



Orient BlackSwan

6

Gul Mohar

Language for Life

Ninth Edition



The Package

Gul Mohar

Language for Life

Ninth Edition

For the Student

- ▶ Readers 1–8
- ▶ Grammar and Language Skills 1–8
- ▶ Primers 1 and 2
- ▶ Students' Smart App 1–8

For the Teacher

- ▶ Teachers' Resource Packs 1–8
- ▶ Smart Books 1–8
- ▶ Teachers' Portal

Reading

- ▶ hand-picked and thought-provoking prose and poetry from classic and modern Indian and world literature in English
- ▶ focus on literature and language—guided and graded literary appreciation sections that encourage in-depth appreciation of the texts
- ▶ a play in each Reader from Readers 2–8 (Shakespeare in Readers 7 and 8)

Grammar

- ▶ twin focus on meaning and form
- ▶ concepts introduced with examples, definitions, simple explanations and practice exercises
- ▶ exam topics with a focus on common errors in usage (6–8)

Words in Use

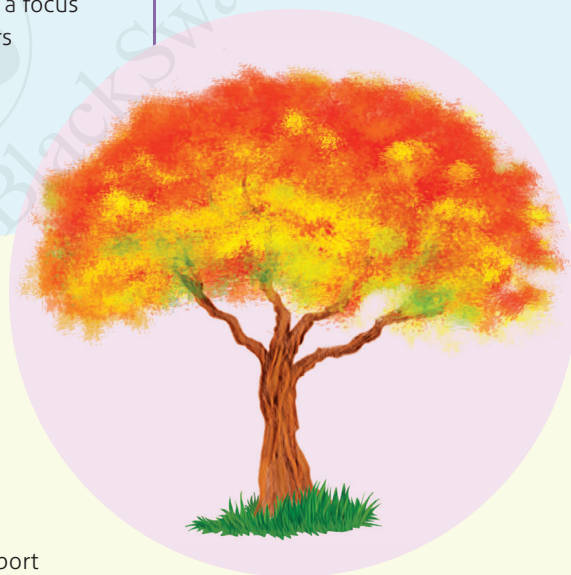
- ▶ equal attention to new words, phrases and expressions
- ▶ focus on building a rich and productive vocabulary

Teachers' Resource Pack

- ▶ lesson plans
- ▶ question bank
- ▶ worksheets
- ▶ sample creative writing passages
- ▶ reading passages for comprehension
- ▶ test papers
- ▶ answer key

Teachers' Portal

- ▶ comprehensive support for teachers
- ▶ interactive forum
- ▶ activities for language concepts
- ▶ FAQs



Smart Book

- ▶ digitally mapped to the Reader
- ▶ audio-visual support—animations for all texts and poems
- ▶ presentations and picture galleries
- ▶ interactive tasks
- ▶ helpful tips and reference material
- ▶ a variety of other resources

Writing

- ▶ variety of tasks for creative writing in a range of forms
- ▶ graded and fully guided with model formats in real-life situations

Listening/Speaking

- ▶ emphasis on fluency, accuracy and effective communication
- ▶ complete audio support

Dictionary Work

- ▶ emphasis on language building and accurate usage
- ▶ mini-dictionary for easy reference

Key Points

- ❖ rich selection of texts and poems from the finest writers and poets
- ❖ questions that explore the writer's style and craft (6–8)
NEW
- ❖ more classic poems
- ❖ systematically planned grammar syllabus with revision of important topics
- ❖ comprehensive teacher support
- ❖ animations for all texts, poems and plays
NEW
- ❖ AR elements to bring the texts and poems to life in the classroom
NEW

Gul Mohar Grammar and Language Skills

- ▶ mapped to the English Language curriculum
- ▶ learning outcomes across language skill areas listed clearly in every unit
- ▶ a variety of unseen reading passages to develop and strengthen reading skills
- ▶ focus on fluency and effectiveness in writing, speaking and listening
- ▶ digital support, including audio tracks, for Speech Practice, Functions and Reading Aloud
- ▶ exam-style practice in Reading, Grammar and Words, Oral skills and Writing
- ▶ graded attention to accuracy by way of Spelling, Punctuation and Dictation
- ▶ integration of language with life skills and research skills

Language Syllabus

Unit No	Name of the Text	Understanding the Text	Grammar and Usage	Words in Use	Listening/ Speaking	Writing
1.	Meeting Cézanne	<ol style="list-style-type: none"> MCQ wh- questions ERC literary appreciation— <ul style="list-style-type: none"> suspense title 	revision—nouns including countable and uncountable nouns with determiners	<ol style="list-style-type: none"> text search words in context text search— idioms in context 	listening— post-listening task	description— place and experience
2.	Wild Duck	<ol style="list-style-type: none"> sentence completion wh- questions ERC literary appreciation— <ul style="list-style-type: none"> conflict metaphor 	<ol style="list-style-type: none"> more uses of the zero article and determiners revision: articles 	<ol style="list-style-type: none"> text search— synonyms using words in context 	<ol style="list-style-type: none"> listening— post-listening task speaking— interview (in role) 	paragraph with linkers
3.	The Starting Point	<ol style="list-style-type: none"> MCQ wh- questions ERC literary appreciation— elements of an autobiography 	<ol style="list-style-type: none"> revision—kinds of adverbs adverb—types and positions 	<ol style="list-style-type: none"> phrasal verbs with off phrases in context 	listening— while-listening task	formal letter
4.	A New Name	<ol style="list-style-type: none"> match wh- questions, ERC literary appreciation— <ul style="list-style-type: none"> name and identity 	<ol style="list-style-type: none"> revision—pronouns indefinite pronouns revision—reflexive pronouns 	collocations with away	speaking— short talk on discrimination	character sketch

