



# 2

## The Last Stone Carver

Prose

Warm Up



Z7U8R7

Work in pairs.

Read the instructions given below, draw and name the picture

1. Draw a letter A
2. Just below draw a letter B.  
So A is a cap for B
3. Give B one eye, a round nose and a big mouth

Picture Clue: He is in circus.

Write step by step instructions for the following picture.



1



2



3



4



5



## Section I

### READING



Listen to the teacher read this section.



The young man flung the hammer and the chisel to the ground and cried, "I'm leaving Father. I'm leaving you and this work. Look what it's brought us!"

He spread out his arms and glanced indifferently at the small, **congested** work room. The white washed walls were stained by many monsoons. The window, bare of curtains, opened into a tiny backyard.

"After all these years of work, this is all we have – nothing, nothing. This kind of work just doesn't pay!"

The old man stared at his son in surprise. Although his voice trembled, it didn't lose its usual gentleness. "It's not only the money that matters, son. It's the service, our service to God."

"Father," the young man **grunted** impatiently, "Times have changed. The stone carver's work has changed too. You can't live on sculptures for temples only. You have to mass produce, mass produce like all the others in Agra. Come on, Father! Wake up."



The lines around the man's mouth tightened. "No, my son. This is the work I learnt from my father. And he learned from his father. We have kept up this tradition for hundreds of years... and I hoped you would continue our work."

"No, Father", the young man replied with determination. "I'm tired of working for a pittance for the committee of the temple in Srinagar. I'm leaving, Father."



The young man moved angrily out of the room, leaving his old father **crouching** in front of a half-finished marble statue. He dropped his hands into his laps, and closed his eyes. He began to pray and didn't even hear the hesitant 'goodbye'. His son called out from the door.

"Masterjee!" called Salim, the servant boy, entering the workshop barefooted. He held out a glass of steaming tea in his hand. "Masterjee?," he asked once more, his voice filled with concern.

The old man looked up. His face was ashen. He looked tired. He called the boy to come closer and motioned him to sit down.

"Salim," he said gently, "Soon I will be the last stone carver here". All the others would have gone to Agra. There they are turning out cheap candlestands, paperweights and ashtrays by the dozen. They are making money but they betray our skill, our age-old tradition. Now Gopal has also gone. I'll have to finish this sculpture alone. And with the help of God, I'll do it, Salim. "I know you will, Masterjee," the boy answered. "You'll make many more."

The old man looked at the orphan boy who had come to work for him five years ago. Drenched to the skin, dressed in tatters, he had begged for shelter during monsoon storm. And had stayed on to work for the old master craftsman. He had grown tall and strong. The old man knew that Salim too would leave him one day.

He shook his head. "My strength is waning. I can't work with the chisel like I used to. Carving takes too long, much too long. Then he straightened up and said with fresh **determination**, "I'll have to finish this work. And surely I will."

"Yes, you will," the boy repeated offering his master the glass of tea. "Drink please."

It will do you good.” Then he added, “I have to go to the market for an hour or two. But I’ll be back in time to prepare dinner.” The old man nodded. The old man sighed and picked up the chisel and hammer. The cool metal of the tools filled him with happiness and confidence. He loved his work and didn’t want to change it for any other in the world.

## GLOSSARY



<b>congested</b>	-	overcrowded
<b>grunted</b>	-	made a low sound
<b>crouching</b>	-	sitting on heels
<b>determination</b>	-	firmness to do something

**Which of the two sentences given below conveys the following meaning?**

### 1. stained by - mark made on clothes or materials

The white washed walls were stained by many monsoons. \_\_\_\_\_

- a. The walls were made dirty by rains.
- b. The Monsoon removed the dirt from the walls.



### 2. working for a pittance – working for very little money

I am tired of working for a pittance.

- a. He didn’t want to work because he was tired.
- b. He didn’t want to work as he gets low income for his work.



### 3. ashen – pale

His face was ashen.

- a. He looked pale and dull.
- b. He looked bright and cheerful.



### 4. drenched – thoroughly wet

He is drenched to the skin. \_\_\_\_\_

- a. He is thin and skinny.
- b. He is thoroughly wet.

## Section II



Days and weeks went by. It was a month since Gopal had left. The old man worked tirelessly. It was all there, in the stone the strong, straight shoulders of Krishna, his soft curved hips, the pointed fingers holding the flute delicately to his lips, his **serene** face eternally beautiful – the old man could see it in the stone. He could feel it. He only had to set it free with the chisel.

He didn't feel hunger, he didn't feel thirst. He was driven by the strong desire to finish the sculpture in time. It was his biggest piece of work, his best. It would also be his last.

On and on he worked, his chisel striking the stone again and again. But then came the day when the old man felt his strength ebb. His shoulders began to ache, his arms felt heavy and his vision **blurred**. Overcome with fear, he sank to his knees and prayed. The old man prayed a lot these days.

"Masterjee," Salim said, "You haven't touched your food again. Please have some rice and vegetables. You only had a glass of milk for breakfast. Have the curd. You like curd, I know you do."

The old man looked up. He whispered, "I don't think I'll be able to finish it. If Gopal was here, it would be different. He hadn't yet learnt to carve the finer details but in a year or two he would have learnt surely."

He felt silent. "It was the features and hands that gave him trouble. There was something missing in his figures. That something which can't be taught."



