building. In the quiet early dark, he peered over the ledge. He tried not to think of Felix, feeling he had succeeded in psyching his mind. But only in the ring would

4. Felix decides to go to Aunt Lucy. Why?

5. Compare the thoughts and feelings of amigo brothers on the eve of their fight?

he really know. To spare Felix hurt, he would have to knock him out, early and quick.

Up in the South Bronx, Felix decided to take in a movie in an effort to keep Antonio's face away from his fists. The flick was *The Champion* with Kirk Douglas. The champion was getting beaten. Felix felt a shock. He saw himself in the ring, blasting Antonio against the ropes.

He walked up some dark streets, deserted except for small pockets of wary-looking kids wearing gang colors. Walking the streets had not relaxed him; neither had the fight flick. All it had done was to stir him up. He let himself quietly into his Aunt Lucy's apartment and went straight to bed.

Antonio was passing some heavy time on his rooftop. How would the fight tomorrow affect his relationship with Felix? After all, fighting was like any other profession. Friendship had nothing to do with it. But a gnawing doubt crept in. He cut negative thinking really quick by doing some speedy fancy dance steps. Felix, his amigo brother, was not going to be Felix at all in the ring—just an opponent with another face. Antonio went to sleep. Like his friend, he prayed for victory via a quick clean knockout in the first round.

Large posters plastered all over the walls of local shops announced the fight between Antonio Cruz and Felix Vargas as the main bout. The fight had created great interest in the neighbourhood. Antonio and Felix were well liked and respected. Each had his own loyal following.

The fight was scheduled to take place in Tompkins Square Park. The morning of the fight Tompkins Square was a beehive of activity with numerous workers setting up the ring, the seats, and the guest speakers' stand. The scheduled bouts began shortly after noon and the park had begun filling up even earlier.

The waiting time was over. Felix was escorted from the classroom by a dozen fans in white T-shirts. Antonio was escorted down a different stairwell and guided through a roped-off path.

As the two climbed into the ring, the crowd exploded with a roar. Antonio and Felix both bowed gracefully and then raised their arms in acknowledgment.

Antonio tried to be cool. He turned slowly to meet Felix's eyes looking directly into his. Felix nodded his head and Antonio responded.

Bong-bong-bong. The roar turned to stillness. "Ladies and Gentlemen," the announcer spoke

6. Both Antonio and Felix wanted to win in the first round. What might be the reason?

7. The amigo brothers were popular as boxers. How do you know?

slowly. "Now is the moment we have all been waiting for—the main event between two fine young Puerto Rican fighters, In this corner, weighing 134 pounds, Felix Vargas. And in this corner, weighing 133 pounds, Antonio Cruz. The winner will represent the Boys' Club in the tournament of champions, the Golden Gloves. There will be no draw. May the best man win".

The cheering of the crowd shook the window panes of the old buildings surrounding Tompkins Square Park. At the centre of the ring, the referee was giving instructions to the youngsters. "Keep your punches up. No low blows. No punching on the back of the head. Keep your heads up. Understand? Let's have a clean fight. Now shake hands and come out fighting."

Both youngsters touched gloves and nodded. They turned and danced quickly to their corners.

BONG! BONG! ROUND ONE. Felix and Antonio turned and faced each other squarely in a fighting pose. Felix wasted no time. He came in fast, head low, half-hunched toward his right shoulder, and lashed out with a straight left. He missed a right cross as Antonio slipped the punch and countered with three lefts that snapped Felix's head back, sending a mild

shock coursing through him. If Felix had any small doubt about their friendship affecting their fight, it was being neatly dispelled.

Antonio's left hand was like a piston pumping jabs one right after another with seeming ease. Felix bobbed and weaved and never stopped boring in. He knew that at long range he was at a disadvantage. Antonio had too much reach on him. Only by coming in close could Felix hope to achieve the dreamed-of knockout.

Antonio knew the dynamite that was stored in his amigo brother's fist. He ducked a short right and missed a left hook. Felix trapped him against the ropes just long enough to pour some punishing rights and lefts to Antonio's hard midsection. Antonio slipped away from Felix, crashing two lefts to his head, which set Felix's right ear ringing.

Felix walked briskly back to his corner. Antonio gracefully danced his way toward his stool.

Bong! Bong! Round two. Felix was off his stool and rushed to Antonio like a bull, sending a hard right to his head. Antonio, hurt, sent back a blurring barrage of lefts and rights that only meant pain to Felix. Felix bobbed and weaved, bobbed and weaved, occasionally punching his two gloves together. Antonio

8. Do you think that the amigo brothers fought fiercely in the first and second rounds? What makes you think so?

9. Who, do you think, will win in the end?

waited for the rush that was sure to come. Felix closed in and feinted with his left shoulder and threw a right instead.

Rights to the body. Lefts to the head. Neither fighter was giving an inch. Suddenly, a short right caught Antonio squarely on the chin. His long legs turned to jelly and his arms flailed out desperately. Felix, grunting like a bull, threw wild punches from every direction. Antonio, groggy, bobbed and weaved, evading most of the blows. Suddenly his head cleared. His left flashed out hard and straight, catching Felix on the bridge of his nose.

In a fog, Felix heard the roaring of the crowd, who seemed to have gone insane. His head cleared to hear the bell sound at the end of the round. His trainer sat him down on the stool. In his corner, Antonio was doing what all fighters do when they are hurt. They sit and smile at everyone.

The referee signalled the ring doctor to check the fighters out. He did so and then gave his OK. The cold-water sponges brought clarity to both amigo brothers. They were rubbed until their circulation ran free.

Bong! Round three-the final round. Up to now it had been tic-tac-toe, pretty much even. But everyone knew there could be no draw and that this round would decide the winner.



This time, to Felix's surprise, it was Antonio who came out fast, charging across the ring. Felix braced himself but couldn't ward off the barrage of punches. Felix tapped his gloves and commenced his attack anew. Antonio, throwing boxer's caution to the winds, jumped in to meet him. Both pounded away.

Neither gave an inch and neither fell to the canvas. They fought toe-to-toe. The sounds of their blows were loud in contrast to the silence of a crowd gone completely mute. The referee was stunned by their savagery.

Bong! Bong! Bong! The bell sounded over and over again. Felix and Antonio were past hearing. Their blows continued to pound on each other like hailstones. Finally, the referee and the two trainers pried Felix and Antonio apart. Cold water was poured over them to bring them back to their senses. They looked around and then rushed toward each other.

A cry of alarm surged through Tompkins Square Park. Was this a fight to the death instead of a boxing match?

The fear soon gave way to wave upon wave of cheering as the two amigos embraced.

No matter what the decision, they knew they would always be champions to each other.

BONG! BONG! BONG! "Ladies and Gentlemen. The winner and representative to the Golden Gloves Tournament of Champions is ... "

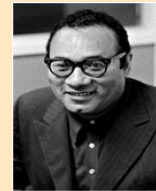
The announcer turned to point to the winner and found himself alone. Arm in arm, the champions had already left the ring.



10. The amigo brothers rushed at each other after the final bout. Why? What does this tell us about their relationship?

About the Author

Piri Thomas (1928 - 2011) was a writer and poet whose memoir *Down These Mean Streets* became a best-seller. While spending seven years in prison, Thomas reflected on the teachings of his mother and father, and realized that a person is not born a criminal. Consequently, he decided to use his street and prison know-how to reach at-risk youth, and to help them avoid a life of crime. Thomas travelled around the U.S., Central America and Europe, giving lectures and conducting workshops in colleges and universities.



Glossary: _____

amigo (<i>Spanish</i>)	: friend
wrap (v)	: to cover
rap (v)	: to perform rap music
flick (n)	: movie
barrage (n)	: an overwhelming quantity of blows
bout (n)	: a boxing contest
commence (v)	: to start
dispel (v)	: to cause to vanish
duck (v)	: to bend suddenly
husky (adj)	: big and strong
lanky (adj)	: thin and bony
pensively (adv)	: thoughtfully
pound (v)	: to strike repeatedly with force
surge (v)	: to rise and fall (toss as in waves)

Think and write

- There are lots of similarities and differences between Antonio and Felix. List them.
- Antonio and Felix are intimate friends. Do you keep such intimacy with your friends? Describe your best friend.
- What is the main conflict in the story?
- The crowd was enthusiastic in the beginning. Why did people get worried in the end?
- No dreams can be realised without effort. How far is this true in the case of Antonio and Felix?

Activity I (Write-up)

- The box given below contains information about Antonio and Felix. Add more points to it.

- Felt themselves to be brothers
- Slept, ate, rapped and dreamt positive
-
-
-

Now, prepare a write-up on the friendship portrayed in the story.

Activity II (Making announcements)

- The following announcement was made by the announcer before the competition began.

"Ladies and Gentlemen, now is the moment we have all been waiting for--the main event between two fine young Puerto Rican fighters, ..."

Imagine yourself to be the announcer of the sports day in your school. Write the script of the announcement that you would make for any one event.

Activity III (Newspaper report)

- Imagine that you are a newspaper reporter and you witness the contest between the amigo brothers and note down the points which you would like to include in your report.

- Venue - Tompkins Square Park
- Time - Afternoon
- Contestants - Antonio Cruz and Felix Vargas
- park begins to fill up even earlier

- fighters enter
- crowd explodes with a roar
-
-

Now, prepare a newspaper report to be mailed to your editor.

Activity IV (Debate)

- “The announcer turned to point to the winner and found himself alone. Arm in arm, the champions had already left the ring.” The winner in the boxing competition left without receiving the prize. This is against the rules and regulations of a game. Do you agree to this opinion?

If you agree, why?

Write down your points below.

-
-
-

If you disagree, write down the reasons.

-
-
-

Now, divide those who agree and those who disagree into two groups and conduct a debate on the topic ‘**The real spirit of a competition.**’

After the debate, assess your performance. The following criteria will help you.

My performance	:	_____
My fluency	:	_____
Relevance of points presented	:	_____
Could I establish my points?	:	_____
My body language	:	_____
The best performer (in my opinion)	:	_____
His/her merits	:	_____
•	:	_____
•	:	_____

Activity V (Book review)

- Read the book review given below and identify its major features.

‘The Adventures of Sherlock Holmes’ is a book with 12 investigations. Dr Watson, the trusted companion of Holmes, is the narrator of each of these stories. He documents each one through his eyes and his experience. When Holmes exits the picture, or when certain characters involved in the case leave his field of vision, we jump forward to when he witnesses some more. This allows us a lot of mystery as we read. We know that it is the most accurate version from Watson’s mouth and this is also what pulls us in. He puts in his initial assessment and then his discussion with Holmes, who clarifies his route of action most of the time, after the fact.

The image of Sherlock Holmes created by Arthur Conan Doyle is compelling because of this missing detail and because it is the opinion formed by Watson himself. The missing parts of where Holmes investigates on his own is where we wonder when he comes back, what crazy approach he is going to use next to track down or capture the unknown culprit red handed. It leaves the readers wondering what the next move was or who the next culprit was.

This is also what makes Sherlock Holmes a very attractive character. He inspects and sees the little details that we normally would not associate with how he gathers his information. It takes a lot of general knowledge to be able to pull those links together from the people he observes or the evidence that he finds and inspects.

Overall, the readers really do find this a very fun novel to read. It allows the readers to be involved throughout the story and that makes it very recommendable.

Now, list the features of the review.

- Author
 -
 -
 -
 - Impression about the book
- **Read the memoir ‘My Greatest Olympic Prize’ by Jesse Owens and prepare a review of it.**

Activity VI (Homonyms)

- Observe how the word "trunks" is used in the story.

Antonio wore white trunks. Felix wore sky-blue trunks. They had dressing gowns to match their fighting trunks with their names neatly stitched on the back.

What does the word 'trunks' mean here? It means 'shorts worn for sports'.

Now, look at the following sentences and figure out what "trunk" means in these sentences.

- An African baobab tree stores up to 136,000 litres of water in its trunk to cope with times of drought.
- The car has a really large trunk. We put three boys' hockey gear in it.
- Adult elephants commonly punish younger elephants with a slap from their trunk.
- The magician climbed into a trunk, but when it was opened a moment later, he had disappeared.

Here, the word 'trunk' is a homonym.

Homonyms, or multiple meaning words, are words that share the same spelling and the same pronunciation but have different meanings.

- Look at the following words. Find out at least two different meanings for these words, and use them in sentences to make the meanings clear.

light, duck, pound, hunch, fair, gear

Activity VII (Vocabulary)

- This story mentions many words related to boxing.

eg: bout, punch, uppercut, block, blow, knockout, ring, feint etc.

Now look at the following games/sports. Find out as many words related to these games as possible.

Cricket, Football, Chess, Swimming, Basketball, Hockey.

III. Read and reflect:

Here is a play in which the protagonist, who is really true to his self and conscience, struggles to keep to his truthful ways of life. He also proves that truth will prevail in the end.

THE HOUR OF TRUTH

Percival Wilde

CHARACTERS

ROBERT BALDWIN
 MARTHA, HIS WIFE
 JOHN, HIS SON
 EVIE, HIS DAUGHTER
 MR. MARSHALL
 A MAID

The Scene: At Baldwin's

[It is a rather hot and sultry Sunday afternoon, and the sun overhead and the baked clay underfoot are merciless. In the distance, lowering clouds give promise of coming relief. And at the parlour window of a trim little cottage, the Baldwin family is anxiously awaiting the return of its head.]

John, the son, an average young man of twenty-seven, is smoking a pipe as philosophically as if this day were in no whit more momentous than any other. But his mother, trying to compose herself with her knitting, has made little progress in the last half hour; and Evie, his sister, takes no pains to conceal her nervousness.

There is a tense pause. It seems as if none of them likes to break the silence. For the tenth time in ten minutes, Evie, goes to the window and looks out along the sultry road.]

MARTHA : It's time he was home.

EVIE : Yes, Mother.

MARTHA : I do hope he hasn't forgotten his umbrella; he has such a habit of leaving it behind him...

EVIE : Yes, Mother.

MARTHA : It might rain. Don't you think so, Evie?

[Without waiting for an answer she goes to the window and looks out anxiously.] The sky is so dark. *[She starts.]* There was a flash of lighting! *[JOHN rises*

slowly, moves to a centre table, and knocks the ashes out of his pipe. His mother turns to him,] John, run into your father's room and see that the windows are closed. That's a good boy.

JOHN : Right-o. *[He goes.]*

EVIE

(after a pause) : Mother. *[There is no answer.]* Mother!

[MRS. BALDWIN turns slowly.] What does Mr. Gresham want with him? Has he done anything wrong?

MARTHA *(proudly)* : Your father? No, Evie.

EVIE : Then why did Mr. Gresham send for him?

MARTHA : He wanted to talk to him.

EVIE : What about? Mr. Gresham has been arrested; they're going to try him tomorrow. What can he want with Father?

MARTHA : Your father will have to give evidence.

EVIE : But he's going to give evidence against Mr. Gresham. Why should Mr. Gresham want to see him?

MARTHA : I don't know, Evie. You know, your father doesn't say much about his business affairs. *[She pauses.]* I didn't know there was anything wrong with the bank until I saw it in the papers. Your father wouldn't tell me to draw my money out — he thought it wasn't loyal to Mr. Gresham *[EVIE nods]* I did it of my own accord — against his wishes — when I suspected...

EVIE *(after a pause)* : Do you think that Father had anything to do with — with... *[She does not like to say it.]*

MARTHA : With the wrecking of the bank? You know him better than that, Evie.

EVIE : But did he know what was going on? You know what the papers are saying —

MARTHA : They haven't been fair to him, Evie.

- EVIE : Perhaps not. But they said he must have been a fool not to know. They said that only he could have known — he and Mr. Gresham. Why didn't he stop it?
- MARTHA : He was acting under Mr. Gresham's orders.
- EVIE (*contemptuously*): Mr. Gresham's orders! Did he have to follow them?
- MARTHA (*after a pause*): Evie, I don't believe your father ever did a wrong thing in his life — not if he knew it was wrong. He found out by accident — found out what Mr. Gresham was doing.
- EVIE : How do you know that?
- MARTHA : I don't know it: I suspect it — something he said. [*eagerly*] You see, Evie, he can't have done anything wrong. They haven't indicted him.
- JOHN (*shortly*) : I met the assistant cashier yesterday.
- EVIE : Donovan?
- JOHN : Yes, Donovan, I saw him up at the Athletic Club. He said that nobody had any idea that there was anything wrong until the crash came. Donovan had been there eight years. He thought he was taken care of for the rest of his life. He had got married on the strength of it. And then, one morning, there was a sign up on the door. It was like a bolt out of a clear sky.
- EVIE : And Father?
- JOHN : He said the governor must have known. He'll swear nobody else did. You see, Father was closer to Gresham than anyone else. That puts him in a nice position, doesn't it?
- MARTHA : What do you mean, John?
- JOHN : The governor 's the only witness against John Gresham — and me named after him! John Gresham Baldwin, at your service!
- MARTHA : Your father will do his duty, John, no matter what comes of it.

JOHN (*shortly*) : I know it. And I'm not sure but what if it's right. [*They look at him inquiringly.*] There's John Gresham, grown rich in twenty years, and the governor pegging along as his secretary at sixty dollars a week!

MARTHA : Your father never complained.

JOHN : No; that's just the pity of it. He didn't complain. Well, he'll have his chance tomorrow. He'll go on the stand, and when he's through, they'll put John Gresham where he won't be able to hurt anybody for a while. Wasn't satisfied with underpaying his employees; had to rob his depositors! Serves him jolly well right!

MARTHA

(*rather timidly*) : I don't think your father would like you to talk that way, John.

JOHN (*shrugs his shoulders; speaks contemptuously*)

: Humph!

MARTHA : Your father has nothing against Mr. Gresham. He will tell the truth—nothing but the truth.

JOHN : Did you think I expected him to lie? Not Father! He'll tell the truth: just the truth. It'll be plenty!

EVIE (*at the window*): There's Father now!

[*There is the click of a latchkey outside. EVIE makes for the door.*]

MARTHA : Evie! You stay here: let me talk to him first.

[*MARTHA hurries out. JOHN and EVIE look at each other.*]

JOHN : Wonder what Gresham had to say to him? [*EVIE shrugs her shoulders. He turns away to the window.*] It's started to rain.

EVIE : Yes.

[*There is a pause. Suddenly JOHN crosses to the door, and flings it open.*]

JOHN : Hullo, Dad!

BALDWIN (*coming in, followed by MARTHA*)

: How are you, my boy? [*He shakes hands with JOHN.*] Evie! [*He kisses her.*]

- MARTHA : You are sure your shoes aren't wet, Robert?
- BALDWIN (*shaking his head*)
: I took the car. Not a drop on me. See? [*He passes his hands over his sleeves. He goes to a chair: sits. There is an awkward pause.*]
- JOHN : Well, Dad? Don't you think it's about time you told us something?
- BALDWIN : Told you something? I don't understand, John.
- JOHN : People have been talking about you— saying things...
- BALDWIN : What kind of things, John?
- JOHN : You can imagine: rotten things. And I couldn't contradict them.
- BALDWIN : Why not, John ?
- JOHN : Because I didn't know.
- BALDWIN : Did you have to know? Wasn't it enough that you knew your father?
- JOHN (*after a pause*): I beg your pardon, sir.
- BALDWIN : It was only a day before the smash-up that I found out what Gresham was doing. [*He pauses. They are listening. Intently.*] I told him he would have to make good. He said he couldn't —
- EVIE (*as he does not continue*)
: And what happened?
- BALDWIN : I told him he would have to do the best he could— and the first step would be to close the bank. He didn't want to do that.
- MARTHA : But he did it.
- BALDWIN : I made him do it. He was angry — very angry, but I had the whip hand.
- EVIE : The papers didn't mention that.
- BALDWIN : I didn't think it was necessary to tell them.
- MARTHA : But you let your name rest under a cloud meanwhile.

- BALDWIN : It will be cleared tomorrow, won't it? [*He pauses.*] Today Gresham sent for me. The trial begins in twenty-four hours. I'm the only witness against him. He asked — you can guess what...
- JOHN (*indignantly*): He wanted you to lie to save his skin, eh? Wanted you to perjure yourself?
- BALDWIN : That wouldn't be necessary, John. He just wanted me to have an attack of poor memory. If I tell all I know, John Gresham will go to jail—no power on earth can save him from it. But he wants me to forget a little— just the essential things. When they question me I can answer, "I don't remember". They can't prove I do remember. And there you are.
- JOHN : It would be a lie, Dad!
- BALDWIN (*smiling*): Of course. But it's done every day. And they couldn't touch me— any more than they could convict him.
- MARTHA (*quivering with indignation*): How dared he—how dared he ask such a thing—
- EVIE : What did you say, Father?
- BALDWIN (*smiling, and raising his eyes to JOHN'S*)
: Well, son, what would you have said?
- JOHN : I'd have told him to go to the devil!
- BALDWIN (*nodding*): I did.
- JOHN : Bully for you, Governor!
- MARTHA (*half to herself*)
: I knew! I knew!
- BALDWIN : I didn't use your words, John. He's too old a friend of mine for that. But didn't mince matters any. He understood what I meant.
- EVIE : And what did he say then?
- BALDWIN : There wasn't much to say. You see, he wasn't surprised. He's known me for thirty-five years, and, well [*with simple pride*] anybody who's known me for thirty-five years doesn't expect me to haggle

with my conscience. If it had been anybody else, I would have struck him across the face. But John Gresham and I were boys together. We worked side by side. And I've been in his employ ever since he started in for himself. He is desperate — he doesn't know what he is doing — or he wouldn't have offered me money.

JOHN (*furious*) : Offered you money, Dad?

BALDWIN (*simply*): Yes, a hundred thousand dollars.