Unit No	Name of the Text	Understanding the Text	Grammar and Usage	Words in Use	Listening/ Speaking	Writing
5.	The Mask	<ol style="list-style-type: none"> MCQ wh- questions ERC literary appreciation—elements of detective fiction 	<ol style="list-style-type: none"> revision—finite and non-finite verbs the infinitive and gerund as subject 	verbs as adjectives	listening—post-listening task	book review
6.	Brown Wolf	<ol style="list-style-type: none"> true or not true wh- questions ERC literary appreciation— <ul style="list-style-type: none"> character names' analysis title 	<ol style="list-style-type: none"> revision—phrases and clauses adverb phrases and clauses 	<ol style="list-style-type: none"> text search—synonyms meanings of phrases 	speaking—point of view	stating an opinion
7.	Matilda Can Do Magic!	<ol style="list-style-type: none"> sentence completion wh- questions ERC literary appreciation— <ul style="list-style-type: none"> role of magic in literature plot 	<ol style="list-style-type: none"> coordinating conjunctions and compound sentences 	<ol style="list-style-type: none"> movement words compound adjectives 	speaking—speaking from imagination	different point of view
8.	Saving the Tiger	<ol style="list-style-type: none"> text search wh- questions ERC literary appreciation—tone and mood 	<ol style="list-style-type: none"> subordinating conjunctions and complex sentences 	<ol style="list-style-type: none"> phrases in context phrasal verbs with set 	listening—while-listening	essay

Unit No	Name of the Text	Understanding the Text	Grammar and Usage	Words in Use	Listening/ Speaking	Writing
9.	Dusk	<ol style="list-style-type: none"> 1. wh- questions, 2. ERC 3. literary appreciation— <ul style="list-style-type: none"> • setting • irony 	<ol style="list-style-type: none"> 1. revision—mixed tenses 2. the simple present tense and the present progressive tense (to talk about the future) 	<ol style="list-style-type: none"> 1. prefixes— un-, im-, re- 2. suffixes— -ly, -able, -ment, -tion, -ness, 	speaking— in role	description — feelings
10.	The Storm	<ol style="list-style-type: none"> 1. text search 2. wh- questions 3. ERC 4. literary appreciation— <ul style="list-style-type: none"> • imagery • elements of suspense 	<ol style="list-style-type: none"> 1. revision—the present perfect tense and the past perfect tense 2. the present perfect progressive tense and the past perfect progressive tense 	<ol style="list-style-type: none"> 1. words and phrases in context 2. homonyms 	listening— while-listening task	story extension
11.	Winter Oak	<ol style="list-style-type: none"> 1. wh- questions, 2. ERC 3. literary appreciation— personification 	<ol style="list-style-type: none"> 1. revision—reported speech 2. reporting imperatives and exclamations 	<ol style="list-style-type: none"> 1. antonyms 2. similes 	speaking— speech	speech
12.	The Canterville Ghost	<ol style="list-style-type: none"> 1. wh- questions 2. ERC 3. literary appreciation— <ul style="list-style-type: none"> • elements of a play • stage directions 	<ol style="list-style-type: none"> 1. revision—the passive voice with two objects 2. revision— mixed modals 	fixed expressions		dialogue

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Linda Sue Park is a Korean-American writer, who has authored several novels and picture books for young adults and children. Most of her work is based upon Korean history and culture. In 2002, she won the Newbery medal for 'A Single Shard'.



syllables: parts of a word that contain single vowel sounds and are pronounced as a unit

Abuji: Korean word for father

aisle: a long narrow space between rows of seats in a room, an airplane or train

*The Korean family name Kim means 'gold' in Korean. It refers to a clan of people that lived in the mountains. With this in mind, the father chooses Kaneyama as their Japanese family name. 'Yama' means mountain in Japanese and 'ka-ne' means gold.

suh-n-hEE

tAE-yul

KAA-na-yAAma kEE-O-ko

AbOO-hee

meg-OO-mi

myUNhg-ZHIn

mAA-sAA-doh

yUNhg-wAHn

This is the story of a ten-year old Korean girl, Kim Sun-Hee and her brother, Kim Tae Yul. It is the year 1940 and the Japanese have taken over Korea. The Korean people are very unhappy—they do not have the freedom to learn their history, follow their culture or speak their language. Suddenly, there comes a new law—all Koreans are to take Japanese names. The children's father knows that the law must be obeyed or else his family could face strict punishment. So he helps them choose Japanese names that reflect their Korean roots. Now Sun-hee must learn to accept her new name. How does she feel?

1. When my turn came, I pointed to the letter *K*. Abuji gave me a new name and I went around whispering over and over, "Keoko. Kaneyama Keoko. Keoko."

2. Japanese family names are usually long. Like Kaneyama. Korean ones, like my name Kim, are short. Similarly, Korean first names are almost always two **syllables**. But Japanese first names can be long or short.

3. I liked how **Abuji** had hidden our real last name in the new one he had chosen for us*. And he had done the same for my first name as well. Girls' names often ended in 'ko', which means 'girl' in Japanese. But 'ko' could also mean 'the sun's rays'. So Keoko meant 'rays of brightness'—the same as my real name. And yet, while I could accept 'Kaneyama Keoko' as a name, I could not think of it as *my* name.

4. For the next few days, there was terrible confusion at school. We had to call our classmates only by their Japanese names. Suddenly, the girl across the **aisle** from me was Megumi not Myung-gin. And the boy who sat behind me was Masado instead of Young-won.



