



The

# English

Course

Coursebook 7

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Course

**Coursebook 7**

*Content developed by a panel of ELT experts with  
valuable inputs by an eminent advisory committee*

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(An imprint of S. Chand Publishing)



## BLACKIE ELT BOOKS

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# Introduction to The Enrich English Course

*The Enrich English Course*, based on sound ELT principles, is an integrated language and literature course that has been designed to give both learners and facilitators an effective tool that addresses the need for a comprehensive, contemporary approach to the learning and teaching of English. Recognizing the need for imparting fluency in English for everyday use, as well as inculcating an expertise and appreciation of the language, the course components have been devised to give learners plenty of exposure and practice to different genres and usage of the English language.

## The course components

The series comprises eight coursebooks, eight workbooks, and a teacher's resource kit for each level. The coursebooks include literature and reading material, along with exercises based on the key language skills. The coursebooks have companion workbooks that complement and cross-refer to the coursebook content, and go beyond to provide ample practice in grammar topics as well as writing and vocabulary.

An elaborate teacher's resource kit gives facilitators additional tools to help enrich and enhance the teaching process.

## The reading material

The course offers a wholesome exposure to a variety of literary genres through selections which include famous classics, fiction, mystery, humour, folk tales, fantasy, and so on. Plays, graphic novels, biographies, and poetry form an integral part of each book.

In addition to *About the Poet*, *Words to Know*, and *Comprehension* sections, all poetry chapters have an *Appreciation* section. This draws the learners' attention to poetic techniques like personification, alliteration, onomatopoeia, rhythm, syntax, and so on. It also helps them to learn to appreciate poetic thought and form, expanding their knowledge of the language.





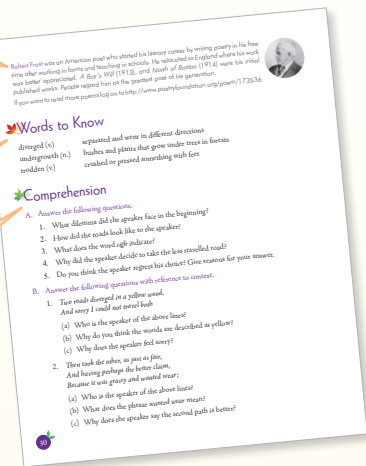
# Coursebook design

Each coursebook chapter is structured into sections that give it a form and a logical flow.

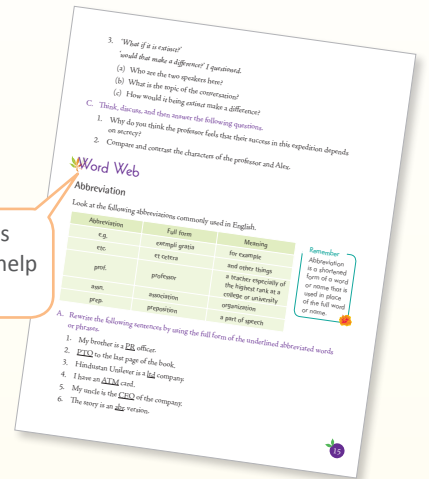
**About the author** provides information about the poet/author's life and work.

**Words to Know** is a glossary of difficult words to help learners understand the text.

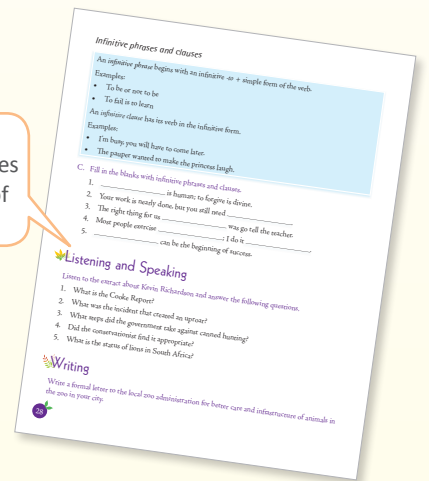
**Comprehension** provides in-text questions, from simple comprehension, to reference to context, to extrapolative.



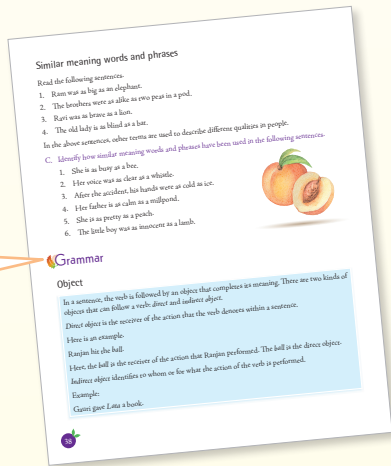
**Word Web** provides varied activities to help build vocabulary.



