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Wow English, the ELT series, is based on an approach which progressively leads learners to connect the language to life. It includes a pragmatic presentation of the aspects of the language in adherence to the guidelines of the National Curriculum Framework (NCF) 2005. In addition, the international principles of learning are followed in planning the progression of the various elements in a unit, to ensure that the student gains the most.

Language is a child’s vehicle to the world. The purpose of teaching a language to the child is to equip him/her with the skills to listen, read, write and express effectively. This series has been designed to stimulate a child’s thinking abilities and encourage participatory learning. The programme aims to enable the child to become a self-reliant learner, adept at proper use of the language and good communication.

Age and language-appropriate thematic literature has been selected to stimulate content-based academic learning. This approach is beneficial to young learners because it provides contextual knowledge and cultural information. It offers opportunities to acquire language skills by the use of integrated and thematic curriculum.

**Approach**

- covers the syllabus laid by the NCERT
- learner friendly page layout with colourful illustrations
- themes from the pupils’ immediate world progress steadily to themes relating to things and situations of the wider world
- integrated learning through systematic and meaningful context for grammar, vocabulary and other essential language skills
- varied exercises for assessments, graded development of Higher Order Thinking Skills
- interesting age appropriate text and stimulating multiple intelligences based exercises
THE COURSE PACKAGE

- Thematic lessons and poems
- Concept elaborations
- Wide range of skill building activities ranging from LSRW to life skills, phonics, reading and HOTS

Textbook

THE TEXTBOOK UNIT ELEMENTS

In this unit: Learning Objectives are listed at the beginning of each unit

Getting Started: Visual stimuli and activities lead in to each unit

Say it Right: Pronunciation and understanding of basic intonation

Vocabulary: Learning through the context of the theme and the text

Plug-In: Application of tenses, punctuation and other language elements.

Listening: Numerous hands-on age appropriate tasks

Reading: Variety of genres-short stories and word support with each text, stories and poems to read, enjoy and think about

Pre-reading: Stimulating and interest building activities initiates pre-reading discussion, presentation and exploration

Practising Grammar: This section practises the concept introduced earlier in the unit through systematic graded exercises

Learning Text Styles: Elaborates the function and structure as well as features of different text types

Celebrating Poetry: Poems as per the theme

Speaking: Focusses on oral interaction as a process and is based on the theme and text type of the unit

Language Ladder: Grammar topic is introduced with a focus on structure, the topic is elaborated in the reading text

Writing: Modelled on the reading texts and focusses on building prowess in structures (syntax), vocabulary, punctuation and tenses through scaffold and practice

Learning Link: Establishes a connect between various topics through tips and reinforcement

Understanding: Variety of questions – MCQ, fill ups, factual, inferential and analytical

Enrichment: Sums up the unit with components such as life skills, social interaction and information literacy

Workbook

Teacher Resource Kit

- Teacher support manual
- Consists of activities to support concepts and skill incorporated in the Textbook
- Includes guidelines, assessments, answers and checklist
- Relevant resources to aid learning process
- Includes resources for teachers and learners
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Neighbours are the people we see and meet more often than any of our friends, cousins and relatives. Some neighbours are like friends, some are like family while some are only acquaintances with whom we don’t connect much. In this unit, we will talk about neighbours.

Getting Started

Look at the following pictures.
What do you gather from the given pictures? What kind of neighbours are they? Being neighbourly means being good neighbours.
Are you a good neighbour? What makes one a good neighbour?
Listening

Listen to the instructions and name the places in the following map.

Say it Right

Words with 4 and 5 Syllables

The words we speak can be divided into syllables. A syllable is a unit of sound with at least one vowel sound. A word can be formed by only one syllable or multiple syllables.

4-syllable words

identical

irregular

These are the 4 syllables. Each syllable has a vowel sound.
The words in the box have 4 and 5 syllables. Categorise them in the table below.

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Language Ladder

Adverbs are words that modify or add meaning to verbs. There are many types of adverbs.

- **Adverbs of manner** tell us how
  - Rohini walked home *quietly*.
  - Examples: impatiently, peacefully, slowly, neatly

- **Adverbs of place** tell us where
  - Rohini looked *everywhere* for her lost dog.
  - Examples: away, north, nearby, here

- **Adverbs of time** tell us when
  - Rohini misses her dog *now*.
  - Examples: ago, lately, soon, already

- **Adverbs of frequency** tell us how often
  - Rohini walked her dog *regularly*.
  - Examples: often, never, seldom, always

- **Adverbs of degree** tell us strength or intensity
  - Rohini truly enjoyed playing with her dog.
  - Examples: very, purely, really, totally

**Adverbs of degree** also modify adjectives and other adverbs.

- It is *rather* dangerous to drive in the mountains at night. – Modifies the adjective dangerous
- Anu sings *so* beautifully. – Modifies the adverb *beautifully*
Position of Adverbs

Adverbs of Manner
Adverbs of manner can be placed:
- At the end of a sentence or clause - The boy arranged the shelf **neatly**.
- Just before or after the main clause - The tortoise **slowly** crawled towards the water.
  OR The tortoise crawled **slowly** towards the water.

Adverbs of Place
Adverbs of place are put:
- After the verb - The Laurence family lives **nearby**.
- If the verb is transitive, the adverb of place is put after the object - The child kicked the ball **out** of the field.

*NOTE: We cannot place an adverb between a verb and its object – We cannot say: The boy arranged **neatly** the shelf.*

Adverbs of Time
Adverbs of time are usually placed at the end of the sentence.
- She went to the market **yesterday**.
- They will perform **tomorrow**.

Adverbs of Frequency
Adverbs of frequency are usually placed before the main verb - We **usually** go to Shimla in the summer holidays.

Adverbs of Degree
Adverbs of degree are usually placed before the verb, adjective or adverb they modify.
- The ball **nearly** hit me.
- We had an **absolutely** wonderful time.

Pre-reading
My Good Neighbour Recipe
Ingredients:
- a dollop of happiness
- a sprinkling of kindness
- a handful of understanding
- 4 scoops of sharing
- lots of smiles
- a pinch of good listening
- 2 litres of cheerfulness

Method:
Mix all the ingredients together and you will have a good neighbour.

Suggest a few more ingredients to make the recipe better.
What in the world are you going to do now, Jo?” asked Meg one snowy afternoon, as her sister came 'tramping through the hall, in rubberboots, old sack, and hood, with a broom in one hand and a shovel in the other.

“Going out for exercise,” answered Jo with a mischievous twinkle in her eyes.

Jo went out and began to dig paths with great energy. The snow was light, and with her broom she had soon done with sweeping a path all-round the garden. Now, the garden separated the two houses. A low hedge parted the two estates: the Marches' and the Laurences'. On one side was an old, brown house, looking rather bare and shabby, robbed of the vines that in summer covered its walls and the flowers, which then surrounded it. On the other side was a stately stone mansion, plainly betokening every sort of comfort and luxury, from the big coach house and well-kept grounds to the conservatory and the glimpses of lovely things one caught between the rich curtains.

Yet it seemed a lonely, lifeless sort of house, for no children frolicked on the lawn, no motherly face ever smiled at the windows, and few people went in and out, except the old gentleman and his grandson.

Jo had planned many ways of making friends with the Laurence Boy, but he had not been seen lately, and Jo began to think he had gone away, when she one day spied a brown face at an upper window, looking wistfully down into their garden, where Beth and Amy were snow-balling one another.

"That boy is suffering for society and fun," she said to herself. "His grandpa does not know what's good for him, and keeps him shut up all alone. He needs a party of jolly boys to play with, or somebody young and lively. I've a great mind to go over and tell the old gentleman so!"

The idea amused Jo, who liked to do daring things. Up went a handful of soft snow, and the head turned at once, showing a face which lost its listless look in a minute, as the big eyes brightened and the mouth began to smile. Jo nodded and laughed, and called out ...
Jo's mother let her go so she went to meet Laurie. Laurie's servant announced to Laurie that a lady had come to see him.

“All right, show her up, it's Miss Jo,” said Laurie, going to the door of his little parlour to meet Jo, who appeared, looking rosy and quite at her ease, with a covered dish in one hand and Beth's three kittens in the other.

“Here I am, bag and baggage,” she said briskly. “Mother sent her love, and was glad if I could do anything for you. Meg wanted me to bring some of her blancmange, she makes it very nicely, and Beth thought her cats would be comforting. I knew you'd laugh at them, but I couldn't refuse, she was so anxious to do something.”

Jo made some quick changes to the room to make it more airy.

“How kind you are! Yes, that's what it wanted. Now please take the big chair and let me do something to amuse my company.”

“No, I came to amuse you. Shall I read aloud?” and Jo looked affectionately towards some inviting books nearby.

“Thank you! I've read all those, and if you don't mind, I'd rather talk,” answered Laurie.

“Not a bit. I'll talk all day if you'll only set me going. Beth says I never know when to stop.”

“Is Beth the rosy one, who stays at home a good deal and sometimes goes out with a little basket?” asked Laurie with interest.

“Yes, that's Beth. She's my girl, and a regular good one she is, too.”

“The pretty one is Meg, and the curly-haired one is Amy, I believe?”

“How did you find that out?”

“How do you do? Are you sick?”

Laurie opened the window, and croaked out as hoarsely as a raven...

“Better, thank you. I've had a bad cold, and been shut up a week.”

“I'm sorry. What do you amuse yourself with?”

“Nothing. It's dull as tombs up here.”

“Don't you read?”

“Not much. They won't let me.”

“Have someone come and see you then.”

“No. Will you come, please?” cried Laurie.

“I'll come, if Mother will let me. I'll go ask her.”

**What is happening in the story? Does it resonate with any situation around you? How?**

*hoarsely: with a rough and heavy voice result of weakness

*blancmange: a gelatinous dessert made from milk and cornflour*
Over a period of time, relationships between neighbours have changed. Which factors have led to such changes according to you?

Laurie coloured up, but answered frankly, “Why, you see I often hear you calling to one another, I like to see all of you sitting around the table with your mother. Her face is right opposite, and it looks so sweet behind the flowers, I can’t help watching it. I haven’t got any mother, you know.” And Laurie poked the fire to hide a little twitching of the lips that he could not control.

“Well, you should come to our house. You’ll have jolly times with us all. Wouldn’t your grandpa let you?”

“I think he would, if your mother asked him. He’s very kind, though he does not look so, and he lets me do what I like, pretty much, only he’s afraid I might be a bother to strangers,” began Laurie, brightening more and more.

“We are not strangers, we are neighbours, and you needn’t think you’d be a bother. We want to know you, and I’ve been trying to do it this ever so long. We haven’t been here a great while, you know, but we have got acquainted with all our neighbours but you.”

Laurie turned red again, there was so much good will in Jo it was impossible not to take her blunt speeches as kindly as they were meant.

“Do you like your school?” asked the boy, changing the subject, after a little pause, during which he stared at the fire and Jo looked about her, well pleased.

“Don’t go to school, I’m a businessman – girl, I mean. I go to wait on my great-aunt, and a dear, cross old soul she is too,” answered Jo.