How does the writer show us that Sun-hee is struggling to accept the idea of having a new name in a different language? (paras 1-3)



Q

Like Sun-hee, we can also tell that Onishi-san made the teacher and everyone else nervous. How has the writer shown us this? (para 8)

Q

Read para 10. Why does the writer make Onishi-san use gestures and sounds instead of words?

prompted: encouraged them to say their Japanese names

san: respectful way to address someone, in Japanese.

Empire: it refers to the Japanese Empire

abrupt: sudden and unexpected

*In earlier times, it was common practice to punish children by hurting them physically, using methods such as caning, in response to their indiscipline or bad behaviour. This was called corporal punishment. The intention was to discipline children and teach them to be obedient by instilling fear in them or by ridiculing them, often in the presence of others. Today, people agree that corporal punishment should not be allowed. Many countries across the world have banned it.

O-ni-shEE sA-n

5. Our teacher tried to be patient with us. If we forgot and used our classmates' real names, she **prompted** us—gently at first, but more sternly as the days passed.
6. I was a good student—I had never once given the teacher cause to beat me. I was very careful to use everyone's Japanese name and to respond when anyone said "Keoko", even though it felt as if they were talking to someone else. But the next day, my brain grew tired of being careful every single minute. And it happened.
7. I chose the worst possible moment to make a mistake. Onishi-**san** was in the room. He was a Japanese army officer whose job was to make sure all the students were learning to be good citizens of the **Empire**.
8. He came into our classroom several times a week, often in the middle of a lesson. We always stopped what we were doing and bowed to him. Then he'd stand at the back of the room and observe us for a while. I could tell he made the teacher nervous. I tried especially hard to give the right answers when he was around.
9. That day, I *knew* he was in the room. I knew I had to be extra careful not to make a mistake. And somehow I did the very thing I was trying so hard not to do—I said "Myung-gin" instead of "Megumi".
10. Onishi-san heard me. He made a funny sound in his throat, like 'Ah!'. Then he looked at the teacher and made an **abrupt** motion with his stick.
11. The teacher glanced at him quickly and then at me. "Keoko! To the front," she said.
12. The class was suddenly silent. I could see the surprise in the faces of the other students. After all, I was the daughter of the vice principal and I had never been beaten* before.
13. In the brief moments it took me to walk to the front of the class, I saw the teacher's face. She looked so unhappy that I felt sorrier for her than for myself. She didn't want to beat me, but she had to—because Onishi-san was there.
14. It was so unfair. First our names were taken away, and then we weren't given any time to learn each other's new names.





Why has the writer repeated the word 'unfair' five times? What do we realise from this? (para 15)



Underline the words used to describe the way Omoni reacted. What does the writer want us to think about the character? (para 16)

Omoni: Korean word for 'mother'

welts: raised red area of skin, caused by being hit or from cuts that are healing

soothed: made (her) feel better by putting something to ease or relieve the pain

OA-mOA-nEE

15. So when the bamboo cane swished through the air I was angry, not frightened. With each stinging whack, the word rang in my mind ... *unfair-unfair-unfair-unfair-unfair*.... Best of all, I was too angry to cry.
16. At home that night **Omoni** pressed her lips together when she saw the fierce red **welts** on my legs. She **soothed** them with a paste made of herbs, but the marks stayed there for several days. I was glad they did not fade right away. Seeing and feeling the sore redness of those welts always made me a little angry all over again.
17. I wanted to stay angry about losing my name. But I wasn't the only one. The changing of my name, made even my best friend



cross: annoyed

pound the name into his

brain: force himself to learn the name

lose face: feel embarrassed and become less respected by others

lived with: experienced and accepted a difficult situation

flicked another glance: looked (at her) very quickly



The writer suggests that Sun-hee and Tomo are not equals, despite being best friends. Which line tells us this? (para 23)



Read paras 18-26. How does the writer use something funny to talk about something serious?

cross. His name was Tomo and he was Japanese. When we played together after school during those early days of the name change, he had to check himself all the time. “Sun-hee—I mean, Keoko,” he kept saying.

18. Once, after correcting himself for what seemed like the hundredth time, he stamped his foot in frustration. “Keoko-Keoko-Keoko,” he said, as if trying to **pound the name into his brain**. “Keoko-Keoko-Keekeeko-Kekoko.” He was getting his tongue all twisted.
19. I giggled. “Kee-kee-ko? Ke-ko-ko?”
20. “Ke-ya-koo! Ko-ko-ka!”
21. Now we were both laughing. Tomo was laughing at the silly sounds. I was laughing for the same reason, but I was also secretly pleased to be treating my Japanese name with such disrespect.
22. When our laughter faded, Tomo glanced at me quickly, and then looked away again. “Maybe, when it’s just the two of us alone, I could still call you Sun-hee. What do you think?”
23. It wasn’t often that Tomo asked for my opinion. I wanted to answer carefully, so I thought for a moment. “Wouldn’t that just make it harder?” I said. “You would have to switch to my Japanese name when we’re with other people. You might get confused and—and forget.”
24. I didn’t say all that I was thinking—that as the son of the principal, Tomo always had to set an example. A mistake from him would be worse than a mistake from other students. He would **lose face**. I didn’t have to say it because it was something that Tomo **lived with** every day.
25. “You’re right,” he said. He **flicked another glance** at me. “It’s such a nuisance, isn’t it?”
26. And I knew this was his way of saying he was sorry I had to change my name.



An extract from ‘When My Name Was Keoko’ by **Linda Sue Park**

Understanding the Text

A. Match the sentences in A with the ones in B.

A		B
1. The teacher was stern with the children when they used their Korean names.	• •	a. They only learned those things that the Japanese had allowed them to learn
2. The Koreans were taught to be good citizens of the Empire.	• •	b. They were a reminder of the injustice that was done to her as well as to the Korean people.
3. Sun-hee was punished despite being the vice-principal's daughter.	• •	c. His loyalty to his country and people would be questioned.
4. Sun-hee did not want the marks to fade away.	• •	d. She wanted to shield the children from the consequences of getting caught for breaking the law.
5. A mistake from Tomo would be very bad for him.	• •	e. Onishi-san wanted the others to get the message that no one would be spared for disobeying orders.

