



# Collegedunia NCERT Notes

*The Ultimate NCERT Revision Guide for Class 12 English – Vistas*

## On the Face of It Class 12 Notes

Chapter 5 · Vistas · by Susan Hill  
NCERT 2026-27 Syllabus · 12th CBSE Board

Also see for this chapter: [NCERT Solutions](#)

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## Introduction and Chapter Snapshot

*On the Face of It* by the British novelist and playwright Susan Hill is the fifth chapter of the Class 12 Vistas supplementary reader. The chapter is a one-act radio play in three short scenes. **Derry**, a fourteen-year-old boy whose face has been disfigured by acid, climbs the wall into the garden of **Mr Lamb**, an old man with a tin leg who calls himself Lamey-Lamb. The two outsiders meet, argue and almost reach a friendship before Mr Lamb’s accident with the crab-apple ladder ends the play on a quiet, ambiguous note.

### 1.1 Author at a Glance

Susan Hill (born 1942) is a British novelist and playwright with a long career in fiction and drama. She is best known for her gothic novel *The Woman in Black* (1983), later adapted as one of the longest-running stage productions in London, and for the Simon Serrailler crime series. *On the Face of It* was written in the 1970s for radio, in the long English-radio-drama tradition that depends on voices, sound effects and the listener’s imagination, rather than visuals. Hill’s themes – loneliness, the inner life of the marginalised, the way ordinary places carry deep feeling – run through almost all her work.

#### Why this chapter matters in Class 12

- Vistas’s central play on disability and social alienation; a near-certain source for the 6-mark Long Answer in Section C.
- Foundational text for the disability-rights conversation in the school syllabus; aligns with India’s Rights of Persons with Disabilities Act (2016).

- Introduces the radio-play form to the Class 12 reader and shows how dialogue, stage directions and sound design build character without any narrator.

## 1.2 Play in One Breath

A disfigured boy climbs into an old man's garden expecting it to be empty. The old man, instead of pitying him or pretending not to see his face, treats him as an ordinary visitor and shows him crab apples, sun-flowers and bees. The boy goes home, defies his mother, and returns to the garden – only to find the old man has fallen from the crab-apple ladder. The play ends with the boy weeping over the silent body, telling Mr Lamb “*I came back*”.

### Five-Word Anchor

**WALL – GARDEN – LAMP – MOTHER – RETURN.** If you remember these five words in order, you can reconstruct the entire play – Derry climbs the WALL into the GARDEN, meets Mr LAMP/Lamb, leaves and argues with his MOTHER, and finally RETURNS to find Mr Lamb fallen.

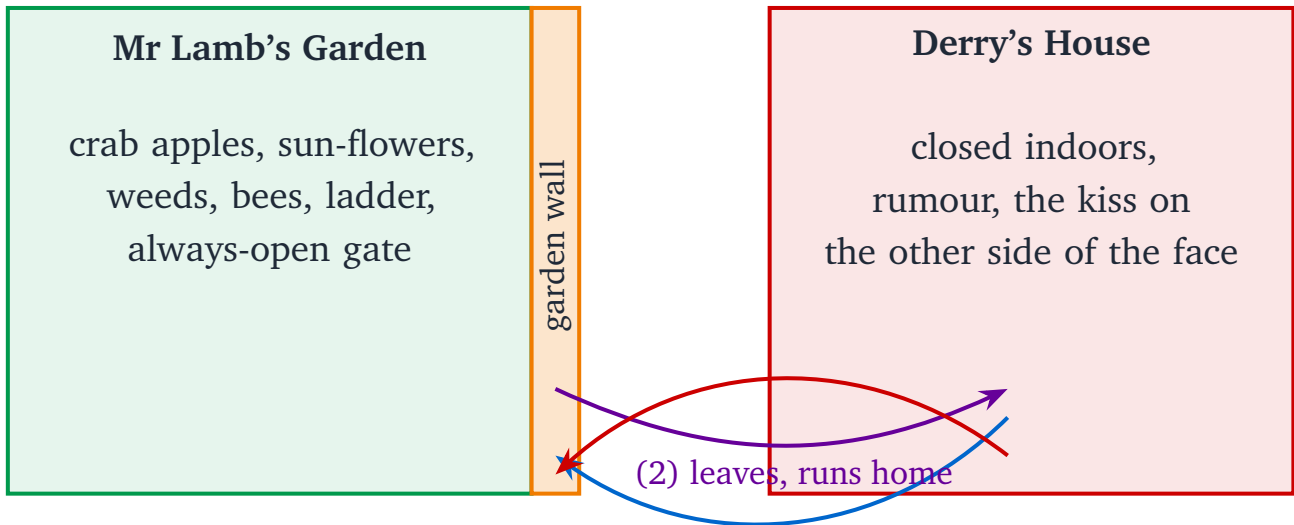
## 1.3 Setting at a Glance

The play is set in two places. The dominant setting is **Mr Lamb's garden** – with crab-apple trees, sun-flowers, weeds, bees, a ladder, and a gate that is always open. The garden frames Scenes One and Three. The secondary setting is **Derry's house** (Scene Two), where Derry argues briefly with his mother before returning to the garden. The choice of a garden as the principal setting is the play's central image: a place of growth, ordinariness and welcome, set against the closed, frightened world Derry has been living in.