Jo didn’t mind having a laugh at Aunt March, so she gave him a lively description of the fidgety old lady, her fat poodle, the parrot that talked Spanish, and the library where she revelled.

Laurie enjoyed that immensely, and when she told about the prim old gentleman who came once to marry Aunt March, and in the middle of a finespeech, how Poll had tweaked his wig off to his great dismay, the boy lay back and laughed till the tears ran down his cheeks, and a maid popped her head in to see what the matter was.

Then they got to talking about books, and to Jo’s delight, she found that Laurie loved them as well as she did, and had read even more than herself.

“If you like them so much, come down and see ours. Grandfather is out, so you needn’t be afraid,” said Laurie, getting up.

“I’m not afraid of anything,” returned Jo, with a toss of the head.

When they came to the library, she clapped her hands and pranced, as she always did when especially delighted. It was lined with books,
and there were pictures and statues, and distracting little cabinets full of coins and curiosities, and Sleepy Hollow chairs, and queer tables, and bronzes, and best of all, a great open fireplace with quaint tiles all round it.

“What richness, you ought to be the happiest boy in the world,” she said impressively.

“A fellow can’t live on books,” said Laurie, shaking his head as he perched on a table opposite.

Before he could more, a bell rang, and Jo flew up, exclaiming with alarm, “It’s your grandpa!”

“Well, what if it is? You are not afraid of anything, you know,” returned the boy, looking wicked.

“The doctor to see you, sir,” and the maid beckoned as she spoke.

“Would you mind if I left you for a minute? I suppose I must see him,” said Laurie.

“Don’t mind me. I’m happy as a cricket here,” answered Jo.

Laurie went away, and his guest amused herself in her own way. She was standing before a fine portrait of the old gentleman when the door opened again, and without turning, she said decidedly, “I’m sure now that I shouldn’t be afraid of him, for he’s got kind eyes, though his mouth is grim, and he looks as if he had a tremendous will of his own. He isn’t as handsome as my grandfather, but I like him.”
“Thank you, ma’am,” said a gruff voice behind her, and there, to her great dismay, stood old Mr Laurence.

Poor Jo blushed till she couldn’t blush any redder, and her heart began to beat uncomfortably fast as she thought what she had said. For a minute a wild desire to run away possessed her, but that was cowardly, so she resolved to stay. A second look showed her that the living eyes, under the bushy eyebrows, were kinder even than the painted ones, and there was a sly twinkle in them, which lessened her fear a good deal. The gruff voice was gruffer than ever, as the old gentleman said abruptly, after the dreadful pause, “So you’re not afraid of me?”

“Not much, sir.”

“And you don’t think me as handsome as your grandfather?”

“Not quite, sir.”

“And I’ve got a tremendous will, have I?”

“I only said I thought so.”
“But you like me in spite of it?”
“Yes, I do, sir.”

That answer pleased the old gentleman. He gave a short laugh, shook hands with her, and, putting his finger under her chin, turned up her face, examined it gravely, and let it go, saying with a nod, “You’ve got your grandfather’s spirit, if you haven’t his face. He was a fine man, my dear, but what is better, he was a brave and an honest one, and I was proud to be his friend.”

“Thank you, sir,” And Jo was quite comfortable after that, for it suited her exactly.

“What have you been doing to this boy of mine?” was the next question, sharply put.

“Only trying to be neighbourly, sir.” And Jo told how her visit came about.

“You think he needs cheering up a bit, do you?”

“Yes, sir, he seems a little lonely, and young folks would do him good perhaps. We are only girls, but we should be glad to help if we could,” said Jo eagerly.

“There’s the tea bell, we have it early on the boy’s account. Come down and go on being neighbourly.”

“If you’d like to have me, sir.”

Mr Laurence walked on, while Laurie went through a series of comic evolutions behind their backs, which nearly produced an explosion of laughter from Jo.

The old gentleman did not say much as he drank his four cups of tea, but he watched the young people, who soon chatted away like old friends, and the change in his grandson did not escape him. There was colour, light, and life in the boy’s face now, vivacity in his manner, and genuine merriment in his laugh.

“She’s right, the lad is lonely. I’ll see what these little girls can do for him,” thought Mr Laurence, as he looked and listened. He liked Jo, for her odd, blunt ways suited him, and she seemed to understand the boy almost as well as if she had been one herself.

When she finally made to leave, Mr Laurence said, “Well, I’m much obliged to you, and I hope you’ll come again. My respects to your mother. Good night, Doctor Jo.”

At the door step, Laurie said, “John is going home with you, as I can’t.”

“No need of that. I am not a young lady, and it’s only a step. Take care of yourself, won’t you?”

“Yes, but you will come again, I hope?”

“If you promise to come and see us after you are well.”

“I will.”

“Good night, Laurie!”

“Good night, Jo, good night!”

-Adapted from Little Woman by Louisa May Alcott
1. **Answer the following questions briefly.**
   a. What was Jo doing when she saw Laurie?
   b. Why did Jo decide to talk to Laurie?
   c. “Here I am, bag and baggage.” What “bag and baggage” did Jo bring with her to Laurie's house?
   d. How did Jo describe Mr Lawrence?
   e. What did Mr Lawrence realise when he saw Laurie talking with Jo?

2. **Think and answer in detail.**
   a. “There was colour, light, and life in the boy's face now.” How do the words: ‘colour’ and ‘light’ help describe Laurie?
   b. “And Laurie poked the fire to hide a little twitching of the lips that he could not control.” What does this sentence tell you about Laurie's feelings? Why do you think he feels this way?
   c. What does the description of the Marches' and the Laurences' estates tell you about them?
   d. Jo said that all her sisters and her mother would welcome Laurie to their house and they would keep him amused. What do you do to cheer a friend up when he/she is feeling down?
   e. How has the author described Mr Laurence's appearance?

3. **Describe the characters in the organiser below. Also provide clues from the text that support your description.**

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<th>Adjectives that define them</th>
<th>Clues from the text that say so</th>
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<td>Laurie</td>
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**Vocabulary**

**Prefixes**

Look at the following pictures.

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<th>untie</th>
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</thead>
</table>

He **tied** the rope to hold the boards together. She **untied** them as the work was done.
Using ‘un’ with a word changes the meaning of the word. ‘Un’ is a prefix since it attaches itself to the front of a word and gives it a different meaning.

There are many prefixes in the English language. Let's take a look at some of them and how they change the meaning of a word.

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Meaning of the prefix</th>
<th>Word</th>
<th>Prefix + Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>un-</td>
<td>opposite of something</td>
<td>sophisticated</td>
<td>unsophisticated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>believable</td>
<td>unbelievable</td>
</tr>
<tr>
<td></td>
<td></td>
<td>interested</td>
<td>uninterested</td>
</tr>
<tr>
<td>dis-</td>
<td>to reverse or make negative</td>
<td>agreement</td>
<td>disagreement</td>
</tr>
<tr>
<td></td>
<td></td>
<td>continue</td>
<td>discontinue</td>
</tr>
<tr>
<td></td>
<td></td>
<td>honour</td>
<td>dishonour</td>
</tr>
<tr>
<td>mis-</td>
<td>meaning mistaken, bad or wrong, negating</td>
<td>behave</td>
<td>misbehave</td>
</tr>
<tr>
<td></td>
<td></td>
<td>lead</td>
<td>mislead</td>
</tr>
<tr>
<td></td>
<td></td>
<td>print</td>
<td>misprint</td>
</tr>
</tbody>
</table>

Write more words with each of the following prefixes. Also make a sentence with each word.

<table>
<thead>
<tr>
<th>Words with the prefix dis-</th>
<th>Sentences</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Words with the prefix un-</th>
<th>Sentences</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<tr>
<td></td>
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<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Words with the prefix mis-</th>
<th>Sentences</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<td></td>
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<td></td>
<td></td>
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</tbody>
</table>
Let’s Catch Up

Adverbs modify verbs, adjectives and other adverbs in sentences. They indicate manner, place, time, frequency and degree of the words they modify.

1. **Choose the correct word.**
   a. The baby splashed (happy / happily) in the pool.
   b. The team made a (rather / neatly) impressive presentation.
   c. “Your exams are (too / more) important than a match!” Mother exclaimed.
   d. The teacher helps her students (nearly / nicely).
   e. Nita practises dance (daily / hardly).
   f. The children treated the new boy (quite / too) kindly.
   g. The storm raged (absolutely / violently).

2. **Correct the incorrect adverbs in the following sentences and write them in the space provided. If there is no correction required, put a cross in the blank. Underline the adverbs in sentence.**
   a. The wound is quite mild.
   
   ...............................................

   b. Ishika behaves more gentle with her mother than with her father.
   
   ...............................................

   c. Is your drink cold quite for you?
   
   ...............................................

   d. One must feels safe enough to move alone in this town.
   
   ...............................................

   e. You can see those mountains clear with my binoculars.
   
   ...............................................

   f. Our team played energetic last Sunday.
   
   ...............................................

   g. Western music often sounds different at first.
   
   ...............................................

   h. You must tidy your room today.
   
   ...............................................

3. **Rewrite the sentences after putting the adverbs in the correct position.**
   a. They were speaking softly yesterday in the room.
   
   b. She worked in the garden hard last weekend.
   
   c. He met his family in Delhi last Monday here.
   
   d. The team played in the tournament very well.
   
   e. The crowd loudly roared at half-time.
   
   f. The lion attacked ferociously the deer.
**Speaking**

**Get into pairs. Observe the given picture and discuss the following.**

- What do you think happened?
- What is the girl doing? Why is she doing it?
- What is the boy doing?
- What else do you gather/understand from the picture?
- Does it remind you of someone?
- If you were in the girl’s place, would you have done the same thing? Why?

**Share your views with the class.**

**Writing**

You have moved to a new city with your family. You miss your best friend Tarun. However, you are also excited about living in a new city. Write a letter to Tarun, telling him about your feelings about relocating, share the challenges you faced at your new school and also the new friends you made. Before you begin, take a quick look at the format of an informal letter.

<table>
<thead>
<tr>
<th>Address</th>
<th>Recipient</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td></td>
</tr>
</tbody>
</table>

**Salutation (Dear ...)**

**Opening**

You can write how you are doing, ask the receiver about his health. Then come to the purpose of writing the letter.

**Body**

The actual message you want to convey in your letter.

**Ending**

Concludes the letter. You can ask the recipient to reply in this paragraph.

**Signature (Yours...)**
Commas serve two major purposes

They list things.  They indicate pauses in a sentence.

Commas in listing things:
You need copies of your electricity bill, bank statement, passport and ID card.
James will have to fetch the logs, hammer, nails and a chair for me.

Commas are used before coordinating conjunctions to indicate a pause in a sentence.
She was hesitant to take the risk, for the odds were not in her favour.
I was going to cook, but I felt sick.
There was nobody in the house, so I came back.