"Because it comes from somewhere deep inside you," Salim whispered. "From deep inside here!" and he pointed to his heart.

The old man looked at the boy surprised. He saw him **blush** and turn his face away.

"You are right, Salim, you are right." And then he added with sudden bitterness, "And if you don't have it here," he thumped his chest, "Then you'd better go to Agra and mass produce ashtrays for tourists from abroad. Then..." The old man coughed painfully and reached for his glass of water.

"Eat, Masterjee, eat. Everything will be alright."

After he had eaten, the old man once again took up his hammer and chisel. He worked till late in the night. In the early hours of the morning the chisel fell from his hand and the hammer dropped to the ground. His old body sagged, falling forward limply. His forehead struck Krishna's flute and slid down the statue to rest on the pedestal.

"Hai Ram," he muttered, and sank into a comfortable darkness.

When he opened his eyes, he found himself lying on a cot in his bedroom, covered by a light cotton blanket.

## GLOSSARY



<b>serene</b>	-	calm
<b>blurred</b>	-	became unclear
<b>blush</b>	-	show shyness

**Read the sentences and number them in correct order.**

1. He wished to have Gopal with him.
2. Salim felt that it should come from within.
3. He thought he wouldn't be able to finish it.
4. The old man worked tirelessly on the sculpture.
5. He realized that Gopal must learn to carve the finer details.
6. He had a strong wish to finish it in time.
7. Over days, he felt very weak.



### Section III



From the workshop, the chipping sound of the chisel reached his ears. He listened. Had his ears deceived him? No, He could hear it again – the strong blow of the hammer on top of the chisel.

Gopal! He was back! Gopal had returned. He would help him. They would finish the statue! He **stumbled** to his feet, crossed the small room and reached the door.

"Gopal!" He was about to shout when the words froze on his lips. "No!" he wanted to cry out " Stop! Stop the work!."

But he couldn't move. Shock had **immobilised** him. He stood staring at the back of the young stone carver working on the face of the statue, on the eyebrows, arching over a pair of fine eyes.

But it wasn't his son sitting cross-legged before the biggest statue he had ever carved. It was Salim, his servant.

The old man watched stunned. The first wave of shock, fear and anger passed to give way to a feeling of great relief and happiness.

"Hai Ram," the old man whispered "Hai Ram" and **tottered over** to the boy. Dropping his hand on his shoulder he said softly, " Salim."

The **startled** boy turned and looked up at his master. He rose to his feet clumsily, the hammer and chisel still in his hands.



"Salim," the old man searched for words. "I...I...I...only wanted to help," whispered the boy, "I...I'll learn, if you teach me Masterjee! I have practised secretly for almost two years in the quarry".

"Please tell me! For many years, I wanted to become a sculptor like you yet I fought the feeling. But it proved too strong. I know there is nothing in this world I would like to do more, there is nothing in life that I could do better. I want to become a stonecarver. Will you please teach me, Masterjee?"

The old man pulled the boy's head against his shoulder and whispered, "There's nothing I can teach you my son beta. Go ahead. You have it in your hands and in your heart. I know you will be one of the country's finest stonecarvers."

Sigrun Srivastav

Sigrun Srivastav is an Indian author of German origin. She is a multi-faceted artist, a writer, a sculptor and an illustrator. As a writer she has written over 25 books for children of all ages.

## GLOSSARY



<b>stumbled</b>	-	lost balance
<b>immobilized</b>	-	stopped from moving
<b>tottered over</b>	-	moved unsteadily way
<b>startled</b>	-	surprised

**Read Section – III (para 1 and 4) and answer the following questions.**

### Paragraph 1

1. Who listened to the chipping sound of the chisel? \_\_\_\_\_
2. Who was working with the hammer and chisel? \_\_\_\_\_

### Paragraph 4

1. Who was staring? \_\_\_\_\_
2. Who was the young stone carver? \_\_\_\_\_
3. What was he working on? \_\_\_\_\_



## VOCABULARY



Work in pairs.

**A. Arrange the words in alphabetical order, find the meaning of the words from the dictionary and fill in the blanks.**

Ikebana   Appliqué   Origami   Calligraphy   Tapestry

1. \_\_\_\_\_ - \_\_\_\_\_
2. \_\_\_\_\_ - \_\_\_\_\_
3. \_\_\_\_\_ - \_\_\_\_\_
4. \_\_\_\_\_ - \_\_\_\_\_
5. \_\_\_\_\_ - \_\_\_\_\_

**B. Match the tools with art forms.**

S.No	Column A	Column B
1	Hammer and chisel	Painting
2	Paint brush and palette	Sculpture
3	Moulds and roll pin	Embroidery
4	Scissors and paper	Pottery
5	Needle and thread	Collage

## Language Check Point



Do you <b>see</b> the red car outside?	<b>see</b> -something that you do naturally without thinking
<b>Look</b> at the blue bird in the tree.	<b>look</b> -make an effort to see something
I don't have time to <b>watch</b> TV now.	<b>watch</b> -something you look at for a period of time

## LISTENING



**C. Listen to the teacher reading the passage. Read the questions given below, then listen the passage again and complete the responses.**