### Why a radio play uses a garden

A radio play has no visual stage, only sound. A garden gives the listener a rich palette of sound effects – birdsong, rustling leaves, footsteps in long grass, the thump of windfall apples, the creak of a ladder, the silence after a fall. Hill chooses the setting because every sound becomes a piece of meaning. The final crash of the ladder is the play's most important sound; the garden has been preparing the listener for it from the first line.

## Diagram – The Garden, the Wall, the House



(1) Derry climbs in

(3) returns

The wall is the play's main architectural figure:  
a vertical line between the open and the closed

## Plot Summary – Scene by Scene

The play moves through three short scenes. Each scene does a specific piece of work; reading them separately is the easiest way to remember the play for any answer.

### 2.1 Scene One: The Meeting in the Garden

The play opens with the sound of birdsong, rustling leaves and Derry's footsteps through long grass. Derry has climbed the garden wall, thinking the place is empty. Mr Lamb, who is sitting in the garden, startles him with "*Mind the apples!*" – referring to the windfall crab apples in the long grass.

Derry's first response is panic and an attempt to leave. Mr Lamb does not pursue him; he simply observes that the garden gate is always open, that Derry is welcome, that there is nothing to be afraid of. Derry slowly reveals that he is hiding from people because of his face. He tells Mr Lamb that **acid was spilled on the side of his face** and burned the skin away. He expects Mr Lamb to pity him, or to recoil; Mr Lamb does neither.

Mr Lamb takes the bait Derry offers, then turns it around. "*You're a boy who came into the garden. Plenty do. I'm interested in anybody. Anything. There's nothing God made that doesn't interest me.*" He then shows Derry the weeds ("*Why is one green, growing plant called a weed and another 'flower'?*"), the spider on its silken ladder, the sun-flowers, the crab apples and the

bees. He compares his own **tin leg** – lost years before in an explosion – to Derry’s burnt face: “You’ve got a burned face, I’ve got a tin leg. Not important. Where’s the difference?”

The two talk until Derry has begun to relax. Then, abruptly, Derry says he must go home, shouting “I’m going. But I’ll come back. You see. You wait. I can run. I haven’t got a tin leg. I’ll be back.” Mr Lamb, alone with his bees, mutters the play’s most quietly devastating line: “I’ll come back. They never do, though. Not them. Never do come back.”

### Key Quotation – The Equation

*“I’m old. You’re young. You’ve got a burned face, I’ve got a tin leg. Not important. You’re standing there.... I’m sitting here. Where’s the difference?”*

— Mr Lamb to Derry, Scene One | NCERT page 50

### Diagram – Mr Lamb’s Equation: Difference Cancelled



*“Not important. You’re standing there... I’m sitting here. Where’s the difference?”*

**The play’s central rhetorical move: pair two different injuries, cancel the difference, treat both as ordinary**

## 2.2 Scene Two: Derry’s House

Derry returns home and tells his mother where he has been. His mother has heard things about Mr Lamb – presumably the local gossip that an old man in a strange empty-looking house should not be trusted around a boy. She forbids him to go back. Derry refuses. The scene is short, sharp and the play’s small revolution.

*“It’s got nothing to do with my face and what I look like. I don’t care about that and it isn’t important. It’s what I think and feel and what I want to see and find out and hear. And I’m going back there. Only to help him with the crab apples. Only to look at things and listen.”*

This is Derry’s first full sentence of self-assertion in the play. He runs out of the house, panting, saying “I want the world.... I want it.... I want it....”

**Why Scene Two is structurally crucial**

Without Scene Two, the play would read as a single, friendly afternoon between an old man and a boy. The mother scene proves that Derry has *chosen* the garden against the world’s instructions. The change in him is now committed, not just observed. The play turns on this scene.

**2.3 Scene Three: The Fall**

Derry runs back to Mr Lamb’s garden, panting. The stage direction reads: “*Garden sounds: the noise of a branch shifting; apples thumping down; the branch shifting again.*” Mr Lamb is up the crab-apple ladder. He says “*Steady... that’s... got it.*” Then, in a single horrible burst of sound: “*A creak. A crash. The ladder falls back, Mr Lamb with it. A thump. The branch swishes back. Creaks. Then silence.*”

Derry arrives, still panting, in time to find the body. He kneels in the long grass and tries to talk to Mr Lamb, who does not respond. The play ends with Derry weeping over the body: “*I came back. Lamey-Lamb. I did.... come back.*”

