

Kerala Reader

ENGLISH

PART - II

Standard X



Government of Kerala
Department of General Education

Prepared by
State Council of Educational Research and Training (SCERT) Kerala
2025

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

Dear learner,

Welcome to the English Reader, a comprehensive English textbook designed and developed for class 10. The text offers an informative journey through the world of language and literature. The activities suggested in the textbook are designed to reinforce your knowledge and to enhance your creativity, critical thinking and communication skills. Through a structured and learner-centred approach, the textbook presents a wide range of language learning experiences.

This textbook is carefully crafted to meet the academic needs of secondary school students, providing an engaging introduction to English language and literature. As part of the package a comprehensive Teacher Text has been developed for your teacher's reference, along with a digital companion volume to the textbook. This, we hope, will go a long way in supporting the journey of learning.

We urge you to explore all the opportunities offered in the text and to go beyond them: to think critically, to ask questions, to attempt to answer questions in creative ways and to cultivate a genuine love of learning. We hope this textbook will inspire you to excel in all the fields open to you, and help you become confident, proficient, and lifelong learners of English.

Your suggestions are always welcome.

Dr Jayaprakash R.K.

Director
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THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a ¹**[SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC]** and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the ²[unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949 do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

-
1. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
 2. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Unity of the Nation" (w.e.f. 3.1.1977)

WOODLAND WHISPERS



One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can.

- William Wordsworth



Play

Shākuntalam

- Kalidasa

Autobiography

Trills and Thrills: Birdwatching in India

- Salim Ali

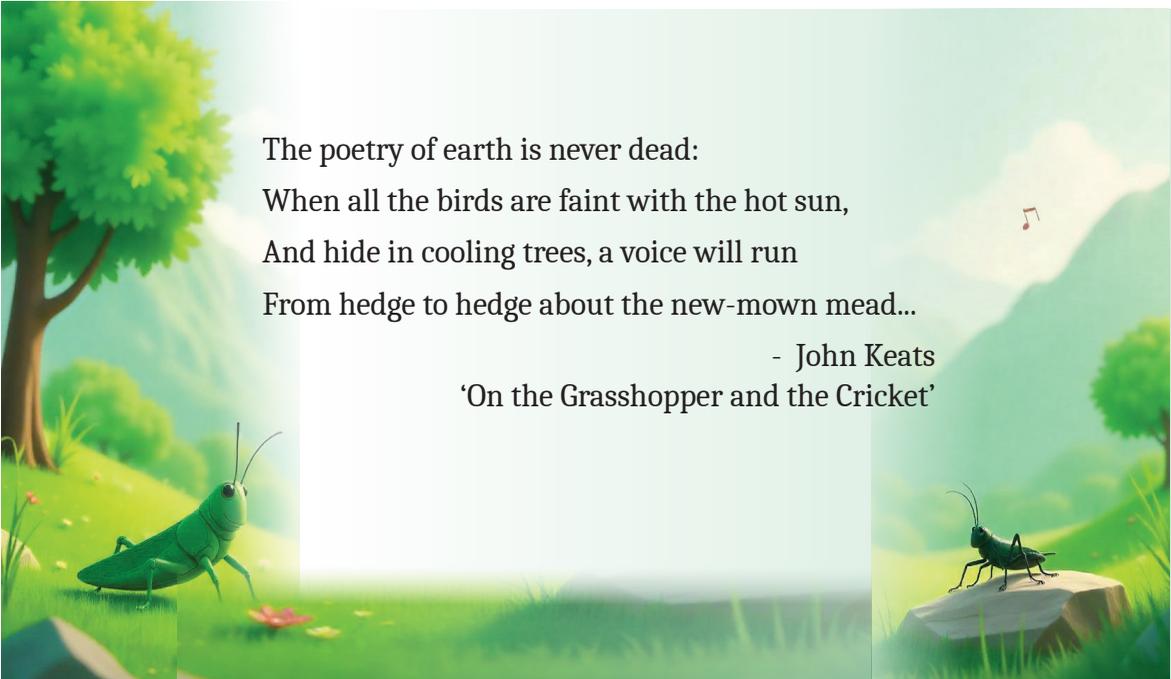
Poem

The Wild Swans at Coole

- W. B. Yeats



Let's log in:



The poetry of earth is never dead:
When all the birds are faint with the hot sun,
And hide in cooling trees, a voice will run
From hedge to hedge about the new-mown mead...

- John Keats
'On the Grasshopper and the Cricket'

What in your opinion is the 'poetry of earth'?

Whose voice do you think runs from 'hedge to hedge'?

List a few sounds of nature that you love to listen to:

-
-
-

Isn't nature a great influence on our lives? Have you ever felt a deep connection with nature?

You may describe your experience.

.....
.....
.....
.....



Let's read and enjoy:

The clear blue sky, sparkling rivers and fragrant flowers speak to us of the joy and serenity in nature. Shouldn't we live in harmony with mother nature? If our bond with nature breaks, it will result in disaster. What was the attitude of our ancestors to nature? Didn't they try to co-exist with nature?

Here is an excerpt from the play *Shākuntalam* by Kalidasa. Let's examine how our ancestors lived at that time.

Shākuntalam

- Kalidasa

Act I

The Hunt

Dramatis Personae

King Dushyanta

Charioteer

Shakuntala, foster child of Sage Kanva

Anasuya, Priyamvada (*friends of Shakuntala*)

Dushyanta and the Deer

(*Enter, in a chariot, pursuing a deer, King Dushyanta, bow and arrow in hand and the charioteer.*)

CHARIOTEER (*looking at the king and the deer*) : Your Majesty, I see you hunt the spotted deer

With shafts to end his race.

KING: Charioteer, the deer has led us a long chase.

And even now

His neck in beauty bends

As backward looks he sends

At my pursuing **car**

That threatens death from far.

Fear shrinks to half the body small;

See how he fears the arrow's fall!

While we read

- a. 'Fear shrinks to half the body small...' Explain.

My words

My questions

Dramatis Personae:

the list of characters in a play

The path he takes is strewed
With blades of grass half chewed



He leaps so often and so high,
He does not seem to run, but fly.
Pursue as I may, I can hardly keep him in sight.

CHARIOTEER: Your Majesty, I have been holding the horses back because the ground was rough. This gave the deer a lead. Now we are on level ground, and you will easily overtake him.

The Warning

(A VOICE behind the scenes) : O King, this deer belongs to the **hermitage** and must not be killed.

CHARIOTEER (*listening*): Your Majesty, here are two hermits, who have come to save the deer just when your arrow was about to fall.

KING (*hastily*) : Stop the chariot.

CHARIOTEER: Yes, Your Majesty. (*He does so. Enter a hermit, with his pupil.*)

HERMIT (*lifting his hand*): O King, this deer belongs to the hermitage.

While we read

- b. 'I can hardly keep him in sight.' Why does the king say so?

Your Majesty is a term used to address a king / queen in power.

My words

My questions

Why should his tender form expire,
As blossoms perish in the fire?
How could that gentle life endure,
The deadly arrow sharp and sure?
Restore your arrow to the **quiver**;
To you were weapons lent
The broken hearted to deliver,
Not strike the innocent.

KING (*bowing low*): It is done. (*He does so.*)

HERMIT (*joyfully*): A deed worthy of you... a shining example of kings.

KING (*bowing low*): I am thankful for your blessing.

THE TWO HERMITS: O King, we are on our way to gather firewood. Here, on the bank of Malini, you may see the hermitage of Father Kanva, over which Shakuntala presides as our guardian... *pray, enter here and receive a welcome.

KING : Is the hermit father there?

THE TWO HERMITS : No, he has left his daughter to welcome guests, and has just gone to Somatirtha.

KING : Well, I will see her. She shall see my devotion, and report it to the sage.

THE TWO HERMITS: Then we will go on our way.

KING : Charioteer, drive on. A sight of the pious hermitage will purify us.

CHARIOTEER : Yes, Your Majesty.

KING (looking about): One would know without being told, that this is the precinct of a pious **grove**.

CHARIOTEER : How so?

KING : Do you not see? Why, here

Are rice grains, dropped from the **bills** of parrot chicks

Beneath the trees; and pounding stones where sticks

While we read

- c. What is the 'tender form' of the deer compared to?
- d. What is the hermit's request to Dushyanta?
- e. The hermits refer to Dushyanta as '...a shining example of kings.' Why?

My words

My questions

* a form of respectful request

A little almond oil; and trustful deer

That do not run away as we draw near.

CHARIOTEER : It is all true.

KING (*after a while*): We must not disturb the hermitage. Stop here while I **dismount**.

(*He dismounts and looks at himself*): One should wear modest garments on entering a hermitage. Take these jewels and the bow. (*He gives them to the charioteer.*)

CHARIOTEER : Yes, Your Majesty. (*Exit.*)

KING (*walking and looking about*) : The hermitage! Well, I will enter.

Shakuntala and the Jasmine Vine

A VOICE behind the scenes : This way, girls!

KING (*listening*) : I think I hear someone to the right of the grove. (*He walks and looks about.*) Ah, here are hermit girls, with watering pots. They are coming in this direction to water the young trees....I will draw back into the shade and wait for them. (*He stands gazing at them. Enter Shakuntala and her two friends.*)

ANASUYA : It seems to me, dear, that Father Kanva cares more for the hermitage trees than he does for you. You are delicate as a jasmine blossom, yet he tells you to fill the **trenches** about the trees.

SHAKUNTALA : Oh, it isn't Father's bidding. I feel like a real sister to them. (*She waters the trees.*)

PRIYAMVADA : Shakuntala, we have watered the trees that blossom in the summer time. Now let's sprinkle those whose flowering time is past. That will be a better deed, because we shall not be working for a reward.

SHAKUNTALA : What a pretty notion! (*She does so.*)

KING (*to himself*) : And this is Kanva's daughter,

While we read

- f. What aspect of the king's character is revealed when he says, 'We must not disturb the hermitage'?
- g. Whose voice does the king hear, to the right of the grove?
- h. '...we shall not be working for a reward,' says Priyamvada. What does she mean by this?

My words

My questions

Exit : a stage direction indicating the exit of an actor from a scene.

Identify a few other stage directions from the play and list them.

Shakuntala....

SHAKUNTALA (*looking ahead*) : Oh, girls, that mango tree is trying to tell me something with his branches that move in the wind like fingers. I must go and see him. (*She does so.*)

PRIYAMVADA : There, Shakuntala, stand right where you are a minute.

SHAKUNTALA: Why?

PRIYAMVADA: When I see you there, it looks as if a vine were clinging to the mango tree.

ANASUYA : Oh Shakuntala! Here is the jasmine vine that you named Light of the Grove. She has chosen the mango tree as her husband!

SHAKUNTALA : I see why they call you the flatterer.

KING : But the flattery is true. Her arms are tender shoots; her lips are blossoms red and warm; Bewitching youth begins to flower, in beauty on her form.

SHAKUNTALA (*approaches and looks at it, joyfully*): What a pretty pair they make! The jasmine shows her youth in her fresh flowers, and the mango tree shows his strength in his ripening fruit. (*She stands gazing at them.*)

ANASUYA : Look, Shakuntala! Here is the spring creeper that Father Kanva tended with his own hands just as he did you. You are forgetting her.

SHAKUNTALA (*goes to the creeper and looks at it joyfully*): Wonderful! Wonderful! Priyamvada, I have something pleasant to tell you.

PRIYAMVADA : What is it, dear?

SHAKUNTALA : It is out of season, but the spring creeper is covered with buds down to the very root.

THE TWO FRIENDS (*running up*) : Really?

While we read

- i. Shakuntala feels that the mango tree is trying to tell her something. Do you think nature communicates with us? How?
- j. The jasmine vine, the mango tree and Shakuntala blend in a unified image. Have you come across works of art in which humans are depicted in harmony with nature? List a few that you remember.
- k. What unseasonal quality of the spring creeper does Shakuntala notice?

My words

My questions

SHAKUNTALA : Of course.
Can't you see?

PRIYAMVADA (*looking at it joyfully*): And I have something pleasant to tell you. You are to be married soon.

ANASUYA : Priyamvada, that is why Shakuntala waters the spring creeper so lovingly.

SHAKUNTALA : She is my sister. Why shouldn't I give her water? (*She tips her watering pot.*)



My words _____

My questions _____

The Bee Attacks

SHAKUNTALA : Oh, oh! A bee has left the jasmine vine and is flying into my face. (*She appears annoyed by the bee.*).... Oh, girls! Save me from this dreadful bee!

ANASUYA & PRIYAMVADA (*smiling*) : Who are we to save you? Call upon King Dushyanta. He is the protector of the grove.

(Translated by Arthur W. Ryder)

(Adapted)

About the author

Kalidasa (4th-5th century CE), who wrote in classical Sanskrit, is ancient India's greatest poet and playwright. His surviving works consist of three plays, two epic poems and shorter verse. Kālidāsa's epics (mahākāvya) are *Kumārasambhava* and *Raghuvamśa*. His unparalleled style of writing is manifest in works like *Abhijnana Shākuntalam* and *Meghadoota*.

Arthur William Ryder (1877-1938) was a professor of Sanskrit at the University of California, Berkeley. He is best known for translating several Sanskrit works into English. In 1905, Ryder translated Śudraka's *Mrcchakatika* as *The Little Clay Cart*. He has translated Kālidāsa's *Abhijñāna Śākuntalam*, *Meghadoota* as well as many other works such as *The Bhagavad Gita* and *The Panchatantra*.





