



VELS



INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)
(Deemed to be University Estd. u/s 3 of the UGC Act, 1956)
PALLAVARAM - CHENNAI
INSTITUTION WITH UGC 12B STATUS

DLENG-21

English - II



ENGLISH

**B.Com, BBA
B.A. (Hons) Economics
B.A. (Hons) English**

**ODL MODE
[Semester Pattern]**

School of Languages
Centre for Distance and Online Education
Vels Institute of Science, Technology and Advanced Studies (VISTAS)
Pallavaram, Chennai - 600 117

**Vels Institute of Science, Technology
and Advanced Studies**

Centre for Distance and Online Education

**BBA/B.Com/BA(Hons)-Economics/
BA(Hons)-English- ODL Mode**

(Semester Pattern)

DLENG-21: English-II

(4 Credits)

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FOREWORD



Dr. Ishari K Ganesh
Chancellor

Vels Institute of Science, Technology and Advanced Studies (VISTAS), Deemed-to-be University, was established in 2008 under section 3 of the Act of 1956 of the University Grants Commission (UGC), Government of India, New Delhi.

VISTAS has blossomed into a multi-disciplinary Institute offering more than 100 UG & PG Programmes, besides Doctoral Programmes, through 18 Schools and 46 Departments. All the Programmes have the approval of the relevant Statutory Regulating Authorities such as UGC, UGC-DEB, AICTE, PCI, BCI, NCTE and DGS.

Our University aims to provide innovative syllabi and industry-oriented courses, and hence, the revision of curricula is a continuous process. The revision is initiated based on the requirement and approved by the Board of Studies of the concerned Department/School. The courses are under Choice Based Credit Systems, which enables students to have adequate freedom to choose the subjects based on their interests.

I am pleased to inform you that VISTAS has been rendering its services to society to democratize the opportunities of higher education for those who are in need through Open and Distance Learning (ODL) mode. VISTAS ODL Programmes offered have been approved by the University Grants Commission (UGC) – Distance Education Bureau (DEB), New Delhi.

The Curriculum and Syllabi have been approved by the Board of Studies, Academic Council, and the Executive Committee of the VISTAS, and they are designed to help provide employment opportunities to the students.

The ODL Programme [B.Com., BBA , B.A(Hons)-Economics and B.A(Hons)-English] Study Materials have been prepared in the Self Instructional Mode (SIM) format as per the UGC-DEB (ODL & OL) Regulations 2020. It is highly helpful to the students, faculties and other professionals. It gives me immense pleasure to bring out the ODL programme with the noble aim of enriching learners' knowledge. I extend my congratulations and appreciation to the Programme Coordinator and the entire team for bringing up the ODL Programme in an elegant manner.

At this juncture, I am glad to announce that the syllabus of this ODL Programme has been made available on our website, www.vistascdoe.in, for the benefit of the student community and other knowledge seekers. I hope that this Self Learning Materials (SLM) will be a supplement to the academic community and everyone.

CHANCELLOR

FOREWORD



Dr.S.Sriman Narayanan
Vice-Chancellor

My Dear Students!

Open and Distance Learning (ODL) of VISTAS gives you the flexibility to acquire a University degree without the need to visit the campus often. VISTAS-CDOE involves the creation of an educational experience of qualitative value for the learner that is best suited to the needs outside the classroom. My wholehearted congratulations and delightful greetings to all those who have availed themselves of the wonderful leveraged opportunity of pursuing higher education through this Open and Distance Learning Programme.

Across the World, pursuing higher education through Open and Distance Learning Systems is on the rise. In India, distance education constitutes a considerable portion of the total enrollment in higher education, and innovative approaches and programmes are needed to improve it further, comparable to Western countries where close to 50% of students are enrolled in higher education through ODL systems. Recent advancements in information and communications technologies, as well as digital teaching and e-learning, provide an opportunity for non-traditional learners who are at a disadvantage in the Conventional System due to age, occupation, and social background to upgrade their skills. VISTAS has a noble intent to take higher education closer to the oppressed, underprivileged women and the rural folk to whom higher education has remained a dream for a long time.

I assure you all that the Vels Institute of Science, Technology and Advanced Studies would extend all possible support to every registered student of this Deemed-to-be University to pursue her/his education without any constraints. We will facilitate an excellent ambience for your pleasant learning and satisfy your learning needs through our professionally designed curriculum, providing Open Educational Resources, continuous mentoring and assessments by faculty members through interactive counselling sessions.

VISTAS, Deemed- to- be University, brings to reality the dreams of the great poet of modern times, Mahakavi Bharathi, who envisioned that all our citizens be offered education so that the globe grows and advances forever.

I hope that you achieve all your dreams, aspirations, and goals by associating yourself with our ODL System for never-ending continuous learning.

With warm regards,

VICE-CHANCELLOR

Course Introduction

This English-II course has been divided into five Blocks consisting of 20 units. The framework of the study is given below:

Block-1: Prose-This block consists of four units. The first unit gives a general introduction to prose. From the second to fourth units, three prose essays from three different authors are analyzed in detail.

Block-2: Poetry- The second block has four units. Unit five introduces poetry. From the sixth to the eighth unit, three poems are explained, appreciated and detailed elaborately.

Block-3: Short Story- Block three has four units. Unit nine gives a brief introduction to the short story. Unit ten to twelve, three short stories are given for detailed study.

Block-4: Comprehension- Block four has four units (from 13 to 16). Unit thirteen introduces Comprehensive Writing. Unit fourteen to Sixteen elaborates Reading Comprehension, Hints Development and Note Making.

Block-5: Grammar- Block five has four units (from 17 to 20). Unit seventeen gives a general introduction to grammar. Unit eighteen explicitly details the Degrees of Comparison. Unit nineteen elaborates on the Active Voice and Passive Voice. Unit twenty explains Direct and Indirect Bill. All the units have practice exercises for better understanding.

DLENG-21: English-II

| S.No | Particulars | Page No |
|-------------------------------|---|---------|
| Block-1:Prose | | |
| Unit-1 | Introduction to prose | 8 |
| Unit-2 | The Unexpected–Robert Lynd | 19 |
| Unit–3 | My Greatest Olympic Prize-Jesse Owens | 24 |
| Unit–4 | If You Are Wrong, Admit It- Dale Carnegie | 28 |
| Block-2:Poetry | | |
| Unit-5 | Introduction to forms of Poetry | 34 |
| Unit-6 | Pulley or The Gift of God– George Herbert | 47 |
| Unit-7 | The Daffodils–William Wordsworth | 52 |
| Unit-8 | Night of the Scorpion-Nissim Ezekiel | 56 |
| Block-3: Short Story | | |
| Unit-9 | Introduction to Short Story | 63 |
| Unit-10 | The Gift of Magi- O Henry | 68 |
| Unit-11 | Three Questions- Leo Tolstoy | 77 |
| Unit-12 | The Selfish Giant- Oscar Wilde | 85 |
| Block-4: Comprehension | | |
| Unit–13 | Introduction to Comprehension | 94 |
| Unit–14 | Reading Comprehension | 99 |
| Unit–15 | Hints Development | 114 |
| Unit-16 | Note- Making | 118 |
| Block-5: Grammar | | |
| Unit-17 | Introduction to Grammar | 133 |
| Unit-18 | Degrees of Comparison | 147 |
| Unit-19 | Active Voice and Passive Voice | 154 |
| Unit-20 | Direct and Indirect Speech | 159 |
| Plagiarism Certificate | | 169 |

Block-1: Introduction

Block-1: Prose - has been divided in to four Units.

