2

The Pot Maker



Reflect and Respond

0903CH02

I Look at the pictures given below and identify the vocations. Now, list at least five more vocations.



II Work in pairs. Discuss the following questions and share your answers with your classmates and teacher.

1. What is common among these pictures?
2. We refer to such skill-based work as v__ __ a __ __ o __ s.
3. Mention a few differences between handmade and machine-made products.

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Reading for Meaning

I

Ever since Sentila became old enough to accompany her mother to the fields and forests, she began to dream of becoming a pot maker like her mother and grandmother. However Arenla, her mother, wanted her to become a weaver. On days when she managed to stay at home while her parents went to the fields, Sentila approached expert potters to learn the skill. They were at first amused by the little girl's insistence as they thought that she would soon **outgrow** her childish passion for the craft.

Sentila did not disclose her fascination with pot making at home as she had overheard a conversation between her parents one night. Her mother was complaining about Sentila's **indifference** to weaving. She said, "I shall not teach her pot making as it has brought no joy to me and only a **pittance** for my troubles. The riverbank, where the grey and red clay required for making pots is found, is sixteen kilometres from here. I need to climb down a sheer drop to the riverbank and my back aches from carrying the heavy load uphill all the way to the village. **Pounding** the stubborn clay inside bamboo cylinders to soften it, is also **tedious**. So many times, I've dropped the mould out of sheer exhaustion and have had to start all over again. It takes months to bring out a batch of pots after so much labour. And the reward? A few rupees. But if Sentila learns weaving, she can make much more money besides providing enough cloth for the family. Weaving is

outgrow: to lose interest in something as one grows older

indifference: lack of interest in something

pittance: a small amount of money received as income

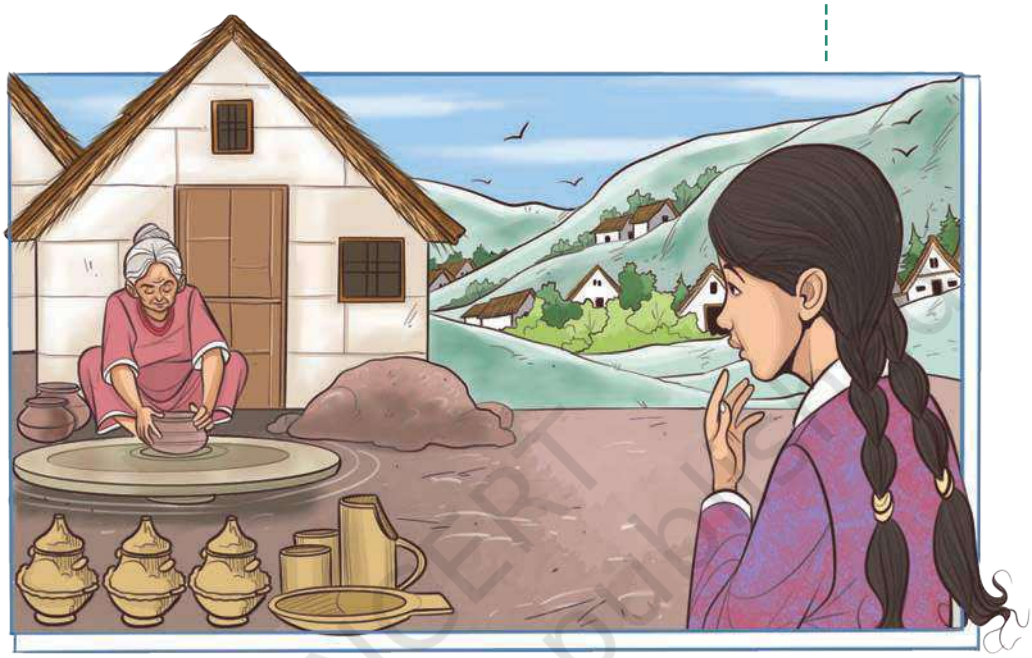
pounding: repeated beating

tedious: tiring

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not messy like pot making and can be done indoors in all seasons. Also, the time spent on weaving one shawl is much less and the return is handsome."



Sentila continued her visits to watch the potters at work. She saw how the clay was mixed with water and pounded, how careful they were when they pushed their left hand into a lump of the softened clay and how **deftly** they rotated the lump as they started giving shape to the rotating clay with a spatula held in the right hand. The regular tap, tap of the **spatula** on the clay was music to her ears as she watched in fascination the pot emerging out of a shapeless lump right in front of her eyes. After two or three days, the pots would be given a final touch up to retain the required shape and to test the consistency. Only then would the pots be taken out to dry in the sun before being loaded

deftly: skillfully

spatula: tool used by a potter to shape a pot

on to a kiln in a uniform pattern on a bed of hay and dried bamboo and covered with another layer of the same materials, and then the kiln would be fired. One had to **tend** the fire carefully as over firing or under firing would ruin the entire batch.

tend: take care of

Arenla heard of her daughter's visits but pretended to be ignorant of them. By late afternoon, Sentila had to return home quickly, so that when her mother came back from the fields, she would be there. Gradually, Sentila's visits became a topic of village gossip. People wondered why Arenla was refusing to teach the skill to her daughter. They were worried that if all pot makers **followed suit**, then there would be no expert potters to take their place. One day, Sentila's father, Mesoba was summoned by the village council and asked to explain why Arenla was refusing to pass on the skill to her daughter. He replied in a humble tone, "Uncles and elder brothers, Arenla has never said that she will not teach our daughter pot making; it is only that we wanted her to grow stronger after her illness. You will soon see Sentila making the best pots in the village." After listening to Mesoba's explanation, the elders decided to let him go, cautioning him to remind Arenla that it was her duty to teach her daughter the skill that was handed down from generation to generation. They also told him that skills such as pot making, which not only catered to the needs of the people but also symbolised the tradition and history of the people, did not 'belong' to any individual. And experts were obliged to pass on their skills not only to their own children but also to anyone who wished to learn. Mesoba went home and discussed the matter with Arenla.

followed suit: did the same thing as somebody else has just done

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Check Your Understanding

I Do you think pot making is easy? If yes, why? If no, why not?

