

10

The Great Stone Face – II



0849CH10

**Before you read**

Many years passed. Ernest was now a man of middle age. To his neighbours, who never suspected that he was anything more than an ordinary and familiar face, he was only a humble and hardworking, though thoughtful, person.

But what about the old prophecy? Was it ever fulfilled? Let us read and find out.

furrows:
deep lines

The years hurried on, and brought white hairs upon the head of Ernest, and made wrinkles across his forehead and furrows in his cheeks. He was an old man. But not in vain had he grown old; more numerous than the white hairs on his head were the wise thoughts in

his mind. And Ernest had ceased to be obscure. Unsought for, undesired, had come the fame which so many seek. He had become famous beyond the limits of the valley. College professors, and even the active men of cities, came from far to see and converse with Ernest, and he received them with gentle sincerity, and spoke freely with them of whatever came uppermost, or lay deepest in his heart or their own. While they talked together, his face would brighten, unawares, and shine upon them, as with a mild evening light.

obscure:
not well
known

While Ernest had been growing old, God had granted a new poet to this earth. He, too, was a native of the valley, but had spent the greater part of his life in distant cities, pouring out his sweet music everywhere. Neither was the Great Stone Face forgotten, for the poet had celebrated it in a poem. The songs of this poet found their way to Ernest. He read them after his customary toil, seated on the bench before his cottage door. As he read he lifted his eyes to the mountain.

unawares:
unknowingly

“O Great Stone Face,” he said, “is not this man worthy to be your likeness?”

The face seemed to smile, but did not answer.

customary
toil:
usual work

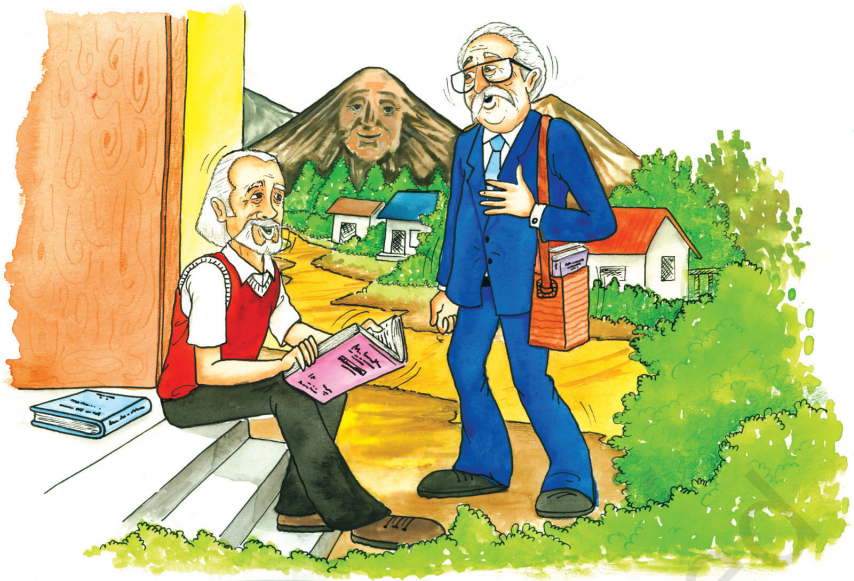
Now it happened that the poet, though he lived so far away, had not only heard of Ernest but had thought much about his character and wished to meet this man whose wisdom walked hand in hand with the noble simplicity of his life. One summer day, therefore, he arrived at Ernest’s door, where he found the good old man holding a book in his hand, which he read and, then, with a finger between the leaves, looked lovingly at the Great Stone Face.

“Good evening,” said the poet. “Can you give a traveller a night’s shelter?”

“Gladly,” answered Ernest; and then he added, smiling, “I think I never saw the Great Stone Face look so hospitably at a stranger.”

hospitably:
(here) gently,
kindly





The poet sat down beside him, and he and Ernest talked together. Never before had the poet talked with a man like Ernest, so wise, and gentle, and kind. Ernest, on the other hand, was moved by the living images flung out of the poet's mind.

As Ernest listened to the poet, he imagined that the Great Stone Face was bending forward to listen too. He gazed into the poet's eyes.

"Who are you, my gifted guest?" he asked.

The poet laid his finger on the book that Ernest had been reading.

"You have read these poems," said he. "You know me, then, for I wrote them."

Again and again, Ernest examined the poet's features; he turned towards the Great Stone Face then back. He shook his head and sighed.

"Why are you sad?" inquired the poet.

"Because," replied Ernest, "all through life I have awaited the fulfillment of a prophecy, and when I read these poems, I hoped that it might be fulfilled in you."

"You hoped," answered the poet, faintly smiling, "to find in me the likeness of the Great Stone Face. I am not worthy to be its likeness."