B. Answer these questions.

1. I went around whispering over and over, "Keoko. Kaneyama Keoko. Keoko." Why did the speaker whisper the name repeatedly? What did she think of the new name? (para 1)
2. In what way were the family's old and new names—
 - a. different from each other? (para 2)
 - b. similar to each other? (para 3)
3. Did Sun-hee find it easy to respond when she was called 'Keoko'? Why or why not? (paras 3 and 6)
4. Why did the teacher have to punish Sun-hee? How did she feel about doing so? (para 13)
5. Best of all, I was too angry to cry. Why was the speaker angry? What reason did she have to cry? Why did she appear to feel proud of not crying? (para 15)
6. Why do you think Sun-hee did not want to forget the unfair manner in which she had been treated? (para 17)
7. Now we were both laughing. What caused the laughter? Were the people who were laughing doing so for the same reasons? Explain your answer. (paras 18-21)
8. Why did Sun-hee convince Tomo to address her by her Japanese name even though she disliked it? Choose the correct answer.
 - a. If Tomo got confused and called her by the wrong name, then both of them could get into trouble.
 - b. Tomo, being the principal's son could not be seen as someone who disobeyed Japanese laws.

- c. Sun-hee's experience as a Korean child and the punishment she received made her more aware of the dangers of being caught breaking the law.
- d. All of the above.
9. Tomo glanced at me quickly, and then looked away again. Why did Tomo seem unable to look the speaker in the eye? What does this tell you about how he feels about the name change? (para 22)
10. And I knew this was his way of saying he was sorry... Who was the speaker talking about? What did this person do to show that he was sorry? (para 26)

Appreciating the Text

We see that a change in name affects Sun-hee deeply. She feels torn between who she is and who she is expected to be. Using examples from the text, describe what you understand about the connection between a person's name and —

- their culture, language and sense of belonging.
- the ways in which they relate to and interact with other people.
- the feeling that they are valued for who they are.

Grammar and Usage

► revision: pronouns; indefinite pronouns

Read these sentences.

- I responded when **anyone** called me 'Keoko'.
- Everybody** had trouble remembering their classmates' new names.

We have learned that **pronouns** are used to replace nouns. They help us to avoid repeating nouns when we speak or write. We know that there are many kinds of pronouns.

Personal – I; me; we; us; he; she; they; him; her; them; you; it

Possessive – mine; ours; his; hers; its; theirs; yours

Demonstrative – this; that; these; those

Interrogative – what; which; who; whom; whose

The highlighted words in the sentences above do not refer to anything or anyone in particular. They are vague or general. In sentence 1 we are not told who called the speaker 'Keoko'. In sentence 2, we know that an unspecified number of people found it difficult to remember their classmates' new names. These words are called **indefinite pronouns**. Here are more examples: all; another; any; anybody; anyone; anything; each; everybody; everyone; everything; few; many; nobody; none; one; several; some; somebody; someone

A. Choose the correct pronouns from the box to complete these sentences.

whose mine everything anyone many these nothing another

- This cake is too creamy and sweet. Let us buy another.

- Please put away _____ neatly after you finish your project.
- _____ is that backpack?
- I thought it was _____ but it is Komal's.
- Does _____ know how to get to Central bus stand?
- Hurry! Take your pick quickly as there aren't _____ books left.
- _____ is more important than being kind.
- Whose slippers are _____? They are outside the door.



► reflexive pronouns

Read these sentences.

- Abuji told him that he must help his family find a suitable name
- Sun-hee told her to be careful in Onishi-san's presence.

If Abuji were saying in his own mind, 'I must help my family find a suitable name', we would say—

- Abuji told **himself** that he must help his family find a suitable name.

Similarly, in sentence 2 if we mean that Sun-hee was telling herself in her own mind, 'Be careful in Onishi-san's presence', we should say—

- Sun-hee told **herself** to be careful in Onishi-san's presence

You can see that when the object of a clause refers to the subject of the same clause, it has to have a **reflexive form**, such as **himself**, **herself**, **myself**, **yourself**, **themselves**.

B. Use the correct words from the box to complete these sentences.

herself yourself ourselves themselves himself myself

- My brother sat in a corner by **himself** and played with some building blocks.
- I blame _____ for this mistake. Forgive me.
- Sana bought three tickets—for me, for her brother and for _____.
- There were many mangoes in the tree. Anita and her brother helped _____ to a bagful each.
- We both felt nervous before the interview, but kept telling _____ there was nothing to fear.
- Why don't you help _____ to some juice?



Let us now look at another use of reflexive pronouns.

Read these sentences.

1. Did you **yourself** see it or did someone tell you?
2. Why is Karan sending the parcel with them? Why doesn't he bring it **himself**?

You can see that reflexive pronouns are used in these sentences, not because they are objects referring to subjects, but simply to emphasise that someone did something in person, not through someone else. You can also see that the reflexive pronoun is placed either immediately after the noun or pronoun concerned (as in sentence 1) or at the end of the clause (as in sentence 2).

C. Add the correct reflexive pronoun to each of these sentences.

1. Santosh cooks and bakes very well. He made this doughnut himself.
2. How could you forget? You _____ told me you would buy the book on your way back, didn't you?
3. They educated six children. They paid for all the expenses by _____.
4. Nobody was sure; we weren't sure _____.
5. The matter was serious. The Principal wrote a letter _____ to all the parents explaining her views on cheating.