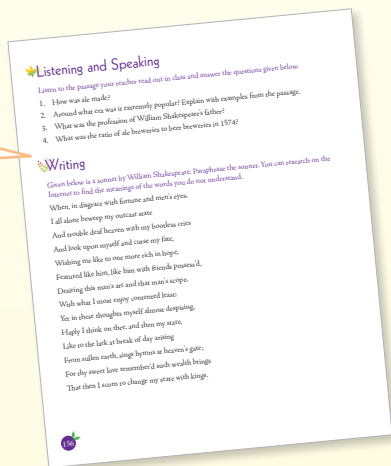
**Listening and Speaking** comprises a variety of activities to hone the oral-aural skills of the learners.



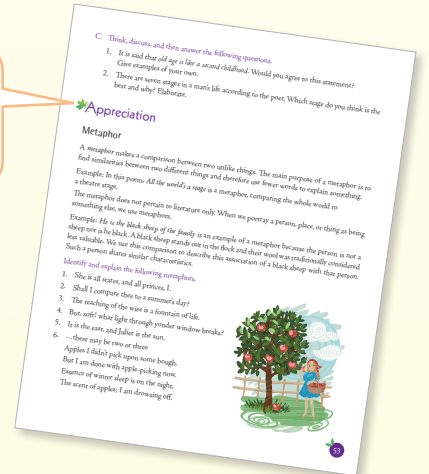
**Grammar** includes topics that follow a structured syllabus based on a detailed vertical-horizontal progression.



**Writing** includes formal, creative, descriptive writing to develop the written skills of the learners.

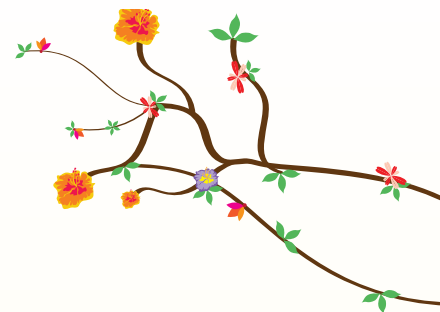


**Appreciation** draws the learners' attention to literary expressions and devices while building their analytical skills.



The Enrich English Course attempts to bring a new dimension to the teaching and learning of English by utilizing all aspects of content and book design. A panel of experts and validators have ensured that the books meet the most stringent standards of quality.

# Contents



1	STORY	Preparation for the Journey	09
2	STORY	The Lion Whisperer – Kevin Richardson	21
	POEM	<i>The Road Not Taken</i>	29
3	STORY	Big Brother	32
4	STORY	Creation of Thor's Hammer	42
	POEM	<i>All the World's a Stage</i>	50
5	STORY	The Man Who Taught Us All to Think (Socrates)	54
6	GRAPHIC STORY	Mad Hatter's Tea Party	62
	POEM	<i>Song of Radha, the Milkmaid</i>	75
7	DRAMA	The Merchant of Venice	79
8	STORY	Cyclones	91
	POEM	<i>The Two Friends</i>	97
9	STORY	The Flying Sikh	101
10	STORY	Uncle Podger Hangs a Frame	107
	POEM	<i>The Pied Piper of Hamelin</i>	114
11	STORY	The Little Prince	119
12	STORY	Louis Pasteur	126
	POEM	<i>The Cherry Tree</i>	134
13	STORY	The Count of Monte Cristo	138
14	DRAMA	Twelfth Night	147
	POEM	<i>A Psalm of Life</i>	157
		Listening Text	162





