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The Literature Trail

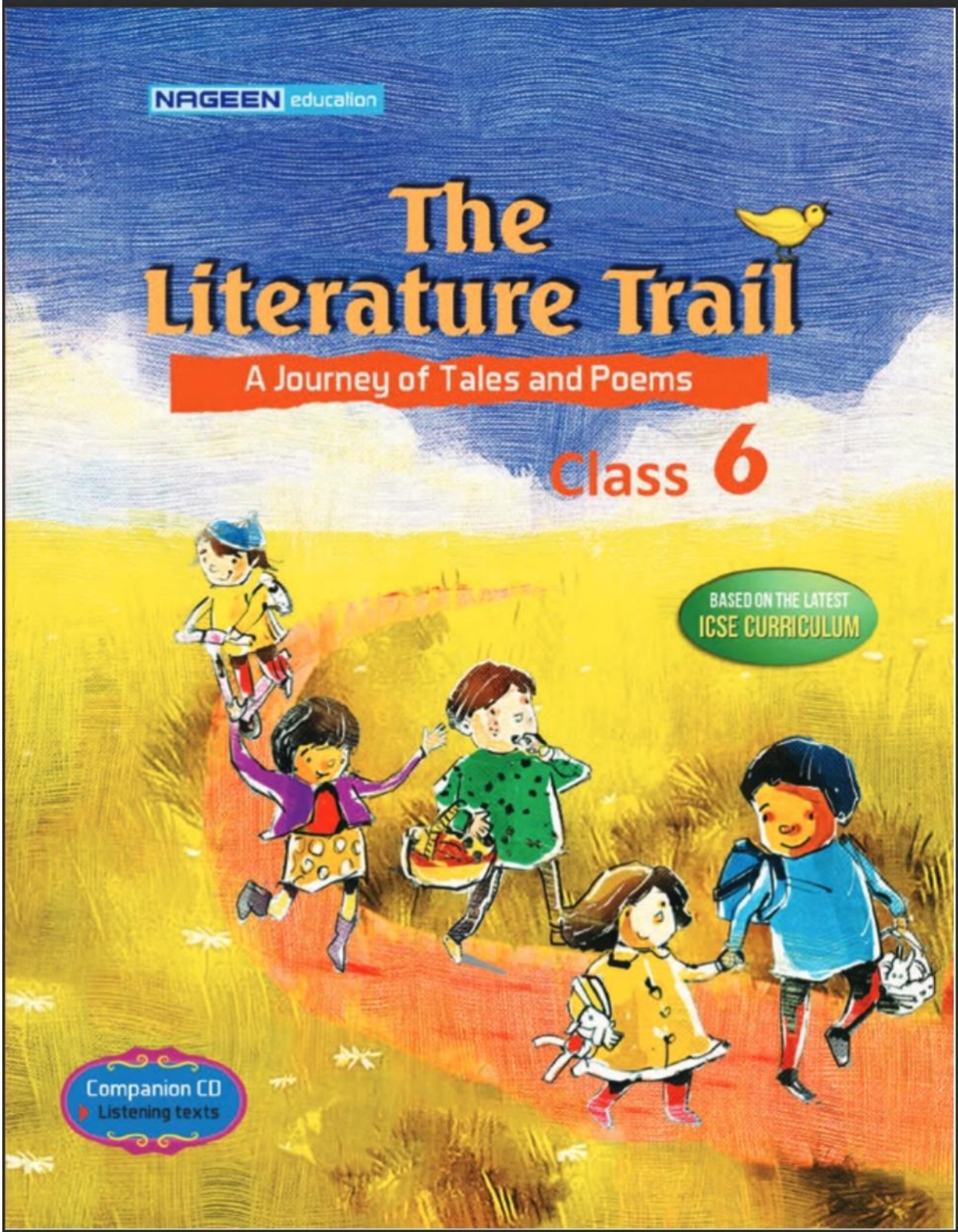


A Journey of Tales and Poems

Class 6

BASED ON THE LATEST
ICSE CURRICULUM

Companion CD
▶ Listening texts



VASANT SURI SERIES

The Literature Trail

A Journey of Tales and Poems

6



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Preface

The Literature Trail 1–8 is a comprehensive English course for learning the nuances of the language through a wide genre of literary works – fiction, poetry, drama, biography, autobiography, factual articles, etc., from around the world. This series has been developed keeping in mind the learners' interests and requirements towards honing their language skills – listening, speaking, reading, writing, grammar and vocabulary enhancement – through a variety of exercises and their application in real-life situations.

The Literature Trail series conforms to the most-updated ICSE syllabus with a view to inculcate thinking, interpretative and analytical skills in the learners. The series aims to empower the learners to:

- comprehend what they hear, read and experience;
- respond according to what they hear;
- communicate accurately in spoken and written mediums;
- use grade-appropriate vocabulary;
- use grade-appropriate grammar, spelling, punctuation and stress;
- understand and appreciate a variety of literary genres;
- develop critical and creative thinking and interpretative ability; and
- implement the acquired knowledge in a wide range of real-life situations.



The prose chapters are divided into five main sections.

- **Comprehension:** It includes both reading and listening.
- **Language Building Blocks:** It includes vocabulary enhancement tasks and exercises for pronunciation, spelling, dictionary work, word/sentence stress, etc.
- **Grammar:** It has concepts that govern the English language and their effective application.
- **Communication:** It includes both spoken and written communication through tasks ranging from individual work, pair work to group work.
- **Application of the Learning:** It includes exercises for reading comprehension, vocabulary enhancement, grammar concepts and writing-based tasks to reinforce the learning of the specific chapter.

The poetry chapters are divided into three main sections.

- **Comprehension:** It includes understanding and analysing the written text.
- **Literary Appreciation:** It encourages understanding the poetic devices and the finer nuances of poetry.
- **Application of the Learning:** It includes exercises for reading comprehension and literary appreciation to reinforce the learning of the specific chapter.

Teacher's Resource will facilitate the teaching process and includes lesson plans, guidelines and extra worksheets for practice/assessment. The answer key provides answers to factual and inferential questions.

Publisher

Walk through

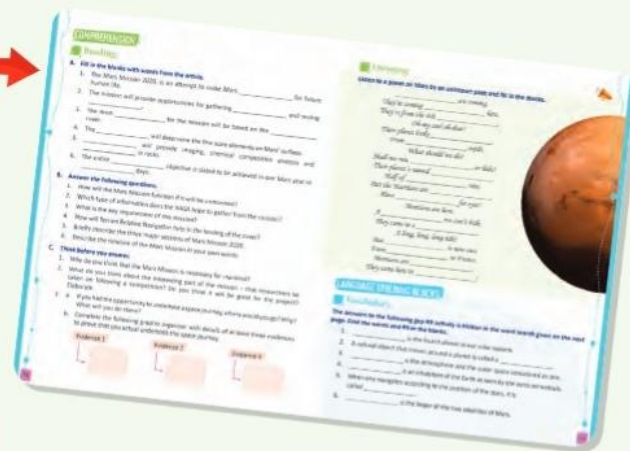


Poetry

Grade-appropriate poems by renowned poets that make the learners think and reflect on the implicit messages contained in them and appreciate the beauty of the written language.