► **collocations**

Read this sentence.

- I was glad that the scars didn't fade **right away**.

The words in colour go together naturally and form a **collocation**. Here are some more words that collocate with **away**.

- look away ► get away ► do away ► keep away ► back away

A. Guess the meanings of the collocations from these sentences.

1. We **backed away** slowly when we saw the snake in the garden.
2. I tried to spot the eagle in the sky but had to **look away** because the sun shone in my eye.
3. The thief tried to **get away** with the loot but the police arrived and arrested him.
4. **Keep away** from the edge of the pool or else you may lose your footing and fall in.
5. My mother **did away** with plastic boxes and replaced them with steel and glass containers.

B. Read these sentences. Tick (✓) the most suitable word in brackets to collocate with the underlined word.

1. We should be (**deeply** / **strongly**) concerned about the state of the environment.
2. I was (**pleasantly** / **suitably**) surprised to see you at the concert.

3. We walked down a beautiful (curving / winding) path that led us to a meadow.
4. It took (great / large) effort for the men to move the bed.
5. Hunting is (strictly / firmly) prohibited here.
6. I really enjoy (performing / doing) these exercises every day.
7. Switching to football from cricket was a (large / big) decision for me.

Speaking

▶ speaking about discrimination

In the story, the Korean people are treated unfairly by the Japanese because they are different from them. This is called discrimination. People may be discriminated against based on how they look, their skin colour, sex, the community they belong to, their background, etc. Do you know of incidents where people have been discriminated against?

Think about one such incident and then tell your class about it, using these points—

- ▶ What happened?
- ▶ Why did you think that a person or group of people were treated unfairly?
- ▶ How do you think they felt after being treated that way?
- ▶ How did you feel about this incident?



Writing

▶ character sketch

When we write a character sketch, we usually talk about the character's behaviour and attitude, their actions and responses to certain situations, the reasons for these actions and responses and so on.

Read these questions carefully.

- ▶ How is Sun-hee introduced to us?
- ▶ How does she react to the change in her name—is she angry or just upset? Does she try to get used to the new name?
- ▶ How does she behave in class—is she an earnest, obedient child or does she try to create trouble in class for her teacher?
- ▶ Why does she get upset at being punished? Who is she upset with—the teacher or Onishi-san? What thoughts does the punishment bring to her mind?
- ▶ How does she react when Tomo mispronounces her Japanese name? How do you think she feels?
- ▶ Consider her friendship with Tomo—she advises him to call her Keoko even though this makes her unhappy. What makes her do this?

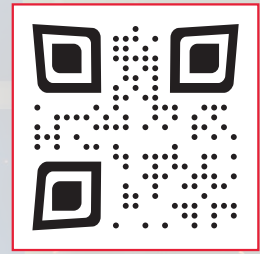
What do the answers reveal to you about Sun-hee's character? Write your points in the form of a paragraph.





Travel

Edna St. Vincent Millay



The railroad track is miles away,
And the day is loud with voices speaking,
Yet there isn't a train goes by all day,
But I hear its whistle shrieking.



All night there isn't a train goes by,
Though the night is still for sleep and dreaming,
But I see its cinders red on the sky,
And hear its engine steaming.

My heart is warm with the friends I make,
And better friends I'll not be knowing,
Yet there isn't a train I wouldn't take,
No matter where it's going.



the day is loud with voices speaking: the loud chatter of people fills the day-time **shrieking:** making a loud, high-pitched cry **cinders:** small pieces of partly burnt wood or coal **red on the sky:** the cinders glow red as they burn





Edna St Vincent Millay was amongst the most famous and successful poets in America. She won the Pulitzer Prize for her poetry. Her work reflected both traditional and modern elements of poetry. This poem is about a deep longing to travel and a desire to go out and see the world.



Understanding the Poem

Answer these questions.

1. In the first stanza, the speaker talks about two different sounds.
 - a. What are these sounds?
 - b. Which of these sounds does she actually hear?
 - c. How is it that the other sound appears to ring out so clearly to the speaker, even though the source of the sound is nowhere nearby?
2. What, according to the speaker, is the night for? What is she doing instead?
3. What are the speaker's feelings towards the people who are currently in her life? Yet, despite her feelings, what does she want to do? 
4. **And better friends I'll not be knowing,**
 - a. Who are these 'better friends'?
 - b. What makes the speaker call them 'better'?
 - c. Has she met them? Does she expect to meet them at all?
5. Why does the speaker seem to be willing to take any train to any place? What does this tell you about her state of mind and the way she feels about her life? 

Appreciating the Poem

1. What does the train represent in this poem?
 - a. a means to get from one place to another
 - b. a noisy object that the poet can never see but always hears
 - c. an opportunity to go out and see the world
2. a. Although the poet tells us that the train is far away, we are still able to see and hear it for ourselves, as we read the poem. Which words or phrases bring about this effect in the poem?

- b. How does the poet's depiction of the train help you understand the feelings she associates with it?
3. Do you think that the poem has been suitably titled? Why or why not?



Going Further

1. Like the poet, we too may sometimes dream of escaping our current situations and living a life of fantasy. Suppose someone gave you the opportunity to escape to another world and live out your fantasy. How would you get there and what would your life be like? Try and write a small poem or a few sentences describing it.
2. Think about what home means to you and try and say a few sentences about your idea of home. You can talk about—
 - ▶ what makes you come back no matter where you go.
 - ▶ why you never want to leave.



You can even express your ideas in the form of a poem or a song.



Matilda Can Do Magic!



Roald Dahl was a British fighter pilot of Norwegian descent. He is famous for writing stories, books and poems for children. His stories often feature brave children who go against evil adults and overcome all sorts of trouble. Some of his famous works are 'Charlie and the Chocolate Factory', 'James and the Giant Peach' and 'The Witches' among others.