Questions	Responses			
1. Madhubani paintings are from _____ state.	Bihar	<input type="checkbox"/>	Assam	<input type="checkbox"/>
2. Madhubani paintings were originally done on _____.	canvas	<input type="checkbox"/>	walls	<input type="checkbox"/>
3. This painting has international recognition.	yes	<input type="checkbox"/>	no	<input type="checkbox"/>
4. Dilli Haat is a _____.	tourist place	<input type="checkbox"/>	craft bazaar	<input type="checkbox"/>
5. Madhubani painting can also be a _____.	product	<input type="checkbox"/>	career	<input type="checkbox"/>

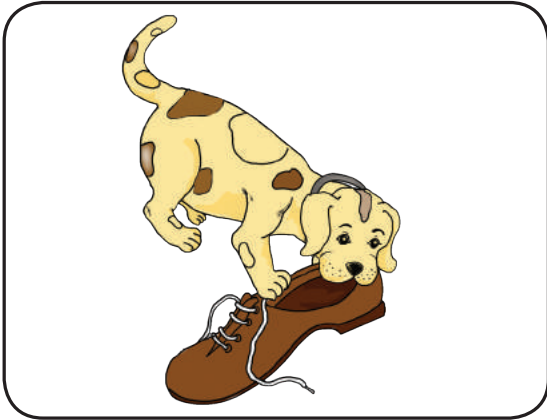
## SPEAKING



**D. Work in pairs. Find answers to these questions and present it to the class.**

- ❖ Do you have art / craft session in your school?
- ❖ Which session do you like – art / craft?
- ❖ What do you do in that session?
- ❖ Do you work individually or in pairs?
- ❖ Can you do an art work or a craft work on your own?
- ❖ What qualities do you gain by doing art or craft?

## PICTO GRAMMAR



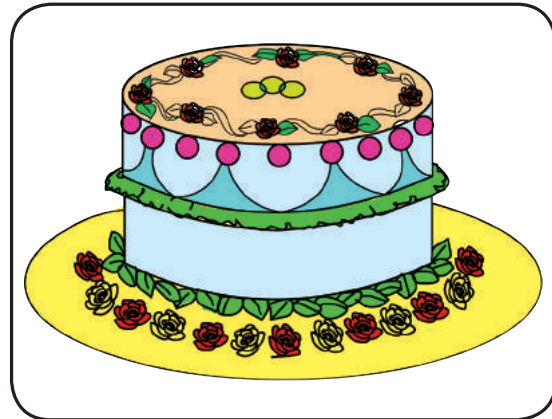
The dog chews the shoe.



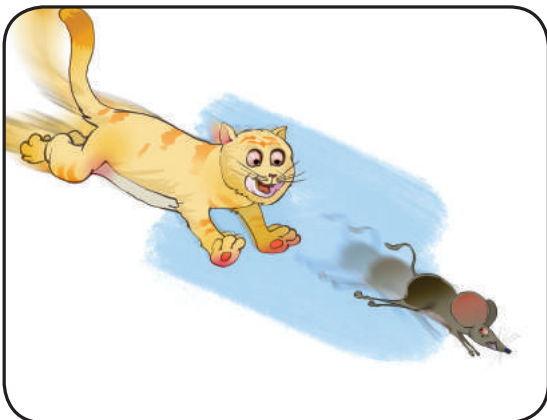
The shoe is chewed by the dog.



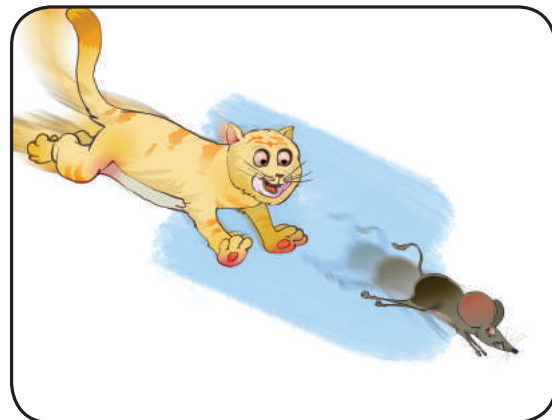
My mom has made a cake.



A cake has been made by my mom.



The cat is chasing the rat.



The rat is being chased  
by the cat.

### Note to the teacher

In the active voice, the subject performs the action.

In the passive voice , the subject receives the action.

**USE GRAMMAR****E. Construct meaningful sentences from the table given below.**

1. Silence	should should not	be	used in petrol bunks.
2. Cars			maintained in libraries hospitals etc.
3. Cleanliness			avoided as they cause cavities and toothache.
4. Cell phones			practised at homes as well as in public places.
5. Junk food			parked in ' No Parking' area.
6. Sweet			avoided as it is bad for health.