“And why not?” asked Ernest. He pointed to the book. “Are not those thoughts worthy?”

“You can hear in them the distant voice of a heavenly song. But my life, dear Ernest, has not corresponded with my thoughts. I have had grand dreams, but they have been only dreams. Sometimes I lack faith in my own thoughts. Why, then, pure seeker of the good and true, should you hope to find me in the face of the mountain?”

The poet spoke sadly and his eyes were wet with tears. So, too, were those of Ernest.

At the hour of sunset, as had long been his custom, Ernest was to speak to a group of neighbours in the open air. Together he and the poet went to the meeting place, arm in arm. From there could be seen the Great Stone Face.

Ernest threw a look of familiar kindness around upon his audience. He began to speak to the people what was in his heart and mind. His words had power, because they agreed with his thoughts; and his thoughts had reality and depth, because they harmonised with the life which he had always lived. It was not mere breath that the preacher uttered; they were the words of life. A life of good deeds and selfless love was melted into them. The poet, as he listened, felt that the life and character of Ernest were a nobler strain of poetry than he had ever written. His eyes filled with tears and he said to himself that never was there so worthy a sage as that mild, sweet, thoughtful face, with the glory of white hair diffused about it.

At a distance, but clearly to be seen, high up in the golden light of the setting sun, appeared the Great Stone Face, with white mists around it, like the white hairs around the brow of Ernest. At that moment, Ernest’s face took on an expression so grand that the poet was moved to throw his arms up and shout. “Behold! Behold! Ernest is himself the likeness of the Great Stone Face!”

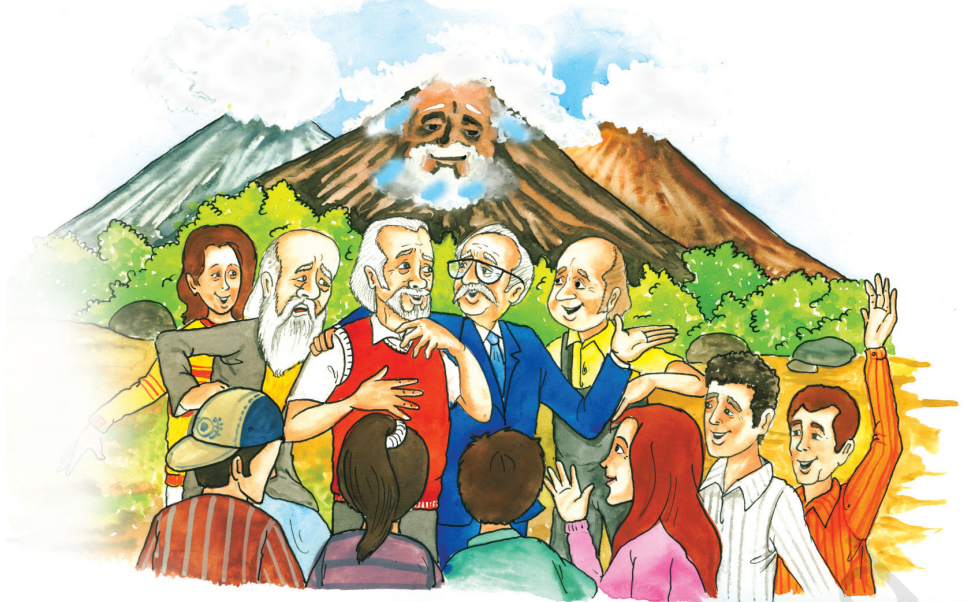
corresponded:
been in
harmony with

custom:
habit

**harmonised
with:**
corresponded
with; agreed
with

sage:
wise man

diffused:
spread all
around



Then all the people looked, and saw that what the poet said was true. The prophecy was fulfilled. But Ernest, having finished what he had to say, took the poet's arm, and walked slowly homeward, still hoping that some wiser and better man than himself would by and by appear, bearing a resemblance to the Great Stone Face.

NATHANIEL HAWTHORNE
(abridged)

Comprehension Check

Write 'True' or 'False' against each of the following statements.

1. Ernest's words reminded people of the wise old sayings. _____
2. Total strangers from far away, who visited Ernest in the valley, found his face familiar. _____
3. The Great Stone Face confirmed Ernest's view that the poet could be worthy of its likeness. _____
4. When Ernest and the poet met, they respected and admired each other equally. _____
5. The poet along with Ernest addressed the inhabitants of the valley. _____
6. The poet realised that Ernest's thoughts were far nobler than his own verses. _____

working with the text

Answer the following questions.