Let's rewind:

1. Describe the king's change in attitude after meeting the hermits.
2. What would have prompted Sage Kanva to leave the hermitage under Shakuntala's supervision?
3. How does the king guess that there is a hermitage in the vicinity?
4. 'Father Kanva cares more for the hermitage trees than he does for you,' says one of Shakuntala's friends. How are the plants and trees treated by the inmates of the hermitage? Do we try to maintain this attitude to nature? Explain.
5. Pick out instances from the play that show the harmonious co-existence of all beings.



Let's recall and recreate:

Activity 1

1. Revisit the extract and identify the words of the characters which express their love of nature, and complete the table given.

Character	Dialogue	Context
Dushyanta	<ul style="list-style-type: none"> • His neck in beauty bends As backward looks he sends • 	<ul style="list-style-type: none"> • the attractive appearance of the deer • the surroundings of the hermitage
Hermits	<ul style="list-style-type: none"> • O King, this deer belongs to the hermitage and must not be killed. • 	<ul style="list-style-type: none"> • •
Shakuntala	<ul style="list-style-type: none"> • • Oh, girls, that mango tree is trying to tell me something with his branches that move in the wind like fingers • 	<ul style="list-style-type: none"> • her sisterly affection for the trees • • the image of the young jasmine vine and the strong mango tree

Anasuya	<ul style="list-style-type: none"> It seems to me, dear, that Father Kanva cares more for the hermitage trees than he does for you. You are delicate as a jasmine blossom, yet he tells you to fill the trenches about the trees. Oh Shakuntala! Here is the jasmine vine that you named Light of the Grove. She has chosen the mango tree as her husband! 	<ul style="list-style-type: none">
Priyamvada	<ul style="list-style-type: none"> Now let's sprinkle those whose flowering time is past. That will be a better deed, because we shall not be working for a reward. 	<ul style="list-style-type: none"> Shakuntala looking like a jasmine vine

2. King Dushyanta is a fearless warrior. He has many other qualities also. List instances from the play that reveal his traits of character.

Instances from the play	Character traits
(a) <i>And even now His neck in beauty bends ...</i>	- appreciates beauty
(b) <i>The path he takes is strewed With blades of grass half chewed</i>	-
(c)	- humility
(d) <i>Do you not see? Why, here Are rice grains, dropped from the bills of parrot chicks Beneath the trees; and pounding stones where sticks A little almond oil; and trustful deer That do not run away as we draw near;</i>	-
(e)	-
(f)	-

Now, develop a **character sketch** of the king.

3. As part of a student exchange programme, you engage in a session on theatre with a group of Class 10 learners from your neighbouring state. Prepare an introduction to *Shākuntalam* for their benefit. You may highlight the theatrical techniques, the setting, characters and sequence of events.
4. Inspired by the blissful coexistence with nature displayed by the characters in the play *Shākuntalam*, a group of nature lovers set up an ecotourism project.
 - (a) Many tourists visit the ecotourism project. Certain guidelines are to be displayed at the entrance to the site. Discuss in groups and frame the guidelines. One has been done for you.
 - Don't litter the surroundings.
 -
 -
 -
 -
 - (b) Entries are invited for the content of a blog on your ecotourism project. Develop the content for the blog.

A blog is a website or web page maintained by an individual or group. The content is usually informal and updated regularly.

What are the features of a blog?

- an attractive template
- cogent presentation of the content
- easy navigation
- space for comments
-
-

(c) Now, discuss in groups and develop the content of the blog on the ecotourism project.

WOODLAND WONDERS

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5. Given below is the image of the mango tree embraced by the jasmine vine. Pick the lines from the play that describe the scene.

Lines from the extract describing the tree and the jasmine vine.

.....

Now, prepare a description of the scene in your words.

.....



6. You plan to make a short video based on scenes from the play *Shākuntalam*. Prepare a storyboard for the video.

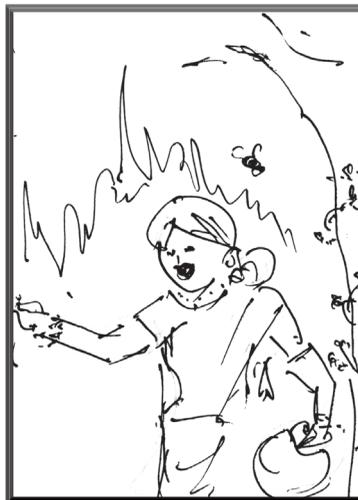
A **storyboard** is an outline of the shots and frames of a video. It includes a series of images (frames) that represent each shot of the story.

Here is a sample storyboard based on the segment **The Bee Attacks** from the play 'Shākuntalam'.



Medium Shot

A bee emerging from the jasmine vine and flying towards Shakuntala.
 Background score: Indicating tensed situation/buzz of the bee



Medium Shot

Shakuntala seeking help from her friends/Bee in the background.
 Background score: Indicating tension that is mounting



Close Up Shot

Anasuya (Back turned towards the camera) asking Shakuntala to call upon Dushyanta for help.

Now, list the features of a storyboard that you have identified.

Features of a storyboard.

- Sketches : Simple drawings portraying what should appear on the screen
- :
- :
- :

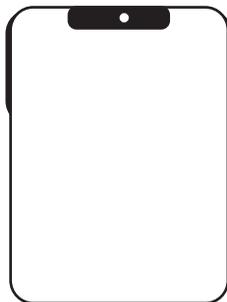
A storyboard helps a director to:

- visualise an idea
- communicate the idea clearly
- identify the limitations of the script /other issues
- plan shots and engage in experimentation

Revisit the play *Shakuntalam* and identify the scenes to be made into short videos, each of two minutes' duration.

- King Dushyanta's hunt being stopped by the hermits
- The conversation with the charioteer
-
-
-

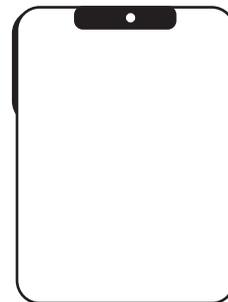
Now, form groups and develop a storyboard for the selected scene. Your teacher will help you. Present the storyboard in class, create short videos and upload them to your school blog, or to a social media platform.



Shot I



Shot II



Shot III



Let's read and reflect:

Some of us spend hours on end in the forest to catch a glimpse of an exotic bird or animal. Do you engage in birdwatching or wildlife photography? Have you identified the species of animals or birds that have chosen your locality as their habitat? Here is an excerpt from *The Fall of a Sparrow* by Salim Ali who is known as the 'Birdman of India'.

Trills and Thrills: Birdwatching in India

- Dr Salim Ali

One of the standard questions to me is about the thrilling adventures in a lifetime of exploring for birds. My answer must seem disappointing. Ornithology as a hobby or profession, though full of adventures, rewards and disappointments, is usually one of the most peaceful of pursuits. It is certainly not lacking in excitement and thrills, though.

With the richness and variety of bird life in India, exciting discoveries can be made by any birdwatcher. It is refreshing to find that birdwatching as a hobby is growing rapidly in popularity.

I had grown up only on the traditional **accounts** of the nesting habits of birds. These were interesting enough for a keen bird photographer, as I was, to want to record on film. But while concealed in a canvas hide, **perched** high up on a stepladder, a few yards away from the nests, I noticed some unusual goings on which clearly showed that the birds had not read the textbooks.

While the field study of birds is a peaceful occupation, it is not entirely without hazards. In elephant-ridden jungles in South India for instance, I have frequently found myself in disturbing situations. A wild elephant, suddenly come upon **at close quarters** – a situation by no means uncommon in parts of Karnataka and Kerala – can be an **unnerving** experience.... In fact, there is little

While we read

- What is special about ornithology?
- Is there any difference between what we read in books about birds and their real life? Explain.

My words

My questions

danger from a wild elephant unless it happens to be a **rogue** or a female with a small calf.

My journey by the romantic Cochin Forest Tramway was in February 1946, shortly before it was **dismantled** to make way for the gigantic Parambikulam hydro-electric project. The huge dam and reservoir has now completely submerged Parambikulam and all the lovely country around it. We reached Parambikulam just as it was getting dark. In the verandah of the forest bungalow, I found a large group of *Kadar* adivasis, and in their midst, a bare-footed 'topless' European male in crumpled khaki shorts.

We soon introduced ourselves. He was an Austrian anthropologist, Baron Omar Rolf. He claimed ornithology to be his second love and expressed great keenness on accompanying me the next morning. Led by a forest guard, we were **stalking** along a narrow animal trail through dense tall grassland above five feet high – the right kind of habitat for the Broad-tailed Grass Warbler.



Broad-tailed Grass Warbler

Upon turning a bend in the path, the forest guard suddenly **ducked**, excitedly pointing in front. I just **glimpsed** the head of a **tusker striding** down the same path from the opposite direction, and turned to



flee as fast as I could, motioning to Omar, who was ten yards behind me, to do likewise.

I have not seen anyone react more quickly.

While we read

- On what occasion can elephants be dangerous? Why?
- What was the impact of the construction of the Parambikulam dam?
- What was the sight the forest guard pointed to?
- How did Salim Ali react when he saw the tusker?

My words

My questions

He spun round with the **agility** of a cat and **sprinted** as fast as his long legs could carry him, looking neither to right nor left. He soon outdistanced me by a hundred yards, and it looked as if he would never stop running. He did so finally another hundred yards further, and it was only when I got up to him, hot and panting that he breathlessly whispered, 'What was it?' It was an amusing incident of which I am always reminded whenever I see a wild tusker looking at me! In this case the poor elephant had perhaps never noticed our presence. He **veered** away into the grass before reaching the bend and was not seen again.

Ornithology may sometimes **entail** hazards of a different kind. I recall one particularly hair-raising incident along the Himalayan trail from Almora to the Lipu Lekh Pass on my way to Lake Manasarovar and Mount Kailas in 1945. It was at a particularly

narrow part of the trail with a thousand feet of vertical scarp on one side and the roaring Kali river some 300 feet vertically down the other. The porters pitched the tent there, though I had walked ahead of them. Just at that moment a tiny bird – how well I remember that Yellow-naped Yuhina! – got up to the top of a bush, some yards away on the **flanking** hillside.



Yellow-naped Yuhina

Just as I got it in the field of my glasses, it hopped a bit further up. So, to get a better view I took a step back, with the glasses still glued to my eyes, entirely unmindful of where I was standing with my back to the abyss. As I did so, I felt a small pebble slip from under my heel and heard a faint continuing clatter as it went rolling down the hill. Still unmindful of anything **untoward**, I casually looked back over my shoulder. What I saw literally made my hair stand on end. In a flash I realised that I was on

While we read

- g. Do animals always attack when they encounter human beings? Explain.
- h. What made Salim Ali's 'hair stand on end'?

My words

My questions

the very edge of beyond—two inches more and I would have followed that **rollicking** pebble.

I have found it very pleasant to be chasing birds in pleasant places. I have watched birds through half a century and more, chiefly for the pleasure and **elation** they have afforded. A form of escapism, maybe, but one that hardly needs justification.



[Extract from
'The Fall of a Sparrow' by Salim Ali]
(Adapted)

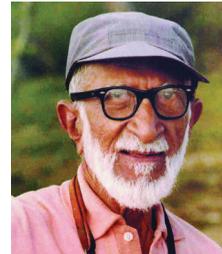
My words _____

My questions _____

Flora and fauna
are the **plants** and
animals that live in a
specific region.

About the author

Sálim Ali (1896 – 1987) was an Indian ornithologist and naturalist. He is known as the 'Birdman of India'. Salim Ali was the first Indian to conduct systematic bird surveys across India. He is the author of several books on ornithology. He co-authored the landmark ten volume *Handbook of the Birds in India and Pakistan* with Sidney Dillon Ripley. He was awarded the Padma Bhushan in 1958 and the Padma Vibhushan in 1976. Several species of fauna like SalimAli's Fruit Bat and Salim Ali's Dwarf Gecko, and a couple of bird sanctuaries and institutions have been named after him.



Let's rewind:

1. Why does the author say that 'the birds had not read the textbooks'?
2. You know what happened when Salim Ali and Omar went birdwatching in Parambikulam. Why do people engage in such adventurous but challenging activities?
3. The sight of the Yellow-naped Yuhina enthralled Salim Ali that he forgot his surroundings. Narrate the incident.



Let's recall and recreate:

1. The forest guard cautions Salim Ali and Omar of the possible dangers of exploring Parambikulam and also the etiquette to be followed while trekking in a forest. Write down the instructions that he might have given them.
2. A memorial lecture is conducted to honour Induchoodan, the Birdman of Kerala. A noted birdwatcher is invited to deliver the lecture. Draft the speech that he is likely to deliver. You may cite instances from 'Trills and Thrills.'
3. (a) Read the observation diary of an ornithologist to record details of bird watching.

Study the sample diary given below.