Listening section

Learners will listen to excerpts, short poems, paragraphs, passages, announcements etc., and various tasks and exercises.



Prose

Grade-appropriate selection of different genres of prose, such as stories, excerpts from novels, factual articles, diary entries, essays, letters and more, is used to expose the learners to a wide variety of language usage.



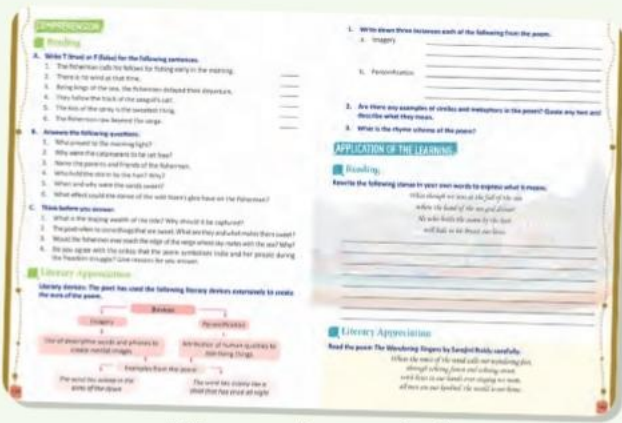
Exercises

A wide range of tasks such as completion of timelines/graphic organisers and question answer exercises along with other tasks that need creative/critical analytical thinking.



Writing

Grade-appropriate writing tasks for learners to hone their written skills. The exercises include essays, letters/emails, paragraphs, sentence/conversation completion, dialogue writing, etc.



Literary Appreciation

The finer nuances of the English language are covered through tasks that foster the understanding of the various literary devices and figures of speech used in poetry to lend charm and beauty.

	Chapter	Genre	Comprehension		Language Building Blocks				Grammar		Communication	
			Reading	Listening	Vocabulary	Other skills	Appreciation	Speaking	Writing			
1.	<i>Somebody's Mother</i>	Poetry	<ul style="list-style-type: none"> Reference-to-context Inferential questions Reflective questions 	-	-	-	-	<ul style="list-style-type: none"> Alliteration Imagery Metaphor Simile Rhyme scheme 	-	-	-	
2.	The Shepherdess and the Chimney Sweep	Prose: Fiction	<ul style="list-style-type: none"> Reference-to-context Inferential questions Reflective questions 	Listen to another story by the same author and answer MCQs	<ul style="list-style-type: none"> Antonyms Phrasal verbs 	-	-	-	Types of pronouns	Pair work to discuss a given topic and make/share a presentation	Message	
3.	Bookshop Memories	Prose: Essay	<ul style="list-style-type: none"> Identify statements as true or false Inferential questions Reflective questions 	Listen to a poem and fill in the blanks	Prepositional phrases	Dictionary work	-	-	Types of adverbs	Pair work to discuss the possibility	Essay	
4.	<i>The Daffodils</i>	Poetry	<ul style="list-style-type: none"> True and False sentences Inferential questions Reflective questions 	-	-	-	-	<ul style="list-style-type: none"> Alliteration Imagery Metaphor Personification Rhyme scheme Simile 	-	-	-	
5.	Philemon and Baucis	Prose: Mythology	<ul style="list-style-type: none"> Sequence the statements in the correct order Inferential questions Reflective questions 	Listen to another story and fill in the blanks	Prefixes and suffixes	Spelling	-	-	<ul style="list-style-type: none"> Active and passive voice Direct and indirect speech 	Group discussion to complete a timeline of the story	Eyewitness account	
6.	The Gift of the Magi	Prose: Fiction	<ul style="list-style-type: none"> True and False sentences Inferential questions Reflective questions 	Listen to a biography and complete a fact sheet	Context clues	Word stress for words that are nouns and verbs	-	-	Reported speech	Pair work to greet each other on festive occasions	Rewrite a new end	
7.	<i>Abou Ben Adhem</i>	Poetry	<ul style="list-style-type: none"> MCQs Inferential questions Reflective questions 	-	-	-	-	<ul style="list-style-type: none"> Alliteration Assonance Imagery Rhymed couplet Archaic language 	-	-	-	
8.	Mars Mission 2020	Prose: Factual article	<ul style="list-style-type: none"> Fill in the blanks with words from the article Inferential questions Reflective questions 	Listen to a poem and fill in the blanks	Word search	-	-	-	<ul style="list-style-type: none"> Subject-verb agreement Transitive and intransitive verbs 	Debate a given topic	Report	
9.	Cryptocurrency	Prose: Current	<ul style="list-style-type: none"> MCQs Inferential questions Reflective questions 	Listen to a comparison of cryptocurrency and complete the following table with relevant information	Words used as nouns and verbs	-	-	-	Position of adjectives	Pair work to role-play a situation	Article	

10.	<i>The Brook</i>	Poetry	<ul style="list-style-type: none"> Reference-to-context Inferential questions Reflective questions 	–	–	–	–	<ul style="list-style-type: none"> Alliteration Imagery Personification Onomatopoeia 	–	–	–
11.	Roald Dahl: If you are good, Life is Good!	Prose: Biography	<ul style="list-style-type: none"> Identify statements as true or false Inferential questions Reflective questions 	Listen to some biographical details about J. K. Rowling and fill in the blanks	Collocations	Syllabification	–	–	Tenses	Pair work to carry a conversation	Biography
12.	My Financial Career	Prose: Humour	<ul style="list-style-type: none"> Reference-to-context Factual and inferential questions Reflective questions 	Listen to an excerpt and answer questions	Compound words	–	–	–	<ul style="list-style-type: none"> Clauses and Phrases Types of clauses 	<ul style="list-style-type: none"> Pair work to discuss solutions for a given problem Share the solution with the class 	Email
13.	<i>Tortary</i>	Poetry	<ul style="list-style-type: none"> Gap filling to complete the poem's summary Inferential questions Reflective questions 	–	–	–	–	<ul style="list-style-type: none"> Alliteration Imagery Simile Repetition Rhyme scheme 	–	–	–
14.	The Magic Shop	Prose: Mystery	<ul style="list-style-type: none"> Reference-to-context Inferential questions Reflective questions 	Listen to a passage and tick the correct option in a checklist	Idioms and Phrases	Pronunciation of consonant blends	–	–	Types of sentences	Pair work to role-play a conversation	Thank you note
15.	The 'Quit India' Speech	Prose: Speech	<ul style="list-style-type: none"> Fill in the blanks with words from the article Inferential questions Reflective questions 	Listen to a speech and answer MCQs	One-word substitution	–	–	–	Types of adjectives	Group work to research, gather, discuss and make a presentation on the Quit India movement	Speech
16.	<i>Coromande Fishers</i>	Poetry	<ul style="list-style-type: none"> Mark statements as true or false Inferential questions Reflective questions 	–	–	–	–	<ul style="list-style-type: none"> Imagery Metaphor Personification 	–	–	–
17.	The Lorax	Prose: Movie review	<ul style="list-style-type: none"> Mark statements as true or false Inferential questions Reflective questions 	Listen to a poem and match the two columns to complete the verses	Understand words in context	–	–	–	Coordinating and subordinating conjunctions	Group work to discuss a given topic	Story
18.	A Midsummer Night's Dream	Prose: Play	<ul style="list-style-type: none"> Reference to context questions Inferential questions Reflective questions 	Listen to a song from the play and complete the sentences	Words with multiple meanings	Syllabification	–	–	<ul style="list-style-type: none"> Non-finite verbs Modals 	Pair work to change Shakespearean English into modern English	Readers' theatre script
19.	<i>The Blind Boy</i>	Poetry	<ul style="list-style-type: none"> Reference to context questions Inferential questions Reflective questions 	–	–	–	–	<ul style="list-style-type: none"> Imagery Tone Rhyme scheme 	–	–	–