1. How was Ernest different from others in the valley?
2. Why did Ernest think the poet was like the Stone Face?
3. What did the poet himself say about his thoughts and poems?
4. What made the poet proclaim Ernest was the Stone Face?
5. Write 'Ernest' or 'Poet', against each statement below.
 - (i) There was a gap between his life and his words.
 - (ii) His words had the power of truth as they agreed with his thoughts.
 - (iii) His words were as soothing as a heavenly song but only as useful as a vague dream.
 - (iv) His thoughts were worthy.
 - (v) Whatever he said was truth itself.
 - (vi) His poems were noble.
 - (vii) His life was nobler than all the poems.
 - (viii) He lacked faith in his own thoughts.
 - (ix) His thoughts had power as they agreed with the life he lived.
 - (x) Greatness lies in truth. Truth is best expressed in one's actions. He was truthful, therefore he was great.
6.
 - (i) Who, by common consent, turned out to be like the Great Stone Face?
 - (ii) Did Ernest believe that the old prophecy had come true?
What did he say about it?

working with language

1. Mark the meaning that best fits the word or a phrase in the story.
 - (i) (sun) going down
 - (a) becoming smaller
 - (b) weakening
 - (c) setting
 - (ii) brightening
 - (a) making (it) look bright and cheerful
 - (b) lending (it) a special glow
 - (c) causing (it) to appear hopeful
 - (iii) spacious
 - (a) lonely and wild
 - (b) big and wide
 - (c) special and important

- | | |
|--------------------------------|--------------------|
| (iv) prophecy | (a) proverb |
| | (b) prediction |
| | (c) rumour |
| (v) marvellous | (a) wonderful |
| | (b) surprising |
| | (c) shocking |
| (vi) proclaim | (a) reveal |
| | (b) declare |
| | (c) shout |
| (vii) cease | (a) happen |
| | (b) stop |
| | (c) remain |
| (viii) (a night's) shelter | (a) stay |
| | (b) safety |
| | (c) hospitality |
| (ix) gazed | (a) wandered about |
| | (b) stared at |
| | (c) thought of |
| (x) took on
(an expression) | (a) challenged |
| | (b) resembled |
| | (c) assumed |

2. (i) Read the following sentences.

- I do hope **I'll live** to see him.
- He **will come!** Fear not, Ernest; the man **will come**.
- Gathergold **is arriving** tomorrow, people said.
- Blood-and-Thunder **starts** his journey back to the valley next week, everyone proclaimed.
- The great man is **going to** spend his old age in his native town.

Notice that in the above sentences, verbs in bold type are in four different forms, denoting four important ways of expressing future time. None of these can be said to be exclusively used to show future time, though each is used to refer to some action in future.

(ii) Which form of the verb is more natural in these sentences? Encircle your choice.

- I'm not free this evening. I **will work**/ **am working** on a project.
- Have you decided where you will go for your higher secondary? Yes, I have. I **will go**/ **am going** to the Kendriya Vidyalaya.
- Don't worry about the dog. It **won't hurt**/ **isn't hurting** you.

- (d) The weatherman has predicted that it **will snow/is snowing** in Ranikhet tonight.
- (e) Swapna can't go out this evening. Her father **will come/is coming** to see her.
3. (i) Complete these pieces of conversation using **will** or **going to** with the verbs given.
- (a) Rani : Why are you turning on the radio?
Ravi : I _____ (listen) to the news.
- (b) Rani : Oh, I can't buy this book. I have no money.
Ravi : Don't worry. I _____ (lend) you some.
- (c) Rani : Look at those dark clouds.
Ravi : I think it _____ (rain).
- (d) Rani : What shall we have for dinner?
Ravi : I can't decide.
Rani : Make up your mind.
Ravi : All right, then. We _____ (have) fried rice and dry beans.
- (e) Rani : Why are you filling the kettle with water?
Ravi : I _____ (make) coffee.
- (f) Rani : We need some bread and butter for breakfast.
Ravi : All right. I _____ (go) to the bakery and get some.
(Before he goes out, Ravi talks to their father.)
Ravi : I _____ (get) some bread and butter. Do you want any thing from the bakery?
Father : Yes, I want some salt biscuits.
Ravi : Fine, I _____ (get) you a packet.
- (ii) Let pairs of children take turns to speak aloud the dialogues.

speaking and writing

1. Each of the following words has the sound /f/ as in feel. The words on the left have it initially. Those on the right have it finally. Speak each word clearly.

flail	life	fact	tough
Philip	puff	fail	laugh
flowed	deaf	fast	stiff

2. Underline the letter or letters representing /f/ in each of the following words.

file

slough

faint

lift

cough

defence

afford

enough

photograph

staff

tough

aloof

affront

philosophy

sophistry

3. Imagine that you are the poet. You have come to your native valley to meet a famous preacher called Ernest. Narrate the incident of your first meeting with him.