II Would Sentila be able to fulfil her dream of becoming a pot maker? Explain.

III Do you think Mesoba and Arenla would support Sentila? Give a reason.

II

The following year, Arenla took Sentila to the riverbank where the grey and red clay was found. She taught Sentila how to dig the clay with a ***dao***, load it on to her carrying basket and soak it in the trough in the work shed before stuffing it into the bamboo cylinder in the right proportion to pound it. Sentila was a quick learner and turned the clay into **malleable** dough. But when she tried her hand at the shaping of the lump into a pot,

***dao*:** an instrument used to dig

malleable: able to be put into shape without breaking or cracking



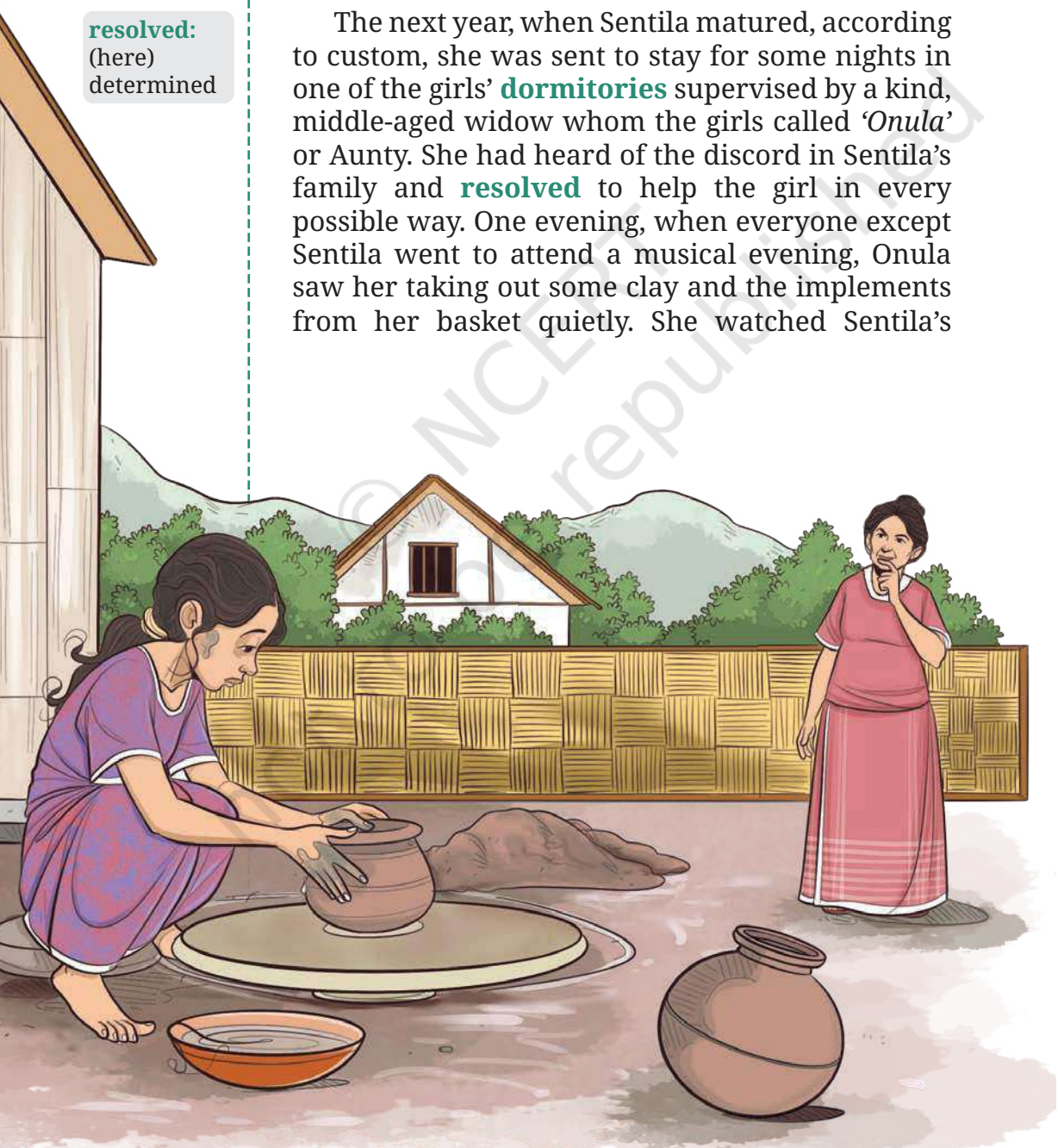
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she could not even hold the lump of dough properly. The mother simply sat in a corner and watched the girl try again and again. While Sentila hung her head in shame and frustration, Arenla took over the job, and transformed the lump into a beautiful pot. These sessions continued for almost a year but Sentila was unable to learn anything from her mother.

dormitories: large rooms containing many beds as in a hostel

resolved: (here) determined

The next year, when Sentila matured, according to custom, she was sent to stay for some nights in one of the girls' **dormitories** supervised by a kind, middle-aged widow whom the girls called *'Onula'* or Aunty. She had heard of the discord in Sentila's family and **resolved** to help the girl in every possible way. One evening, when everyone except Sentila went to attend a musical evening, Onula saw her taking out some clay and the implements from her basket quietly. She watched Sentila's



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clumsy efforts to make a pot and noticed that Sentila was too tense. As a result, the clay seemed unable or unwilling to yield the right shape.