Give more examples of:

<table>
<thead>
<tr>
<th>Sentences with commas used for listing</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>--</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sentences with commas used for pauses before coordinating conjunctions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>
Mending Wall
—Robert Frost

Something there is that doesn’t love a wall,
That sends the frozen-ground—swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbour know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
“Stay where you are until our backs are turned!”
We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, “Good fences make good neighbours.”
Spring is the mischief in me, and I wonder
If I could put a 6\textit{notion} in his head:
“Why do they make good neighbours? Isn’t it
Where there are cows? But here there are no cows.
Before I built a wall I’d ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn’t love a wall,
That wants it down.” I could say “Elves” to him,
But it’s not elves exactly, and I’d rather
He said it for himself. I see him there
Bringing a stone 7\textit{grasped} firmly by the top
In each hand, like an old-stone 8\textit{savage} armed.
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father’s saying,
And he likes having thought of it so well
He says again, “Good fences make good neighbours.”
Poem Appreciation

Answer the following questions.

a. What do you think is something that ‘doesn’t want the wall’?
b. Where is the wall? What happens to it time and again?
c. How does the speaker feel about the gaps in the wall?
d. Who initiates mending the wall and when?
e. What lines does the poet use that express humour?
f. Is there a practical purpose that the wall serves in the farms? Why do you say so?
g. What is the poet’s message in this poem?
h. What question does the poet have about the wall?

Poetic Devices

Irony

The poet has used irony in the poem.

Irony is a literary device. It is used to express the contrast between expectations of a situation and its reality. In other words, something that is said is not what is meant and has a different and underlying meaning.

For example, walls are built to protect or secure something that is inside. However, in the poem, the wall has no clear purpose since there is no living or moveable thing that is being protected from moving in or out. There are only pine and apple trees, which can’t move in or out.

Remember irony is a literary technique in which the stated thing is the opposite of what is expected.

Match the following to make ironic sentences.

<table>
<thead>
<tr>
<th>a. I had a lovely day;</th>
<th>i. Dwarfy.</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. The giraffe is named</td>
<td>ii. when she saw me watching a movie.</td>
</tr>
<tr>
<td>c. “I am glad you are studying hard,” said my mother</td>
<td>iii. got hit by the same ambulance.</td>
</tr>
<tr>
<td>d. The police station</td>
<td>iv. I got fired and crashed my car.</td>
</tr>
<tr>
<td>e. The man who called the ambulance</td>
<td>v. got robbed yesterday.</td>
</tr>
</tbody>
</table>
You’ve learnt to write letters in previous grades. Formal and Informal letters make use of different language as they are meant for different purposes. State whether the expressions given below are used in formal or informal letters.

<table>
<thead>
<tr>
<th>Expressions</th>
<th>Formal or informal letter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thank you for sending me the details.</td>
<td></td>
</tr>
<tr>
<td>Bye for now.</td>
<td></td>
</tr>
<tr>
<td>I look forward to meeting you.</td>
<td></td>
</tr>
<tr>
<td>Thanks for your letter.</td>
<td></td>
</tr>
<tr>
<td>It was nice to hear from you.</td>
<td></td>
</tr>
<tr>
<td>Regards,</td>
<td></td>
</tr>
<tr>
<td>Yours sincerely,</td>
<td></td>
</tr>
<tr>
<td>Love,</td>
<td></td>
</tr>
<tr>
<td>I hope you are well.</td>
<td></td>
</tr>
<tr>
<td>I am writing to ask you for a favour.</td>
<td></td>
</tr>
<tr>
<td>If you have any queries, please feel free to contact me.</td>
<td></td>
</tr>
<tr>
<td>I must apologise for replying late.</td>
<td></td>
</tr>
<tr>
<td>How are you?</td>
<td></td>
</tr>
<tr>
<td>I am writing to request for the price list of books.</td>
<td></td>
</tr>
</tbody>
</table>

State whether the following features are used in formal or informal letters.

<table>
<thead>
<tr>
<th>Features</th>
<th>Formal or informal letter</th>
</tr>
</thead>
<tbody>
<tr>
<td>begins with ‘Dear’</td>
<td></td>
</tr>
<tr>
<td>makes use of contractions</td>
<td></td>
</tr>
<tr>
<td>makes use of abbreviations</td>
<td></td>
</tr>
<tr>
<td>makes use of simple and short sentences</td>
<td></td>
</tr>
<tr>
<td>makes use of linkers, connectors, etc.</td>
<td></td>
</tr>
<tr>
<td>may use slang</td>
<td></td>
</tr>
<tr>
<td>is polite</td>
<td></td>
</tr>
<tr>
<td>has paragraphs</td>
<td></td>
</tr>
<tr>
<td>uses exclamation marks</td>
<td></td>
</tr>
<tr>
<td>ends with yours sincerely/yours faithfully</td>
<td></td>
</tr>
<tr>
<td>ends with love, your daughter/your son</td>
<td></td>
</tr>
<tr>
<td>ends with a signature</td>
<td></td>
</tr>
<tr>
<td>ends with a signature and a full name</td>
<td></td>
</tr>
</tbody>
</table>
The world of nature is teeming with wondrous sights, curious beings and peculiar phenomena. Bewitched by this extraordinary world, man has, since time immemorial, been trying to understand and decode the mysteries of nature. Whether it be myths that go back thousands of years or our modern understanding of world, the more we observe nature the more we see that everything is tremendously organised. Every being, from the tiniest of insects to the largest mammals, has its pre-defined place in nature and is as important as other creatures. Let’s take a look at some of nature’s beings in this unit.

Getting Started

We share our planet with millions of different kinds of creatures. Some of them are amazing, some astonishing, while others are strange to us!

*Creepy Cockroach Facts!*

1. Cockroaches can hold their breath for up to 40 minutes!
2. A cockroach can live for a week without its head!
3. Cockroaches can survive a nuclear explosion.

Think of one creature you find strange. Make a fact-file about it.
Carnivorous plants attract, trap and consume insects. Listen to this strange but true process and complete the given steps.

**Step 1**
To attract insects, the Venus flytrap produces a .........................................

**Step 2**
Each trap is formed by a ................................ which has .......................... .
There are ........................ on each lobe. When a fly lands on the leaf and disturbs the trigger hairs, the trap snaps shut!

**Step 3**
The ................................. , together with the ................................. on their edge, help to ................................. the insect's body while ................................. dissolve it.

**Step 4**
After consuming three or four ................................., the trap usually ................................. .

**Say it Right**

**Tone Groups and Pauses**

Read the following sentences.

You look really tired.   I seriously doubt her words.

Now, read the following words in a tone as if asking a question.

Really?   Seriously?

Is the tone of the latter expressions different from the tone you used to read them as part of the sentences given above?

While asking such questions, we use a **rising tone**, that is, we move the pitch of the voice slightly upwards, while saying the last stressed syllable.
Comma and Full Stop

While reading a sentence, we stop briefly where there is a comma or a full stop.

No, I can’t wait any longer.

No. I can’t wait any longer.

When we pause at a comma while speaking, our intent is to convey that the sentence is not completed and that we are going to continue. To show this, we use a rising tone with a stress on the last syllable before the comma.

On the contrary, when we pause at a full stop, we let the voice drop in a falling tone on the last stressed syllable.

Read the following sentences. Mark the pauses with a slash (/). Read again with rising and falling tones at different places.

1. He felt uneasy but the others were enjoying themselves.
2. I didn’t really want to come but here I am.
3. No you can’t.
4. It was nice I think.
5. This is the house where I grew up.
6. Have you ever been to England?
7. I think we haven’t met.
8. Can I ask you where you met him?
9. It’s black with a gold chain on it.
10. Yes I thought it was really interesting.

Language Ladder

Subject-Verb Agreement

When we write or speak, we must make sure that the subject and the verb in a sentence agree with each other.

A singular noun takes a singular verb. A zebra eats green grass. A leopard is a big cat.

When the subject of a sentence is I or you, it always takes a plural verb.

For example:

I want to see an Arctic fox. “You are near a wildlife reserve,” said my brother.

When the subject is a noun phrase, identify the main noun of the phrase. The verb will agree with the main noun of the noun phrase.
For example:

- The smell of the flowers is so sweet.
- The crickets in the lawn are chirping loudly.

**Agreement with two or more singular nouns:**

Use a singular verb when the nouns denote only one thing or person.
For example: Sandy, my dog, loves playing with me.

Use a plural verb when the nouns denote different things or people.
For example: My friend Rob and my dog Sandy love to play with me.

When a sentence has a compound subject (two or more subjects) joined by **either ... or, neither ... nor**, the verb agrees with the nearest subject.

For example:

- Either the cats or the boy is to blame.
- Neither the boy nor the cats are to blame.

When a singular subject is followed by a special phrase such as: **as well as, together with, in addition to or with**, a singular verb is used.

For example:

- A squid, as well as an octopus, is an aquatic being.
- The bird, with its nest, is to be protected.

**Transformation of Sentences**

We can change the form of a sentence without changing its meaning.

For example:

- That is a big plant. (Assertive sentence)
- How big is that plant! (Exclamatory sentence)

In the examples above, a simple sentence has been transformed into an exclamatory sentence. This is called transformation of sentences.

<table>
<thead>
<tr>
<th>Transformation</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>assertive to exclamatory and vice versa</td>
<td>This is a tiny spider. How tiny this spider is!</td>
</tr>
<tr>
<td>assertive to interrogative and vice versa</td>
<td>That was a blue monkey. That was a blue monkey, wasn't it?</td>
</tr>
<tr>
<td>affirmative to negative and vice versa</td>
<td>We should stay away from wild animals. We should not go near wild animals.</td>
</tr>
<tr>
<td>imperative to interrogative and vice versa</td>
<td>Sit down. Will you sit down?</td>
</tr>
</tbody>
</table>
Pre-reading

Identify the given creature.

Imagine if you could get the same ability as the creature in the picture. In which situations would you want to use this unique ability of yours? Put on your thinking hat and be as creative as you can. Discuss your ideas in pairs and share them with the class.

Reading

Nothing to See Here!

What do you see in the picture? Nothing but a boring little twig, right? That’s what the twig wants you to think! Because the twig is actually not a twig, it is a clever little insect. Do you see it now? This slender creature is called the stick insect. It cleverly uses its body to imitate a twig to hide from predators. This type of adaptation, with which an animal can hide itself, is called camouflage.

Can you guess from where the stick insect got its name?

I’m Right Here!

The stick insect’s method is just one of many methods used by animals to hide themselves. Some animals are coloured like their surroundings. The Arctic fox is a great example of this method. It lives in extremely cold environments, so to match the ice and snow, it has a coat of thick, warm fur that is as white as snow. This keeps it warm, allows it to easily sneak up behind its prey and conceal itself from predators such as grizzly bears and wolves. Talk about a multipurpose tool!

Animals around the world have many more astonishing tricks up their sleeves. An Arctic fox’s camouflage works exceedingly well, but it is limited to snowy areas. Some animals go one step further and have the ability to change their colour at will.

Chameleons are famous for this. But there’s another animal that gives chameleons a run for their money when it comes to changing its body colour. The cuttlefish can change its colour in under a second! Not only that, it can change the texture of its skin to match its surroundings. So a cuttlefish can change its colour and texture to match a

1twig: a small branch of a tree or a plant that does not have roots
2imitate: to copy
3adaptation: an adjustment of an organ to suit one’s needs
How fast can a cuttlefish change its colour? Is a chameleon faster than a cuttlefish when it comes to changing colour?