Unit-1: Introduction to Prose – Introduction, Features of Prose, Kinds of Prose, Process Writing, Polemical, Expository Prose, Role of Prose in English.

Unit-2: The Unexpected – Robert Lynd – Introduction, Passages from The Unexpected, Discussion, summary

Unit-3: My Greatest Olympic Prize – Jesse Owens – Introduction, Passages from the text 'My Greatest Olympic Prize', Discussion, Summary.

Unit -4: If You Are Wrong, Admit It – Dale Carnegie – Introduction, Passages from If You Are Wrong, Admit It, Discussion, summary

In all the units of Block -1 **Prose**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Unit-1

Introduction to Prose

STRUCTURE

Overview

Objectives

1.1. Introduction

1.2. Features of Prose

1.3. Kinds of Prose

1.3.1. Process Writing

1.3.2. Polemical

1.3.3. Expository Prose

1.4. Role of Prose in English

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

This unit deals with the question, "What is Prose?" and discusses the features of Prose. The unit also gives a brief description of the kinds of prose.

Objectives

After reading this unit, students will be able,

- To promote the power of imagination and explanation.
- To expand critical thinking in the students.
- To establish moral values through teaching of prose.
- To develop students' understandings and comprehension as regards passage.
- To enrich learner's active and passive vocabulary.

1.1. Introduction

Prose is text written or spoken with the pattern of ordinary or everyday language, without a metrical Structure. Verse, on the other hand, is written or spoken with an arranged metrical rhythm, and often a rhyme. While

narrative fiction composed in verse was very common in the past, modern writers overwhelmingly tell their stories in prose, to the point that most readers today would be baffled if they encountered fiction written in verse.

1.2. Features of Prose

The features of prose are: character, plot, setting, theme, and style. Of these five elements, character is about who, plot is the what, setting is the where and when, theme is the why, and style is the how of a story.

- **Character:** Characterization is often listed as one of the fundamental elements of fiction. A character is a participant in the story, and is usually a person, but may be any persona, identity, or entity whose existence originates from a fictional work or performance. Characters may be of several types,
- **Point-of-view character:** the character from whose perspective (theme) the audience experiences the story. This is the character that represents the point of view the audience will empathize, or at the very least, sympathize with. Therefore, this is the “Main” Character.
- **Protagonist:** the driver of the action of the story and therefore responsible for achieving the stories Objective Story Goal (the surface journey). In western storytelling tradition the Protagonist is usually the Main Character.
- **Antagonist:** The character that stands in opposition to the protagonist. Supporting character: A character plays a part in the plot but is not major. Minor character: a character in a bit/cameo part.

Analysing characterization is more difficult than describing plot; human nature is infinitely complex, variable and ambiguous. It is much easier to describe what a person has done instead of who a person is. In commercial fiction, characters are often two-dimensional, and act as vehicles to carry out the plot. The protagonist must be easily identified with and fundamentally decent, if he has vices they are of the more “innocent” type.

Types of Characters

- **Flat Characters:** Usually has one or two predominant traits. The character can be summed up in just a few lines.
- **Round Characters:** Complex and many faceted; have the qualities of real people.

- **Plot:** Plot, or storyline, is often listed as one of the fundamental elements of fiction. It is the endering and ordering of the events and actions of a story. On a micro level, plot consists of action and reaction, also referred to as stimulus and response. On a macro level, plot has a beginning, middle, and an ending.

Plot is often depicted as an arc with a zigzag line to represent the rise and fall of action. Plot also has a mid-level structure: scene and sequel. A scene is a unit of drama where the action occurs.

Plot refers to the series of events that give a story its meaning and effect. In most stories, these events arise out of conflict experienced by the main character. The conflict may come from something external, like a dragon or an overbearing mother, or it may stem from an internal issue, such as jealousy, loss of identity, or overconfidence. As the character makes choices and tries to resolve the problem, the story's action is shaped and plot is generated.

In some stories, the author structures the entire plot chronologically, with the first event followed by the second, third, and so on, like beads on a string. However, many other stories are told with flashback techniques in which plot events from earlier times interrupt the story's "current" events.

All stories are unique, and in one sense there are as many plots as there are stories. In one general view of plot, however and one that describes many works of fiction the story begins with rising action as the character experiences conflict through a series of plot complications that entangle him or her more deeply in the problem. This conflict reaches a climax, after which the conflict is resolved, and the falling action leads quickly to the story's end. Things have generally changed at the end of a story, either in the character or the situation; drama subsides, and a new status quo is achieved. It is often instructive to apply this three-part structure even to stories that don't seem to fit the pattern neatly.

- **Setting:** Setting, the location and time of a story, is often listed as one of the fundamental elements of fiction. Sometimes setting is referred to as milieu, to include a context (such as society) beyond the immediate surroundings of the story. In some cases, setting becomes a character itself and can set the tone of a story.

Setting, quite simply, is the story's time and place. While setting includes simple attributes such as climate or wall décor, it can also include complex dimensions such as the historical moment the story

occupies or its social context. Because particular places and times have their own personality or emotional essence (such as the stark feel of a desert or the grim, wary resolve in the United States after the September 11th attacks), setting is also one of the primary ways that a fiction writer establishes mood.

Typically, short stories occur in limited locations and time frames, such as the two rooms involved in Kate Chopin's "The Story of an Hour" whereas novels may involve many different settings in widely varying landscapes. Even in short stories, however, readers should become sensitive to subtle shifts in setting. For example, when the grieving Mrs. Mallard retires alone to her room, with "new spring life" visible out the window, this detail about the setting helps reveal a turn in the plot. Setting is often developed with narrative description, but it may also be shown with action, dialogue, or a character's thoughts.

- **Social context:** The significant cultural issues affecting a story's setting or authorship
- **Mood:** The underlying feeling or atmosphere produced by a story. The setting of a story is its overall context- where, when and in what circumstances the action occurs.
- **Setting as Place:** The physical environment where the story takes place. The description of the environment often points towards its importance.
- **Setting as Time:** Includes time in all of its dimensions. To determine the importance, ask, "What was going on at that time?"
- **Setting as Cultural Context:** Setting also involves the social circumstances of the time and place. Consider historical events and social and political issues of the time.
- **Theme:** Theme is the meaning or concept we are left with after reading a piece of fiction. Theme is an answer to the question, "What did you learn from this?" In some cases, a story's theme is a prominent element and somewhat unmistakable. It would be difficult to read Kate Chopin's "The Story of an Hour" without understanding that the institution of nineteenth-century marriage robbed Mrs. Mallard of her freedom and identity. In some pieces of fiction, however, the theme is more elusive. What thought do we come away with after reading Jamaica Kincaid's "Girl"? Those mothers can try too hard? That oppression leads to oppression? That a parent's repeated dire predictions have a way of becoming truth?