**Key Quotation – The Closing Lines**

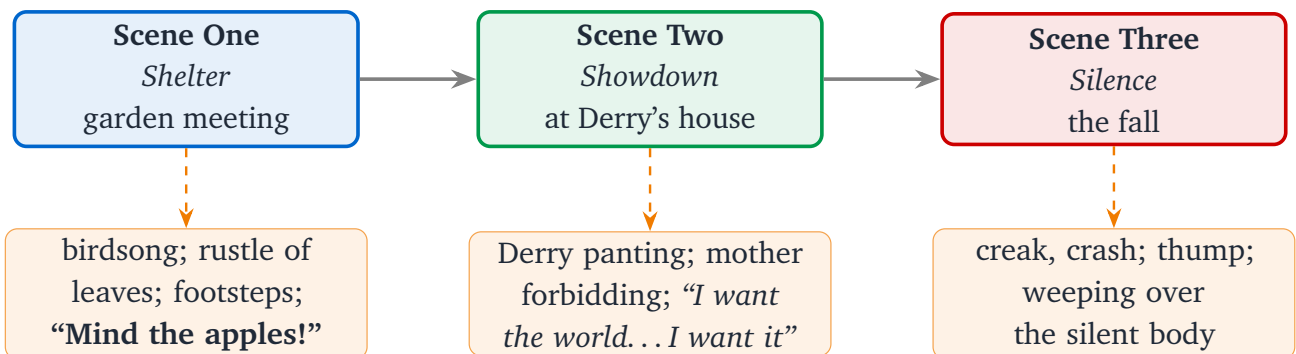
“Derry begins to weep. . . . I came back. Lamey-Lamb. I did.... come back.”

— Stage direction and Derry’s last lines, Scene Three | NCERT page 60

**Plot Skeleton – the 3-S Hook**

**SHELTER** → **SHOWDOWN** → **SILENCE**. Scene One is **shelter** (the garden offered, the boy welcomed). Scene Two is **showdown** (Derry’s argument with his mother and the decision to return). Scene Three is **silence** (the fall and the weeping that closes the play).

**Diagram – The Three Scenes as Sound**



**Susan Hill writes for radio: each scene closes on a specific sound, and the silence after the crash is the loudest of all**

## Character Sketches

The play is built around just two characters who appear together – Derry and Mr Lamb – with Derry’s mother as a brief but important third voice. Each carries a different stance towards disability and the outside world.

### 3.1 Derry – the Withdrawn Adolescent

Derry is the play’s main figure. He is fourteen years old, his face has been disfigured by acid, and he has spent the time since the accident hiding from people.

- **Defiant and prickly.** He climbs walls rather than knock at gates; he expects rejection and gets in his refusal first.
- **Sharp self-awareness.** He knows every line people say about him by heart – *poor boy, that’s bad, that’s a terrible thing* – and rehearses them aloud.
- **Articulate about his pain.** For a boy his age he speaks with unusual clarity about what is wrong, distinguishing between the physical burn and the social pain.
- **Hungry for honesty.** He warms to Mr Lamb the moment the old man asks the plain question “*you got burned in a fire*”; he is not used to honest questions.
- **Capable of choice.** The argument with his mother is the play’s evidence that Derry is not just a passive victim. He can defy a parent and run back to a stranger because his own life depends on the choice.

#### How Derry changes – a 3-point arc

(i) **Withdrawal** (climbing the wall to find an empty place; panic at being seen) → (ii) **Recognition** (Mr Lamb’s tin-leg equation; the garden’s small marvels; honest conversation) → (iii) **Decision** (defying his mother; running back; weeping over the body).

### 3.2 Mr Lamb – the Lame Old Man Who Refuses to Be Bitter

Mr Lamb is the play’s most important figure even though the play is built around the boy. He calls himself Lamey-Lamb, the cruel name children use. He has a tin leg, no curtains in his house, and a garden gate that is always open.

- **Hospitable without conditions.** The gate stays open; “*all welcome*”; visitors of any kind are taken seriously.
- **Curious about everything.** “*There’s nothing God made that doesn’t interest me.*” The line is both a philosophy and a coping mechanism.
- **Honest without cruelty.** He asks Derry “*you got burned in a fire*”; he does not flinch at the answer; he does not pretend the face is invisible.
- **Equanimous about cruelty.** The children call him Lamey-Lamb; he has stopped minding. Cruelty has been absorbed rather than rejected.

- **Quietly lonely.** The always-open gate, the curtain-less windows, the everybody-is-my-friend evasion (when Derry asks for a name he gives *“Tom, Dick or Harry”*), and the final aside to his bees – *“I’ll come back. They never do, though”* – all hint at a loneliness Mr Lamb does not name.
- **Believer in the ordinary.** Crab apples, sun-flowers, bees, weeds, a spider on its silken ladder – the play’s central image of consolation is the inventory of small particulars.