When Sentila **wearily** let the misshapen lump fall flat on the ground, Onula went to her and said, "Don't worry, little one, I shall teach you how to make a perfect pot." Sentila watched in amazement as Onula fashioned a beautiful pot and asked her to try again. Sentila took another lump of clay and with a confidence she had never felt before, started the process all over again following the instructions she had just received. She created a beautiful pot! When it was done, she sat there admiring her work but Onula said, "The mouth of the pot is all wrong." Sentila looked at Onula in frustration who smiled and said, "When you work with your mother next time, watch her carefully when she is shaping the mouth of the pot. You are a quick learner and you will do well."

wearily: tiredly

During the next pot making session, Sentila observed how her mother held the left hand and the spatula, how she **slackened** the rhythm when fashioning the mouth of the pots and how a strip of elongated dough was added to the mouth to make the rim. Then, on a bright sunny day, Arenla told Sentila that they should try to make as many pots as they could, otherwise they would not have enough days of sunshine to dry them. They went to the shed quite early to begin. As usual, Arenla completed a batch quickly and asked Sentila to take over. Complaining that she had a headache and a backache, she went out telling Sentila to try and make as many pots as she could. Sentila was surprised and reluctantly began to beat the dough in perfect coordination with her left hand.

slackened: relaxed

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momentum: driving force

dexterity: skill

tally: a count of (pots)

threshold: entrance of a room

intuitively: based on feelings

momentous: of great significance

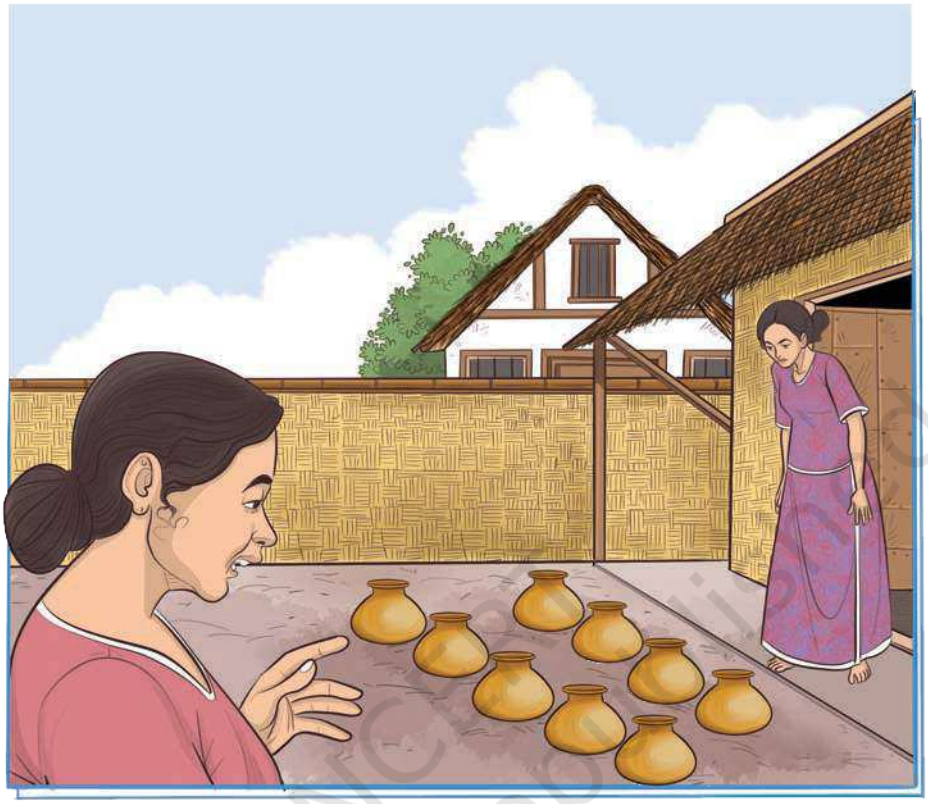
phenomenon: unusual incident

Before long, she realised that the pot was ready. She started on the next one, and like a sprinter who had suddenly found **momentum**, she continued making pot after pot with the same speed and **dexterity** that she had noticed in her mother's hands. Finally, when she looked at her row of pots, she saw that she had made just one short of her mother's **tally**.

Exhausted from the labour, she decided to go into the house and join her mother for lunch. When she reached the **threshold**, she found her mother lying on the floor. She was not breathing. Sentila ran towards the common area in the village for help.

The villagers raced to the house, and sent for Mesoba. When Arenla's body was being carried out of the house the next morning, Sentila ran after it, shouting, "Mother, I did not wish it to happen this way; it simply came to me. Please forgive me." Those who heard her, did not understand what she meant, except for Onula. She **intuitively** sensed that something **momentous** had happened. On her way back, Onula noticed that the door to the work shed was slightly ajar. Out of curiosity, she stepped inside and abruptly stopped in her tracks; two neat rows of newly-made pots stood side by side. She could find nothing to tell one batch from the other. She was sure that it was not the handiwork of one person alone. Onula stood there for a long time as if trying to absorb a new **phenomenon**. Slowly she walked away from this place of wonder, as she considered it to be, because she believed that she

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had just witnessed a **profound revelation** in the two batches of still moist pots, standing side by side in perfect symmetry inside the shed.

A new pot maker was born.

TEMSULA AO

(An abridged version of the original story)

profound: powerful

revelation: a moment of realisation

Check Your Understanding

I Do you think Onula's support helped Sentila? If yes, why? If no, why not?

II Sentila observes her mother making pots. What does this tell us about her?

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III Arrange the following events of the story in the correct sequence. Share your answer with your classmates and teacher.