Matilda Wormwood is a bright, intelligent and gifted child but unfortunately, her parents would rather have her watch the television than read a book. Her teacher, Miss Honey, recognises her brilliance and tries to help Matilda learn more but both, her parents and the head mistress, Miss Trunchbull refuse to allow her to do so.

*One day, when Miss Trunchbull visits the class and finds a **newt** in her glass of water, she accuses Matilda of playing a prank on her and threatens to **expel** her. Suddenly, the glass falls over and the newt lands on Miss Trunchbull, who is now, angrier than ever. Everyone has seen that Matilda has not moved from her seat. Then, how did the glass fall?*



newt: a small amphibian with a long, thin body and tail and short legs

expel: force someone to leave a school, organisation or country

1. Matilda did not join the rush to get out of the classroom. After the other children had all disappeared, she remained at her desk, quiet and thoughtful. She knew she had to tell

gigantic: extremely large

bottled up: she kept her secret to herself, not revealing it to anyone

astounding: very surprising and impressive

spur of the moment: suddenly, without any planning

confide: tell someone a secret, feeling confident that they will not tell it to anyone else

riffling: turning over pages

peculiar: strange, out of the ordinary

disastrous: extremely bad or unsuccessful

exalted: extremely happy

Q

Read paragraphs 1-3 and 7.

- ▶ Why do you think the writer has provided such a detailed description of the thoughts and feelings that are running through Matilda's mind? What is he making us feel towards Matilda?
- ▶ How does the writer let us know that Matilda herself does not fully understand what has happened?

somebody about what happened with the glass. She couldn't possibly keep a **gigantic** secret like that **bottled up** inside her. What she needed was just one person, one wise and sympathetic grown-up who could help her to understand the meaning of this extraordinary happening.

2. Neither her mother nor her father would be of any use for they would not believe her, nor realise what an **astounding** event had taken place in the classroom that afternoon. On the **spur of the moment**, Matilda decided that the one person she would like to **confide** in was Miss Honey.
3. Matilda and Miss Honey were now the only two left in the classroom. Miss Honey had seated herself at her table and was **riffling** through some papers. She looked up and said, "Well, Matilda, aren't you going outside with the others?"
4. Matilda said, "Please may I talk to you for a moment?"
5. "Of course, you may. What's troubling you?"
6. "Something very **peculiar** happened to me, Miss Honey."
7. Miss Honey became instantly alert. Ever since the two **disastrous** meetings she had had recently about Matilda, the first with the Headmistress and the second with Mr and Mrs Wormwood, Miss Honey had been thinking a great deal about this child and wondering how she could help her. And now, here was Matilda sitting in the classroom, looking particularly **exalted**, and asking if she could have a private talk. Miss Honey had never seen her looking so wide-eyed and peculiar before.
8. "Yes, Matilda," she said. "Tell me what has happened to you that is so peculiar."
9. "Miss Trunchbull isn't going to expel me, is she?" Matilda asked. "Because it wasn't me who put that creature in the water. I promise you it wasn't."
10. "I know it wasn't," Miss Honey said.
11. "Am I going to be expelled?"
12. "I think not," Miss Honey said. "The Headmistress simply got a little over-excited, that's all."
13. "Good," Matilda said. "But that isn't what I want to talk to you about."

topped: fell over

willed: made something happen with the power of her thoughts

14. “What do you want to talk to me about, Matilda?”
15. “I want to talk to you about the glass of water with the creature in it,” Matilda said. “You saw it spilling all over Miss Trunchbull, didn’t you?”
16. “I did indeed.”
17. “Well, Miss Honey, I didn’t touch it. I never went near it.”
18. “I know you didn’t,” Miss Honey said. “You heard me telling the Headmistress that it couldn’t possibly have been you.”
19. “Ah, but it *was* me, Miss Honey,” Matilda said. “That’s exactly what I want to talk to you about.”
20. Miss Honey paused and looked carefully at the child. “I don’t think I quite follow you,” she said.
21. “I got so angry of being accused of something that I hadn’t done that I made it happen.”
22. “You made what happen, Matilda?”
23. “I made the glass tip over.”
24. “I still don’t understand what you mean,” Miss Honey said gently.
25. “I did it with my eyes,” Matilda said. “I was staring at it and wishing it to tip and then my eyes went all hot and funny and some sort of power came out of them and the glass just **topped** over.”



26. Miss Honey continued to look steadily at Matilda through her steel-rimmed spectacles and Matilda looked back at her just as steadily.
27. “I am still not following you,” Miss Honey said. “Do you mean you actually **willed** the glass to tip over?”
28. “Yes,” Matilda said. “With my eyes.”
29. Miss Honey was silent for a moment. She did not think Matilda meant to lie. It was more likely that she was simply allowing



Read paragraph 26. Why has the writer chosen to omit dialogue here?



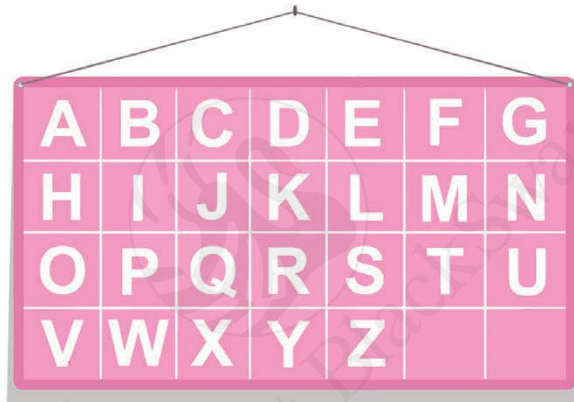
Why does the writer make Miss Honey repeat her question to Matilda? (paras 20, 24, 27 and 29)

her **vivid imagination** to run away with her. “You mean you were sitting where you are now and you told the glass to topple over and it did?”