Stripes or Spots?
Another form of camouflage is seen in animals such as leopards and zebras. The patterns, spots and stripes on such animals help them to confuse and distract predators. They make the outline of the animals’ bodies difficult to identify. And against certain surroundings these stripes and spots make it difficult for predators and prey to discover these animals. This method is known as disruptive colouration. For instance, zebras, with their black and white stripes, are very noticeable in the grasslands during the day. But during the twilight hours, these stripes mimic and practically become a part of the shadows of the surrounding tall grasses. Predators like lions, which mainly hunt when the sun is setting, have trouble locating zebras because of their unusual pattern. Even some butterflies follow this method to hide themselves. Comma butterflies have irregular wing edges that make it harder to spot their outline. They also have patterns on their wings that make them look like fallen leaves.

Nature’s Mimes
Mimicking other objects is yet another effective method of camouflage. The leafy sea dragon is a prime example of this kind of camouflage. It has various leaf–like protrusions extending out of its body. It uses these protrusions to make itself look like a sea plant and to swim faster.

Can you guess what a stonfish looks like? Chances are you guessed it right! It looks like a stone or a rock lying on the seabed. It lies comfortably on the sea bed and keeps a lookout for tasty passers-by. The unlucky creature that comes too close gets gobbled up in an instant, after which the stonefish goes back to acting like a harmless rock.

/glthreatening: suggesting harm or danger
/distract: confuse or direct attention away from something
/mimic: copy
/protrusions: parts of the body that extend or stick out of the surface
/gobbled up: eaten very fast
Makeup Artists

Some animals are skilled makeup artists; they pick up things from their surroundings and attach them to their bodies.

This method is called self-decoration. Animals such as decorator crabs, octopuses and masked hunter bugs use this method for *concealment. Decorator crabs will pick up small stones, pieces of seaweed, sea shells and small living organisms and stick them on their shells. The masked hunter bug similarly uses dust and other small particles to hide itself from both prey and predator.

Artful Plants

Plants are not too far behind when it comes to clever adaptations. There are many carnivorous plants that eat other insects for nutrition. But plants cannot move, so how do they catch their food? Let’s see how.

Some plants possess special leaves that have been adapted to lure and capture insects. Some plants use colour, smell and sweet nectar to entice their victims. In addition, some have sticky hairs that trap their lunch.

**It’s a Trap!**

This alien-like plant is probably the most famous carnivorous plant. It is among the few plants that are capable of making rapid movements. The Venus flytrap produces a sweet smelling nectar to attract insects. Its trap is formed by a leaf that has two lobes which are covered by trigger hairs. The moment a fly lands on a leaf and disturbs the trigger hairs, the trap closes shut. The stiff lobes crush the insect, and at the same time digestive juices inside the trap dissolve the insect.

A trap can only shut three to four times, after which it withers and dies.

The pitcher plant is another very intriguing being. Can you tell how it got its name? It is a climber that has some leaves that look like pitchers. Different pitcher plants have differently shaped pitchers, some attract insects with colours while some use nectar. The attracted insects *hover around the rim of the pitcher, which is very slippery. If an insect sits on the rim, it easily falls inside the pitcher. The inner walls of the pitcher are coated with a wax-like substance making it more difficult for the insects to escape. Once an insect is inside a pitcher, it is dissolved by digestive juices that help the plant absorb nutrients.

Why is the Venus flytrap described as being alien-like?

Why do plants and animals have adaptations?

These adaptations directly affect the survival of an animal or a plant. When animals use camouflage to conceal themselves, they have a much better chance of staying undetected by the enemy. They do not become meals too easily. This greatly helps animals
that do not have body parts like big horns or sharp claws and teeth for their defence. On the other hand camouflage, makes predators stay undetected and allows them to get closer to their meal.

Plants use adaptations in a completely different way. Unlike animals, who use adaptations to stay undetected, plants use them to draw the attention of their prey. As they cannot move themselves, they need their prey to come to them. They do not have teeth or claws to kill insects, so they have evolved traps of their own.

Understanding

1. Answer the following questions briefly.
   a. Cuttlefish are known as the ‘chameleons of the sea’? Do they deserve the name? What other abilities do cuttlefish have?
   b. Animals with prominent spots, stripes or other patterns on their bodies use them to hide from other animals. How?
   c. Name three animals that use self-decoration.
   d. What does a leafy sea dragon use to deceive other animals? Do they have another use for their adaptation?

2. Answer the following questions in detail.
   a. Explain how camouflage works with the help of two examples.
   b. How does an animal like a leopard or a tiger use the pattern on its body for its advantage?
   c. What is self decoration? How do different animals use self-decoration?
   d. How does the Venus flytrap capture its prey?
   e. In what ways are plant adaptations different from animal adaptations?

3. Write a brief note about the adaptation of the following creatures.
   - Arctic fox
   - masked bug hunter
   - comma butterfly
   - stone fish
   - pitcher plant

4. Deduce the reason for these statements on the basis of your reading of the text.

<table>
<thead>
<tr>
<th>Statement</th>
<th>What I already knew</th>
<th>What I wanted to know</th>
<th>What I have learnt from the chapter</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Arctic fox’s camouflage is limited to snowy areas.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camouflage can be used for both attack and defence.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Nouns name people, places, animals and things. We can see or touch these. Nouns also name things we cannot touch or see, such as, ideas, emotions, processes, states and qualities. These are called abstract nouns.

For example:

Plants use nectar to draw the attention of their prey.

Some abstract nouns can be used as verbs as well.

There was no time. The athlete had to time his jump accurately.

That was a lie. I will not lie to my friends.

Abstract nouns can be formed from nouns, verbs and adjectives by adding suffixes.

Abstract Nouns from nouns:

<table>
<thead>
<tr>
<th>Noun</th>
<th>Abstract noun</th>
<th>Noun</th>
<th>Abstract noun</th>
<th>Noun</th>
<th>Abstract noun</th>
</tr>
</thead>
<tbody>
<tr>
<td>brother</td>
<td>brotherhood</td>
<td>child</td>
<td>childhood</td>
<td>man</td>
<td>manhood</td>
</tr>
<tr>
<td>friend</td>
<td>friendship</td>
<td>king</td>
<td>kingship</td>
<td>leader</td>
<td>leadership</td>
</tr>
</tbody>
</table>

Abstract Nouns from verbs:

<table>
<thead>
<tr>
<th>Verb</th>
<th>Abstract noun</th>
<th>Verb</th>
<th>Abstract noun</th>
<th>Verb</th>
<th>Abstract noun</th>
</tr>
</thead>
<tbody>
<tr>
<td>act</td>
<td>action</td>
<td>employ</td>
<td>employment</td>
<td>free</td>
<td>freedom</td>
</tr>
<tr>
<td>invite</td>
<td>invitation</td>
<td>appear</td>
<td>appearance</td>
<td>laugh</td>
<td>laughter</td>
</tr>
</tbody>
</table>

Abstract Nouns from adjectives:

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Abstract noun</th>
<th>Adjective</th>
<th>Abstract noun</th>
<th>Adjective</th>
<th>Abstract noun</th>
</tr>
</thead>
<tbody>
<tr>
<td>kind</td>
<td>kindness</td>
<td>able</td>
<td>ability</td>
<td>brave</td>
<td>bravery</td>
</tr>
<tr>
<td>happy</td>
<td>happiness</td>
<td>honest</td>
<td>honesty</td>
<td>wise</td>
<td>wisdom</td>
</tr>
</tbody>
</table>

1. Write three abstract nouns each using the following suffixes.
   a. –ance: ........................................
   b. –hood: ........................................
   c. –tion: ........................................
   d. –ment: ........................................
   e. –ship: ........................................
   f. –ness: ........................................

2. Form abstract nouns from the words in the brackets to fill in the blanks.

   The (a) ........................... (imitate) and (b) ........................... (observe) of various animals paved the way for the (c) ........................... (develop) of the modern army camouflage. It is described as the use of a (d) ........................... (combine) of techniques to make (e) ........................... (conceal) of soldiers and army equipment easier. In practice it means the (f) ........................... (apply) of colours, patterns and
materials to change to the (g) ________________ (appear) of men and equipment to make their (h) ________________ (detect) difficult by enemy forces. The (i) ________________ (effective) of camouflage greatly depends on (j) ________________ (move) as moving things are easier to spot against a still background. The (k) ________________ (develop) of modern camouflage began around WWI. Since then, it has come a long way. Camouflage has captured the (l) ________________ (imagine) of fashion designers and it has gained great (m) ________________ (popular).

Practising Grammar

Subject-Verb Agreement
Transformation of Sentences

Let’s Catch Up
In a sentence, we must make sure that the subject and the verb agree with each other. When sentences convey the same meaning but have different structures, it is called transformation of sentences.

1. Fill in the blanks with the correct form of the verbs.
   a. I ________________ (has/have) seen a pitcher plant.
   b. Kitty, the cat ________________ (is/are) going to stay with me.
   c. The deer, as well as the zebra, ________________ (show/shows) disruptive colouration.
   d. Neither the fox nor its cubs ________________ (are/is) hungry.
   e. The different patterns of a cuttlefish always ________________ (amaze/amazes) me.
   f. The fish, as well as its burrow, ________________ (is/are) right there.

2. Rewrite the underlined words so that they follow subject-verb agreement.
   a. Neither the pitcher plant nor the Venus flytrap ________________ (hurt) human beings.
   b. Cheeta the chimp ________________ (love) to play with people.
   c. The fruit of this tree ________________ (are/delectable).
   d. Looking big, in addition to changing colours, ________________ (are/a great way to scare off predators).
   e. The ________________ (bird/are in those trees) are building nests.
   f. You ________________ (has/to be very careful while handling small animals).
   g. The noise from the airplanes ________________ (are/disturbing the birds).
   h. The ________________ (builder and protector of this nest/are) a pair of birds.

3. Transform the following sentences as directed.
   a. Look at that blue monkey. (transform to interrogative)
   b. That is not a blue monkey. (transform to interrogative)
   c. That is a tall tree. (transform to exclamatory)
   d. Look at the time, we should leave now. (transform to negative)
e. How slender this insect is! (transform to assertive)

f. Isn’t that a stick insect? (transform to affirmative)

g. Let us not disturb the tiny thing. (transform to affirmative)

h. Will you put it down now? (transform to imperative)

Speaking

Narrating a Crazy Dream

Imagine you had read an article about ‘The Fascinating World of Carnivorous Plants’. The article was so engrossing that you had a dream about it. In your dream all plants around you turned carnivorous. You were being chased by tomatoes and cabbage was nibbling on your hair …

Work in groups and discuss what else could have happened in your dream. List the details of the dream and narrate it to the class.

Writing

In the Reading section, you read about various plants and animals. Imagine that you have been asked to write a story for the Science Magazine that blends fact and fiction. You may choose any plant or animal as the character. Remember, the story should entertain and at the same time, provide facts about the chosen plant or animal.

Use the chart below to help you plan the story.