# Detailed Contents

Unit and Genre	Comprehension	Word Web/ Appreciation	Grammar	Listening and Speaking	Writing
1. Preparation for the Journey (Story)	Factual, inferential, extrapolative	Abbreviation	Types of sentences: simple, compound and complex; transformation of sentences; question tags; phrases and clauses; punctuation	You are new to a place and want to interact with the locals. Prepare the dialogues and enact in pairs.	Look at a picture and describe your feelings being a part of a unique adventure to the place
2. The Lion Whisperer – Kevin Richardson (Story)	Factual, inferential, extrapolative	Prefix and suffix; using prefixes to make negative words; root words; analogies	Clauses; types of dependent clauses; infinitive phrases and clauses	Listen to a passage and answer the questions	Formal letter
<i>The Road Not Taken</i> (Poem)	Factual, inferential, extrapolative	Alliteration			
3. Big Brother (Story)	Factual, inferential, extrapolative	Antonyms and synonyms; similar meaning words and phrases	Object; subject–verb agreement	Discuss the central idea of the story	Personal account
4. Creation of Thor's Hammer (Story)	Factual, inferential, extrapolative	Idiomatic expressions; old expressions/adages	Finite and non-finite verbs; gerund, infinitive and participle; transitive and intransitive verbs	Listen to a passage and answer the questions	Diary entry
<i>All the World's a Stage</i> (Poem)	Factual, inferential, extrapolative	Metaphor			
5. The Man Who Taught Us All to Think (Socrates) (Story)	Factual, inferential, extrapolative	Puns; word play	Pronouns: subject and object; singular and plural	Listen to a passage and answer the questions	Speech
6. Mad Hatter's Tea Party (Graphic story)	Factual, inferential, extrapolative	Compound words; epithets	Adjectives; kinds of adjectives: descriptive, demonstrative, interrogative, possessive; adjective of number/quantity; degrees of comparison; adjectives <i>-ing</i> and <i>-ed</i> ; adjectives and adverbs; adjectives often confused	Discuss the etiquette which you should follow when you visit a restaurant	Poem on etiquette





<i>Song of Radha, the Milkmaid (Poem)</i>	Factual, inferential, extrapolative	Simile				
7. <i>The Merchant of Venice (Drama)</i>	Factual, inferential, extrapolative	Shakespearean words and phrases; one word for many words; commonly misspelt words	Adverbs; types of adverbs: manner, place, time, frequency, degree; prepositions and adverbs	Enact the play in class with proper dialogues	Play about friendship	
8. <i>Cyclones (Story)</i>	Factual, inferential, extrapolative	Parts of speech and use of words as different parts of speech	Determiners; articles and omission of articles	Listen to a passage and answer the questions	News report	
<i>The Two Friends (Poem)</i>	Factual, inferential, extrapolative	Rhythm				
9. <i>The Flying Sikh (Story)</i>	Factual, inferential, extrapolative	Collocations	Use of <i>used to</i>	Discuss whether a film director should take creative liberties while making a film	Poster	
10. <i>Uncle Podger Hangs a Frame (Story)</i>	Factual, inferential, extrapolative	Word stress; stress in compound words; silent letters; pronunciation	Active and passive voice	Listen to a passage and answer the questions	Humorous account	
<i>The Pied Piper of Hamelin (Poem)</i>	Factual, inferential, extrapolative	Imagery; parables and parody				
11. <i>The Little Prince (Story)</i>	Factual, inferential, extrapolative	Heterophones, Homophones, homonyms	Direct and indirect speech; reported speech: interrogative sentences	Enact a scenario	Email	
12. <i>Louis Pasteur (Story)</i>	Factual, inferential, extrapolative	Words and phrases; matching phrases with moods; matching expressions with moods; meanings of literary terms	Prepositions; prepositional phrases	Listen to a passage and answer the questions	Book review	
<i>The Cherry Tee (Poem)</i>	Factual, inferential, extrapolative	Personification				
13. <i>The Count of Monte Cristo (Story)</i>	Factual, inferential, extrapolative	Dictionary use	Conjunctions	Create a situation, write a role play and enact it in class	Informal letter	
14. <i>Twelfth Night (Drama)</i>	Factual, inferential, extrapolative	Wind and storm words; associating words with seasons	Commenting on grammar	Listen to a passage and answer the questions	Paraphrase a sonnet	
<i>A Psalm of Life (Poem)</i>	Factual, inferential, extrapolative	Theme; structure				



# Acknowledgements

Text credits: p. 134 'The Cherry Tree' by Ruskin Bond.





# Preparation for the Journey

*A Journey to the Centre of the Earth* is a novel about a secret expedition into the centre of the Earth. It is narrated by a young man called Axel Lidenbrock, who, along with his uncle, Professor Otto Lidenbrock, and their guide, Hans Bjelke, plans to descend through a volcanic vent to the centre of the Earth. The following extract is based on their preparation for the journey.