1. The village council called Mesoba to know about Arenla's unwillingness to teach pottery to Sentila.	
2. Arenla made a new batch of pots and asked Sentila to continue the work as she was unwell.	
3. Sentila observed how other expert potters crafted beautiful pots.	
4. Sentila was passionate about pottery but did not share it with her mother.	
5. Onula guided Sentila in the art of pot making.	
6. Sentila overheard her mother saying that pot making was a tiring job and that she earned very little from it.	
7. Onula observed two rows of pots inside the work shed, which she felt was the work of two people.	
8. Sentila learnt the art of pot making for a year from her mother, but was unsuccessful.	
9. Sentila was able to make pots quickly and skillfully, just one less than her mother's.	



Critical Reflection

I Read the extracts given below and answer the questions that follow.

1. *Pounding the stubborn clay inside bamboo cylinders to soften it, is also tedious. So many times I've dropped*

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the mould out of sheer exhaustion and have had to start all over again. It takes months to bring out a batch of pots after so much labour. And the reward? A few rupees. But if Sentila learns weaving, she can make much more money besides providing enough cloth for the family. Weaving is not messy like pot making and can be done indoors in all seasons. Also, the time spent on weaving one shawl is much less and the return is handsome.

(i) Choose the correct reason for the given assertion.

(A): The effort in making pots is far greater than the returns.

A. The process of pot making is quite tiresome and long, and one hardly earns much.

B. The process of pot making is exhausting, takes a long time, yet gives a sense of satisfaction.

(ii) Why does Arenla want Sentila to learn weaving?

(iii) State one advantage that weaving has over pot making, as per the extract.

(iv) Choose the sentence that uses the word 'handsome' in the same way as in the extract.

A. My father is a handsome man.

B. They will make a handsome profit selling this property.

(v) '*And the reward*?' What is the author's purpose of using a question mark here?

2. *Onula saw her taking out some clay and the implements from her basket quietly. She watched Sentila's clumsy efforts to make a pot and noticed that Sentila was too tense. As a result, the clay seemed unable or unwilling to yield the right shape. When Sentila wearily let the misshapen lump fall flat on the ground, Onula went to her and said, "Don't worry, little one, I shall teach you how to make a perfect pot." Sentila watched in amazement as Onula fashioned a beautiful pot and asked her to try again.*

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(i) Complete the sentence with an appropriate reason.

Onula feels Sentila's effort at making a pot is clumsy because _____.

(ii) Choose the correct option to complete the following sentence.

'Don't worry, little one, I shall teach you how to make a perfect pot.'

This shows that Onula was _____.

A. sincere and generous

B. forgiving and thoughtful

C. thoughtful and generous

D. forgiving and sincere

(iii) Which among the following is the effect of a cause?

A. As a result, the clay seemed unable or unwilling to yield the right shape.

B. Onula saw her taking out some clay and the implements from her basket quietly.

(iv) 'Onula fashioned a beautiful pot.' Here, the word 'fashioned' means _____. (created/styled)

(v) How might Sentila have felt when she saw 'the misshapen lump fall flat on the ground'?

II Answer the following questions.

1. Describe the process of pot making followed by expert pot makers, as observed by Sentila.
2. What warning was given to Mesoba by the village council?
3. How did Sentila feel when she failed at pot making even after a year of training with her mother?
4. 'Onula stood there for a long time as if trying to absorb a new phenomenon'. Explain.
5. 'The tradition and history of the people did not belong to any individual,' what does this symbolise?

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6. What is the significance of the concluding line of the story, 'A new pot maker was born'?
7. What is the role of perseverance in pursuing one's dreams? Elaborate with reference to Sentila.



Vocabulary and Structures in Context

I Read the highlighted words in the following sentences from the text.

1. She taught Sentila how to dig the **clay** with ***dao***, load it on to her **carrying basket**...
2. Sentila was a quick learner and turned the **clay** into malleable **dough**. Pounding the stubborn clay inside **bamboo cylinders** to soften it ...

   The highlighted words describe the tools and materials required in the process of pot making.

   Now, classify the words/phrases given in the box as shown in the table below. One example for each category has been done for you.

dao	dough	pounding	bamboo
clay	kiln	spatula	basket
cylinders	rotating	bed of hay	shaping

Tools/Implements	Raw Materials	Process
dao	dough	pounding

II Notice the use of the following words in the text.

pittance	rupees	reward	return

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These words relate to livelihood and economic aspects that are crucial for any enterprise/business/vocation.

Work in pairs and find the meanings of the following words related to economy. You may refer to a dictionary.

bankrupt	credit	currency	debt
fiscal	inflation	investment	interest

Now, frame sentences using each word.

III Read the following sentences from the text. The main clause has been underlined and the subordinate clause has been circled.

- … she realised **that** the pot was ready.
- She intuitively sensed **that** something momentous had happened.

Subordinate clauses that act like nouns and perform the same functions as subject or object are called **noun clauses**.

1. Complete the following sentences with suitable noun clauses.
   (i) The elders emphasised that _____ _____.
   (ii) Mesoba explained why _____ _____.
   (iii) Onula's promise was that _____ _____.
   (iv) Sentila observed her mother carefully when she was shaping the mouth of the pot, which _____.
   (v) The kiln, where _____, required careful attention to prevent over-or-under firing.
2. Read the following sentences from the text. Underline the main clause and circle the subordinate clause.

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(i) Arenla took Sentila to the riverbank where the grey and red clay was found.

(ii) She started on the next one, and like a sprinter who had suddenly found momentum...

(iii) ... skills such as pot making, which not only catered to the needs of the people...

Subordinate clauses that act like adjectives and give further description of the noun in the main clause are called **adjectival** or **relative clauses**.

3. Complete the following sentences with suitable relative clauses.

   (i) Sentila, whose _____, practised the craft diligently.