**F. Read the news report given below and underline the passive form of verbs.**

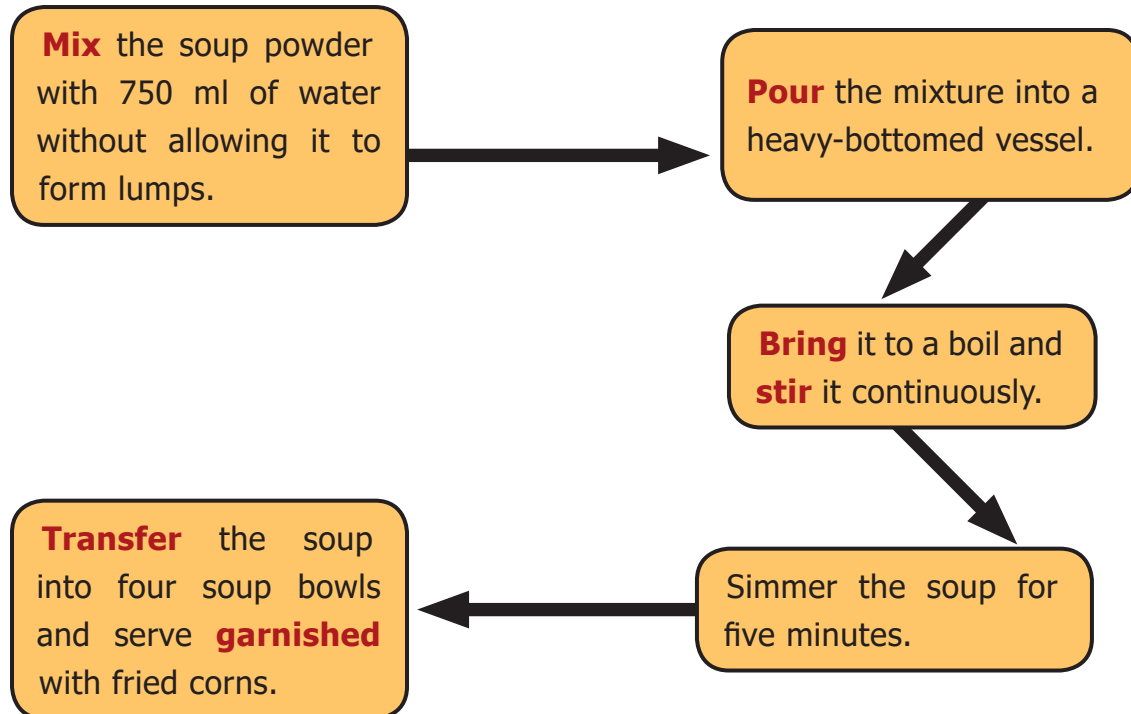
The police had announced that the State Bank of India was robbed yesterday. Two men entered the bank at 4.30 pm with guns in their hands. Customers and bank clerks were asked to lie down on the floor and one of the bank clerks was made to fill robbers' bags with money. After that the two men left the bank quickly. The police officer said that more than one lakh of rupees was stolen from the bank but nobody was injured. He also added that the robbers would be found soon.

**Work in pairs****G. Rani's teacher narrates to her students about the production of paper. Read the following narration and fill in the blanks with the verbs using their passive form.**

People of China produced paper from wood. They mixed water with the fibres of wood and dried it until they became a soft wet pulp. They used this pulp to make paper. The Chinese invented this method of paper making in 2nd century BCE. Later Egyptians used papyrus plants to make paper.

1. Paper \_\_\_\_\_(produce) from wood.
2. The fibres of wood from trees \_\_\_\_\_(mix) with water to make a soft wet pulp.
3. Later, it \_\_\_\_\_(dry) to make paper.
4. This method \_\_\_\_\_(invent) in 2nd BCE in China.
5. Papyrus plants \_\_\_\_\_(use) by Egyptians to make paper.

**H. Read the process of making soup. Use suitable passive form of verbs and complete the paragraph.**



The packet is opened and the contents (i) \_\_\_\_\_ with 750 ml of water without allowing it to form lumps. The mixture (ii) \_\_\_\_\_ into a heavy-bottomed vessel. It (iii) \_\_\_\_\_ in low flame for five minutes. The soup (iv) \_\_\_\_\_ into soup bowls and (v) \_\_\_\_\_ with fried corns.

**WRITING**



- I. If you are asked to choose from any one of these toys which one do you choose? Give reasons. (plastic toys, wooden toys, clay toys, metallic toys)**
- J. Your friend has presented a beautiful art piece on your birthday. Write a letter to her appreciating her art work.**

**CREATIVE WRITING**



- K. You have prepared some eco-friendly craft materials like paper mache dolls, greeting cards, book marks, festoons, garlands, quilling jewellery etc for an Art Mela to be conducted in your school premises. Describe in a few sentences how you made the craft work. Include the following details in your writing.**

- ❖ Name of the craft work
- ❖ Materials used
- ❖ Nature (handy / eco-friendly / longlasting / affordable price )
- ❖ Use (place / person / time)





# 2 \*Wandering Singers

Poem

## Warm Up

Discuss in pairs, circle the names of musical instruments from the grid. One is done for you.



u	c	p	k	f	d	x	g	v	e
a	s	z	a	o	k	u	u	r	m
v	e	e	n	a	q	t	i	l	r
i	s	n	j	m	g	f	t	m	i
v	b	p	i	a	n	o	a	e	d
i	t	y	r	j	g	v	r	o	a
o	a	e	a	p	x	a	u	w	n
l	b	f	l	u	t	e	d	c	g
i	l	g	h	a	t	a	m	a	a
n	a	d	a	s	w	a	r	a	m





Where the voice of the wind calls our wandering feet,  
Through echoing forest and echoing street,  
With lutes in our hands ever-singing we roam,  
All men are our kindred, the world is our home.

Our lays are of cities whose lustre is shed,  
The laughter and beauty of women long dead;  
The sword of old battles, the crown of old kings,  
And happy and simple and sorrowful things.