EVIE : What!

BALDWIN : I've got only a few years to live, but I'll live those as I've lived the rest of my life. I'll go to my grave clean!

MARTHA : Robert!

BALDWIN : He put it aside for me without anybody knowing it. It's out of his private fortune, he says. It's not the depositors' money — as if that made any difference.

EVIE (*as if hypnotised*)

: He offered you a hundred thousand dollars?

BALDWIN (*smiling at her amazement*)

: I could have had it for the one word "Yes" — or even for nodding my head — or a look of the eyes.

JOHN : How — how do you know he meant it?

BALDWIN : His word is good.

JOHN : Even now?

BALDWIN : He never lied to me, John. [*He pauses.*] I suppose my eyes must have shown something I didn't feel. He noticed it. He unlocked a drawer and showed me the hundred thousand.

JOHN : In cash?

BALDWIN : In thousand-dollar bills. They were genuine: I examined them.

EVIE (*slowly*) : And for that he wants you to say, "I don't remember."

BALDWIN (*smiling*): Just that: three words only.

JOHN : But you won't?

BALDWIN (*shaking his head*)

: Those three words would choke me if I tried to speak them. For some other man, perhaps, it would be easy. But for me? All of my past would rise up and strike me in the face. It would mean to the world that for years I had been living a lie: that I was not the honourable man I thought I was. When John Gresham offered me money, I was angry. But when I rejected it, and he showed no surprise, then I was pleased. It was a compliment, don't you think so?

JOHN : A compliment which cost you a hundred thousand dollars.

MARTHA (*after a pause*): Will the depositors lose much, Robert?

BALDWIN (*emphatically*): The depositors will not lose a cent.

EVIE (*surprised*) : But the papers said—

BALDWIN (*interrupting*)

: They had to print something: they guessed. I know. I tell you.

MARTHA : But you never said so before.

BALDWIN : I left that for Gresham. It will come out tomorrow.

JOHN : Why tomorrow? Why didn't you say so before? The papers asked you often enough.

BALDWIN : Nothing forced me to answer, John.

(*There is a pause.*)

JOHN : They're going to punish Gresham, aren't they?

BALDWIN : I'm afraid so.

JOHN : What for?

BALDWIN : Misappropriating the funds of the —

JOHN (*interrupting*): Oh, I know that. But what crime has he committed?

BALDWIN : That's a crime, John.

EVIE : But if nobody loses anything by it?

BALDWIN : It's a crime nevertheless.

- JOHN : And they're going to punish him for it!
- BALDWIN : They can't let him go, John. He's too conspicuous.
- JOHN : Do you think that's right, Governor?
- BALDWIN : My opinion doesn't matter, John.
- JOHN : But what do you think?
- BALDWIN : I think—I think that I'm sorry for John Gresham—terribly sorry.
- JOHN (*slowly*) : Its nothing but a technicality, Dad. Nobody loses a cent. It's rather hard on Gresham, I say.
- BALDWIN (*after a pause*) : Yes, John.
- EVIE (*timidly*) : Would it be such an awful thing, Father, if you let him off?
- BALDWIN (*smiling*): I wish I could, Evie. But I'm not the judge.
- EVIE : No, but...
- BALDWIN : But what?
- EVIE : You're the only witness against him.
- BALDWIN (*nonplussed*): Evie!
- JOHN : She's right, Governor.
- BALDWIN : You, too, John?
- JOHN : It's going to be a nasty mess if they put John Gresham in jail—with your own son named after him! It's going to be pleasant for me! John Gresham Baldwin!
- MARTHA (*after a pause*) : Robert, I'm not sure I understood what you said before. What did Mr. Gresham want you to do for him?
- BALDWIN : Get him off tomorrow.
- MARTHA : You could do that?
- BALDWIN : Yes.
- MARTHA : How?
- BALDWIN : By answering "I don't remember" when they ask me dangerous questions.

- MARTHA : Oh! And you do remember?
- BALDWIN : Yes, nearly everything.
- JOHN : No matter what they ask you?
- BALDWIN : I can always refresh my memory. You see, I have notes.
- JOHN : But without those notes you wouldn't remember?
- BALDWIN : What do you mean, John?
- JOHN (*without answering*)
- : As a matter of fact, you will have to rely on your notes nearly altogether, won't you?
- BALDWIN : Everybody else does the same thing.
- JOHN : Then it won't be far from the truth if you say, "I don't remember."
- MARTHA : I don't see that Mr. Gresham is asking so much of you.
- BALDWIN : Martha!
- MARTHA : Robert. I'm as honourable as you are —
- BALDWIN : That goes without saying. Martha.
- MARTHA : It doesn't seem right to me to send an old friend to jail. [*As he speaks she holds up her hand.*] Now don't interrupt me! I've been thinking. The day John was baptised, when Mr. Gresham stood sponsor for him, how proud we were! And when we came home from the church you said —do you remember what you said, Robert?
- BALDWIN : No. What was it?
- MARTHA : You said, "Martha, may our son always live up to the name which we have given him!" Do you remember that?
- BALDWIN : Yes — dimly.
- JOHN : Ha! Only dimly, Governor?
- BALDWIN : What do you mean, John?
- MARTHA (*giving JOHN no opportunity to answer*)

: It would be sad — very sad — if the name of John Gresham, our son's name, should come to grief through you, Robert.

BALDWIN (*after a pause*)

: Martha, are you telling me to accept the bribe money that John Gresham offered me?

EVIE : Why do you call it bribe money, Father?

BALDWIN (*bitterly*): Why indeed? Gresham had a prettier name for it. He said that he had underpaid me all these years. You know, I was getting only sixty dollars a week when the crash came —

JOHN (*impatiently*): Yes, yes?

BALDWIN : He said a hundred thousand represented the difference between what he had paid me and what I had actually been worth to him.

MARTHA : That's no less than true, Robert. You've worked for him very faithfully.

BALDWIN : He said that if he had paid me what he should have, I would have put by more than a hundred thousand by now.

JOHN : That's so, isn't it, Dad?

BALDWIN : Who knows? I never asked him to raise my salary. When he raised it, it was of his own accord. [*There is a pause. He looks around.*] Well, what do you think of it, Evie?

EVIE (*hesitantly*) : If you go on the stand tomorrow...

BALDWIN : Yes?

EVIE : And they put John Gresham in jail, what will people say?

BALDWIN : They will say I have done my duty.

EVIE : When they find out that they haven't lost any money— when John Gresham tells them that he will pay back every cent—then they won't want him to go to jail. They'll feel sorry for him.

BALDWIN : Yes, I believe that. I hope so.

- JOHN : And they won't feel too kindly disposed towards the man who helps put him in jail.
- MARTHA : They'll say you went back on an old friend, Robert.
- JOHN : When you pull out your notes in court, to be sure of sending him to jail—! [*He breaks off with a snort.*]
- EVIE : And Mr. Gresham hasn't done anything really wrong.
- JOHN : It's a technicality, that's what it is. Nobody loses a cent. Nobody wants to see him punished.
- EVIE : Except you, Father.
- JOHN : Yes. And you're willing to jail the man after whom you named your son!
- MARTHA (*after a pause*): I believe in being merciful, Robert.
- BALDWIN : Merciful?
- MARTHA : Mr. Gresham has always been very good to you.
[*There is another pause. Curiously enough, they do not seem to be able to meet each other's eyes.*]
- MARTHA : Ah, well! What are you going to do now, Robert?
- BALDWIN : What do you mean?
- MARTHA : You have been out of work since the bank closed.
- BALDWIN (*shrugging his shoulders*)
: Oh, I'll find a position.
- JOHN : If Gresham doesn't go to jail, he'll start in business again, won't he? And he can't offer you anything less than a partnership.
- BALDWIN : A partnership?
- JOHN (*with meaning*)
: With the hundred thousand capital you could put in the business, Dad.
- BALDWIN : John!
- JOHN : Of course, the capital doesn't matter. He'll owe you quite a debt of gratitude besides.

(*There is a pause.*)

- MARTHA : A hundred thousand would mean a great deal to us, Robert. If you don't find a position soon, John will have to support us.
- JOHN : On thirty dollars a week, Dad. That won't go very far.
- MARTHA : It's not fair to John.
- JOHN (*angrily*) : Oh, don't bother about me.
[*EVIE begins to weep.*]
Look here. Governor, you've said nothing to the papers. If you say nothing more tomorrow, what does it amount to but sticking to your friend? It's the square thing to do—he'd do as much for you.
- BALDWIN (*looks appealingly from one face to another. They are averted.*)
: You — you want me to take this money? [*There is no answer.*] Say "Yes", one of you. [*Still no answer.*] Or "No". [*A long pause. Finally*] I couldn't go into partnership with Gresham.
- MARTHA (*promptly*) : Why not?
- BALDWIN : People wouldn't trust him.
- JOHN : Then you could go into business with someone else, Dad. A hundred thousand is a lot of money.
- BALDWIN (*walks to the window. Looks out*)
: God knows I never thought this day would come! I know — I know no matter how you try to excuse it — I know that if I take this money I do a dishonourable thing. And you know it! You and you, and you! All of you! Come, admit it!
- JOHN (*resolutely*) : Nobody'll ever hear of it.
- BALDWIN : But amongst ourselves, John! Whatever we are to the world, let us be honest with each other, the four of us! Well? [*His glance travels from JOHN to EVIE, whose head is bowed; from her to his wife, who is apparently busy with her knitting. He raises MARTHA'S head; looks into her eyes. He shudders.*] Shams! Liars! Hypocrites! Thieves! And I no better than

any of you! We have seen our souls naked, and they stink to Almighty Heaven! Well, why don't you answer me?

MAKITIA (*feebly*) : It's not wrong, Robert.

BALDWIN : It's not right.

JOHN (*facing him steadily*): A hundred thousand is a lot of money, Dad.

BALDWIN (*nodding slowly*): You can look into my eyes now, my son, can't you?

JOHN (*without moving*): Dad, why did you refuse? Wasn't it because you were afraid of what we'd say?

BALDWIN (*after a long pause*): Yes, John.

JOHN : Well, nobody will ever know it.

BALDWIN : Except the four of us.

JOHN : Yes — Father.

[*John looks out and says.*]

JOHN : Someone's coming.

MARTHA (*raising her head*)

: Who is it?

JOHN : I can't see. [*With sudden apprehension.*] It looks like Marshall.

BALDWIN : Marshall?

(*The doorbell rings. They are motionless as a MAID enters at one side and goes out the other. The MAID re-enters.*)

THE MAID : A gentleman to see you, sir.

BALDWIN (*pulling himself together*): Who, me?

THE MAID : Yes, sir. [*She hands him a card on a salver.*]

BALDWIN : It is Marshall.

MARTHA : The President of the Third National?

BALDWIN : Yes. What does he want here?

THE MAID : Shall I show him in, sir?

BALDWIN : Yes, yes. By all means.

[*The MAID goes out*]

MARTHA (*crossing to him quickly*)

: Robert! Be careful of what you say: you're to go on the stand tomorrow.

BALDWIN (*nervously*): Yes, yes. I'll look out.

[*The MAID re-enters, opening the door for MARSHALL.*]

MARSHALL [*coming into the room very buoyantly*): Well, well, spending the afternoon indoors? How are you, Mrs. Baldwin? [*He shakes hands cordially.*] And you, Baldwin?

MARTHA : We were just going out. Come, Evie.

MARSHALL : Oh, you needn't go on my account. You can hear what I have to say. [*He turns to the head of the family.*] Baldwin, if you feel like coming around to the Third National sometime this week, you'll find a position waiting for you.

BALDWIN

(*thunderstruck*) : Do you mean that, Mr. Marshall?

MARSHALL (*smiling*): I wouldn't say it if I didn't. [*He continues more seriously.*] I was in to see Gresham this afternoon. He told me about the offer he had made you. But he knew that no amount of money would make you do something you thought wrong. Baldwin, he paid you the supreme compliment: rather than go to trial with you to testify against him, he confessed.

BALDWIN (*sinking into a chair*): Confessed!

MARSHALL : Told the whole story. [*He turns to MARTHA.*] I can only say to you what every man will be saying tomorrow: how highly I honour and respect your husband! How sincerely —

MARTHA (*seizing his hand piteously*): Please! Please! Can't you see he's crying?

(Curtain)



About the Author

Percival Wilde (1887-1953) was known for his plays and detective stories. He also reviewed books for newspapers. Some of his famous works are 'Brothers', 'Little Shot', and 'First is Last'. 'The Hour of Truth' is from the volume entitled, *A Question of Morality and Other Plays*. This play is a striking psychological study on the corrupting influence of money on people.

**Glossary:** _____

sultry (adj)	:	(of the weather) very hot and uncomfortable
trim (adj)	:	neat and attractive
no whit	:	not at all
tense pause	:	interval of emotional tension
indict (v)	:	to accuse (by a legal process)
testify (v)	:	to give evidence in a court of law
mince (v)	:	to walk with quick short steps
Mater (slang)	:	mother
haggle (v)	:	to argue
Governor (slang)	:	father (also one's employer)
crash (n)	:	financial ruin
pegging along	:	continuing to work hard
stink (v)	:	to smell unpleasant
stand (n)	:	witness-box
have the whip hand	:	to be in a position to control
under a cloud	:	under a suspicion
perjure (v)	:	to swear falsely
Third National	:	Third National Bank which supervises and controls private banks
snort (v)	:	sudden forcing of breath through the nose to express disapproval
salver (n)	:	tray
buoyantly	:	in high spirits

Think and write

- Why was Mr Gresham arrested?
- Why didn't Baldwin explain his position to the papers?
- What was the change in the attitude of the members of the family when they came to know the amount of the bribe?
- How did Baldwin react to the opinion of his family?
- Was Baldwin disloyal to Mr Gresham? Quote the relevant sentences to support your answer.

Activity I (Analysis)

- Pick out the striking dialogues in the play, as the samples given below, and try to deliver them in front of the whole class. Now, write down the implied meaning of the dialogues in the column.

Striking expressions	Speaker	What does he/she mean?
1. Your father will do his duty, John, no matter what comes of it.	Martha	She says that her husband Baldwin is an upright man.
2. People have been saying things.	John	He means the unpleasant news about Baldwin's suspected role in the misappropriation of money.
3.		
4.		
5.		
6.		
7.		

Activity II (Write-up)

The opening part of the play tells us about

- the problem confronted by the characters
- the weather
- the mental condition of the characters
-

The play ends with

- the appreciation of the protagonist
- the arrival of Marshall
- the revelation of Gresham's confession

Now, prepare a write-up on the opening and ending of the play.

Activity III (Character sketch)

"I've got only a few years to live, but I'll live those as I've lived the rest of my life. I'll go to my grave clean."

“Your father will do his duty, John, no matter what comes of it.”

“How dared he--how dared he ask such a thing.”

What quality of Baldwin is evident here?

Sketch the character of Baldwin.

You may use the following hints.

- appearance
- personal qualities/traits
- development of character from the beginning to end
- attitude towards others
- remarks of the character about himself and others

Activity IV (Group discussion)

What according to you are the reasons for corruption?

- Insincerity
- Extravagant family
- Lack of commitment to society
-
-

What are the evil effects of corruption?

- Services are not provided in time
- Prevents/blocks development
-
-
-

How can we discourage corruption?

- Stringent punishment is needed
- Awareness among the public
-
-
-

The following is the topic for a group discussion:

Corruption curtails the development of a country.

Prepare a list of points on the topic to be presented in the group. Then sit in groups and discuss the points in details, which will help you to present your ideas effectively.

Activity V (Compering)

- Think that you are selected to introduce the actors of the play “The Hour of Truth” to the audience. Prepare a script.

Activity VI (Readers’ theatre)

Readers’ theatre is a vocal rendering of the script of a play. There are no stage settings, costumes or actions involved in it. Instead, the script of the play is read out with proper voice modulation. Readers’ theatre is used in a language classroom to improve listening and reading skills.

- Now, assume the various roles in the play and present the Readers’ theatre of 'The Hour of Truth' in the class.

Activity VII (Language practice)**A. Tense**

- Read the sentences from the story ‘Amigo Brothers’.

“Large posters *plastered* all over the walls of local shops *announced* the fight between Antonio Cruz and Felix Vargas as the main bout. The fight *had created* great interest in the neighbourhood. Antonio and Felix *were* well liked and respected. Each *had* his own loyal following.”

The words in italics are in the past tense form and they refer to past events.

You have studied different tense forms of verbs and their applications. In this section, you are given more situations for reinforcement.

- a. Fill in the blanks choosing the right option from the brackets.

Thomas Edison (1) (started/starting) work on the railway when he was twelve, selling newspapers and snacks. There were long periods with nothing for him to do. So he (2) (built/building) himself a little laboratory in the luggage van where he could carry out experiments when he (3) (did not sell/wasn’t selling) things to passengers. Another way that he (4) (occupied/was occupying) himself was by reading. He joined a library and (5) (read/was reading) every single book in it. One day, when he (6) (waited/ was waiting) at a station, he (7) (noticed/ was noticing) a

small boy who (8) (played/was playing) by the track, unaware that the train (9) (approached/was approaching). Edison (10) (ran/was running) out and (11) (grabbed/was grabbing) the child just in time. The child's father was so grateful that he (12) (offered/was offering) to teach Edison to be a telegraph operator. After a year, he was good enough to get a job in the telegraphic office. At twenty one he (13) (left/was leaving) the telegraph office to devote all his time to being an inventor. He (14) (went/was leaving) on to invent the electric bulb, the phonograph and the movie camera.

- b. Fill in the blanks using the correct tense forms of the verbs given in brackets.
1. Sekhar (be) now with the Xanadu, a government publication. He (join) it a year ago. Since then, he (publish) articles on various subjects. Next week, he (write) on the importance of being honest in public life.
 2. I (reach) school a little late this morning. My friend (wait) there for me. He/she (say) that he/she (wait) there for half an hour.
 3. Yesterday, they (go) home only after they (finish) their work. But today, they just (decide) that they (not work) after five o'clock.

B. Reported speech

- Read the sentences:

Language note

When we use reported speech, the main verb of the sentence is usually in the past form. The rest of the sentence is also in the past form.

In general, the present form in the direct speech changes to the past form in reported speech.

[am, is, are - was, were, do/does - did, will - would, can - could, have, has - had, want/like/know/go etc. - wanted/liked/knew/went, etc.]

[The past simple (did/saw/knew, etc.) can usually stay the same in reported speech, or you can change it to the past perfect (had done/had seen / had known, etc.)]

e.g. Direct : Tom said, "I woke up feeling ill, so I didn't go to work."

Reported : Tom said (that) he woke up feeling ill, so he didn't go to work. (Or)

Tom said (that) he had woken up feeling ill, so he hadn't gone to work.

If you report something and it is still true, you do not need to change the verb.

Direct:

e.g. Tom said, 'New York is more lively than London.'

Reported:

Tom said that New York is more lively than London.

The following is also correct:

Tom said that New York was more lively than London.

Examine the following sentences and note the difference.

Direct : Gopal says "I'm not feeling well."

Indirect : Gopal *says* that he *is* not feeling well.

Report the following.

"You aren't worried, are you?" Tony asked.

"No way, man," Felix laughed out loud. "I just think it's cooler if we split right here. After the fight, we can get it together again like nothing ever happened."

Complete the following passage.

The words in the Direct speech are listed below.

I was walking down the road the other day when a man stopped me and asked the way to the nearest post office. I told him (1) then (2), where(3) on the opposite side of the road. He asked me (4) and I told him..... (5). He thanked me and walked off.

1. "Take the first turning to the left."
2. "Keep straight on till you reach the main road."
3. "You will see the post office facing you."
4. "How far is it?"
5. "It's about half a mile at the most."

C. The passive

- Read the following to refresh your knowledge about passive voice.

We normally use the passive voice to indicate what happened to the subject.

e.g. He was attacked by a gang of thieves.

'By agent' is omitted in the following cases:

- a. When the agent/doer is unknown or unimportant.
e.g. The room is swept every day.
The window was broken.
- b. To pass messages
e.g. You are asked to meet the principal before you leave the school.
- c. To express physical/mental conditions.
e.g. He is worried.
- d. To warn people
e.g. Photography is prohibited here.
- e. When the subject of the active sentence is the indefinite pronoun 'one'.
One sees this sort of advertisement everywhere.
e.g. This sort of advertisement is seen everywhere.

Complete the following passage.

It is remarkable how rapidly the country is developing. Progress (1) (make) everywhere. In the town, old houses (2) (pull down) and fine new blocks of flats (3) (put up) in their place. Large factories (4) (build)

within easy reach of the town. In these, only the most modern machinery (5) (install). Good highways (6) (construct) to connect one town with another. In the countryside, too, a great deal (7) (do) to increase agricultural production through new techniques. Irrigation schemes (8) (introduce) everywhere. In the south, large areas of land, which were once desert (9) extensively (cultivate). It is a pleasure to see how much (10) (achieve) through planning and hard work.

- Rewrite the following newspaper report using the passive forms of the verbs underlined.

Daring Raid at Local Hotel

Thieves (1) held the manager of the Ridgeway Hotel at gunpoint last night during a daring raid in which they (2) took nearly Rs. 50,000 from the hotel safe. They also (3) broke into several of the bedrooms and (4) removed articles of value.

The thieves made their escape through the kitchen, where they (5) damaged several pieces of equipment. They (6) injured the chef when he tried to stop them and (7) left him lying unconscious on the floor. Police (8) arrested the thieves early this morning.

You may begin like this :

The Manager of the Ridgeway Hotel was held

Activity VIII (Let's edit)

- Given below is a letter mailed by the winner of the Golden Gloves Championship Tournament (Amigo Brothers) in response to the show cause notice sent by the Secretary of the Sports Authority.