<table>
<thead>
<tr>
<th>Title:</th>
<th>Which plant/animal will be the lead character. Think of a title according to the features or qualities of the character.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters:</td>
<td>What kind of character does the plant/animal have – good or bad? Which characteristics of the chosen plant/animal will be a part of the story? Who are its friends and enemies? List all the characters of your story and write their features.</td>
</tr>
<tr>
<td>Setting:</td>
<td>What is the natural environment of the chosen plant/animal? Plan the setting of your story using the environment.</td>
</tr>
<tr>
<td>Problem:</td>
<td>What is the problem that the character creates or faces, in the story? Use one of the features of the plant/animal to think of a problem.</td>
</tr>
<tr>
<td>Series of Events:</td>
<td>What events take place? What does the reader learn about the plant/animal through these events?</td>
</tr>
<tr>
<td>Resolution:</td>
<td>How is the problem solved? What happens in the end?</td>
</tr>
</tbody>
</table>

36
The possessive apostrophe shows possession. It is used in the following ways:

- With singular and collective nouns, we add an apostrophe and an ‘s’.
  
  For example: father’s hat, the people’s decision

- With plural nouns that end with an ‘s’, we use the apostrophe without adding an s.
  
  For example: the boys’ bats, trees’ leaves

- With plural nouns that do not end in ‘s’, we add an apostrophe and ‘s’.
  
  For example: children’s toys, women’s rights

- In case of compound nouns, the possessive apostrophe is only used with the second noun.
  
  For example: the apple trees’ fruit, daughter-in-law’s car, Amir and Ria’s friend

- It is also used to talk about someone’s house or an institution.
  
  For example: at the doctor’s, the dentist’s

- Possessive pronouns never need an apostrophe.
  
  For example: This pen is mine/her/his/our/their/yours.

- The possessive adjective ‘its’ does not take an apostrophe.
  
  For example: The tree is falling because its roots are weak.

1. **Fill in the blanks using the possessive apostrophe.**
   
   a. ............................................... (men) shoes are on the third floor.
   
   b. Let’s go to ..................................... (Smith) place.
   
   c. .................................. and .................................. (Arjun-Geeta) school is just around the corner.
   
   d. The ....................................... (twins) parents are sitting downstairs.
   
   e. The ...................................... (Joneses) son is fond of cooking.
   
   f. We will meet at .................................. (Ravi son-in-law) place.
   
   g. The ........................................ (railway engine) whistle woke me up.

2. **Put an apostrophe wherever needed in these sentences. Some sentences may not need an apostrophe.**

   a. I told them I was at the doctors.
   
   b. This is Biswas new bike, which he bought on New Years Eve.
   
   c. The car is cold because its heater does not work.
   
   d. All the visitors passes are in the back of the van.
   
   e. Please keep clear of the swimming pools edge.
   
   f. The children’s room is at the other end if the building.
   
   g. This ball is his, not hers.
I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads sprightly dance.

The waves beside them danced, but they
Out-did the sparkling waves in glee:
A poet could not be but gay,
In such a jocund company:
I gazed and gazed but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

—William Wordsworth

1 vales: valley
2 sprightly: energetic; vigorous
3 jocund: cheerful and light-hearted
4 pensive: engaged in serious thought
Poem Appreciation

1. **Answer the following questions.**
   
a. What does the speaker mean when he says, “I wandered lonely as a cloud”? What was he doing at the time?

b. What idea does the speaker convey when he compares the daffodils with stars?

c. How does the speaker feel on seeing the sight? Point out words that hint at the speaker’s feelings.

d. Did the speaker ever forget the sight of the daffodils? What effect did it have on the speaker?

2. **Reference to context.**

The waves beside them danced, but they
Out-did the sparkling waves in glee:
A poet could not be but gay,
In such a jocund company:
I gazed and gazed but little thought
What wealth the show to me had brought:
   
a. Who or what is “they” in the above lines?

b. Why does the speaker say: “A poet could not be but gay/In such a jocund company”? Does being a poet make the sight of the daffodils more special? Why or why not?

c. What wealth is the speaker talking about in the poem?

Poetic Devices

Pathetic fallacy is a literary device that attributes human emotions and actions to things that surround the speaker. It is in some ways (but not entirely) similar to personification. It is used to hint at a speaker’s state of mind and feelings. For instance, a speaker, in a happy mood, can look up at the moon and describe it as smiling, bright and glorious. In a gloomy mood, the same moon can be describe as frowning, indifferent and distant.

1. **The speaker uses pathetic fallacy to talk about the daffodils and other inanimate objects. Write down the instances where he does that.**

2. **What do you gather about the speaker’s emotions and mood by the way he uses pathetic fallacy in the poem?**

3. **Underline the places where the speaker uses simile in the poem.**
Fact or Opinion

The information piece that we read earlier in the unit states that cuttlefish give chameleons a run for their money when it comes to changing colour. Do you think this is a true statement? Can it be proven? Of course, not! The statement is not entirely true, it is based on someone's personal opinions. As prudent readers, we must be able to tell facts from personal opinions.

Advertisers often present opinions as facts to persuade their readers to believe their opinions. They use exaggeration, adverbials and intensifiers to describe their product and overstate its qualities. Read an advertisement for a scuba diving resort. Then write down the facts it mentions in the space provided.

Here’s your opportunity to get away from the crowds! The Sea Wanderers lies in India’s quietest, cleanest and most sought after places, the Kadmath Island. Our diving spots have an extremely fascinating treasure chest of marine wildlife. You can see shoals of barracudas, countless tiny fish nibbling at food between coral reefs, sea cucumbers, blue tangs, butterfly fish, surgeonfish, and flame angelfish swimming around, while the cheerful clown fish play amidst phosphorescent corals. This is, in all rights, the best place to see these animals in all their glory. Our highly trained and very experienced diving instructors make sure you have an unforgettable experience. This is why the Sea Wanderers is the most successful scuba diving resort in Asia. It entertains five thousand guests every year.

Facts:

- superlatives
- intensifiers
- exaggeration
Everyone likes to laugh. But, there has to be something funny to make one laugh, isn’t it? Sometimes what could be funny for somebody may not be so for someone else. In this unit we talk about fun, mischief and much more.

Getting Started

Look at these pictures. Which one is the funniest? What is so funny about it?
Can you tell what the ‘main idea’ of the above conversation is?

The main idea is the central idea of a topic, conversation or a text. We often add supporting details which may include descriptions, details, feelings, confusions, plans and so on.

Listen to the story attentively and make notes of all the information you found important. Use the following table to segregate main ideas and supporting details.

<table>
<thead>
<tr>
<th>Main Idea</th>
<th>Supporting Details</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Say it Right

Did you know some suffixes can have different pronunciations?

Let's check out how ‘ough’ sounds in different words.

<table>
<thead>
<tr>
<th>/oʊ/ as in though</th>
<th>/uː/ as in through</th>
<th>/ʌf/ as in enough</th>
<th>/ɒf/ as in cough</th>
<th>/ɔː/ as in thought</th>
<th>/əʊ/ as in bough</th>
</tr>
</thead>
<tbody>
<tr>
<td>furlough</td>
<td>slough (noun) an inlet or a river</td>
<td>slough (noun) a lose layer of skin</td>
<td>trough</td>
<td>bought</td>
<td>plough</td>
</tr>
</tbody>
</table>

Write the words in the correct columns according to their pronunciation. Put a cross if there is no word with the same pronunciation.

Although rough brougham sough ought
fought doughty drought dough

Language Ladder

Reported Speech

Pay attention to the following conversation.

Daisy: Why didn’t you come to school today?

Velma: My wisdom tooth was aching so I went to the dentist. He said that my tooth is growing in the wrong direction.

Daisy: Did he tell you what to do?

Velma: He said that I should get it extracted as soon I can.

The highlighted sentences in the above conversation are in reported speech while the rest of the sentences are in direct speech.

Reported speech or indirect speech is used to tell someone what someone else said. Direct speech is the exact words spoken directly by one person to the other.

Let’s find out how direct speech changes to reported speech:

<table>
<thead>
<tr>
<th>Direct Speech</th>
<th>Reported Speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present simple</td>
<td>Past Simple</td>
</tr>
<tr>
<td>I live in Europe.</td>
<td>She said that she lived in Europe.</td>
</tr>
</tbody>
</table>
An idiom is a common, fixed expression of a special kind. You cannot always work out the meaning of an idiom by adding together the meanings of the individual words.

We often say that it’s raining cats and dogs.

Well, how could it rain cats and dogs! Isn’t it funny to think that there’s no use of cats and dogs when we want to say it is raining heavily!

Some of such amusing idioms are:

- a storm in a teacup
- dead as a doornail
- when chickens have teeth
- cat got your tongue

Discuss these funny idioms and their meanings in the class.
The following is an excerpt from ‘Three Men in a Boat’ by Jerome K. Jerome. Read and enjoy the story.

You never saw such a commotion up and down a house, in all your life, as when my Uncle Podger undertook to do a job. A picture would have come home from the frame-maker’s, and be standing in the dining-room, waiting to be put up; and Aunt Podger would ask what was to be done with it, and Uncle Podger would say, “Oh, you leave that to me. Don’t you, any of you, worry yourselves about that. I’ll do all that.”

And then he would take off his coat, and begin. He would send the girl out for six penny worth of nails, and then one of the boys after her to tell her what size to get; and, from that, he would gradually work down, and start the whole house.

“Now you go and get me my hammer, Will,” he would shout; “and you bring me the rule, Tom; and I shall want the step-ladder, and I had better have a kitchen-chair, too; and, Jim! You run round to Mr Goggles, and tell him, ‘Pa’s kind regards, and hopes his leg’s better; and will he lend him his spirit-level?’ And don’t you go, Maria, because I shall want somebody to hold me the light; and when the girl comes back, she must go out again for a bit of picture-cord; and Tom!—where’s Tom?—Tom, you come here; I shall want you to hand me up the picture.”

And then he would lift up the picture, and drop it, and it would come out of the frame, and he would try to save the glass, and cut himself; and then he would spring round the room, looking for his handkerchief. He could not find his handkerchief, because it was in the pocket of the coat he had taken off, and he did not know where he had put the coat, and all the house had to leave off looking for his tools, and start looking for his coat; while he would dance round and hinder them.

“Doesn’t anybody in the whole house know where my coat is? I never came across such a set in all my life—upon my word I didn’t. Six of you!—and you can’t find a coat that I put down not five minutes ago! Well, of all the—”

Then he’d get up, and find that he had been sitting on it, and would call out: “Oh, you can give it up! I’ve found it myself now. Might just as well ask the cat to find anything as expect you people to find it.”
And, when half an hour had been spent in tying up his finger, and a new
glass had been got, and the tools, and the ladder, and the chair, and the
candle had been brought, he would have another go, the whole family,
including the girl and the charwoman, standing round in a semi-circle,
ready to help. Two people would have to hold the chair, and a third
would help him up on it, and hold him there, and a fourth would hand
him a nail, and a fifth would pass him up the hammer, and he would take
hold of the nail, and drop it.

“There!” he would say, in an injured tone, “now the nail’s gone.” And
we would all have to go down on our knees and grovel for it, while he
would stand on the chair, and grunt, and want to know if he was to be
kept there all the evening.

The nail would be found at last, but by that time he would have lost the
hammer.