What hope shall we gather, what dreams shall we sow?  
Where the wind calls our wandering footsteps we go.  
No love bids us tarry, no joy bids us wait:  
The voice of the wind is the voice of our fate.

**Sarojini Naidu**

Sarojini Naidu was a famous Indian poet and a major freedom fighter. She was given a sobriquet Bharat Kokila (The Nightingale of India) on account of her beautiful poems and songs.





## GLOSSARY



<b>lute</b>	-	a kind of stringed musical instrument
<b>roam</b>	-	wander, travel
<b>kindred</b>	-	relations
<b>lays</b>	-	songs, stories
<b>tarry</b>	-	wait, delay
<b>fate</b>	-	destiny, luck

**A. Read the poem aloud in groups.**

**B. Pick out the rhyming pairs from the poem and fill in the table.**

1st stanza	2nd stanza	3rd stanza

**C. Read these lines and answer the questions given below.**

1. Where the voice of the wind calls our wandering feet

Whose 'Wandering feet' is referred to here?

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2. With lutes in our hands ever-singing we roam,  
All men are our kindred, the world is our home.

Who does 'we' refer to? What do they have in their hands? What is its name?

---

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How are the men in the world related to the singers?

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3. Our lays are of cities whose lustre is shed,

Here 'Lays' means \_\_\_\_\_

- a. lying down      b. stories      c. to keep

4. The laughter and beauty of women long dead;

Explain the meaning of the above line.

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## WRITING



### D. Answer in a paragraph.

What does Sarojini Naidu say about the Wandering Singers? Write in your own words. (in about 60 words)

### E. Think and answer.

1. Are the singers homeless travellers? Why do you think so?
2. Do the singers have hopes and dreams? If not, why?
3. What are the themes of the singers' songs?



***Patachitra***

Naya is a quaint little village in West Bengal's Midnapore district. However, it is not an ordinary village. Around 250 patuas or chitrakaars or artists live there. These folk artists are painters, lyricists, singers and performers all rolled into one. They practise an ancient folk art called Pata Chitra. This is a type of storytelling using painted scrolls. The scrolls have stories painted on them and the artists sing the story as they unroll the scroll. This art has been practised since the 13th century.

Traditionally, such story tellers took their painted scrolls from village to village. In every village they unrolled the scrolls frame by frame and sang pater gaan or the story songs. In return for their performance, the villagers gave them rice, vegetables and money. Their stories included mythological stories and tribal folklore. Nowadays the artists sing of social messages and contemporary events as well.

Over time, however, people lost interest in this art form and there were few artists and fewer listeners. To keep their art alive in the modern world, the patuas adapted their skills and themes to the times. An innovative step, they took to do this was to establish a patachitra village at Naya. Slowly, the efforts to revive their artistic heritage started paying off. Today, the patachitra art is flourishing again in the village, with village youngsters taking up the traditional art form as a passion and profession.



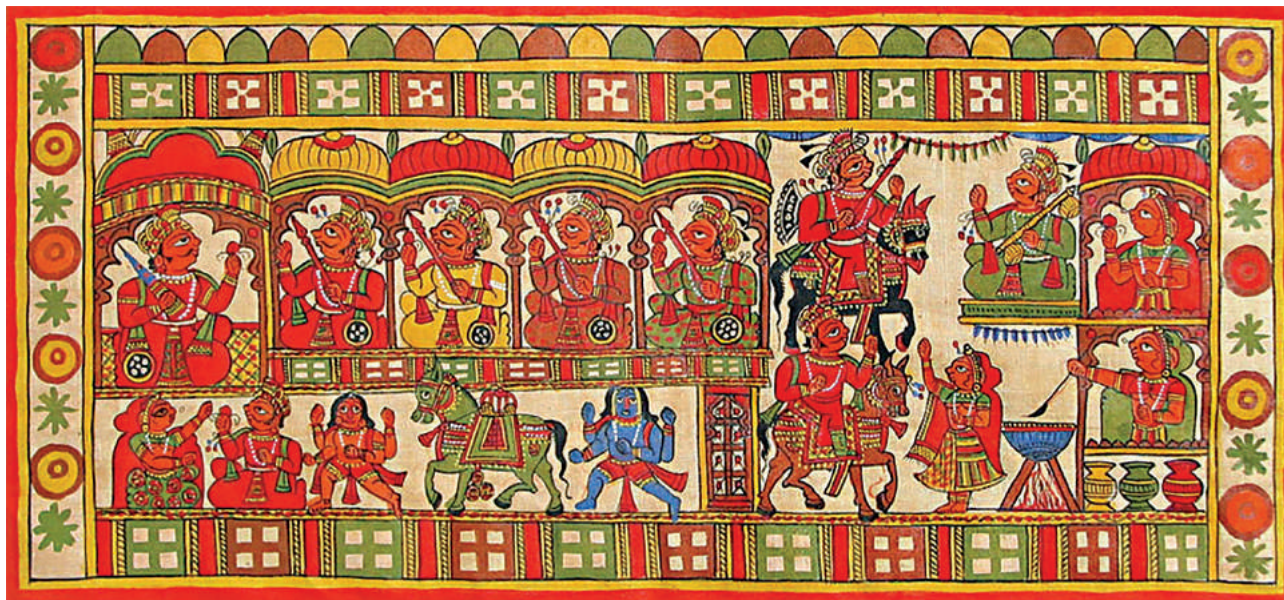


A traditional *pata* was painted on a canvas made of jute fibre. Now, it is made by stitching together sheets of commercial poster paper. The colours come from plants such as marigold, indigo, teak leaves, saffron and turmeric. They also use lamp black. The colours are mixed in coconut shells with the sap of the bel tree (wood apple) which acts as a glue. After finishing, a thin cotton cloth is glued to the back of the painting so that it will last long. Next, the completed scrolls are dried in the sun before they are stored in rolled up bundles.