There are a few errors in it. Identify them. Now, rewrite the letter with necessary corrections.

[Hint- The errors are in the following areas :

Spelling, Tense, Word order, redundancy (unnecessary sentences)]

102 W, 7th Ave,
E. Manhattan, NY.

15 August, 2005

The Secretary,
Sports Authority,
845, 3rd Ave, NY.

Sir,

Sub: *The Golden Gloves Championship Tournament - not receiving medal, reg.*

Ref : *Your show case notice dated 8th August 2005*

I really regret for the inconvenience I made in the validictory function of the tournament. I did not wanted to create any ethical issue in the function.

I do believed that in a game a contenstand should fight well with a true sportsmen spirit rather than fight for a medal. I also believed that the value of a medal is not higher than the bond between human relationships. Please remember, my opponent is nobody else, but my closest friend.

I know I won the match only because of my opponent (my friend). He made me frightened through out the game. But in the last few minutes I could faced only mild punches from him. He could thought that I should win the match.

In this circumstances I may kindly be make free from any kind of disciplenary actions.

Yours sincerely,

Sd/-

(Name)

Significant Learning Outcomes

The learners will be able to:

- read comprehend, analyse, interpret and evaluate memoirs, stories, poems and one-act plays.
- uphold the importance of values in social life.
- recognize, accept and accommodate the abilities of others.
- identify and record the poetic devices used in a poem.
- appreciate literature, especially one-act plays and poems.
- read e-books and prepare write-ups.
- draft newspaper reports and formal letters.
- prepare an appreciation of a poem and compare it with a given poem.
- elaborate the idea in a line quoted from the text.
- prepare character sketches.
- prepare and perform debates and group discussions.
- compere stage performances.
- review books and stories.
- dramatize stories, events, given situations, etc.
- use tense forms, reported speech and passive voice in real contexts.
- edit the errors in a given passage.

Unit

3

Challenges of Life

“Be the change you want to see in the world.”

- Mahatma Gandhi

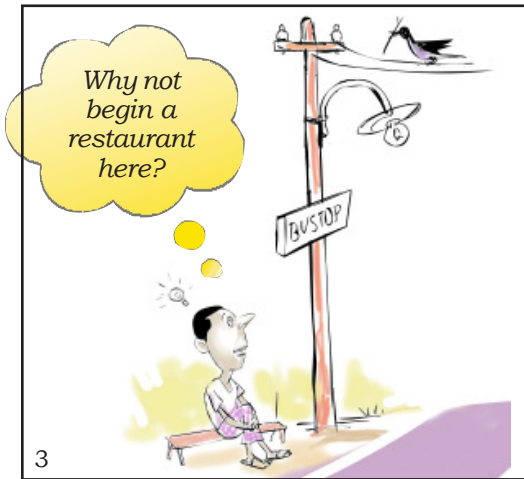
About the Unit _____

Adolescence is the most fertile period of imagination, hopes and ambitions. Is it not also the most important phase of life when crucial decisions regarding future prospects are to be taken? What should be the yardstick in choosing a career? A career should undoubtedly be success-oriented. The definitions of success have changed in the modern world. Success is not just making money, it is about pursuing excellence, to make a difference in the society.

The unit introduces the concept 'entrepreneurship' and also emphasizes the dignity of labour. It comprises an interview with a young entrepreneur, “A Three Wheeled Revolution”, a personal story “Didi” by Shaheen Mistri and a poem “Stammer” by Satchidanandan.

Let's begin:

- Look at the following cartoon strip. Can you build a story on them?



1. Use your imagination to develop a story from the above comic strip. Make sure to give the story a beginning, a climax (turning point) and an ending. You can add details about the setting of the story (time and place) and the characters (name, profession, personality traits, etc.). Discuss your ideas with your partner and modify the story. You may then narrate the story to your class. Have fun!!
2. Comment on the following quotes:

"If plan A didn't work, the alphabet has twenty five more letters! Stay cool! "

"If you don't build your dream, someone will hire you to help build theirs".

3. Can you find more quotes on success? Collect them and write them on the chart to be displayed in the classroom.

I. Read and reflect:

Most teenagers dream big. Some of them pursue their dreams, choosing a path different from those of others. They design their own route of life. Success is for those who think big and act differently.

Have you come across the word 'entrepreneurship'? Meet Irfan Alam an entrepreneur who changed the lives of many people through his innovative enterprise. Here is an interview with him. Read on:

A THREE WHEELED REVOLUTION

“If we aspire to live in a happier world, we must empower those living on the margins of society.”

Congratulations on your achievement. When and how did you conceive this idea?

I was 17 years old at that time. I was travelling in a rickshaw and in the middle of the journey, I was very thirsty. I asked the rickshaw puller if he had any water. He said that he did not carry water bottles because he did not have money to buy and stack them. It set me thinking and I immediately realized that there was a market for selling water bottles in rickshaws. The very next day, I talked to five rickshaw pullers and gave them each eight bottles of water. I told them that for every bottle they sold, we would make a profit of two rupees which we could split in half.

The very first day, I made a profit of eight rupees.

You were very young when you came up with and executed this idea.

Yes, I guess entrepreneurship is in my blood. I had an interest in business from a very early age. During the stock market scam in 1992, my father and many of his friends lost a lot of money. That is when I started taking interest in the stock market and began researching on various companies.

Interestingly, using my advice, all of my father's friends recovered their losses, and most of them started making profits. This enabled me to start my first portfolio management firm at the

Read and respond

1. Which incident shows that Irfan had a problem-solving skill?
2. Why does Irfan think that entrepreneurship is in his blood?
3. What encouraged Irfan to open his own portfolio management firm?

age of 13. When my parents found out that I was dabbling in the rickshaw sector as well, they pulled me aside and asked me to stop doing it and concentrate on my studies. So I shelved it, but my interest never waned. I kept reading and researching on this sector all through my college days in Pondicherry, where I pursued my Masters of Foreign Trade degree.

What was the spark that revived this idea?

In 2006, an Indian TV show called *Business Baazigar* launched an entrepreneur hunt and solicited ideas for new businesses. I entered this contest with a business proposal. My idea was to organize the rickshaw sector and make it a profitable venture. According to my proposal, rickshaws were to be redesigned so that the spaces on the vehicles could be sold for the purposes of advertising and brand promotion. Also, I indicated that additional revenues could be made by selling products like water, juice, biscuits, mobile-cards, and newspapers to the passengers. I won the show and was offered the seed money of Rupees 150 lakhs.

Was Sammaan started with this seed money?

No. I very soon realized that the entry barrier to this business was very low. The only way to sustain this business was to earn the loyalty of the rickshaw pullers. I wanted to provide insurance, id-cards, and uniforms to the rickshaw pullers. I wanted to run this as a not-for-profit organization. To be honest with you, I was not thinking about social entrepreneurship at that point. I just thought that it would be the best way to sustain the business and the easiest way to get banks to give out loans. Since the organizers of the TV show did not agree to this model, I ended up refusing the seed capital.

When did this turn into a true social venture?

As I understood more about the lives of the rickshaw pullers and their plight, it turned into a social cause.

There are about ten million rickshaws operating in India. Most of these rickshaw pullers do not own the rickshaws but instead rent them at the rate of 30 to 40 rupees per day. The money they make, after paying the rent, is

4. What was Irfan's prize winning business proposal?
5. Why did Irfan refuse the prize money of the TV reality show?
6. Where did Irfan get the seed money for his project?

barely sufficient to sustain their families. They continue to remain at the bottom of the pyramid. I thought if I could create an organization that could empower the rickshaw pullers and find a way to increase the overall revenue, it would be a win-win situation for both. I firmly believe in C.K. Prahalad's idea that businesses can be successful by targeting the bottom of the pyramid. SammaanN was finally founded in 2007 with seed money from family and friends.

Can you describe the operation model of SammaanN?

When a rickshaw puller approaches SammaanN, we first go through a verification process. The operator is then given training on basic etiquette and traffic rules. Then we approach the banks and help them get a loan for a new rickshaw. Previously, banks were very reluctant to give loans to this section of the society. Now, since we stand as guarantors, these rickshaw pullers have access to credit. The rickshaw pullers feel truly empowered when they drive their own vehicle. We provide the rickshaw pullers with accident and health insurance. Each driver is

given an id-card and is required to wear a uniform while operating the rickshaw. The rickshaw puller now becomes a part of the SammaanN family.

How does SammaanN help increase the revenues of the rickshaw pullers? How does SammaanN itself get its revenues?

SammaaN rickshaws are designed in such a way that they have plenty of space to display advertisements. Several local and national brands place their advertisements here. The advertisement revenue is split in half between SammaanN and the rickshaw pullers. Also, rickshaw pullers can choose to sell water, fruit juice, cell phone, prepaid cards etc. In that case, they come to a central rickshaw yard in the morning and load up their wares.

At the end of the day, the profit from their sales is split between them and SammaanN. The money that rickshaw pullers earn by transporting the passengers is solely theirs. The revenues of our rickshaw pullers have increased 30 to 40%.

There are several other benefits on which we cannot put a monetary value. Rickshaw pullers now have

7. What kind of facilities does SammaanN offer the rickshaw pullers?
8. What are the 'other benefits' offered to the rickshaw pullers other than monetary benefits?

9. What are the other activities of SammaanN foundation?

a sense of belonging and empowerment. Children of the operators and their spouses attend free evening classes called *SammaaN Gyaan*. SammaaN has brought dignity and inclusion to those who were previously considered menial labourers. In addition, I am very happy to say that SammaaN itself is profitable. Last fiscal year, we made a net profit of eight lakh rupees and a revenue of 50 lakh rupees. My mentors have been emphasizing the importance of sustainability.

Does SammaaN get directly involved in micro-financing?

No. We do not directly micro-finance the rickshaw pullers. We just enable the rickshaw pullers to get finance from the banks. Instead of paying rent for decades, the rickshaw pullers only pay the bank loan as instalments and eventually become the owners of the rickshaws.

Aren't cycle rickshaws a dying breed?

Rickshaws continue to be a popular mode of transportation in most parts of the country. The number of rickshaws in New Delhi has actually increased by 20% in the last two to three years. The reason

for this increase is that it has become the choicest form of transport to carry passengers to and from the metro stations. Also, I personally think rickshaws are the vehicles of the future. They are environment friendly.

We have an R&D wing that is working on a solar-powered, fibreglass rickshaw.

What were your experiences at the Presidential Entrepreneurship Summit at the United States?

I met some truly great people. I was indeed honoured to talk to the Nobel Prize Laureate Muhammed Yunus. He invited me to Bangladesh to help set up a similar organization for the rickshaw workers there.

What is your advice to students on entrepreneurship?

An entrepreneur is one who identifies an opportunity and puts in conscious efforts to make it an enterprise. People generally discourage youth from treading this path. But it is time to start thinking about entrepreneurship as a career, as it can be an important tool to tackle unemployment in the country

10. Why does Irfan think that the rickshaw is not a dying breed of transportation?

11. What do you understand by 'solar-powered' rickshaws?

12. What is Irfan's suggestion to tackle unemployment in our country?

It is important to dream, but it is equally important to take calculated risks to achieve your dream.

Thank you very much for sparing the time to talk to us. We wish you the very best for your unique journey.

Thanks. It is with the blessing of my mentors and well-wishers that I carry my journey forward.

(Interview given to Sujatha Ramprasad for India Currents in May 2010, after participating in the Entrepreneurship Summit in Washington.)

Now your teacher may will help you watch a talk
by Irfan Alam on tedxtalks.ted.com

About Irfan Alam

Irfan Alam is the founder and chairman of Sammaan Foundation, an Indian company which organizes the rickshaw pulling sector in Bihar. (Sammaan means Respect) Through his leadership, Sammaan has implemented innovations to increase operator incomes such as advertising and music, newspapers, first aid, water and juice for the passengers. Alam was also the first person to introduce pre-paid cycle rickshaws in India. In only two years, Alam has built a family of over 100,000 rickshaw operators across nine states in India.

Although a first-generation entrepreneur, Alam's efforts to empower those at the bottom of India's social hierarchy have been recognized widely. He has won the Business Baazigar (a competitive reality television show for entrepreneurs) and the World Bank's Innovation Award. Alam has also been recognized by the *Times of India* as one of the Top 30 Youth Icons of India and his business model was recently featured by *The Economist*. At the Entrepreneurship Summit held at Washington DC in 2010, President Obama complimented Irfan Alam with the words "You are doing a tougher job than me".

Glossary: _____

entrepreneur (n) :	someone who starts their own business, especially when this involves seeing a new opportunity
scam (n) :	scandal
portfolio (n) :	a collection of company shares and other investments that are owned by a particular person or organization
dabble (v) :	to try on something for a short period, not very seriously
wane (v) :	to become weak in strength
solicit (v) :	to ask for information
fiscal (adj) :	connected with (public) money
R & D :	Research and Development—the part of a business that tries to find ways to improve existing products, and to develop new ones
etiquette (n) :	socially acceptable behaviour
menial (adj) :	not skilled or important

Think and write

- What qualities, do you think, should an entrepreneur possess?
- Why do people discourage youth from choosing the path of entrepreneurship?
- Irfan Alam says 'it is important to take risks to achieve your dreams'. Comment on this statement.
- What are your dreams in life? How do you plan to pursue your dreams?
- Have you read or heard of other young and successful entrepreneurs? Share their stories in your class.

Activity I (E-mail)

- You have already learned about writing e-mails in Class XI.

E-mailing is now the main mode of communication. As e-mails are fast means of communication, they tend to be less complex than formal letters. However, they should not be too informal in style. It is always advisable to use a semi-formal style of language for e-mailing.

The R&D wing of Sammaan is planning to redesign rickshaws with necessary improvements. Think about some useful modifications that you would like to suggest to Irfan Alam. Negotiate your ideas with your partner and make a final list of modifications.

- **Imagine that you write an e-mail to Irfan Alam, giving your suggestions. What would you write?**

(Remember to maintain a semi-formal style in your language.)

Activity II (Paragraph writing)

- Look at the different careers that people pursue, following their skills and aptitude. Irfan was a **stock trader, portfolio manager and a businessman**, who ventured into a winning enterprise. He was skilled in problem-solving, designing, communication, logical reasoning and motivating people.

Now study the following table. A variety of career options has been listed in the first column. What kind of responsibilities do these careers demand? What skills does a person require to do these jobs? **Refer to career guidance resources (books, internet or people) and fill in the table.**

You may also refer to the 'After Plus Two Handbook' in the Career Guidance Section, available at www.dhsekerala.gov.in

Career	Responsibilities	Skills required
Computer Systems Analyst	Monitors computer programmes	Critical thinking, trouble shooting
Finance Advisor		
Fitness Trainer		
Interpreter/Translator		
Dental Hygienist		
Substance Abuse Counsellor		
Web Content Writer		
Special Education Teacher		
Food Photographer		
Fashion Designer		

- Now think about the skills you have. What roles and responsibilities could you assume based on your potentials and your aptitude? Discuss with your friend and **write a paragraph** about the jobs suitable for you. Also write why you think they are suitable for you.

Activity III (Note taking)

- You studied how to make notes in Class XI. You make notes from a piece of writing, while you read it.

Here is a similar study skill - **Note Taking**. You can take notes **while you are listening** to a lecture or an interview. This will help you to listen actively, review the topic and use the ideas later in write-ups, reports etc. Note taking is an effective strategy to **improve listening skills**.

A very systematic and organized format in which you can take notes is known as the **Cornell Method**. Look at the following steps on how to do it.

- *Draw a margin of 2-3 inches and leave the right side of the page for notes.*
- *As you listen to the lecture, write all the important ideas on the right side.*
- *Leave some space after each idea (so that you can add something later, if necessary.)*
- *After the lecture, complete the spaces with as many words and phrases you heard.*
- *For every significant bit of information, write a "cue" in the left margin. This cue word/phrase will help you to categorize your notes for further use.*

- Now, your teacher will deliver a lecture on a topic. Listen to the lecture and take down notes.

Note to the teacher: A sample lecture is given in the teacher text. You may use it for this task or choose to lecture on any topic. Or, you may invite another teacher to give a lecture on a topic that the students have to study, thus bringing the concept of interdisciplinary learning into the class. You may also show a video lecture for the purpose.

Activity IV (Identifying facts and opinions)

- While listening to the lecture, you might have noticed that some of the statements made by the lecturer are **facts** (which are accurate and proven), whereas some statements are **opinions** (which show the speaker's views or attitudes). Opinions may differ from person to person.

It is very important to recognize facts and opinions in academic reading and listening for better understanding of a topic.

1. Read the following statements and say whether they are facts or opinions. Write **F** against facts and **O** against opinions.
 - a. The fastest land-dwelling creature is the Cheetah.
 - b. Facebook was launched in 2004.
 - c. Switzerland is the most beautiful country in the world.
 - d. *Harry Potter and the Half Blood Prince* sold 9 million copies in the first 24 hours of its release.
 - e. Oranges contain both calcium and vitamin C.
 - f. The more money someone has the more successful they are.
 - g. It is cheaper to buy mobile phones online.
 - h. People should be encouraged to eat vegetarian food.
2. Read the following paragraph and **identify the Facts and Opinions**. List them in your Activity Log.

Bullet Trains

If you visit Japan, you might choose to travel around the country by Shinkansen train. These high-speed trains connect the major cities of Japan. They are nicknamed "bullet trains" because they go very fast and have pointed noses like a bullet.

Bullet trains are a good way to travel for several reasons other than their speed. They are very punctual, often leaving on time to the second. They are also comfortable. All the seats face forward, and there is plenty of leg room. Most importantly, bullet trains are very safe. In their 35-year history, there have been only a few accidents and no deaths.

The only downside to bullet trains is that they are expensive. A ticket to travel to another city can cost almost as much as an airline ticket would. However, if you fly, you will land at an airport at the edge of a city. Train stations are usually right in the middle of a city. This means that it is often more convenient to take a bullet train instead of flying, because you will arrive exactly where you want to be.

- Now, find out *three* facts and *three* opinions from the interview with Irfan Alam.

Activity V (Understanding idioms)

- Look at the following statement from the interview.

"I thought if I could create an organization that could empower the rickshaw pullers and find a way to increase the overall revenue, it would be a win-win situation for both."

Here, '*a win-win situation*' refers to a situation where both the parties involved win in their own way.

Such expressions are called idioms. Here are some more idioms. Have you heard of them?

Pros and cons-favourable and unfavourable factors

To be old-fashioned - to wear clothes or do something that is no longer in style

Ahead of the curve-to be more advanced than the competition

Cut corners-to take shortcuts and find an easier or cheaper way to do something

An idiom is a group of words whose meaning is different from the meanings of the individual words. The figurative meaning of an idiom is usually more significant than its literal meaning.

- Look at the following sentences. The words/phrases underlined are idioms. Rewrite the sentences in plain English. You may use your dictionary for the purpose.

e.g. The supermarket in the town is open 24/7.

The supermarket in the town is open for 24 hours a day, 7 days a week.

- a. Our plan did not work out well. So we have to go back to square one.
 - b. I don't know how much we will have to invest, but to give you a ballpark number, it should be 50 lakhs.
 - c. Every member of the team should have a big picture of the project in mind.
 - d. It's nice to go on a trip. It will be a change of place for all of us.
 - e. Let's get down to business and talk about the deal.
 - f. The iPhone was a ground-breaking piece of technology when it was released in 2008.
 - g. In a nutshell, this book is about how to motivate teenagers.
 - h. To avoid paying taxes, they paid some of their employees under the table.
 - i. Our new employee is good at thinking out of the box.
 - j. Stay on your toes. Anything can happen.
2. Read the following sentences. The underlined words /phrases can be rewritten with some common idiomatic expressions in English. Choose the appropriate idioms from the box below to replace them and rewrite the sentences. You may change forms, if necessary.

add insult to injury, once in a blue moon, the last straw, sit on the fence, miss the boat

- a. I am not very fond of movies. I go to theatres very rarely, only when there is a movie which I really want to see.
- b. She criticized the committee for not being able to make any decisions. It delayed the judgment of the debate competition.
- c. She has always been rude to me. But when she insulted my mother, that was something I could not accept anymore.
- d. He was already upset that his name was not in the list of the finalists. And to make his feelings even worse, the finalists had a party near his house.

- e. My friend said I should invest in that stock, but I didn't. Then, it went up to ten times its original value. I really lost the opportunity on that one, just because I didn't listen to his advice.

Activity VI (Phrasal verbs)

- Read the following passage. It tells about some important events in the life of Irfan Alam. Fill in the blanks choosing the appropriate phrasal verb from the brackets and completing the passage. You may need a dictionary to complete this.

Irfan was (brought in/brought up/ brought out) in a village in Bihar. At a very small age, he (entered towards/entered for/entered into) stock trading business and (made up/made out/made in) for his father's losses in the stock market. Later, Irfan (set in/set out/ set up) his own portfolio management firm.

A phrasal verb is a verb followed by a preposition or an adverb; the combination creates a meaning different from the original verb alone.

Example :

To get = to obtain

I need to get a new battery for my camera.

To get together = to meet

Why don't we all get together for lunch one day?

- I. Here are some more phrasal verbs which are used frequently. Use the phrasal verbs to fill in the blanks of the given sentences appropriately. You may change forms, if necessary.

pass away, do without, look forward to, call off, make up, carry away, break out, run out, put up with, keep up.

1. Don't smoke in the forest. Fires easily at this time of the year.
2. I seeing my friends again.
3. I'm afraid; we have of apple juice. Will an orange juice do?
4. Your website has helped me a lot to the good work.
5. A friend of mine has her wedding.

6. His mother can't his terrible behaviour anymore.
7. As an excuse for being late, she a whole story.
8. I got by his enthusiasm.
9. I just cannot my mobile. I always keep it with me.
10. She was very sad because her father last week.