### 3.3 Derry’s Mother – the Voice of the World

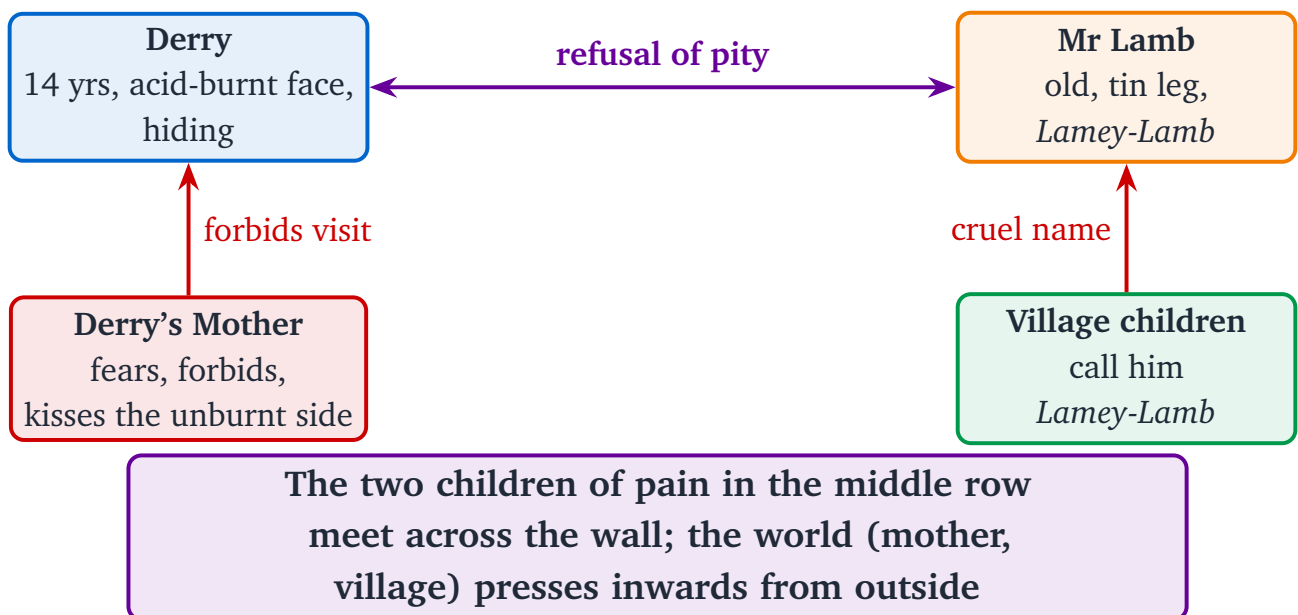
Derry’s mother appears only briefly in Scene Two but speaks for the world Derry is hiding from.

- She **worries** about Derry’s safety – *“We’ve not lived here three months, but I know what there is to know.”*
- She **forbids** him from going back to Mr Lamb – echoing local rumour and gossip.
- She **kisses** Derry only on *“the other side of his face”*, which the play offers as the unintended unkindness of even loving people.

#### Why the mother matters

The mother is the play’s argument that good people, acting out of love, can still wound a child with a disability. Her refusal of permission, her one-sided kisses, and her trust in rumour all model the well-meant prejudice the disability-rights movement has been working against for fifty years.

### 3.4 Character Map – Two Solitudes Recognising Each Other



### Two-solitudes phrasing

For any 6-mark friendship question, the high-mark line is: *Susan Hill places two solitudes – Derry’s loud and angry, Mr Lamb’s quiet and well-managed – inside the same garden, so the play can argue that loneliness is the bridge between people, not the wall between them.* Carry the two-solitudes phrase into the answer.

## Themes

The chapter packs five big ideas into a short play. The CBSE board paper, the sample papers, and the reference books all draw the Vistas 6-mark Long Answer from this set.

### 4.1 The Pain of Physical Disability

The play opens the disability conversation at its most painful point: Derry’s acid burn is not the wound that haunts him. The visible wound has stopped hurting; the social wound is endless. Hill’s argument, made over and over, is that disability is mostly a problem of the audience.

#### How the play argues this theme

- Derry names the social pain (“*people are afraid of me*”) before he names the physical injury.
- The play gives Mr Lamb the tin leg as a structural parallel: a different injury, the same social pain (Lamey-Lamb).
- The mother in Scene Two kisses Derry on the unburnt side – the wound is partly made of other people’s loving avoidance.
- Mr Lamb’s question “*Where’s the difference?*” is the play’s quiet thesis: the body’s variations are less important than the social treatment of them.

### 4.2 Loneliness and Alienation

Derry’s loneliness is loud and angry; Mr Lamb’s is quiet and well-managed. The play places them side by side so the listener can hear that both are forms of the same isolation.

#### Common Misreading

Many students write that Mr Lamb is *not* lonely because he says “*the world’s full of friends*”. This is the single most repeated error in board scripts. Mr Lamb’s line is the **evidence** of loneliness, not its denial. A man who has to widen the word *friend* until it loses meaning has no specific friends. Read the line against its surface meaning.

### 4.3 Self-Image and the Gaze of Others

Derry's most painful sentence in the play is "When I look in the mirror, and see it, I'm afraid of me." The self-image has been built by the gaze of others; Derry is now looking at himself the way the world has looked at him.

### 4.4 Friendship Across Age and Difference

The play is a quiet study in unlikely friendship. An old man with a tin leg and a fourteen-year-old with a burnt face have, on the surface, nothing in common. The play argues that loneliness, honesty and curiosity are enough to make a real friendship – the differences become resources, not barriers.

