

Literature



# **Functional English**

# (Revised)

# **Class XI**



**CENTRAL BOARD OF SECONDARY EDUCATION** 2, Community Centre, Preet Vihar, Delhi- 110092



CBSE, **Delhi**110301 [Paper used : 80 GSM CBSE Watermark Maplitho Paper]

Februar<del>y</del> 2003 ©CBSE Copies : 20,000

June, 2004 Copies : 10,000

March, 2005 Copies : 8,000

May, 2005 Copies : 10,000

Reprint : 2007 Copies : 6,000 Copies : 5,000 Copies : 13,000

Reprint : 2010 Copies : 2,000 Copies : 2,000

**Reprint** : 2011 Copies : 5,000

August, 2011 Reprint : 5,000

November, 2011 Reprint : 5,000

Reprint : March, 2012 Copies : 10,000

February, 2013 Copies :

Price :

This book or part thereof may not be reproduced by any person or agency in any manner

Published by Central Board of Secondary Education 2, Community Centre, Preet Vihar, Delhi11009 2

Printed at :





## ENGLISH: BUILDING A BRIDGE BETWEEN ACADEMICS AND WORKPLACE.

The CBSE's English Language Curriculum in the classes IX to XII, in particular XI and XII, stands out for its strong dynamism and continuous evolution and development. **Since** the 1990's with the advent of the communicative methodology, the curriculum has changed by adopting the functional approach. In the current climate of psychological, social and economic changes, the trend is influenced by explosive knowledge creation and exponential technology growth. Thus, the need to modify and infuse changes in the English Curriculum at +2 levels is a necessary step in the up gradation and updation of the existing curriculum. The aim is to bring it at par with other academic and competency and skills based disciplines in its rigor and content. It should be borne in mind that the methodology used in the classroom will be automatically followed by some alterations in the language teaching and learning process. The increasing use of audio visual aids and the internet also impacts on our **objectives to give our learners greater autonomy in their learning, enabling** differentiated instruction, and, its transformational impact on teaching methods and deployment of assessment tools, consistent with those objectives.

At the + 2 stage, students begin to contemplate and introspect on their choice of subjects for higher study. For some students, this stage may be the end of their formal education, leading to the world of work and employment; for others, the foundation for higher education. They may choose either specialized academic courses or job-oriented vocational courses. The Functional English curriculum should equip them with the necessary associate life skill to make a meaningful contribution in the field they choose. Students' levels of competency can also not ably influence which career path they can follow.

Therefore, the revised Functional English Course highlights CBSE's approach to language training within an academic- professional context. The content will emphasize language competencies and effective workplace communicative skills. The Literature Reader\* is divided into three parts: prose, poetry and drama. The literary pieces cover a range of interesting and values based themes that can be easily understood and appreciated by the age group. The Functional Language Skills Book is based on a set of



five themes, which students can relate to from an academic, professional or vocational perspective, namely, Media and Networking, Stepping into the World of Business, Ethics and Values, Our Natural Capital and, Wellness and Fitness. The units offer a wide range of sub-themes and skills -based activities that will equip students to introspect, research, analyse and evaluate knowledge content independently, extend and apply such knowledge and skills in a number of academic and professional contexts. Two sets of sample questions are provided at the end of the book as practice materials that are broadly reflective of the question paper design.

By the end of the course, students will read, write and use grammar structures and a wider set of vocabulary effectively and, learn to speak and listen efficiently.

The teachers handling the course need to inform themselves regarding the effective use of course content, teaching methodology, lesson planning, deployment of electronic technology for teaching, management of group work and independent individual work, management of large classes, appropriate use of assessment tools, grading and record keeping to benefit their students.

The seamless integration of the language skills will provide students more focused language skills necessary for their successful upward mobility academically and professionally as a result of their higher standard of English proficiency. This will enhance the total Learning Experience of our students who will be the unequivocal beneficiaries of the most life-long and significant transferable job skill that supports the achievement of their life goals, as confident and competent communicators in English in higher academic study or the work place.

The revision of this book would never have been possible but for the sincere effort and devotion put in by Ms. P Rajeswary, Education Officer and her team, under the leadership of Dr. (Prof.) Sadhana Parashar, Director [Academics, Research, Training & Innovation],CBSE.

Any further suggestions are all welcome and will be incorporated in the future editions.

Vineet Jo shi CHAIRMAN, CBSE



Acknowledgements

### **Advisory Panel**

Shri Vineet Joshi, IAS, Chairman, CBSEProf. Kapil Kapoor, Pro-Vice Chancellor (Retd.), JNU, New DelhiDr.(Prof.) Sadhana Parashar, Director (ART & I), CBSE

#### **Committee of Courses**

i. Prof. Kapil Kapoor, Pro-Vice Chancellor (Retd.), JNU, N. Delhi, Convener

ii. Prof. Sumanyu Satpathy, Department of English, Delhi University, New Delhi

iii. Ms. Kirti Kapoor, Asstt. Professor, NCERT, New Delhi,

iv. Ms. Usha Ram, Principal, Laxman Public School, New Delhi

v. Ms. Anita Vats, Principal, RPVV Kishan Ganj, Directorate of Education, Delhi

vi. Ms. Savita Arora, Principal, Bharti Public School, Swasthya Vihar, Delhi

vii. Ms. Pramila Mishra, PGT [English], K V, Pitampura, New Delhi

viii. Ms. Sarita Manuja, ELT Expert, Chandigarh,

ix. Ms. Sakshee Kumar, Student Representative

#### **Co-ordination and Editing**

Ms. P. Rajeswary, Education Officer [Academics], CBSE

#### **Material Developers**

Ms. Neelima Sharma	Ms. Usha Ram
Ms. Lakshmi Srinivasan	Ms. Vijayalakshmi Raman
Ms. Veena Bhasin	Ms. Sudha Ravi
Ms. Alka Rai	Ms. Gayatri Khanna
Ms. Renu Anand	Ms. Preeti Hans
Mr. D. N. Tiwari	

Where ever possible the copyright permission has been applied for. Any information about the other pieces which has not been possible to trace will be highly appreciated. Appropriate acknowledgement will be made in the future editions of the book.