- **Style:** Style includes the multitude of choices fiction writers make, consciously or subconsciously, as they create a story. They encompass the big-picture, strategic choices such as point of view and narrator, but they also include the nitty-gritty, tactical choices of grammar, punctuation, word usage, sentence and paragraph length and structure, tone, the use of imagery, chapter selection, titles, and on and on. In the process of writing a story, these choices meld to become the writer's voice, his or her own unique style.

1.3. Kinds of Prose

The following are the different kinds of Prose. They include Process Writing, Polemical and Expository Prose.

1.3.1. Process Writing

A good prose-style is both a matter of choice of the words and their arrangement to form a complete meaningful sentence. The writer should have a large store of words ready for use. With this end in view he must constantly read the best stylists, both of ancient and modern time. Words, besides their dictionary meaning, also carry emotional over-tones. They have an aroma all their own. Besides this, they also have associative value. None can hope to write a good prose-style unless he has acquired a sense not only of the meaning, but also of the emotional and associative value of words, and this sense can be acquired only by a constant study of the greatest masters in the field.

The arrangement should not only be grammatically correct, but it should be such as also imparts force, eloquence and persuasive power to the style. A good stylist should not only be able to convey his meaning, exactly and precisely, he should also be able to move his readers. This is a difficult art and it can be acquired only through constant study and practice.

There are three principal characteristics of good prose, namely, clarity or lucidity, simplicity and euphony. Clarity is the first and the greatest mark of good prose. The author should be able to make his ideas very clear to his readers. If he is obscure, or adopts a manner of writing owing to which he is not easily intelligible to his readers, he is not a good prose-writer. The writer should know what he has to say, and he should say it in the most direct and straightforward manner.

He should, as the expression goes, learn to call a spade a spade. Besides he should exercise economy of expression, and should not be verbose and prolix. The main difference, says 'Lord Morley, between an educated man and an uneducated man is this that while the former can express an idea in twenty words, the latter fails to do so even in two hundred words.

Circumlocution or roundabout expression is another fault of prose style. A good prose writer is one who expresses his ideas in a direct manner and in the minimum possible words. Archaism, use of newly coined words, use of foreign words and phrases, slang, colloquialism, etc., are to be avoided. They create difficulty in the way of the readers.

Simplicity is another mark of good prose. There is common tendency among students to use a less familiar word or expression instead of a more familiar one. This tendency should be discouraged; otherwise, prose would become pompous, rhetorical and vulgar. There is no reason why 'abode' should be used instead of 'house' and 'bard' instead of 'poet'. Let us take a sentence, "The abode in which you spent the delightful days of your boyhood is on conflagration". Some students may regard it as a beautiful sentence, though in reality it is not.

It is a pompous, rhythmic sentence and has certain poetic qualities. But a good sentence in a poem may not necessarily be a good sentence in prose. The idea of this very sentence can be expressed in a simpler, and, therefore, better manner like this: "The house in which you lived in your boyhood is burning." Voltaire was the greatest prose-writer of France in the eighteenth century. According to him "Good prose, like the clothes of a well-dressed man, should be simple but not showy." The beauty of prose is spoiled by an effort to adorn and decorate it; its real beauty lies in simplicity and directness.

This does not mean that figures of speech-similes, metaphors, Personification etc., - are not to be used. The use of figures of speech imparts force and brevity to the language. Aristotle regarded the gift of metaphor to be essential for a writer of English prose. But figures of speech must be used judiciously. Their use should be functional and not merely decorative. They should help the writer to convey his meaning more forcefully, clearly and lucidly. There should be no excess in the use of these literary devices. Indeed, excessive use of Personifications is one of the serious faults of 18th century poetic diction.

Further, a prose-writer must distinguish between the figures of speech which are poetic i.e., fit only for use in poetry, and figures of speech which may properly be used in prose. Generally speaking, figures of speech proper for poetry are emotional while those fit for prose are intellect in tone.

Euphony is not an essential but a desirable characteristic of good prose. It needs practice and a trained ear to select words with pleasant sounds. But one has to be cautious in choosing words for the sake of sound, for the purpose of prose is to convey ideas. By virtue of its sweet sound its

quality is definitely enhanced. But this quality alone cannot be made an end of prose-writing. There have been writers of prose who have been more concerned with sound than with sense. Obviously, their prose, though pleasant, does not fulfil the real end of prose-writing which is simple and straightforward communication of ideas. Where sound and sense are harmoniously blended the result is very happy.

Prose is an instrument of discussion, argumentation and reasoning. It is the proper vehicle for conveying facts and ideas. Hence prose often tends to be tiresome and boring. That is why the great masters of prose-style; enliven their prose with flashes of wit and humour. Wit and humour are essential elements in their prose style.

For example, Bacon uses wit as grains of salt to enliven his essays which are pithy, aphoristic and over-weighted with his learning, and hence their study puts considerable strain on the readers. Humour is an integral part of the prose style of Lamb, the Prince of English essayists. In his case, humour arises from his constant repetition of particular words and phrases, from his use of grotesque and whimsical similes and metaphors, and from his stress on the old and eccentric in character and manner. Of his style it may truly be said that "style is the man." In the case of Addison and Steele, it is verbal irony i.e., the use of language opposite in meaning to the one intended - which acts as the proverbial grain of salt. Humour, in short, characterizes the prose-style of the greatest stylists in the language.

A really beautiful prose style requires labour on the part of the writer, and close attention on the part of the reader. The literary artist must be learned in the various arts, sciences, and philosophies, so that by naturalizing their vocabulary in his composition, he may enrich the language and increase its expressive power. Variety in the use of words, and sweetness and melody to the language, may be impacted by mixing monosyllabic words with longer but sonorous words. The writer should use absolute economy of means and express himself in the fewest possible words. Ornaments, like figures of speech, should be used only when absolutely necessary, when they are really serviceable. "All art doth but consist in the removal of surplusage."

Words are the body, structure is the mind, and certain subtler graces are the soul of style. In all literature one indispensable beauty is its truth; truth of fact in the lower kind of literature, and truth of the writer's sense of fact or his 'vision' in the highest or imaginative literature. There should be absolute accordance of expression to idea. This is the highest beauty, and it justifies all kinds and manners of style. It would be said that in this way

the style would depend upon the whim of the individual, but it would be capricious and would soon degenerate into mannerism. But Pater replies, it will never be so. To quote his own words: "Not so, since there is, under the conditions supposed, for those elements of the man, for every lineament of the vision within, the one word, the one acceptable word, recognizable by the sensitive, by others "who have intelligence" in the matter, as absolutely as ever anything can be in the evanescent and delicate region of human language.

The style, the manner, would be the man, in absolutely sincere apprehension of what is most real to him." This is the sense in which style is really the man. Style expresses the real man, i.e., not in his capricious aspects, but in his, "absolutely sincere apprehension of what is most real to him."

1.3.2. Polemical

Polemic is a mode of writing or speaking that uses vigorous and combative language to defend or oppose someone or something. Adjectives: polemic and polemical. The art or practice of disputation is called polemics. A person who is skilled in debate or someone who is inclined to argue vehemently in opposition to others is called a polemicist (or, less commonly, a polemist). Enduring examples of polemics in English include John Milton's *Aeropagitica* (1644), Thomas Paine's *Common Sense* (1776), The Federalist Papers (essays by Alexander Hamilton, John Jay, and James Madison, 1788-89), and Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792).