#### Friendship answer hook

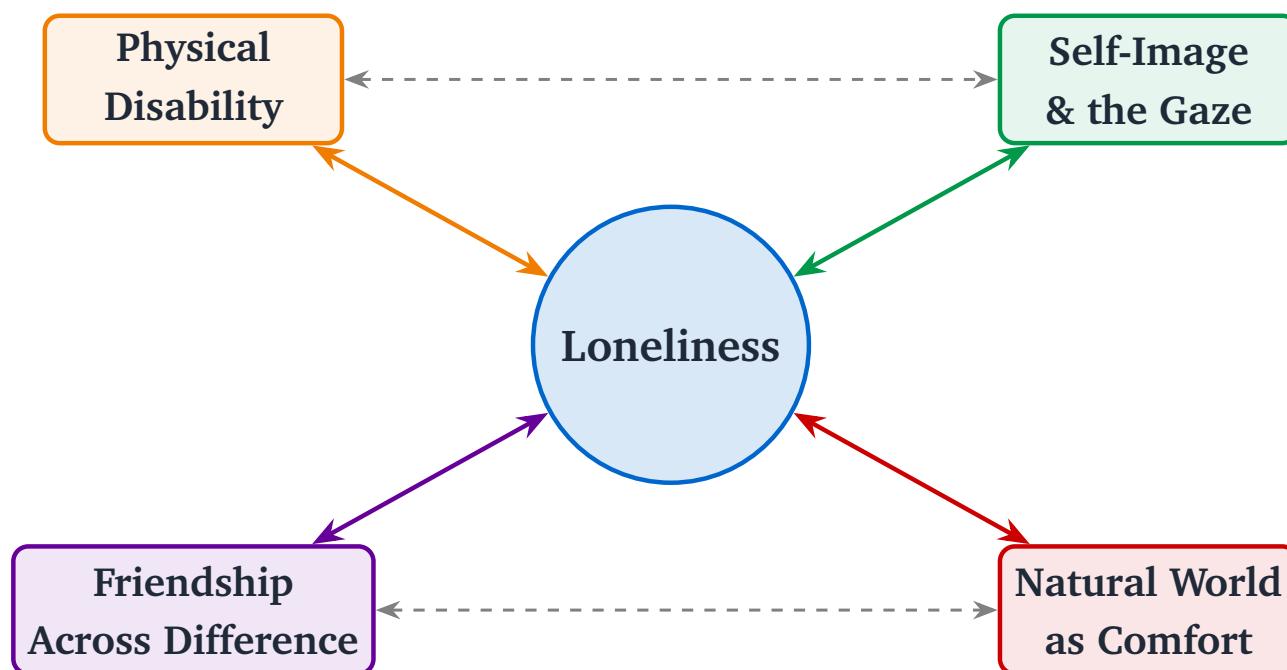
For questions on the Derry–Mr Lamb friendship, the high-mark line is: "Susan Hill's friendship is built on the refusal of pity, not on its supply." The friendship is admirable because each treats the other as an equal, not as a charity case.

### 4.5 The Natural World as Comfort

Crab apples, sun-flowers, weeds, bees, a spider on its silken ladder. Mr Lamb's central anti-loneliness strategy is to keep his attention on the natural world. The play argues, gently, that a person who has lost ordinary human company can build a substitute through ordinary natural company – not as a replacement but as a real consolation.

### 4.6 Themes Web – How the Five Ideas Interlock

The five themes do not sit side by side; they hold each other up. **Physical disability** is the play's surface subject; **loneliness** is the deeper one underneath; **self-image** is the inner private space the two together produce; **friendship** is the human escape from the trap; **the natural world** is the non-human escape.



## Literary Devices and Dramatic Technique

*On the Face of It* is a radio play; that genre choice is itself a craft decision. The chapter uses a small set of techniques to lock its meaning together. Naming these devices is worth easy marks in objective and short-answer sections.

### 5.1 Radio-Play Form

Hill writes the play for voice only. The listener cannot see Derry's face. The disfigurement therefore exists only in words – Derry's account, his mother's avoidance, Mr Lamb's plain question. The form forces the listener to imagine the burn, which is exactly how the play wants disability to be encountered.