Note for the 'Teachers

The 2-year revised Functional English Course at the Senior Secondary stage will equip students with the linguistic knowledge and the necessary competency to make a meaningful contribution in their chosen field of higher study or workIndeed, today's job market, offering employment, for example, in hotels, hospitals, construction, or manufacturing, welcomes workers with the ability to understand and interact orally, to fill out job applications, and to use manuals or catalogues and participate successfully in training programs, in English. Then, again, at the managerial level, increasingly a proficient command of English is necessary to interact efficiently and appropriately with English-speaking colleagues, clients, customers or employees; and, for students, it will also be the achievement of a higher level of competency in a global language.

# **Aims and Objectives**

- to enable the learner to acquire competence in different linguistic functions
- to reinforce the various sub-skills related to reading, writing, listening and speaking.

# The Approach

- A skill based communicative approach is recommended in Functional English with graded texts followed by learner centred activities.
- It is recommended that teachers consciously take a back seat, playing the role of a manager, coordinator and facilitator.

# **Reading Skills**

- The course aims at introducing a variety of short stories and prose pieces, poems and plays.
- The emphasis is to enlargetudents' vocabulary through word building skills and to impart training in reading for specific purposes.



# **Guidelines:**

- Two periods per week may be allotted for reading and the students can work independently. With the teacher facilitating the task a specific time of about 10/15/20 minutes may be allotted depending on the length of the text.
- After the while and post reading exercises are completed by the students, the answers can be discussed. The teacher should not read the passage aloud and explaining. During the discussion, if there is a major discrepancy among the answers the teacher may consider the student's justification, and then assess if the response is consider.
- Short stories, poems and a play should be done in the first term to provide the students adequate practice before formal assessment.

## Writing Skills

The activities has been presented in such a way that they lead the students towards acquiring advanced writing skills through integrated tasks, that move from less linguistically challenging to more challenging ones. It has been planned on the premise that sub skills of writing should be taught in a context and more emphasis should be on teaching the process of writing.

#### At the end of the course, students will

- use suitable registers
- use vocabulary to write about a range general vocational subject area.
- draft research report
- business letters
- formal letters -leave application, permission, invitation& replies, complaints & replies
- draft letters to the editor
- script newspaper/magazine articles
- write about specific problems at work
- draft work related reports





- describe people, processes, functions ,events/happenings
- draft a written role-play of an academic issue/ on-job situation
- design posters-commercial/non-commercial
- draft circulars and notices
- define simple day-to-day objects, places, persons, devices, tools etc [can be based on a visual]
- write a job application[with / without a resume]
- draft formal and informal invitations and replies

# **Guidelines:**

Effective writing emerges out of students' access to the right resources and guidelines. Of course, with lively and original ideas, many students may write succinctly, and gain extra marks in the examination, but students who can write fluently and accurately should be able to get good marks, even if their ideas are pedestrian. Hence the need to give clear guidelines in the questions while designing activities to strike a balance between students' need to think for themselves and their need to make learning outcomes tangible and concrete. The writing ability should not only enable the students to produce clear and correct sentences but also help them to write an extended piece of writing by linking and developing ideas for the readers. The task may be based on inputs such as letters, e-mails, notes, dialogues, excerpts from conversation and messages, besides visuals such as diagrams, pictures and simple graphical representations, flowcharts, advertisements, posters, notes, extractfromspeeches etc.

**Contextualisation:** Before putting pen to paper, the skilled writer contemplates two important questions:

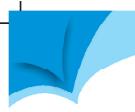
a) What is the purpose of this piece of writing?

The purpose of writing will influence the choice of organisation and the choice of language.

## b) For whom am I writing this?

This pertains to the audience. The writer may be an individual, or a group of colleagues, an institution, an examiner or a tutor. Contextualisation helps the students to judge the content and value of presentations and format. The







answers to these two questions therefore provide the writer with a sense of purpose and a sense of audience.

The second phase of the activity is the writing itself which consists of making the first draft. The aim at this stage should be to write the content well. Details like correct spelling, punctuation and grammar can be attended to afterwards, in the **final draft**.

The third stage involves editing, wherein, the final readjustments and accuracy need to be checked, so that, the text is accessible to the readers.

The fourth stage is the writing of the final draft.

# **Speaking and Listening Skills**

Speaking needs a very strong emphasis and is an important learning objective leading to professional competence. Hence, assessment of oral skills is an important component of the overall testing pattern. To this end, speaking and listening skills are overtly built into the material to guide the teachers in actualization of the skills. The Speaking and Listening / Conversational Skills component has beebroadened to develop students' confidence to respond fluently and intelligently during situations where the use of English is imperative. The course will help students develop strategies to listen with comprehension to spoken English, especially in the context of formal academic discussions, interviews and discussions about career prospects. They will be internationally intelligible during their communicative exchanges, so that, they can play a range of roles in academic, social as well as in workplace contexts.

# **Guidelines:**

The Development of Speaking and Listening skills and their correct use for the purpose of effective communication is a primary concern. The students activities suggested can be 'staged' in the classroom using an appropriate number of volunteers from amongst the students, taking different volunteers for different activities to involve a maximum number of learners in the experience. Appropriate number of periods per week may be allotted for the development of Speaking and Listening Skills. At the course, this module assures the students of having acquired proficiency in the oral-aural skills.



The Grammar that supports these skills includes adjectives and adverbs, modals and semi-modals, gerunds, infinitives and participles, the simple, continuous, perfect [present, past] tense forms, future time, active and passive voice, reported speech, sentence transformation. The Speaking and Listening Skills acquisition will be supported by the inclusion of the following: Speech Mechanism, Classification of Vowels- Diphthongs, Cardinal Vowels, Phonemes- Allophones and Allophonic Variations, Homonyms and Homophones, Stress and Rhythm, Intonation, Juncture, Elision and Assimilation

# **Evaluation and Assessment**

The revised Functional English, which is intended as a preparation for higher academic studies/vocational careers, will require students to qualify in the assessments of the following skills areas.

- Reading
- Writing
- Grammar
- Literary appreciation
- Practicals Speaking and Listening
- Extended Reading Texts (Literary)

# Project-Group Activities based on the use of English in Academic and Occupational contexts.

The multi-focal, revised Functional English curriculum therefore, aims at equipping our students with excellent communicative skills in diverse applications of English language designed to open up a wide spectrum of higher academic and career avenues in a fast evolving knowledge and technology driven society. The curriculum with its component for students' exposure to major works of literature will foster human values will stimulate self-exploration and effective self-expression to empower them to be active participants/contributors in the knowledge society.