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Somebody's Mother



1

This is a heart warming poem that shows humanity is not dead and still exists and can come from unknown sources in the midst of indifference and apathy.

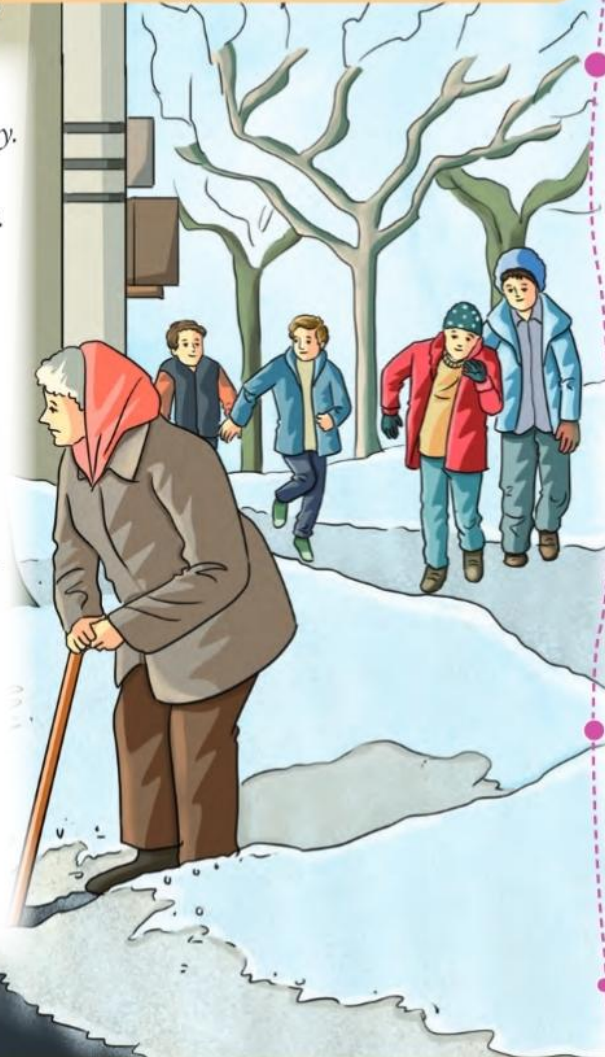


The woman was old and **ragged** and **gray**
And bent with the chill of the Winter's day.
The street was wet with a recent snow
And the woman's feet were aged and slow.

She stood at the crossing and waited long,
Alone, uncared for, **amid** the **throng**
Of human beings who passed her by
Nor **heeded** the glance of her anxious eyes.

Down the street, with laughter and shout,
Glad in the freedom of 'school let out',
Came the boys like a flock of sheep,
Hailing the snow piled white and deep.

Past the woman so old and gray
Hastened the children on their way.
Nor offered a helping hand to her -
So **meek**, so **timid**, afraid to stir.



ragged: worn out, frayed
heeded: paid attention to
timid: lacking confidence or courage

gray: ageing
hailing: calling out

amid: in the midst of
hastened: hurried

throng: crowd
meek: docile

*Lest the carriage wheels or the horses' feet
Should crowd her down in the slippery street.
At last came one of the merry troop,
The gayest laddie of all the group;*

*He paused beside her and whispered low,
'I'll help you cross, if you wish to go'.
Her aged hand on his strong young arm
She placed, and so, without hurt or harm,*

*He guided the trembling feet along,
Proud that his own were firm and strong.
Then back again to his friends he went,
His young heart happy and well content.*

*'She's somebody's mother, boys, you know,
For all she's aged and poor and slow,
And I hope some fellow will lend a hand
To help my mother, you understand,
If ever she's poor and old and gray,
When her own dear boy is far away'.*

*And 'somebody's mother' bowed low her head
In her home that night, and the prayer she said
Was 'God be kind to the noble boy,
Who is somebody's son, and pride and joy'!*

—Mary Dow Brine



merry troop: happy group, in this case
content: happy and satisfied

gayest: happiest

laddie: lad, boy

COMPREHENSION

Reading

A. Read the following lines and answer the reference-to-context questions.

1. *Alone, uncared for, amid the throng
Of human beings who passed her by
Nor heeded the glance of her anxious eyes.*

a. Who was 'alone'?

b. What is referred to as 'throng'?

c. Why was she anxious?

2. *Glad in the freedom of 'school let out',
Came the boys like a flock of sheep...*

a. What is meant by 'school let out'?

b. Why were they glad?

c. Why are they compared to a 'flock of sheep'?

3. *He paused beside her and whispered low,
'I'll help you cross, if you wish to go'.*

a. Who paused beside whom?

b. What help did 'he' offer?

c. Where did she wish to go?

4. *And I hope some fellow will lend a hand
To help my mother, you understand,
If ever she's poor and old and gray,
When her own dear boy is far away.*

a. Who was 'I'?

b. Who was 'she'?

c. Who was 'her own dear boy'?

5. *And 'somebody's mother' bowed low her head
In her home that night, and the prayer she said
Was 'God be kind to the noble boy,
Who is somebody's son, and pride and joy'!*

a. Who was 'somebody's mother'?

b. What did she pray to God for?

c. Who was 'somebody's son'?

