

Name of the Teacher : **P. PATEL**

Class : XI

Section : Science/Com

Subject: English Core (301)

S N	Date	Lesson Name & Topic	CW (Page)	HW								
1	09.04. 2024	The Portrait of a Lady	 <i>1. The Portrait of a Lady</i> <i>Khushwant Singh</i> Notice these expressions in the text. Infer their meaning from the context. <table><tr><td>• the thought was almost revolting</td><td>• a veritable bottom of chirkupings</td></tr><tr><td>• an expanse of pure white serenity</td><td>• frivolous ebullies</td></tr><tr><td>• a turning-point</td><td>• the sagging slens of the dilapidated drum</td></tr><tr><td>• accepted her seclusion with resignation</td><td></td></tr></table> My grandmother, like everybody's grandmother, was an old woman. She had been old and wrinkled for the twenty years that I had known her. People said that she had once been young and pretty and had even had a husband, but that was hard to believe. My grandfather's portrait hung above the mantelpiece in the drawing room. He wore a big turban and loose-fitting clothes. His long, white beard covered the best part of his chest and he looked at least a hundred years old. He did not look the sort of person who would have a wife or children. He looked as if he could only have lots and lots of grandchildren. As for my grandmother being young and pretty, the thought was almost revolting. She often told us of the games she used to play as a child. That seemed quite absurd and undignified on her part and we treated it like the fables of the Panchtantra she used to tell us. She had always been short and fat and slightly bent. Her face was a criss-cross of wrinkles running from everywhere to everywhere. No, we were certain she had always been as we had	• the thought was almost revolting	• a veritable bottom of chirkupings	• an expanse of pure white serenity	• frivolous ebullies	• a turning-point	• the sagging slens of the dilapidated drum	• accepted her seclusion with resignation		1.How does Khushwant Singh describe his old grandmother? 2. What could the narrator not believe about his grandmother?
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• the thought was almost revolting	• a veritable bottom of chirkupings											
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3	12.04. 2024	The Portrait of a Lady	4 Hansen. known her. Old, so terribly old that she could not have grown older, and had stayed at the same age for twenty years. She could never have been pretty; but she was always beautiful. She hobnobbed about the house in spotless white with one hand resting on her waist to balance her stoop and the other telling the beads of her rosary. Her silver locks were scattered untidily over her pale, puckered face, and her lips constantly moved in inaudible prayer. Yes, she was beautiful. She was like the winter landscape in the mountains, an expanse of pure white serenity breathing peace and contentment. My grandmother and I were good friends. My parents left me with her when they went to live in the city and we were constantly together. She used to wake me up in the morning and get me ready for school. She said her morning prayer in a monotonous sing-song while she bathed and dressed me in the hope that I would listen and get to know it by heart. I listened because I loved her voice but never bothered to learn it. Then she would fetch my wooden slate which she had already washed and plastered with yellow chalk, a tiny earthen ink-pot and a red pen, tie them all in a bundle and hand it to me. After a breakfast of a thick, stale chappati with a little butter and sugar spread on it, we went to school. She carried several stale chappatis with her for the village dogs. My grandmother always went to school with me because the school was attached to the temple. The priest taught us the alphabet and the morning prayer. While the children sat in rows on either side of the verandah singing the alphabet or the prayer in a chorus, my grandmother sat inside relating the scriptures. When we had both finished, we would walk back together. This time the village dogs would meet us at the temple door. They followed us to our home growling and fighting with each other for the chappatis we threw to them. When my parents were comfortably settled in the city, they sent for us. That was a turning-point in our friendship. Although we shared the same room, my grandmother no longer came to school with me. I used to go to an English school in a motor bus. There were no dogs in the streets and she took to feeding sparrows in the courtyard of our city house. As the years rolled by we saw less of each other. For some time she continued to wake me up and get me ready for school. When I came back she would ask me what the teacher had	1.The grandmother had a divine beauty. How does the author bring it out? 2.How did the grandmother help the author get ready for school? 3.What did the grandmother hope the author would do while she bathed and dressed him?								