24 December 1983 3:50 pm

Sky overcast : Slight drizzle

Size : Similar to Pallid Harrier

Pied Harrier

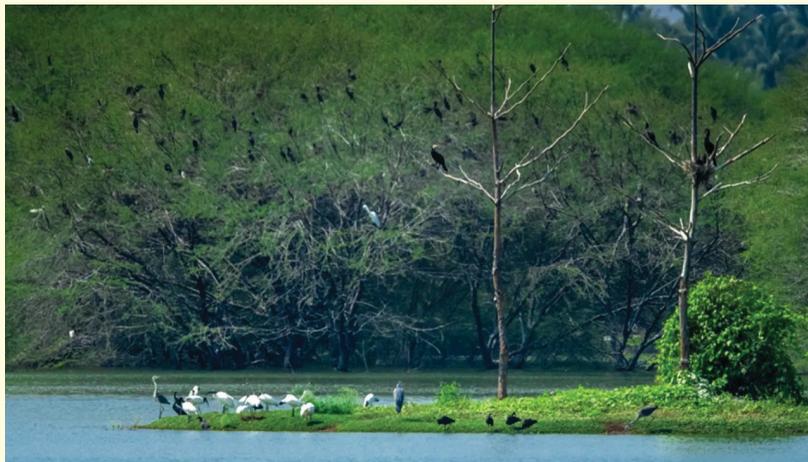
The bird was sighted as it came flying over the paddy fields. The bird spent some time sailing over the water hyacinth at the edge of the lake. A marsh harrier tried to swoop at it, as it flew towards the military dairy farm, where it flew over the grassy meadow disturbing the foraging Cattle Egret. Then it slowly lifted high in the sky and I watched till it was a speck in the sky.



Now, write down the features of a birdwatcher's diary in the box given.

Feature identified	Evidence in the sample diary
Date and time	24 December 1983 3:50 pm
.....	Sky overcast
Size of the bird	.....
Species of the bird sighted	.....
The location where the bird was sighted	.....
Features of the bird (appearance/ movements/nature of calls/ feeding habits/ nesting pattern/.....)	.....
Reference to other birds	.....

- b) You visit Parambikulam Tiger Reserve and spot the Broad-tailed Grass Warbler. Write a birdwatcher’s diary.
- 4. You have learnt to create a web page in Class IX. Now, develop the content of a web page on the tourist attractions of your village/town /city, highlighting the variety of birds in the area. You may also include details of migratory birds too.
- 5. Read the information on the Thattekkad Bird Sanctuary given below.



Also known as the **Salim Ali Bird Sanctuary**, the sanctuary is home to many rare bird species of peninsular India. Over 300 species of birds like the Srilankan Frogmouth, Racket-tailed Drongo, Bronzed Drongo, White-bellied Treepie, Shama, Yellow-browed Bulbul, Rufous Babbler, Malabar Parakeet, White-bellied Blue Flycatcher and Malabar Grey Hornbill can be sighted in the sanctuary, that is spread across 25 sq. km.

Identify other bird sanctuaries in Kerala. Study the variety of birds that live there, and the details of migratory birds too. Prepare a write-up on the bird wealth of the state and the need to conserve it.

Sanctuary	Habitat to	Migratory birds
.....
.....
.....
.....



Let's read and enjoy:

The serenity of nature evokes tender feelings in most of us. Now, let's read a poem by W.B. Yeats on his experience at Coole Park.

The Wild Swans at Coole

- *W. B. Yeats**

*(pronounced Yates)

The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones
Are nine-and-fifty swans.

The nineteenth autumn has come upon me
Since I first made my count;
I saw, before I had well finished,
All suddenly mount
And scatter wheeling in great broken rings
Upon their clamorous wings.

I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight,
The first time on this shore,
The bell-beat of their wings above my head,
Trode with a lighter tread.

Unwearied still, lover by lover,
They paddle in the cold
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still.

But now they drift on the still water,
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have flown away?

About the poet

William Butler Yeats (1865 –1939) was an Irish poet, dramatist and prose writer. He was one of the foremost figures of twentieth century literature and a driving force of the Irish Literary Revival. He was awarded the Nobel Prize in Literature in 1923. Yeats wrote the preface to the English translation of *Gitanjali* by Rabindranath Tagore (for which Tagore won the Nobel Prize in 1913).



Let's rewind and rejoice:

1. What is the season pictured in the poem? Does it have any significance?
2. 'The nineteenth autumn has come upon me,' says the poet. What does he mean by this?
3. Why is the poet's heart 'sore'?
4. Does the phrase 'at twilight' have any significance? Comment.
5. How does the poet give voice to nature's beauty and splendour?
6. What do the swans in the poem represent?
7. Comment on the contrast between youth and old age as portrayed by the poet.



Let's appreciate:

1. a) Pick out the images of nature in the poem and comment on their significance.
 - trees in their autumn beauty
 - dry woodland paths
 -

b) Pick out instances of alliteration in the poem.

c) Identify the rhyme scheme of the poem.

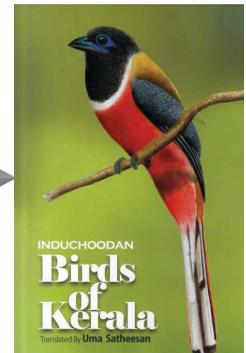
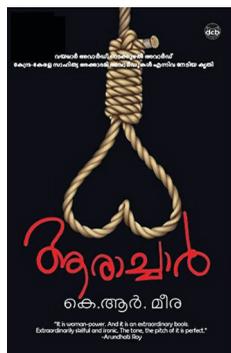
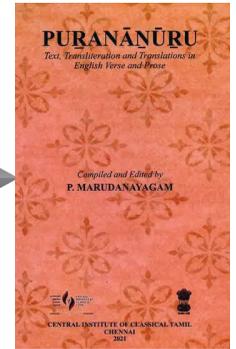
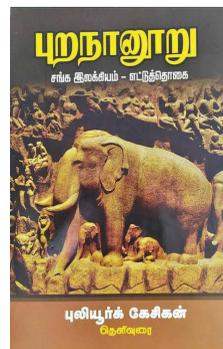
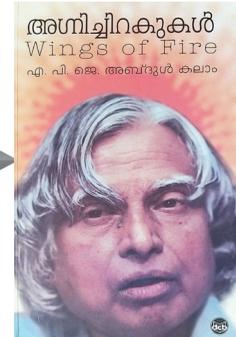
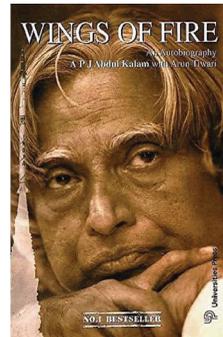
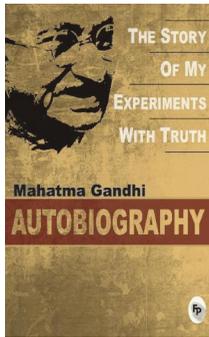
2. Write an appreciation of the poem, highlighting its theme, figures of speech, tone and style.



Let's play with words:

Activity 1

Study the titles given below.



What did you infer?

Now, read the following conversation from Act I of *Abhinjnana Shākuntalam* in Sanskrit.

प्रथमोऽङ्क

(नेपथ्ये)

भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्य ।

सूत —(आकर्ण्यविलोक्य च) आयुष्मन्, अस्य खलु ते वाणपथ-
वर्तिन कृष्णसारस्यान्तरे तपस्विन उपस्थिता ।

राजा—(ससभ्रमम्) तेन हि प्रगृह्यन्ता वाजिन ।

सूत —तथा । (इति रथ स्थापयति)

(तत प्रविशत्यात्मनातृतीयो वैखानस)

Can you read the script in Sanskrit?

Could you identify this part in the English version you learnt? It is the conversation between the hermits and the king. Those who do not know the script will not be able to read and understand it. As you know, the play was originally written in Sanskrit. The extract in this Reader was translated to English by Arthur W. Ryder.

Translation is the process of converting the meaning of a written message (text) from one language to another.

Translation makes many works available to a wider audience who may not know the language/script of the original work. Many great works have been translated from English to other languages. Many works in regional languages have been translated into English as well.

a) List a few works that you are familiar with:

Works translated from English into my mother tongue.	
English title	Title in my mother tongue
.....
.....
.....
Works in my mother tongue translated into English.	
Original title	English title
.....
.....
.....

What points should you bear in mind when you translate a text/speech in your mother tongue into English or any other language?

- Read and understand the source text well.
- Assimilate the sense conveyed by the original.
-
-

Now, attempt a translation of the following dialogue in English into your mother tongue.

Teacher : Have you read *Wings of Fire* by Dr A. P. J. Abdul Kalam?

Rita : Yes, I read it long ago.

Malayalam

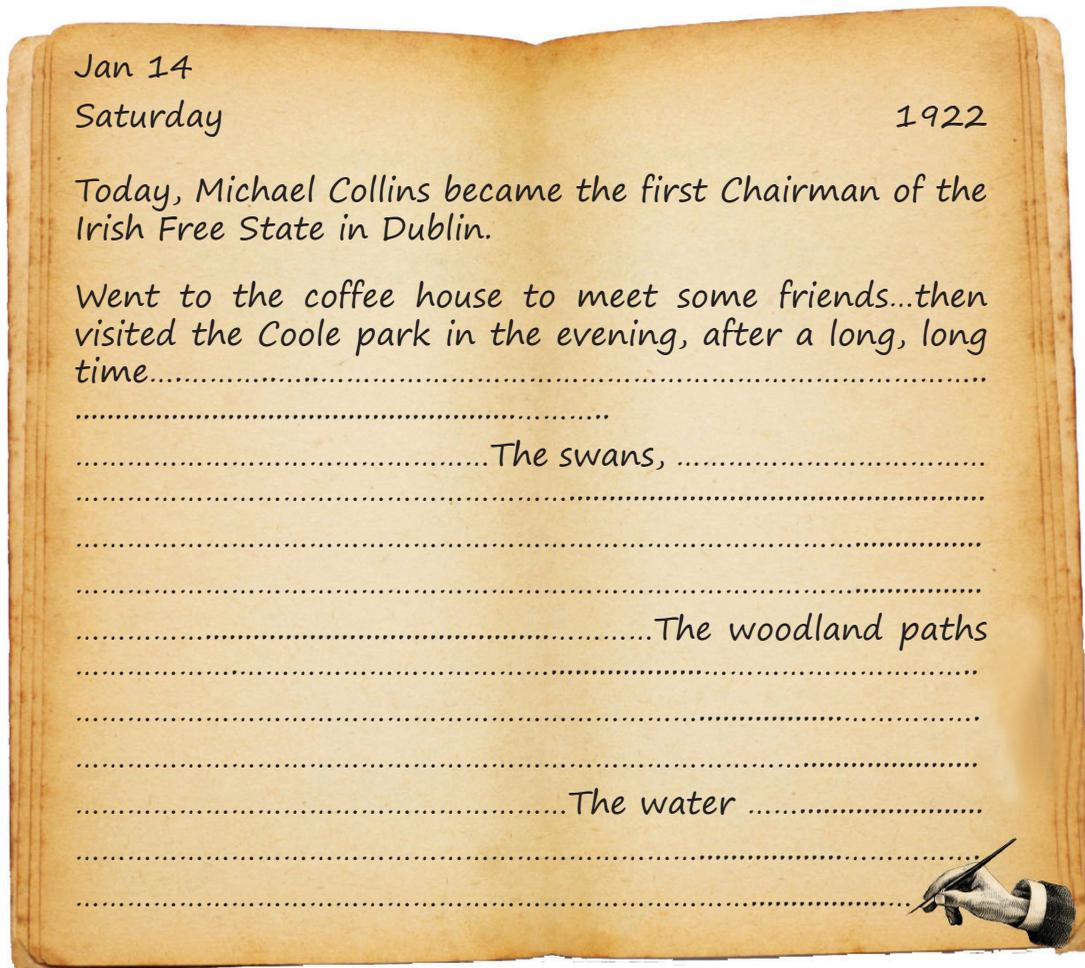
Tamil

Kannada

Activity 2

After returning from Coole Park, W. B. Yeats makes an entry in his diary about the visit. Complete the diary entry with descriptive adjectives, bringing out the beauty of the swans and the sights in the park. Select suitable adjectives/expressions from those given in brackets.

(graceful, serene, peaceful, youthful glory, autumn beauty, blazing red, lake water mirroring the twilight sky, crystal clear)



Activity 3

- a. Read the sentence given below and identify the word that tells us about the person's vocation.

“He was an Austrian anthropologist, Baron Omar Rolf.”

Let's break the word down:

- anthro = human
- -logos = study of
- _ist = a person who does or studies something

So, who is an anthropologist?

The suffix '_ist' is added to words (often from Greek or Latin) to show a person's job, role, or belief.

It usually means a person who practises or is concerned with something.

b. Match the profession in Column A with the correct description in Column B.

Column A	Column B
1. Cardiologist	a person who plays the piano professionally
2. Journalist	a doctor who studies skin diseases
3. Pharmacist	a person who studies ancient human cultures
4. Dentist	a scientist who studies plants
5. Botanist	a doctor who treats heart-related conditions
6. Dermatologist	a person who gives out and explains medicines
7. Pianist	a writer who reports news
8. Anthropologist	a doctor who takes care of your teeth



Let's analyse:

Activity 1

a. Read the following conversation and note the phrases in bold.

King : Well, I **will see** her. She **shall see** my devotion and report it to the sage.

The two hermits : Then we **will go** on our way.

What do the highlighted phrases indicate?

.....

The highlighted phrases indicate actions that will happen in the future.

b. Read the following sentences and identify the time reference indicated.

Mary **is playing** tennis tomorrow.

My train **leaves** at 5:30.

I **start** my new job on Wednesday.

John **is getting** married next month.

The film **starts** at 8:15 this evening.

1. Do the sentences talk about the present or the future?

.....

2. Which tense is used in each sentence above—present simple or present continuous?

.....

3. What do we infer from this?

.....

Write the sentences in the appropriate columns below:

Present simple for future events	Present continuous for future events

c. Read the following sentences carefully and arrange the sentences into two categories:

- The train leaves at 6:45 a.m.
- We are meeting our cousins this weekend.
- The school reopens on Monday.
- I'm visiting the doctor tomorrow.
- The movie starts at 8:30 tonight.
- Our flight departs at 10:00 a.m.