4. (i) Put each of the following in the correct order to construct sentences.

- a resident of Noida near Delhi, /is visually impaired/ George Abraham,

- confidence and competitive spirit /and infuses discipline among the participants/ It provides

- he has helped/ The brain behind the World Cup Cricket, /the disabled to dream

- to the blind school in Delhi/ It was a chance visit/ that changed his life

- sport is a powerful tool/ the disabled/ He believes that/ for rehabilitation of

(ii) Now rearrange the sentences above to construct a paragraph.

George Abraham, _____



Notes for the Teacher



General

- ❖ Learning a language means using it for a wide variety of purposes. Language is best acquired when attention is focused on meaning, not on form.
- ❖ Words and phrases not closely related to objects and action remain empty and lifeless to young learners. Language comes alive when presented in meaning-making contexts.
- ❖ Words/phrases that are used to accomplish many useful purposes follow a certain system inherent in the language itself.
- ❖ Learners become familiar with the system through continuous exposure to the language in meaning-focused situations.
- ❖ Interaction, discussion and sharing of ideas among learners provide opportunities that elicit 'real' information about them and their experiences and opinions.
- ❖ Encourage learners to work in pairs and small groups and let them go beyond the textbook by providing a variety of language inputs for spontaneous and natural use of language.
- ❖ Build on the exercises given in the textbook and design more tasks/activities in keeping with learners' interests, needs and surroundings. Employ free-response exercises (with more than one possible response).
- ❖ Promote reading habits through story reading (not merely teaching stories as texts), story retelling, choral reading, shared reading, etc.
- ❖ Create class libraries for exchange of books and shared reading. The library may also move with children to the next higher class.
- ❖ Poems need not be taught line by line, word by word. You may give a model reading but let every child read the poem on her/his own to feel the richness of language, rhythm and music of words. Exercises accompanying the poem are more for understanding the poem as a whole than for teaching language items.
- ❖ Advertisement is also literary genre. You will find that some advertisements have been given on the inner covers of the textbook. Have a discussion in the class on these concerns. You

may ask them to do a project on these social issues and concerns. Such as educating the girlchild, environment protection.

- ❏ Encourage learners to tell new stories, narrate anecdotes, compose short poems in English or their own language, talk about pictures, illustrations in the book and cartoons in newspapers/magazines. Don't get anxious about the errors they will make. Constant exposure, practice and correction in the form of feedback will help them improve themselves by and by.
- ❏ Every page has a column for words and meanings. Encourage children to write down other words they find difficult, along with their meanings, in this column.



UNITS 1-3



The Best Christmas Present in the World

Some suggestions given below are applicable to all prose lessons in the book.

- ❏ A war story against the backdrop of Christmas, a festival marked by family reunion, exchange of presents and universal bonhomie. Connie, aged 101, receives a present from a stranger whom she mistakes for her long-awaited husband. What is the present — the letter or the mistaken identity of the visitor?
- ❏ Spend about 20 minutes discussing the dates and events given under **Before you read**. Since the answers are given later in the book, the focus should be on the nature of each event — whether, in human terms, the event recalls defeat and destruction or endeavour and success. Let children express their own views. Even if their observations do not reveal any understanding of the nature of events, the discussion session will provide an excellent base for initiating work on the story under reference.
- ❏ The story is sectioned into three parts. Parts II and III may be sectioned further according to convenience and time available.
- ❏ Discuss each illustration with reference to the story. Illustrations are given for better comprehension and sharper visual appeal.
- ❏ **Comprehension Check** at the end of each section is a recall of what children have read so far. Design while-reading comprehension exercises in the form of factual comprehension questions, multiple choice questions and/or completion of sentences, etc.

Here is one example in three formats:

Factual or inferential comprehension (Answer the question in your own words.)

Why is Jim 'ashamed to say' that Fritz 'began it'?

Multiple choice (Mark the right answer.)

Jim is 'ashamed to say' that Fritz 'began it' because

- (i) he didn't know how to do it.
- (ii) he wishes he had done it first.
- (iii) he didn't want to do it.

Sentence completion : (Choose the right item and complete the sentence.)

But it is true, _____, that Fritz began it.
(much to my delight / shame / dismay)

A related item here is the use of 'begin' and 'start' in appropriate contexts.

Use 'begin' or 'start' appropriately in the following sentences.

- (i) What time do you _____ work in the morning?
- (ii) If we want to get there, we should _____ now.
- (iii) The film _____ at 7 pm.
- (iv) No matter how you try, the car won't _____.

Very often 'begin' and 'start' can be used in the same way, though 'start' is more common in informal speech. [See sentences (i) and (iii)]

In some constructions only 'start' can be used. [See sentences (ii) and (iv)].