Activity VII (Loan words)

- You have come across the word "entrepreneur". This word is formed from the French word 'entreprendre' which means 'to undertake'. Such words are called loan words as they are borrowed from other languages.

The following words from the interview are also borrowed from other languages. Can you find out their origins? Use your dictionary and complete the table.

Loan Word	Pronunciation	Word of Origin	Meaning of original word	Language of Origin
Biscuit	/bis.kit/	<i>bescuit</i>	Twice cooked	French
Etiquette				
Rickshaw				
Mentor				
Portfolio				
Traffic				

Can you think a few more loan words in English? Make a list and share with your partner.

Activity VIII (Let's edit)

1. Arjun is a plus two student. He is confused about making decisions regarding his higher studies and career. So he writes an e-mail to a career counsellor. Given below is the first draft of his e-mail. But there are a few errors in it. Read it carefully and rewrite the e-mail with necessary corrections.

(Hint - Tenses, Prepositions, Articles)

Dear Sir,

My name is Arjun. I am Plus two student in a reputed school of Thrissur. I am in Commerce stream, with Maths and Computer Science as my optional subjects. I had secured A grade in all subjects in the Plus one exam and I am expecting to score the same or better in the Plus two exam.

I am writing this mail because I can't decide for what course to choose for my higher education. I am good on computers and I like Statistics. I also like English and reads a lot.

Could you tell me what kind of career suit me, and which course should I choose for my graduation? Please reply at the earliest as I am really anxious about my future.

Yours sincerely,

Arjun

2. After sending the mail, Arjun discusses his confusions with his friend, Robin, who is a college student. Here is the conversation between the two. However, the punctuation marks and capital letters in the following conversation are missing. Punctuate it appropriately and rewrite the conversation.

Arjun : hello robin
 Robin : hi arjun whats up
 Arjun : nothing much buddy im a bit confused these days
 Robin : confused why whats the matter
 Arjun : you know that im completing my plus two this year so im confused about what to do next
 Robin : oh i understand so have you come to some conclusions
 Arjun : not yet im not much aware of the different courses and careers suitable for me
 Robin : oh really then why dont you seek advice from some career counsellors they could give you suggestions based on aptitude tests
 Arjun : yeah ive already sent an email to a counsellor hope he would reply soon
 Robin : thats good even i joined this course after some counselling sessions
 Arjun : oh is it so then i think i did the right thing ok robin bye then
 Robin : bye arjun see you and let me know your decision
 Arjun : ok see you

II. Read and reflect:

There are people who are daring enough to go to any extent to pursue their dreams. For them, success is not just about money or popularity; it is something beyond these. Many young people are into social enterprises which demand a lot of commitment and hard work. They reach out to the community in their own way and try to make a difference. For them, success means happiness for themselves and for others. The following extract is the true story of a girl, as narrated by her. Read on:

DIDI

- Shaheen Mistri

“I reached to touch a rainbow today,
I reached up high, so high.
And yet as high as I reached up,
I could not touch the sky.
I’ll reach to touch a rainbow again,
I’ll reach up higher than high.
And if I reach up high enough,
I just may skim the sky.”

I remember sitting on the wide verandah of our Indonesian home, writing little poems and notes in a carefully guarded diary. I would sit and watch little ants carry large loads, determined to get to their destination. What was my destiny? I was already 12 years old, but what had I achieved?

It was 1983. We lived in Jakarta, in a lovely, white colonial home on a street that was quiet. It was a pleasant, almost perfect life, until the day I was taken to visit an orphanage in the city. I do not remember how the orphanage looked, but I vividly remember the children. I saw crying children, laughing children, quiet children,

screaming children, and I remember not knowing what to do. I returned to the orphanage every weekend. Perhaps, it was merely curiosity or a sense of thankfulness for all that I had, or maybe every child's real desire to learn more about the world.

My father was a banker, who had to move cities. Growing up was a whirlwind of ten schools across five countries that spanned the French, British, American, and International school systems.

I began to understand that life wasn't perfect during my summer vacations. My summers were spent between the orphanage in Jakarta

and trips back to Mumbai where I volunteered at The Happy Home and School for the Blind. I remember thinking of the beauty you can create when you look beyond what you can see. The school buzzed with confident children running up and down the staircases, or playing cricket on the terrace with a ball that jingled.

It was through these summer experiences in India that I began to see inequity. I'd go from a family lunch to the dining hall at the blind school; I'd watch through the window of my air-conditioned car, as children would beg in the streets. I'd see piles of wasted food at a friend's party and when I left, I would notice a woman sitting on the side of the road, portioning out all-too meager amounts of dal and rice for her family. I started to see the slums of Mumbai as the fabric of the city; suddenly they appeared to be everywhere. I began to notice the disparity that existed in different people's lives.

It was the summer of 1989. As always, I was on my vacation in India. On one blistering Mumbai day, my taxi stopped at a traffic signal. Three children ran up to my window, smiling and begging,

and at that moment, I had a flash of introspection. Nothing too unusual had happened, but as I looked at them, I suddenly knew that my life would have more meaning if I stayed in India.

In the days that followed, I kept thinking about those kids and that moment. India was answering the search for purpose that I had felt ever since I was a child. I was being challenged to find my identity; I wanted to be part of making things better for children. I knew then that this could be my country, and that whatever I did here could make more of a difference than in the manicured reality of my university life in the States.

Nervously, a week before I was to return to Boston, I telephoned my parents to try and explain the jumbled feeling that culminated in my strong desire to move back to Mumbai. They listened carefully, but advised me and cautioned that living in Mumbai would be vastly different from my current vacation. But when I persisted, they agreed, on two conditions: that I would get admission into a good undergraduate college in the city, and later, I would travel abroad for my graduate degree.

Read and respond

1. What was Shaheen's first impression of the orphanage?
2. Why does Shaheen say that life was not perfect during her summer vacation?
3. What was the 'search' Shaheen had felt since her childhood? How was India answering to it?
4. What do you understand by the expression "manicured reality of my university life"?
5. On what conditions did Shaheen's parents allow her to stay back in India?

The only place I could think to start was St. Xavier's where my parents had studied. I walked into the crowded college office and asked for an appointment to see the principal. 'Admissions shut three months earlier', I was told, and 'the Principal doesn't give appointments'. I stood in the corridor outside the office, choking back frustration. A student standing outside witnessed the exchange between the Principal's assistant and me. He came over and whispered with a wink, "There's a side door to the Principal's office. You may want to try that".

I went straight through the side door. Father D'Cruz looked up quizzically and opened his mouth, but before he could say anything I blurted out what I had rehearsed; 'Father, my life is in your hands. I want to do something for the children of India. I don't know how, only that I must.' He was curious enough to ask me a few questions and at the end of our conversation, the Father thankfully granted me admission to St. Xavier's College.

The academic system at Xavier's was different from the system in the US. Here, a far more bookish form of learning replaced the academic rigour and intellectual stimulation I had received in



Massachusetts. I quickly realized that I'd be able to learn more in the city, beyond the classroom.

Now that I lived in India, I wanted to understand it in a different and deeper way than I had during my summer holidays. I walked around the city, just watching and listening. One day, I walked into a sprawling, low-income community which was a maze of tiny alleyways, buzzing with life. An estimated 10,000 people lived here with no running water, no system of waste disposal, and shared six dark cubicle toilets that lined an adjoining alley.

I walked around that afternoon speaking with children, wondering how life would be different if each one of them only had access to the opportunities that would fill their greatest potential. Walking down the narrow passageways, I must

6. How did Shaheen get her admission to St.Xavier's, even when the admissions were closed?

7. What was the condition of the slums in Mumbai ?

have looked a little dazed, when a soft-spoken girl dressed in a beautiful sari welcomed me into her home. Her name was Sandhya. She was also eighteen like me. She didn't speak a word of English and I didn't speak a word of Hindi. But she smiled and laughed and chatted a lot, and I felt an immediate connection with her. Sandhya's life was so different from mine.

Every day, I would go to her house after college. Her home was smaller than the bathroom of my house. When a few children poked their heads inside the doorway to say "hi" to us, she welcomed them in. These children eventually formed the first class I would teach. Each day a few more kids would crowd into the little home and ask to learn a few words in English, or a little math or a song. Even though I knew very little of India, I felt useful and confident.

This became my routine. I'd leave college as soon as I could and rush to my new world in the community. Here I saw truth and hope. The children would shout 'Didi, Didi' excitedly when I went there. This was starting to feel like a lifelong commitment.

Akanksha was born of the simple idea that India had people who could teach, spaces that could be

utilized as classrooms, and the funds with which to educate all the children. Everything exists, I just need to find a way to bring all together.

The people in the community wanted only three things - housing, water and education. I realized that if I wanted the students to take school seriously, they needed an environment free of the community's distractions. So we started the search for our first Akanksha centre space.

I approached twenty schools in the city, requesting to give just one classroom in their school building for three hours every evening. All of them refused for the most illogical reasons. Some administrators claimed that the idea of teaching underprivileged children was way too 'revolutionary', while others complained that they would spread diseases to the other students. A principal of a reputed school even complained how she simply couldn't allow the children into her school, as the glass bangles worn by the daughters of the fishermen would scratch the desks of her classrooms. Finally, when I was almost ready to give up, the principal of the Holy Name High School in Colaba agreed to give a room. That became the first Akanksha centre.

8. How was Sandhya's life different from that of Shaheen?

9. What is the basic principle of Akanksha?

I mobilized volunteers from St. Xavier's to teach and made a rough plan of what they'd teach. I just wanted the class to be a place where the children can feel safe: a space where they can leave the difficulties of their lives behind and just be children.

Akanksha formally came into existence in 1991. From a single class with 15 children, Akanksha

grew to 58 centres and 6 schools with over 3500 children. The program developed very organically, over years. Like a soup made special by chefs tossing in what's needed, after each tasting. A blend all its own. The stock ingredients were basic English and Math—to that, a dash of values, self esteem and confidence.

(Excerpt from "Redrawing India" by Shaheen Mistri & Kovid Gupta)

10. What did the volunteers teach at Akanksha?

11. What kind of difference, do you think, Akanksha must have brought in to the slums?

Now your teacher may help you watch a talk by Shaheen on <http://www.tedxasb.com/>

About the Author

Shaheen Mistri is an Indian social activist and educator. She is a founder of the Akanksha Foundation, an Indian educational initiative in Mumbai and Pune, and is also the CEO of Teach For India since 2008.



Shaheen Mistri was born in Mumbai, India. She had an international upbringing and grew up in various countries, including Lebanon, Greece, Saudi Arabia, Indonesia, and the United States as she moved countries with her father, a senior banker with Citigroup. After attending boarding school in Connecticut, she moved to India for higher education. She graduated with a BA degree in Sociology from St. Xavier's College, University of Mumbai and later, obtained a Masters in Education from the University of Manchester. Before launching the Akanksha Foundation, Shaheen's interest in children's education led her to volunteer as a teacher in diverse organizations in Mumbai, such as the Happy Home and School for the Blind and the E.A.R. school for the Hearing Impaired.

Glossary:

destiny (n)	:	fate
inequity (n)	:	unfair circumstance
introspection (n)	:	looking into oneself, reflecting
manicured (adj)	:	cosmetically treated, polished
mobilize (v)	:	to bring together for a purpose
quizzically (adv)	:	puzzled
rigour (n)	:	strictness
whirlwind (n)	:	any circling rush or violent onward course.

Think and write

- What kind of problems did Shaheen face when she settled in India?
- What was the "inequity" that she found in India?
- Why, do you think, the principals of different schools refused to give a space for the children from the slum?
- Shaheen refers to the Indian education system as "bookish". Comment on this.

Activity I (Job application/Resume)

- Study the following poster that tells about another initiative called "Teach for India" by Shaheen Mistri. It is an advertisement seeking volunteers to teach the children in low-income areas.



If you were to apply for this vacancy, what would you write in your application and resume.

Before you start writing, go through the templates of a cover letter and a resume given below.

Cover letter

Your Street Address

Date of Letter

Contact Name

Contact Title/Designation

Company Name & Address

Dear _____:

Opening paragraph: Clearly state why you are writing, name the position or type of work you're exploring and, where applicable, how you heard about the person or organization.

Middle paragraph(s): Explain why you are interested in this employer and your reasons for desiring this type of work. If you've had relevant school or work experience, be sure to point it out with one or two key examples; but do not reiterate your entire resume. Emphasize your skills or abilities that relate to the job. Be sure to do this in a confident manner and remember that the reader will view your letter as an evidence of your writing skills.

Closing paragraph: Reiterate your interest in the position, and your enthusiasm for using your skills to contribute to the work of the organization. Thank the reader for his/her consideration of your application, and end by stating that you look forward to the opportunity to discuss the position further.

Sincerely,

Your name & signature.

Resume

	Current Address	Your Name Your E-mail Your Phone Number	Permanent Address
Objective	: (Write your objective in one sentence.)		
Education	: (Write your educational qualification in reverse chronological order. List your qualification, your grades, name of the institution and the year in which you qualified.)		
Experience	: (Write your professional experience, if any, in reverse chronological order. Write the name of the organizations, your designation, the responsibilities you held in those organizations and the duration of your service.)		
Activities	: (Write about your other activities like memberships in various organisations, social activities, leadership activities and any other relevant activities that would support your resume.)		
Achievements	: (List out your achievements/awards, if any. Write only those which are relevant to the post applied for.)		
Skills	: (Write about your computer/ technical/other skills required for the job.)		
Languages	: (List the languages that you know and mention whether you are fluent in reading, writing and speaking them.)		
Interests	: (List your hobbies/interests which would tell something about your personality. Be honest and don't write something just to impress your employer.)		

Activity II (Job interview)

- Suppose your application is considered positively and you are invited for an interview, what kind of responses would you make to the following interview questions?

(Remember to use formal language and try to be honest in your answers.)

Interviewer : Why do you prefer to teach?

You :

Interviewer : Do you have any teaching experience?

You :

Interviewer : What do you think is the most serious problem regarding education in the rural areas?

You :

Interviewer : If you were to change something about the current education system, what would that be?

You :

Interviewer : How do you plan to create an impact on the society?

You :

Your teacher will help you watch sample videos of job interviews.

Activity III (Modal auxiliaries)

□ Look at the following sentences from the text:

1. "I would sit and watch little ants carry large loads."
2. "I suddenly knew that my life would have more meaning if I stayed in India."
3. "Later, I would travel abroad for my graduate degree."
4. "These children eventually formed the first class I would teach."

Have you noticed the use of "would" in these sentences? Discuss with your partner as to what meaning "would" carries in each of these sentences.

Here, "would" is a modal auxiliary verb and it is used to :

- talk about the past
- talk about the future in the past
- express the conditional mood
- express desire, polite requests and questions, opinion or hope, wish and regret.

You have studied the modal auxiliaries earlier. Let's revisit them and use them in various contexts.

Go through the following table to understand some of the commonly used modal auxiliaries and their functions.

Modal Verb	Expressing	Example
Must	Strong obligation	You must stop when the traffic lights turn red.
	Logical conclusion/certainty	He must be very tired. He's been working all day long.
Can	Ability	I can swim.
	Permission	Can I use your phone please?
	Possibility	Smoking can cause cancer.
Could	Ability in the past	When I was younger I could run fast.
	Polite permission	Excuse me, could I just say something?
	Possibility	It could rain tomorrow!
May	Permission	May I use your phone please?
	Possibility/probability	It may rain tomorrow!
Might	Polite permission	Might I suggest an idea?
	Possibility/probability	I might go on holiday to Australia next year.
Will	Willingness	I will come with you for the movie.
	Intention	I will do my exercises later.
	Prediction	The meeting will be over soon.
Would	Willingness	Would you take off your hat?
	Habit in past	He would walk home every Friday.
	Probability	I can hear a whistle. That would be the five o'clock train.
Shall	Offer	Shall I order a coffee?
	Suggestion	Shall we begin the meeting now?
Should/ ought to	50% obligation	I should / ought to see a doctor. I have a terrible headache.
	Advice	You should / ought to revise your lessons.
	Logical conclusion	He should / ought to be very tired. He's been working all day long.

Let's practise:

- Given below is the vision of "Teach for India" as given in their website. Go through it and fill in the blanks with appropriate modal auxiliaries.

At Teach for India, each one of us feels lucky. We understand that it is just a matter of chance that we are where we are today. We didn't choose the family that we were born into, or choose the fact that our parents afford to give us quality education. Every time we make a choice, we feel lucky. However, we not help but think what if these choices weren't available to us?

It is this thought that makes us work towards that one day when every child in Indiaattain an excellent education. The family or the demographics that a child is born into not determine his or her destiny. We understand the importance of education but more importantly, we understand the value of each of those 320 million lives and the potential in every one of them. That's what we're working towards - A day when every child gets the opportunity to attain an excellent education. A day when we empower every human being with choice. Because that's what every child deserves.

Activity IV (Role-play)

- Shaheen wanted to stay back in India. But her parents were not quite willing to let her stay. They thought she would not be able to adjust with the life in India. But Shaheen insisted and persuaded them to let her continue her studies in India. How do you think she must have persuaded her parents to get her wish granted?
- With your partner, **develop a conversation** between Shaheen and her mother. After writing, enact it in the class. You may use the expressions of persuasion given in the box below.

Are you really sure you can't/ couldn't...?	Don't be so silly!
Are you quite sure you won't consider...?	Please...
I really think...	Oh, come on!
Let's do it... You won't regret it.	Won't you... Please?
I'm begging you. Will you...?	Just this once!
How I can persuade you to...?	Why don't you...?
You're not going to let me down, are you?	Not even for me/for my sake?

Persuading someone is compelling/forcing someone to do something.

Activity V (Project)

- Listed below are some issues found in different schools. Go through them carefully.
- **School A:** There is severe water scarcity in this school during summer. Students do not prefer to come to school for summer classes or summer camps. There is not enough water for their basic needs.
- **School B :** Students dump food waste near the taps and the drainage gets blocked. Most of the time it stinks badly and it is difficult to be in the classrooms near the wash area. Even then, most of the students continue the habit and do not listen to the instructions of the teachers.
- **School C :** Many students do not participate in extra-curricular activities. They avoid school festivals and remain at home during common celebrations at school. They are not interested in anything.

Now choose one issue and discuss in small groups. You can develop a project to solve this issue. Given below is the template of an action plan for your project. Write the details of your project into this template.

Action Plan				
Name of the School :				
Problems identified :				
Reasons :				
Plan date :			Completion date :	
Objectives (What needs to be done)	Resources (money, time, people)	Strategies (methods of implementation)	Target Date	Status (Completed or not)
Possible challenges/difficulties :				

Activity VI (Let's edit)

A website called *studentjob* is offering internship jobs for students.

- Here is an application that a student has drafted to apply for the post of a marketing intern. Read it carefully and correct the errors in it.

Hint : The errors are in the following areas.
(Tense, Preposition, Modal auxiliary)

Dear Sir,

I like to apply for the position of Marketing Intern as advertised in *studentjob.co.in*. I am a second year student studying M.Com at the University of Calicut. My specialization is at Marketing.

I had always had a keen interest in marketing which influenced my decision to study marketing at university and part-take for my extracurricular activities. I am an active member of the Marketing Society where I help arrange events, society meetings and talks from prospective employers. I was responsible for establishing a effective marketing campaign of the launch of a new book store in the campus, using various methods such as social media. I therefore has a strong understanding of how modern day marketing techniques can be used for business opportunities and networking.

I have many skills which I can able to contribute to the job role. My excellent communicational skills allow me to interact with members of an organisation from all levels. I developed my public speaking and presentation skills through completing university presentations to new and prospective students and to my faculty department. I have organised, efficient and strive to complete any challenge given to me to a highest standard.

Attached is a copy of my CV. I am able to provide the names of referees who will support my application.

Look forward to hearing from you.

Yours faithfully,

Priya Sekhar

III. Read and enjoy:

'We can complain because rose bushes have thorns or rejoice because thorn bushes have rose' – Abraham Lincoln

Here, perspectives make the difference. Read and experience the poetic rendition of stammer by K.Satchidanandan

STAMMER

- Satchidanandan



Stammer is no handicap
It is a mode of speech.

Stammer is the silence that falls
between the word and its meaning,
just as lameness is the
silence that falls between
the word and the deed.

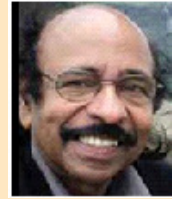
Did stammer precede language
or succeed it?
Is it only a dialect or
a language itself?
These questions make
the linguists stammer.

Each time we stammer
we are offering a sacrifice
to the God of meanings.
When a whole people stammer
Stammer becomes their mother tongue;
just as it is with us now.

God too must have stammered
when He created man.
That is why all the words of man
carry different meanings.
That is why everything he utters
from his prayers to his commands
stammers,
like poetry.

About the Author

K. Satchidanandan (born in 1946, in Kerala) is an Indian poet writing in Malayalam and English. He is known as a pioneer of modern poetry in Malayalam. He is also a critic, columnist, translator and the former secretary of the Kendra Sahitya Akademi. As an intellectual upholding secular democratic views, he supports causes like environment, human rights and free software. His lectures and articles on issues concerning contemporary Indian literature are thought-provoking. He was shortlisted for the Nobel Prize for Literature in 2011.

**Glossary:** _____

dialect	:	a regional variety of a language
linguist	:	a person skilled in the science of language
precede	:	to go or be before (someone or something) in time, place, rank etc.

Think and write

- What does the poet think of stammer primarily?
- How does the poet link stammer and lameness to silence?
- What, according to the poet, does a person do when he stammers?
- Why does the poet refer to the linguist here?
- When does stammer become a social phenomenon?
- Pick out the lines you particularly like and discuss them with a partner.