Examples and observations of polemics are given below. Some other terms that are related to and some that may be confused with polemics include:

- Argument
- Argumentation
- Confrontational Rhetoric
- Critique
- Encomium
- Invective

1.3.3. Expository Prose

Expository writing explains an idea and thing with a thorough analysis. It is written to instruct or enlighten people and also includes relevant evidences and mainly, it gives a clear conception about the topic. It is a

type of essay that requires a thorough investigation, along with the delineation of the idea. The structure of this kind of essay will always be concise, clear and cogent. However, in schools, students usually write expository essays. Essays, reports and articles all come under this category. In detail, scientific reports, reports, encyclopaedia articles, term papers are expository writing. Information and explanation are two main aspects of expository writing.

Characteristics of Expository Writing:

1. **Descriptive:** It is one of the main features of this essay. Science related writing needs a background description. However, description should be written about a thing or a process and it is usually done chronologically or hierarchically.
2. **Illustrative:** Illustration is essential in this kind of essay and it should be relevant. Explicit references need to be included to support the theoretical points.
3. **Explanatory:** The pertinent theory should be explained to support your points added in the essay. To perceive results, the reasons are evaluated and the entire explanation should be supported with suitable information.
4. **Analytical:** It is an imperative part of an expository writing as through this process, the topic is broken down into parts in order to categorize.
5. **Clarity:** It is the important aspect of the expository writing. The idea or thought of the author should be clearly mentioned in the essay.
6. **Unbiased:** The approach of the essay should be unbiased.
7. **Impersonal:** The first-person pronouns should not be used in this essay.

1.4. Role of Prose in English

Prose refers to an ordinary form of spoken or written language, without metrical structure, as distinguished from poetry or verse. When identifying a piece of writing as a prose, the piece should be written in a typical, straightforward manner. It will follow strict grammatical structures rather than a meter or verse pattern. Normal everyday communication, whether spoken or written, is in the form of prose. It comprises complete grammatical sentences, which further consist of paragraphs, and forgoes aesthetic appeal in favour of clear, straightforward language.

The prose is the most reflective of conversational speech. Versification and a blend of the two formats, known as “prose poetry” are some of the commonly known works of this literary device. In literature, the basic purpose of prose in writing is to convey an idea, deliver information, or tell a story. It is the way a writer fulfils her basic promise to a reader to deliver a story with characters, setting, conflict, a plot, and a final payoff.

Let Us Sum Up

This introductory unit dealt with the features, kinds and importance of prose. Prose is text written or spoken with the pattern of ordinary or everyday language, without a metrical structure. The features of prose are: character, plot, setting, theme, and style. The principal characteristics of good prose, namely, clarity or lucidity, simplicity and euphony. Expository writing explains an idea and thing with a thorough analysis. The basic purpose of prose in writing is to convey an idea, deliver information, or tell a story.

Check Your Progress

1. What is the importance of prose in literature?

2. Explain the features of prose.

3. Write a note on Expository Prose.

Glossary

Evanescent: Tending to vanish like vapor.

Apprehension: Viewing the future with anxiety or alarm

Vehemently: Marked by forceful energy

Answers to Check Your Progress

1. In literature, the basic purpose of prose in writing is to convey an idea, deliver information, or tell a story. Prose is the way a writer fulfils her basic promise to a reader to deliver a story with characters, setting, conflict, a plot, and a final payoff.
2. In writing, prose refers to any written work that follows a basic grammatical structure (think words and phrases arranged into sentences and paragraphs). This stands out from works of poetry, which follow a metrical structure (think lines and stanzas).
3. Expository writing, as its name implies, is writing that exposes facts. In other words, it's writing that explains and educates its readers, rather than entertaining or attempting to persuade them.

Suggested Readings

1. Gross John. *The New Oxford Book of English Prose*. Oxford University Press 1998.
2. Tyler Daniel. *The Cambridge Companion to Prose*. Cambridge University Press 2021.

Unit-2

The Unexpected – Robert Lynd

STRUCTURE

Overview

Objectives

2.1. Introduction

2.2. Passages from The Unexpected

2.3. Discussion

2.4. Summary

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

The essay “unexpected” is the one which lets everyone to appreciate the nature for the beauty which it shows us beyond our expectation. Lynd is trying to take us towards the natural beauty by taking the example of the wild birds and their singing ability which takes you to the imaginary world.

Objectives

After reading this unit, students will be able,

- To explain the role of style in presenting the content effectively.
- To analyse the stylistic features of descriptive writing.

2.1. Introduction

The unexpected is an essay written by Robert Lynd (1879-1949). He was an Irish writer. He has written number of essays on a wide variety of subjects. His essays are marked by a rare combination of playfulness, wit, satire and self-revelation. This essay shows his keen observation on nature. He also shows us how nature disappoints us when we expect the expected but surprises us with the unexpected.

Robert Wilson Lynd (20 April 1879 – 6 October 1949) was an Irish writer, an urbane literary essayist and strong Irish nationalist. Robert Lynd is an exceptionally humorous and great writer. His articles are simple, amusing and satirical. His style of composing is rich and enchanting.

2.2. Passages from the text The Unexpected

The author has a deep desire to hear the song of the nightingale which would bring back his memories. He always liked to know the names of the birds. Here nightingale is portrayed as an imaginary bird phoenix. The author as a child was interested in knowing the family names of the birds. In modern times, he is like a slave only interested in protecting its young ones. The horses, cow and bull in the farm are used to be surprising as legendary animal to a town child.

In Greek and Roman mythology bird is believed to be changing its form or helping the goddess. Goose here, is represented as a heroic action mentioned in Roman legendary. Birds like goose, gander, turkey and cock don't have souls. A townsman cannot control the movements of birds like singing and laying eggs even though they are put up in a nesting box. No bird is a slave only a bird lover is a slave to a bird. They have misunderstood nightingale versus skylark. Shelly has praised nightingale in the poems. People bullfinch when it affects but they don't think mainly of it. The wild birds are not able to bear the cold in the winter. The author refers chiffchaff bird which transforms the earth from a dull place to a polling star. The poets who have not studied about the birds and season they have wrongly sing a song to the linnets instead of willow wren. The author ventures to prophesy that another Shakespeare appears in England in the future, he writes lyrics about willow wren praising it.

We expect birds to sing like a professional singer and the author says we expect a lot from nature. The bird's song gives us a great pleasure than the music. The author went to a particular place to gather nightingale's voice. Even if it's a hard task he was confident of seeing it. But the author was able to see the other birds except the nightingale. Another day, author saw a lapwing followed by two chickens. He was delighted to see the lapwing following the author as he crossed. It was screaming, resting and finally gone away. The author is very happy to see such an unexpected scene. This scene reminds him about parental love and care. The essay shows how nature disappoints us when we expect the expected but surprises us with the unexpected.