Fixed schedules	Future events and arrangements
The school reopens on Monday	I'm visiting the doctor tomorrow

d. Fill in the blanks using the correct tense form (Present Simple / Present Continuous)

1. The ship _____ (sale) tomorrow.
2. The science fair _____ (begin) at 9 a.m. on Friday.
3. I'm _____ (go) to the park this evening.
4. We are _____ (have) a team meeting after school today.
5. They are _____ (go) to make a working robot!

e. Now, you and your friend are discussing your week ahead. Take turns asking and answering questions. Use a mix of the tenses to talk about your plans.

Talk about:

- School events
- Weekend plans
- Spontaneous decisions
- Predictions

Here's how you can start :

- Student A : What are you doing this weekend?
 Student B : I'm going to visit my cousin. We are planning to watch a play together.
 Student A : Cool! I think I'll also come, if possible.
-

Activity 2

Read the following sentence.

'It is **refreshing** to find that **birdwatching** as a hobby is **growing** rapidly in popularity'.

Now, look at the words highlighted.

The words **refreshing**, **birdwatching** and **growing** have been highlighted.

Do they perform the same function?

.....

a. Let's analyse the sentence.

As we know, the word **refreshing** describes the nature and quality of an object or action. In other words, it is a descriptive adjective.

Now, look at the word **birdwatching**. What is its function in the sentence?

.....

It functions as a noun in the sentence. What is it called?

The word **birdwatching** functions as a

Now, what is the function of the word **growing** in the sentence?

.....

b. Now, read the conversation below and complete the table.

- Reporter : Sir, for many years, you have been exploring the habits and habitats of birds. Has your experience been thrilling all the time?
 Ali : Though full of adventures, ornithology as a profession or hobby is one of the most peaceful pursuits, you see.
 Reporter : That's interesting. Explaining some events may help my understanding.
 Ali : Sure. I have frequently found myself in disturbing situations. Walking through the forest is dangerous. Once, a wild elephant suddenly came upon our group at close quarters.
 Reporter : Oh! That must have been an unnerving experience!
 Ali : In another instance, Omar and I were stalking a narrow animal trail in search of the Broad-tailed Grass Warbler. At a turning, I saw the head of a tusker. When I gave a warning to him, Omar turned and fled as if he would never stop running.

Descriptive adjective	Gerund	Present participle
thrilling	understanding	exploring

c. Now, go through this post by Sam, a travel vlogger, on a social media platform.

Travelling is an obsession for many. These days, people travel far and wide to explore the unexplored. Some people do not prepare a definite travel plan for the trip, while others have a well-prepared itinerary. As a travel vlogger, I always prepare an itinerary before I start. The beautiful sights keep our spirits alive. Earning fame as a travel vlogger is not easy. We enjoy exploring new territories and find it refreshing. One must never give up searching for new places. Some travellers prefer watching nature’s beauty. Some others like gazing at man-made wonders. Hitch-hiking is an exciting activity undertaken by adventurous minds. The urge of tourists to find new locations opens new destination for vloggers as well. Those who love travelling can take vlogging as a career.

Now, let’s go through each sentence, identify the gerunds (if any) and write their functions. One has been done for you.

- **Travelling** is an obsession for many. Here, the gerund ‘travelling’ functions as the subject.
-
-
-
-



Let's converse:

Activity 1

Read the following conversation.

Mary : We are going to Simi's college, aren't we? I am afraid I don't know the route, though.

Reena : Turn on the GPS.

Have you heard of the GPS?

.....

A **Global Positioning System** or **GPS** is a satellite-based navigation system that provides information on the location of a spot, the speed of a vehicle and the estimated time required to reach the spot.



Depending on the context, we make use of different phrases in English for giving directions regarding location and navigation.

Which are some of the expressions we use while giving directions?

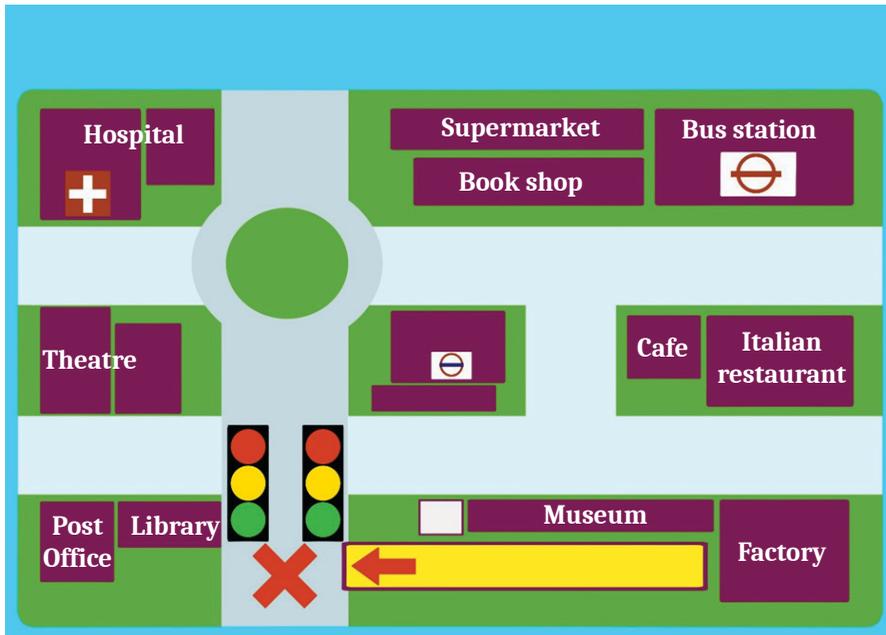
- Go straight
- Go along this road
-
-
-

Activity 2

Now, look at the picture given.

A tourist is on a visit to a city where he does not have ready access to the internet. He wants to go to the hospital, the book shop, the post office, the museum and a restaurant. After his meal in the restaurant, he plans to catch the bus to the airport.

He meets a local resident who gives him directions. Complete the conversation with the help of the picture given.



Conversation between the tourist and the local resident.

Tourist : Excuse me, could you please help me find the nearest hospital?

Resident :

Tourist : Okay. How can I get to the book shop?

Resident :

Tourist :

Resident : The post office is close by. Just turn left from there and you will find it next to the library.

Tourist : Is it? Then, I'll go to the post office first. I need to visit the museum too. Is it somewhere nearby?

Resident :

Tourist : That's great. Can I find a restaurant anywhere near the museum?

Resident :

Tourist :?

Resident : The bus station is

Activity 3

The GPS mapping of your locality is being upgraded. To help the team engaged in the process, prepare a description of the route from your home to the school where you study.



Let's team up (Group Project):

Design and develop a biodiversity garden in your school campus with the help of your teacher.

- Prepare a detailed plan
- Ensure provision to:
 - accommodate local plant varieties*
 - attract birds to the garden*
 - add a butterfly garden*
 - construct a water body*
 - install a birdbath*
 - install an aviary for birds*
- Avoid using plastic and pesticides
- Avoid burning dry and fallen leaves
- Identify the botanical names of the plants and affix labels to them
- Name your garden

Prepare a report of your activities and submit it to your teacher.

GLOSSARY



account (n)	: a description
agility (n)	: the ability to move quickly
bill (n)	: the beak of a bird
car (n)	: (here) a chariot
check (v)	: to prevent
at close quarters (phr.)	: quite close (to something)
dismantle (v)	: to break down
dismount (v)	: to get off (from a horse or similar mode of transport)
duck (v)	: to move quickly to avoid something
elation (n)	: joy
entail (v)	: to make (something) necessary, to involve
flee (v)	: to run away
flank (v)	: placed at the side of something
glimpse (n)	: a very quick view
grove (n)	: a small group of trees
hermitage (n)	: the dwelling of a sage
perch (v)	: (of a bird) to sit on a branch
quiver (n)	: a case for holding arrows
rogue(elephant) (n)	: a single male elephant capable of causing great damage
rollicking (adj.)	: rolling
sprint (v)	: to run a short distance
stalk(v)	: to move slowly and quietly
stride (v)	: to walk fast with long steps
trench (n)	: a long deep ditch
tusker (n)	: an adult male elephant
unnerving (adj.)	: frightening
untoward (adj.)	: unexpected or unpleasant
veer (v)	: to change direction or course suddenly

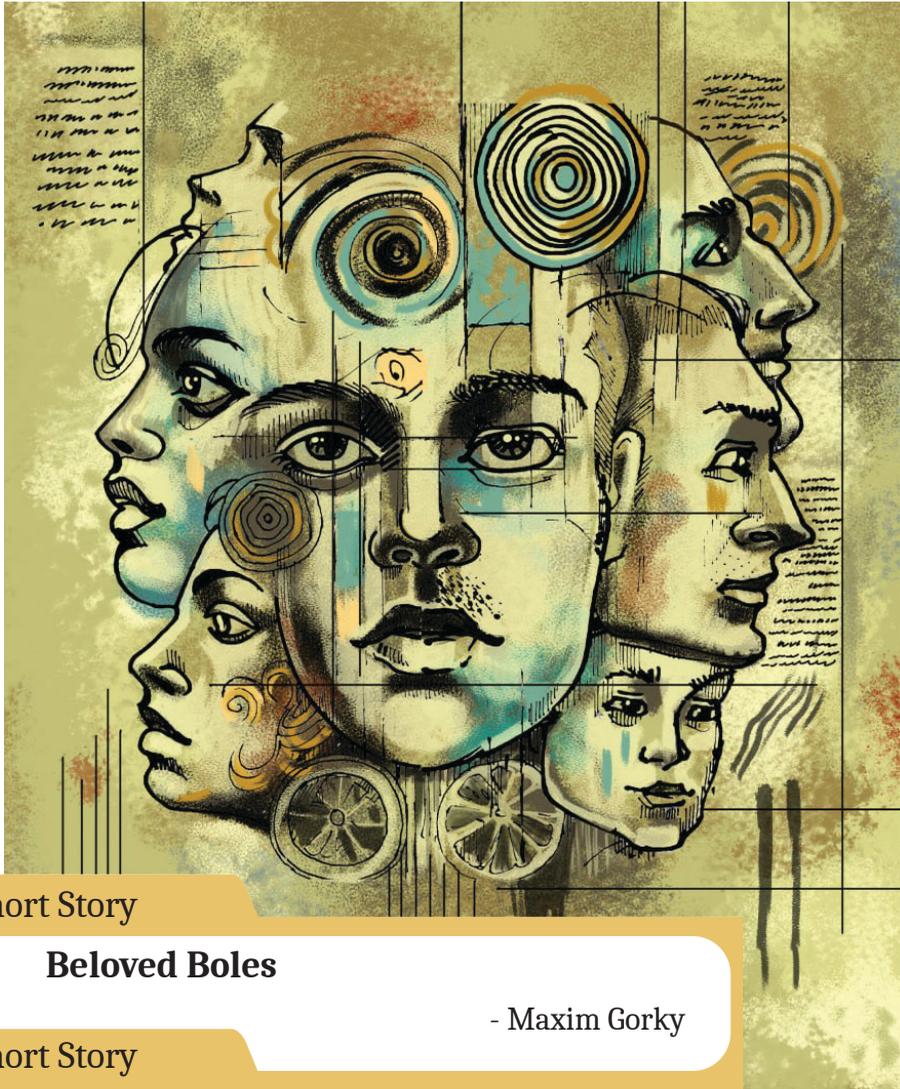


quiver

SONGS OF THE SELF

Knowing yourself is the beginning of all wisdom.

- Aristotle



Short Story

Beloved Boles

- Maxim Gorky

Short Story

Préférence Nationale

- Fatou Diome

Poem

Mirror

- Sylvia Plath



Let's log in:

Courage to Command: Identity, Awareness, Achievement



India's first transgender civil servant in Odisha Finance Service cadre:

"My success shows that, given an opportunity, given a platform, a transgender person can also become a civil servant in India..." (*Times of India*, 25 Jan 2024)

These are the words of Aishwarya Rituparna Pradhan, the country's first transgender civil service officer:

- What might have been the obstacles faced by the speaker?
- What does the speaker's success reveal about the need to understand and accept one's true self?
- List a few instances where an individual may face a crisis of identity.

.....

.....

.....



Let's read and enjoy:

Have you ever seen someone sitting alone, lost in deep thought? You might have wondered what was going on in their mind. You might have even judged them. Do you think your judgements were right? Let's read a story by Maxim Gorky that invites us to enter the quiet world of a human mind seeking connection.

Beloved Boles*

- Maxim Gorky

An acquaintance of mine once told me this story:

When I was a student at Moscow, I happened to live alongside a Polish woman, Teresa by name. She was tall and strong, with bushy black eyebrows, dark brown hair and a large **coarse** face. The gleam of her dark eyes, her thick bass* voice, and her muscular vigour, horrified me. I lived on the top floor and her room was opposite mine.

I never left my door open when I knew her to be at home. Sometimes I chanced to meet her on the staircase or in the yard, and she would smile at me. Occasionally, I saw her drunk, with bleary eyes, and **tousled** hair. On such occasions she would speak to me.

"How d'ye do, Mr Student!" she'd say with a stupid laugh. I should have liked to change my quarters; but my little chamber was a nice one. There was such a wide view from the window, and it was always so quiet in the street below—so I endured.

One morning I was sprawling on my couch, trying to find some sort of excuse for not attending my class. The door opened, and Teresa's bass voice **resounded**: "Good health to you, Mr Student!"