Activity I (Discuss)

- **Talk to your partner and write down his/her response to the following questions.**

1. Do you think that the words 'just as it is with us now' refer to our response to burning social issues in general? Why?
2. Which comparison in the poem do you like the most? Why?

Activity II (Blogging)

- Have you heard of Blogging? A blog is a space with the help of which you can publish your thoughts and ideas on the web. It is also an interactive space where you can comment on someone else's post. Blogs are like commentaries or personal diaries.

With the help of your teacher create a class blog and upload your thoughts about this poem.

You can also upload posts on different topics. Look at some sample blogs below. They were written by teenagers like you.

The Kid

JANUARY 9, 2014 / AMMU

I watched this movie when I was feeling particularly sad and low. In search of something to lift my spirit, I decided to give this movie a go.

Over time, our idea of fun and comedy has greatly evolved and undergone a certain level of mutation (if I may say so). Under this impression, I was not expecting the kind of humour that I generally enjoy (you know the kind with dirty jokes, sarcasm, some kind of racial, religious or dark sense of humour associated with it-the only kind we seem to enjoy these days).

However, to realise how much the times have changed and our perceptions and depth of human understanding have changed, all you need to do is watch *The Kid*.

A simple, beautiful, heartbreaking, touching yet funny story of an orphaned child (Jackie Coogan) in the hands of a tramp (Charlie Chaplin *whistles and claps*), who eventually finds his way back home. The kid in *The Kid* is a revelation. It's hard to believe that a 5 year old can do much better than half of the celebs in Hollywood, Bollywood or anywhere else put together can do. Chaplin can make us smile, laugh, cry, empathise, sympathise and more importantly, think about the little things and pleasures in life.

It's a breath of fresh air from the current set of rude, uncouth and arrogant jokes we hail as comedy; and what's even more surprising is that this breath of fresh air comes from the 1920's. This movie is a reminder that it's not the big but the little things that matter in life.

This is a MUST WATCH.

Why we need Solitude

September 4, 2013/Gabby Salazar

I don't think that finding solitude requires you to go to an untrammelled wilderness far from the nearest road. After all, we can't all take off on an expedition to the mountains of British Columbia or the deep Amazon for a few weeks. For me, it often means sneaking off to a small park after a long day and venturing down a rugged path and climbing on a mound of boulders a few hundred feet off the trail.

I picked up my first camera when I was around 11 years old and I've been an outdoor photographer ever since, spending most of my free time exploring wild places. My photography has taken me far afield to the Indonesian jungles and to the savannas of Africa, but I am still excited by the scenes near my home.

I moved to Pennsylvania over a year ago and I still find new locations to explore in the region. Finding solitude in the wilderness near my home not only allows me to think, it allows me to dream. There is something about the expansiveness of a mountain vista and the tranquility of a forest grove that helps my mind open up to possibilities. I plan my daily schedule at work on a computer, but I plan my life and answer larger questions when I am alone outside.

- Now write your own comments for these blogs.

Significant Learning Outcomes

The learners will be able to:

- analyze the concept of entrepreneurship through different stories and develop positive attitudes.
- identify and list the skills and responsibilities required for different jobs.
- take notes from a lecture.
- write paragraphs about careers and hobbies.
- differentiate between facts and opinions.
- use idioms in appropriate contexts.
- identify and explain the meaning of phrasal verbs in suitable context.
- create a blog to express their views on different topics.
- write comments for blog posts.
- use modal auxiliaries for different functions of language.
- use expressions of persuasion in conversations.
- use semi-formal language to write e-mails.
- use formal language to write a job application and a cover letter.
- prepare resume.
- respond to interview questions.
- appreciate poems and write reviews.
- edit errors in the given passages.

Unit

4

Live and Let Live

"The highest education is that which does not merely give us information, but makes our life in harmony with all existence."

- Rabindranath Tagore

About the Unit _____

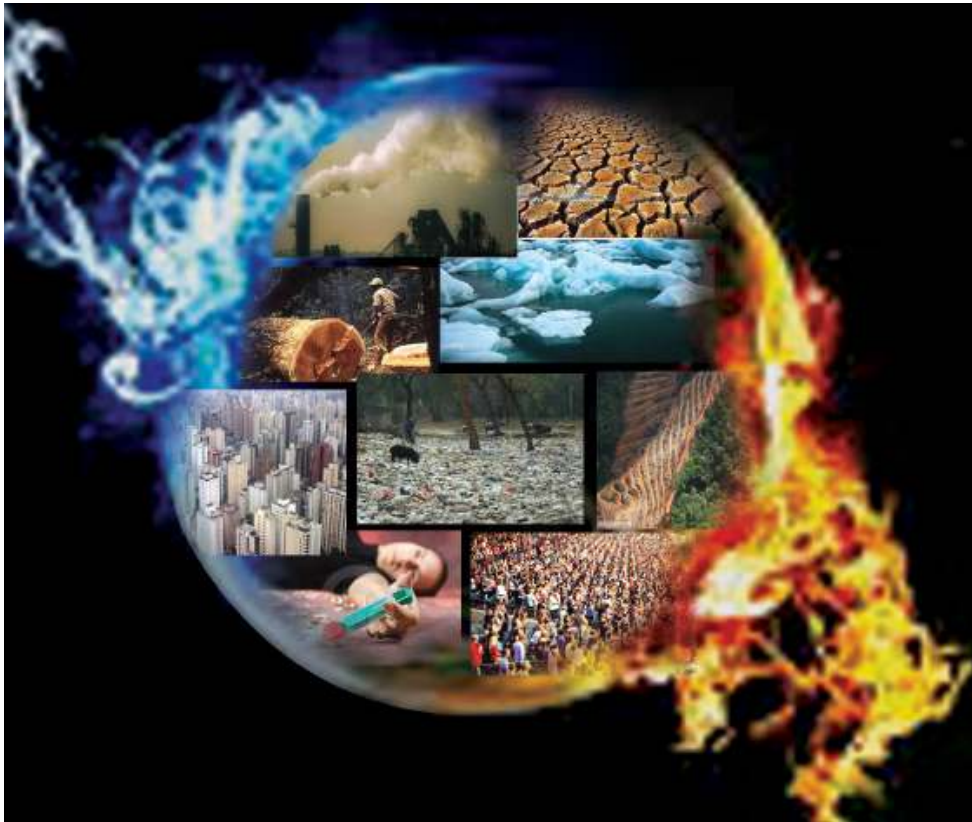
The dissemination of knowledge in the present day has provided us a fund of information about health and hygiene. We know for certain that good health is not merely the absence of disease, but the readiness to live with healthy mental attitudes and to let others live. But this is the time to think aloud. What are we actually doing to protect the world around us and to maintain healthy life-styles?

Any individual attempt at creating imbalance within our body or the world around us will lead to total destruction.

The unit raises the question, 'what do we do to preserve the indigenous and the natural?' The unit includes a speech "When a Sapling is Planted" by Wangari Maathai, a poem "Rice" by Chemmanam Chacko, and an essay "Dangers of Drug Abuse" by Hardin B. Jones.

Let's begin:

- ☐ Look at the following collage and identify the different hazards presented.



Think and respond

- ☐ List them out and discuss with your partner.

.....

.....

.....

Let's discuss

- ✧ Do we do anything to avoid these hazards.
 - ✧ Do we utilise our resources properly?
- **Read the following passage and find out the role of human resources in protecting the environment.**

A river in China was dying because of soil erosion. The emperor heard about this and called up experts to discuss ways to rejuvenate the river. They said, "The eroded soil deposited on the river beds should be removed and the river should be deepened. We should concrete the banks to prevent their collapse." They submitted a project report for a huge amount. The emperor asked, "How many people live on the banks of these rivers?" "Several lakhs." So he instructed each inhabitant to remove a small portion of mud daily from the river before they go to work. Within weeks, the mud was cleared, and the river regained its flow and depth. "Now, each man plant one tree on the banks of the river to prevent the banks from collapsing," he instructed again. That was also done, and the river continued its fruitful journey.

(from Sugatha Kumari's "*Kavu Teendalle*")

I. Read and reflect:

The role played by trees in maintaining the ecological balance in the modern world is vital. Read the Nobel Prize Acceptance Speech by Wangari Maathai who nurtures a sensitive and reverential love for nature.

WHEN A SAPLING IS PLANTED

Wangari Maathai

Your Majesties, your Royal Highnesses, Honourable Members of the Norwegian Nobel Committee, Excellencies, ladies and gentlemen,

As the first African woman to receive this prize, I accept it on behalf of the people of Kenya and Africa, and indeed the world. I am especially mindful of women and the girl child. I hope it will encourage them to raise their voices and take more space for leadership.

My inspiration comes from my childhood experiences and observations of nature in rural Kenya. As I was growing up, I witnessed forests being cleared and replaced by commercial plantations, which destroyed local bio-diversity and the capacity of the forests to conserve water.



In 1977, when we started the Green Belt Movement, I was partly responding to the needs identified by rural women, namely lack of firewood, clean drinking water, balanced diets, shelter and income.

Read and respond

1. What was the impact when the household food crops were replaced by commercial farming?

Throughout Africa, women are the primary caretakers, holding significant responsibility for tilling the land and feeding their families. As a result, they are often the first to become aware of environmental damage as resources become scarce and they are incapable of sustaining their families.

The women we worked with recounted that, unlike in the past, they were unable to meet their basic needs. This was due to the degradation of their immediate environment as well as the introduction of commercial farming, which replaced the growing of household food crops. But international trade controlled the price of the exports from these small-scale farmers, and a reasonable and just income could not be guaranteed. I came to understand that when the environment is destroyed, plundered or mismanaged, we undermine the quality of our life and that of future generations.

Tree planting became a natural choice to address some of the initial basic needs identified by women. Also, tree planting is simple, attainable and guarantees quick, successful results within a reasonable amount of time. This sustains interest and commitment.

Together, we have planted over 30 million trees that provide fuel, food, shelter, and income to support our children's education and household needs. The activity also creates employment and improves soil and watersheds.

Initially, the work was difficult because they were unaware that a degraded environment leads to a scramble for scarce resources and may culminate in poverty and even conflict. They were also unaware of the injustices of international economic arrangements. Later, they became aware of the widespread destruction of the ecosystems, especially through deforestation, climatic instability, and contamination of the soil and waters — all contributed to excruciating poverty and subsequent riots.

Although, initially, the Green Belt Movement's tree planting activities did not address issues of democracy and peace, it soon became clear that a responsible governance of the environment was impossible without democratic space. Therefore, the tree became a symbol for the democratic struggle in Kenya. Citizens were mobilized to challenge widespread abuse of power, corruption and environmental mismanagement.

2. What, according to Wangari Maathai, is the primary role of the women of Africa?
3. Why did the African women fail to meet their basic needs?
4. How does environmental disruption and mismanagement affect life?

In time, the tree also became a symbol for peace and conflict resolution, especially during ethnic conflicts. Using trees as a symbol of peace is in keeping with a widespread African tradition. For example, the elders of the Kikuyu carried a staff from the thigi tree that, when placed between two disputing sides, caused them to stop fighting and seek reconciliation. Such practices are part of an extensive cultural heritage, which contribute both to the conservation of habitats and to cultures of peace.

Excellencies, friends, ladies and gentlemen,

It is thirty years since we started this work. Activities that devastate the environment and societies continue unabated. Today we are faced with a challenge that calls for a shift in our thinking, so that humanity stops threatening its life-support system. We are called to assist the Earth to heal her wounds and in the process heal our own, indeed, to embrace the whole of creation in all its diversity, beauty and wonder. This will happen only if we see the need to revive our sense of belonging to a larger family of life with which we have shared our evolutionary process.

There can be no peace without equitable development; and there

can be no development without sustainable management of the environment in a democratic and peaceful space. This shift is an idea whose time has come.

In the course of history, there comes a time when humanity is called to shift to a new level of consciousness, to reach a higher moral ground; a time when we have to shed our fears and give hope to each other. That time has now arrived.

I call on world leaders to expand democratic space and build fair and just societies that allow the creativity and energy of their citizens to flourish.

I would like to call on young people to commit themselves to activities that contribute toward achieving their long-term dreams. They have the energy and creativity to shape a sustainable future. To the young people, I say you are a gift to your communities and indeed, the world. You are our hope and our future.

Excellencies, ladies and gentlemen,

As I conclude, I reflect on my childhood experience when I would visit a stream next to our home to fetch water for my mother. I would drink water straight from the stream. Playing among the

5. How does the tree become a symbol for peace and conflict resolution?

6. What is the merit of having a feeling that we belong to a larger family?

arrowroot leaves, I tried in vain to pick up strands of frogs' eggs, believing they were beads. But every time I put my little fingers under them, they would break. Later, I saw thousands of tadpoles: black, energetic and wriggling through the clear water against the background of the brown earth. This is the world I inherited from my parents.

Today, over fifty years later, the stream has dried up, women walk long distances for water which is not always clean, and children will never know what they have lost. The challenge is to restore the home of the tadpoles and give back to our children a world of beauty and wonder.

Thank you very much.

Your teacher will help you listen to the audio version/watch the video of this speech.

7. What, according to Wangari Maathai, is the challenge of our generation?

About the Author

Wangari Maathai is a Kenyan environmental and political activist. In the 1970s, Maathai founded the Green Belt Movement, an environmental non-governmental organization which focussed on the planting of trees, environmental conservation and women's rights. In 1986, she was awarded the Right Livelihood Award, and in 2004 she became the first African woman to receive the Nobel Prize for her contribution to sustainable development, democracy and peace. 'When a Sapling is Planted' is her Nobel Prize Acceptance Speech at Oslo, December 10, 2004.



Glossary: _____

bio-diversity (n)	:	the variety of all forms of life which make a balanced environment
sustain (v)	:	to support
recount (v)	:	to relate
plunder (v)	:	to steal
commitment (n)	:	obligation
scramble (v)	:	to mix up
culminate (v)	:	to end
contamination (n)	:	pollution
excruciating (adj)	:	unbearable
subsequent (adj)	:	following
mobilize (v)	:	to organize a group of people
resolution (n)	:	decision
ethnic (adj)	:	racial / cultural / national
reconciliation (n)	:	settlement
equitable (adj)	:	reasonable
flourish (v)	:	to thrive
fetch (v)	:	to obtain
wriggle (v)	:	to move about

Think and write

- What is the role of bio-diversity in maintaining environmental balance?
- Identify the needs of the present day women, and compare them with those of the women of Kenya at the time of Wangari Maathai.
- "Women are often the first to become aware of environmental damage," says Wangari Maathai. What is your opinion?
- What is the impact of commercial farming on the rural community?
- How does degradation of environment trigger off poverty and conflict?
- Explain the term 'sustainable development.'

Activity I (Formal speech)

- Imagine that you have won the National Green Corps (NGC) Award for coordinating the activities of your school eco club. The award would be given away by the Governor of the State in the presence of the Chief Minister and certain other dignitaries. You are supposed to deliver a speech after receiving the award. Draft the speech you would deliver.

Tips

- Gratitude for the award
- Explanation of your activities
- Your response to the award
- Advice/exhortation to the audience

Activity II (Adverb/ Adverb Phrase/ Adverb clause)

- Read the following sentences from the text and examine the italicized words.
 1. Activities that devastate the environment and societies continue *unabated*.
 2. I was *partly responding* to the needs identified by rural women.
 3. *As I was growing up*, I witnessed forests being cleared and replaced by commercial plantations

What is the difference in grammatical function that you notice among the three sets of italicized words? Do they not perform the adverb function of modifying a verb or another adverb? Isn't there a gradation from the first word adverb to the second adverb phrase and to the third adverb clause?

- Now read the following passage and make a list of the adverbs, adverb phrases and adverb clauses:

Helen Keller was deaf and dumb from the time she was a baby. At first no one thought she would be capable of learning anything. When she was six years old her parents decided to engage a teacher for her. At first the teacher, Miss Sullivan, had trouble in controlling the child. She could not make her obey because Helen always ran to her mother. Finally, Miss Sullivan decided that it was absolutely necessary to take Helen away for a while.

You may now find out the structural difference between the adverb phrase and adverb clause italicized below:

1. Let us wait *till his arrival*.
2. Let us wait *till he arrives*.

The first sentence is a simple sentence with one main clause. The italicized part is only a phrase. The second sentence is a complex sentence with one main clause and one subordinate clause. The italicized part is the subordinate clause.

Convert the following simple sentences into complex sentences:

1. I don't know the time of his arrival.
2. Do you know his residence?
3. He could not see properly because of the darkness.
4. The problem is too complicated for them to solve.
5. The box is too heavy for me to lift.

Activity III (Let's edit)

- Look at the following excerpt from the speech 'When a Sapling is Planted'. There are a few mistakes in it. Find out the mistakes and correct them.

It is thirty years since we started this work. Activities that devastate the societies and environment continues unabated. Today we are faced with a challenge that call for a shift in our

thinking, so that humanity stops threatening its life support system. We are called to assist the Earth to heal her wounds and in the process heal our own - indeed, to embrace the whole creation in all its diversity, beauty and wonder.

Tips

Concord: The subject in a sentence (especially in Present Tense) must agree with the verb in number. If the subject is singular, the verb it takes must also be singular. Similarly, if the subject is plural, the verb also is plural. We cannot use a singular verb with a plural subject or a plural verb with a singular subject. This subject-verb agreement is called concord.

Eg: He/She works. I/We/You/They work.

- The Tourism Club of Middleton Public School, Calcutta, has decided to conduct a trip to the eco-tourism project at Thenmala. The secretary drafted a letter to be sent to the travel agent through a member of the executive committee of the club. Here is the letter. It has got certain errors in it. Read the letter carefully and edit it.

Dear Sir/ Madam,

Sub : Enquiry regarding tourist spots at Thenmala.

The students of the Tourism Club of our school has been planning to make a trip to Thenmala in the last week of September. In this regard, one of the executive committee members are being sent to your office to collect information about the place.

I would be grateful if a travel info which gives the details of the places of attraction, accommodation facilities available, reliable hotels etc. are sent through him so that we can make the necessary arrangements in advance.

Yours faithfully,

Maneesha Varma

Secretary, Tourism Club.

II. Read and enjoy:

Towards the close of her speech, Wangari Maathai nostalgically recalls the natural world which she inherited from her parents and which has come to devastation with the passage of time. We cannot but share the sentiments of the Nobel Laureate. Think of the condition of our state. What has happened to the vast stretches of water-logged paddy fields and the creatures living around us in comfort? Why are we not self-reliant in the production food materials? Read the poem and find out the way a poet looks at these issues.

RICE

Chemmanam Chacko

[Translated by Prof. K. Ayyappa Paniker]

I

I come home at the end of four years of research
in North India, having earned a doctoral degree
and generous praise for my work on making toys with husk;
bored with eating chapaties day after day,
I'm eager to eat a meal of athikira* rice.

It will be the planting season when I get there,
and my father—his handloom dhoti stained with yellow mud,
excited about the waters of the Varanganal canal—
will greet me from the fields below our house,
amidst the shouts of ploughing with several oxen.

The oxen will stop when they see me
walking with my suitcase, and my father,
without smiling the smile slowly forming on his lips,
will call from the field: 'And when did you start from there?'

My little brother, carrying the tender saplings
to be planted in the field where the ploughing is done,
will run when he sees me, and call out loud
within earshot of the house: 'Mother, brother's arrived!'

Walking cautiously along the dyke
so as not to upset the baskets full of seed,
I'll reach home in good time, at last,
just as my mother drains the well-cooked rice.
O train, will you run a little faster—
let me get home quickly and eat my fill.



*athikira rice : a native variety of rice, popular in the central part of Kerala

II

The bus stops on the road across from the house.
When I left this place, palm-thatched houses could be seen
in the distance on the right--but now there's nothing,
except for trees. How the place has changed!

Rubber plants, twice my height,
now stand in rows around me on the ridge
where modan and vellaran* used to be sown,
and confuse my path as I walk home.

There's no bustle of men below,
no shouts of ploughing; and when I look,
the whole field is planted over with arecanut palms,
and in the corner, along the canal, stand the dealwood trees.

I enter the house. Beyond the southern wing,
my father's watching them fix up the machine
for making rubber sheets--how happy
and contented the look on his face!

My father says, with obvious pride:
'Son, we've stopped working on all the rice.
It was quite inconvenient. The farmer gained nothing--
only fools turn to rice-farming for gain.
This is better money--what good times!
The government gives rice to those who don't have paddy fields.'

My little brother runs in to meet me--
I, eager to have a full meal of athikira rice.
He's carrying the rations for the whole household--
He trips over something and scatters the wheat all over the yard

Above us, a 'ship of the sky' roars northwards,
drowning my brother's loud cries--
the Chief Minister's off like an arrow to the Centre
to clamour for more grains, now flying high
above the cash crops, now growing tall like the trees,
since no one here promotes the farming of rice.

Can we get some husk from the Centre, too,
to make toys with it? I don't know.

*modan and vellaran : varieties of paddy

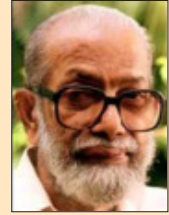


About the Author

Prof. Chemmanam Chacko was born on March 7, 1926 in the village of Mulakulam in erstwhile Travancore. He has created a space for himself in Malayalam poetry. He is a master satirist who has fought many a battle with the system through his writings. The poet who has many literary works to his credit has always reacted to his surroundings with pungent verse.



Prof. (Dr) K. Ayyappa Paniker, (1930-2006) was an influential Malayalam poet, literary critic, an academic and a renowned scholar. He was one of the pioneers of modernism in Malayalam poetry and his seminal work *Kurukshethram* (1960) is considered a turning point. In an academic career which ran in consonance with his literary one, spanning four decades, he was a well-known teacher of English in various colleges and universities before retiring as the Director, Institute of English, University of Kerala.