4	15.04.2024	The Portrait of a Lady	The Portrait of a Lady taught me. I would tell her English words and little things of western science and learning, the law of gravity, Archimedes' Principle, the world being round, etc. This made her unhappy. She could not help me with my lessons. She did not believe in the things they taught at the English school and was distressed that there was no teaching about God and the scriptures. One day I announced that we were being given music lessons. She was very disturbed. To her music had level associations. It was the monophony of harlots and beggars and not meant for gentlemen. She said nothing but her silence meant disapproval. She rarely talked to me after that. When I went up to University, I was given a room of my own. The common link of friendship was snapped. My grandmother accepted her seclusion with resignation. She rarely left her spinning wheel to talk to anyone. From sunrise to sunset she sat by her wheel spinning and reciting prayers. Only in the afternoon she relaxed for a while to feed the sparrows. While she sat in the verandah breaking the bread into little bits, hundreds of little birds collected round her creating a veritable bedlam of chirrupings. Some came and perched on her legs, others on her shoulders. Some even sat on her head. She smiled but never showed them away. It used to be the happiest half-hour of the day for her. When I decided to go abroad for further studies, I was sure my grandmother would be upset. I would be away for five years, and at her age one could never tell. But my grandmother could. She was not even sentimental. She came to leave me at the railway station but did not talk or show any emotion. Her lips moved in prayer, her mind was lost in prayer. Her fingers were busy telling the beads of her rosary. Silently she kissed my forehead, and when I left I cherished the most imprint as perhaps the last sign of physical contact between us. But that was not so. After five years I came back home and was met by her at the station. She did not look a day older. She still had no time for words, and while she clasped me in her arms I could hear her reciting her prayers. Even on the first day of my arrival, her happiest moments were with her sparrows whom she fed longer and with frivolous rebukes. In the evening a change came over her. She did not pray. She collected the women of the neighbourhood, got an old drum and started to sing. For several hours she trumpeted the sagging	1. What was the grandmother's reaction to the music lessons? 2. How did she react when the narrator was going abroad for five years? 3. What changes occurred in their relationship when the narrator went to university?
5	16.04.2024	The Portrait of a Lady	The Portrait of a Lady taught me. I would tell her English words and little things of western science and learning, the law of gravity, Archimedes' Principle, the world being round, etc. This made her unhappy. She could not help me with my lessons. She did not believe in the things they taught at the English school and was distressed that there was no teaching about God and the scriptures. One day I announced that we were being given music lessons. She was very disturbed. To her music had level associations. It was the monophony of harlots and beggars and not meant for gentlemen. She said nothing but her silence meant disapproval. She rarely talked to me after that. When I went up to University, I was given a room of my own. The common link of friendship was snapped. My grandmother accepted her seclusion with resignation. She rarely left her spinning wheel to talk to anyone. From sunrise to sunset she sat by her wheel spinning and reciting prayers. Only in the afternoon she relaxed for a while to feed the sparrows. While she sat in the verandah breaking the bread into little bits, hundreds of little birds collected round her creating a veritable bedlam of chirrupings. Some came and perched on her legs, others on her shoulders. Some even sat on her head. She smiled but never showed them away. It used to be the happiest half-hour of the day for her. When I decided to go abroad for further studies, I was sure my grandmother would be upset. I would be away for five years, and at her age one could never tell. But my grandmother could. She was not even sentimental. She came to leave me at the railway station but did not talk or show any emotion. Her lips moved in prayer, her mind was lost in prayer. Her fingers were busy telling the beads of her rosary. Silently she kissed my forehead, and when I left I cherished the most imprint as perhaps the last sign of physical contact between us. But that was not so. After five years I came back home and was met by her at the station. She did not look a day older. She still had no time for words, and while she clasped me in her arms I could hear her reciting her prayers. Even on the first day of my arrival, her happiest moments were with her sparrows whom she fed longer and with frivolous rebukes. In the evening a change came over her. She did not pray. She collected the women of the neighbourhood, got an old drum and started to sing. For several hours she trumpeted the sagging	1. What was the grandmother's reaction to the music lessons? 2. How did she react when the narrator was going abroad for five years? 3. What changes occurred in their relationship when the narrator went to university?
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7	19.04.2025	The Portrait of a Lady	skins of the dilapidated drum and sang of the home-coming of warriors. We had to persuade her to stop to avoid overstraining. That was the first time since I had known her that she did not pray. The next morning she was taken ill. It was a mild fever and the doctor told us that it would go. But my grandmother thought differently. She said as that her end was near. She said that, since only a few hours before the close of the last chapter of her life she had enticed to pray, she was not going to waste any more time talking to us. We protested. But she ignored our protests. She lay peacefully in bed praying and telling her beads. Even before we could suspect, her lips stopped moving and the rosary fell from her lifeless fingers. A peaceful pallor spread on her face and we knew that she was dead. We lifted her off the bed and, as is customary, laid her on the ground and covered her with a red shroud. After a few hours of mourning we left her alone to make arrangements for her funeral. In the evening we went to her room with a crude stretcher to take her to be cremated. The sun was setting and had lit her room and verandah with a blaze of golden light. We stepped half-way to the courtyard. At the verandah end of her room right up to where she lay dead and stiff wrapped in the red shroud, thousands of sparrows sat scattered on the floor. There was no chirruping. We felt sorry for the birds and my mother brushed some bread for them. She broke it into little crumbs, the way my grandmother used to, and threw it to them. The sparrows took no notice of the bread. When we carried my grandmother's corpse off, they flew away quietly. Next morning the sweeper swept the bread crumbs into the dustbin. Understanding the text Memorise - The three phases of the author's relationship with his grandmother before he left the country to study abroad. - Three reasons why the author's grandmother was distressed when he started going to the city school.	Understanding The Text 4. The odd way in which the author's grandmother behaved just before she died. 5. The way in which the sparrows expressed their sorrow when the author's grandmother died. Talking About The Text 3. Would you agree that the author's grandmother was a person strong in character? If yes, give instances that show this. 4. Have you known someone like the author's grandmother? Do