### 5.2 Stage Directions as Argument

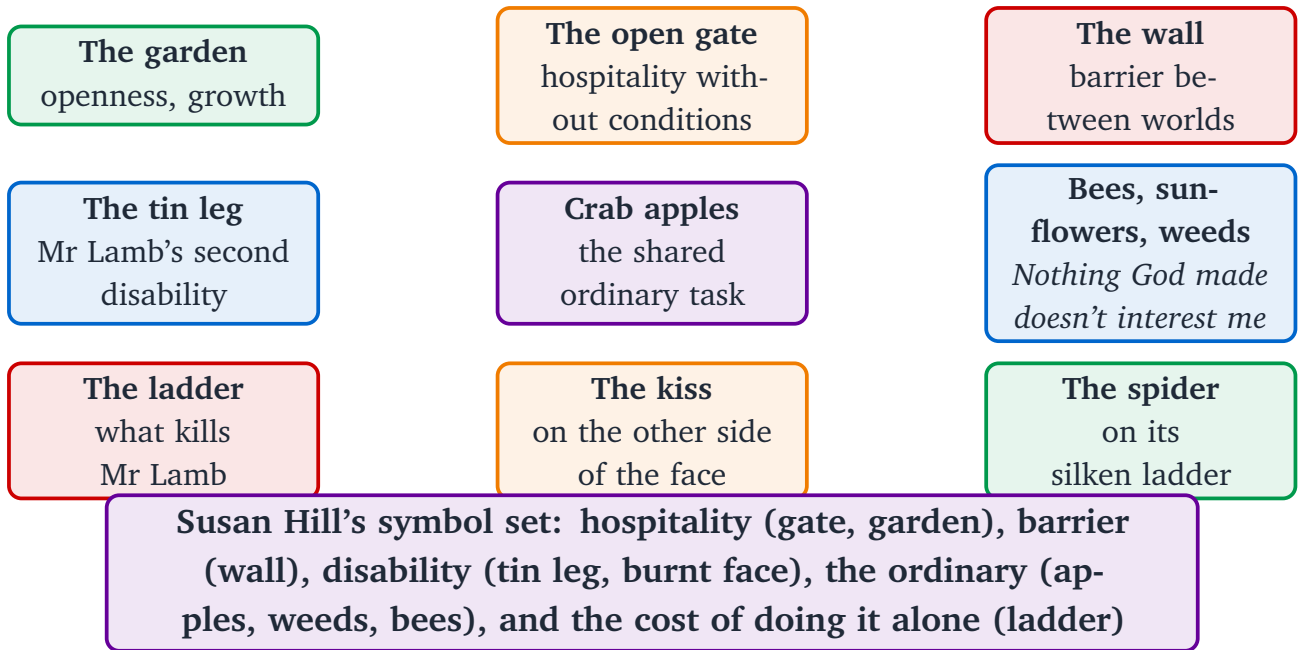
Hill's stage directions do real work. The play's most important moments are sound, not speech: the rustle of leaves at the start, Derry's panting after he leaves his mother, the creak-and-crash of the ladder, the silence that follows. The closing weeping is a stage direction, not a line. Hill is writing in the tradition of Beckett and Pinter, where what is heard is more important than what is said.

### 5.3 Symbolism

- **The garden.** Growth, ordinariness, welcome. Set against Derry's closed indoor world.
- **The garden gate.** Open. Hospitality without conditions. The architectural answer to loneliness.
- **The wall.** What Derry climbs. The barrier between the boy's world and the garden's.

- **The tin leg.** A second disability, set beside the burnt face so each can be normalised.
- **Crab apples.** Ordinary fruit. The shared task that Mr Lamb offers as the form of acceptance.
- **Bees, sun-flowers, weeds.** The natural inventory. The play’s image of the larger world Derry has stopped looking at.
- **The ladder.** What kills Mr Lamb. The cost of doing alone what he had hoped to do together.

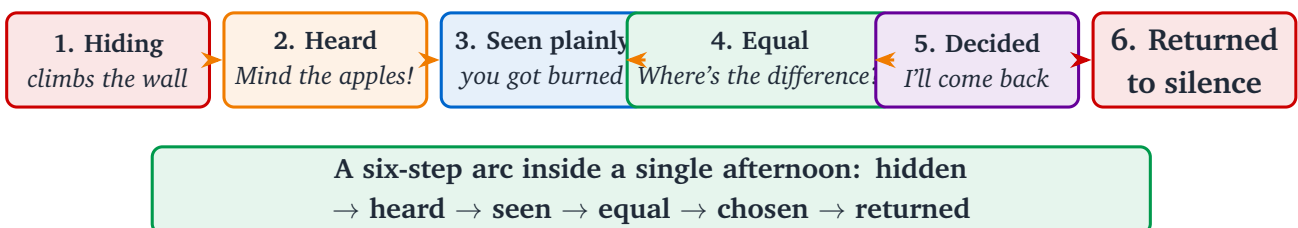
**Diagram – Symbol Inventory**



**5.4 The Open Ending**

The play does not say whether Derry will recover or relapse. The listener is left with Mr Lamb silent, Derry weeping, the wind in the grass. The open ending is deliberate: change of this kind is real but slow, and Hill is too careful a writer to promise a cure.

**Diagram – Derry’s Transformation Arc**



## Key Vocabulary and Recall Items

Word / Fact	Meaning	Role in the play
Susan Hill	British novelist and playwright (b. 1942)	The play's author.
Radio play	Drama written for voice and sound only	The play's form; the listener cannot see Derry's face.
Acid burn	Derry's facial injury	The cause of his social pain.
Tin leg	Mr Lamb's prosthetic limb	The structural parallel to Derry's face.
Crab apples	Small, sour wild apples in the garden	The shared task Mr Lamb offers.
<i>Lamey-Lamb</i>	The children's cruel nickname	A name Mr Lamb has chosen to absorb.
<i>Tom, Dick or Harry</i>	Mr Lamb's deflection when Derry asks his name	Evidence of his guarded loneliness.
Sun-flowers, weeds, bees	Mr Lamb's garden inventory	The play's image of the natural ordinary.
<i>Mind the apples!</i>	Mr Lamb's first line	The garden's opening sound.
The ladder	The crab-apple ladder	The object that causes Mr Lamb's fall.
The open gate	Mr Lamb's front entrance	The architectural answer to loneliness.