2.3. Discussion

Lynd opens the essay expressing the desire of listening to the nightingale. He then puts reminiscence of his childhood where he was fascinated to spend time with hens and compares those hens with the present ones. He says that today's hens are captive, incapable of oddity and work like slaves for the humans. Lynd differentiates the wild birds and the captive birds. He

says that the wild birds cannot be tamed they are free and don't work for the master like the country/ farm birds. Wild birds are the legends. They have no command over their coming and going, their singing and their nesting.

Lynd says that bird lover are the slave of the wild bird and they search for their desired bird for years but the bird will not search for the lovebird. Thus, the respect for wild birdies never lost were as the love and fascination for the captive birds is lost.

Further Lynd says that the nightingale is the supreme among all the bird's kind as the famous poets have written poetry about the beautiful song sung by the nightingale. The beauty of bird consists not only in its song but its surroundings.

The author also mentions about the bird 'Skylark'. To listen to this bird an American poet who read and loved Shelley's poem named Skylark longed her to listen to Skylark singing. Then he confessed that he went to the country deliberately to hear the nightingale. But he could not get what he expected rather he had seen the unexpected novelties of the nature which delighted him. He had seen the Lapwing that he had never seen before.

The Unexpected -By Robert Lynd - Summary

Introduction:

The unexpected is an essay written by Robert Lynd (1879-1949). He was an Irish writer. He has written a number of essays on a wide variety of subjects. His essays are marked by a rare combination of playfulness, wit, satire and self-revelation.

This essay shows his keen observation on nature. He also shows us how nature disappoints us when we expect the expected but surprises us with the unexpected.

Nightingale and the phoenix

Lynd longs to see the bird nightingale. But he lives in a village where he is not able to see a nightingale. So, he compares the nightingale to phoenix. He says that the nightingale has become a bird of imagination like the mythical bird Phoenix.

His Fascination for Hens

As a child, Lynd loved hens very much. He dislikes them now just because they appear to be slaves 'content with the slavery. They just work like slaves without protest - "hens have no souls." Familiarity is another reason why he hates it. If a hen were just an imaginary bird in

Greek or Roman mythology, it would have been mysteriously beautiful to him.

Goose and its ancient glory

The goose appears in a Roman legend. It is the attendant bird of goddess Juno in “the legend of the Capitoline Geese.” It has saved Romans from the attack of Gauls. Another reason is that they are never entirely domesticated like hens. Thus, the goose retains some of its ancient glory.

Difference between the wild birds and the captive birds

Most domestic birds seem to him like slaves and they are no common that he finds them the most unimpressive. The hen, especially, is a drudge that toils for the humans sulkily, just like the goose or gander or duck or a turkey-cock. But these except the hen maintain a certain dignity. The hen does nothing to interest man except in its flurried defense of its young.

The wild birds on the contrary are free and work for none. They have no masters. They come and go anywhere and anytime they please. They use anything that fancies their attention. They are free. They work for none. They aren't bothered about man's existence. They feel indebted to none. Most of them are not seen often. Their rare appearance fascinates and excites man. Man welcomes the seasonal birds with much admiration. Man may go bird watching but would never stop by to watch a hen because wild birds are not drudges. Man can't expect anything from them. Man may try to lure them but to be lured is at their disposition thus maintaining their dignity.

Let Us Sum Up

The essay “unexpected” is the one which lets everyone to appreciate the nature for the beauty which it shows us beyond our expectation. Lynd is trying to take us towards the natural beauty by taking the example of the wild birds and their singing ability which takes you to the imaginary world. The author is also trying to convey that the animals and the birds should not be captivated as they lose their oddity and no more be the legendary as the wild birds.

Check Your Progress

1. Why does Lynd place together the nightingale and the phoenix?

2. What is Lynd's prophesy about the Willow-Wren?

3. How does Lynd want us to approach nature?

Glossary

Nightingale: small bird best known for its powerful and beautiful song

Screaming: to voice a sudden sharp and cry

Willow: a tree with long branches that hang down

Prophecy: a statement about what is going to happen in the future

Answers to Check Your Progress

1. Lynd wants to see the nightingale bird but lives in a village where he is not able to see nightingale. So he has compared the nightingale to phoenix as nightingale has become a bird of imagination for him now like the mythical bird phoenix.
 2. Lynd knows much about ornithology, the study of birds. So he makes the prophesy that if another Shakespeare appears in England, he will sing in praise of the singing bird –Willow Wren.
 3. Lynd wants us to approach nature without any expectations. He wants us to accept what comes from nature as it is. Lynd says that Nature is so charming and has many gifts but only for the unexpected.
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Suggested Readings

1. Lynd Robert. Further Essays of Robert Lynd: Being the School Edition of I Tremble to Think. J.M. Dent 1942.
2. Lynd Robert. Selected Essays by Robert Lynd: Chosen by the Author. Dent 1923/1959.

Unit-3

My Greatest Olympic Prize – Jesse Owens

STRUCTURE

Overview

Objectives

3.1. Introduction

3.2. Passages from the text 'My Greatest Olympic Prize'

3.3. Discussion

3.4. Summary

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

This unit illustrates true sportsman spirit and friendship. The unit highlights that competitions are not just about winning but about participating with a positive spirit.

Objectives

After reading this unit the student will be able,

- To develop moral values through teaching of prose.
 - To develop students' understandings and comprehension as regards passage
-

3.1. Introduction

"My Greatest Olympic Prize" is a true story of the writer's life – an autobiographical account of Jesse Owens' experience of true friendship in the Berlin Olympics 1936 where he won four gold medals.

3.2. Passages from the text 'My Greatest Olympic Prize'

The author Jesse Owens describes an incident that happened during the 1936 Berlin Olympics. He had seriously trained and disciplined himself for six years in pursuit of winning gold medal especially in the long jump event. As he had set the world record of 26 feet 8 inches the previous year everyone expected him to win that gold medal easily. During the long jump trial, he was surprised to see a tall German athlete by name Luz Long

jumping almost 26 feet during his practice session. Hitler who claimed that his country sportsmen were members of a 'master race' kept him away from the eyes of the public, hoping very much that he will win the long jump. As he was a Negro, he felt angry about Hitler's way and he was determined to win the long jump event and prove him wrong.

As he was tensed and angry, he committed foul by crossing the take-off board in the first two attempts of the qualifying round.

When he was walking away with disappointment and sadness to jump his final qualifying attempt, he felt the gentle touch of his rival Luz Long on him who greeted him with a handshake. They both introduced themselves and the author at first felt nervous talking with him.

Luz Long found out that there was something troubling him as he kept fouling for two times. The author was surprised by his concern and pleased by the fact that he didn't believe in the Aryan Supremacy like Hitler did. Luz Long also encouraged the author they would be able to win easily and suggested him to draw a line few inches behind the take-off board so he can avoid fouling. The author then relaxed himself and did exactly what Luz Long suggested him and then he was able to qualify successfully.

The same night the author went over to Luz Long's room and discussed with him about athletics, the world situation at that time and several other things. The author was then satisfied that a new friendship had been formed with Luz Long even though both of them were competitors for the same gold medal.

In the finals the author won setting a new world record. Luz shook his hands and congratulated him which angered Hitler. The author at that moment felt that his friendship with Luz Long is more valuable than all the gold medals that he had won in his career.