B. Answers the following questions.

1. Describe the old woman in your own words.
2. What was the attitude of the people towards the old woman? How do you know?
3. What else did the boys do as they walked?
4. What did the boy say to the old woman?
5. What did the boy tell his friends later?
6. How did the old woman express her gratitude?

C. Think before you answer.

1. Why didn't the old woman ask for help from someone? Give reasons for your answer.
2. List at least five adjectives in praise of the boy who helped the old woman. Give a reason for your preference.
3. What is the message of the poem according to you? Do you agree with it? Support your answer with reasons.

LANGUAGE BUILDING BLOCKS.

Literary Appreciation

A. **Rhyme scheme:** It is a pattern of ending a verse with rhyming words.

Do the following to find out the rhyme scheme of a stanza of a poem.

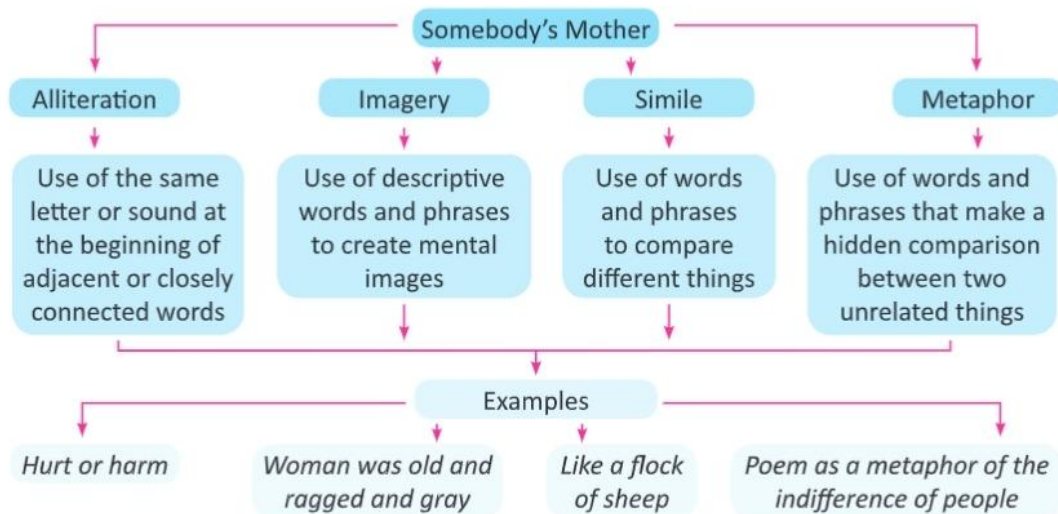
1. Write down the stanza.
2. Assign a letter to each line. Remember to give the same letter to the lines that rhyme, as shown.

The woman was old and ragged and gray A
And bent with the chill of the Winter's day. A
The street was wet with a recent snow B
And the woman's feet were aged and slow. B

The **rhyme scheme** of the above stanza is AABB.

What is the rhyme scheme of the second and third stanzas of the poem?

B. **Literary devices:** The poet has used the following literary devices.



A. **Write down instances of the following from the poem. In case there aren't any, put a dash.**

- Alliteration _____

- Metaphor _____

- Simile _____

B. **List at least five examples of visual imagery used in the poem.**

C. What is the rhyme scheme of the first three stanzas of the poem?

APPLICATION OF THE LEARNING.

Reading

Fill in the blanks with words from the poem to complete its summary.

A poor, old _____ in _____ waited on the curb to _____ the road on a _____ day. She waited _____ but nobody cared enough to help her. A group of school boys came like a _____ of _____. One of the boys came to her and offered _____ to cross the road if she _____ to. He told his friends that she was _____ mother. He _____ that someone would help his mother when she becomes _____. The old woman sent a silent _____ for the boy who was somebody's _____, _____ and _____.

Literary Appreciation

1. What is the rhyme scheme of the remaining six stanzas of the poem?

4th stanza

5th stanza

6th stanza

7th stanza

8th stanza

9th stanza

2. Explain two examples of imagery in your own words.

a. _____

b. _____

3. What does the poem symbolise, in your opinion? Why do you think so?



The Shepherdess and the Chimney Sweep

Have you ever seen an old wooden cabinet, quite worn black with age, and ornamented with all sorts of carved figures and flourishes?



Just such, one stood in a certain parlour. It was a legacy from the great-grandmother and was covered from top to bottom with carved roses and tulips. The most curious flourishes were on it, too; and between them peered forth little stags' heads, with their zigzag antlers. On the door panel had been carved the entire figure of a man, a most ridiculous man to look at, for he grinned – you could not call it smiling or laughing – in the drollest way. Moreover, he had crooked legs, little horns upon his forehead, and a long beard.

The children used to call him the “crooked-legged field-marshal-major-general corporal-sergeant,” which was a long, hard name to pronounce. Very few there are, whether in wood or in stone, who could get such a title. Surely to have cut him out in wood was no trifling task. However, there he was. His eyes were always fixed upon the table below, and towards the mirror, for upon this table stood a charming little porcelain shepherdess, her mantle gathered gracefully about her and fastened with a red rose. Her shoes and hat were gilded, and her hand held a shepherd's crook; she was very lovely. Close by her stood a little chimney sweep, also of porcelain. He was as clean and neat as any other figure. Indeed, he might as well have been made a prince as a sweep, since he was only make-believe; for though everywhere else he was as black as a coal, his round, bright face was as fresh and rosy as a girl's. This was certainly a mistake – it ought to have been black. There he stood so prettily, with his ladder in his hand,