30. “Something like that, Miss Honey, yes.”
31. “If you did that, then it is just about the greatest miracle a person has performed in a long time!”
32. “I did it, Miss Honey.”
33. ‘It is extraordinary,’ thought Miss Honey, ‘how often small children have **flights of fancy** like this.’ She decided to put an end to it as gently as possible. “Could you do it again?” she asked, kindly.

vivid imagination: lively, active imagination

flights of fancy: a very imaginative idea that may be very difficult to carry out and may not succeed



34. “I don’t know,” Matilda said, “but I think I might be able to.”
35. Miss Honey moved the now-empty glass to the middle of the table. “Should I put water in it?” she asked, smiling a little.
36. “I don’t think it matters,” Matilda said.
37. “Very well, then. Go ahead and tip it over.”
38. “It may take some time.”
39. “Take all the time you want,” Miss Honey said. “I’m in no hurry.”
40. Matilda, sitting in the second row, about ten feet away from Miss Honey, put her elbows on the desk and cupped her face in her hands, and this time she gave the order right in the beginning. “*Tip glass, tip!*” she ordered, but her lips didn’t move and she made no sound. She simply shouted the words inside her head. And now she concentrated the whole of her mind and her brain and her will up into her eyes, and once again but much more quickly than before she felt the electricity gathering and the power was beginning to **surge**, and the hotness was coming into the eyeballs, and then the millions of tiny invisible arms with hands on them were shooting out towards the glass, and without making any sound at all, she kept shouting inside her head for the glass to go over. She saw it **wobble**, then it tilted, then it toppled right over and fell with a tinkle on to the table-top, twelve inches from Miss Honey’s folded arms.
41. Miss Honey’s mouth dropped open and her eyes stretched so wide you could see the whites all round. She didn’t say a word. She couldn’t. The shock of seeing the miracle performed had struck her dumb. She **gaped** at her glass, leaning well away from it now as though it may be a dangerous thing. Then slowly she lifted her head and looked at Matilda. She saw the child white in the face, as white as paper, trembling all over, the **eyes glazed**, staring straight ahead and seeing nothing. The whole face was **transfigured**, the eyes round and bright, and she was sitting there speechless. Miss Honey waited, trembling a little herself and watching the child as she slowly stirred. And then suddenly, *click* went her face into a look of almost angelic calm. “I’m all right,” she said and smiled. “I’m quite all right, Miss Honey, so don’t be alarmed.”



Read the sentence which describes how Matilda performed magic. Why has the writer written such a long sentence with no pauses? (para 40)



surge: move forward suddenly and powerfully

wobble: move unsteadily from side to side

gaped: stared in surprise, with her mouth open

eyes glazed: she had a dreamy, faraway look in her eyes

transfigured: changed in a beautiful way

42. “You seemed so far away,” Miss Honey whispered, **awestruck**.
43. “Oh, I was. I was flying past the stars on silver wings,” Matilda said. “It was wonderful.”
44. Miss Honey was still gazing at the child in absolute wonderment, as though she were The Creation, The Beginning of the World, The First Morning.
45. “It went much quicker this time,” Matilda said quietly.
46. “It’s not possible!” Miss Honey was gasping. “I don’t believe it! I simply don’t believe it!” She closed her eyes and kept them closed for quite a while, and when she opened them again it seemed as though she had **gathered herself together**. “Would you like to come back and have tea at my cottage?” she asked.
47. “Oh, I’d love to,” Matilda said.
48. “Good. Collect your things and I’ll meet you outside in a couple of minutes.”
49. “You won’t tell anyone about this...this thing that I did, will you, Miss Honey?”
50. “I wouldn’t dream of it,” Miss Honey said.

awestruck: filled with feelings of admiration and respect

gathered herself together: became calm and regained her self-control

An extract from ‘Matilda’ by Roald Dahl

Understanding the Text

A. Complete these sentences.

1. In order to help her make sense of what had happened, Matilda felt she must...
2. Miss Honey became alert when Matilda said she wanted to talk to her because...
3. Matilda was worried that Miss Trunchbull was going to expel her because...
4. Matilda said she made the glass fall over because...
5. On seeing the miracle performed, Miss Honey...

B. Answer these questions.

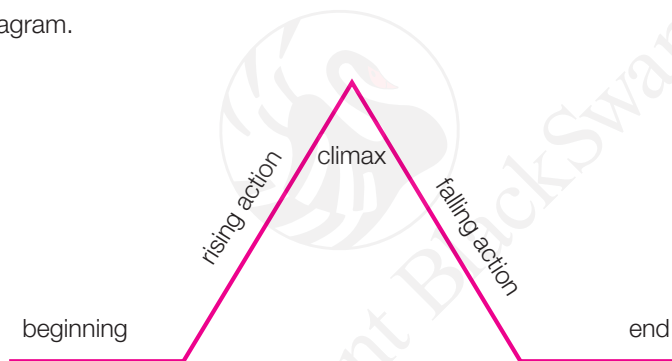
1. What was the astounding event that had occurred? Why didn’t Matilda choose to confide in her parents about it? (paras 2, 9 15, 17 and 19)

2. “Could you do it again?” What does the speaker want Matilda to do? Why does she ask her to do it ‘again’? (para 33)
3. Describe, in your own words, how Matilda made the glass tip over. (para 40)
4. “You seemed so far away.” What did Miss Honey mean when she said these words? (para 42)
5. What is so special about Matilda? Why do you think this makes her special?
6. Even though Miss Honey does not believe Matilda at first, she gives Matilda the chance to prove herself. What does this say about her? Does this give you confidence that she is just the sort of person that Matilda can confide in?