Glossary:

generous (adj)	: kind/liberal
husk (n)	: outer shell
stain (v)	: to change colour
cautiously (adv)	: carefully
dyke (n)	: long thick wall built to stop water flooding onto a low area of land/an embankment
ridge (n)	: a long narrow raised area
bustle (n)	: hurried and energetic activity
contented (adj)	: satisfied
obvious (adj)	: clear
trip over (v)	: to stumble
clamour for (v)	: to ask for

Read and respond

- Of all the memories of his homeland, the narrator thinks of "rice" first. What does this show?
- What are the memories of the narrator about the paddy cultivating season?
- The narrator wants the train to move a little faster. What does this tell us about his feeling for his native village?
- What changes in the native village does the narrator notice on his return?
- Rubber plants have taken the place of paddy. What does this imply?
- "Only fools turn to rice-farming for gain". Why does the father say so?
- What does "ship of the sky" represent?
- "Can we get some husk from the Centre, too, to make toys with it?" Bring out the satire in these lines?

Think and write

- Why does the narrator feel confused as he walks home?
- Why does the father wear a contented look?
- What changes have occurred in the lifestyle of the farmers when they shifted from food crops to cash crops?
- Read the following lines from the poem and note how the poet has satirised the shift from paddy cultivation to rubber planting.

My father says, with obvious pride:

Son, we've stopped working on all the rice.

It was quite inconvenient.

Cite other instances of satire in the poem.

- The poem is a contrast between expectations and reality. Prepare a write-up substantiating this.
- Comment on the style of writing of the poem.

Activity I (Critical appreciation)

- Prepare a critical appreciation of the poem in the light of your responses to the questions above.

Activity II (Write-up)

- Chemmanam Chacko is a master satirist who has fought many a battle with the system through his writings, laced with scorn and sarcasm. He says, 'Socio-political sphere is much meek and limited compared with earlier times. Society has changed and, with it, have the mass sensibilities.' Consider his poem "Rice" as a satire on the farmers who are forced to switch to cash crops when the market for food crops fell. Prepare a write-up.

Activity III (Paragraph writing)

- Instead of a system of values, we have the market ruling us, making decisions for us. Consider this statement in the light of the poem "Rice" by Chemmanam Chacko.

III. Read and reflect:

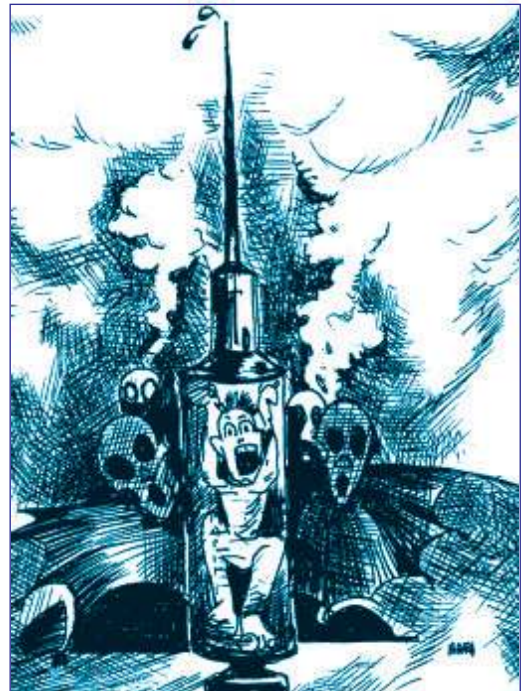
You have now understood the urgency of the task to protect the world around us. Will this alone suffice? Can a society thrive without ensuring that the individuals maintain a healthy life style? Won't life itself be in jeopardy if individuals surrender themselves to different kinds of addiction? Now, read on:

DANGERS OF DRUG ABUSE

Dr Hardin B Jones

Drugs have been discovered to prevent and cure physical diseases and reverse the disturbances that occur in some mental illnesses. Excitement over what drugs can do has led people to believe that any ailment, infective or psychic, can be relieved by taking a pill. At the first sign of nervousness, they try pep pills. Medical journals now advertise tranquilizers, amphetamines, and other mood-altering drugs; doctors prescribe them, and the public expects miracles from them. In such an atmosphere, it is not surprising that drug abuse has spread.

When people become dependent on drugs to solve their problems, they lose the capacity to deal with life's situations through perseverance, self-discipline, and mental effort. It is now often considered naive to expend energy on solving a problem



when there is an easy way out. It is a simple step from 'look what drugs do for me when I feel depressed', to 'imagine what drug can do for me when I feel good already'.

Read and respond

1. Why do people believe in drugs?
2. What is the danger of over-dependence on drugs?

A distinction must be made, however, between medicines and the sensual drugs; we must not disdain the real and important advances science has made. The history of the medical use of drugs goes back twenty-three centuries to Hippocrates, the Greek physician who is regarded as the father of medicine. He was the first to recognize that a remedy must take into account, not only the symptoms of the disease, but also the constitution and habits of the patient.

His principles have come down to us as the dictum that the medicine must specifically suit the disease and the patient. That is, when there is a disorder, only a drug that specifically mitigates that disorder should be used. The drug should also have restorative effects, or it will unbalance healthy functions of the brain and body. The correlative of this principle is that a healthy person cannot benefit from taking a drug. This, too, comes from Hippocrates, who said, 'Persons in good health quickly lose their strength by taking purgative medicines.'

The distinction between medicines and sensual drugs is simple. Sensual drugs are those that the

body has no need for, but that give the user a strong sense of pleasure. Sensual drugs activate the brain's pleasure centres. We do not know precisely how they do this—whether they stimulate the pleasure centres directly or activate them through chemical mimicry. In this text, I will refer to both possibilities as stimulation.

The brain governs sensations, moods, thoughts, and actions, not by a magical process, but by an incredibly complex series of chemically regulated controls. These are easily upset by sensual drugs. This disturbance is apparent in the effect of the sensual drugs on the mechanisms that control pleasure and satisfaction. A drug user's craving for the drug continues, but he feels less and less satisfaction. His brain's pleasure reflexes seem to be weakened by artificial stimulation. In severe addiction, the pleasure mechanisms fail to respond to drug stimulation. The drug then imparts only relative relief from misery and suspends the illness of withdrawal. Information from the senses still reaches the brain, but the brain is unable to evaluate the information and interpret it as pleasurable. In contrast, naturally attained

3. What is Hippocrates' chief contribution?
4. What is the distinction between medicines and sensual drugs?
5. How do sensual drugs act on the human body?
6. What is the danger of severe addiction?
7. Why does the craving for sensual drugs persist in an addict?
8. How does the brain govern sensations, moods, actions and thoughts?

pleasures enlarge the sense of satisfaction and can be repeated indefinitely.

Ultimately, the sensory deprivation of the drug addict manifests itself in a general feeling of physical discomfort and in personality changes. The addict feels depressed and fails to respond either to his environment or to other people. His mental disturbance can be quite similar to paranoia. He cannot discern the source of his problem and looks for the cause in everything but himself. Anything external is suspect; he draws further and further into himself. The addict often feels people are looking at him strangely. One told me he wasn't sure when people smiled at him that they were not really laughing. The addict can even lose his sense of being alive. He feels 'dead inside'. One rehabilitated heroin addict described his sensory deprivation to me: looking out of the window, he said, 'The sun is shining, the flowers are in bloom, I know these are signs of a good day, but', pressing his chest, 'I don't feel it in here'. I have seen addicts habitually press their fingers deep into their arms or legs as if to reassure themselves of their own reality. This craving for lost

sensations explains in part the addict's need to continue to seek drug-induced sensations.

If drugs offered a safe form of pleasure, there might be few objections to using them. However, the claims that they are safe must be recognized as fake in the face of the known consequences of continued drug use. Real dangers exist, although the drug user often assumes they do not, because the harmful side effects are not immediately apparent. Possible results range from incidental delirious effects to death from overdose; the dangers that lie between the extremes are the degeneration of health and the depletion of brain function. Drugs, after all, act directly on the brain and cause mental mechanisms to respond abnormally. The risks are great for the persistent user. In particular there is the danger that he will do himself a great deal of harm before the warning symptoms occur.

Drug-related health disorders are many and varied. Dirty needles and solutions used for injecting drugs can cause abscesses in the arms and veins, liver disease, venereal disease, and infection of the kidneys and brain. Sniffing cocaine and amphetamines can damage

- | | |
|--|---|
| 9. Why does the addict suspect everything external? | 11. Why do addicts habitually press their fingers deep into their bodies? |
| 10. What are symptoms of the addict's sensory deprivation? | 12. Name some drug-related health disorders. |

the tissue of the nose, and marijuana and tobacco smoking can cause lung diseases. Heavy users of alcohol, volatile solvents, amphetamines, or marijuana may find that their livers are permanently damaged. Babies of women addicted to opiates are likely to be born addicted and to suffer from withdrawal symptoms. Cocaine and amphetamines can cause hair to fall out. Recent research has indicated that marijuana can damage cells. A drug user's way of life makes him more susceptible to pneumonia, tuberculosis, malnutrition, and weight loss. Finally, an overdose of any of the sensual drugs can lead to respiratory or cardiac failure and death.

Sensual drugs affect the chemistry of the brain cells. Cell function is carried out by thousands of

enzymes acting within each cell. Depending on how the cell chemistry adds up, the cell either reinforces or shifts the dominance of cell pathways and hookups. Each exposure of the cells to psychoactive drugs somehow alters their chemistry. Toxic chemicals can easily upset the delicate chemical balance of the brain's intricate system of communication; they may also damage cell tissue. Toxic effects may be transitory or permanent, depending on the cell damage.

This article focuses on the effects of drugs on the brain. This is not to minimize their effects on other parts of the body, for these can sometimes be more debilitating. Damage to the brain, however, is the most subtle, most often unrecognized, and least understood consequence of drug abuse.

13. How do drugs affect women addicts?

14. How do sensual drugs affect brain cells?

About the Author

Hardin Blair Jones (1914-1978) was born in Los Angeles, California. He was a professor of medical physics and physiology and assistant director of Donner Laboratory, University of California, Berkeley. "Dangers of Drug Abuse", is a timely warning to the modern society.



Glossary: _____

psychic	:	of the mind
pep pills (n)	:	pills which can increase vigour
tranquilizer (n)	:	drugs used for reducing anxiety
amphetamines (n)	:	compounds used as drugs
perseverance (n)	:	ability to go on in spite of difficulties
naïve (adj)	:	simple and artless
disdain (v)	:	to consider with contempt
dictum (n)	:	wise saying
mitigate (v)	:	to lessen
chemical mimicry (n)	:	chemical reactions produced by drugs similar to those produced by the pleasure centres of the brain
reflexes (n)	:	movements in response to some outside influences
paranoia (n)	:	insanity which leads a person to develop illusions
discern (v)	:	to understand
heroin (n)	:	a powerful drug
delirious (adj)	:	producing a dreamy state
depletion (n)	:	emptying
abscess (n)	:	swelling containing pus
marijuana (n)	:	the common form of the drug cannabis
volatile solvent (n)	:	a liquid into which a drug is mixed before drinking
opiates (n)	:	drugs of various kind
cocaine (n)	:	a drug made from the dried leaves of a plant
susceptible (adj)	:	easily subject to
debilitate (v)	:	to cause physical and nervous exhaustion
hookups (n)	:	arrangement of mechanical parts acting as an integrated unit/connections

Hippocrates : Greek physician (460 B C) is considered to be the father of modern medicine and surgery.

Think and write

- How does the belief in drugs lead to drug abuse?
- What are the principles put forth by Hippocrates in relation to the use of drugs?
- How does the sensory deprivation of the addict express itself?
- How does the addict look upon external objects?
- Do you think addiction to drugs will result in identity crisis? How?

Activity I (Paragraph writing)

1. Describe the mental as well as physical impacts of drug abuse.
2. Do you think that the addiction to drugs will destroy not only the addicted but the entire humanity? Justify your answer with special reference to the modern context.

Activity II (Group discussion)

- The health club in your school decides to conduct a group discussion on the topic "Substance Abuse lead to Social Problems". Conduct a group discussion.

Group discussion**Dos**

- Initiate the GD.
- Express your views clearly and sensibly.
- Make sure to keep the discussion on track.
- Maintain a positive attitude.
- Keep eye contact while speaking.
- Listen before you react.
- Appreciate the viewpoints of others.

Don'ts

- Don't try to dominate the discussion.
- Avoid personal comments.
- Avoid pointing fingers at others.
- Do not be over assertive or disrespectful.
- Don't shout or scream.
- Don't interrupt people when they are speaking.

Activity III (Letter of enquiry)

- While at school you may sometimes have to write letters to different agencies / organizations / offices etc. enquiring about their services or seeking permission to use their services. Study the following letter of enquiry made by the secretary of the Souhrida Club of a school to the Central Library, Mumbai.

**Florets Public School
420, Chandrabose Nagar
Chennai.**

Tel: 1234567890

Email: florets420@gmail.com

To
The Librarian,
Central Library,
Mumbai.

24 Feb 2015.

Dear Sir/Madam,

Sub: Enquiry regarding library services

The students of class XII of our school are working on a project on the 'Increasing tendency of drug abuse among the young'. In this regard, we plan to visit Mumbai during the third week of June to collect information about the tendency of substance abuse, dangers caused by it, and the practical solutions to safeguard our generation.

I have come to know that your library has got a rich collection of survey reports and a wealth of information about all the topics mentioned above. A visit to your library, I am certain, will immensely benefit us. I would like to know if a group of fifteen students and two teachers from our school could visit your library and make use of the resources there.

I would greatly appreciate if you could let us know the following details:

- a. The visiting hours of the library
- b. Procedure to obtain permission to visit the library
- c. Entrance fee, if any, to be paid.

Could we have the details at the earliest?

Yours faithfully,

Deepak Raj

Secretary, Souhrida Club.

- Now that you have read the sample letter, write a letter to Florets Public School, Chennai, enquiring about the project they are working on and seeking permission to visit their school.

Activity IV (Use of language expressions)

- Here are some of the expressions which can be used in different contexts. Use them in appropriate situations.

Usually we use the following expressions in conversations.**1. Expression to seek permission.**

Please give me permission to...

Please permit me to...

Can I make use of the archives in the library, please?

Will you permit me to...

Would you mind...

Could you please allow me...

Could you permit me to ...

May I seek your permission to...

Would you give me permission to...

2. Expressions to seek information

Please tell me if / whether...

I would like to know...

Can I ask you...

Can you tell me if...

Could you please tell me...

Do you mind telling me...

3. Giving advice

You'd better...

You could...

Why don't you...

I would advise ...

If I were you...

I would recommend...

4. Making requests

Can you speak up?

Will you hold it for me?

Can you write this at once?

Could you please shut the door?

Could you pass me the salt?

5. Offer sympathy and providing encouragement

I want you to know how sorry I am...

I'm sorry to hear that...

It's indeed sad that...

I was shocked to ...

It is unfortunate that ...

I'm sure the situation will improve

Don't feel so miserable...

I hope everything works out well for you,

Is there anything I can do?

Do let me know if I can be of help.

6. Making suggestions

You could...

Let's...

What about...

How about...

I think you should...

Why don't you...

Maybe you should...

If I were you, I would...

Perhaps you could...

Would you like to...

I'd like to suggest...

If I may make a suggestion...

Activity V (Giving advice)

- You may come across drug addicts among your own peer group. You have the responsibility to make them aware of the dangers of drug abuse. You can do it in many different ways. For example, you can advise them not to use it /request them lovingly and politely to give up the habit / make alternative or practical suggestions / offer your sympathy and encouragement etc.

Imagine such a situation and make use of the suitable expressions given above to talk to/advise your friend about the dangers of drug abuse.

Activity VI (Seminar)

- Read the following clippings from newspaper reports.

How Teens Are Getting Tricked Into Using Heroin

Kolkatta, 11.04.2013 : When 20-year-old John purchased white powder at a party, he was told it was crushed painkillers. In reality, it was pure heroin. For four months, John's mother says he

unknowingly snorted heroin before he realized what it was. John desperately tried to overcome his heroin addiction, but ended up tragically dying of an overdose.

Extent of drug abuse in schools revealed

Chennai, 08.10.2014 : The terrifying degree to which drug abuse has become a part of everyday life for hundreds of thousands of children is revealed today.

Many start as young as 11. By the age of 16 nearly one in ten boys is regularly taking drugs - including heroin and cocaine - with the statistics for girls almost as high,

according to a groundbreaking study.

The figures mean that across the country probably 40,000 under-16s are now regular users.

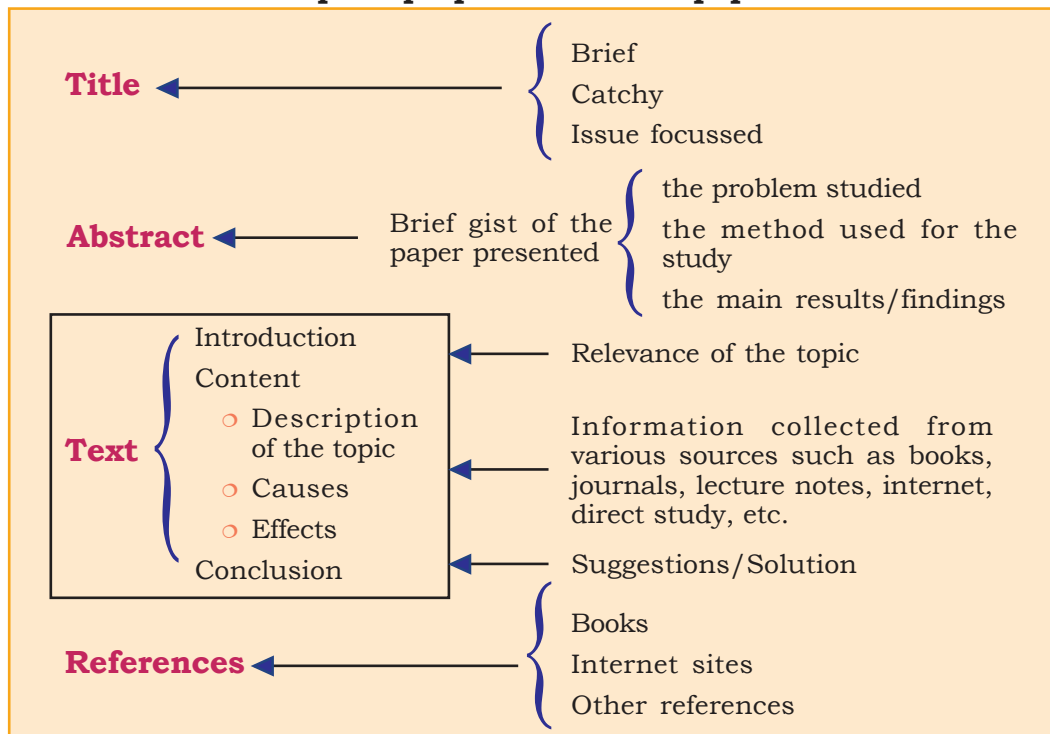
It paints a frightening picture of the grip the culture exerts on the young - and the explosion in use as they pass through their teenage years.

Alcohol abuse takes its victims younger

New York News, April 8, 2014: The first national drug-abuse survey to include elementary-school children among the respondents suggests that youngsters become more vulnerable to the lure of drugs. Substance

abuse amongst children is not new, but activists say it seems to be on the rise, and the movement is from inhalants, such as glue, petrol, whitener and others, to alcohol and drugs.

- These reports give us an alarming picture of the spreading menace of the abuse of drugs among the younger generation. Study the problem in detail and prepare a seminar paper on the topic 'The vicious web of drugs spoils the dreams and lives of the young.'

Tips to prepare a seminar paper**Activity VII** (Powerpoint presentation)

- The drugs that are beneficial to humanity may become detrimental to mankind as people misuse or abuse over-the-counter drugs. The drugs supposed to heal can actually cause harm.
 - Make a study of the burning issue 'Drug abuse and its consequences in the present times' and prepare a power point presentation on the topic to be presented in the class.

Tips for creating an effective presentation

- Minimize the number of slides.
- Choose a font style and size that your audience can read from a distance.
- Use bullet points or short sentences.
- Use charts and graphs and label them appropriately to make them understandable.
- Make slide backgrounds subtle and keep them consistent.
- Use high contrast between background colour and text colour.
- Check spelling and grammar.

Activity VIII (Let's edit)

- While writing down the following passage, being dictated by the teacher, a student committed a few mistakes in spelling. You may correct those mistakes.

One rehabilitated heroine addict described his sensory deprivation to me: looking out of the window, he said, 'The son is shining, the flowers are in bloom. I no these are signs of a good day, but', pressing his chest, 'I don't feel it in hear'. I have scene addicts habitually press there fingers deep into there alms or legs as if to reassure themselves of there on reality. This craving for lost sensations explains in part the addict's need to continue to seek drug-induced sensations.

- Here is a passage by a writer who committed a few mistakes while writing. Help him write the correct spelling.

On a wild and stormy hillside their stood an old ruin of a castle were, quiet often on a dark and stormy night, people could hear the screams of tortured ghosts coming through the walls and turrets. The clanking of chains could bee herd and the soles of those passing by froze at the sound...

- Given below is a news report prepared by a student about a forest fire in Wayanad, as part of an assignment given by the English teacher.

There are some errors in it. Identify the errors and rewrite the report with necessary corrections.