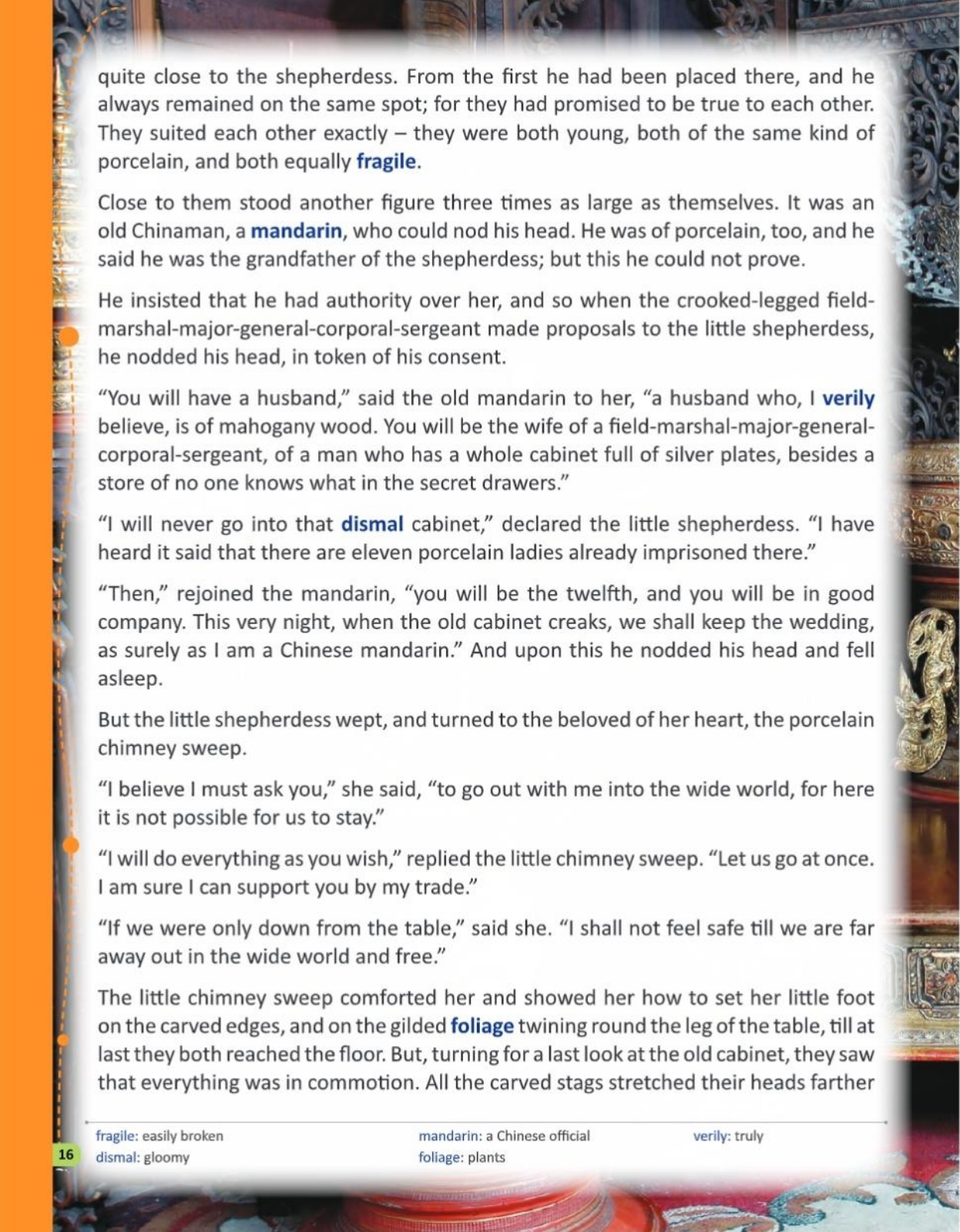


flourishes: trimmings
drollest: comic, funny

parlour: living room, in this case
trifling: small

legacy: inheritance
gilded: covered with gold

ridiculous: absurd
crook: staff, in this case



quite close to the shepherdess. From the first he had been placed there, and he always remained on the same spot; for they had promised to be true to each other. They suited each other exactly – they were both young, both of the same kind of porcelain, and both equally **fragile**.

Close to them stood another figure three times as large as themselves. It was an old Chinaman, a **mandarin**, who could nod his head. He was of porcelain, too, and he said he was the grandfather of the shepherdess; but this he could not prove.

He insisted that he had authority over her, and so when the crooked-legged field-marshal-major-general-corporal-sergeant made proposals to the little shepherdess, he nodded his head, in token of his consent.

“You will have a husband,” said the old mandarin to her, “a husband who, I **verily** believe, is of mahogany wood. You will be the wife of a field-marshal-major-general-corporal-sergeant, of a man who has a whole cabinet full of silver plates, besides a store of no one knows what in the secret drawers.”

“I will never go into that **dismal** cabinet,” declared the little shepherdess. “I have heard it said that there are eleven porcelain ladies already imprisoned there.”

“Then,” rejoined the mandarin, “you will be the twelfth, and you will be in good company. This very night, when the old cabinet creaks, we shall keep the wedding, as surely as I am a Chinese mandarin.” And upon this he nodded his head and fell asleep.

But the little shepherdess wept, and turned to the beloved of her heart, the porcelain chimney sweep.

“I believe I must ask you,” she said, “to go out with me into the wide world, for here it is not possible for us to stay.”

“I will do everything as you wish,” replied the little chimney sweep. “Let us go at once. I am sure I can support you by my trade.”

“If we were only down from the table,” said she. “I shall not feel safe till we are far away out in the wide world and free.”

The little chimney sweep comforted her and showed her how to set her little foot on the carved edges, and on the gilded **foliage** twining round the leg of the table, till at last they both reached the floor. But, turning for a last look at the old cabinet, they saw that everything was in commotion. All the carved stags stretched their heads farther