Appreciating the Text



1. In the text, we see that Matilda uses magic to get back at Miss Trunchbull. But magic also affects the way Matilda feels—it uplifts her spirits and enables her to escape her troubles in the real world. Think of another book or story where magic plays an important role. Compare and contrast the way magic has been used in that book with the way it appears in this extract.
2. Look at this diagram.



It shows the sequence in which events take place in a story. This sequence of events is called a **plot** and it consists of—

- the beginning—introduction of the characters and the story
- rising action—the building up of suspense and/or the problem
- climax—the turning point of the story which is usually the most exciting part and makes the reader want to continue to read
- falling action—events that take place after the climax and reveal the cause of suspense or lead to the problem being solved
- the end—the way things turn out

Now, read the text carefully and try and say which part of the text comes under which section. Give reasons for your answer.



Grammar and Usage

coordinating conjunctions and compound sentences

We have learned that we use words such as **and**, **but**, **or**, **yet**, **so** to join words, phrases and sentences. They are called **coordinating conjunctions** because they join two coordinates or two ideas that are equally important.

Read these sentences.

1. Miss Honey was sitting at her table.
2. Miss Honey was going through some papers.
3. Miss Honey was sitting at her table **and** going through some papers.

Sentences 1 and 2 are simple, independent sentences consisting of a single **clause** with only one **verb**.

Sentence 3 is formed by combining the **clauses** in 1 and 2. We call this a **compound sentence**. Since the two clauses have the same **subject**, the subject of the second clause has been omitted.

A. Underline the two clauses in each of these compound sentences and circle the word that joins them.

1. This sum looks difficult but is actually quite straightforward.
2. Kanak went into the kitchen and came out with a plateful of samosas.
3. You could buy tickets at the museum or try online.
4. The painting is rich and has a lovely mix of colours.
5. I couldn't solve the puzzle, yet I couldn't stop trying.
6. The film was too long but we stayed till the end.



B. Join these parts to write meaningful compound sentences.

1. Sujata was getting impatient	yet	a. Roopa was staring dreamily at the poster.
2. To complete their project on time, Giri did all the research	but	b. Umesh took care of the presentation.
3. She might decide to go to medical college	and	c. choose to make a career of her deep interest in sculpture.
4. The rain has stopped play for the day anyway	for	d. we have no choice but to go home.
5. She does become car-sick quite often	or	e. she insists on driving long distances.
6. We reached the restaurant early	so	f. we did not get a table

1. Sujata was getting impatient **for** Roopa was staring dreamily at the poster.

Words in Use

► movement words

Look at the highlighted words in these phrases from the story.

- She saw it **wobble**... ► then it **tilted**... ► then it **topped**... ► ...was **trembling** all over
- ...power was beginning to **surge** ► ... as she slowly **stirred**

These words describe different kinds of **movement**.

A. Complete these sentences with the correct forms of the correct movement words.

1. It has been such a still morning that even the leaves have barely _____.
2. When the gates of the dam were opened, the water _____ forward and flowed into the canals.
3. The chair is _____ because one of the legs is broken. Don't sit on it.
4. She tried to arrange the cards to form a pyramid but they _____ over.
5. I wrapped up the kitten in a warm blanket because I found it _____ in the cold.
6. The painting on the wall has _____ to the left. Will you please set it straight?



► compound adjectives

Read these phrases.

- **steel-rimmed** spectacles. ► **now-empty** glass

Here, **steel-rimmed** spectacles can also be written as 'spectacles that were rimmed with steel' and **now-empty** glass can be written as 'the glass which was now empty'.

The words in colour are **compound adjectives**. We use compound adjectives to describe nouns in fewer words.

B. Complete each of these compound adjectives by choosing a suitable word from the box.

new minded known moving threatening

1. well-
2. slow-
3. life-
4. brand-
5. absent-

C. Make sentences with the correct compound adjectives based on these situations.

1. Describe your experience of meeting an author at a bookstore.
2. Tell your friend that you arrived late because you were stuck in traffic.
3. Write a sentence on what you think of a pen that you just bought.
4. Write a sentence telling someone about your cousin who had a dangerous illness but was treated in time.
5. Write a sentence telling your parents how you were forgetful and left your spectacles in class.



Speaking

► describing using imagination

Imagine that you woke up one morning and discovered that you suddenly had a magical power. Say a few lines about it using these hints—

- what power you discovered
- how you realised that you had it
- how it made you feel—scared, thrilled, excited, nervous
- how you plan to use it
- would you tell anyone about it—why or why not



Writing

► writing from another character's point of view

If Miss Honey is telling this story, she may begin this way—

This afternoon, a very strange thing happened. After I let the children out to play, I noticed that Matilda was still at her seat. She had a very strange look on her face. Slowly, she asked if she could talk to me about something strange that had happened to her. I panicked. I was afraid that she had gotten in trouble with Miss Trunchbull or her parents.

She was worried that she was going to be expelled by Miss Trunchbull and kept telling me how she did not put the creature in the water. In turn, I reassured her that I knew that she was innocent. Then, she told me that she did have something to do with how the water spilled on Miss Trunchbull. I decided to hear her out. Matilda then told me...

Continue the story and complete the narrative. You may use these hints—

- ▶ What does Miss Honey find out from Matilda?
- ▶ What does she think about it and what does she decide to do?
- ▶ How is Miss Honey surprised by Matilda's actions?
- ▶ What happens in the end? How does Miss Honey end the story?



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Language for Life

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Reader 6



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The NEP parameters	Features	Page nos.
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Sustainable Development Goals

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