Questions under **working with the text** to be answered orally, later to be written in the copy book.

At the end of the lesson, draw children's attention to the two quotations given in the box. Let them discuss how the story illustrates the same ideas. Then, ask them to find sentences in the story which appeal to them most. Here are some examples:

- We agreed about everything and he was my enemy.
- No one dies in a football match. No children are orphaned. No wives become widows.
- I know from all that happened today how much both armies long for peace. We shall be together again, I'm sure of it. (It's a good example of the use of 'irony' in the story.)

The Ant and the Cricket

-  Spend about 15 minutes eliciting, and listening to, fables or fable-like stories from children, preferably in their own language(s). Help them retell one or two in English by providing appropriate words and phrases.
-  The story about the Sun and the Wind at the end of 'Glimpses of the Past' may be used here. Ask them if it's a fable, though there are no animals in it.
-  Try the following writing task.

Rearrange the following sentences to construct a story. Start with sentence 4.

 1. One cold day, a hungry grasshopper came to the anthill and begged for a little something to eat.
 2. He replied, "Alas! I spent all my time singing and playing and dancing, and never thought about winter."
 3. One ant asked him how he had spent his time during summer and whether he had saved anything for winter.
 4. A nest of ants had been occupied all through the summer and autumn collecting food for winter.
 5. They carefully stored it in the underground chambers of their home.
 6. Then we have nothing to give you.
 7. Thus, when winter came, they had plenty to eat.
 8. People who play and sing all summer should only dance in winter.
 9. The ant answered.
-  Find three adjectives in the first stanza associated with summer and spring.
-  Find four phrases/lines in the same stanza associated with the onset of winter.
-  Suppose the last line of the first stanza were to be rewritten as 'Oh! What will become of me? Says the cricket.' Would you find it acceptable in the poem? If not, why not?
-  Speak the words given below. Ask children to write the word, and against it two new words that rhyme.

- sing _____
- crumb _____
- through _____
- wished _____

(Last sound in 'crumb' is 'm'. In 'wished' it is 't'.)

- Activity 4 under **working with language** needs patience and time. Punctuation in writing sentences is an important teaching point. Since the activity is to be taken up in groups, there will be several versions of each sentence to begin with. Encourage children to discuss why only one version is grammatically acceptable and not the other.

The Tsunami

- A natural calamity causing huge destruction and loss of life and property. Alongside the story of deep sorrow are reassuring details of courage, survival and resilience.
- While covering sections and sub sections of the text, focus on situations in which children realise the importance of doing whatever possible to save human and animal life, to participate in relief work and to understand the concept of disaster management.
- Elicit their comments on, and reactions to, the stories of Meghna and Almas. Focus on values such as courage, care and compassion in the bitter struggle for survival and rehabilitation.
- The activity under **Before you read** is like an elementary geography lesson. Map reading along with language work (asking/answering questions, spotting location/ direction and describing them with precision) is a good example of softening subject boundaries and conforming to the idea of language across the curriculum. Use other maps from the geography/ history textbook for further practice.
- While dealing with 'Active/Passive voice' (working with language: Activity 3), provide samples of texts exemplifying the use of passive voice such as short newspaper reports and descriptions of processes/experiments. As far as possible, avoid a mechanical transformation exercise confined to isolated sentences. Try a simple exercise given here.

Complete the passage using passive forms of the verbs given in brackets.

Olive oil _____ (use) for cooking, salad dressing, etc. Olives _____ (pick) in autumn when they are ripe. They _____ (shake) from the trees and _____ (gather) up, usually by hand. Then they _____ (grind) to a thick paste which _____ (spread) onto special mats. The mats then _____ (layer) up on the pressing machine which will gently squeeze them to produce olive oil.

- ▢ The last activity under **speaking and writing** is a step towards reducing the gap between children's life at school and their life outside the school.

▢ Geography Lesson ▢

- ▢ Children already know words like 'aeroplane, airport', etc. Draw their attention to words like 'jetliner', 'jet engine' and 'jetlag' in the following activity.

(i) Match items under **A** with those under **B**

A

Jetliner
Jetlag
Jet engine
(the) jet set

B

- fatigue/tiredness after a long flight
- rich social group flying around the world for business or pleasure
- aircraft powered by a jet engine
- engine that emits high-speed hot gases at the back when it moves forward.

(ii) Check the meaning of 'jet black' and 'jetsam' in the dictionary. Complete the idiom : jetsam and _____

- ▢ Today, if there is a border dispute or any other contentious issue between two countries, an organisation called the United Nations acts as a mediator to keep peace and order in the world. Encourage children to gather information about the UN and its constituent bodies.
- ▢ Peace Memorial Park is the only park of its kind in the world. It is in Hiroshima, Japan, and marks the spot where the first atomic bomb was dropped on _____ (Children will remember the date and event if they recall the activity under

Before you read in *The Best Christmas Present in the World*.
A mini project could be planned on this.