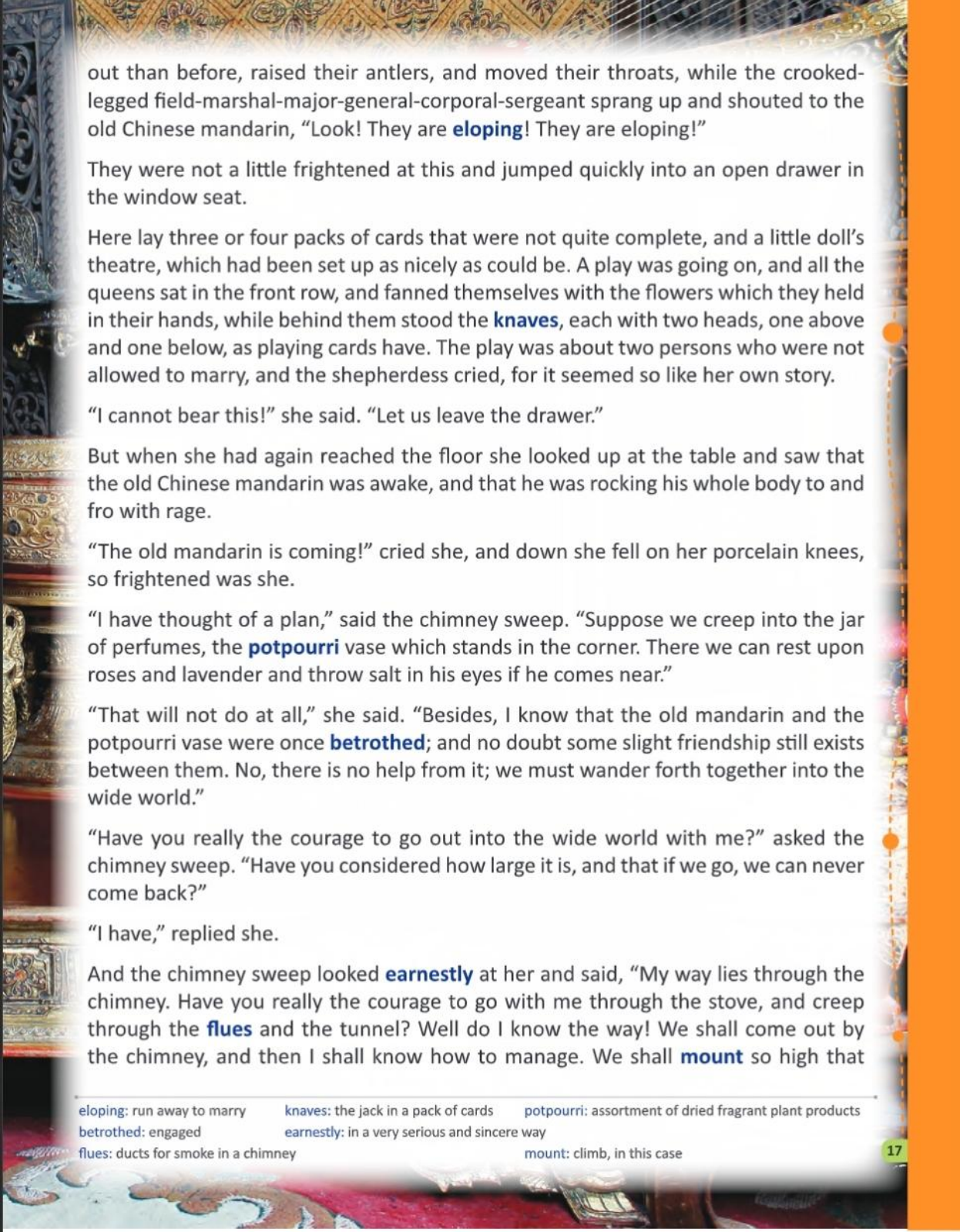
fragile: easily broken

dismal: gloomy

mandarin: a Chinese official

foliage: plants

verily: truly



out than before, raised their antlers, and moved their throats, while the crooked-legged field-marshal-major-general-corporal-sergeant sprang up and shouted to the old Chinese mandarin, "Look! They are **eloping**! They are eloping!"

They were not a little frightened at this and jumped quickly into an open drawer in the window seat.

Here lay three or four packs of cards that were not quite complete, and a little doll's theatre, which had been set up as nicely as could be. A play was going on, and all the queens sat in the front row, and fanned themselves with the flowers which they held in their hands, while behind them stood the **knaves**, each with two heads, one above and one below, as playing cards have. The play was about two persons who were not allowed to marry, and the shepherdess cried, for it seemed so like her own story.

"I cannot bear this!" she said. "Let us leave the drawer."

But when she had again reached the floor she looked up at the table and saw that the old Chinese mandarin was awake, and that he was rocking his whole body to and fro with rage.

"The old mandarin is coming!" cried she, and down she fell on her porcelain knees, so frightened was she.

"I have thought of a plan," said the chimney sweep. "Suppose we creep into the jar of perfumes, the **potpourri** vase which stands in the corner. There we can rest upon roses and lavender and throw salt in his eyes if he comes near."

"That will not do at all," she said. "Besides, I know that the old mandarin and the potpourri vase were once **betrothed**; and no doubt some slight friendship still exists between them. No, there is no help from it; we must wander forth together into the wide world."

"Have you really the courage to go out into the wide world with me?" asked the chimney sweep. "Have you considered how large it is, and that if we go, we can never come back?"

"I have," replied she.

And the chimney sweep looked **earnestly** at her and said, "My way lies through the chimney. Have you really the courage to go with me through the stove, and creep through the **flues** and the tunnel? Well do I know the way! We shall come out by the chimney, and then I shall know how to manage. We shall **mount** so high that

eloping: run away to marry

knaves: the jack in a pack of cards

potpourri: assortment of dried fragrant plant products

betrothed: engaged

earnestly: in a very serious and sincere way

flues: ducts for smoke in a chimney

mount: climb, in this case

they can never reach us, and at the top there is an opening that leads out into the wide world.”

And he led her to the door of the stove.

“Oh, how black it looks!” she said. Still she went on with him, through the stove, the flues, and the tunnel, where it was as dark as pitch.

“Now we are in the chimney,” said he; “and see what a lovely star shines above us.”

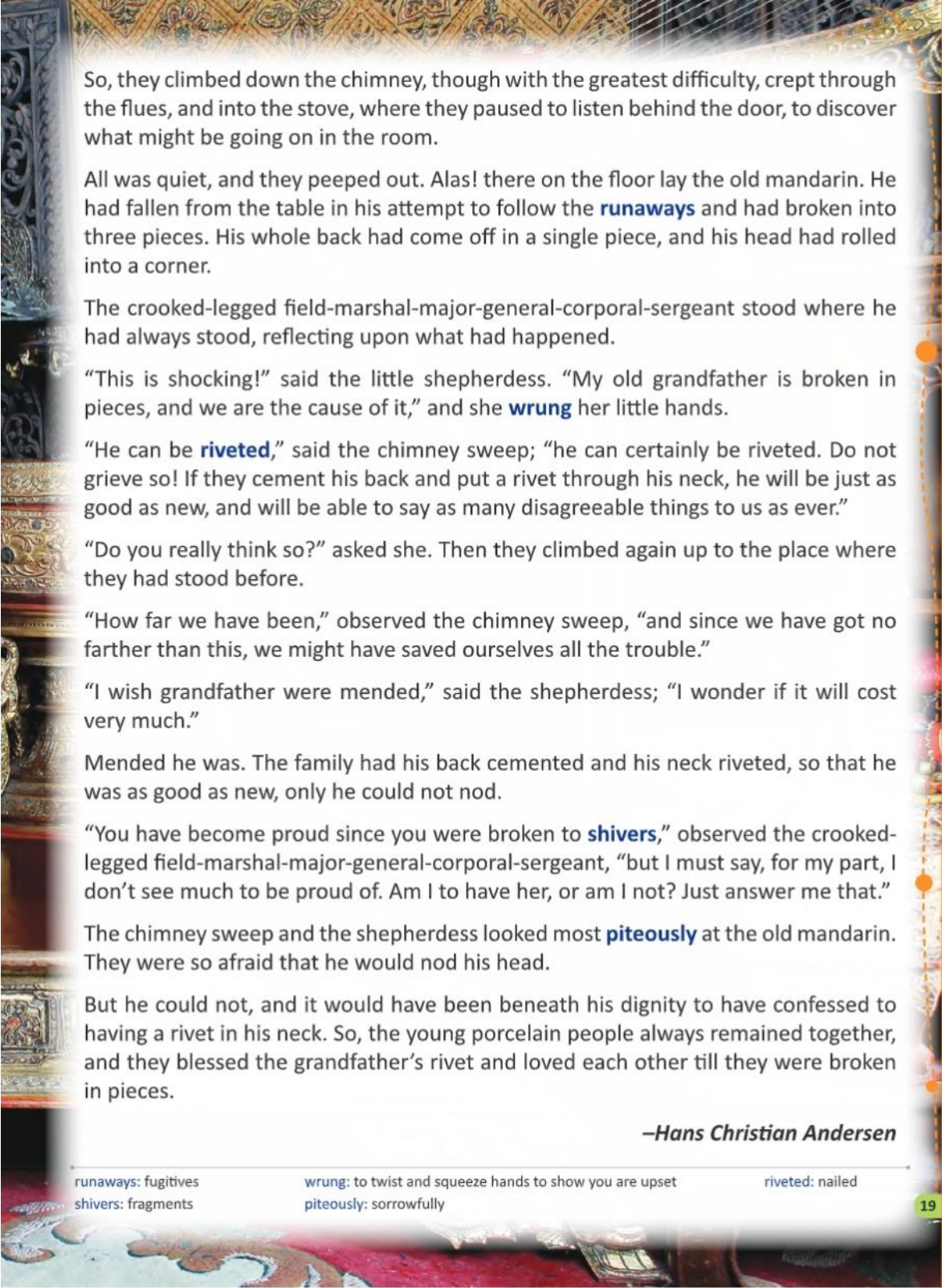
There actually was a star in the sky, that was shining right down upon them, as if to show them the way. Now they climbed and crept – a frightful way it was, so steep and high! But he went first to guide, and to smooth the way as much as he could. He showed her the best places on which to set her little china foot, till at last they came to the edge of the chimney and sat down to rest, for they were very tired, as may well be supposed.