Today the *patuas* make rectangular and square-shaped paintings of different sizes. Social messages like conservation of trees, female infanticide, child-trafficking and AIDS awareness figure in their paintings. They also paint images of traditional subjects, such as a cat eating a lobster or fish, tigers, rows of cows or white owls. The *patuas* today do not make too many long story scrolls. A few of them still sing their self-composed songs but only on demand.

The *patachitra* art tradition was traditionally passed down from father to son but today many *patua* women have also taken up the craft. Under an initiative 'Art for Livelihood', some of these women are leading local development.



### ***Patachitra***

Since 2010, an annual three-day festival *Pot Maya* has been held to celebrate the success of the local artists. Held in November every year, the festival exhibits modern paintings as well as scrolls dating back hundreds of years. At this time, the villagers paint the mud walls of their houses with colourful *patachitra* motifs and hang scrolls on ropes in the courtyards. They also clean up the surroundings and decorate the entire village with flowers to get ready for visitors. As there are no hotels in the village, the visitors stay in tents.







### ***A display at the Pot Maya festival***

During the festival, the quiet hamlet is transformed into a vibrant cultural hub where visitors can learn about the craft of *patachitra*. Several workshops are held, stories are told, and different types of *pata* artwork are displayed for sale. Musical and dance performances by well-known artists start in the evening and go on well into the night. The *patuas* hold demonstrations on natural colour extraction from sources.

Watching a *patua* singing gently as he or she unfurls the scrolls is an unforgettable experience. The play of light and shadow from the oil lamps on the soft colours and delicate imagery of the paintings is magical. If you are interested in traditional art and crafts, do visit this unique village. It will be a delightful experience in a beautiful rural setting.



**A. Fill in the blanks choosing the words / phrases given in the box.**

**Midnapore folk art chitrakaars Pata Chitra painted scrolls unrolled**

Naya is a quaint little village in West Bengal's \_\_\_\_\_ district. However, it is not an ordinary village. Around 250 patuas or \_\_\_\_\_ or artists live there. These folk artistes are painters, lyricists, singers and performers all rolled into one. They practise an ancient \_\_\_\_\_ called Pata Chitra. This is a type of storytelling using \_\_\_\_\_. The scrolls had stories painted on them and the artists sang the story as they \_\_\_\_\_ the scroll. This art has been practised since the 13th century.

**B. Write the apt word for the given phrases.**

1. The traditional folk art of West Bengal - \_\_\_\_\_
2. Annual festival to celebrate the success of local artists - \_\_\_\_\_
3. The other name of story tellers - \_\_\_\_\_
4. Conservation of trees, female infanticide etc.. - \_\_\_\_\_

**C. Fill in the details of the mind map.**



**CHARACTERS**

1. The artists of Naya are called \_\_\_\_\_.
2. These folk artists include \_\_\_\_\_,  
\_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_.
3. The number of artists \_\_\_\_\_.

**SETTING**

State -----  
District -----  
Village -----

**SOLUTION**

-----  
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**PROBLEM**

This art form faded  
over a period of time.



**D. The process of making a Patta is in jumbled form. Read the sentences and number them in proper order.**

- ❖ The sap of the wood apple tree acts as a glue.
- ❖ It is made by stitching multiple sheets of poster paper together.
- ❖ Finally they are stored in rolled up bundles.
- ❖ Plant-based colours and lamp black are mixed in coconut shells.
- ❖ A Patta is created by painting on a canvas.
- ❖ The completed scrolls are dried in the sun.
- ❖ Jute fibre canvas was used in olden days.
- ❖ A thin cotton cloth is glued to the back of the painting for long life.