While we read

- How is Teresa's physical appearance described?
- 'I never left my door open when I knew her to be at home.' Why does 'Mr Student' say so?

My words

My questions

*Boles – pronounced Bo-less

*bass -pronounced base

“What do you want?” I asked. I saw that she was confused. This was very unusual for her.

“Sir! I want to beg a favour of you. Will you grant it?”

I lay there silent.

“I want to send a letter home, that’s what it is,” she said; her voice was **beseeching**, soft, timid.

I jumped, sat down at my table, took a sheet of paper, and said:

“Come here, sit down, and dictate!”

She came, sat down very **gingerly** on a chair, and looked at me with a guilty look.

“Well, to whom do you want to write?”

“To Boleslav Kashput, in the town, on the Warsaw Road...”

“Well, **fire away!**”

“My dear Boles ... my beloved ... my faithful lover... May God protect thee! Thou heart of gold, why hast thou not written for such a long time to thy sorrowing little dove, Teresa?”

I very nearly burst out laughing. A sorrowing little dove! More than five feet tall! **Restraining** myself somehow, I asked:

“Who is this Bolest?”

“Boles, Mr Student,” she said, as if offended with me for **blundering** over the name, “He is Boles—my young man.”

“Young man!”

“Why are you so surprised, sir? Cannot I, a girl, have a young man?”

She? A girl? Well!

“Oh, why not?” I said. “All things are possible. And has he been your young man long?”



While we read

- c. How does Teresa’s appearance and tone change when she approaches the narrator for help?
- d. What favour did Teresa expect from ‘Mr Student’? How did he respond to her request?
- e. What was the content of the letter dictated by Teresa?
- f. What made the narrator burst out laughing?

My words

My questions

“Six years.”

Oh, ho! I thought. “Well, let us write your letter...”

“I thank you most heartily, sir, for your kind services,” said Teresa to me, when I had finished writing. “Perhaps, can I be of service to you in any way?”

“No, I most humbly thank you all the same.”

She departed.

A week or two passed. It was evening. I was sitting at my window. I was bored; the weather was dirty. I didn’t want to go out. Then the door opened. Heaven be praised! Someone came in.

“Oh, Mr Student, you have no pressing business, I hope?”

It was Teresa. Humph!

“No. What is it?”

“I was going to ask you, sir, to write me another letter.”

“Very well! To Boles, eh?”

“No, this time it is from him.”

“Wha-at?”

“Stupid that I am! It is not for me, Mr Student, I beg your pardon. It is for a friend of mine, that is to say, not a friend but an acquaintance—a man. He has a sweetheart just like me here, another Teresa. That’s how it is. Will you, sir, write a letter to this Teresa?”

I looked at her. Her face was troubled, her fingers were trembling. I was a bit **fogged** at first and then I guessed how it was.

“Look here, my lady,” I said, “there are no Boleses or Teresas at all, and you’ve been telling me a pack of lies. Don’t you come fooling around me any longer. I have no wish to be your friend or acquaintance, or your ‘young man.’ Do you understand?”

And suddenly she grew strangely terrified and **distraught**. She began to shift from foot to foot without moving from the place, and **spluttered** comically, as if

While we read

- g. Do you think that Teresa is courteous? Pick an instance from the passage to support your answer.
- h. Why was the narrator astonished when Teresa asked him to write the second letter?
- i. Why did 'Mr Student' get angry with Teresa?
- j. What did the narrator guess about 'Boles' and 'Teresa' after the conversation?

My words

My questions

she wanted to say something and couldn't. I waited to see what would come of all this. And somehow, I began to think that I had misjudged her a little. It was evidently something very different.

"Mr Student!" she began, and suddenly, waving her hand, she turned abruptly towards the door and went out.

I remained with a very unpleasant feeling in my mind. I listened. Her door was flung open violently and then slammed shut. I thought it over, and resolved to go to her. I'd invite her to come back in here and write everything she wanted. I entered her apartment. She was sitting at the table, leaning on her elbows, with her head in her hands.

"Listen to me," I said.

She leaped from her seat, came towards me with flashing eyes. Laying her hands on my shoulders, she began to whisper: "Look you, now! It's like this. There's no Boles at all, and there's no Teresa either. But what's that to you? Is it a hard thing for you to draw your pen over paper? There's nobody at all, neither Boles, nor Teresa, only me!"

"Pardon me!" said I, altogether **flabbergasted** at this, "What is it all about? There's no Boles, you say?"

"No. So it is."

"And no Teresa either?"

"And no Teresa. I'm Teresa."

I didn't understand it at all. I fixed my eyes upon her, and tried to make it out. But she went again to the table, searched about for something, came back to me, and said in an offended tone:

"If it was so hard for you to write to Boles, look, there's your letter, take it! Others will write for me."



While we read

- k. Why do you think Teresa asked 'Mr Student' to write the letter to Boles?
- l. Why does the narrator go to Teresa's apartment?

My words

My questions

I looked. In her hand was my letter to Boles. Phew!

“Listen, Teresa! What is the meaning of all this? Why must you get others to write for you when I have already written it, and you haven’t sent it?”

“Sent it where?”

“Why, to this–Boles.”

“There’s no such person.”

I absolutely did not understand it. Then she explained.

“What is it?” she said, still offended. “There’s no such person, I tell you.”

She extended her arms as if she herself did not understand why there should be no such person. “But I wanted him to be there... Am I then not a human creature like the rest of you? Yes, yes, I know, I know, of course... Yet, no harm was done to anyone by my writing to him...”

“Pardon me–to whom?”

“To Boles, of course.”

“But he doesn’t exist.”

“Alas! alas! But what if he doesn’t? He doesn’t exist, but he might! I write to him, and it looks as if he did exist. And Teresa—that’s me, he replies to me, and then I write to him again...”

I understood at last. And I felt so sick, so miserable, so ashamed, somehow. Alongside of me, not three yards away, lived a human creature who had nobody in the world to treat her kindly. With no one to be affectionate to her, this human being had invented a friend for herself!

“Look, now! you wrote me a letter to Boles, and I gave it to someone else to read it to me; and when they read it to me, I listened and fancied that Boles was there. And I asked you to write me a letter from Boles to Teresa—that is to me. When they write such a letter for me, and read it

While we read

m. ‘Am I then not a human creature like the rest of you?’ What does Teresa mean by this?

n. When does the narrator begin to feel empathy for Teresa?

My words

My questions

to me, I feel quite sure that Boles is there. And life grows easier for me.”

“Take you for a **blockhead!**” said I to myself when I heard this.

And thenceforth, regularly, twice a week, I wrote a letter to Boles, and an answer from Boles to Teresa. She, of course, listened to them, and wept like anything. She roared, I should say, with her bass voice. And in return for my service, she began to mend the holes I had in my socks, shirts, and other articles of clothing. Three months later she was thrown into prison for some reason or the other and by now she must surely be dead.

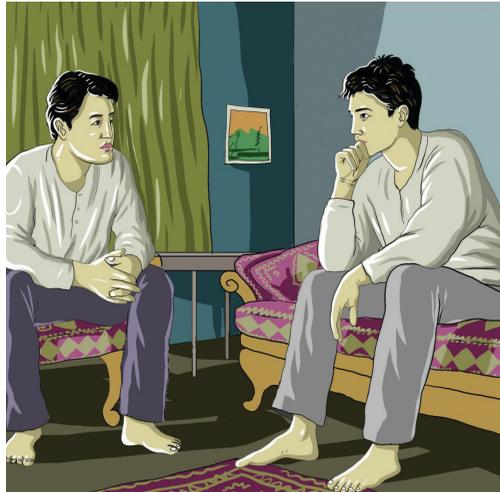
My acquaintance shook the ash from his cigarette, looked pensively up at the sky, and thus concluded:

Well, well, the more a human creature has tasted of bitter things, the more it hungers after the sweet things of life.

And we, wrapped in the rags of our virtues, regard others through the mist of our self-sufficiency. Convinced of our righteousness, we do not understand this.

And the whole thing turns out pretty stupidly—and very cruelly. But enough of this. It is all as old as the hills. So old that it is a shame to speak of it. Very old indeed—yes, that’s what it is!

(Adapted)



While we read

- o. Why does 'Mr Student' decide to continue writing letters for Teresa?
- p. How did Teresa repay the narrator?
- q. Why, in your opinion, does Teresa cry when she listens to the letters?

My words

My questions

About the author

Maxim Gorky (1868 – 1936) was a prominent Russian writer and political thinker. Born Alexei Maximovich Peshkov, he adopted the pen name Maxim Gorky. Gorky is known for his works that portray the struggles of the working class, such as his well-known novel *Mother* and his autobiographical trilogy, *My Childhood*, *In the World*, and *My Universities*.



Let's rewind:

1. How do the narrator's preconceptions influence his initial interactions with Teresa?
2. What does the imaginary 'Boles' represent for Teresa? How does he fulfil her emotional needs?
3. 'But enough of this. It is all as old as the hills. So old that it is a shame to speak of it.' Comment on this statement.
4. 'Appearances can be deceptive.' Can you relate this proverb to the change in attitude of the narrator in the story?



Let's recall and recreate:

Activity 1

Our impressions of others are based on a number of factors. These range from our perceptions of the world to our personal or acquired biases. What was 'Mr Student's' impression of Teresa? Pick out key words from the text to support your answer.

.....
.....

After a few days, 'Mr Student' realizes that his picture of Teresa was one-sided. Pick out hints from the text to support this.

.....
.....

Now, making use of the above hints, prepare a brief **character sketch** of Teresa.

Activity 2

'Mr. Student' forms a negative impression of Teresa initially, influenced by her appearance and behaviour. He discusses his thoughts and feelings about her with one of his classmates. Write the possible **conversation**.



Activity 3

'Mr Student' is perplexed by the story of Teresa's imaginary lover and her unusual letters. Later, he understands that Teresa had invented the imaginary lover because she was terribly lonely. He felt ashamed of his prejudices and misjudgements. He writes a letter to one of his close friends detailing his experiences. Write the possible **letter**.

Activity 4

'Mr Student' was taken aback when he realised that both 'Boles' and 'the relationship of Boles and Teresa' were imaginary. He realises that there are individuals who struggle to establish an identity of their own. Draft the possible **diary entry** by 'Mr Student' that day.



Activity 5

The Literary Club of your school has decided to conduct an 'Ethnic Day Celebration'. Aishwarya Rituparna Pradhan, India's first transgender civil service officer has consented to be the Chief Guest on the occasion. Draft an **event invitation** for the programme.

XYZ SCHOOL

Ethnic Day Celebration

.....

The Literary Club of our school is delighted to announce

..... The event will be graced by a very special guest

.....

Students are encouraged to wear

.....

Date : *Time :*

Venue :

All students and staff are cordially invited. Let us come together for a wonderful celebration.

Place : *Signature*

Date :





Let's read and enjoy:

Have you ever shaped your words, your mannerisms, your very self—to fit into a place that sees you as 'different?' What does it mean to 'belong' when the world around you constantly reminds you that you don't?

Let's read a story by Fatou Diome that lays bare the struggles of identity in the context of migration.

Préférence Nationale*

- Fatou Diome

* a politically loaded phrase which indicates that certain benefits—such as the right to employment and social security should be restricted to nationals only.

The law changed very quietly, thanks to **Mr Borders**: if you're married to a French citizen, it will now take two years for you to claim the benefits of citizenship. By this delay, Mr Borders is relying on the nature of his countrymen to break up the relationship. Then, as the ex-wife of a Frenchman, the foreign woman becomes no more than an ex-object. And as with any object, she has no rights, not even the right to earn an honest living. They won't give me citizenship, but my Senegalese cat has his papers. Perhaps it's because he's **ginger**.

Laws only gather pace when ordinary people start applying them. Termites can cause the collapse of African mahogany trees, and the size of an anthill depends on the number of worker ants.

It is thus the small employers who make the policy of *preference nationale* effective.

I was looking for a job in one of the free papers and came across this ad: *Large bakery in the city centre looking for salesgirl. Dialect desirable. Please come to the shop.*



While we read

- What change did 'Mr Borders' bring to the process of granting French citizenship?
- 'My Senegalese cat has his papers. Perhaps it's because he's ginger.' Comment on the satire in the statement.
- What role do ordinary people play in the enforcement of laws? How does the author establish this?
- What advertisement did the narrator come across in the free papers?

My words

My questions

*Mr Borders : the symbol of national boundaries (personified)

I wrote down the address and told a French friend about it on the phone that evening. "Are you **nuts**?" she protested. "You could do better than that. I've the same qualifications as you and I'm finishing my teacher training. You'll be bored selling bread and pastries all day!"

"I'd be happy to do something else," I replied. "My qualifications may be French, sweetie, but my brain isn't recognized as such, and so is not allowed to function. And in the meantime I have to eat. At least selling bread I won't starve."

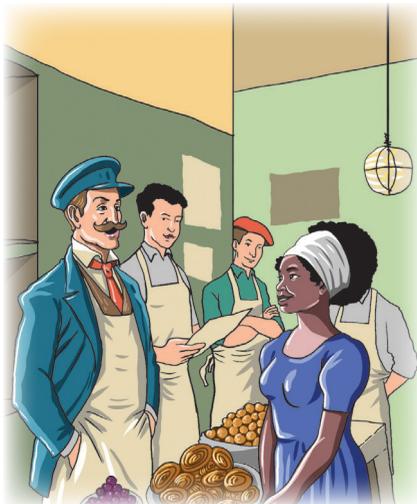
"But this is ridiculous," she said. I'm sure you can find something else."