The sky and all its stars were above them, and below lay all the roofs of the town. They saw all around them the great, wide world. It was not like what the poor little shepherdess had fancied it, and she leaned her little head upon her chimney sweep’s shoulder and wept so bitterly that the gilding was washed from her golden sash.



“This is too much,” said she; “it is more than I can bear. The world is too large! I wish I were safe back again upon the little table under the mirror. I shall never be happy till I am there once more. I have followed you out into the wide world. Surely, if you really love me, you will follow me back.”

The chimney sweep tried to reason with her. He reminded her of the old mandarin, and the crooked-legged field-marshal-major-general-corporal-sergeant, but she wept so bitterly, and kissed her little chimney sweep so fondly, that he could not do otherwise than as she wished, foolish as it was.



So, they climbed down the chimney, though with the greatest difficulty, crept through the flues, and into the stove, where they paused to listen behind the door, to discover what might be going on in the room.

All was quiet, and they peeped out. Alas! there on the floor lay the old mandarin. He had fallen from the table in his attempt to follow the **runaways** and had broken into three pieces. His whole back had come off in a single piece, and his head had rolled into a corner.

The crooked-legged field-marshal-major-general-corporal-sergeant stood where he had always stood, reflecting upon what had happened.

“This is shocking!” said the little shepherdess. “My old grandfather is broken in pieces, and we are the cause of it,” and she **wrung** her little hands.

“He can be **riveted**,” said the chimney sweep; “he can certainly be riveted. Do not grieve so! If they cement his back and put a rivet through his neck, he will be just as good as new, and will be able to say as many disagreeable things to us as ever.”

“Do you really think so?” asked she. Then they climbed again up to the place where they had stood before.

“How far we have been,” observed the chimney sweep, “and since we have got no farther than this, we might have saved ourselves all the trouble.”

“I wish grandfather were mended,” said the shepherdess; “I wonder if it will cost very much.”

Mended he was. The family had his back cemented and his neck riveted, so that he was as good as new, only he could not nod.

“You have become proud since you were broken to **shivers**,” observed the crooked-legged field-marshal-major-general-corporal-sergeant, “but I must say, for my part, I don’t see much to be proud of. Am I to have her, or am I not? Just answer me that.”

The chimney sweep and the shepherdess looked most **piteously** at the old mandarin. They were so afraid that he would nod his head.

But he could not, and it would have been beneath his dignity to have confessed to having a rivet in his neck. So, the young porcelain people always remained together, and they blessed the grandfather’s rivet and loved each other till they were broken in pieces.

—Hans Christian Andersen

runaways: fugitives
shivers: fragments

wrung: to twist and squeeze hands to show you are upset
piteously: sorrowfully

riveted: nailed

COMPREHENSION

Reading

A. Read the following lines and answer the reference-to-context questions.

1. *On the door panel had been carved the entire figure of a man, a most ridiculous man.*

a. Why was the man considered ridiculous?

b. What had the children named him?

c. What was he made of?

2. *This was certainly a mistake – it ought to have been black.*

a. Who is the writer talking about?

b. What is the mistake?

c. Where was he standing?

3. *'I will never go into that dismal cabinet', declared the little shepherdess.*

a. What was inside the cabinet?

b. Who asked the shepherdess to go there?

c. Why was she hesitant to go there?

4. *The shepherdess cried, for it seemed so like her own story.*

a. What was the 'story'?

b. Where was the play being held?

c. Who were the characters in the play?

5. *His back cemented and his neck riveted, so that he was as good as new only he could not nod.*

a. Who is being talked about?

b. What happened to his back and neck?

c. What was the only thing he could not do? Why was that a good thing?

B. Answer the following questions.

1. Describe the wooden cabinet.
2. How was the porcelain shepherdess dressed?
3. Why did the mandarin insist that the shepherdess marry the field marshal?
4. Why didn't the two get into the potpourri vase?
5. What made the shepherdess turn back from their escapade?
6. How did she escape from being married to the field marshal?

C. Think before you answer.

1. Do you think that things would have been better if they had gone into the big wide world?
2. Who has a better sense of judgement – the shepherdess or the chimney sweep? Give reasons for your answer.
3. What would have happened had the mandarin been able to nod his head at the end of the story?

Listening



Listen to the story *The Tin Soldier* by Hans Christian Andersen and tick (✓) the correct answer for the following sentences.

1. All the soldiers had shiny _____ uniforms and gleaming tin muskets.
a. red and blue b. green and red
c. red and white d. tin
2. One day the tin soldier was standing on the _____.
a. door b. steps
c. windowsill d. pavement
3. The little tin soldier's boat drifted away down a _____.
a. puddle b. pool
c. drain d. pavement
4. The lady who bought the fish happened to be the little boy's _____.
a. cook b. father
c. maid d. mother

5. One of the boys threw the soldier into the _____.

- a. drain b. fireplace
c. road d. street

6. The ballerina fell into the fire because _____.

- a. the boy threw her there b. the goblin pushed her
c. of a gush of wind d. the maid did not like her

LANGUAGE BUILDING BLOCKS.