He also realized that Luz was a good epitome of what Pierre de Coubertin founder of the modern Olympic Games must have had in mind when he said, "The important thing in the Olympic Games is not winning but taking part. The essential thing in life is not conquering but fighting well"

3.3. Discussion

This lesson has a character named Adolf Hitler. He was the Chancellor of Germany and was preparing for the event with his performers. He intended to win the greatest number of medals in the events to show the superiority of the Aryan race. However, an American Negro named Jesse Owens was determined to prove the theory of Hitler to be wrong. Setting

this goal in the mind, he trained himself regressively for six years. Also, he disciplined himself for succeeding in life. The writer was very frustrated and kicked the ground in disgust. All of a sudden, there was a friendly hand on his shoulder. The man was no other than his German rival. His name was Luz Long.

He had qualified for the finals in his first attempt. A man with blue eyes met him friendly. He offered a firm handshake to Jesse. Then he encouraged Jesse not to lose hope and advised him to leap from a few inches back of the board. His advice helped Jesse in qualifying for the finals.

At the night, Jesse met Luz to thank him for his suggestion. Moreover, they entered into a conversation about each other, sports events and the situation of the world. Jesse felt good to hear that his friend does not have a mentality of being superior or to prove the superiority of Aryan race. They became nice friends. Liz long was broad-minded. He wanted Jesse to do his best even if that meant his winning in the event.

The next day, Luz broke his record which was an inspiration for Jesse to perform the best. Furthermore, Luz was the first to congratulate him when he landed from his performance. Liz offered him a firm handshake even after knowing that Hitler was noticing the two.

Thus, Liz displayed true sportsmanship by his action. Jesse won four gold medals in the event. He calls it as his Greatest Olympic Prize. Their friendship ended only after the death of Luz in the Second World War. Jesse adds to his note that Luz was a true example of sportsman spirit. For him taking part and performing at one's best is more important than winning or losing.

Let Us Sum Up

This story is an illustration of true sportsman spirit and friendship. Competitions are just about winning but about participating with a positive spirit. Jesse says that he did not just win the game but he also earned a friend for life. This friendship was more worthy to him than the Olympic record he had created that day. Jesse learnt a crucial lesson what the founder of the Olympic Games must have had in mind. This story teaches us that it is important to play fair and respect the true spirit and essence of the sport.

Check Your Progress

1. Why did Jesse Owens foul the first two jumps in the trial?

2. What do you understand of Hitler from Jesse Owens account?

3. How did Owens manage to qualify for the finals with a foot to spare?

Glossary

Pursuit: the action of trying to achieve or get something

Take off : to leave the ground and start flying

Fouling: to break the rules of the game

Answers to Check Your Progress

1. Owens, being a Negro, hated it and his angered at Hitler's way belittled his determination to win the Olympics. Anger ruled his mind and made him foul in the first two attempts in the trials.
 2. Hitler had secretly nurtured a very strong Nazi youth and had kept him hidden until the day, to petrify other athletes, especially Owens. Hitler would have been fully aware that an angry athlete often errs and that perhaps was what he wanted.
 3. Owens accepted Long's advice to draw a line a few inches behind the take-off board which helped him qualify for the finals with a foot to spare.
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Suggested Readings

1. Buckley James and Charlotte Ager. Jesse Owens. First American ed. DK Publishing 2020.
2. Yomtov Nel and Eduardo Garcia. Defying Hitler: Jesse Owens' Olympic Triumph. Graphic Library an Imprint of Capstone Press 2019.

Unit -4

If You Are Wrong, Admit It – Dale Carnegie

STRUCTURE

Overview

Objectives

4.1. Introduction

4.2. Passages from If You Are Wrong, Admit It

4.3. Discussion

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

This prose suggests that when we acknowledge our error, people gain confidence in us and begin to sympathise with our viewpoint.

Objectives

In this unit we will be discussing “If You Are Wrong, Admit It” by Dale Carnegie. At the end of this unit the student will be able,

- To appreciate narrative techniques in a prose
 - To understand the language of narrative prose, imagery and form.
-

4.1. Introduction

Dale Carnegie was an American writer and lecturer, and the developer of courses in self- improvement, salesmanship, corporate training, public speaking, and interpersonal skills. Born into poverty on a farm in Missouri, he was the author of *How to Win Friends and Influence People* (1936), a bestseller that remains popular today. He also wrote *How to Stop Worrying and Start Living* (1948), *Lincoln the Unknown* (1932), and several other books.

This is an extract from his book *How to Win Friends and Influence People*. This lesson comes under ‘Twelve Ways to Win People to Your Way of Thinking’. The prose advises that we are wrong we should admit it immediately. When we fight we never get enough, but by yielding we often

get more than we expected. When we admit that we are wrong, people trust us and begin to sympathize with our way of thinking.

4.2. Passages from If You Are Wrong, Admit It

The prose “If You Are Wrong, Admit It” written by Dale Carnegie is an extract from his bestseller book ‘How to Win Friends and influence People.’ Carnegie is known for his contributions in the form of writings, courses and lectures on self-improvement and interpersonal skills. The prose is one such write-up, in helping a person to overcome critical circumstances through self-reproach (meaning-self-criticism) and self-esteem.

Carnegie through six instances drawn from his personal experience and from the historical and political incidents he came across or read upon, illustrates the importance of self-criticism in one’s life. Throughout the essay he admits that it’s advisable to approach a problem and solve it through self-criticism rather to aggravate the problem further by defending one’s mistake. He declares that he has learnt to admit his mistake openly and emphatically, from his personal experience with the police official. In the rest of the essay the writer demonstrates of how one could resolve a critical situation by being smart and self-reproachful. Apart from his personal experience the writer quotes five incidents involving various professionals, in the essay to manifest (meaning- to prove) his point.

The commercial artist named Ferdinand E. Warren has used this idea of self-criticism recommended by the writer, when his higher authority the art editor expressed his dissatisfaction regarding his work. Warren blamed himself for his mistakes rather than defending his errors. In another instance Bruce Harvey, when faced with financial crisis he apologized to his supervisor for the mistake he has committed and promised to rectify his mistake.

The writer further quotes a historical incident of American Civil war between North and South confederation. During the war, the South lost its power because of its commander-in chief Pickett. But Robert E. Lee who was responsible for the Southern army blamed it on himself instead of blaming Pickett.

On the other hand, the famous writer Elbert Hubbard a controversial writer, has managed to remain popular among his readers by being self-critical and appreciative of others opinion regarding his books. On the whole Dale Carnegie admits that one can resolve a crisis situation by becoming self-criticism and accepting his/her own responsibility for the mistakes

4.3. Discussion

The below are the illustrations with example which the author makes in this extract where he is showing that if someone had erred (mistake) he shouldn't hesitate to admit it and close the matter peacefully.

The first illustration author writes about an incident where he and Rex the author's Boston Bulldog, did not like to be leashed or muzzled. The author himself did not like to muzzle or leash his dog. The policeman warned Carnegie that he will be charged the next time he did not leash or muzzle the dog. For disobeying him, Carnegie knew that he will have to face the wrath of the angry policeman itching to show his authority. Carnegie tactfully admitted that he made a mistake and spoke all that the policeman would have, thus taking his side. The policeman calmed down and took Carnegie's side by excusing Carnegie. This is exactly what Carnegie wanted. Carnegie admitted his mistake. This made the policeman magnanimously excuse him.