It was 24 May 1863. Saint Michael's clock had struck half past one o'clock. My uncle, Professor Lidenbrock, came rushing towards his little house at Konigstrasse, which was located in one of the oldest streets of Hamburg in Germany. Martha, the maid, had just started preparing his dinner when suddenly the door creaked open. Mr Lidenbrock rushed inside the house and dashed straight up to his room, passing swiftly through the dining area.

'Alex! Come to my room,' he shouted from the study.

I walked into the study. The professor was seated in a red velvet armchair, absorbing every word of a book that he was holding in his hands.

'What a remarkable book!' he exclaimed. 'This work is the *Heims-Kringla* of Snorre Sturluson, the famous twelfth-century author from Iceland.'

'Is it a German translation?' I asked.

'This is **runic**! Runic characters were formerly used in Iceland. They were invented by Odin himself,' he explained.

Just then, a slip of old **parchment** paper fell from the book. He put the paper on his table, and looked at it for a few moments, trying to **decipher** the series of characters on the paper. 'These are definitely Icelandic characters,' he muttered to himself.

'It is very evidently runic,' said the professor creasing his brows. 'There is a secret hidden in this, and I have to discover it.'

'Sit down,' he said. He gave me a pen and asked me to write. 'I am going to dictate the relevant letters of our alphabet for these Icelandic characters. Let's see what it gives us,' and so he started dictating.

He gave me each and every letter, and as soon as the translation was complete, he pulled the paper from me and examined it thoroughly.

‘What does this mean?’ he kept on asking himself.

After examining it very carefully with his big magnifying glass, he noticed some half-erased letters. He looked at them carefully and noticed some runic characters, which he could read without much difficulty.

‘Arne Saknussem!’ he cried in a victorious voice. ‘This is a name of a famous Icelandic alchemist from the sixteenth century.’

‘But what would be the point of a scholar hiding a marvellous discovery in such a way?’

‘Why? Why? How should I know? Galileo—did he not act in this way for Saturn? In any case, we shall soon see. I shall have the secret of this document, and will neither eat nor sleep until I have discovered it.’

Both of us tried hard to decipher the meaning, but our efforts did not yield any useful result. At last, the professor got frustrated and went out of the room in disgust. In the meantime, I sat to solve the word puzzle. After making several efforts, I was finally able to understand the code.

When he came in, I said, ‘I have made a very important discovery.’ On hearing this, his eyes flashed with excitement but he did not believe me. He became so **insistent** that I just had to speak.

‘Look at the sentence dictated by you,’ I said and handed over the paper to him.

‘It doesn’t make any sense!’ he replied.

‘Not if you read it from left to right,’ I said.

Just then, a revelation crossed his mind. ‘Backwards! Yes! Oh, clever old Saknussem,’ he **bellowed**. ‘So you have written the message backwards?’

He read the whole document out, working his way from the last letter back to the first.

This was what he read:

*In Sneffels Jocular craterem quem delibat / Umbra Scartaris Julii intracalendas descendit,  
Audax viator, et terrestri centrum attinges. / Quod feci. Arne Saknussem.*

which, when translated into English, reads as follows:

*Go down into the crater of Jokul of Sneffels, which the shadow of Scartaris embraces before the Kalends of July,*

*brave traveller, and you will reach the core of the Earth. I did it. Arne Saknussem.*

As he read, the professor jumped with joy. His joy knew no bounds. He tossed the books, walked up and down, and he juggled some of his precious **geodes**. At last, he calmed down and fell back in his armchair.

'I am very hungry. Let's eat something, and then you can pack my trunk,' he said.

'Pack your trunk?' I asked.

'Pack your trunks too!' he said walking up to the dining room.

These words made me shiver, but I decided to remain calm and put on a brave face.

Descend to the centre of the Earth? This is ridiculous. Only scientific arguments could stop Professor Lidenbrock now, I thought. So I kept my arguments for a more appropriate moment, and decided to concentrate on my meal instead. After the meal, he summoned me to his study.

'Alex,' he said in a kind voice, 'You are an **ingenious** young man who has done me a great service. I will let you have your share of glory. If only people knew that this document existed, a whole army

of geologists would rush to follow in Arne Saknussemm's footsteps!'

'I agree that this message was written by Saknussemm, but it is no proof of whether he actually accomplished this journey or not. Maybe this old parchment is just a **hoax**,' I argued.

I regretted my last words as he replied, 'That is exactly what we need to find out.'