Vocabulary

A. Antonyms

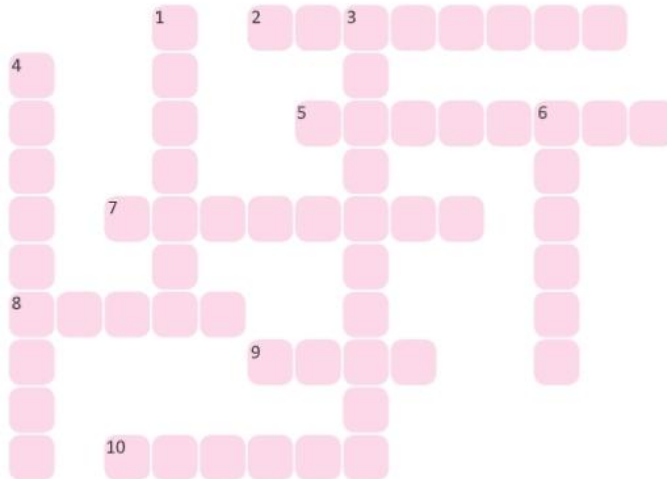
Use the clues to solve the crossword.

Across

2. fond
5. ridiculous
7. sweetly
8. smooth
9. charming
10. fragile

Down

1. shocking
3. piteously
4. gracefully
6. dismal

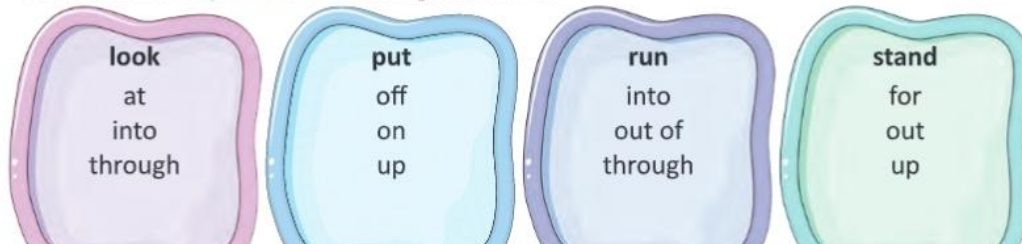


B. Phrasal verbs

Phrasal verbs are a combination of verbs and prepositions or verbs and adverbs that take on a different meaning when used together.

For example: *The field marshal was the most ridiculous man to **look at**.*
*His whole back had **come off** in a single piece.*

Some common **phrasal verbs** are given below.



Fill in the blanks with the correct form of the phrasal verbs given in the box.

count on goes well got off handed it hang around went off

1. The tram stopped and I _____.
2. I found some money on the street and I _____ over to the police.
3. That old man has been _____ the house all day.
4. The head girl said she was _____ our support.
5. That red belt _____ with your new skirt.
6. The elephants were killed when the dynamite _____.

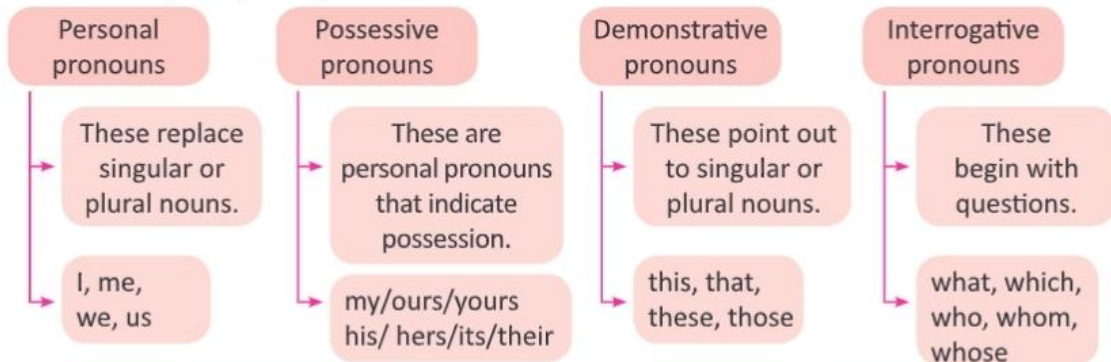
GRAMMAR

Types of Pronouns

Pronouns are defined as words that replace nouns or noun phrases. They can act as subjects, direct objects, indirect objects and objects of the preposition.

For example: *I am going on a vacation. Can you come with us? They are waiting for me. These are my black shoes. We are all going to Paris tomorrow.*

The most frequently used pronouns are:



Circle the correct pronoun to complete a diary entry given below.

Dear Diary,

I / My am so excited. Tomorrow is Diwali. It / My is my / their favourite festival. My / They mother makes a lot of good things to eat on that day. We / Your invite our friends over in the evening. I / My wonder who / whom will be there at the party. I am sure these / that I will have a good time.

We / Us have decided not to burst crackers because your / our environment gets polluted. Many children who should be going to school are involved in making their / these firecrackers. They / There are at risk, too.

I / My shall write again to tell him / you how we / us celebrated the festival.

COMMUNICATION

Speaking

A. Work in pairs and discuss any of the topics given below.

- There is a child in all of us.
- Fairy tales are good for developing one's imagination.
- We should be aware that while life may have its twists and turns, the possibility for a better future is always there.

B. Make a presentation on your chosen topic and share with the class.

Writing

Message

A message is a verbal, written, or recorded communication sent to or left for a recipient who cannot be contacted directly at that moment. Read the following example to understand this better.

Sonia attends a phone call during her father's absence. It is from her father's friend. Later, she leaves a message for him, as she has to go out shopping with her mother.

4 p.m.

15 July

Hi Dad,

Your friend, Mr Venky, from the US called this morning to inform you that he is in town and will be visiting us this evening. He also said he might stay for dinner.

Sonia

Write a message from the chimney sweep to the shepherdess telling her where to meet so that they can escape from the parlour.

APPLICATION OF THE LEARNING

Reading

Read the story again and answer the following questions.

1. Describe the husband the shepherdess wanted.

2. Why didn't the field marshal pester the shepherdess after the mandarin's 'accident'?

Vocabulary

A. Replace the underlined words with their antonyms and rewrite the following sentences. Make necessary changes.

1. The field marshal may have been a good man.

2. The shepherdess and the chimney sweep hated each other.

3. The mandarin agreed to the field marshal's proposal for the shepherdess.

4. The shepherdess was scared when she reached the top of the chimney.

5. The chimney sweep tried to persuade her to not return to the house.

6. The mandarin was too proud to accept that his head had been riveted.

B. Fill in the blanks with suitable prepositions/adverbs to complete the phrasal verbs in the following sentences.

1. Rita was upset when her daughter answered _____ back.
2. A fire broke _____ in the building.
3. The workers tore _____ the illegal construction.
4. The effect of the medicine wore _____ too soon.
5. We have asked them _____ for the birthday celebrations.
6. A grand finale will wrap _____ the programme.

Grammar

Fill in the blanks with suitable pronouns to complete the following sentences.

1. Mother drove _____ to school today.
2. I know where _____ can get good food.