The second example is about the art director's method of attack by finding faults with some little thing disgusted Warren. Warren understood the situation he took the fight out of his art director by instantly admitting his mistake. He criticized himself extensively and promised to redo the entire work. Warren embarked on self-criticism that took the fight to an end by taking him to lunch which Warren thoroughly enjoyed.

In the third example the author talks about Harvey who not only admitted his mistake but also blamed himself repeatedly for all the confusion. The boss was so pleased at the guilty Harvey's acceptance of mistake that he allowed Harvey to rectify his mistake. This earned him the respect of his boss.

The fourth example is the one where the author talks about the two characters one was Pickett who was a confident man with auburn locks with a cap of rakish angle over his right ear and the other was Lee, an honourable General of high rank. While he could have blamed several others for the loss in war, He maintained that he alone was responsible for the loss in the battle and none but he has lost the battle which led to the doom of their army. His acceptance of mistake and supplication of apology is the most sublime.

In the fifth example the author is discussing about the Chinese culture. Michael Cheung, tutor of author in Hong Kong. Chinese tradition forbids elders from taking the first step to reconciliation with the young. The Chinese father knowing that it was his fault for his son leaving him, he did not budge since it was their tradition that forbade elders from taking the

first step toward reconciliation with their younger counterparts. But his desire to meet his son and his family and the realization of his mistakes over powered his long-nurtured ego. He leaves his ego behind and with all his heart seeks his son's forgiveness.

The sixth example is of Hubbard who had the rare characteristics of turning his foe into friends by taking their side when he felt he was right. Hubbard used to pull an irritated reader to his side by confessing that just like them he too disagrees with what he had written earlier. He would also call them over to his place to thrash the subject over. This way he ditches the fumes of an explosive reader.

Let Us Sum Up

The prose advises that whenever we are wrong, we should admit it immediately. When we fight, we never get enough, but by yielding we often get more than we expected. When we admit that we are wrong, people trust us and begin to sympathize with our way of thinking.

Check Your Progress

1. Why did Warren often leave the art editor in disgust?

2. How did Lee win admirers even after losing the battle of Gettysburg?

3. Why Elbert Hubbard portrayed as a controversial writer?

Glossary

Self-criticism: criticism of oneself

Rectify: to correct something that is wrong

Aggravate: to make something worse

Emphatically: without doubt; clearly

Answers to Check Your Progress

1. The art director's method of attack by finding faults with some little thing disgusted Warren. Warren understood the situation he took the fight out of his art director by instantly admitting his mistake. He criticized himself extensively and promised to redo the entire work. Warren embarked on self-criticism that took the fight to an end by taking him to lunch which Warren thoroughly enjoyed.
2. On the third day of the Battle of Gettysburg, Confederate General Robert E. Lee's last attempt at breaking the Union line ends in disastrous failure, bringing the most decisive battle of the American Civil War to an end.
3. Hubbard's writings contain a bizarre mixture of radicalism and conservatism. He apotheosized work and efficiency in a vigorous, epigrammatic style.

Suggested Readings

1. Carnegie Dale. A Joosr Guide to How to Win Friends and Influence People by Dale Carnegie. Bokish 2015.
2. Kemp Giles and Edward Claflin. Dale Carnegie: The Man Who Influenced Millions. 1st ed. St. Martin's Press 1989.

Block-2: Introduction

Block-2: Poetry - has been divided in to four Units.

Unit-5: Poetry – Introduction, Elements of Poetry, Difference between Prose and Poetry, Poetic Terms.

Unit-6: Pulley or the Gift of God – George Herbert – Introduction, Text, Summary, Discussion.

Unit-7: The Daffodils – William Wordsworth – Introduction, Text, Explanation, Discussion.

Unit-8: Night of the Scorpion - Nissim Ezekiel – Introduction, Text, Explanation, Discussion.

In all the units of Block -2 **Poetry**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Unit-5

Introduction to forms of Poetry

STRUCTURE

Overview

Objectives

5.1. Introduction

5.2. Elements of Poetry

5.2.1. Difference between Prose and Poetry

5.2.2. Poetic Terms

5.3 Poetic Devices

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

This unit deals with the question, "What is Poetry?" and discusses the various elements of Poetry. The Unit also gives a brief description of the different verse forms.

Objectives

After reading this unit, students will be able,

- To describe the techniques of Poetry ' read a poem with an understanding of the principles of a verse.
- To familiarize with the literary terms such as prosody, diction, imagery etc.

5.1. Introduction

Under this head, the distinctive aspect of poetry may be considered. In this regard, let us take help from Philip Sydney who said of poetry that it was "almost the highest estimation of learning" (Enright 4). That means human learning realizes itself at a truly supreme level through the poetic act. It is assumed that wisdom is crystallized in poetry and enlightens those areas of life that generally remained shrouded in darkness. Sydney has left some scope for other forms of literature to come equal to poetry, to contend with them, through use of the word "almost." For him, then,

debate is needed to affirm the place that poetry enjoys with respect to rational and thoughtful prose. The latter belongs to philosophy where mind is active to understand the phenomena of the world surrounding us.

Also mark that philosophy defines and explains even as poetry shares and communicates. The target for poetry is learning where for philosophy it is distinct and precise finding. In that sense, learning is simpler since based on observation and awareness. The terms of poetry and prose are laid out through deployment of specific vocabulary.

Sydney knows the value of distinction and sticks to the set of words that would assist him in the enunciation of the point. His aim is to explore the region of truth as he has said that poetry “in the noblest nations and languages that are known hath been the first light-giver to ignorance, and first nurse, whose milk by little and little, enabled them to feed afterwards of tougher knowledge’s.” Clearly, in human social existence, poetry is the first measure of light, and source of nurturing, as it sets the tone for approaching complex processes of knowing that will then be mastered gradually.

Here, we see that there is no binary between light and nurturing on one side and increased knowing on the other. Seeing and observing are one with continuance of effort to grasp deeper aspects of nature and society. So far as Sydney is concerned, beginnings of learning in its pure and spontaneous way are to be recognized in poetry across nations and communities.

Sydney wrote *An Apology for Poetry, or The Defence of Poetry* (from which the lines quoted above have been taken) in 1580, way before Shakespeare appeared on the English literary scene. That means poetry had come under attack at the time and “an apology” or a “defence” was needed to underpin the veracity of this art form. Let us not forget that for a long period of time literature and poetry had been synonymous.

Thus, poetry or the whole of literature had come to lose their sheen as they were seen to be engaged with “unreality,” not with areas of contention in politics, religion or nature that were accepted as tangible and real. The same may be true for the times to come, as in our own time; too, we connect with poetry partly defensively, but chiefly to assert its place in the real imaginative act.

One says this because knowledge soon went in the direction of science and learning as a seminal enterprise had to fend for itself through evoking support in feelings and fantasy. But the effort to assert has continued uninterrupted. Reference can be made to Dryden’s *Dramatic Poesy*,

Wordsworth's Preface to Lyrical Ballads, Coleridge's and Matthew Arnold's discussions on poetry, and T.S. Eliot's "Individual Talent," among others. All these take up the cause of poetic expression unmistakably.