# भारत का संविधान

# उद्देशिका

हम, भारत के लोग, भारत को एक '[ सम्पूर्ण प्रभुत्व-संपन्न समाजवादी पंथनिरपेक्ष लोकतंत्रात्मक ग्णराज्य ] बनाने के लिए, तथा उसके समस्त नागरिकों को:

> सामाजिक, आर्थिक और राजनैतिक न्याय, विचार, अभिव्यक्ति, विश्वास, धर्म

> > और उपासना की स्वतंत्रता, प्रतिष्ठा और अवसर की समता

प्राप्त कराने के लिए, तथा उन सब में, व्यक्ति की गरिमा और [राष्ट्र की एकता और अखण्डता] सुनिश्चित करने वाली बंधुता बढ़ाने के लिए दृढ़संकल्प होकर अपनी इस संविधान सभा में आज तारीख 26 नवम्बर, 1949 ई॰ को एतद्द्वारा इस संविधान को अंगीकृत, अधिनियमित और आत्मार्पित करते हैं।

संविधान ( बराली स्वां संज्ञोधन ) अधिनियम, 1976 की धारा 2 द्वारा ( 3.1.1977 ) से "प्रभुत्व-संपन्न लोकतंत्रात्मक गणराज्य " के स्थान पर प्रतिस्थापित।
 संविधान ( बराली स्वां संज्ञोधन ) अधिनियम, 1976 की धारा 2 द्वारा ( 3.1.1977 से ), "राष्ट्र की एकता " के स्थान पर प्रतिस्थापित।

भाग 4 क मूल कर्त्तव्य

51 क. मूल कर्त्तव्य - भारत के प्रत्येक नागरिक का यह कर्त्तव्य होगा कि वह -

(क) संविधान का पालन करे और उसके आदर्शी, संस्थाओं, राष्ट्रध्वज और राष्ट्रगान का आदर करे;

- (ख) स्वतंत्रता के लिए हमारे राष्ट्रीय आंदोलन को प्रेरित करने वाले उच्च आदर्शों को हृदय में संजोए रखे और उनका पालन करे;
- (ग) भारत की प्रभुता, एकता और अखंडता की रक्षा करे और उसे अक्षुण्ण रखे;
- (घ) देश की रक्षा करे और आह्वान किए जाने पर राष्ट्र की सेवा करे;
- (ङ) भारत के सभी लोगों में समरसता और समान भ्रातृत्व की भावना का निर्माण करे जो धर्म, भाषा और प्रदेश या वर्ग पर आधारित सभी भेदभाव से परे हों, ऐसी प्रथाओं का त्याग करें जो स्त्रियों के सम्मान के विरुद्ध हैं;
- (च) हमारी सामासिक संस्कृति की गौरवशाली परंपरा का महत्त्व समझे और उसका गरीक्षण करे;
- (छ) प्राकृतिक पर्यावरण की जिसके अंतर्गत दन, झील, नदी, और वन्य जीव हैं, रक्षा करें और उसका संवर्धन करें तथा प्राणिमात्र के प्रति दयाभाव रखे;
- (ज) वैज्ञानिक दृष्टिकोण, मानववाद और ज्ञानार्जन तथा सुधार की भावना का विकास करे;
- (झ) सार्वजनिक संपत्ति को सुरक्षित रखे और हिंसा से दूर रहे;
- (ज) व्यक्तिगत और सामूहिक गतिविधियों के सभी क्षेत्रों में उत्कर्ष की और बढ़ने का सतत प्रयास करे जिससे राष्ट्र निरंतर बढ़ते हुए प्रयत्न और उपलब्धि की नई उंचाइयों को छू लं।

# THE CONSTITUTION OF INDIA

L

# PREAMBLE

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

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faithand worship;

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

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

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

Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "Sovereign Democratic Republic (w.e.f. 3.1.1977)
 Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "unity of the Nation (w.e.f. 3.1.1977)

# THE CONSTITUTION OF INDIA

**Chapter IV A** 

# **Fundamental Duties**

# ARTICLE 51A

T

# 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 cherishand 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 rendernational 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 richheritage of our composite culture:
- (g) to protect and improve the natural environmentincluding 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 abjureviolence;
- (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 achievement.



Prose	
1. The Eyes Have Ity Ruskin Bond	03
2. The Stalled Oxby H. H. Munro (Saki)	13
3. Homecoming y Rabindranath Tagore	25
4. The Dream and the Message y APJ Abdul Kalam	38
5. Quality by John Galsworthy	44
6. Too Badly Isaac Asimov	58
<b>7.</b> Old Man at the Bridgley E.M. Hemingway	71
Poetry	
1. My Mother at Sixty-Siky Kamala Das	81
<b>3. Modern Machinery</b> y Rudyard Kipling	86
4. Missedby P G Wodehouse	92
5. A Psalm of Life y H. W. Longfellow	98
6. The City Planners y Margaret Atwood	104
<b>7</b> . A Doctor's Journal Entry by Vikram Seth	113
Drama	
1. The Never-Never Nesty Cedric Mount	123
2. Teacher, Teacheby Ellison Carroll	133
Sample Question for Prac	etice

L





# The Overview

S. No.	Name and the author	e Warm up	Listening and Speaking	Reading comprehension	Writing skills	Vocabulary/ Grammar
1	The Eyes Have it by Ruskin Bond	Participate actively in group discussion, MCQ	Class presentation with the poster, Discussion in groups, Recognising sounds	Factual and inferential comprehension Reference to contex t, Identi fying iron y, simile and metaphors in the text	Diary entry, Sho <b>rt</b> composition, Extrapolation	Synonyms, Match the following
2	The Stalled Ox by H.H. Mun <b>ro</b>	Discussion on unus <b>ual</b> hobbies, Role play	viewpoint with	Factual and inferential comprehension, <b>Draw</b> inferences, Completing graphic organizer for inferential purposes	Article writing	Meanings of proverbs
3	Th <b>e</b> Homecoming <b>by</b> Rabindranath Tagore	Completing web chart, discussion on childhood memories	Participate in turncoat activity	MCQ's, Rea soning Draw inferences, Compare and contrast, Understand the meaning of new phrases in contex t, character sketch, Text an alysis	Article writing, Diary entry,	Match the following an <b>d</b> completing sentences
4	The Dream an d the Message by APJ Abdul Kalam	Discussion on dreams and their inter pretation	Role play, Class discussion,	Factual and inferential comprehension, reference to contex t, dra <del>vv</del> inferences,	Report writing, Email writing, Notice writing, Circula <del>r</del> writing	Vocabula <b>ry</b> work