(Hint- The errors are in the following areas :

concord, voice, preposition, spelling, phrasal verb)

Forest fires continue in Wayanad

Three minor incidents of forest fire was reported in Wayanad district. The first incident reported in Thrissilery in the morning. Later, two incidents were reported of Kottiyur and Kalamkandy. Timely intervoention of forest officials and Fire and Rescue personnel, who put up with the fire on a war footing, prevented the fire from spreading. It was reported

that nearly five acres of forestland was destroyed in the fire. A Non Governmental Organization said that natural forest fires were rare this time of the year, adding that often they were man-maid. They said they would stage a dharna at Sulthan Bathery on Friday to sensitise the public on the significance of conserving forests.

Significant Learning Outcomes

The learners will be able to:

- identify environmental issues and respond.
- become environmentally responsible.
- develop mentality to conserve nature and natural resources.
- develop farming and the cultivation of food crops as a culture.
- participate in programmes for planting trees.
- reduce, recycle, reuse, preserve natural resources for the future.
- identify the health hazards of drug abuse.
- prepare analytical essays on given topics.
- analyze a collage and respond accordingly.
- read and comprehend speeches, essays and similar articles.
- express their opinion about social issue.
- prepare write-ups, essays on science topics etc.
- express their views in a formal speech.
- use adverb phrases/clauses appropriately.
- read, analyze and critically appreciate a poem.
- participate in seminars, and prepare a seminar paper/ppt.
- draft letters of enquiry.
- use language expressions of advice, request, permission, suggestion, enquiry, etc. appropriately.
- edit a given text.

Unit
5

The Lighter Side

"I love people who make me laugh. I honestly think it's the thing I like most, to laugh. It cures a multitude of illness. It's probably the most important thing in a person."

- Audrey Hepburn

About the Unit

Humour is what adds to the spice of life. It reduces the tedium of a tension-ridden existence and makes life healthier. If a sense of humour is developed as a perspective of life, even unpleasant experiences will become less problematic, thereby enhancing physical and emotional well being.

Humour has occupied a significant space in literature right from the days of Geoffrey Chaucer, the "Father of English Literature." As a different mode of depicting reality, it has proved to be very effective.

This unit consists of a one-act play "Post Early for Christmas", by R. H. Wood, Ogden Nash's poem "This is Going to Hurt Just a Little Bit" and a short story "Crime and Punishment" by R. K. Narayan.

Let's begin:

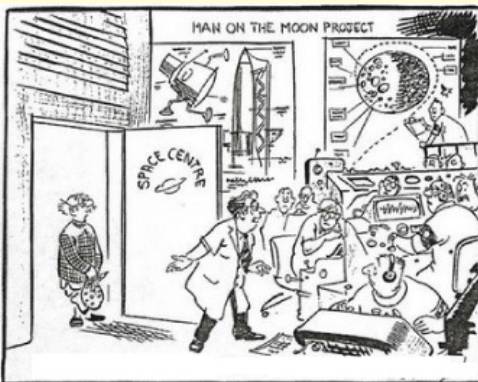
- Look at the cartoons.



Yes, father, I know this uncle, he likes the best soft drink, the best toothpaste, the best washing soap, the best.....



There must be some mistake. I am not fasting. I am starving!



This is our man! He can survive without water, food, light, air, shelter...



Let's discuss:

- ✦ What do you understand from these cartoons? What message do they convey?
- ✦ Can you identify the common character in all these cartoons? What is his role? Whom does he represent?
- ✦ Cartoons especially such as those by R.K. Laxman convey the pangs and anxieties of ordinary people. Discuss.

I. Read and reflect:

It is said that laughter is not devoid of an element of pain. Is humour always completely innocent and harmless? Is it at the cost of creating inconvenience to others, at least at times? Read the one-act play and make an assessment.

POST EARLY FOR CHRISTMAS

R. H. Wood

CHARACTERS**A YOUNG LADY ASSISTANT****MRS SMITH****MRS JONES****A DEAF OLD GENTLEMAN****A FARMER****A FUSSY OLD LADY****MRS HIGGINS****BERTIE, HER SON****A FOREIGN TOURIST****A POLICEMAN**

SCENE: *A Post Office, with posters reading 'Post Early for Christmas'.*

ASSISTANT : My! What a busy day it was for me yesterday! I didn't have a minute's rest all day, what with Christmas nearly here and people sending parcels and cards. And what funny people there are in this world to be sure! Only the other day, a man came into my post office and said, 'Please could you tell me where I could get a stamp?' Of course, at first I thought he was playing a joke on me. Then, there was the old man who couldn't see very well. He put his glass on the counter and said, 'A pint of beer, please, miss.' So I gave him a dozen penny stamps instead. *[She opens a book of stamps]* Oh! Here's my first customer.

[MRS SMITH enters]

MRS SMITH : Good morning, miss; cold, isn't it?

Read and respond

1. What was the Assistant's experience at the post office the other day? Why does she consider people funny?

- ASSISTANT : Yes, it certainly is. It looks as though we shall be having snow for Christmas.
- MRS SMITH : I hope we don't; snow is so bad for my rheumatism, you know. Last Christmas, I had it so badly that I couldn't enjoy myself at all.
- ASSISTANT : Let's hope it doesn't snow then. What can I do for you, Mrs Smith?
- MRS SMITH : A book of stamps, please, and a postal order for half a crown.
- ASSISTANT : No parcel for me to weigh?
- MRS SMITH : Good gracious, no! I've sent all my presents and cards. I believe in posting early for Christmas.
- ASSISTANT : I wish more people would do that. It's no wonder parcels are damaged in the last-minute rush. There you are, Mrs Smith, your stamps and your postal order.

[MRS JONES enters.]

- MRS SMITH : Thank you, miss. Hello, Mrs. Jones, how are you? I haven't seen you for a long time. Are you keeping well?

[MRS JONES moves to the counter and a DEAF OLD GENTLEMAN enters and stands at the back, peering at a huge shopping list.]

- MRS JONES : I'm very well, thank you. Have you finished your Christmas shopping yet? I'm still in the middle of mine.
- MRS SMITH : I've posted my cards and presents.
- [MRS JONES hands some large parcels to the assistant who weighs them.]
- MRS JONES : You are lucky. I don't want these presents damaged, miss, so please see that they are handled very carefully.
- ASSISTANT : We'll do our best, madam, although it would have been better if they had been posted last week.

2. Why does Mrs Smith dislike snow for Christmas? 3. Why does the Assistant insist on people posting early for Christmas?

MRS JONES : When I post my Christmas presents is my own affair!
 ASSISTANT [*Politely*] : Yes, madam. That will be ten and six-pence altogether.

[*MRS JONES hands her the money.*] Thank you, madam.

[*MRS JONES joins MRS SMITH away from the counter.*
The DEAF OLD GENTLEMAN comes to the ASSISTANT.]

Can I serve you, sir?

GENTLEMAN : No, thank you, I've only come for me old age pension.

ASSISTANT : I see; have you your book?

GENTLEMAN : Pardon?

ASSISTANT : I said, 'did you bring your book?'

GENTLEMAN : Of course, I didn't bring me cook. Me wife does all me cooking.

ASSISTANT

[*with great patience*]: I'm afraid you didn't hear what I said.

GENTLEMAN : Bed! Who ought to be in bed? I'm not as young as I was, but I'm still healthy. Don't you be so impudent, young lady.

ASSISTANT : I'm afraid you didn't hear what I said. I said . . .

GENTLEMAN : Ted? Who says I'm called Ted? Are you trying to tell me my own name, young woman? Me name's Sam and all I've come for is me pension.

ASSISTANT : I know, but have you brought your book with you?

GENTLEMAN : NOW look here, young woman, don't you start this 'cook' business again.

ASSISTANT

[*loudly*] : Not 'cook', but 'book'.

GENTLEMAN : Oh! You want me book. Why didn't you say so in the first place, instead of talking about all this cook nonsense? [*He fumbles in his pockets.*]

ASSISTANT : Thank you, sir.

- | | |
|---|---|
| 4. What is the purpose of the old Gentleman's visit to the post office? | 5. Why does the Old Gentleman get angry with the Assistant? |
|---|---|

*[He turns to MRS SMITH and
MRS JONES.]*

GENTLEMAN : A bit nippy, ladies.

MRS SMITH
[smiling kindly]: Yes, isn't it?

ASSISTANT : There you are, sir.

GENTLEMAN : Thank'ee, miss.
[He mumbles.] The
compliments of the
season to ye.

ASSISTANT : I beg your pardon,
sir?

GENTLEMAN : I thought you were
a bit deaf, miss;
good morning!

ASSISTANT : He says I'm deaf!
Well, I like that!



*[The DEAF OLD GENTLEMAN stays counting his money.
The FUSSY OLD LADY enters quickly.]*

OLD LADY : Excuse me, my dear young lady, but I need advice.

ASSISTANT : Certainly, madam, what is the trouble?

OLD LADY : Well, it's about my cat, Tiddles. I really don't know
what to make of her; she used to be such a big eater,
but lately she has gone off her food.

ASSISTANT : Oh? I am sorry. Have you seen a vet?*

OLD LADY : You see she has hurt her paw, poor thing, and I think
it has upset her. I really don't know what to do.

ASSISTANT : Try putting antiseptic on the paw.

OLD LADY : Could you let me have some, please?

ASSISTANT : Try the chemist's, madam, this is a post office.

OLD LADY : Oh dear! I must have made a mistake; isn't this the
clinic for sick animals?

6. What is the problem with the Old Lady's cat?

vet : veterinary surgeon*

- ASSISTANT : No, the animal clinic is at the end of the road.
- OLD LADY : I am so sorry to have troubled you. I can't go away without buying something from your lovely post office. Now let me see ... Yes, I know, I'll buy a two penny half penny stamp; they're so pretty, aren't they, and it may be very useful this Christmas.
- GENTLEMAN [*to the OLD LADY*] :
Excuse me, lady, but I know something about cats; perhaps I can help you. [*They stand talking.*]
[*Enter FARMER, MRS HIGGINS and BERTIE.*]
- FARMER : Good morning, miss; how much, please? [*He puts a parcel on the scales.*]
- ASSISTANT : One and nine pence, please.
- FARMER [*laughing*]: Have you had any bombs in the post yet?
- ASSISTANT : Bombs!
- FARMER : Yes, look at the paper this morning. [*He reads.*] 'Bomb found in post office. Scotland Yard has issued a warning that a time-bomb disguised as a Christmas parcel was discovered in a London post office. Any suspicious-looking parcel should be reported at once to the local police station.'
- ASSISTANT : But how can you tell it's a time-bomb?
- FARMER : They usually begin to tick just before they go off. So if any of your parcels start making funny noises, you'll know what to do.
- MRS JONES : Mr Brown, isn't it, from the farm?
- FARMER : Oh! Mrs Jones, I didn't recognize you.
[*FARMER BROWN talks to MRS JONES and MRS SMITH.*]
[*BERTIE, an untidy little urchin, stares at FARMER BROWN, and his mother, a large loud woman, goes to the counter.*]

7. Why does the old lady decide to buy something from the post office?
8. Why did the farmer humorously enquire about bombs?
9. What was the newspaper report on?
10. How can a time-bomb be detected?

- MRS HIGGINS : Come on, Bertie, stop staring, it's rude.
- BERTIE : O.K., Ma.
- MRS HIGGINS : And don't call me 'Ma'.
- BERTIE : Right you are, Ma—I mean, Mum.
- MRS HIGGINS : I want a book of stamps and a money order for two pounds eleven shillings and five pence.
- ASSISTANT : Here is the book of stamps, madam, and would you please fill in this form for the money order.
- MRS HIGGINS [*as she fills in the form*]
: Wipe your nose, Bertie.
- BERTIE : Ma! I wants a' engine.
- MRS HIGGINS : Be quiet, Bertie, they don't sell 'em here. This 'ere's a post office, this is.
- BERTIE : I know. Ma, but they sell engines next door, I seed* 'em.
- MRS HIGGINS : What shocking language, Bertie; don't they teach you how to talk at school? Now just you say it properly. 'I seed 'em' indeed!
- BERTIE : I sawed 'em, Ma.
- MRS HIGGINS : That's better, Bertie. [*She gives the form to the ASSISTANT.*]
- ASSISTANT : Thank you, madam.
- MRS HIGGINS : Stop fiddling with those scales, Bertie. [*To ASSISTANT.*] OO! He is a naughty lad; I don't know what to do with him.
- ASSISTANT : Will that be all, madam?
- MRS HIGGINS : I think so. Put your cap on straight and pull your socks up, Bertie!
- BERTIE : Can I have a' ice cream, Mum?
- MRS HIGGINS : Well, what next I'd like to know! Ice cream in this weather. I've never heard of such a thing! All right then, if you're a good boy.
- ASSISTANT : Is there anything else, madam, that I can do for you?

*seed : saw

- MRS HIGGINS : There was something else I wanted. Can you think what it was, Bertie?
- BERTIE : A' engine, Mum.
- MRS HIGGINS : Of course it wasn't; don't be so silly, Bertie.
- BERTIE : A' ice cream, Mum.
- MRS HIGGINS : I know. I want to draw some money from my National Savings.
- BERTIE : To buy me a' engine with?
- MRS HIGGINS : You mind your own business, Bertie Higgins.
- ASSISTANT : May I have your book? Please fill in this form.
[*The FOREIGN TOURIST enters. He is dark and sinister, dressed in black, and speaks with an accent.*]
- TOURIST : Good morning.
- ASSISTANT : Good morning, sir, can I help you?
- TOURIST : I wish that this parcel be sent to my friend.
- ASSISTANT : Certainly, sir, may I weigh it for you?
- TOURIST [*laying his gloves on the counter*]:
Goot! Thank you so vell!*
- ASSISTANT : I wish more people would pack their parcels as well as this. My goodness! How heavy it is! It will cost you five shillings.
- TOURIST : Thank you so much. [*He walks away. Hesitates and returns.*] I regret that I could not—how you say— 'Post early for Christmas', but I have arrived in your country only a few days ago.
- ASSISTANT : If it is a present, I think it will be in time, sir.
- TOURIST : It is a present—a special kind of present. But tell me, how long before it goes to the General Post Office to be sorted?
- ASSISTANT : It will be collected at midday.

11. Why does the Assistant tell the tourist that the parcel was in time?

so vell!* : so well

- TOURIST : That is goot! And they will take great care of my parcel there? Yes?
- ASSISTANT : Yes.
- TOURIST : Goot! And it will not be opened? No?
- ASSISTANT : Yes—I mean no.
- TOURIST : ZO! And you do not think it will be stolen, yes?
- ASSISTANT : Oh yes!— that is—I mean no.
- TOURIST : Zat is goot! I wish you goot day. [*He goes out leaving his gloves behind.*]
- ASSISTANT : What a strange man! He made me shudder. I suppose he is one of those foreign tourists. I wonder what's in the parcel; he seemed very anxious about it. [*BERTIE goes to the parcel and looks at it.*]
- MRS SMITH
[*to FARMER*] : Could you really manage a turkey for Christmas, Mr Brown?
- FARMER : Yes, I think I can spare one.
- MRS SMITH : Thank you very much, Mr Brown.
- MRS HIGGINS : Bertie, come away from that parcel at once.
- BERTIE : But, Ma!
- MRS HIGGINS : Bert Higgins, you'll have no engine this Christmas and nothing else if you don't come here this very minute.
- BERTIE : But, Mum, listen to this parcel.
- MRS HIGGINS : I'll do no such thing, and neither will you, Bert Higgins.
- ASSISTANT : Here, sonny, what's the matter?
- BERTIE : Please, miss, it's this parcel; it ain't 'alf making a funny noise.
- MRS HIGGINS : Ain't 'alf indeed! Where's your grammar?
- BERTIE : She's at home, Ma, watching the television!

12. Why is the tourist very anxious about his parcel?

- MRS HIGGINS : Wait till I get you home, you cheeky little monkey.
- ASSISTANT : That's very strange, I could swear there was a ticking noise.
- FARMER : Aye, miss, I can hear a noise, too.
- MRS JONES : So can I. Can you, Mrs Smith?
- MRS SMITH : Yes, there's no doubt about it.
- GENTLEMAN : What's going on here? Who can hear what?
- OLD LADY : Yes, indeed, I can hear a most peculiar sound. I wonder what it can be?
- FARMER : I know what it can be; it's a time-bomb.
- EVERYBODY : A time-bomb? Where?
- FARMER : I'll tell you where—in that parcel.
- OLD LADY : Excuse me, but what is a time-bomb?
- FARMER : If we don't do something, you'll find out soon enough, ma'am.
- GENTLEMAN : What's all the fuss about?
- OLD LADY : It's something about a time-bomb.
- GENTLEMAN : Tom? Tom who?
- FARMER : We'd better send for a policeman.
- MRS HIGGINS : Bertie, go and fetch a policeman.
- [BERTIE goes out.]*
- ASSISTANT : I'll take it outside. *[She goes to pick it up.]*
- FARMER : No! Leave it where it is before you blow us all up.
- ASSISTANT : But what shall I do?
- FARMER : Listen! I'm sure it's getting louder!
- ASSISTANT : Yes, it is. Oh dear!
- FARMER : Take cover everybody!
- [They all hide.]*

13. Why does everyone in the post office become anxious about the Tourist's parcel?
14. Why do the people in the post office try to hide themselves?

GENTLEMAN : Oh! I see; hide and seek.

[Enter a POLICEMAN, followed by BERTIE.]

POLICEMAN : Now then, what's going on here? Come on now, what's the idea, hiding under the counter like that?



ASSISTANT : It's a time-bomb, constable.

POLICEMAN : Bert Higgins, have you been up to some more of your mischief?

FARMER : Look here, constable, there's a time-bomb in that parcel.

POLICEMAN : Don't talk nonsense, sir.

FARMER : Very well, then, listen for yourself.

POLICEMAN : Hmm! A loud ticking noise.

FARMER : What did I tell you! Go and get a bucket of water, miss.
[The ASSISTANT goes out.]

POLICEMAN : NOW look here, sir, you do your job and I'll do mine.
[He takes out his notebook.] I'll take down a few details.

MRS JONES : Don't you think it would be better to open it?
[The ASSISTANT enters with a bucket.]

ASSISTANT : Here's a bucket of water.

POLICEMAN : NOW don't panic, I'm going to undo it; we'll soon get to the bottom of this. *[He begins to unwrap the parcel.]*
[The FOREIGN TOURIST enters.]

TOURIST : Excuse, please, but I think I have left my gloves here.

FARMER : Stop that man, constable, he brought the parcel.

POLICEMAN : Just a moment, sir, I'd like a word with you.
[The FARMER holds the TOURIST'S arm.]

15. Why does the Assistant bring a bucket of water?

- TOURIST : Why do you hold me?
- POLICEMAN : Is this your parcel, sir? Because I'm going to undo it.
- TOURIST : Vat is it you do? Are you mad? Leave alone that parcel!
- POLICEMAN : Don't worry, sir, I'll soon get it opened.
- TOURIST : Vat is this nonsense?
- POLICEMAN : That's what I want to know, sir.
- TOURIST : It is ticking! It is ticking! You fool! But now it has stopped. I am ruined!
- FARMER : It's stopped ticking; look out, everybody, it's going off!
[The POLICEMAN throws it into the bucket of water, and everybody dives for cover.]
- TOURIST : You idiot! You will be punished for this!
[The TOURIST takes it out of the bucket and holds up a large clock.]
- ASSISTANT : Good gracious! A clock.
- TOURIST : All the way from Switzerland do I bring this beautiful clock and look at it, ruined! I will sue you all, you blundering idiots! I will never post anything in this country again. 'Post early for Christmas!' I shall see the Postmaster General about this. *[He goes out.]*
- ASSISTANT : Well, that's that! *[She puts on her coat.]*
- POLICEMAN : Where are you off to, miss?
- ASSISTANT : I'm leaving the Post Office for ever. I'm going down the road to work at the animal dispensary. Animals don't do such silly things. Good morning! *[She walks out with her nose in the air.]*

CURTAIN

16. Why does the tourist return to the post office?

17. How does the play end?

About the Author

R. H. Wood, a British dramatist, is chiefly remembered for his one act play 'Post Early for Christmas'. His plays are well known for simplicity of language, dramatic settings and subtle presentation of stock characters. The action of the play takes place inside a small post office in an English village and centres around a parcel that is mistaken for a time bomb.

Glossary: _____

half a crown	: 2.5 shillings ($\frac{1}{8}$ th of a pound)
peer	: look closely
impudent	: disrespectful
nippy	: biting cold
cheeky	: impudent
take cover	: to hide
go off	: explode

Think and write

- Do you think Mrs Jones is rude in her behaviour? Why?
- What is the context of Bertie saying “She’s at home Ma, watching the television?”
- How does the Farmer frighten the people?
- What makes the tourist decide to see the Postmaster General?
- Why does the Assistant leave the post office for ever?
- Bring out the humour in the play.
- Comment on the role of the farmer in the play.
- Justify the aptness of the title of the play.
- Sketch the character of the Old Gentleman and the Assistant.
- Narrate the events that lead to the climax of the play.

Activity I (Announcement)

- The Literary Club of your school decides to enact the play *Post Early for Christmas* in connection with the school anniversary. Prepare a script for announcing the programme. You may include the given details:
 - play
 - direction
 - music
 - time, date and venue
 - script
 - background
 - actors

Activity II (Review writing)

- Discuss the following.
 - What makes the play a humorous (its characters and their traits or the incidents in it)?
 - The traits of each character in the play.

Character	Short description
Young Lady Assistant	
Mrs Smith	
Mrs Jones	
Deaf Old Gentleman	
Farmer	
Fussy Old Lady	
Mrs Higgins	
Bertie	
Foreign Tourist	
Policeman	

- The humorous incidents in the play.
- Discuss the relevance of the theme, aptness of dialogues and the suitability of the title.