   (ii) The village council, where _____, sought an explanation for Arenla's reluctance.

   (iii) The potter's hands, which _____, shaped the clay into beautiful creations.

   (iv) Arenla, her mother, wanted her to learn weaving, which _____.

   (v) Mesoba went home and discussed the matter with Arenla, who _____.

4. Read the highlighted words in the following lines from the text.

   - Onula saw her taking out **some** clay...
   - ... make as **many** pots as they could.
   - ... did not belong to **any** individual.
   - Slowly she walked away from **this** place of wonder.
   - ... they would not have **enough** days of sunshine ...

The highlighted words are **determiners**. Determiners are words that come before nouns and specify something about their quantity, definiteness, or ownership.

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Here is a list of the most frequently used determiners —

- a, an, the (Articles)
- this, that, these, those (Demonstratives)
- my, our, your, his, her, its, their, one's (Possessives)
- one, two, three, etc. (Definite numerals)
- some, any, no, all, both, much, many, few, less, several, little (Indefinite numerals)
- each, every, either, neither (Distributives)

(i) Find out some more determiners from the text.

(ii) Fill in the banks with suitable determiners. The first two blanks have been done for you.

A. The florist arranged <u>five</u> bouquets for <u>her</u> clients, that were displayed in _____ elegant floral shop.

B. The carpenter crafted _____ unique tables, and _____ became the centrepiece in _____ furniture collection.



C. _____ of _____ apprentices in _____ culinary class demonstrated _____ knife skills during the intense cooking session.

D. _____ of _____ sculptures were displayed at _____ art exhibition, showcasing _____ diverse artistic skills.



Listen and Respond

I You will listen to a man speak about stone statues. As you listen, complete the given paragraph by filling in the blanks with the exact words you listen to. (Transcript for teacher on page 261)

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A statue is carved to create a shape that is 1. _____. Among the many things stone is used for making stone 2. _____ is one of them. India has some of the most 3. _____ stone sculptures, as is obvious from its many stone monuments across the country.



II You will now listen to the man speaking about some steps involved in making stone statues. As you listen, select the six correct steps out of the nine given. (Transcript for teacher on page 261)

1. carve to remove large unwanted portions of the stone
2. set up the different tools
3. measure the weight and dimensions of the statue
4. leave the statue in water to firm up overnight
5. refine the creation within the stone
6. choose the stone
7. begin carving from the centre
8. detach the creation from the stone as the final statue
9. work to bring out the imagined shape



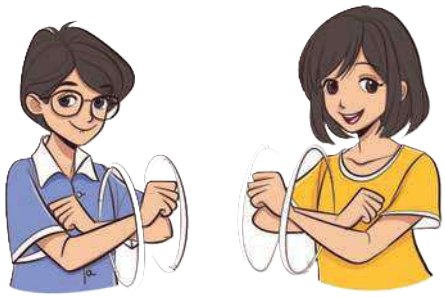
Speaking Activity

- Work in pairs and choose two characters from the story—Sentila and one other character [Arenla, Mesoba, Onula, or a village elder].
- Prepare to speak from the chosen character's perspective based on information from the story and the understanding of the intentions of the characters.
- Prepare a role-play between Sentila and the chosen character. The conversation between the characters should cover the following points.
  - Sentila's desire to learn pot making
  - the challenges she faces
  - the advice or perspective the other character offers

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- Students can use direct quotes from the story and creatively expand on the characters' thoughts and feelings.



You may use the following sentence prompts.

- I feel/felt _____ because...
- I wish/wished _____ because...
- When you said/did _____, it made me feel/think _____ because...



Writing Task

Reflective Writing – Identifying Skills and Passion

Reflective writing encourages introspection and thoughtful exploration of personal experiences, skills, and aspirations. It helps individuals gain deeper insights into themselves and their goals through structured reflection.

I Follow the steps given below to create a write-up about your skills and passions.

- Step 1: Introduction

Reflect on your passions and the skills you currently possess or are developing. Consider why these activities or interests are meaningful and enjoyable to you.

- Step 2: Describing skills

Describe specific activities or practices you engage in to nurture your skills. This could include hobbies, classes (art, music, coding, etc.), workshops, or personal projects.

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- Step 3: Passion into profession

Identify which of these skills you believe have the potential to turn your passion into a profession. Explain why you think these skills are crucial or advantageous in your chosen field.

- Step 4: Examples and reflection

Provide examples or anecdotes that illustrate how your skills and passions complement each other. Reflect on how these experiences have shaped your career aspirations and personal growth.

- Step 5: Conclusion

Summarise your reflections. Discuss any insights gained about yourself, your skills, and your career ambitions through this exercise.



Learning Beyond the Text

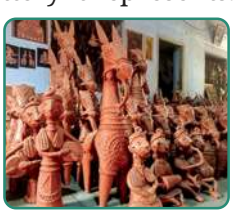
I Pottery is practised in many parts of our country and each region has its unique style.

Find out about the different styles of indigenous pottery of your region and other regions of our country. Some notable styles include:

- Khurja pottery from Uttar Pradesh
- Blue pottery from Jaipur
- Terracotta from West Bengal
- Andretta pottery from Himachal Pradesh
- Karigari pottery from Tamil Nadu
- Longpi Black pottery from Manipur

1. Match the pictures with the pottery it represents.








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II You must have read stories in English and in your own language about the value of handicrafts and art. Read the story 'Quality' by John Galsworthy. Write its review and make a presentation highlighting the decline of traditional crafts and skills *vs.* industrialisation and mass-produced goods.

Quality

I knew him from the days of my extreme youth, because he made my father's boots. He lived with his elder brother in his shop, which was in a small by-street in a fashionable part of London.