'Okay, do allow me to raise all possible objections concerning the document,' I said.

'Of course, I grant you every freedom

to express your opinion,' he smiled.

'First of all, I wish to know what do the names Jokul, Sneffels and Scartaris mean?' I asked. 'I have never heard anything like this before.'

'I have a map given to me by a friend, Augustus Peterman of Leipzig. It is one of the best maps of Iceland. This should settle all your doubts,' he said. He asked me to get the atlas from the shelf. He opened the atlas, and laid his finger on an island.



'You see, the whole island is composed of volcanoes,' said the professor. 'See carefully that they all bear the name of Yocul. The word is **Icelandic**, and means a glacier. In most of the lofty mountains of that region the volcanic eruptions come forth from icebound **caverns**. Hence the name applied to every volcano on this extraordinary island.'

'What does the word Sneffels mean?'

To this question I expected no rational answer. But I was mistaken.

'Follow my finger to the western coast of Iceland, there you see Reykjavik, its capital. Follow the direction of one of its innumerable fjords or arms of the sea, and what do you see below the 65° of latitude?'

'A peninsula—very like a thighbone in shape.'

'And in the centre of it?'

'A mountain.'

'Well, that's Sneffels.'

I had nothing to say.

'That is Sneffels—a mountain about 5,000 feet in height, one of the most remarkable in the whole island. It is doomed to be the most celebrated in the world, for through its crater we shall reach the centre of the Earth.'

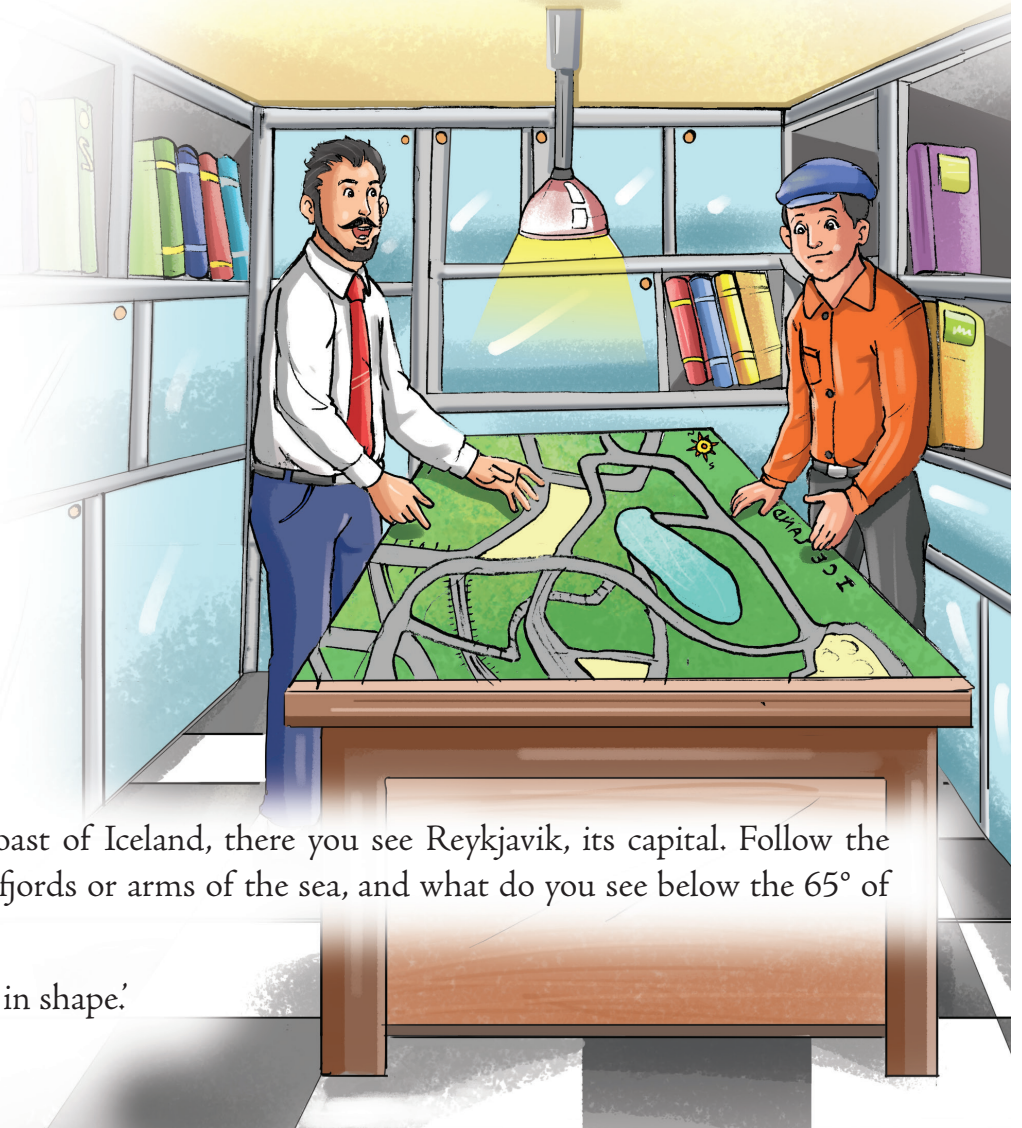
'Impossible!' I cried, startled and shocked at the thought.