I'd heard such comments a hundred times. My French friends had no awareness of what life here was like for me.

The next morning I went to the bakery. Apart from the chocolate cakes, everything was white. The boss welcomed me with a German moustache, an **Alsace** accent and a hat in the colours of the French flag. From the way he stared at me, I knew I hadn't made it through the qualifying round. This man didn't like chocolate in the flesh. I forced myself to smile, and said, "Hello, sir. I've come for the job you advertised."

He shook his head, and said: "Oh, speak a little Al-sat-ian, do you?"

It's true that the ad had said, Dialect desirable, but I'd come with mine, rather than his. Now, he was asking me to connect with his clients in **Alsatian**. So I gave him the reply he was expecting and hoping for: "No, sir."



While we read

- e. Why did the author's French friend try to discourage her from applying for the job at the bakery?
- f. What were the author's reasons for applying for the job at the bakery?
- g. How does the author highlight the racial bias of the owner of the bakery?
- h. 'I hadn't made it through the qualifying round.' What does the narrator mean by the expression 'qualifying round'?
- i. What did the bakery owner demand?

My words

My questions

I could see the refusal in his muddy coloured eyes. As if to both justify that refusal and humiliate me, he said, "Why don't you go and work in your own country?"

Internally, I let loose: You ought to be asking me why I even want your stinking job. Goodbye, sir. You have **impoverished** our African soil by making us grow sugarcane and peanuts for your people. You've **plundered** our resources to enrich your country at our expense. And, to top it all off, you've used my people as **cannon fodder** in *your war*. A war in which you made them kill in the name of a freedom you refuse them in their own African soil.

Still without work, three days later, I started looking through the free paper again. A new ad caught my eye: *Tutor required for French lessons. Degree essential. Call after 7 p.m.*

I took down the number, but this time didn't mention it to my friend. She would have asked me how it had gone at the bakery and wouldn't have believed what I told her.

At 7.10 p.m. I rang the number. A woman answered. She told me she was a cashier at one of the big Strasbourg supermarkets. She was looking for someone to tutor her eleven-year-old daughter. She suggested meeting the following afternoon, in a city-centre café.

When I arrived at the cafe it was packed, but Madame had told me she would be wearing 'a white jersey with blue stripes'. I spotted her immediately. I introduced myself and showed her a part of my brain that had been lying **dormant** in a folder: the famous degree.

Then the waiter approached in a friendly way and asked,



While we read

- j. What was the the white bakery owner's most humiliating question?
- k. What did the narrator think when the bakery owner humiliated her?
- l. What was the second job the narrator applied for?
- m. How would the narrator identify the cashier at the Strasbourg supermarket?
- n. Why didn't the narrator mention the second ad to her friend?

My words

My questions

"And for you, madame?" I ordered some kind of **mocktail**, thinking, that's funny - when they want to sell something, national preference is nowhere to be seen. The waiter brought my glass.

The woman opposite me examined the piece of paper, then gave it back to me, saying, "I want a European-type person." Lifting her chin in the air, she added, "I don't want anyone messing up my child's education."

Madame is French, true, but hasn't even passed her degree and seems to think she could not tutor her daughter herself. She is refusing me work on account of my black lips which can **drone** the niceties of French grammar better than hers.

Pouring mocktail on top of my rage, I stand up and leave her with this parting shot: "Goodbye, madame. If you had what I have between my ears, you wouldn't be working as a supermarket cashier."

"Come back!" she cries, "You haven't paid for your drink!"

"No," I say **wryly**, "the pleasure's all yours, madame. Think of it as travel expenses. Being a cashier, you'll know that everything must be paid for, even the services of **coloureds**, as you call us."

I heard the cashier yell, "Go back to your jungle!"

My mother-in-law had shouted exactly the same phrase at me.

"You should come with me, for the fresh air in the jungle." I retorted. "It's **revitalizing** - and would save you a **facelift**."

She sat there muttering. She was **scarlet**. Inside, I thanked God



While we read

- o. What does the narrator mean by the words 'when it's time to cash up, national preference is nowhere to be seen'?
- p. How does the narrator respond to the cashier's racist comment?

My words

My questions

for not afflicting me with that particular mark of embarrassment or anger. My skin, at least, always keeps its dignity.

Good riddance, madame!

That evening I called a friend from college, a real white girl. She was looking for some part-time work while she did her degree. I gave her the cashier's number. The next evening her happy voice rang out of my answering machine, "Thanks for the tip. I started work for that lady this morning. But if you're interested, she has a neighbour who's looking for a cleaner."

Translated from the French by Polly McLean
(Adapted)

While we read

q. 'My skin, at least, always keeps its dignity.' What does the narrator mean by this?

My words _____

My questions _____

About the author

Fatou Diome (1968 -) is a French-Senegalese writer. She was born in Niodior, Senegal. Diome published a collection of short stories, *La Préférence nationale*, in 2001. Her first novel, *The Belly of the Atlantic* became a bestseller in France and abroad. Self-determination, exile and ostracism are her main themes. Her style is influenced by the rhythms of oral African literature. Diome lectures at Marc Bloch University, Strasbourg, and at the Institute of Pedagogy of Karlsruhe (Germany). She presents cultural and literary television programmes on French television. She lives in Strasbourg, France.



Let's rewind:

1. Do you think the new law proposed by 'Mr Borders' is a violation of human rights? Why?
2. Being a foreigner, the narrator struggles to find work. How does this reflect the challenges of maintaining one's identity in a foreign country?
3. Why does the narrator feel that her educational qualifications are not recognized? How does this undermine her sense of identity?
4. What does the narrator's encounter with the woman at the café tell us about racism and its impact on personal identity?



Let's recall and recreate:

1. Though the narrator applied for French citizenship, her application is rejected because of the new policy. Disheartened by this, she decides to write an email to the Senegalese Ambassador in France, seeking a solution to the problem. Draft the **email**.
2. The narrator felt heartbroken when she was rejected for the position of salesgirl at the bakery. Her spirits sank. She jots down her feelings in her diary after the incident. Write the likely **diary entry**.
3. After being denied the tutoring job, the narrator is deeply hurt. She writes a letter to her mother in Senegal narrating the incident, her emotions, and the way repeated experiences of discrimination affect her self-worth and sense of identity. Draft the likely **letter**.

Let's perform a Radio Play

- Shall we transform Fatou Diome's *Préférence Nationale* into a radio play, capturing the social criticism, the emotional depth, and the satire in the story?

Let's begin by exploring the **Key Features of a Radio Play**:

1. Characters

- Each character must have a distinct voice and personality. Their emotions need to be conveyed through tone, pitch, and pace as there is no scope for body language or facial expressions.

2. Narration

- The narrator provides the background, reveals the transitions between scenes, and expresses the protagonist's thoughts. The narration must be engaging and well-paced.

3. Dialogue and Monologues

- These drive the story forward, revealing the personalities of the characters and their relationships. Voice modulation is essential—characters should pause, hesitate, sigh, or raise their voice, in the most natural manner.

4. Sound Effects (SFX) and Music

- SFX create realism: footsteps, door creaks, street noise, a telephone ringing.
- Music sets the mood: melancholic piano notes to indicate disappointment, tense strings for confrontation.

5. Expressive Voice Acting

- Since radio plays lack visuals, actors must rely on vocal expression to convey emotions.

A radio play relies entirely on voice, sound effects, and music to bring a story to life. Since there are no visual elements, the script must allow the audience to imagine the setting, the characters, and emotions through dialogue, narration, and sound effects.

Let's go through the process of preparing a script for a radio play.

Identify Characters:

- Narrator – Guides the audience and provides insights into emotions.
- Protagonist – Intelligent, determined, and experienced.
-
-

Establish the Setting and Events:

Settings

- Bakery
-

Events

- Protagonist looks for ads for jobs and discusses them with her French friend.
-

Draft the Narration (to be read by the narrator):

-

Develop Dialogues and Monologues (to be read out by each character):

-

Integrate Sound Effects and Music

Since the radio play depends on sound, most of the emotions, actions, and transitions need to be reinforced with SFX and music.

- Now, structure the script of the radio play for *Préférence Nationale*. Let's try to bring out the emotional depth of the protagonist's experiences through dialogue, narration, and sound effects. Rehearse the play in groups focussing on voice modulation and expression. Record the radio play and upload it to your school blog.





Let's read and enjoy:

Have you ever looked into a mirror and wondered who you truly are beneath the surface? What happens when the reflection staring back at you is not just a silent observer but a witness to your deepest secrets. Here is a poem that explores how a mirror image shape the person we see and the one we struggle to accept.

Mirror

- Sylvia Plath

I am silver and exact. I have no **preconceptions**.
 Whatever I see I swallow immediately
 Just as it is, unmisted by love or dislike.
 I am not cruel, only truthful,
 The eye of a little god, four-cornered.
 Most of the time I meditate on the opposite wall.
 It is pink, with speckles. I have looked at it so long
 I think it is part of my heart. But it **flickers**.
 Faces and darkness separate us over and over.

Now I am a lake. A woman bends over me,
 Searching my **reaches** for what she really is.
 Then she turns to those liars, the candles or the moon.
 I see her back, and reflect it faithfully.
 She rewards me with tears and an agitation of hands.
 I am important to her. She comes and goes.
 Each morning it is her face that replaces the darkness.
 In me she has drowned a young girl, and in me an old woman
 Rises toward her day after day, like a terrible fish.



About the poet

Sylvia Plath (1932 – 1963) was an American poet, novelist, and writer of short stories. She was born in Boston, Massachusetts. Her most notable contributions are in the genre of confessional poetry. She is one of the best-known writers of the 20th century. She published a collection of poems in her lifetime, *The Colossus* (1960), and a semi-autobiographical novel, *The Bell Jar* (1963). She won a posthumous Pulitzer Prize for Poetry in 1982 for *The Collected Poems*, published in 1981, almost 20 years after her death.



Let's rewind and rejoice:

1. Who is the speaker in the poem?
2. Why does the mirror say that it has "no preconceptions"?
3. Does the mirror reveal any emotions?
4. Why does the mirror compare itself to "the eye of a little god"?
5. What does the mirror usually focus on when it is alone?
6. Why does the mirror compare itself to a lake?
7. What does the woman search for in the lake, according to the poem? Choose from the options below:
 - a. her reflection
 - b. the depths of the lake
 - c. the secrets of the lake
 - d. her true self and identity
8. Pick out the line which shows the emotional turmoil of the woman.
9. When does the woman's face replace the darkness?
10. Who are the 'liars' mentioned in the poem? Why are they called so?
11. Does the mirror feel that it is important to the woman? Why?
12. What does the mirror mean by saying that in it, a young girl has drowned herself, and an old woman rises towards her day after day like a terrible fish?
13. Have you heard of certain magical mirrors in fairy tales or movies?

Mirror, mirror, on the wall

Who's the fairest of all?

These lines from a fairy tale, 'Snow White and the Seven Dwarfs' appears in the Disney movie with the same name.



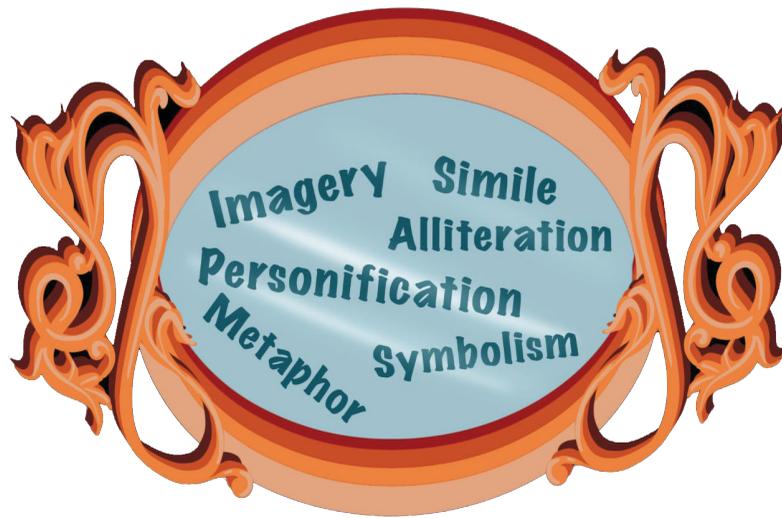
Who asks the above question in the movie (or in the fairy tale)? What is the mirror's response? Find out.



Let's appreciate:

1. How does the poem explore the themes of identity and truth?
2. 'I am not cruel, only truthful.' Comment on this statement.
3. What does the woman search for in the lake? Why does she then turn to the "liars"?
4. **Mirror, Mirror on the Wall—Let's find the Poetic Devices:**

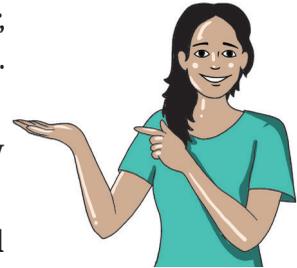
Look into the mirror below and observe the terms on it. These are the poetic devices used by poets from ancient times. You may try to match the terms with their definitions and examples from the poem, and fill up the table below.