## Important Quotations and Their Significance

### Top-mark quotation set for *On the Face of It*

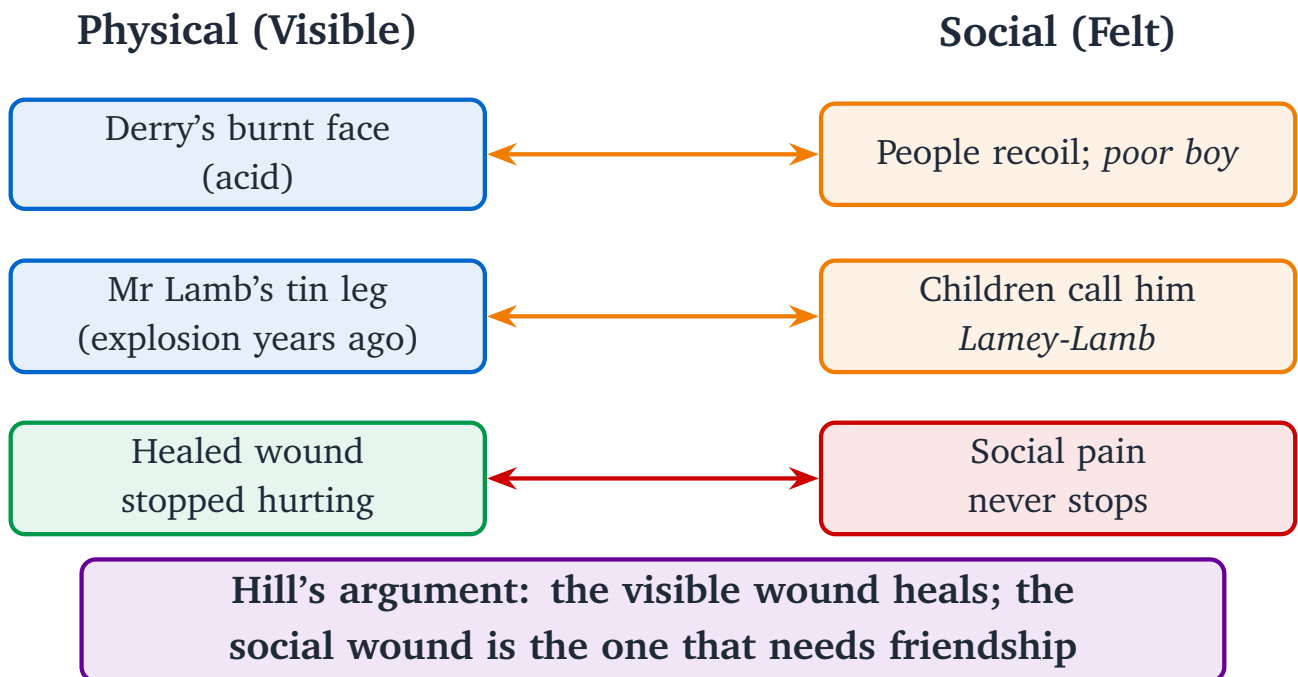
- **“Mind the apples!”** – Mr Lamb's first line; the play opens with the ordinary, not with the wound.
- **“I got acid all down that side of my face and it burned it all away. It ate my face up.”** – Derry's plain statement of injury.
- **“You've got a burned face, I've got a tin leg. Not important. Where's the difference?”** – the play's central equation.
- **“There's nothing God made that doesn't interest me.”** – Mr Lamb's philosophy in one line.

- **“Bees singing. Him talking.... Things nobody else has ever said.”** – Derry on what draws him back.
- **“It’s got nothing to do with my face and what I look like.... I’m going back there.”** – Derry’s first full sentence of self-assertion.
- **“If I don’t go back there, I’ll never go anywhere in this world again.”** – the play’s hinge.
- **“Lamey-Lamb. I did.... come back.”** – the play’s closing line, spoken to a silent body.

**Don’t get these line attributions wrong**

- **“Mind the apples!”** is Mr Lamb’s first line, not Derry’s. It is the moment the garden announces itself.
- **“Where’s the difference?”** is Mr Lamb’s, not the narrator’s; it is the play’s central rhetorical figure.
- **“I’ll come back. They never do, though”** is Mr Lamb’s aside to his bees, not a line he says to Derry; it is the evidence of his loneliness.
- **“Lamey-Lamb. I did... come back”** is Derry’s closing line, spoken to the silent body; it is not the stage direction.

**Diagram – Two Wounds Compared**



## Value Points and Indian Extensions

For value-based Long Answers, the high-mark response weaves the play's universal disability question with Indian and contemporary parallels.

- **Disability law and accommodation.** India's Rights of Persons with Disabilities Act (2016) and the Sugamya Bharat Abhiyan / Accessible India Campaign (launched 2015) are the constitutional and policy answers to Mr Lamb's "*where's the difference?*" – a guarantee of equal treatment, education, employment and infrastructure.
- **Inclusive education.** The RPwD Act's mandate for inclusive classrooms is the schoolroom version of Mr Lamb's open garden gate – the place is open, no special access is required.
- **Paralympics and visible role models.** Indian Paralympic athletes (Devendra Jhajharia, Avani Lekhara, Sumit Antil, Mariyappan Thangavelu) are the public proof of Mr Lamb's argument that disability is one feature among many, not the whole story.
- **The language we use.** The shift in Indian media style from *handicapped* to *differently abled* to *persons with disabilities* mirrors Mr Lamb's vocabulary in the play – the words we choose shape the audience the person has to live with.