The shop had a certain quiet distinction. There was no sign upon it other than the name of Gessler Brothers; and in the window a few pairs of boots. He made only what was ordered, and what he made never failed to fit. To make boots—such boots as he made—seemed to me then, and still seems to me, mysterious and wonderful.

I remember well my shy remarks, one day, while stretching out to him my youthful foot. "Isn't it awfully hard to do, Mr Gessler?" And his answer, given with a sudden smile from out of the redness of his beard: "*Id is an ardt*!"

It was not possible to go to him very often— his boots lasted terribly, having something beyond the temporary, some essence of the boot stitched into them.

One went in, not as into most shops, but restfully, as one enters a church, and sitting on the single wooden chair, waited. A guttural sound, and the tip-tap of his slippers beating the narrow wooden stairs and he would stand before one without coat, a little bent, in leather apron, with sleeves turned back, blinking—as if awakened from some dream of boots.

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And I would say, "How do you do, Mr Gessler? Could you make me a pair of Russian-leather boots?"

Without a word he would leave me retiring whence he came, or into the other portion of the shop, and I would continue to rest in the wooden chair inhaling the incense of his trade. Soon he would come back, holding in his hand a piece of gold-brown leather. With eyes fixed on it he would remark, "*What a beaudiful biece*!" When I too had admired it, he would speak again. "*When do you wand dem*?" And I would answer, "Oh! As soon as you conveniently can." And he would say, "Tomorrow *fordnighd*?" Or if he were his elder brother: "I will ask my *brudder*."

Then I would murmur, "Thank you! Good morning, Mr Gessler." "Good morning" he would reply, still looking at the leather in his hand. And as I moved to the door, I would hear the tip-tap of his slippers going up the stairs: to his dream of boots.

I cannot forget that day on which I had occasion to say to him, "Mr Gessler, that last pair of boots creaked, you know."

He looked at me for a time without replying, as if expecting me to withdraw or qualify the statement, then said,"*ld shouldn'd'ave greaked*."

"It did, I'm afraid." "*You god dem wed before dey found demselves*."

"I don't think so."

"At that he lowered his eyes, as if hunting for memory of those boots and I felt sorry I had mentioned this grave thing. "*Zend dem back*," he said, "*I will look at dem*."

"*Zome boods*," he continued slowly, "*are bad from birdt. If I can do noding wid dem I take dem off your bill.*"

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Once (once only) I went absent-mindedly into his shop in a pair of boots bought in an emergency at some large firm. He took my order without showing me any leather and I could feel his eyes penetrating the inferior covering of my foot. At last he said, "*Dose are nod my boods*."

The tone was not one of anger, nor of sorrow, not even of contempt, but there was in it something quiet that froze the blood. He put his hand down and pressed a finger on the place where the left boot was not quite comfortable.

"*Id 'urds' you dere*," he said, "*Dose big virms 'ave no self-respect*." And then, as if something had given way within him, he spoke long and bitterly. It was the only time I ever heard him discuss the conditions and hardships of his trade.

"*Dey get id all*," he said, "*dey get id by advertisement, nod by work. Dey take id away from us, who lofe our boods. Id gomes to dis— bresently I haf no work. Every year id gets less. You will see*." And looking at his lined face I saw things I had never noticed before, bitter things and bitter struggle and what a lot of grey hairs there seemed suddenly in his red beard!

As best I could, I explained the circumstances of those ill-omened boots. But his face and voice made so deep an impression that during the next few minutes I ordered many pairs. They lasted longer than ever. And I was not able to go to him for nearly two years.

It was many months before my next visit to his shop. This time it appeared to be his elder brother, handling a piece of leather.

"Well, Mr Gessler," I said, "how are you?" He came close, and peered at me. "*I am breddy well*," he said slowly "*but my elder brudder is dead*."

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And I saw that it was indeed himself but how aged and wan! And never before had I heard him mention his brother. Much shocked, I murmured, "Oh! I am sorry!"

"Yes," he answered, "he was a good man, he made a good *bood*. But he is dead." And he touched the top of his head, where the hair had suddenly gone as thin as it had been on that of his poor brother, to indicate, I suppose, the cause of his death. "*Do you wand any boods*?" And he held up the leather in his hand. "*Id's a beaudiful biece*."

I ordered several pairs. It was very long before they came—but they were better than ever. One simply could not wear them out. And soon after that I went abroad.

It was over a year before I was again in London. And the first shop I went to was my old friend's. I had left a man of sixty; I came back to one of seventy-five, pinched and worn, who genuinely, this time, did not at first know me.

"*Do you wand any boods*?" he said. "*I can make dem quickly; id is a zlack dime*."

I answered, "Please, please! I want boots all around—every kind."

I had given those boots up when one evening they came. One by one I tried them on. In shape and fit, in finish and quality of leather they were the best he had ever made. I flew downstairs, wrote a cheque and posted it at once with my own hand.

A week later, passing the little street, I thought I would go in and tell him how splendidly the new boots fitted. But when I came to where his shop had been, his name was gone.

I went in very much disturbed. In the shop, there was a young man with an English face.

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"Mr Gessler in?" I said.

"No, sir," he said. "No, but we can attend to anything with pleasure. We've taken the shop over."

"Yes. yes," I said, "but Mr Gessler?"

"Oh!" he answered, "dead."

"Dead! But I only received these boots from him last Wednesday week."

"Ah!" he said, "poor old man starved himself. Slow starvation, the doctor called it! You see he went to work in such a way! Would keep the shop on; wouldn't have a soul touch his boots except himself. When he got an order, it took him such a time. People won't wait. He lost everybody. And there he'd sit, going on and on. I will say that for him—not a man in London made a better boot. But look at the competition! He never advertised! Would have the best leather too, and do it all himself. Well, there it is. What could you expect with his ideas?"

"But starvation!"