Poetic Device	.....	.....	.....	.....	.....	.....
Definition	Attributes human characteristics to non-human objects or creatures.	Repetition of the initial consonant sound in words adjacent to each other.	Compares two different objects using the words "like" or "as."	A person, situation, word, or object is shown to represent another thing.	Compares two different things to show one is the same as the other.	Figurative language that appeals to the senses
Examples from the poem						

5. Write a **critical appreciation** of *Mirror* by Sylvia Plath, focusing on its themes and poetic techniques. Explore how the poem conveys ideas relating to truth, identity, and aging through a variety of literary devices. Take into account the following aspects:-

- **Theme:** What central idea does the poem convey? How does it explore concepts such as identity, truth, and the passage of time?
- **Poetic devices :** How does the poet use metaphor, personification, simile, alliteration, assonance, symbolism, etc. to enhance the poem's effect?
- **Tone and mood:** What emotions does the poem evoke? How does the speaker's tone contribute to the impact of the poem?
- **Imagery and structure:** How does the vivid imagery and two-part structure reinforce the effect of the poem?
- **Support your analysis:** Use specific examples from the poem and explain their significance.



6. Read the excerpt given below from the poem *An Introduction* by Kamala Das.

I am an Indian, very brown, born in Malabar,
I speak three languages, write in
Two, dream in one.

Don't write in English, they said, English is
Not your mother-tongue. Why not leave
Me alone, critics, friends, visiting cousins,
Every one of you? Why not let me speak in
Any language I like? The language I speak,
Becomes mine, its distortions, its queernesses
All mine, mine alone.

It is half English, half Indian, funny perhaps, but it is honest,
It is as human as I am human, don't
You see? It voices my joys, my longings, my
Hopes, and it is useful to me as cawing
Is to crows or roaring to the lions....

- Who, according to you, is the speaker in the above lines?

.....

- What issue does the speaker try to address in the poem?

.....

- Does the poem reflect the poet's cultural background? Explain.

.....

- Does the poem expose the poet’s innermost thoughts and feelings? Support your answer with examples from the lines above.



Poems that reveal the poet’s innermost emotions, personal experiences, and emotional struggles are confessional poems. They are almost always written in the first person. The language of such poems is usually plain and direct, and the emotions raw and open.

Now, let’s revisit the poem *Mirror* and reflect on the following questions.

- Is the poem in the first person?
.....
- Do you think the speakers in *An Introduction* and *Mirror* are open and honest about their feelings? Why?
.....
- Do you notice any similarities in the tone of both poems?
.....
- Is the poem '*Mirror*' confessional in nature ? Support your answer with examples from the poem.
.....

Write a **paragraph** comparing the themes of *An Introduction* and *Mirror*. How do the poems explore the notions of identity, self-awareness, and personal struggle?



Let’s play with words:

Activity 1

a. Read the sentences given below.

1. I ordered some kind of **mocktail**.
2. After a long day of sightseeing, we went back to the **motel** to rest.
3. I am planning a **brunch** with friends this weekend to celebrate the new year.
4. The **smog** in the city was so thick that I could barely see the buildings across the street.
5. The research students are directed to attend the **webinar** on Academic Writing.

Do you notice anything special about the words in bold type? They are all compressed combinations of two words. Look at the table and try to complete it.

mocktail	mock + cocktail
motel	motor +
brunch	breakfast +
smog	smoke +
webinar+.....

What are such compressed combination words called?



A portmanteau word is formed by blending two or more words to create a new one, combining some aspects of the sound and meaning of the combined words. The English writer Lewis Carroll coined the term portmanteau in *Through the Looking-Glass* in 1871.

b. Now, analyse the following table and complete it.

Portmanteau word	The words combined	Meaning / description
camcorder	camera + recorder	A portable video camera that incorporates a video and audio recorder
infotainment	information +	
workaholic	work +	
	internal+communication	
		A film dramatizing the life of a particular person, typically a public or historical figure
podcast		
	internet + citizen	
blog		

c. Fill in the blanks choosing from the portmanteau words given in brackets.

(medicare, spork, infotainment)

- The evening news channel has transitioned from traditional reporting to more to attract younger viewers.
- Many people rely on to cover their healthcare expenses.
- At the picnic, we all used to eat our salads and pasta.



Activity 2

a. Read the following sentences.

- Three days later, I started **looking through** the free newspaper again.
- The owner of the bakery **looked down** on the narrator because she was Senegalese.

Did you notice the words in bold type?

They are

Try to replace the phrases with their intended meanings and rewrite the above sentences.

-
-

b. Now, go through the conversation between the narrator and her French friend.

Friend : Are you still **looking for** a job?

Narrator : Yes, I am **looking forward** to getting a good job. I came across an advertisement in the newspaper for the position of a salesgirl in a bakery.

Friend : What? Why do you **look down** on yourself?

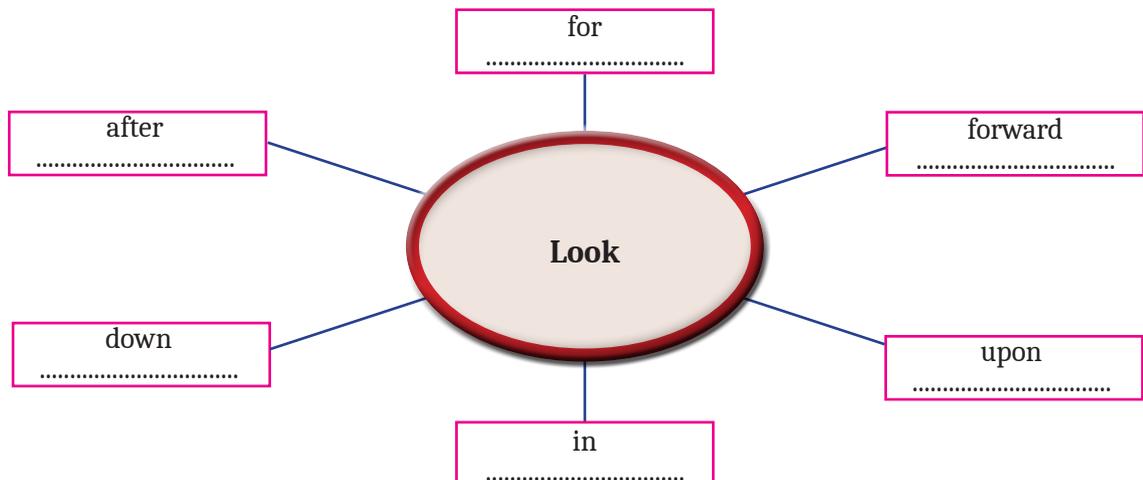
Narrator : You don't understand my situation. There's nobody here to **look after** me.

Friend : But, I **look upon** you as a person eligible for a much better job.

Narrator : Let me see. Any way, do **look in** at my apartment when you are in town.

Friend : Sure. It will be a pleasure.

Find out the meanings of the phrasal verbs in the conversation and write them in the given spaces below.



- c. A few instructions have been put up on the school notice board, but some words faded out after a while. The faded words are given in brackets. Fill in the blanks with appropriate phrases.

NOTICE BOARD

1. the library to find resources for your project.
2. Don't on others because of their appearance.
3. You may the magazines in the reading room in your free time.
4. your belongings to avoid losing them in the campus.
5. Don't run around.! The floor and lawn may be slippery.

[look through, look out, look in, look after, look down]



Let's analyse:

Activity 1

Read the sentences given below:

1. The narrator telephoned her French friend, for she wanted to inform her about the advertisement.
2. Teresa was a tall woman with bushy black eyebrows and a large coarse face.
3. Boles does not exist, nor does Teresa.
4. 'Mr Student' tried to make out what Teresa had intended, but he failed to do so.
5. At times, 'Mr Student' chanced upon Teresa by the staircase or in the yard.
6. 'Mr Student' was feeling bored, yet he didn't go out.
7. The narrator was in dire need of a job, so she kept on looking in the newspaper.

Can you pick out the connecting words that join the parts of the sentences above?

.....

What are these words called?

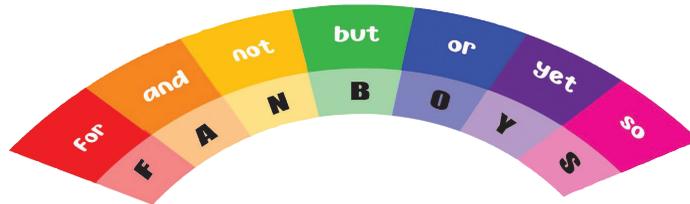
.....



Conjunctions like **'for, and, nor, but, or, yet, so'** are used to connect words, phrases or sentences of equal emphasis. When used in this way, they are **coordinating conjunctions**.

a. Now, analyse the table below and complete it.

Coordinating Conjunctions	Function	Examples
for	to indicate reason	The Senegalese cat got his papers, for he was ginger in colour.
and	.....	Teresa sat down on a chair, and looked at me.
nor	to add information of a negative nature	.....
but	.....	The narrator took down the number, but this time didn't mention it to her friend.
or	to provide a choice	.....
yet	to show contrast	.....
so	.....	The friend wouldn't believe her words, so the narrator decided to remain silent.



b. Now, read the passage given below and fill in the blanks with the coordinating conjunctions given in brackets.

'Mr Student' lived on the top floor of the apartment, Teresa's room was opposite to his. He always kept his door closed, he wanted to avoid interactions with her. He thought of moving away. However, the apartment was comfortable, he continued there. Moreover, he didn't want to miss the beautiful view from his window, did he wish to give up the quietness of the street below. Sometimes he thought of speaking to Teresa, something about her always made him uncomfortable. Occasionally, he saw her on the staircase in the corridor of the apartment.

(for, and, nor, or, so, yet)

Activity 2

Read the conversation given below.

- Baker : You had better learn the Alsace accent.
Narrator : I would rather speak in my dialect.

What is the baker's advice to the narrator?

.....

Which expression in the sentence helps to convey the advice?

.....

What does the narrator prefer?

.....

Which expression helps to indicate her preference?

.....

Now, take a look at this sentence:

Narrator : I would rather sell bread in the bakery than starve.

Here the speaker suggests two options. What are they?

She could sell bread OR

What does the speaker prefer in this instance?

.....

The main difference between 'had better' and 'would rather' is in the sense conveyed. 'Had better' expresses advice while 'would rather' expresses a preference.

a. Read the following sentences and place them in the appropriate column in the table below.



- I'd rather mend my old shoes than buy a new pair.
- She'd rather finish the work tonight than leave it for tomorrow.
- You'd better return the books today.
- We'd rather take a walk in the park than go shopping.
- He'd better check the flight schedule before leaving for the airport.
- She'd rather have a bar of chocolate than a cup of ice-cream.
- I'd rather visit the dentist today than tomorrow.
- They'd better save some money for the vacation next year.

Sentence conveying advice/ caution	Sentence conveying preference

b. Now, read the following sentences:

- I would rather walk on than wait for a bus.
- I would rather you walked on than waited for the bus.

Do the sentences convey the same meaning?

.....

Is there a difference in the tense forms of the sentences?

.....

When the subject is the same person in both clauses, we use 'would rather' followed by the base form of the verb:

e.g. We'd rather go on Monday than Sunday.

When the subjects of the two clauses are different, we often use the simple past to talk about the present or future, and the past perfect to talk about the past:

e.g. I would rather they did something about it instead of just talking. (simple past to speak about the present or future)

e.g. I would rather you hadn't spoken to the boss like that. (past perfect to talk about the past)



c. Frame sentences using 'would rather' following the pattern of the sentences given below.

1. Will you let me make the arrangements for the tour?

I'd rather make the arrangements for the tour.

I'd rather you made the arrangements for the tour.

2. Would you like to deliver a speech on Children's day?

.....

.....

3. Would you mind anchoring the function?

.....

.....

Activity 3

a. Let's go through the conversation between the cashier and the narrator at the restaurant.

Cashier : You haven't paid for your drink!

Narrator : How rude of you, madame!
 Cashier : What nonsense! Go back to your jungle!
 Narrator : Such ridiculous behaviour!

- What emotions do the characters reveal in the course of this conversation?

- What is the term for the punctuation mark at the end of the sentences in the conversation?

The sentences in the conversation above express a range of strong emotions or feelings, such as sorrow, happiness, shock, contempt, and anger. Such sentences end with an exclamation mark. They are **exclamatory sentences**.



b. Now, look at the table given below and analyse the changes to the exclamatory sentences in the conversation when reported by the narrator.

Direct Speech	Indirect Speech
You haven't paid for your drink!	The cashier exclaimed that I hadn't paid for my drink.
How rude of you, madame!	I exclaimed that it was very rude of her.
What nonsense! Go back to your jungle!	The cashier exclaimed that it was utter nonsense and cried out at me to get back to my jungle.
Such ridiculous behaviour!	I exclaimed that it was extremely ridiculous behaviour.

Let's discuss the changes you noticed when exclamatory sentences are reported.

- Which is the linking word in the reported version?

- Do you notice any changes to the tense form of the verbs in the reported sentences?
.....
- Are there any changes to the pronouns?
.....
- What happens to the exclamation marks?
.....



While reporting exclamatory sentences, the **linking word 'that'** is often used to join sentences, and a **shift of tense** occurs. Additionally, the **pronouns change** based on the identity of the speaker and listener, and **exclamation marks are not used** in the reported version.

c. Read the sentences below and report them.

1. Teresa: "How stupid I am!"
Teresa exclaimed that she was very stupid.
2. French woman: "I just can't believe I got this job!"
.....
3. Narrator: "How unpredictable Frenchmen are!"
.....
4. Student: "Such a shocking piece of information!"
.....
5. Teresa : "What a stunning view from your window!"
Student : "That's true. Simply serene and beautiful!"
.....
.....



Let's converse:

Activity 1

Seeking Information

Teresa approaches the student for help to write a letter to her 'lover.' Since she was illiterate, she relies on him to convey her feelings. Read the conversation between the two.

Narrator : What favour do you want from me?