5	Quality by John Galesworthy	Design a poster, Discussion	Debate, Class presentation	Factual and in ferential comprehension reference to context, appreciation	Factual description, Article writing,	Synonyms, Homophones , Homonyms,
6	Too Bad by Isaac Asimov	Class discussion	Group discussion, Presenting viewpoints	Factual and in ferential comprehension MCQ's, R eference to context	Diary entry, Letter writing	Match the following and completing sentences
7	Old man at the Bridge by E arnest Hemmingway	Discussion on implications of the quotes	Group discussion, Present viewpoints with clarity	Factual and in ferential comprehension MCQ's, R eference to context,	Letter Writing Diary entry ,	,Match the following and fill in the blanks, Guessing the meaning,
8.	My Mother at Sixty-six by Kamala Da S	Discussion based on visuals	Group discussion, Present viewpoints with clarity, Role-play by sharing personal experiences	MCQ's, R easoning Dra ₩	Designing <b>a</b> Mother's Day card with a short poem Diary entry	Using words effectively while composing a poem
9	Mode <b>rn</b> Machinery by Rudyard Kipling	Discussion on news clip, Completing table	Debate	MCOS, Inferential comprehension appreciation of the poem (Imagery)	Display advertisement	
10	Missed by <b>PG</b> Wodehouse	Completing table, Class discussion	Present views in the form of speech	MCQs, Inferential comprehension Appreciation o the poem (Imagery)		

6

_						
in a						
1	1					
11	A Psalm of	Class	Speech, class	Factual and	Substantiate	Dictionary
	Life	discussion	discussion	inferential	the poet's	work <b>for</b>
	by H.W.			comprehension	, views with	phonetic
	Longfellow			Appreciation	own	tran scription
				(Rhyme	experiences	an 🗗
				scheme,		meanings of
				metaphor and		words
				simile)		
12	The City	Completing	Role play,	MCQs,	Designing	Completing
	Planners by	the table	present views	Inferential	posters,	the table
	Margaret	based on the	with clarity	comprehension		
	At wood	inter pretation		appreciation of	writing	
		of the visuals,		the poem		
		class		(Iron <b>y</b> ,		
		discussion		extende <b>A</b>		
				meta phor,		
				hyperbole), <b>Fill</b> in the blanks to		
				complete the	,	
				summ ary		
13	A Doctor's	Completing		Factual and	Journal entry	
15	Journal Entry	tables after		inferential	Journal entry	
	by Vikram	reading		comprehension		
	Se <b>th</b>	extracts		Appreciation	*	
14	The Never -		Class discussion,		T	
14	Never Nest by	Completing tables	role play	inferential	Letter writing Writing a	2
	Cedric Mount	followed by	lote play	comprehension	-	
		discussion		MCQ's,	, shore story	
				Complete the		
				flow chart,		
				Character		
				an alysis,		
15	Teache r,	Completing	Group	Factual and	Article	Dictionary
	Teacher	the web, class	discussion,	inferential	writing, Di <b>ary</b>	-
	by Ellison	discussion	Present views	comprehension,	entry	phonetic
	Carroll		with clarity,	R eference to		tran scription
			Panel discussion	contex <b>t</b> ,		an 🗗
				Complete the		meanings of
				table, Com <b>plete</b>		words
				the flow chart,		

\_\_\_\_

6

P





\*\*\*\*\*

L

\*\*\*\*\*









# THE EYES HAVE IT

# by Ruskin Bond

- When you meet someone for the first time, what is it that you notice first about the person? Is it the looks, the clothes, the voice, the mannerism or something else? Discuss this in groups.
- In pairs, choose the characteristics that you think are important in forming a lasting impression of a person.

3

- a) Physical Features
- (i) facial features
- (ii) eyes
- (iii) smile
- (iv) hair
- (v) teeth
- b) Physical Appearance
- (i) fat / thin / tall / short
- (ii) athletic / robust
- (iii) pale and sickly
- c) Dress and Mannerisms
- (i) clothes
- (ii) posture
- (iii) body language
- d) Manner of Talking
- (i) friendly, warm
- (ii) open

L

(iii) rude, offensive



e) Behaviour
(i) polite
(ii) pleasant
(iii) aggressive
(iv) domineering
(v) inquisitive

- 1 I had the train compartment to myself up to Rohana, then a girl got in. The couple who saw her off were probably her parents; they seemed very anxious about her comfort, and the woman gave the girl detailed instructions as to where to keep her things, when not to lean out of windows, and how to avoid speaking to strangers.
- ∠. They called their goodbyes and the train pulled out of the station. As I was totally blind at the time, my eyes sensitive only to light and darkness, I was unable to tell what the girl looked like; but I knew she wore slippers from the way they slapped against her heels.
- 3. It would take me some time to discover something about her looks, and perhaps I never would. But I liked the sound of her voice, and even the sound of her slippers.

'Are you going all the way to Dehra?' I asked.

I must have been sitting in a dark corner, because my voic**startled**her. She gave a little exclamation and said, 'I didn't know anyone else was here'.

- 4. Well, it often happens that people with good eyesight fail to see what is right in front of them. They have too much to take in, I suppose. Whereas people who cannot see (or see very little) have to take in only the essentials, whatever registers most tellingly on their remaining senses.
- 5. 'I didn't see you either,' I said. 'But I heard you come in.'

I wondered if I would be able to prevent her from discovering that I was blind. Provided I keep to my seat, I thought, it shouldn't be too difficult.

6. The girl said, 'I'm getting off at Saharanpur. My aunt is meeting me there'.

Started Surprised, Frightened



Then I had better not get too familiar', I replied. 'Aunts are usually**formidable** creatures'.

'Where are you going?' she asked.

'To Dehra, and then to Mussoorie'.

'Oh, how lucky you are. I wish I were going to Mussoorie. I love the hills. Especially in October'.

'Yes, this is the best time,' I said, calling on my memories. 'The hills are covered with wild dahlias, the sun is delicious, and at night you can sit in front of a log fire and drink a little brandy. Most of the tourists have gone, and the roads are quiet and almost deserted. Yes, October is the best time'.