'Why impossible?' said Professor Lidenbrock in his severest tones.

'Because its crater is choked with lava, by burning rocks, by infinite dangers.'

'What if it is extinct?'

'Would that make a difference?' I questioned.



'Of course it would. There are about 300 volcanoes on the whole surface of the globe, but most of them are extinct. Of these Sneffels is one. No eruption has occurred since 1219—in fact it has ceased to be a volcano at all.'

After this what more could I say? Yes, I thought of another objection.

'What is all this about Scartaris and the kalends of July?'

My uncle reflected deeply. Presently he gave forth the result of his reflections in a **sententious** tone. 'What appears obscure to you, is light to me.'

This very phrase shows how particular **Saknussemm** is in his directions. The Sneffels Mountain has many craters. He is careful therefore to point the exact one which is the highway into the interior of the Earth. He lets us know, for this purpose, that about the end of the month of June, the shadow of Mount Scartaris falls upon the one crater. There can be no doubt about the matter.'

My uncle had an answer for everything.

'I accept all your explanations,' I said. 'Saknussemm was right.'

'Now that we have come to a thorough understanding, do not discuss it with any living soul. There is no shortage of people who would love to tackle this journey. Our success depends on secrecy.'

Thus ended our memorable conference, which roused a fever in me. Leaving my uncle, I went forth like one possessed. Reaching the banks of the Elbe, I began to think. Was all I had heard really and truly possible? Was my uncle in his sober senses, and could the interior of the Earth be reached? Was I the victim of a madman, or was he a discoverer of rare courage?

JULES VERNE  
(adapted and abridged)

**Jules Verne** (1828–1905), often called the *Father of the Science Fiction*, was a French novelist, poet, and playwright. He started his career in law, but was more interested in theatre and literature. Finally, he gave up law and started his literary career at 35 with *Five Weeks in a Balloon*. He went on to write revolutionary science-fiction novels, including *Around the World in Eighty Days* and *Twenty Thousand Leagues under the Sea*. He was a prolific writer and wrote around 70 books, both fictional and non-fictional, in his lifetime. If you want to read more such stories, log on to <https://ebooks.adelaide.edu.au/v/verne/jules/>



## Words to Know

runic (adj.)	having some secret meaning
parchment (n.)	the skin of animals which was used in the past for writing

decipher (v.)	discover the meaning
insistent (adj.)	firm
bellowed (v.)	shouted in a loud voice
geode (n.)	a small hole in a rock that has crystals around the inside
ingenious (adj.)	intelligent
hoax (n.)	a plan to cheat someone
Icelandic (adj.)	from or connected with Iceland
cavern (n.)	large cave
sententious (adj.)	trying to sound important or intelligent
Saknussem (n.)	a learned professor of the 16th century

## Comprehension

### A. Answer the following questions.

1. How does the professor propose to reach the centre of the Earth?
2. Why does Alex feel that it is impossible to do so?
3. Who is Saknussem and how is he relevant to the plot?
4. What is *Sneffels*?
5. What did the parchment read?

### B. Answer the following questions with reference to context.

1. *'What appears obscure to you, is light to me.'*
  - (a) Who is the speaker of this line?
  - (b) What does he mean by the word *light*?
  - (c) How does he justify the statement?
2. *'You are an ingenious young man who has done me a great service. I will let you have your share of glory.'*
  - (a) Who said these words and to whom?
  - (b) Why is he an ingenious young man?
  - (c) How would he have his share of glory?

# The Enrich English Coursebook 7



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