- Ask children to draw a map of their locality/village depicting its physical features and distances between places, etc.
- Recite and write on the blackboard the following poem and discuss the items given at the end of the poem.

*Wake
gently this morning
to a different day.*

*Listen
There is no bray
of buses,
no horns blow.*

*There is only
the silence
of a city
hushed
with snow.*

- Name a few cities in India which the poem reminds you of.
- Which words/phrases in the poem evoke images different from those suggested by 'the silence of the city'?

Glimpses of the Past

- 'Glimpses' of the history of our country to be understood through pictures with strips of text for support. Children have a natural enthusiasm for this kind of material in the textbook.
- Children may read the comic strip aloud. Then they break up into small groups, discuss what they have read and write a summary. Each group presents its summary one by one. The whole class then enters into a general discussion, and a consolidated draft of the composition is prepared with the active support of the teacher.
- Conversely, divide the class into small groups. Let each group look at and describe a set of pictures (assigned to them) and construct their own text. Texts thus produced can be put together to form a coherent story, to be edited for accuracy.

- ❑ If necessary, texts may first be produced in the child's own language and the teacher can help them to reformulate these in English. For children fluent in English, this may be an opportunity to formulate equivalent texts in their own languages.
- ❑ Some details of each 'glimpse' of the past may be had from the history textbook of the same class. The history teacher may be invited to facilitate the activity.
- ❑ Picture reading under **speaking** and **writing** to be attempted in the same manner.
- ❑ Creating a comic (Activity 5) will be great fun if children can be persuaded to draw/learn to draw matchstick figures. Enlist the help of the art teacher.

❑ Macavity – The Mystery Cat ❑

- ❑ Have you ever wondered why people generally communicate with their pet dog mainly in English?
- ❑ What would you say to persuade your cat to leave the mouse alone? Try to say it in English.
- ❑ Which sentence about Macavity has been repeated four times in the poem? Why has it been repeated? Think about it.
- ❑ Mention a couple of 'crimes' discovered in the kitchen, and your Macavity was nowhere to be seen.
- ❑ *a fiend in feline shape*
Does it remind you of a similar expression about a wolf? What is it, and what does it mean?
- ❑ Here are four lines about someone's cat. Read them and say whether it is a mystery cat.

*My kitten walks on velvet feet
And makes no sound at all.
And in the doorway nightly sits
To watch the darkness fall.*



Notes for the Teacher



UNITS 4-7

Bepin Choudhury's Lapse of Memory

- ❖ A Satyajit Ray story with a surprise ending that brings in its wake the much needed psychological relief to the sophisticated executive beleaguered by a conspiracy, which is a humorous take after all.
- ❖ Before asking children to read the text, tell the story part by part, each part ending where the listener wonders what comes next.
- ❖ Activity 3 under **working with language** is about two tense forms — *simple past* and *present perfect*. Notice how both have been used in conjunction with each other. The following explanatory notes may be useful.
 - The *present perfect* tense is used to refer to an action initiated and completed in the past and is associated with the present. It has its effect on the present situation.
 - I have seen the Taj. (I know what it looks like.)
 - He has arrived. (He is here.)
 - I have finished my work. (I am free now.)
- ❖ *Present perfect* tense is usual with **already**, **so far**, **not yet**, **ever**, **never** etc.
- ❖ It is not used with **ago**, **yesterday**, **last week** / **month** / **year**, etc.

The Last Bargain

- ❖ Here is a method of teaching that may be tried.
 - (a) Let children read the first stanza silently.
 - Ask the following questions.
 - (i) How many persons/characters are there?
 - (ii) Who are they?
 - (iii) Who is big and who is small?
 - (iv) What does the person in the first line say?
 - (v) What does the other one in the fourth line say?
 - (vi) Do they stay together or part company? Why?

(b) Now reconstruct the episode. Begin like this.

I was walking on the road looking for work. I saw the king in his chariot. He had a sword in his hand. He was very kind to me. He shook my hand and offered to hire me. I did not accept his offer. To me, power is not a valuable thing. It is not permanent. It won't make me happy. I was looking for something else as a reward for my work.

What is he looking for?

Let us read the next stanza.

(c) Do the other stanzas in the same way.

- ▢ The clue to what the person is looking for lies in the last line. The operative phrases are 'the child's play' and 'a free man'.
- ▢ The child and her/his play is a metaphor for innocence and inward happiness, which gives this person a sense of fulfilment and freedom from stress and strife. He feels genuinely free and happy in the company of the child.
- ▢ Recite each stanza with feeling, pausing at the right places.
- ▢ The method suggested may work better for a poem with a story.