→ She was silent. I wondered if my words had touched her, or whether she thought
me a romantic fool. Then I made a mistake.

'What is it like outside?' I asked.

She seemed to find nothing strange in the question. Had she noticed already that I could not see? But her next question removed my doubts.

8. 'Why don't you look out of the window?' she asked.

I moved easily along the berth and felt for the window ledge. The window was open, and I faced it, making **pretence** f studying the landscape. I heard the panting of the engine, the rumble of the wheels, and, in my mind's eye, I could see telegraph posts flashing by.

S. 'Have you noticed,' **bentured**<sup>♣</sup>'that the trees seem to be moving while we seem to be standing still?'

'Th at always happens', she said. 'Do you see any animals?'

'No', I answered quite confidently. I knew that there were hardly any animals left in the forests near Dehra.

formidable frightening, dreadful

**pretence** pretending, feigning

<sup>&</sup>lt;sup>4</sup> ventured speculated and put forward



I turned from the window and faced the girl, and for a while we sat in silence.

1 O. 'You have an interesting face,' I remarked. I was becoming quite daring, but it was a safe remark. Few girls can resist flattery. She laughed pleasantly— a clear, ringing laugh.

'It's nice to be told I have an interesting face. I'm tired of people telling me I have a pretty face'.

Oh, so you do have a pretty face, thought I : and aloud I said: 'Well, an interesting face can also be pretty.'

'You are a very gallant young man,' she said, 'but why are you so serious?'

 I thought, then, I would try to laugh for her, but the thought of laughter only made me feel troubled and lonely.

'We'll soon be at your station,' I said.

'Thank goodness it's a short journey. I can't bear to sit in a train for more than twoor-three hours.'

12. Yet, I was prepared to sit there for almost any length of time, just to listen to her talking. Her voice had the sparkle of a mountain stream. As soon as she left the







train, she would forget our brief encounter; but it would stay with me for the rest of the journey, and for some time after.

- 13. The engine's whistle shrieked, the carriage wheels changed their sound and rhythm, the girl got up and began to collect her things. I wondered if she wore her hair in a bun, or if it was plaited; perhaps it was hanging loose over her shoulders, or was it cut very short?
- 14. The train drew slowly into the station. Outside, there was the shouting of porters and vendors and a high-pitched female voice near the carriage door; that voice must have belonged to the girl's aunt.
- 15. 'Goodbye,' the girl said.

She was standing very close to me, so close that the perfume from her hair was **tantalizing** I wanted to raise my hand and touch her hair, but she moved away. Only the scent of perfume still lingered where she had stood.

- 16. There was some confusion in the doorway. A man, getting into the compartment, stammered an apology. Then the door banged, and the world was shut out again. I returned to my berth. The guard blew his whistle and we moved off. Once again, I had a game to play and a new fellow-traveller.
- 17. The train gathered speed, the wheels took up their song, the carriage groaned and shook. I found the window and sat in front of it, staring into the daylight that was darkness for me.
- **18.** So many things were happening outside the window: it could be a fascinating game, guessing what went on out there.

The man who had entered the compartment broke into myeverie.

**19**. 'You must be disappointed,' he said. 'I'm not nearly as attractive a travelling companion as the one who just left'.

'She was an interesting girl,' I said. 'Can you tell me – did she keep her hair long or short?

<sup>5</sup>tantalizing tempting



20. 'I don't remember,' he said, sounding puzzled. 'It was her eyes I noticed, not her hair. She had beautiful eyes but they were of no use to her. She was completely blind. Didn't you notice?'

- Ruskin Bond

## **Ruskin Bond**

Ruskin Bond was born in Kasauli, Himachal Pradesh, in 1934, and grew up in Jamnagar (Gujarat), Dehradun and Shimla. In the course of a writing career spanning thirty-five years, he has written over a hundred short stories, essays, novels and more than thirty books for children. Three collections of short stories*The Night Train at Deoli, Time Stops at Shamli and Our Trees Still Grow in Dehra* have been published by Penguin India. He has also edited two anthologies*The Penguin Book of Indian Ghost Stories and The Penguin Book of Indian Railway Stories*.

The Room on the Roof was his first novel, written when he was seventeen, and it received the John Llewellyn Rhys Memorial Prize in 195 Nagrant in the Valley was also written in his teens and picks up from where The Room on the Roof leaves off. These two novellas were published in one volume by Penguin India in 1993 as was a much-acclaimed collection of his non-fiction writing Rain in the Mountains.

Ruskin Bond received the Sahitya Akademi Award for English writing in India for 1992, for Our Trees Still Grow in Dehra.

## 1. Reading Comprehension

#### **1.1.** Answer these questions briefly:

- a) Who entered the compartment at Rohana? What made the narrator feel that the people who had come to see her off were her parents?
- **b)** The girl did not notice the narrator. What reason did the narrator give for this?
- c) Why, according to the author, is October the best time in the hills?
- **d**) What were the safe' observations that the sightless narrator made?
- e) Why did the girl remark that the narrator was gallant?
- f) The narrator was keen to know something about the girl's appearance. Did he get to know that? Why/Why not?



g) What is the surprise at the end of the story?

**h**) Does this story influence you? If so how?

#### **1.2. Read the following extract and answer the questions that follow:**

- a) 'Once again I had a game to play and a new fellow traveller'. What was the game he was playing?
- **b**) '*Provided I keep to my seat, it shouldn't be difficult*'. Why did he wish to avoid moving about?
- c) 'Then I made a mistake' What was the mistake? Why does he call it a 'mistake'?
- **d**) Was the writer blind since birth? Was it a permanent disability? Give reasons for your answers.
- •) 'It is nice to be told I have an interesting face. I am tired of people telling me I have a pretty face.' What distinction is the girl making between interesting and pretty?
- f) '.....but it was a safe remark'. Which remark is referred to here? How was it a "safe remark"?
- g) '.....but the thought of laughter only made me feel troubled and lonely.' Why?
- **h**) The end of the story has a surprise for the narrator as well as for the readers. Justify the statement.
- **i**) *'....her voice had the sparkle of a mountain stream?'* Explain the comparison.
- **j**) '.....and the world was shut out again'. In what sense?
- **k**) 'I wanted to raise my hand and touch her hair'. Why did the narrator want to do this? Mention at least two reasons.