“Where’s the hammer? What did I do with the hammer? Great heavens!
Seven of you, gaping round there, and you don’t know what I did with
the hammer!”

We would find the hammer for him, and then he would have
lost sight of the mark he had made on the wall, where the
nail was to go in, and each of us had to get up on the chair,
beside him, and see if we could find it; and we would
each discover it in a different place, and he would call
us all fools, one after another, and tell us to get down.
And he would take the rule, and re-measure, and
find that he wanted half thirty-one and three-
eighths inches from the corner, and would try
to do it in his head, and go mad.

And we would all try to do it in our heads,
and all arrive at different results, and sneer
at one another. And in the general row, the
original number would be forgotten, and
Uncle Podger would have to measure it again.

He would use a bit of string this time, and at
the critical moment, when the old fool was
leaning over the chair at an angle of forty-
five, and trying to reach a point three inches
beyond what was possible for him to reach,
the string would slip, and down he would
slide on to the piano, a really fine musical
effect being produced by the suddenness with
which his head and body struck all the notes
at the same time.

Who is the old fool? Why is he called so?
And Aunt Maria would say that she would not allow the children to stand round and hear such language. At last, Uncle Podger would get the spot fixed again, and put the point of the nail on it with his left hand, and take the hammer in his right hand. And, with the first blow, he would smash his thumb, and drop the hammer, with a yell, on somebody’s toes.

Aunt Maria would mildly observe that, next time Uncle Podger was going to hammer a nail into the wall, she hoped he’d let her know in time, so that she could make arrangements to go and spend a week with her mother while it was being done.

“Oh! You women, you make such a fuss over everything,” Uncle Podger would reply, picking himself up. “Why, I like doing a little job of this sort.”

And then he would have another try, and, at the second blow, the nail would go clean through the plaster, and half the hammer after it, and Uncle Podger be precipitated against the wall with force nearly sufficient to flatten his nose. Then we had to find the rule and the string again, and a new hole was made; and, about midnight, the picture would be up – very crooked and insecure, the wall for yards round looking as if it had been smoothed down with a rake, and everybody dead beat and wretched – except Uncle Podger.

“There you are,” he would say, stepping heavily off the chair on to the charwoman’s corns, and surveying the mess he had made with evident pride. “Why, some people would have had a man in to do a little thing like that!”

-Adapted from Three Men in a Boat by Jerome K Jerome

Understanding

1. Reference to Context:
   a. “... Seven of you, gaping round there, and you don’t know what I did with the hammer!”
      i. Who said these words?
      ii. Who are the ‘seven’ mentioned here?
      iii. What is the situation?
   b. “And we would all try to do it in our heads, and all arrive at different results, and sneer at one another.”
      i. Who does “we” refer to?
      ii. What would they all try to do? Why?
      iii. Why would they sneer at one another?
c. “... everybody dead beat and wretched ...”
   i. Who is ‘everybody’?
   ii. Why were they dead beat and wretched?

2. **State whether you agree or disagree with the following sentences by giving appropriate reason.**
   a. Uncle Podger was short-tempered but not cruel.
   b. Aunt Maria did not stop Uncle Podger from hanging the picture, but she knew he would make a mess of it.
   c. The children respected and feared Uncle Podger.

3. **Answer the following questions:**
   a. What was the ‘commotion’?
   b. What job did Uncle Podger assign to:
      i. Tom
      ii. Jim
      iii. Maria
   c. Aunt Maria knew that Uncle Podger was going to take a lot of time to hang the picture. Justify the statement.

4. **Think and answer:**
   a. Does the character of Uncle Podger remind you of someone you know? Share an experience.
   b. If you were Uncle Podger, would you have behaved in the same way? Why?

5. **Give the antonyms of the following words.**
   
<table>
<thead>
<tr>
<th>observe</th>
<th>smash</th>
<th>insecure</th>
</tr>
</thead>
<tbody>
<tr>
<td>possible</td>
<td>sufficient</td>
<td>crooked</td>
</tr>
</tbody>
</table>

6. **Use the following table to write the character sketch of Uncle Podger.**

<table>
<thead>
<tr>
<th>Uncle Podger is ...</th>
<th>He ...</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>because</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
Phrasal verbs are a combination of a verb and a preposition or an adverb. The meaning of a phrasal verb is different from the meanings of the words it is made of.

<table>
<thead>
<tr>
<th>Phrasal Verb</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>barge into</td>
<td>to enter a place and interrupt</td>
<td>Tom barged into the meeting room when I was discussing a project with my boss.</td>
</tr>
<tr>
<td>look up</td>
<td>consult something, usually a book or the Internet for reference</td>
<td>Uncle Podger looked up a manual before putting up the picture.</td>
</tr>
<tr>
<td>fall for</td>
<td>to believe a lie</td>
<td>Uncle Podger fell for the man’s story and purchased a piece of junk for a huge amount.</td>
</tr>
<tr>
<td>calm down</td>
<td>to stop being over excited or angry</td>
<td>It was not easy to calm Jacob down when he was cheated.</td>
</tr>
<tr>
<td>drive off</td>
<td>to force someone/something to go away</td>
<td>The police officers drove off the unruly crowd.</td>
</tr>
</tbody>
</table>

1. Rewrite the following sentences by using the phrasal verbs correctly.
   a. We set up early, before the sun came off.
   b. My sister is very clumsy and I take her after.
   c. The tap is still running. Please turn off it.
   d. Jack is asleep. Try not to wake up him.
   e. I came up with an old coin while I was digging in the garden.

2. Fill in the blanks with appropriate phrasal verbs. Use the hints given in brackets for help:
   a. The television ........................................... while we were watching it. (stopped working)
   b. He ........................................... and said all he wanted to. (to interrupt an ongoing conversation)
   c. Jia ........................................... her baby sister while her mother is at work. (takes care of)
   d. I am ........................................... this application form. Can you help me? (to complete)
   e. Friends should ........................................... one another. (support)
   f. This is a difficult task, I have been trying hard. I ........................................... now! (stop trying anymore)

Practising Grammar

Reported Speech

Let’s Catch Up

Reported speech or indirect speech is used to tell someone what someone else said. Direct speech uses the exact words spoken by one person to the other.

1. Use the correct option to complete the sentences in reported speech.
   a. He asked me if ........................................... the game.
      i. I won  ii. did I win  iii. I had won
b. She told me that ........................................... a cake for my birthday.
   i. has been baking      ii. was baking       iii. is baking

c. The doctor told me that ........................................... any medicine.
   i. I did not need       ii. you do not need   iii. I need to have

d. Larry told his teacher ........................................... his project.
   i. I have to make      ii. that he had finished iii. I am finishing

e. The tutor said that ........................................... the problem.
   i. I could solve       ii. you can solve    iii. he can solve

2. Change the following into reported speech.
   a. The minister said, “It gives me great pleasure to help the poor.”
   b. The convict said, “I must leave the country tomorrow.”
   c. My mother says, “If you work hard, you will pass.”
   d. He said, “She lost her bag in the train.”
   e. The officer asked, “Did you witness the accident?”
   f. The receptionist said, “Please wait here, sir. Mr Jones will be here in 10 minutes.”
   g. “Which way did he go?” asked the officer.
   h. The coach said, “You will lose the match the if you don’t win the next round.”

3. Check if the following sentences in reported speech are correct or not. Also, correct the incorrect ones.
   a. Jessica: He works at the hospital.
      Reported: Jessica said that he works at the hospital.
   b. Kriti: I was waiting for Rini when the bus arrived.
      Reported: Kriti said that she had been waiting for Rini when the bus arrived.
   c. Manisha: He hasn’t eaten his meal.
      Reported: Manisha said that he hadn’t eaten his meal.
   d. Krish: Kanika will come later.
      Reported: He said that Kanika will come later.
   e. Sandhya: You should go to bed early.
      Reported: Sandhya said that I should go to bed early.
   f. Lakshmi: I haven’t eaten dimsums before.
      Reported: Lakshmi said that she hadn’t eaten dimsums before.
After Aunt Maria complained about the mess that Uncle Podger created when he hung the picture on the wall, Uncle Podger announced that he would clean the room himself.

What will happen when Uncle Podger cleans the room all by himself? Work in pairs and extend the story in the form of a dialogue between Uncle Podger and Aunt Maria. Work in pairs and write a conversation.

Helping Hand

- Extend the given beginning in a story format.
- Convert the extended story into a dialogue.
- Edit your draft for any grammatical and spelling errors.

Humorous Role Play

Work in pairs and role play the dialogue that you wrote in the writing section. Before you enact the conversation, remember to:

- Use correct intonation and expression.
- Use actions to make your role play more real.
- Use stress correctly.
- Have fun doing the role play.

Dash (–)

The dash (also called the en dash) has many uses. It is used to:

- replace commas in a sentence. For example: When the bike was delivered – three months after it was ordered – the man decided he did not want it.
- convey a change of thought or a sudden pause. For example: I wish it ended differently – but why talk about it now?
- replace brackets. For example: The lemonade – which was sweet – reminded me of home.
- replace a colon. For example: The Tricolour has three colours – saffron, white and green.

We should put a space between a dash and the words surrounding it. A dash (–) is different from a hyphen (‒). A dash is much wider and has uses that are different from a hyphen.

A hyphen is used to join compound words and write numbers in words. It does not have spaces before or after it.

Rewrite the sentences given below putting dashes wherever required.

a. The book with the dust jacket is quite old.
b. The man looked at the painting he said he liked it but he did not buy it.
c. The plane which we were about to board was leaking fuel.
d. They greeted each other in addition to exchanging numbers once the conference was over.
e. They had everything fame, friends and money.
The gingham dog and the calico cat
Side by side on the table sat;
‘T was half-past twelve, and (what do you think!)
Nor one nor t’ other had slept a wink!
The old Dutch clock and the Chinese plate
Appeared to know as sure as fate
There was going to be a terrible spat.
(I wasn’t there; I simply state
What was told to me by the Chinese plate!)

The gingham dog went “Bow-wow-wow!”
And the calico cat replied “Mee-ow!”
The air was littered, an hour or so,
With bits of gingham and calico,
While the old Dutch clock in the chimney-place
Up with its hands before its face,
For it always dreaded a family row!
(Now mind: I’m only telling you
What the old Dutch clock declares is true!)

1gingham: a cloth with a pattern of white and coloured squares
2calico: a type of cotton cloth
The Chinese plate looked very blue,
And wailed, “Oh, dear! what shall we do!”
But the gingham dog and the calico cat
3wallowed this way and tumbled that,
Employing every tooth and claw
In the awfulest way you ever saw—
And, oh! how the gingham and calico flew!
(Don’t 4fancy I exaggerate—
I got my news from the Chinese plate!)

Next morning, where the two had sat
They found no trace of dog or cat;
And some folks think unto this day
That burglars stole that pair away!
But the truth about the cat and pup
Is this: they ate each other up!
Now what do you really think of that!
(The old Dutch clock it told me so,
And that is how I came to know.)
Poem Appreciation

1. **Answer the following questions.**
   a. Look at the title of the poem. Does it give the readers any clues to guess what this poem is about? How does the title make the poem funny?
   b. Did the narrator witness 'the duel'? How do you know? Write the lines that led you to the answer.
   c. The narrator directly addresses the readers in the poem. What effect does this have on the mood and tone of the poem?
   d. The dog and the cat get into a fight for no apparent reason, and by the end of the poem they eat each other up. Do you think that the poet wanted the readers to think about a lesson or was this just to add comic effect to the poem?