				you feel the same sense of loss with regard to someone whom you have loved and lost?
8	21.04. 2025	A Photograph	<i>A Photograph</i> <i>Siriof Tindan</i> The cardboard shows me how it was When the two girl cousins went paddling, Each one holding one of my mother's hands, And she the big girl — some twelve years or so, All three stood still to smile through their hair. At the uncle with the camera. A sweet face, My mother's, that was before I was born, And the sea, which appears to have changed less, Washed their terribly transient feet. Some twenty — thirty — years later She'd laugh at the snapshot, "See Betty And Dolly," she'd say, "and look how they Dressed us for the beach!" The sea holiday Was her past, mine is her laughter, both very With the laboured ease of loss. Now she's been dead nearly as many years As that girl lived. And of this circumstance There is nothing to say at all. Its silence silences me. Infer the meanings of the following words from the context. paddling transient Now look up the dictionary to see if your inference is right.	1. What can you say about the childhood of the poet's mother? 2. What moment does the photograph depicts? 3. The poet's mother would laugh looking at the photograph. Why?
9	22.04. 2025	A Photograph	<i>A Photograph</i> <i>Siriof Tindan</i> The cardboard shows me how it was When the two girl cousins went paddling, Each one holding one of my mother's hands, And she the big girl — some twelve years or so, All three stood still to smile through their hair. At the uncle with the camera. A sweet face, My mother's, that was before I was born, And the sea, which appears to have changed less, Washed their terribly transient feet. Some twenty — thirty — years later She'd laugh at the snapshot, "See Betty And Dolly," she'd say, "and look how they Dressed us for the beach!" The sea holiday Was her past, mine is her laughter, both very With the laboured ease of loss. Now she's been dead nearly as many years As that girl lived. And of this circumstance There is nothing to say at all. Its silence silences me. Infer the meanings of the following words from the context. paddling transient Now look up the dictionary to see if your inference is right.	1. The poet talks about a particular cardboard. How is it special? 2. What moment does the photograph show? 3. What can you say about the childhood of the poet's mother ? 4. The sea appears to have changed less in comparison to the three girls who enjoyed the sea holiday. Comment.
10	23.04. 2025	A Photograph	<i>A Photograph</i> <i>Siriof Tindan</i> The cardboard shows me how it was When the two girl cousins went paddling, Each one holding one of my mother's hands, And she the big girl — some twelve years or so, All three stood still to smile through their hair. At the uncle with the camera. A sweet face, My mother's, that was before I was born, And the sea, which appears to have changed less, Washed their terribly transient feet. Some twenty — thirty — years later She'd laugh at the snapshot, "See Betty And Dolly," she'd say, "and look how they Dressed us for the beach!" The sea holiday Was her past, mine is her laughter, both very With the laboured ease of loss. Now she's been dead nearly as many years As that girl lived. And of this circumstance There is nothing to say at all. Its silence silences me. Infer the meanings of the following words from the context. paddling transient Now look up the dictionary to see if your inference is right.	1. What does the photograph depict? 2. How does the poet describe her mother's face in the photograph? 3. Why does the poet say, "Its silence silences me"?

11	24.04.2025	A Photograph	<i>A Photograph</i> <i>Sirij Tadol</i> The cardboard shows me how it was When the two girl cousins went paddling, Each one holding one of my mother's hands, And also the big girl — some twelve years or so, All three stood still to smile through their hair At the uncle with the camera, A sweet face, My mother's, that was before I was born, And the sea, which appears to have changed less, Washed their terribly transient feet. Some twenty — thirty — years later She'd laugh at the snapshot, "See Betty And Dolly," she'd say, "and look how they Dressed us for the beach." The sea holiday Was her past, mine is his laughter, Both very With the laboured ease of loss. Now she's been dead nearly as many years As that girl lived, And of this circumstance There is nothing to say at all, Its silence aches. Inter the meanings of the following words from the context. paddling transient Now look up the dictionary to see if your inference is right.	1.What is the significance of the cardboard in the poem? 2. How does the poet contrast the past with the present?
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