#### 2. Words and Usage

2.1. Match the words in Column A with their meanings in Column B

	Α	В
(a)	Anxious	a man, especially a young man who is particularly well dressed and/or politely attentive to women

9



(b)	Formidable	worried and frightened
(c)	Flattery	to remain for a time instead of going
(d)	Gallant	praising someone insincerely
(e)	Tantalizing	very great and frightening
(f)	Linger	to make someone want something even more strongly by keeping it out of reach

- 2.2. Find five words to describe the qualities you have noticed in the narrator and the girl.
- 2.3. 'People who cannot see take in the essentials whatever registers most tellingly on their other senses'. List the other senses that the blind narrator depends on and what he notices or experiences by using them.

Sense	Details registered
Sounds / Smells	• About the girl
	• About the train

# 3. Speaking and Listening Skills

- 1. Working in pairs, ask your partner to close his/her eyes and ask him/her to talk about all the sounds he/she can hear inside the class and those from outside the classroom.
- 2. Discuss in groups the relevance of the title *The Eyes Have it* and present your views to the class.



- 3. 'So many things were happening outside the window: it could be a fascinating game guessing what went on outside'. Working in groups, guess what could be happening outside.
- 4. Students may be divided into four groups. Ask them to discuss the difficulties the commuters face when they are in a crowded compartment. After the discussion they can present the problems in the form of a poster.
- 5. In groups, prepare a project which reflects the work done by Non Governmental organisations for the physically, visually and mentally challenged people. You can visit the organisations or their internet sites to collect information.

# 4. Writing Skills

- 1. The narrator makes certain general statements from time to time such as the following :
  - **a**) 'People with good eyesight fail to see what is right in front of them'.
    - b) 'It could be a fascinating game, guessing what went out there'.
    - c) '*Few girls can resist flattery*'.

Do you agree with these statements?

Do they break the flow of the narrative or enrich it?

- 2. Ironýs the use of words which are clearly opposite to one's meaning, usually either in order to be amusing or to show annoyance, a course of events or a condition which has the opposite result from what is expected. What is the irony in the last three lines of the story?
- 3. Here is a description from the story 'The panting of the engine'.
- This creates many associations in our mind-for e.g., speed, strain, life or living being in an engine etc. What are the associations produced in your mind when you read the following and what is it that triggers those associations:
  - *a) 'her voice had the sparkle of a mountain stream'*
  - *b)* 'the wheels took up their song'
  - *c*) *'the carriage groaned'*



- 4. As a co-passenger of the blind man and the blind girl you have observed their activities and heard their conversation. Make a diary entry along with your personal feelings.
- 5. The narrator and the girl had a very pleasant journey. Describe their journey and explain how it was pleasant for both.
- 6. The narrator and the girl were totally blind. Yet they were sensitive to the pulsating life around them. Narrate the human qualities that they displayed. What lasting impression do they make on you?
- 7. Write a short composition below on an adventurous and interesting train journey undertaken by you.

I was travelling in a train for the first time. I was anxious and apprehensive.





# THE STALLED OX

by H.H. Munro (Saki)

• Look at these pictures of some unusual hobbies



- If wish to take up a new hobby that will spark your interest, help you learn something new and prove to be beneficial, which one would you choose?
- How can your hobby be useful to others?
- Share your ideas.
- Read the following news clip from BBC

# 'WEIRD' HOBBIES TURN OFF RECRUITERS

*Trying too hard to sound interesting by listing unusual hobbies on your CV can backfire, according to new research.* 

13



A survey of 900 CVs by Reed recruitment found "ferret racing", "Samurai sword collecting" or "an interest in guns" among the more wacky hobbies listed.

Giving the right impression in the "other interests" section on a CV can be vital says the agency - and could have a big influence on interviewing decisions.

- Discuss in small groups
  - Why do you think employers avoid candidates with strange hobbies?
  - Do you agree with the employers, or do you have a different opinion? Give reasons.

# I. Read this story of an artist who paints cattle for a living

- 1. Theophil Eshley was an artist by profession, a cattle painter by force of environment. It is not to be supposed that he lived on a ranch or a dairy farm, but his home was in a park-like, villa- dotted district that only just escaped **threeproach**of being suburban. On one side of his garden there abutted a small, picturesque meadow, in which an enterprising neighbour pastured some small picturesque cows of the Channel Islan**persuasion**<sup>2</sup>At noonday in summertime the cows stood knee-deep in tall meadow-grass under the shade of a group of walnut trees, with the sunlight falling in dappled patches on their mouse-sleek coats. Eshley had painted a dainty picture of two **reposeful**milch-cows in a setting of walnut tree and meadow-grass and filtered sunbeam, and the Royal Academy had duly exposed the same on the walls of its Summer Exhibition.
- 2. Eshley had painted a successful and acceptable picture of cattle drowsing picturesquely under walnut trees, and as he had begun, so, of necessity, he went on. His "Noontide Peace," a study of two dun cows under a walnut tree, was followed by "A Midday Sanctuary," a study of a walnut tree, with two dun cows under it. In



due succession there came "Where the Gad- Flies Cease from Troubling," "The

driticism advise æstful, peaceful





Haven of the Herd," and "A-dream in Dairyland," studies of walnut trees and dun cows. His two attempts to break away from his own tradition were signal failures: "Turtle Doves alarmed by Sparrow-hawk" and "Wolves on the Roman Campagna" came back to his studio in the guise o**fabominable heresies** and Eshley climbed back into grace and the public gaze with "A Shaded Nook where Drowsy Milkers Dream."

3. On a fine afternoon in late autumn he was putting some finishing touches to a study of meadow weeds when his neighbour, Adela Pingsford assailed fine outer door of his studio with louperemptor prockings.

"There is an ox in my garden," she announced, in explanation of the **tempestuous** intrusion.

"An ox," said Eshley blankly, and rather fatuously; "what kind of ox?"

4. "Oh, I don't know what kind," snapped the lady. "A common or garden ox, to use the slang expression. It is the garden part of it that I object to. My garden has just been put straight for the winter, and an ox roaming about in it won't improve matters. Besides, there are the chrysanthemums just coming into flower."

"How did it get into the garden?" asked Eshley.

"I imagine it came in by the gate," said the lady impatiently; "it couldn't have climbed the walls, and I don't suppose anyone dropped it from an aeroplane -The immediately important question is not how it got in, but how to get it out."