**E. Write a few sentences about Pot Maya festival.**

**PROJECT**



**F. Make a diary entry about your visit to a Science Exhibition.**

**G. Design a certificate, a badge or a medal for sports day.**

**CONNECTING TO SELF**



**H. Draw the pictures in the given boxes using the clues.**

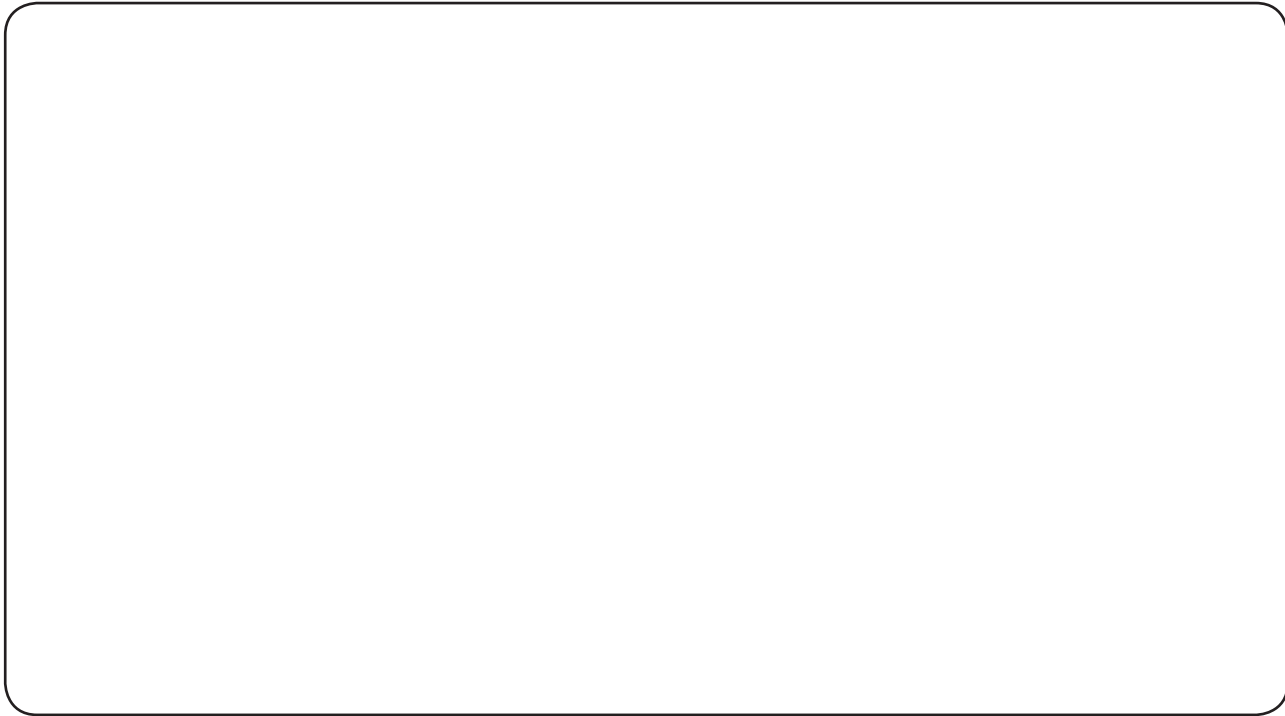
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- ❖ The snake is next to the owl.
- ❖ The owl is not next to the bird.
- ❖ The kite is on the right.
- ❖ The owl is between the snake and the kite.

**Now where is the bird?** \_\_\_\_\_



**I. Draw an envelope with the flap open without lifting your pen from the paper.  
Indicate the numbers to show how it was drawn.**



### STEP TO SUCCESS



**J. Find their group name and write them in the blanks.**

**literary art   martial art   visual art   textile art   performing art**

1. Kuchupudi, Bangra, Dandia, \_\_\_\_\_
2. prose, poetry, drama, novel \_\_\_\_\_
3. photography, film making, sculpture \_\_\_\_\_
4. Karate, Kungfu, Capoeira \_\_\_\_\_
5. weaving , embroidery, carpet designing \_\_\_\_\_

### LEARNING LINKS AND REFERENCES



<b>e-links :</b>	<a href="https://www.indianholi-il-nadu/arts%20and%20crafts">https://www.indianholi-il-nadu/arts and crafts</a>
	crafts of india - wikipedia.
<b>Book :</b>	The Complete books of Arts and Craft
	My Book of Art and crafts







## Listening Passages

### Unit 1

There is a very famous quote by Hellen Keller, "Life is either a daring adventure or nothing." Adventure trips are all about making memories, gaining more knowledge, learning new things about the surroundings and about one's own self and making lots of great stories. Going for an adventure camp is the best way to get all of these as it forces one to get out of their ordinary lives and try new things.

Adventure camp basically means spending the nights in tents and doing various activities at the camp-site. There are many activities included in camping to make it more exciting and interesting. Some of these are mentioned below:

**Water Activities:** If your camp site is near a water body then one can do aqua zorbing, water skiing, fishing, swimming, playing water volleyball and other such fun games.

**Bonfire:** This can be done during winter camping. Campers are made to sit surrounding the bonfire and talk about their stories or perform some acts, such as playing some instrument or singing songs.

**Rock Climbing:** This activity is meant to provide both physical and mental challenges to the climbers and help them in learning new skills.

**Mountain biking:** Just a few scratches and the trip can be memorable with new experience of driving bicycles on forest roads.

### Unit 2

Madhubani painting or Mithila paintings from the Mithila region of Bihar were originally done on walls during festivals and other such occasions. The artists like Jagdamba Devi and late Mahasundari Devi are responsible in getting it international recognition. Madhubani paintings find a pride of place in our homes today. One can see the tourists flocking to the Madhubani stalls in craft bazaars like the Dilli Haat. It needed educated and ethnically aware people to bring this aspect of our culture on the international scene and make the younger generations take pride in them so that they voluntarily made a studied choice of them as career options.