2. **Reference to context.**
   a. ‘T was half-past twelve, and (what do you think!)
      Nor one nor t’ other had slept a wink!
      The old Dutch clock and the Chinese plate
      Appeared to know as sure as fate
   i. Who does the narrator refer to when he says, “Nor one nor t’ other had slept a wink!”?
   ii. What did the Dutch clock and the Chinese plate appear to know? Does the narrator mention how they got to know about it?

Poetic Devices

Personification is used to represent objects and animals as having human traits and qualities. A personified object or animal may talk and act like a human.

1. **Does the poet use personification in the poem? Name the characters that are personified.**
2. **Where does the poet employ alliteration in the poem?**
3. **Write down the rhyme scheme of the poem.**
4. **Write down the onomatopoeic words used in the poem.**
The idioms you learnt earlier in the unit need to be checked with the help of a dictionary of idioms. It isn’t easy to keep all dictionaries handy. So a better option is to get the information from the Internet.

Let’s see how we can quickly find information on the Internet.

Type in the name of a search engine

Enter the keywords you would like to search for. For example, type ‘head in the clouds’ means.

Click the search button once your keyword has been entered.

You will get many search results. To be more specific:

- Enter exactly what you are searching for.
- Quickly read through the information provided under the web links in your search results.
- Make use of ‘and’ between keywords to narrow your search down.

Work in pairs to check the meanings of the idioms you’ve read and written earlier in the unit. Also, look for sentences in which these idioms have been used.
The world of fantasy is capable of transporting readers to a world beyond their imaginations. It shows them things that they would never believe. Reading fantasy is an exercise of guided imagination by which we experience places, cultures and lives we might otherwise never visit or know. It fills our head with lots of ‘what ifs’, and opens up a realm of possibilities.

Getting Started

Characters in fantasies tend to have different powers, whether magical or otherwise. If you get to be the protagonist of a fantasy book:

1. What character would you choose to be? Would it be a person or an animal?
2. What one magical power would you like to possess? Why?
3. How would having this power change your life?
Listening

Listen to the sentences and classify them as real or fantasy. Write them in the appropriate column.

<table>
<thead>
<tr>
<th>Real</th>
<th>Fantasy</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Say it Right

Pitching and chunking are the two aspects of intonation.

The rising and falling of the volume of the voice is called **pitching**.

**Chunking** means to break a sentence into smaller parts or chunks.

We normally use a higher pitch at the end of yes/no questions. Question tags may sound like yes/no questions but they are chiefly used to make sure that some information is correct or to seek an agreement to something we say.

In the case of question tags, a sentence is broken into two chunks with a brief pause.

Pitching is modulated in two different ways:

**Rising Tone:**

We use a rising tone (represented by ↕) when we are not sure about our statement or information. We expect an answer from the listener. For example:

- Reema drives ↕ home, doesn't ↕ she?

This chunk is said in a low pitch. This chunk is said in a higher pitch.

Some more examples:

- He went to the party ↕ yesterday, didn't ↕ he?
- Zen didn’t pay for the ↕ dinner, did ↕ he?
**Falling Tone:**

We use a falling tone (represented by \(\triangle\)) when we are confident about our statement or information and we assert what we think. We don’t expect any answer from the listener; the listener is expected to agree with what we are saying. For example:

![Diagram showing high to low pitch]

I told you to dress (\(\checkmark\)) properly, didn’t (\(\triangle\)) I?

This chunk is said in a high pitch. This chunk is said in a lower pitch.

**Some more examples:**

- You know I like to (\(\checkmark\)) dance, don’t (\(\triangle\)) you?
- It’s a beautiful (\(\checkmark\)) view, isn’t (\(\triangle\)) it?

**Identify which chunks of the following question tags have rising tone (\(\checkmark\)) and falling tone (\(\triangle\)). Also write whether the speaker is confident (C) or not confident (NC) about the statement. Read the sentences with the correct intonation once all the sentences have been labelled.**

1. It was a super (_____...) show, wasn’t (_____...) it?  
   C...
2. There is no food in the (\(\checkmark\)) fridge, is there? (_____...)  
   ............
3. It is the best way to crack the (_____...) deal, isn’t it (\(\triangle\))?  
   ............
4. They don’t know the way to the (\(\checkmark\)) museum, do (_____...) they?  
   ............
5. Priya has won the (_____...) competition, hasn’t (\(\checkmark\)) she?  
   ............
6. They can’t catch (_____...) us, can (\(\checkmark\)) they?  
   ............
7. We are so (_____...) lucky, aren’t (_____...) we?  
   C...
8. You can visit us (_____...) today, can’t (_____...) you?  
   NC...
9. We must help (\(\checkmark\)) them, mustn’t (_____...) we?  
   ............
10. That wasn’t a big (_____...) surprise, was (\(\triangle\)) it?  
    ............

**Language Ladder**

**Types of Phrases**

A phrase is a group of words that can be a part of a sentence. There are many types of phrases.

**Noun Phrase**

A noun phrase consists of a noun or a pronoun and other dependent words. A noun phrase does the work of a noun.

For example:

The black and white puppy belongs to Myra.

I was happy to meet the new basketball champion.
Adjective Phrase

An adjective phrase is a set of words that does the work of an adjective and describes a noun. An adjective phrase must be placed near the noun it describes.

For example:
The Arctic fox has a coat as white as snow. describes the Arctic fox
A man wearing a long black coat stole the ring. describes the man
An adjective phrase may also consist of two or more adjectives.
The tall, dark and handsome man is an actor. describes the actor

Adverb Phrase

An adverb phrase is a set of words that take the place of an adverb.

For example:
The child kicked the ball out of the field. tells us where
Rohini practises skating in the evening. tells us when
We visited them many times a week. tells us how often

Pre-reading

It can be fun to trick people! Have you ever pretended to forget your friend's/family member's birthday and kept a surprise party for them? It is so much fun, isn't it?

Not all tricks are so much fun.

Form groups and discuss what types of tricks are harmless and fun, and what types of tricks can be harmful and turn unpleasant. Write your opinions and ideas in the following table.

<table>
<thead>
<tr>
<th>Fun and Harmless Tricks</th>
<th>Awful and Harmful Tricks</th>
</tr>
</thead>
</table>

In ‘The Walrus and the Carpenter’, we see how easy it is to be fooled into doing something unwise.
The sun was shining on the sea, 
Shining with all his might: 
He did his very best to make 
The billows smooth and bright –
And this was odd, because it was
The middle of the night.

The moon was shining sulkily,
Because she thought the sun
Had got no business to be there
After the day was done –
“It's very rude of him,” she said,
“To come and spoil the fun!”

The sea was wet as wet could be,
The sands were dry as dry.
You could not see a cloud because
No cloud was in the sky:
No birds were flying overhead –
There were no birds to fly.

The Walrus and the Carpenter
Were walking close at hand:
They wept like anything to see
Such quantities of sand:
“If this were only cleared away,”
They said, “it would be grand!”

“If seven maids with seven mops
Swept it for half a year,
Do you suppose,” the Walrus said,
“That they could get it clear?”
“I doubt it,” said the Carpenter,
And shed a bitter tear.

1billows: large waves
2sulkily: in a gloomy ways
“O Oysters, come and walk with us!”
The Walrus did beseech.
“A pleasant walk, a pleasant talk,
Along the briny beach:
We cannot do with more than four,
To give a hand to each.”

The eldest Oyster looked at him,
But never a word he said;
The eldest Oyster winked his eye,
And shook his heavy head –
Meaning to say he did not choose
To leave the oyster-bed.

But four young Oysters hurried up,
All eager for the treat:
Their coats were brushed, their faces washed,
Their shoes were clean and neat –
And this was odd, because, you know,
They hadn’t any feet.

Four other Oysters followed them,
And yet another four;
And thick and fast they came at last,
And more and more and more –
All hopping through the frothy waves,
And scrambling to the shore.

The Walrus and the Carpenter
Walked on a mile or so,
And then they rested on a rock
Conveniently low:
And all the little Oysters stood
And waited in a row.

Why do you think the Carpenter shed a bitter tear?

Why might it be important that the rock is “conveniently low”?

Why might it be important that the eldest Oyster refused to leave the oyster-bed but the four young oysters eagerly followed the walrus and the carpenter?

Who do you think took the right decision and why?
“The time has come,” the Walrus said,
“To talk of many things:
Of shoes – and ships – and sealing – wax –
Of cabbages – and kings –
And why the sea is boiling hot –
And whether pigs have wings.”

“But wait a bit,” the Oysters cried,
“Before we have our chat;
For some of us are out of breath,
And all of us are fat!”
“No hurry!” said the Carpenter.
They thanked him much for that.

“A loaf of bread,” the Walrus said,
“Is what we chiefly need:
Pepper and vinegar besides
Are very good indeed –
Now, if you’re ready, Oysters dear,
We can begin to feed.”

“But not on us!” the Oysters cried,
Turning a little blue.
“After such kindness, that would be
A dismal thing to do!”
“The night is fine,” the Walrus said,
“Do you admire the view?
“It was so kind of you to come!
And you are very nice!”
The Carpenter said nothing but
“Cut us another slice.
I wish you were not quite so deaf –
I’ve had to ask you twice!”

What do the Oysters finally realise in this stanza?

5dismal: dreadful
"It seems a shame," the Walrus said,
"To play them such a trick.
After we've brought them out so far,
And made them trot so quick!"
The Carpenter said nothing but
"The butter's spread too thick!"

"I weep for you," the Walrus said:
"I deeply sympathize."
With sobs and tears he sorted out
Those of the largest size,
Holding his pocket-handkerchief
Before his streaming eyes.

"O Oysters," said the Carpenter,
"You’ve had a pleasant run!
Shall we be trotting home again?"
But answer came there none –
And this was scarcely odd, because
They’d eaten every one.

-Lewis Carroll
Poem Appreciation

1. **Answer the following questions.**
   
a. Why was the moon shining sulkily?

b. How did the Walrus and the Carpenter trick the Oysters? Was it a harmless trick or a harmful one? Why?

c. How do the Oysters respond to the Walrus’ request?

d. What does the eldest Oyster do in the poem?

e. How do the Oysters react when the Walrus says that it is time to eat?

f. The Walrus and the Carpenter are polite yet dishonest. Explain how they show both traits. Include three details from the poem to support your response.

2. **Reference to context.**
   
a. “It’s very rude of him,” she said,
      “To come and spoil the fun!”
      i. Who are referred as “him” and “she”?
      ii. Why does “she” think that “he(him)” is rude?
      iii. Which poetic device is used in these lines? Explain briefly.

b. “But wait a bit,” the Oysters cried,
      “Before we have our chat;
      For some of us are out of breath,
      And all of us are fat!”
      “No hurry!” said the Carpenter.
      They thanked him much for that.
      i. What is this “chat” about? Mention the topics that were to be discussed in this “chat”.
      ii. Why are they “out of breath”?
      iii. Was the Carpenter courteous enough to be thanked? Why?