"Won't it go?" said Eshley.

**5**. "If it were anxious to go," said Adela Pingsford rather angrily, "I should not have come here to chat with you about it. I'm practically all alone; the housemaid is having her afternoon out and the cook is lying down with an attack of neuralgia. Anything that I may have learned at school or in after life about how to remove a large ox from a small garden seems to have escaped from my memory now. All I could think of was that you were a near

detestable beliefs

assaulted

**authoritative** 

*e*motional, passionate



neighbour and a cattle painter, presumably more or less familiar with the subjects that you painted, and that you might be of some slight assistance. Possibly I was mistaken."

- 6. "I paint dairy cows, certainly," admitted Eshley, "but I cannot claim to have had any experience in rounding-up stray oxen. I've seen it done on a cinema film, of course, but there were always horses and lots of other accessories; besides, one never knows how much of those pictures are faked."
- ✓. Adela Pingsford said nothing, but led the way to her garden. It was normally a fair-sized garden, but it looked small in comparison with the ox, a huge **mottled** brute, dull red about the head and shoulders, with shaggy ears and large blood-shot eyes. It bore no resemblance to the dainty paddock heifers that Eshley was accustomed to paint. Eshley stood very near the gate while he studied the animal's appearance and lemeanou? Adela Pingsford continued to say nothing.

"It's eating a chrysanthemum," said Eshley at last, when the silence had become unbearable.

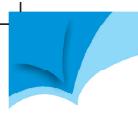
"How observant you are," said Adela bitterly. "You seem to notice everything. As a matter of fact, it has got six chrysanthemums in its mouth at the present moment."

- 8. The necessity for doing something was becoming imperative. Eshley took a step or two in the direction of the animal, clapped his hands, and made noises of the "Hish" and "Shoo" variety. If the ox heard them it gave no outward indication of the fact.
- 9. "If any hens should ever stray into my garden," said Adela, "I should certainly send for you to frighten them out. You 'shoo' beautifully. Meanwhile, do you mind trying to drive that ox away? That is **MADEMOISELLE LOUISE**BICHOT <sup>1</sup> that he's begun on now," she added in icy calm, as a glowing orange head was crushed into the huge munching mouth.
- **10.**"Since you have been so frank about the variety of the chrysanthemum," said Eshley, "I don't mind telling you that this is an Ayrshire ox."

**Spotted** 

Manner

<sup>&</sup>lt;sup>1</sup> expensive variety of flowers





The icy calm broke down; Adela Pingsford used language that sent the artist instinctively a few feet nearer to the ox. He picked up a pea-stick and flung it with some determination against the animal's mottled flanks. The operation of mashing MADEMOISELLE LOUISE BICHOT was suspended for a long moment, while the ox gazed with concentrated inquiry at the stick-thrower. Adela gazed with equal concentration and more obvious hostility at the same focus. As the beast neither lowered its head nor stamped its feet Eshley ventured on another javelin exercise with another pea-stick. The ox seemed to realise at once that it was to go; it gave a hurried final pluck at the bed where the chrysanthemums had been, and strode swiftly up the garden.

1 1.Eshley ran to head it towards the gate. With an air of inquiry, but with no real hesitation, it crossed the tiny strip of turf, and pushed its way through the open French window into the morning-room. Some chrysanthemums and other autumn herbage stood about the room in vases, and the animal resumed its browsing operations; all the same, Eshley



fancied that the beginnings of a hunted look had come into its eyes, a look that counselled respect. He discontinued his attempt to interfere with its choice of surroundings.

- 12."Mr. Eshley," said Adela in a shaking voice, "I asked you to drive that beast out of my garden, but I did not ask you to drive it into my house. If I must have it anywhere on the premises I prefer the garden to the morning-room."
- 13. "Cattle drives are not in my line," said Eshley; "if I remember I told you so at the outset." "I quite agree," retorted the lady, "painting pretty pictures of pretty little cows is what you're suited for. Perhaps you'd like to do a nice sketch of that ox making itself at home in my morning-room?"

This time it seemed as if the worm had turned; Eshley began striding away.

"Where are you going?" screamed Adela.

"To fetch implements," was the answer.



"Implements? I won't have you use a**lassd**."The room will be wrecked if there's a struggle."

**14.**But the artist marched out of the garden. In a couple of minutes he returned, laden with easel, sketching-stool, and painting materials.

"Do you mean to say that you're going to sit quietly down and paint that brute while it's destroying my morning-room?" gasped Adela.

"It was your suggestion," said Eshley, setting his canvas in position.



"I forbid it; I absolutely forbid it!" stormed Adela.

"I don't see what standing you have in the matter," said the artist; "you can hardly pretend that it's your ox, even by adoption."

"You seem to forget that it's in my morning-room, eating my flowers," came the raging retort.

- 15."You seem to forget that the cook haneuralgia,<sup>2</sup> said Eshley; "she may be just dozing off into a merciful sleep and your outcry will waken her. Consideration for others should be the guiding principle of people in our station of life."
- 16. "The man is mad!" exclaimed Adela tragically. A moment later it was Adela herself who appeared to go mad. The ox had finished the vase-flowers and appeared to be thinking of leaving its rather restricted quarters. Eshley noticed its restlessness and promptly flung it some bunches of Virginia creeper leaves as an inducement to continue the sitting.
- 17."I forget how the proverb runs," he observed; of something about 'better a dinner of herbs than a stalled ox where hate is.' We seem to have all the ingredients for the proverb ready to hand."

<sup>&</sup>lt;sup>1</sup> rope

<sup>&</sup>lt;sup>1</sup> Sharp pain along the nerve



"I shall go to the Public Library and get them to telephone for the police," announced Adela raging, and she departed.

- 18.Some minutes later the ox, awakening probably to the suspicion that oil cake and chopped marigold was waiting for it in some appointe**byre**, stepped with much precaution out of the morning-room, stared with grave inquiry at the no longer obtrusive and pea-stick-throwing human, and then lumbered heavily but swiftly out of the garden. Eshley packed up his tools and followed the animal's example.
- 19. The episode was the turning-point in Eshley's artistic career. His remarkable picture, "Ox in a morning-room, late autumn," was one of the sensations and successes of the next Paris Salon, and when it was subsequently exhibited at Munich it was bought by the Bavarian Government, in the teeth of the spirited bidding of three meat-extract firms. From that moment his success was continuous and assured, and the Royal Academy was thankful, two years later, to give **gonspicuous** position on its walls to his large canvas "Barbary Apes Wrecking a Boudoir."
- **20**.Eshley presented Adela Pingsford with a new copy of "Israel Kalisch," and a couple of finely flowering plants of MADAME ANDRE BLUSSET, but nothing in the nature of a real reconciliation has taken place between them.