### The chapter in today's news

Whenever a contemporary Indian headline reports a disability-discrimination case in a school, a workplace or a public space (a wheelchair user denied entry, a hearing-impaired student kept out of an exam centre), Susan Hill's play is the literary precedent. The RPwD Act 2016, the 2023 Supreme Court judgements on reasonable accommodation, and the rising visibility of Paralympians are India's policy-and-public-life version of Mr Lamb's *Where's the difference?*

### Memory Aid – the 5-Object Chain

**WALL – APPLE – LEG – LADDER – KISS.** Five objects the marker watches for in any Vistas Chapter 5 script:

- **WALL:** what Derry climbs to enter the garden; the barrier between worlds.
- **APPLE:** *Mind the apples!* – Mr Lamb's first line; the ordinary that opens the play.
- **LEG:** Mr Lamb's tin leg; the equation that cancels disability difference.
- **LADDER:** the crab-apple ladder; what kills Mr Lamb in Scene Three.
- **KISS:** Derry's mother kisses him *on the other side of the face*; the unintended unkindness of even loving people.

Lock in WALL-APPLE-LEG-LADDER-KISS and the chapter's object-symbol questions are answered.

## Common Mistakes Students Make

### The seven most-repeated errors in CBSE Vistas Chapter 5 scripts

1. Calling Mr Lamb a *cripple* or using outdated disability vocabulary. The play models the right words; the answer must too.
2. Reading the friendship as one-sided charity (Mr Lamb is kind to Derry). The play is built on a refusal of pity; the friendship is mutual.
3. Missing the evidence of Mr Lamb's loneliness in Scene One (open gate, curtain-less house, the closing aside "*I'll come back. They never do, though*"); writing only about his cheerful surface.
4. Calling *Lamey-Lamb* a friendly nickname. It is the cruel children's name that Mr Lamb has chosen to absorb.
5. Picking one side of the Q4 open ending and ignoring the other. CBSE markers reward weighing the evidence both ways before landing.
6. Forgetting that the play is a *radio play*, not a stage play. The form is part of the meaning – the listener does not see Derry's face.
7. Quoting only one or two lines; CBSE 6-mark Long Answers expect four to five text-grounded anchors.

## CBSE Previous Year Question Mapping

Year-wise CBSE focus areas for *On the Face of It*. The 6-mark Vistas Long Answer rotates predictably between Derry's motivation, the disability/alienation value question, Mr Lamb's loneliness, and the open ending.

Year	Long Answer Focus	Marks
2025	What draws Derry towards Mr Lamb inspite of himself (Q1)	6
2024	Pain vs alienation in disability; behaviour the person expects (Q3)	6
2023	Mr Lamb's loneliness and the ways he overcomes it (Q2)	6
2022	Will Derry get back to his old seclusion? Open ending (Q4)	6
2021	Susan Hill's central message on disability and friendship	5

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## Sample Answer – 6-Mark Long Answer on Q1

### Q1. What is it that draws Derry towards Mr Lamb inspite of himself?

**Answer.** Several small things, taken together, draw Derry back to Mr Lamb’s garden against his own habit of running away from people. Mr Lamb does not pretend not to see the burnt face; he asks the plain question “*you got burned in a fire*”, which Derry corrects to “*acid*”, and is relieved by the honesty. Mr Lamb refuses the “*poor boy*” script and treats Derry as a fourteen-year-old who might step on a windfall apple. He normalises disability by placing his own tin leg next to Derry’s burnt face – “*You’ve got a burned face, I’ve got a tin leg. Not important. Where’s the difference?*”

Mr Lamb keeps redirecting attention outwards: to the crab apples, the weeds, the spider on its silken ladder, the sun-flowers, the bees. For a boy who had been looking only inwards at his scar, this outward turn is a quiet rescue. Mr Lamb listens – “*bees singing. Him talking. Things nobody else has ever said*” is how Derry describes the conversation to his mother. Finally, Mr Lamb’s own loneliness, signalled by the always-open gate and the curtain-less house, is a mirror Derry recognises without saying so. Two solitudes recognise each other.

#### Why this answer scores top marks

Position statement in line one; four text-grounded anchors (honesty, refusal of pity, the tin-leg equation, the outward turn to nature); a closing sentence that re-states the position. The two-solitudes line is the value-point bonus.

## How Collegedunia’s Notes Help You Score

- The five-word anchor (WALL, GARDEN, LAMP, MOTHER, RETURN) gives a fixed mental sequence to apply on any Vistas Chapter 5 prompt.
- Every theme is paired with the exact textual phrase (“*Where’s the difference?*”; “*There’s nothing God made that doesn’t interest me*”; “*Lamey-Lamb. I did... come back*”) that triggers full-mark recall.
- The character arcs of Derry and Mr Lamb are written as three-point arcs – exactly the shape a 6-mark CBSE Vistas Long Answer expects.
- The five-object set (garden gate, wall, tin leg, crab apples, ladder) is exam-portable; carry it as a one-pager into the final week.
- The four Reading with Insight questions are mapped to themes so you know which theme to lean on for each prompt.

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- [NCERT Book PDF](#)
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- [Ch 6: Memories of Childhood](#)
- [Class 12 English Vistas — All Chapters](#)