Teresa : I want you to write a letter for me, please.
 Narrator : Could you tell me the name of the person you want me to write to?
 Teresa : My Boles.
 Narrator : I see. May I ask why you need my help?
 Teresa : I can't read or write. I've never gone to school.
 Narrator : Oh, I understand. Have you a piece of paper that I may use?
 Teresa : Yes, of course. I have brought some sheets with me.

a. **Now, pick out the expressions used by the student to get information from Teresa.**

1. Could you tell me.....
2.
3.

b. **Here are some other expressions that may be used to seek information. You may add more to the list:-**

- Could you give me some idea of.....?
- I wonder if someone could tell me.....
- I'm looking for.....
- Have you got an idea.....?
- Can you clarify that for me?
-



c. **Later one day, the student learns of Teresa's arrest and rushes to the police station. How would he seek information about the reason for her arrest? Using the expressions given above, draft a conversation between the student and the police officer. (At least five exchanges)**

Student : Good evening, officer. Could you please give me information about my neighbour Teresa?
 Police Officer : Good evening. She has been taken into custody for disorderly behaviour.

Activity 2

Interrupting a conversation

The narrator in the story *Preference Nationale* calls her friend to talk about her decision to apply for the job advertised in the newspaper. Read the telephone conversation between the two.

Narrator : Hello! Good morning, gal.
 Friend : Good morning, dear! What's up?
 Narrator : I came across an ad for the position of a salesgirl, and I—
 Friend : Do you mind if I interrupt?
 Narrator : Please, let me finish. I've decided to apply for the job.
 Friend : What? Are you serious? You're not actually considering it, are you?
 Narrator : Why ever not? I don't have many options.
 Friend : I'm sorry, but let me be honest with you—this job isn't the right fit for you.
 Narrator : At least it will keep me from starving.
 Friend : May I continue, please? You have the qualifications to apply for a teaching position. Why not explore that instead?
 Narrator : Be realistic! No one is going to hire me as a French teacher!

a. **In the conversation above, the friends use some expressions to intervene in the conversation or to interrupt one another. Can you pick out a few of these?**

- Do you mind if I interrupt?
-
-

b. **Here are some other expressions that serve the same purpose. You may add to the list:-**

- Excuse me,
- I'm sorry to interrupt
- Pardon me, I have to
- Can I add something?
-
-



c. **The narrator arrives at the café to meet the cashier. As they begin to speak, a waiter politely interrupts the conversation to take their order. How might the narrator respond to this interruption in a polite and natural way?**

.....



Let's team up (Group Project):

Let's organize a group discussion on 'How we can preserve our national and cultural identity.'

What are the steps involved in conducting a group discussion? Let's discuss.

1. Define the objectives.
2. Assign roles to students such as those of Moderator, Timekeeper, Note-taker, Participant etc.
3. Set the ground rules.
 - Respect diverse opinions and points of view.
 - Ensure equal time and opportunity to speak
 -

How do we open a group discussion?

- The moderator introduces the theme and briefly outlines the structure of the discussion.

Guided Discussion with Follow-up Prompts

- How does preserving monuments and sites of national heritage foster a feeling of national pride?
- Do you think that raising awareness about protecting public property is important?
- Can strategies on environmental conservation help promote traditional values?
- Is it crucial to preserve regional lifestyles and cultural practices in a time of globalization?

Summarizing the key insights

- The moderator summarizes the key insights after each segment of the discussion.

Documentation

- Compile the highlights of the discussion into a digital report and publish it on the school blog.





Alsace (n)	: a province in France
Alsatian (n)	: the dialect spoken in Alsace
beseech (v)	: request
blockhead (n)	: a stupid person
blunder (v)	: to be careless and stupid
cannon fodder (n)	: soldiers sent to the war front
coarse (adj)	: rough
coloured (n)(here)	: a person with black or brown skin (a phrase formerly used by white people)
dialect (n)	: a local variety of a language
distraught (adj)	: extremely worried or upset
dormant (adj)	: inactive
drone (v)	: to talk continuously
facelift (n)	: a procedure to improve the facial appearance
fire away (v)	: to speak without hesitation
flabbergasted (adj)	: shocked
flicker (v)	: to shine dimly and brightly
fog (v)	: to puzzle
ginger (n)	: red or orange – brown (hair/fur of the cat)
gingerly (adv)	: in a careful or cautious manner
impoverished (adj)	: poor
mocktail (n)	: a non-alcoholic drink consisting of a mixture of fruit juices
nuts (informal) (adj)	: silly, stupid, crazy
preconception (n)	: an idea or opinion formed without sufficient information
plunder (v)	: to steal
reaches (n)	: innermost spaces (here)
resound (v)	: to echo
restrain (v)	: to keep under control
revitalize(v)	: to give new life/energy
scarlet (n)	: bright red
splutter (v)	: to express oneself in a confused way
tousled (adj)	: having untidy hair
wryly (adv)	: humorously, or in a mocking way



Read the following passage and choose from the words in the brackets below to fill in the blanks:

(geologist, economist, ornithologist, historian, botanist, architect, archaeologist, astronomer, zoologist, pharmacist)

The Knowledge Expedition

It was a unique expedition: ten experts in ten different fields, each with a wealth of knowledge in a specialized area coming to an unexplored island discovered recently in the Indian Ocean. The was excited when ruins were spotted not very far from the shore, evidence of a lost civilization. The was especially eager to record the inscriptions marked on rocks here and there on the island, hoping to chart the outlines of the story of the lost inhabitants.

Deep in the forest, the tried to identify rare medicinal plants, while the carefully observed the unfamiliar animals, some of which seemed to resemble species considered extinct. Up among the trees, an enthusiastic recorded the calls of the birds on the island, thrilled by the prospect of new discoveries.

Meanwhile, the examined unusual rock formations and volcanic debris, which gave clues about how the island might have formed over the years, and the reason for its abandonment. At night, the set up a telescope on the side of a cliff to study the celestial bodies so clearly visible, sometimes even to the naked eye.

The sketched plans for dwellings and shelters with the materials available on the island, while the attempted an assessment of the island's resource-potential and ways in which the resources could be used in a sustainable manner. The, meanwhile, carefully collected and tested samples of plants to research their medicinal effects.

The diverse group worked together as one, demonstrating how disciplined professionals could collaborate to help unravel the mysteries of nature, nurture, and culture.

Worksheet



Read the short passage about Salim Ali and complete it by using the appropriate form of the words given in brackets.

Salim Ali's school career does not have much to speak of, and most of his report cards reflect a rather mediocre performance. English, unlike mathematics; (be) a subject he (enjoy), and he still remembers how, on occasion, his teacher would ask him to (read) aloud one or two of his essays to the class. The memory of those readings has always (remain) a source of great pleasure to him.

Once, one of Ali's articles (be) selected for inclusion in an anthology titled *Indian Masters of English*. The title, and the works of other great writers like Tagore and Sarojini Naidu, (give) the book a certain prestige. Neither the recognition nor the praise (be) something Ali ever (expect).

Ali also mentions in his memoirs that outdoor games like tennis and badminton (be) his favourites in school and later. Memories of these games (bring) him real happiness especially towards the end of his life.

Complete the following passage suitably.

A Beginning

Thrilled by the trills in Salim Alis's memoir. 'The Fall of a Sparrow', a group of Class 10 students (has/have) begun a project to identify and protect the birds in their locality. The news of the project (has / have) excited the entire student community. Neither the teacher nor the students (is / are) sure about the number of species they will manage to spot. A student committee (has / have) already taken charge of the preparations. A poster on rare birds (has / have) been displayed just outside the classroom. A pair of binoculars (is / are) hung on the wall for anyone who wishes to observe birds at close range. Each of the students (was / were) given a specific task: to fill water bowls, to set up feeders and birdbaths, or to note the names of birds. The entire class agrees that listening to the sounds of sparrows chirping in the morning ___ (is / are) quite refreshing.



Worksheet



Given below is an incomplete story about Veena's journey of adapting to life in Canada. Your task is to complete the story by selecting the most appropriate phrasal verbs from the options given. Fill in the blanks thoughtfully and watch Veena's story unfold!

Navigating Worlds!



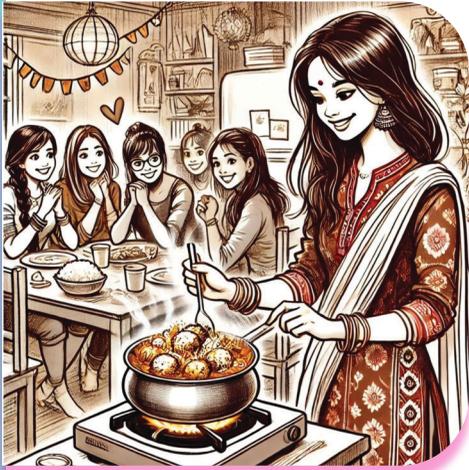
Veena, a young girl from Kerala, had always dreamt of pursuing her studies in Canada. When she arrived in Canada, she was (taken aback/put up) by the cold weather and unfamiliar customs. She stepped out of the airport and pulled her coat tight, trying to (warn off/ward off) the cold. She was determined to (get over/put in) her best to blend with the culture while staying true to her roots. She also had to (get over/go through) the many differences between her home and the new country.

Her first challenge was finding accommodation. After searching for days, she finally (call on/come across) a small apartment near her university. She hoped to (get away/get along) well with her new room-mates. She knew she had to (give up/give in) some of her habits to make life easier for her.

In college, Veena struggled to (pick up/come up) the local accent. The class coordinator (make out/make up one's mind) to help Veena because she understood her calibre. She knew that Veena would never (put off/give in) to the situation. From the very next day she (set up/bring up) a daily practice session for Veena to improve her speaking skills.



Worksheet



Veena also decided to (put aside/go on) extra time to read English books to improve her language. She had to (look after/go through) her notes after every class to ensure she understood the lessons.

One evening, Veena (come across/ put forward) the idea of cooking traditional Kerala dish and her room-mates(jump at /go at) the idea. As the aroma of spices filled the apartment, her room-mates took their first bites, and their faces lit up. This helped her (set up/

turn up) a strong bond with them, helping her feel more at home. She had finally (give up/get through) her initial loneliness.

Her friend asked her once, "Why don't you (take off/take part) in the student club that celebrates multiculturalism?" Veena readily took the advice and joined the club. The club activities helped her (let off/look after) her pent up emotions. She even (took up/gave up) some responsibilities in the club, which gave her a sense of purpose. She also started to (put up/put down) her personal struggles in a journal to reflect on her journey.

As months passed, Veena gained confidence. She (look in/look for) a job to complete her internship. She (call on/turn up) at a local company and was thrilled when she was selected for a job.

Veena(look forward/put forward) to the internship with the company. She realized that with patience and effort, she could (bring up/build up) her dreams and embrace a new culture. "I have finally found my place here," she thought with pride. She knew that she would no longer (turn down/give in) opportunities to grow and would make the most of her new life in Canada.



NOTES

A series of horizontal dotted lines for writing notes, contained within a blue rectangular border.

NOTES

A large rectangular area with a blue border, containing numerous horizontal dotted lines for writing notes.

CONSTITUTION OF INDIA

Part IV A

FUNDAMENTAL DUTIES OF CITIZENS

ARTICLE 51 A

Fundamental Duties- It shall be the duty of every citizen of India:

- (a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;
- (b) to cherish and follow the noble ideals which inspired our national struggle for freedom;
- (c) to uphold and protect the sovereignty, unity and integrity of India;
- (d) to defend the country and render national service when called upon to do so;
- (e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;
- (f) to value and preserve the rich heritage of our composite culture;
- (g) to protect and improve the natural environment including forests, lakes, rivers, wild life and to have compassion for living creatures;
- (h) to develop the scientific temper, humanism and the spirit of inquiry and reform;
- (i) to safeguard public property and to abjure violence;
- (j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievements;
- (k) who is a parent or guardian to provide opportunities for education to his child or, as the case may be, ward between age of six and fourteen years.

CHILDREN'S RIGHTS

Dear Children,

Wouldn't you like to know about your rights? Awareness about your rights will inspire and motivate you to ensure your protection and participation, thereby making social justice a reality. You may know that a commission for child rights is functioning in our state called the **Kerala State Commission for Protection of Child Rights**.

Let's see what your rights are:

- Right to freedom of speech and expression.
- Right to life and liberty.
- Right to maximum survival and development.
- Right to be respected and accepted regardless of caste, creed and colour.
- Right to protection and care against physical, mental and sexual abuse.
- Right to participation.
- Protection from child labour and hazardous work.
- Protection against child marriage.
- Right to know one's culture and live accordingly.
- Protection against neglect.
- Right to free and compulsory education.
- Right to learn, rest and leisure.
- Right to parental and societal care, and protection.

Major Responsibilities

- Protect school and public facilities.
- Observe punctuality in learning and activities of the school.
- Accept and respect school authorities, teachers, parents and fellow students.
- Readiness to accept and respect others regardless of caste, creed or colour.



Contact Address:

Kerala State Commission for Protection of Child Rights

'Sree Ganesh', T. C. 14/2036, Vanross Junction

Kerala University P. O., Thiruvananthapuram - 34, Phone : 0471 - 2326603

Email: childrights.cpcr@kerala.gov.in, rte.cpcr@kerala.gov.in

Website : www.kescpcr.kerala.gov.in

Child Helpline - 1098, Crime Stopper - 1090, Nirbhaya - 1800 425 1400

Kerala Police Helpline - 0471 - 3243000/44000/45000

Online R. T. E Monitoring : www.nireekshana.org.in