## ICT CORNER

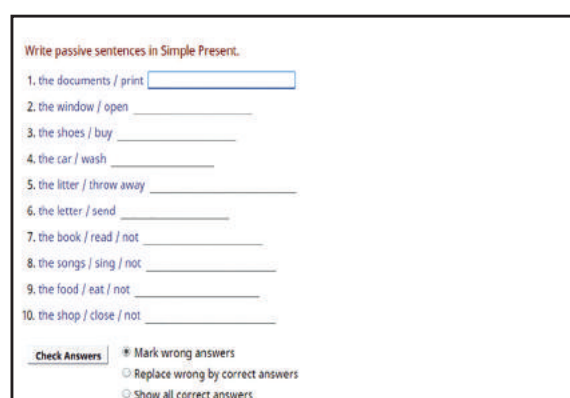
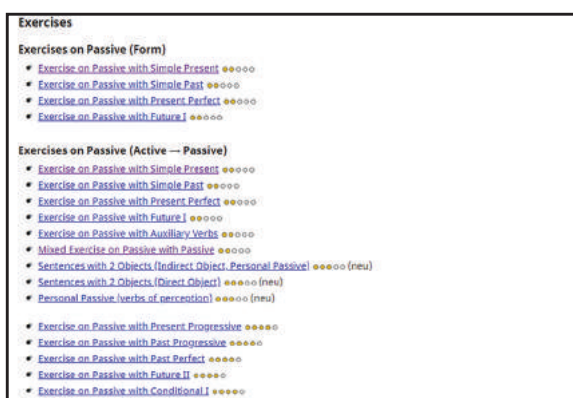
### GRAMMAR – ACTIVE & PASSIVE VOICE

- ★ To learn about the active and passive voice.
- ★ To know and practise the voice exercise in Simple present tense.



#### Steps

1. Type the URL link given below in the browser or scan the QR code.
2. You can see the use of passive voice with many examples.
3. After go through those, scroll down to find **Exercises** links.
4. Click **Exercise on Passive with Simple Present** and type the answers in the boxes. Check your answers at the end.
5. Complete all the exercises by clicking the links of active voice and passive voices in Simple Present tense one by one to check your learning in it.



#### Website URL

Click the following link or scan the QR code to access the website.

<https://www.ego4u.com/en/cram-up/grammar/passive>

\*\* Images are indicative only.



# English – Class VII

## List of Authors and Reviewers

### Advisory Committee

**Uma Raman**  
ELT Consultant & Executive Committee,  
Vidyodaya School, Chennai

### Domain Expert

**Jayashree Arun**  
ELT Consultant, PSS Hr.Sec.School,  
Mylapore, Chennai

**Nagalakshmi B**  
ELT Consultant, Chennai

### Reviewers

**Ms. Vijayshree G**  
Assistant Professor of English,  
Quaid - E- Millath Govt. College for Women, Chennai.

**Ms. Uma T**  
Assistant Professor of English,  
Quaid - E- Millath Govt. College for Women, Chennai.

### Academic Coordinator

**Sagayaraj L**  
B T Asst. Govt.Girls Hr.Sec. School,  
Tiruttani, Thiruvallur

**Shakila Christy S**  
SGT, T.M.P. School, Kargil Vetri Nagar,  
Thiruvatriyur, Chennai

## Art and Design Team

### Artist

**Ramar P**  
Drawing Master, GBHSS, Kamaraj Nagar,  
Avadi, Chennai

**Gopalakrishnan N**  
Drawing Master, Kumara Rajah Muthiah HSS,  
Gandhi Nagar, Adayar, Chennai

**Prabu Raj D T M**  
Drawing Master, GHS Manimangalam,  
Kanchipuram

**Balaji K**  
Drawing Master, GHSS,  
Thirumullaivasal, Nagappattinam

**Anandakumar A**  
Drawing Master, GHSS, Azhividaithangi,  
Thiruvannamalai

### ICT Coordinator

**Vijaya Kumar M**  
B.T. Asst.,GHSS, Somandarkudi,  
Kallakurichi

### Co-ordinator

**Ramesh Munisamy**

### Graphics & Layout

**V2 Innovations**, Gopalapuram, Chennai 600 086.

### Authors

**Dhilip S**  
B.T. Asst.,GHSS, Sathiyamangalam,  
Villupuram

**Magdalene Premalatha B**  
B.T. Asst.,GHSS, Ammaiyappan,  
Thiruvallur

**Uma Pappa V**  
B.T.Asst., GHSS, Karapakkam,  
Kanchipuram

**Akila S**  
B.T. Asst.,GBHSS,  
Chrompet, Chennai

**Dinesh Anand J**  
B.T.Asst., GHSS, Varagur,  
Thanjavur

**A.Aruna**  
BRTE-Sattankulam,  
Thoothukudi

**Ms. Meena Rajeswari**  
TGT., Hindu Senior Sec School,  
Triplicane, Chennai

**Ms. Parvathi Devi**  
TGT., Kola Perumal Chetty Vaishnav Senior Secondary School,  
Chennai

### QR Code Management Team

**R. Jagannathan**  
SGT, PUMS. Ganesapuram,  
Polur, Thiruvannamalai.

**M. Murugesan**  
B.T. Asst., PUMS. Pethavelankottagam,  
Muttupettai, Thiruvallur.

**V. Padmavathi**  
B.T. Asst., GHS, Vettriur,  
Thirumanur, Ariyalur.

### Digital Content Team

**Dhayananth K.B. B.T. Asst.,**  
GBHSS Udumalaipet, Tirupur Dist,

### Typist

**A. Devapriya**, Gnanodhaya Teacher Training Institute,  
St. Thomas Mount, Chennai

### In House QC

**Rajesh Thangappan**  
**Prasanth C**  
**Arun Kamaraj Palanisamy**  
**Prasanth P**

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