"That may be a bit flowery, as the saying is—but I know myself he was sitting over his boots day and night, to the very last you see, I used to watch him. Never gave himself time to eat; never had a penny in the house. All went in rent and leather. How he lived so long I don't know. He regularly let his fire go out. He was a character. But he made good boots."

"Yes," I said, "he made good boots."

JOHN GALSWORTHY

(An abridged version of the original story)

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Gifts of Grace: Honouring Our Vocations





Reflect and Respond

I Given below are four riddles. Read and identify who these people are.

1. In furrows deep, secrets I sow,
   As time passes,
   I watch them grow.
   Who am I? _____

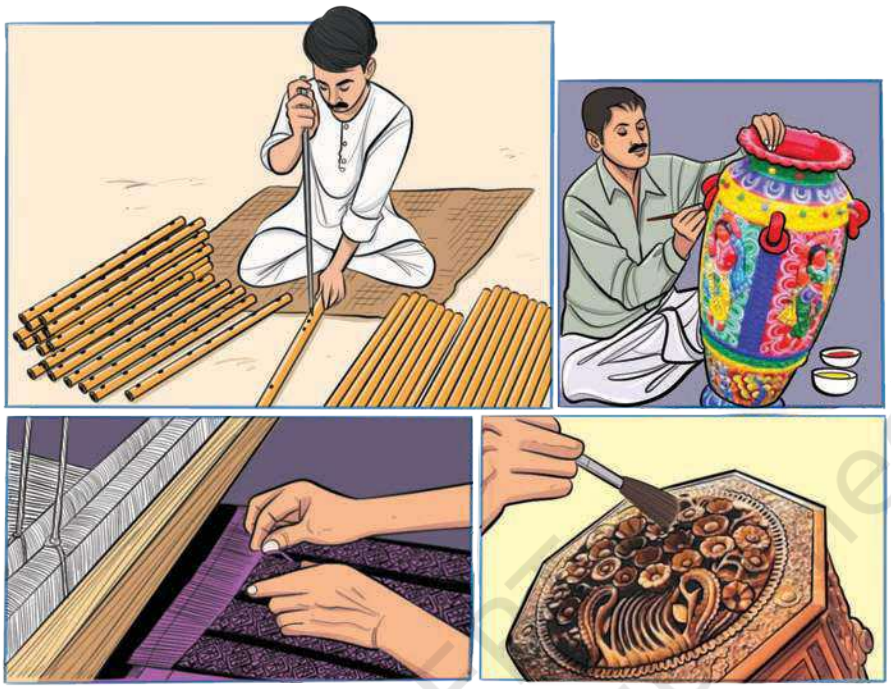
2. From wheel to kiln, my skill is born,
   Step by step, an art takes form.
   Who am I? _____

3. I lay foundations, brick by brick,
   To build a house, it's me you pick.
   Who am I? _____

4. I work with pots, pans, and spice,
   Creating dishes that taste so nice.
   Who am I? _____

II What is the role and relevance of the people you identified in the riddles. How do they contribute to the society? Discuss with your classmates and teacher.

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Reading for Appreciation

I hear Bharat celebrating, the varied vocations I hear;

Those of craftsperson, each one celebrating their craft, woven with colours and myriad hues.

The artisans with lutes, each hailing varied emotions and celebrating dreams, echoing in the streets.

The carpenters celebrating; they create anything out of wood with mathematical precision,

The electricians humming; they get ready for work, work with cables and wires to brighten our lives,

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The boatmen gathering their nets from the shore, sailing, and singing while at work, return to tell the tales of life at sea,

The shoemakers affirming the quality of their work, for the feet that walk, dance, run, jump, return home.

The delicious singing of the cook, or the rhythm of designer, mason, each celebrating what belongs to them and to none else,

The voice of their vocation is the voice of their identity. I hear Bharat celebrating, the varied voices I hear!

ANONYMOUS

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Check Your Understanding

I Based on your understanding of the poem, state whether the following statements are true or false. Also, rectify the false statements.

1. The poem highlights the skilled work of craftsperson.
2. The poet shares that musicians express emotions through their instruments.
3. The carpenters in the poem are admired for their logical work.
4. The electricians in the poem are recognised for their crucial role in lighting up lives.
5. The poem pays homage to shoemakers who manufacture quality footwear.
6. The poem celebrates the patriotism of the people of Bharat.
7. The poet feels that each vocation deserves to be respected.

II Let us appreciate the poem.

1. Rhyme Scheme and Lineation
   (i) Does the poem strictly adhere to a rhyme scheme, or is it in free verse?
   (ii) What is the impact of the varying length of lines in the poem?
   (iii) What is the pattern in the structure of most lines of the poem?
2. Speaker
   (i) Who appears to be the speaker and what is her/his role here?
3. Tone and Mood
   (i) Fill in the blanks with suitable options from the box given below.

serious	celebratory	hostile
reverential	joyful	sympathetic

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A. The tone is _____and _____ , depicting a sense of admiration and respect for the artisans and craftspersons.

B. There is a _____mood throughout the poem, capturing the vibrancy and richness of cultural traditions and skills.

4. Imagery

(i) Select any two descriptions from the poem that evoke visual images.

(ii) Fill in the blanks with suitable phrases.

The poem includes auditory imagery through mentions of artisans with lutes, _____, and _____, emphasising the sounds associated with each vocation.

5. Metaphor

(i) State whether the following sentence is true or false.

The mention of 'delicious singing' of the cook is a metaphor because it implies that the quality of the singing is so enjoyable or pleasing that it can be equated to the experience of tasting something delicious.

6. Personification

(i) Select the line that tells us that the poet personifies vocations by attributing human-like qualities to them.

7. Repetition

(i) Why might the poet have begun and ended with the same line—'I hear Bharat celebrating, the varied vocations I hear!'?