▢ The Summit Within ▢

- ▢ Adventure and the world of nature – the arduous task of reaching the highest summit in the world makes the climber reflect on the 'internal summits' which are, perhaps, higher than the Everest. The text underscores the physical, emotional and spiritual aspects of the adventure in a single perspective.
- ▢ Divide the text into three parts. A convenient division is suggested here.
 - ◆ '.....that mountains are a means of communion with God'. (end of Part-I)
 - ◆ 'It is emotional. It is spiritual'. (end of Part-II)
 - ◆ The remaining is Part-III.
- ▢ Design while-reading comprehension questions for each part. The multiple choice items are given at the end of the lesson. You may try the following as additional questions.
 - ◆ What is the author's personal answer to the question as to why people climb mountains?
 - ◆ How is the same question answered in Part-II in a different way?

❖ Famous climbers have recorded how they needed *just that help*? Explain the italicised phrase.

❖ Looking round from the summit, you tell yourself that _____.

(a) Complete this sentence using the same words as in the text without referring to the book.

(b) Now complete it using a clause/phrase of your own without changing meaning.

❖ Activities 2 and 3 under **working with language** provide ample opportunities for vocabulary development. Extend Activity 2 by choosing new words from the text to cover their adjective and/or adverb forms.

remark – remarkable – remarkably

type – typical – typically

Use each item in a meaningful context, involving more than one sentence.

‘What you say is not appropriate, though it’s a good remark.’

‘Isn’t that remarkable?’

‘It may be so, but it doesn’t mean you are remarkably objective.’

❖ You may not find the dialogue above remarkable enough, but it meets the immediate requirement appropriately.

❖ Re-read and discuss passages where the author’s admiration for the mountains and passion for adventure comes through.

❖ The School Boy ❖

❖ A school is a place where children and teachers assemble every morning to learn from one another. Find out if any child would like to describe school in a different way.

❖ An interesting discussion on different types of schools, supported by pictures from magazines/newspapers, may ensue — a village school where children are sitting on the floor; another school where they are sitting at long desks; an outdoor lesson under a tree, etc.

❖ Ask children how they reach school. Do they walk or take a bus, etc.? What problems others in remote areas may face in reaching school on time?

❖ Any suggestions as to how to make school an interesting and enjoyable place!

This is Jody's Fawn

-  A story about a child's emotional preoccupation with the fawn whose mother had to be killed to save his father's life. The story highlights values such as compassion and justice, care and concern for human and animal life.
-  Spend some time on a discussion about 'home remedies' for commonplace health problems/ailments. Should we see a doctor about every little thing, or should we talk to the grandmother first?
-  The growing concern about preservation of environment and protection of animal life has gone a long way in persuading schools to refrain from dissecting animals for experiment. Elicit children's comments on the issue and on the law that punishes humans for hurting animals.
-  Activity 1 under **working with language** is about reporting questions – yes/no and wh-questions. The use of 'if/whether' in the case of yes/no type questions should be explicitly explained. Devise separate exercises for teaching the use of 'if/whether', the appropriate reporting verb, the changes in pronominals in the reported speech and the sequence of tenses.

Here is a simple exercise to exemplify some of these points.

Choose the correct word to complete statements in indirect speech given below. Write words in the blanks given.

- (a) "Where do you come from?"

I _____ (said/asked) him where _____ (he/you) come from.

- (b) "What is your name?"

He asked me what _____ (my/his) name. (is/was)

- (c) "Are you happy?"

I asked him _____ (if/whether) he _____ (is/was) happy.

- (d) "Do you live here?"

He asked me _____ (whether/if) I _____ (live/lived) _____ (here/there).

- (e) "Why are you crying?"

The teacher asked the child _____ (if/why) she _____ (is/was/were) crying.

Here is another exercise.

Read the following dialogue between Jody and his father. Rewrite their conversation in indirect speech.

Penny lay quiet, staring at the ceiling.

“Boy, you’ve got me hemmed in.”

“It won’t take much to raise the fawn.

It will soon start eating leaves.”

“You are smarter than boys of your age.”

“We took its mother, and it wasn’t to blame.”

“It seems ungrateful to leave it to starve.”

Begin like this:

Penny lay quiet staring at the ceiling. He said to Jody that _____ . Jody replied that it wouldn’t _____

- Activity 2 under **working with language** deals with transitive and intransitive verbs.

Ask children to underline the direct object in the following sentences.

He brought me a colourful umbrella.

I will write a letter to him.

You should give yourself a chance.