# **1.1 Reading Comprehension**

## 1. Answer the following questions briefly

- a) Theophil Eshley painted cattle for a living, not because he was obsessed with the theme of dairy farming but because it had become his trademark. Why?
- c)What reason did Eshley give for his reluctance to go there?
- d)Eshley studied the ox like an artist. What did he observe?
- e)What efforts did Eshley make to drive the ox away? What was the reaction of the ox?
- <sup>1</sup> Fowshed.

<sup>&</sup>lt;sup>1</sup>floticeable



f) How did the episode of the ox plundering the garden benefit Eshely?g) Why did he present Adela some Madam Andre Blusset?

# **1.2. Explain the following expression:**

- a) '... by force of environment
- **b)** '... mouse sleek coats..'
- c) '... a study of a walnut tree.'
- **d**) '... climbed back into grace.'
- e) '... lots of other accessories...
- f) '... mottled flanks.'
- g) '... all the ingredients of a mound ready to hand.'
- **1.3.** Choose words from the box below that describe Adela and Eshley. Fill in appropriated traits foe each of them and give reasons for each

boisterous	serene	discourteous	pardoning
thoughtful	ridiculous	nonchal ant	comical

## **Theophil Eshley**

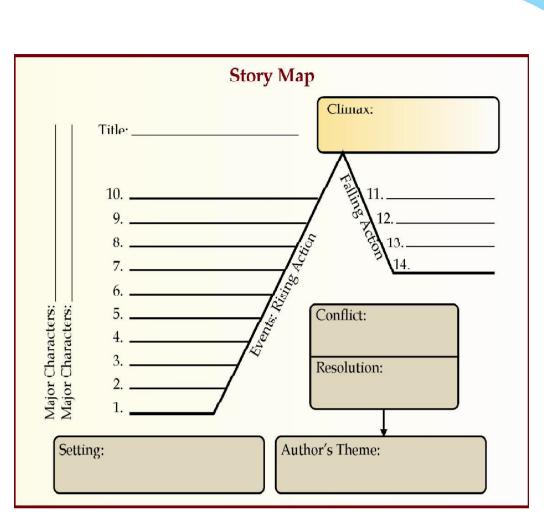
Trait	Evidence



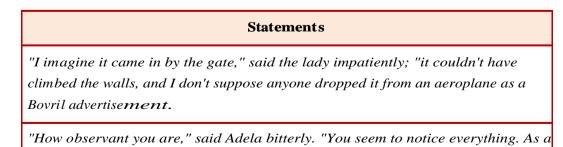
Adela Pingsford		
Trait	Evidence	

2. In the storylike in most of Saki's witty stories, he presents the reader an almost ideal set up, where suddenly an unusual problem arises where absurdity begins leading to an anti-climax of a conclusion which at times shocks a person or makes the reader grin wisely. Fill in the graphic organizer to construct meaning of the text of the text.

L



- **1**. The word 'stalled' means to stop suddenly. Use this meaning to explain the title of the story. Do you think this is an apt title? Can you suggest another title?
- 2. Imagine you are Theophil Eshley. Narrate the episode of the bull to a journalist, who has come to interview you after you have won the award.
- **3.** The story, has very subtle humour. Bring out the humour in the following statements



22





matter of fact, it has got six chrysanthemums in its mouth at the present moment.

"If any hens should ever stray into my garden," said Adela, "I should certainly send for you to frighten them out. You 'shoo' beautifully.

"Since you have been so frank about the variety of the chrysanthemum," said Eshley, "I don't mind telling you that this is an Ayrshire ox."

"Do you mean to say that you're going to sit quietly down and paint that brute while it's destroying my morning -room?" gasped Adela.

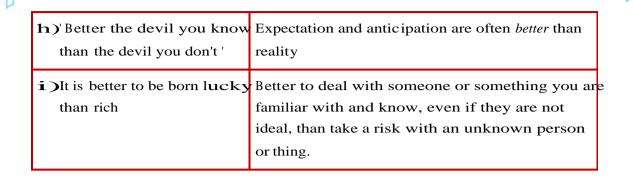
# **3.** Words and Usage

*'Better a dinner of herbs than a stalled ox where hate '* is a proverb. It means simple food accompanied by goodwill and affection is better than luxury where there is ill will.

Here are some more proverbs.	Match them to their meanings

Idiom	Meaning
a)To travel hopefully is a better thing than to arrive	If you can change a bad situation rather than to complain about it.
b)It's better to light a candle than curse the darkness	Even if one is unhappy it is better to be rich and powerful than being poor and vulnerable
<b>c</b> )Better to be safe than sorry	A good character is better than a distinguished family.
<b>d)</b> It is better to wear out than to rust out	If you are born rich, you may lose your money, but if you are born lucky, you will always get what you need or want just by chance
e)Bet ter are small fish than an empty dish	Is better to remain active than to succumb to idleness
Detter to be envied than pitied	We should be careful in a dangerous situation
<i>g</i> )Bet ter a good cow than a cow of a good kind	A little is preferable to nothing

23



# 4. Speaking and Listening Skills

In pairs, make a list of five boring or tedious things you do on a daily basis. Pick one and speak about it for two minutes, so that, it is exceptionally interesting **to** your classmates.

# **5. Writing Skills**

- 1. Think about the problem of animals becoming extinct. Think about an animal that is in danger of being extinct. Why is this animal in danger? What could be done to help this animal survive? Write an article for a nature magazine about how to solve the problem of an animal becoming extinct. Tell what animal you are concerned about and why it is in danger of becoming extinct. Discuss how we can help this animal. Be sure to try to persuade your readers that your solutions are good ones.
- 2. Someone you know has a pet that is causing problems. Write an article for a newspaper describing how you would solve the problem the pet is causing. First, describe the pet and the problem the pet causes or could cause. Then explain how you would solve the problem. Be sure to explain why you think your solution is a good one.