8. Alliteration

(i) Identify two examples of alliteration from the poem.

9. Symbolism

(i) Each vocation in the poem symbolises something more than just a job. What does it symbolise?

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Critical Reflection

I Read the extract given below and answer the questions that follow.

The shoemakers affirming the quality of their work, for the feet that walk, dance, run, jump, return home.

The delicious singing of the cook, or the rhythm of designer, mason, each celebrating what belongs to them and to none else,

1. The poet says that the shoemakers 'affirm' the quality of their work. What does 'affirm' refer to here?
   (i) to make adjustments in
   (ii) to declare with confidence
   (iii) to label the goods
   (iv) to justify the efforts
2. What do quality shoes help with, according to the poet?
3. What does 'return home' symbolise besides the literal act of returning?
4. Identify the phrase that tells us that every worker's contribution is distinct.
5. Complete the following with suitable words.
   ...for the feet that walk, dance, run, jump, return home refers to _____.

II Answer the following questions.

1. Why does the poet say, 'I hear Bharat celebrating, the varied vocations I hear'?
2. What does the electrician 'humming' while getting ready for work suggest?
3. Explain the significance of the line, 'The voice of their vocation is the voice of their identity.'
4. Do you think the role of all the people belonging to different vocations is important in our daily lives? Support your answer with a reason.

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5. Why is the poet celebrating all the vocations in the poem? Explain by giving examples from your context.
6. How does the poet use sensory imagery to bring out the beauty of everyday work?



Vocabulary in Context

I People of different vocations are being described in the poem. Match the vocations given in the box below with the descriptions that follow.

ASHA worker	confectioner	sericulturist
welder	horticulturist	goldsmith



1. A person who studies or grows garden plants: _____
2. A trained female community health worker: _____
3. A producer of raw silk: _____
4. A person whose job is making or selling sweets and chocolates: _____
5. A metalworker who specialises in working with precious metals: _____
6. A person who fuses materials together: _____

Did You Know?

Accredited Social Health Activist (ASHA) is a group of community health workers employed by the Ministry of Health and Family Welfare (MoHFW) as a part of India's National Rural Health Mission (NRHM).

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II Identify the word from Column 2 that is not the synonym of the words given in Column 1.

Column 1	Column 2
1. myriad	(i) countable, innumerable, numerous, abundant
2. hues	(ii) shades, tints, drawing, colour
3. precision	(iii) exactness, accuracy, correctness, calculation
4. varied	(iv) assorted, diverse, uniform, different
5. delicious	(v) mouth-watering, inedible, tasty, flavourful



Listen and Respond

I You will listen to two friends, a boy and a girl discussing the occupations of their parents. As you listen, answer the following question in two to three words only. (Transcript for teacher on page 262)

What does the boy use to understand the details of the tools?

II You will listen to the girl and the boy once again. As you listen, answer the questions by selecting the correct option.

1. The girl is _____ about taking food for her mother at the factory.
   (i) happy
   (ii) boastful
   (iii) unsure
2. The boy thinks that the job of the girl's mother carries a lot of _____.
   (i) luck
   (ii) risk
   (iii) responsibility

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3. The girl _____why the boy is good at science exhibitions.
   (i) wonders
   (ii) questions
   (iii) realises
4. The girl shares her _____ about joining the weekend discussion on tools.
   (i) doubts
   (ii) wish
   (iii) ideas



Speaking Activity

The poet speaks of several occupations in the poem.

Create groups of five. Allot the role of any five vocations that the poet talks about. Each student in the group will represent one vocation.

Each student speaks for 1–2 minutes about their vocation—who they are, what they do, where they work, what kind of experiences they have at work, what problems they face and a message for all.



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Writing Task

I Your school will be organising a 'Career Mela' in which students are to be made familiar with the different career options. Complete the poster for the event given below.

NAME OF THE ORGANISER	_____  announces
Event	_____**MELA**
purpose (if any)	to spread awareness about various careers
Date	on 25 February from 9 a.m. to 6 p.m.
Time	at _____, _____
Venue	
Highlights/Attractions	Highlights: • Details, information _____ provided for all streams • Counsellors for all _____  • Interactive _____ with professionals
Slogan	CHART YOUR FUTURE AT CAREER MELA
Entry tickets	_____: **FREE**
Sponsors Issuing Authority	_____ _____School

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A **poster** is used to announce an event. It has the following features:

- placed in a box
- visually attractive
- letters of different fonts and size
- proportionate spacing
- word limit: 50



Learning Beyond the Text

I You must have read poems and songs related to childhood fascination about different vocations in English and in your own language. Now, read and enjoy the poem given below.

The Lamplighter

My tea is nearly ready and the sun has left the sky;

It's time to take the window to see Leerie going by;

For every night at tea-time and before you take your seat;

With lantern and with ladder he comes posting up the street.

Now Tom would be a driver and Maria go to sea,

And my papa's a banker and as rich as he can be;

But I, when I am stronger and can choose what I'm to do,

O Leerie, I'll go round at night and light the lamps with you!



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For we are very lucky, with a lamp before the door,
And Leerie stops to light it as he lights so many more;
And O! before you jurry by with ladder and with light,
O Leerie, see a little child and nod to him to-night!

R.L. STEVENSON

II Visit the website https://www.msde.gov.in/

Collect information on any one vocation of your choice. Prepare a presentation explaining the following.

- Reason for your choice
- How is it helpful to the society and self?

III

A Japanese Haiku

Make up your mind, Snail!
You are half inside your house,
And halfway out!

Haiku is a traditional Japanese poetry form. A very short poem consisting of 17 syllable verses divided into three lines, with five syllables in the first, seven syllables in the second, and five syllables in the third.

Now, create a Haiku poem and share with your classmates and teacher.

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