3. **Write the details of the events, the setting and the characters in the given table.**

<table>
<thead>
<tr>
<th>Stanzas</th>
<th>Characters</th>
<th>Setting</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 to 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 and 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 to 9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 to 13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15 to 18</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
4. Think and answer.
   a. What do you think the poet might advise young people to do to avoid being tricked? Use evidence from the poem to support your answer.
   b. What group of people does the Walrus and the Carpenter represent? How are such people harmful to the society? Explain.
   c. Consider the Oysters. Were they innocent enough to be deceived; or were they blinded by their fantasy to experience something different and became ignorant of the reality? Support your answer with valid reasons.
   d. Do you think the Walrus was really sad at the end of the poem? Explain your answer.

Poetic Devices

**Anthropomorphism** is a literary device that involves endowing non-human things with human qualities and emotions; in other words, non-humans become humanised characters.

**Personification** is a figure of speech in which human form or attributes are given to non-human things such as forces of nature, seasons, weather, etc.

**Note:** With anthropomorphism, the object or animal is actually doing something human. With personification, the object or animal just seems like it's doing something human.

The Carpenter is the only actual human being in ‘The Walrus and the Carpenter’ but the poem is peopled with a number of personified and anthropomorphised characters.

The Walrus is anthropomorphised or entirely humanised. He walks, talks, cries, and schemes.

Whereas, the sun is personified as a “he” whose act of shining is described as a wilful act of strength.

Write all other anthropomorphised and personified characters in the poem.

**Vocabulary**

**Word Transformation**

There is more than one way to say something. Word transformation helps to retain the meaning of the sentence even though the words used go under transformation.

For example:

- None of the batteries was working in the morning.
- In the morning, all the batteries were not working.  
- It didn’t take me long to learn Mandarin.
- I picked up Mandarin very quickly.  

both have the same meaning
Some more examples:

<table>
<thead>
<tr>
<th>It has been ages since I had a bowl of chocolate ice cream.</th>
<th>I haven't had a bowl of chocolate ice cream for a very long time.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The match is still going on.</td>
<td>The match hasn't finished yet.</td>
</tr>
</tbody>
</table>

1. **In the following exercise, complete the second sentence so that it is similar in meaning to the first sentence. Use the words in brackets.**

   a. Honestly, I don't mind where we go for our school picnic. (matter)
      Honestly, ................................................................................
      me where we go for our school picnic.

   b. There will be no more underground water available in this area by 2030. (run)
      The underground water supplies in this area ..............................................
      by the year 2030.

   c. “Did you see Togo, my pet dog?” Maria said to Peter. (asked)
      Maria ................................................................................
      had seen Togo, her pet dog.

   d. I was really bored by the film last night. (found)
      I ................................................................................
      last night.

   e. It was a mistake not to participate in the competition. (wish)
      I ................................................................................
      in the competition.

2. **Write new sentences for the following ones without changing their meaning:**

   - This movie is not as interesting as the novel was.
   
   - People have complained about the rise in the temperature.
   
   - While they were returning home, they missed the turn.
   
   - Don’t forget to call me tomorrow.
   
   - I have been to this store three times now.

Practising Grammar

**Types of Phrases**

Let’s Catch Up

Types of Phrases: Noun Phrase, Adjective Phrase, Adverbial Phrase and Prepositional Phrase

1. **Identify the type of phrases used in the following sentences:**

   a. I met the James family. They were men of great wealth.

   b. On the kitchen counter near the stove in a small frying-pan was a fish fillet ready to be eaten.
c. I scored the highest marks. I feel on the top of the world!
d. The detective arrived late at the crime scene.
e. Macy walked slowly on the sidewalk to avoid falling down.
f. Sammy felt nervous when the Principal asked him to sit on the sofa opposite her.
g. During my parents’ anniversary celebration, Grandfather cracked hilarious jokes for a whole hour.
h. On the beach of the tiny island, residents construct huts of leaves and grass.
i. Jenny found the documents hidden between the cushions.
j. When we were little kids, we used to sit on the floor as our teacher read us stories.

2. Using the following phrases, make new sentences in your notebook.

a. next to me     b. much earlier than usual

c. the ungenerous, rude staff member     d. in the attic of an old building

e. the big shabby looking man     f. by hook or crook

g. in the most painful way     h. on behalf of the employees

i. in front of the class     j. over the counter

Making a Conversation

Imagine that your parents have gone to a wedding. You and your friends are watching a documentary, sitting in the living room. Suddenly, you hear noises from the kitchen, cupboards opening, some conversation and someone munching goodies. Your group decides to check in the kitchen. There you see the following people. They are friendly beings and your group starts a conversation with them.

In groups, draft a conversation, in the form of a dialogue between your friends and the creatures you meet, assuming they can speak English. You can give names to these fantasy creatures. Present the conversation in the class.
Apart from being entertaining and engaging, fantasy stories play an educative role as well. They can be a subtle way of telling us about certain realities of life. The narrative of the Walrus and the Carpenter illustrates gullibility and deceit, leaving a lesson to be learnt for its readers.

Think of an incident that taught you a lesson. Write a composition titled, ‘An Important Lesson That I learnt’. Use the following table to plan your composition.

<table>
<thead>
<tr>
<th>An Important Lesson That I Learnt</th>
</tr>
</thead>
<tbody>
<tr>
<td>The lesson</td>
</tr>
<tr>
<td>------------</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

Now, draft your composition using the following structure.

**Title** of the composition

**Introduction:** The setting, a brief statement about the incident, etc.

**Para 1:** Detailed description of the event - what happened, who did what, etc.

**Para 2:** Personal thoughts and feelings about the event and lesson learnt.

**Para 3:** Say how it changed your life.

**Conclusion:** Conclude with advice for others/what you could have done differently.
There are several words from other languages like Latin and French that are used in the English language. Such words are used so naturally that they have become a part of the English language.

For example:

- Latin words, meaning ‘for a year’
  - The subscription costs rupees 500 **per annum**.
- Latin word, meaning ‘as a whole’
  - You should use some ideas from the proposal rather than rejecting it **in toto**.
- French words, meaning ‘high-quality cooking’
  - This restaurant is popular for its **haute cuisine**.
- French word, meaning ‘again’
  - The song was so good that the audience asked for an **encore**.

The following table has more examples of foreign words used in the English language:

<table>
<thead>
<tr>
<th>Word/phrase</th>
<th>Origin</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>esprit de corps</td>
<td>French</td>
<td>feeling of pride and loyalty among a group of members</td>
</tr>
<tr>
<td>fait accompli</td>
<td>French</td>
<td>something that has been decided and cannot be changed</td>
</tr>
<tr>
<td>in absentia</td>
<td>Latin</td>
<td>not present</td>
</tr>
<tr>
<td>in loco parentis</td>
<td>Latin</td>
<td>in the place of a parent</td>
</tr>
<tr>
<td>in situ</td>
<td>Latin</td>
<td>in the original</td>
</tr>
<tr>
<td>inter alia</td>
<td>Latin</td>
<td>among other things</td>
</tr>
<tr>
<td>cul-de-sac</td>
<td>French</td>
<td>a road or a street that is closed at one end</td>
</tr>
</tbody>
</table>

Read the following foreign words. Write the meaning of each word. Also write its origin.

<table>
<thead>
<tr>
<th>Foreign words</th>
<th>Origin</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>delicatessen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>plaza</td>
<td></td>
<td></td>
</tr>
<tr>
<td>faux pas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>carpe diem</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hors d’oeuvres</td>
<td></td>
<td></td>
</tr>
<tr>
<td>gung-ho</td>
<td></td>
<td></td>
</tr>
<tr>
<td>à deux</td>
<td></td>
<td></td>
</tr>
<tr>
<td>déjà vu</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Help box

- making a social mistake
- small bits of food that are served at special events, usually parties
- the sense of having experienced the present situation before
- when you are excited or enthusiastic about something
- an informal and small restaurant
- make the most of the present time
- a public open area in a city
- for or involving two people
What is poetry?

Poetry is the richest part of language. Poems sketch vivid descriptions and express feelings. Poems are written for all reasons and all seasons. Some poems describe objects; others tell about events that happened. Some poems explain while others teach a lesson. People write poems to present an opinion and some to tell a story.

Poems have a variety of writing styles depending upon:

- **number of words in each line**
- **rhyming pattern, if any**
- **number of lines in each poem**
- **the number of syllables in each line**

### The Language of Poetry

#### Simile
A simile compares a similar quality in two different things using ‘like’ or ‘as’. For example: as light as a feather, fight like cats and dogs

#### Metaphor
A metaphor compares without using ‘like’ or ‘as’. For example: all the *world’s a stage*, she *is a night owl*

#### Personification
Personification describes non living and non human things as if they were human. For example: *daffodils dancing* in the wind; The grey eyed *morning smiles*

#### Onomatopoeia
These are words which sound like the noise they describe. For example: *boom, hiss*

#### Alliteration
Alliteration is the repetition of the same letter or sound in the beginning of closely placed words. For example: *the furrow followed free; Lay like a load*

#### Assonance
It is the repetition of the same vowel (sound). For example: *Hear the mellow wedding bells; If I bleat when I speak it’s because I just got ... fleeced.*

#### Rhyme
A rhyme is when words have similar sound. For example: *red-bed, grew-view, found-round, etc.*

#### Rhythm
Rhythm is the pattern of sound made by stressed and unstressed syllables in each line. For example When *I do count the clock that tells the time* da *Dum da Dum da Dum da Dum da Dum*

#### Free Verse
Free verse is a form of poetry that has no rhyme and no consistent rhythm. Come slowly, Eden Lips unused to thee. Bashful, sip thy jasmines, As the fainting bee.
Now write a poem of your own using the features and elements you read above.

- Before you begin, think of a subject or topic you want to write about. You can write about an animal, a person, a season, a story or anything else you like.
- Give a title to the poem based on the topic.
- Try to incorporate as many elements and language features of poetry as you can.
- Don't forget to punctuate the poem correctly.
Facial Expressions

Our expressions can convey as much or even more information than the words we use. This is why we should maintain the appropriate facial expressions so that others do not misunderstand us.

Study these pictures below and discuss what emotions they display.

![Facial Expressions Images]

1. Form two groups, take turns and make the expressions listed in the following table. The other group guesses the meaning of the expression. Also, pen down the meaning of all the expressions made in the given table:

<table>
<thead>
<tr>
<th>Expressions</th>
<th>Meaning</th>
<th>Expressions</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>a smile</td>
<td>raised eyebrows</td>
<td>a frown</td>
<td>biting bottom lip</td>
</tr>
<tr>
<td>a grin</td>
<td>trembling lips</td>
<td>narrowed eyes</td>
<td>eyes squeezed shut</td>
</tr>
<tr>
<td>looking down</td>
<td>an open mouth</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. Form two groups and take turns. A member of the group thinks of a situation and uses facial expressions to show how he/she would feel in that situation. The rest of the group members must guess what the situation is.