Now, write a review of the play based on the above discussion and the points, to be published in your class magazine.

Activity III (Collection)

Here is an anecdote. Read it.

A young man was trying to boast that he had a good knowledge of Sir Walter Scott's novels. Suddenly a lady asked him, "What's your view of *Kenilworth*, the historical novel?"

"I have read it more than twenty times", he said boastfully.

"What about *Ivanhoe*?" She then asked.

"O, I keep a copy of it under my pillow when I sleep."

"What about *Talisman*?"

"It is my breakfast companion," he replied and laughed.

She asked him more such questions. But she felt that something was wrong with his answers. So she asked him, "What about *Emulsion*?"

He replied proudly, "It is the best novel Scott ever wrote".

Actually, *Emulsion* was just a purgative.

- Now, collect more such humorous literary anecdotes and present them in the class.

I. Read and enjoy:

Exaggeration is one of the devices used in depicting humour. Don't you agree? You might have had very annoying experiences in life. How have you looked at them? Here is a poem that looks at an unpleasant experience from an unusual perspective. Read on:

THIS IS GOING TO HURT JUST A LITTLE BIT

Ogden Nash

One thing I like less than most things is sitting in a dentist chair
with my mouth wide open.
And that I will never have to do it again is a hope that I am against
hope hopen.

Because some tortures are physical and some are mental,
But the one that is both is dental.
It is hard to be self-possessed
With your jaw digging into your chest.

So hard to retain your calm
When your fingernails are making serious alterations in your life
line or love line or some other important line in your palm;

So hard to give your usual effect of cheery benignity
When you know your position is one of the two or three in life most
lacking in dignity.

And your mouth is like a section of road
that is being worked on.
And it is all cluttered up with stone
crushers and concrete mixers and drills
and steam rollers and there isn't a
nerve in your head that you aren't being
irked on.

Oh, some people are unfortunate enough
to be strung up by thumbs.
And others have things done to their
gums,



And your teeth are supposed to be being polished,
 But you have reason to believe they are being demolished.
 And the circumstance that adds most to your terror
 Is that it's all done with a mirror,
 Because the dentist may be a bear, or as the Romans used to say,
 only they were referring to a feminine bear when they said it, an
 ursa,
 But all the same how can you be sure when he takes his crowbar in
 one hand and mirror in the
 other he won't get mixed up, the way you do when you try to tie a
 bow tie with the aid of a mirror, and forget that left is right and vice
 versa?

And then at last he says That will be all; but it isn't because he then
 coats your mouth from cellar to roof
 With something that I suspect is generally used to put a shine on a
 horse's hoof.

And you totter to your feet and think. Well it's all over now and after
 all it was only this once.

And he says come back in three monce.

And this, O Fate, is I think the most vicious circle that thou
 ever sentest, That Man has to go continually to the dentist to keep
 his teeth in good condition when the chief reason he wants his
 teeth in good condition is so that he won't have to go to the dentist.

About the Author

Frederic Ogden Nash (1902 - 1971) was an American poet, well known for his humorous poems. His poems are noted for their surprising pun and comic effect when words are deliberately misspelt. The exaggerated expressions he uses give a special charm to his poems. The poem "This is Going to Hurt Just a Little Bit" is a humorous graphic description of the experience of the poet, while sitting in a dentist's chair.



Glossary: _____

benignity	: favourable circumstances
cluttered	: disorderly accumulated
ursa	: bear
crowbar	: a heavy iron bar bent at one end
hoof	: horny part of the foot of a horse
totter	: move in a feeble or unsteady way
monce	: months

Read and respond

1. Why does the poet dislike sitting in a dentist's chair with his mouth wide open?
2. Why does one find it hard to keep calm while sitting before a dentist?
3. How, according to the poet, does one lose one's dignity before a dentist?
4. What makes the circumstances terrible?
5. What, according to the poet, is the danger in using a mirror for the treatment of dental problems?

Think and write

- Comment on the aptness of the title of the poem.
- The poet compares the mouth to a section of a road that is being repaired. Do you feel any exaggeration in it? Find out more such instances in the poem.

Exaggeration : A statement that represents something as enormously better or worse than it really is.

Simile : A poetic device. It is a direct comparison of two unlike things using "like" or "as".

The following line of the poem is a good example.

"And your mouth is like a section of road that is being worked on".

- What effect does this poetic device produce in the poem? Find out other similes used in the poem.

Activity (Critical appreciation)

- Write a critical appreciation of the poem referring to the theme, the tone of the poem, and the poetic devices used in it.
- Ogden Nash's poem you have studied now is indeed a very strange way of looking at a reality, the painful experience of a dental treatment. Are you convinced of this attitude? Here is a poem by Sophia Berger that gives the rationale for developing this genial attitude.

LAUGHTER

*What would I do without laughter?
A sad place indeed, it would be.
The funnies.. the sillies.. whatever it takes
for the sound of laughter.
Never laughing at someone else..
Only sharing together the humor of the
moment..
Makes a lighter load to carry
Of the burdens we face..
If there is also a little laughter.*

I. Read and reflect:

Adjustment and reconciliation are lubricants which help life run smooth. To establish a rapport with others, we should respect the feelings of others and be ready to sacrifice certain personal interests. At times we may be laughed at, but still, we can attempt to change the way of the world... Now, read on:

CRIME AND PUNISHMENT

R. K. Narayan

"What is sixteen and three multiplied?" Asked the teacher. The boy blinked. The teacher persisted, and the boy promptly answered: "Twenty-four," with, as it seemed to the teacher, a wicked smile on his lips. The boy evidently was trying to fool him and was being contrary on purpose. He had corrected this error repeatedly, and now the boy persisted in saying twenty-four. How could this fellow be made to obtain fifty in the class test and go up by double-promotion to the first form, as his parents fondly hoped? At the mention of "twenty-four," the teacher felt his blood rushing to his head. He controlled himself, and asked again: "How much?" As a last chance. When the boy obstinately said the same, he felt as if his finger were releasing the trigger: he reached across the table, and delivered a wholesome slap on the youngster's cheek. The boy gazed at him for a moment and then burst into tears. The teacher now

regained his normal vision, felt appalled by his own action, and begged frantically: "Don't cry, little fellow, you mustn't. . . ." "I will tell them," sobbed the boy.

"Oh, no, no, no," appealed the teacher. He looked about cautiously. Fortunately this nursery was at a little distance from the main building.

"I'll tell my mother," said the boy.

His parents said once that the boy was a little angel, all dimples, smiles, and sweetness—only wings lacking. He was their only child, they had abundant affection and

**Read and respond**

1. Why did the boy try to fool the teacher by repeating the mistake?
2. Why did the parents give the boy intensive coaching in Mathematics?
3. How does the teacher react when the boy repeated the mistake several times?
4. What is the boy's response when the teacher slapped him on his cheek?
5. Why does the teacher ask the boy not to tell the incident to his mother?
6. How does the parents consider the boy?

ample money. They built a nursery, bought him expensive toys, fitted up miniature furniture sets, gave him a small pedal motor car to go about in all over the garden. They filled up his cupboard with all kinds of sweets and biscuits, and left it to his good sense to devour them moderately. They believed a great deal in leaving things that way.

"You must never set up any sort of contrariness or repression in the child's mind," declared the parents. "You'll damage him for life. It no doubt requires a lot of discipline on our part, but it is worth it," they declared primly. "We shall be bringing up a healthy citizen."

"Yes, yes," the teacher agreed outwardly, feeling more and more convinced every day that what the little fellow needed to make him a normal citizen was not cajoling—but an anna's worth of cane, for which he was prepared to advance the outlay. For the teacher it was a life of utter travail—the only relieving feature in the whole business was the thirty rupees they paid him on every first day. It took him, in all, three hours every evening—of which the first half an

hour he had to listen to the child—psychology theories of the parents. The father had written a thesis on infant psychology for his M.A., and the lady had studied a great deal of it for her B.A. They lectured to him every day on their theories, and he got more and more the feeling that they wanted him to deal with the boy as if he were made of thin glass. He had to pretend that he agreed with them, while his own private view was that he was in charge of a little gorilla.

Now the teacher did not know how to quieten the boy, who kept sobbing. He felt desperate. He told the youngster, "You must not cry for these trifling matters, you must be like a soldier.. .."

"A soldier will shoot with a gun if he is hit," said the boy in reply. The teacher treated it as a joke and laughed artificially. The boy caught the infection and laughed too. This eased the situation somewhat. "Go and wash your face," suggested the teacher—a fine blue porcelain closet was attached to the nursery. The boy disobeyed and commanded: "Close the lessons today." The teacher was aghast. "No, no," he cried.

7. What facilities do the parents provide to the boy?
8. Why do the parents give half an hour's class on child psychology to the teacher every day?

9. Why does the teacher consider the boy a gorilla?

"Then I will go and tell my mother," threatened the boy. He pushed the chair back and got up. The teacher rushed up to him and held him down. "My dear fellow, I'm to be here for another hour." The boy said: "All right, watch me put the engine on it's rails."

"If your father comes in .. ." said the teacher.

"Tell him it is an engine lesson," said the boy, and he smiled maliciously. He went over to his cupboard, opened it, took out his train set, and started assembling the track. He wound the engine and put it down, and it went round and round. "You are the station master," proclaimed the boy. "No, no," cried the teacher "You have your tests the day after tomorrow." The boy merely smiled in a superior way and repeated, "Will you be a station master or not?"

The teacher was annoyed. "I won't be a station master," he said defiantly, whereupon the young fellow said: "Oh, oh, is that what you say?" He gently touched his cheek, and murmured: "It is paining me here awfully, I must see my mother." He made a movement towards the door. The teacher watched him with a dull desperation. The boy's cheek was

still red. So he said: "Don't boy. You want me to be a station master? What shall I have to do?"

The boy directed, "When the train comes to your station, you must blow the whistle and cry, 'Engine Driver, stop the train. There are a lot of people today who have bought tickets.'

The teacher hunched up in a corner and obeyed. He grew tired of the position and the game in thirty minutes, and got up, much to the displeasure of his pupil. Luckily for him, the engine also suddenly refused to move. The boy handed it to him, as he went back to his seat, and said: "Repair it, sir." He turned it about in his hand and said: "I can't. I know nothing about it."

"It must go," said the boy firmly. The teacher felt desperate. He was absolutely non-mechanical. He could not turn the simplest screw if it was to save his life. The boy stamped his foot impatiently and waited like a tyrant. The teacher put it away definitely with: "I can't and I won't." The boy immediately switched on to another demand. "Tell me a story."

"You haven't done a sum. It is eight-thirty."

10. How does the boy compel the teacher to act as a station master? And what duty does he assign to the teacher?

11. When is the teacher relieved of the role of the station master?

12. Why does the teacher become desperate?

"I don't care for sums," said the boy. "Tell me a story."

"No. . . ."

The boy called, "Appa! Appa!"

"Why are you shouting like that for your father?"

"I have something to tell him, something important. . . ."

The teacher was obliged to begin the story of a bison and a tiger, and then he passed on to "Ali Baba and the Forty Thieves" and "Aladdin's Lamp." The boy listened, rapt, and ordered: "I want to hear the story of the bison again. It is good...." The teacher was short of breath. He had done six hours of teaching at school during the day. "Tomorrow. I've lost all my breath...."

"Oh! All right. I'll go and tell..." Exclaimed the boy; he got up and started running all of a sudden towards the house, and the teacher started after him. The boy was too fast for him, wheeled about madly, and made the teacher run round the garden thrice. The teacher looked beaten. The boy took pity on him and stopped near the rose bush. But the moment he went up and tried to put his hand on him, the boy darted through and ran off. It was a hopeless pursuit; the boy

enjoyed it immensely, laughing fiendishly. The teacher's face was flushed and he gasped uncomfortably. He felt a darkness swelling up around him. He sank down on the portico step.

At this moment, Father and Mother emerged from the house. "What is the matter?" The teacher struggled up to his feet awkwardly. He was still panting badly and could not talk. He had already made up his mind that he would confess and take the consequence, rather than stand the blackmail by this boy. It seemed less forbidding to throw himself at the mercy of the elders. They looked inquiringly at the boy and asked: "Why have you been running in the garden at this hour?" The boy looked mischievously at the teacher. The teacher cleared his throat and said: "I will explain ..." He was trying to find the words for his sentence. The father asked: "How's he preparing for his test in arithmetic ...?" On hearing the word "test" the boy's face fell; he unobtrusively slunk behind his parents and by look and gestures appealed to the teacher not to betray him. He looked so pathetic and desperate that the teacher replied: "Only please let him mug

13. How does the teacher become tired?
14. Why does the teacher decide to reveal the matter to the parents?

15. Why does the boy become so annoyed and slink behind his parents?

up the 16th table a little more.... He is all right. He will pull through." The boy looked relieved. The teacher saw his grateful face, felt confident that the boy would not give him up now, and said:

"Good night, sir; we finished our lessons early, and I was just playing about with the child... something to keep up his spirits, you know."



16. What is the teacher's reply to the father's enquiry about the arithmetic class?

About the Author

R.K. Narayan (1906-2001) is one of the widely read Indian writers in English. He was born in Chennai and educated at Mysore. His novels and stories are set in an imaginary South Indian town, Malgudi. His stories are noted for their irony, subtle humour, romance, energy of life and freshness of themes from everyday life. He writes with extreme simplicity about the lives and aspirations of the average middle and lower class Indians. *A Horse and Two Goats*, *Malgudi Days* and *Under the Banyan Tree* are collections of short stories, almost as well-known as his novels, essays and memoirs. The humour and sarcasm in the story, "Crime and Punishment," lies in the crime that the teacher committed (hitting the boy on his cheek) and the punishment (dancing to the boy's tune to avoid the parents' wrath).



Glossary: _____

persist (v)	:	to continue doing
obstinately (adv)	:	not willing to change one's mind
appall (v)	:	shock deeply
dimple (n)	:	a small round hollow on the chin/cheek
miniature (n)	:	a small copy of something
devour (v)	:	to eat up quickly with enjoyment
anna (n)	:	measurement of coin
blue porcelain	:	a hard, shiny, white substance used to make cups, plates, etc.
aghast (adj)	:	shocked
proclaim (v)	:	to announce something
defiantly (adv)	:	refusing to obey
hunch (v)	:	to stand with his back and shoulders curved forwards
fiendishly (adv)	:	extremely cruel
pant (v)	:	to breathe very loudly with mouth open

Think and write

- Do you think the boy made the mistake purposefully? Why?
- How do the parents try to bring up their child as healthy citizen?
- How does the boy blackmail the teacher throughout the story?
- Why does the teacher support the boy at the end of the story?
- Do you think the story is a satire on over-parenting?
- Do you think the mischievous nature of the child is the result of his loneliness? Why?
- Justify the title of the story. Can you suggest a new one?
- Bring out the humour in the story.

Activity I (Indirect speech into direct speech)

- Look at this paragraph from the story.

His parents said that the boy was a little angel, all dimples, smiles and sweetness—only wings lacking. He was their only child, they had abundant affection and ample money.

In the above paragraph, the words spoken by the parents are merely reported (Indirect speech).

Write in direct speech.

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- Now, discuss in groups, the differences that you notice between direct and indirect speech, and write down your findings.

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- Rewrite the following sentences into direct speech.

The boy immediately switched on to another demand. He asked his teacher to tell him a story. The teacher said that he hadn't done a sum and that it was eight-thirty. The boy said that he did not care for sums and he demanded the same thing. The teacher answered negatively. The boy then repeatedly called out the word, Appa. The

teacher asked him why he was shouting like that for his father. He answered that he had something to tell him, something important.

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Activity II (Prepositions)

- Read the following sentences from the story.

The boy took pity *on* him and stopped *near* the rose bush. But the moment he went *up* and tried to put his hand *on* him, the boy darted *through* and ran *off*.

The words in italics in the above passage are prepositions. These words which come before a noun or a pronoun shows its relation with the other words in the sentence.

- Now, insert suitable prepositions in the following blanks.
- a. "You must never set up any sort contrariness or repression_____ the child's mind", declared the parents. "You'll damage him _____ life. It no doubt requires a lot ____ discipline ____our part, but it is worth it", they declared primly. "We shall be bringing ___a healthy citizen".
- b. The teacher was obliged ___begin the story ___ a bison and a tiger, and then he passed on ___ "Ali Baba and the Forty Thieves" and "Aladdin's Lamp". The boy listened, rapt and ordered: "I want ___ hear the story ___the bison again. It is good..." The teacher was short _____ breath. He had done six hours _____ teaching ___ school during the day.

A combination of two independent linguistic units, a preposition and a complement is called a prepositional phrase. Here are some examples from the story:

1. The boy gazed at him **for a moment**. (Noun phrase as complement)
2. **On hearing** the word 'test', the boy's face fell. (Participle as complement)
3. He looked **about cautiously**. (Adverb as complement)

However, in formal written English prepositions are used sometimes without complements. Examples of such structures from the story:

1. The boy darted **through**.
2. He ran **off**.
3. He will pull **through**.

- Now read the following sentences and find out the prepositional phrases and identify what type of complementation they involve. Also, identify the structures where complements are not used.

He reached there in one hour. Then he wanted to see me in private. Instead of supporting me, he humiliated me. So I had to consider the decision of how to avoid him. Suddenly I got an idea. I opened the door and went out. Before he would come out I ran off, after closing the door behind me.

- Now write as many sentences as possible using similar structures.

Activity III (Using 'as if')

- Read the following sentences from the story.
 - a. When the boy obstinately said the same, he felt **as if** his finger were releasing the trigger.
 - b. They lectured to him every day on their theories and he got more and more the feeling that they wanted him to deal with the boy **as if** he were made up of thin glass.
- Do you think that the underlined words are incorrectly structured?

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To express unreal ideas, we can use a past tense (was) with a present meaning after "as if". However, in formal English it is common to use "were" instead of "was" in such situations.

- Now write as many sentences as possible using such a structure.
 1. She behaved as if she were a queen.
 2. He walked as if he were a king.
 3. He welcomed her as if she were the chief guest.
 4.
 5.

Activity IV (Essay writing)

'Spare the rod and spoil the child' was a dictum prevalent in the past. What is your opinion about it? Should there be any type of corporal punishment in a learning environment? If so what should be the mode? Discuss this topic in groups and prepare an essay.

Activity V (Spelling)

- Read the following sentences from the story.
 1. Then he passed on to "Ali Baba and the "Forty Thieves".
 2. The boy looked relieved.
 3. The boy looked mischievously at the teacher.
- Have you noticed the combination of letters "ie" in the underlined words in these sentences? Find out more such words with the letters "ie" "ei" combinations.

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Activity VI (Let's edit)

- The following letter contains some prepositions that have been used incorrectly. Identify the errors and edit the letter.

To : **Mehas Mehta**

June 6, 2015

Sub : Recommendations with smart phone purchase.

Last week, Marisol asked me with provide you of a comparison of the top 'smart' phones. He explained that Ad Tech might purchase smart phones to all 25 sales representatives and service technicians.

I have studied product capabilities and published reviews by the three smart phones that received the highest rating of PC World Magazine: Palm Treo 600, T-Mobile Sidekick and BlackBerry 7210.

All three provide high quality phone service. The key criteria to selection are ease in use and the ability with meet potential needs created by possible future expansion at our business.

I shall send the recommendations on you, by your e-mail.

With regards,

Kenneth Abvey

Activity VII (Script writing)

You class has decided to stage a play during the School Day celebrations. Prepare a script for the play based on the story "Crime and Punishment". Here is a sample script for you. (Based on the opening scene of O. Henry's one-act play 'While the Auto Waits.')

WHILE THE AUTO WAITS	Title of the Play
(Twilight. A quiet corner of a city park. A GIRL in gray sits alone on a bench, reading her book. A large-meshed veil hangs over her face which, nevertheless, shines through with a calm and unconscious beauty. When she turns a page, the book slips from her hand, and a YOUNG MAN, who has been hovering nearby, pounces upon it. He returns it to her with a gallant and hopeful air.)	Scene heading A one line description of the location and time of the day
	Character's first appearance A description of the character. Name should be in capital letter.
	Action The narrative description of the events of a scene.
GIRL Oh, thank you.	Character A character's name always appears above his/her dialogue
YOUNG MAN Nice weather we're having.	
GIRL Yes. [Pause.]	
YOUNG MAN Well...	
GIRL You may sit down, if you like.	Dialogue Lines of speech for each character
YOUNG MAN [Eagerly.]	Parenthetical Action or attitude direction for a character.
Are you sure? I don't want to interrupt your reading.	
GIRL Really, sit. I would like very much to have you do so. The light is too bad for reading. I would prefer to talk.	Extention A note placed after the character's name to indicate how the voice will be heard.
YOUNG MAN (in a low voice)	
Well, if you insist. [He slides hopefully onto the seat next to her.]	More and continued Use more and continued between pages to indicate and the same character is still speaking.
[MORE]	
YOUNG MAN (in a low voice) [Cont...] ⁽²⁾ You know, you've got to be the stunningest girl I've ever seen. Honest. I had my eye on you since yesterday.	Page no.
GIRL Yesterday?	

Significant Learning Outcomes

The learners will be able to:

- read, understand, analyze and appreciate short stories, one act plays and poems.
- understand humour in literature and appreciate it.
- recognize the language of humour and use it in other situations.
- realise cartoons as an effective mode of depicting reality.
- write scripts for one-act plays and enact.
- read and appreciate different genres of literature.
- identify various poetic forms and devices.
- analyze the characters in one-act plays and short stories.
- write reviews of one-act plays.
- write short humorous discourses such as poems, short stories, anecdotes etc.
- prepare analytical essays on the given topics.
- understand various aspects of grammar like transformation of sentences and prepositions.
- edit a given passage.