- Activity 3 under **writing** may be linked with the first task covering home remedies under ‘Before you read,’ It will be useful to take it up separately also.

A Visit to Cambridge

- Excerpt from a travelogue highlighting exchange of views between two extraordinary persons on what it means to be ‘differently abled’. A tour through Cambridge had a surprise, both pleasant and poignant, for the author. He met the brilliant and completely paralysed author of *A Brief History of Time*, and talked to him for a full half-hour.
- Activity 2 under **working with language** is about the *present participle* (dancing/walking) used as adjective.
- Running on the road, he saw _____. (participle)
- The train is running. _____ (verb)

- ❏ The running train _____ (adjective)
- ❏ The use of *past participle* as adjective may also be illustrated here.
- ❏ He has broken the window. (verb)
- ❏ The window was broken when the almirah was taken out (verb — in passive)
- ❏ See the broken window. (adjective)
- ❏ Activity 3 under **speaking and writing** may be done as a project. Lot of oral work to precede the writing task. The final draft should be edited and improved before it is put up on the board.
- ❏ Activities 1 and 2 under **speaking and writing** are about word stress. Stressed syllables to be pronounced clearly and loudly. Some words of more than one syllable from the text may also be listed according to whether the stress falls on the first or the second syllable.

❏ When I Set Out for Lyonesse ❏

- ❏ The poem has a clear beginning-middle-end structure. The beginning is 'setting out', the middle is 'sojourn' and the end is 'return'.
- ❏ Draw children's attention to appropriate words/phrases/lines that suggest and reinforce each phase of the journey.
- ❏ 'Lyonesse' to be pronounced as *lie-an-ness*. The last syllable receives the primary stress.
- ❏ If feasible and useful, explain the rhyme scheme and its musical effect on the listener.

Stanza 1	–	A B B A A B	Lyonesse	–	A
Stanza 2	–	A C C A A C	away	–	B
Stanza 3	–	A D D A A D	there	–	C
			eyes	–	D



Notes for the Teacher



UNITS 8-10

A Short Monsoon Diary

-  Some extracts from the diary of a nature lover who enjoys the monsoon in the hills and observes the accompanying changes in the world of flora and fauna.
-  Activities under **working with language** are numerous and of different types. Spend sufficient time on each activity and devise, wherever necessary, new but related exercises for further practice.
-  The following project may be tried under **writing**.
 -  Do you notice the changes that occur in nature as the seasons change? Write five or six sentences about what you see in nature in your part of the country during the months of May, August and December.
 -  Record the daily temperature for a fortnight and note down the maximum and minimum temperatures.
 -  Comment on the rise and fall in temperature.
 -  Record the time of sunrise and sunset for a fortnight and check if there is any appreciable change in the time.

On the Grasshopper and Cricket

-  This poem is relatively difficult. The difficulty lies in its brevity of expression and complexity of thought.
-  The introductory note and activities under **working with the poem** should be done elaborately adding additional explanatory notes/tasks, wherever necessary.
-  Compare it with *The Ant and the Cricket* to bring out differences of style and theme clearly with examples.
-  To concretise 'the poetry of earth' or 'the sounds of nature', use the poem given below, which is all about animal cries.

Ask children to rearrange the lines taking note of the words that rhyme. The last line of each stanza begins with 'But'.

Cows moo.

Lions roar.

But I speak.

Bears snore.

Doves coo.

Crickets creak.

Dogs growl.

Horses neigh.

But I talk.

Wolves howl.

Donkeys bray.

Parrots squawk.

📖 The Great Stone Face – I and II 📖

- 📖 A classic piece of American fiction juxtaposing mellowness of humanism with magnificence of art. Ernest, an unschooled dweller of the valley, has close affinity with the 'Stone Face' atop the hills beyond. Who resembles the splendid Stone Face — not someone for all his wealth, not someone else for all his heroic deeds, and not someone else yet again for his poetry and sublime ideas. It is none other than Ernest who personifies a rare blend of basic simplicity, practical wisdom and deep love for humanity.
- 📖 The original story has been heavily abridged. Simplification has been avoided in the interest of authenticity. You may like to read the unabridged text for pleasure and edification.
- 📖 Design three or four while-reading comprehension questions for each section of the text (parts I and II)
- 📖 The writing activity (Part-II : IV) is for further practice in language analysis. Rearranging phrases to construct sentences and then rearranging sentences to construct a paragraph will provide many opportunities for thinking about cohesion and coherence.
- 📖 Activities 1 and 2 under **working with language** (Part I) on adding **-ness** and **-ity** for forming nouns and adding **-ly** to adjectives for forming adverbs should be completed in three or four sessions. One period may be devoted to each item including resolving intermittent queries and offering explanations and the writing work involved.