5.2. Elements of Poetry

The following are the elements of Poetry

5.2.1. Difference between Prose and Poetry

Poetry is not prose. Have you ever thought about the significance of this simple truth? You are aware that all writings can be broadly classified under these two categories -prose and poetry. The essential difference between the two is that prose is the vehicle of reason while poetry is the vehicle of emotion. This in no way suggests that prose excludes emotion and poetry excludes reason. We all know that scientific discoveries, philosophical discourses, legal exposition and literary theories employ the medium of prose and not of poetry. It is so because all such writings demand reasoned argument and unambiguity in expression, which can be best achieved only in prose. But poets do not believe exclusively in the primacy of reason. A poet is a person of strong feelings and keenly developed sensibility.

He is imaginative and has an intuitive response to all that he sees and hears He sees objects not merely as sense impressions (as the eye perceives them) but with the power of his imagination, he looks beyond the perceived object to discern its existence in a world beyond the reach of his senses.

For example, a Rose is a rose to all of us, but to the poet contemplating it; it becomes something more than a rose. Like anyone of us, he also sees the rose with his eyes, smells its fragrance, discerns its colour and shape and gets pleasurable excitement. But the appeal of the rose does not stop here. It goes beyond his sense and intellect to evoke in him an emotional response to its beauty.

Wordsworth, one of the greatest English poets, wrote these lines about a person who is insensitive to nature's beauty. "A primrose by a river's brim, A yellow primrose was to him, and it was nothing more" But to Wordsworth, the same is more than a little flower; it evokes in him feelings of great joy and exultation. This capacity for emotional response - what is known as sensibility - is related to his imaginative perception to look into the inner life or spirit of the object perceived (e.g., the rose). In other words, the poet creates a new world out of the object perceived - a world that exists within his idea, his imagination and his vision. Poetry enables him to give expression to this newly created world of his imagination that

lies beyond the senses. But you must remember that the poet's world is not dream world; it is as much rooted in the perceivable world except that most of us do not have the poetic capability to express our feelings and emotions on seeing something as beautiful as a rose.

All poetry is a succession of experiences - sights and sounds, thoughts, images and emotions. This, in essence, is the fundamental difference between prose and poetry: while prose limits itself largely to the intellectual and the rational, poetry goes deeper to dwell upon the imaginary and the visionary perceptions. The empirical and the tangible reality is the domain of prose, while the super sensible and the intangible fall within the sphere of poetry.

5.2.2. Poetic Terms

There are times when we feel like whistling or humming or groaning. What do these signify they express a particular state of mind - of joy or tranquillity or pain. These sounds convey our feelings and emotions better than words. They are both an expression of emotion within us and an actuator of emotions in the hearers. Figure of speech or figurative language in poetry functions in a very similar way, for it departs from logical usage of language in order to gain special effects. Figurative language - sometimes referred to as non-logical language comprises words used in a new and unliteral sense. The most common figures of speech are the simile, the metaphor, metonymy, synecdoche, onomatopoeia, personification, apostrophe, image, symbol and myth. Let us take each one of them and define it and hence arrive at certain conclusions concerning figurative language.

- **Simile:** It is a comparison of made between items from different classes with the help of connectives such as 'like' or 'as' or 'than' or by the use of a verb such as 'appears' or 'seems'. You can understand from these connectives that the items compared are of distinctive classes. If the objects compared are from the same class, there is no simile present - e.g., "Bombay is like London." Read the following line to recognize the presence of a simile: "The holy time is quiet as a Nun" Similes are easy to recognize and understand. The comparison is of two otherwise unlike things such as 'The holy time' and 'The Nun'. Yet the meaning is apparent and the comparison strengthens the meaning.
- **Metaphor:** The phrase describes one thing by stating another thing which it can to be compared. When the comparison is made between two unlike things without the connectives 'like' and 'as', it is called a metaphor. The meaning is suggested by the image. Metaphor is an

implied comparison. It is a figure of speech in which we use a name or descriptive term or phrase for an object or action to which it is not literally applicable. Whereas in a simile there is a direct comparison, a metaphor suggests the comparison between two things not usually thought of as similar. e.g., "The fog comes on little cat feet"

Car feet move silently and softly. The reader can understand how the poet feels and sees the fog setting slowly and gently. Take the phrase: "the Winter of our discontent" - Here, to convey the abstract quality of discontentedness, the poet has employed the figurative term 'Winter', which not only illustrates the quality, but also adds to the idea of bitterness, barrenness and waiting. So, in a metaphor, the literal and the figurative meanings reinforce each other. (Remember that the above metaphorical phrase can be made into simile if it is stated thus: "Our discontent is like winter".)

- **Metonymy:** A figure of speech that substitutes a word that relates to or suggests an idea or a person or place or thing; for example, the name of an attribute or adjunct is substituted for that of the thing meant. e.g., "Have you read any Hemingway?" where 'Hemingway' stands for 'a book by him'.
- **Synecdoche:** The word referring to a part of something is used in place of the word for the whole or vice versa e.g., "Give us this day our daily bread" where "bread stands for all kinds of food. "Has Mike got wheels?"(car / motorcycle or bike).
- **Personification:** It gives the characteristics of a human being to abstract ideas or things or animals - in short to non-human beings. In other words, the poet speaks of something non-human as if it were a person.

5.3 Poetic Devices

A POET IS LIMITED in the materials he can use in creating his works: all he has are words to express his ideas and feelings. These words need to be precisely right on several levels at once:

- they must sound right to the listener even as they delight his ear
- they must have a meaning which might have been unanticipated, but seems to be the perfectly right one
- they must be arranged in a relationship and placed on the page in ways that are at once easy to follow and assist the reader in understanding

- they must probe the depths of human thought, emotion, and empathy, while appearing simple, self-contained, and unpretentious. Fortunately, the English language contains a wide range of words from which to choose for almost every thought, and there are also numerous plans or methods of arrangement of these words, called poetic devices, which can assist the writer in developing cogent expressions pleasing to his readers. Even though most poetry today is read silently, it must still carry with it the feeling of being spoken aloud, and the reader should practice “hearing” it in order to catch all of the artfulness with which the poet has created his work.

The SOUNDS of words:

Words or portions of words can be clustered or juxtaposed to achieve specific kinds of effects when we hear them. The sounds that result can strike us as clever and pleasing, even soothing. Others we dislike and strive to avoid. These various deliberate arrangements of words have been identified.

Alliteration: Repeated consonant sounds at the beginning of words placed near each other, usually on the same or adjacent lines. A somewhat looser definition is that it is the use of the same consonant in any part of adjacent words.

Example: fast and furious

Example: Peter and Andrew patted the pony at Ascot

In the second definition, both P and T in the example are reckoned as alliteration. It is noted that this is a very obvious device and needs to be handled with great restraint, except in specialty forms such as limerick, cinquain, and humorous verse.

usually on the same or adjacent lines. These should be in sounds that are accented, or stressed, rather than in vowel sounds that are unaccented.

Example: He’s a bruisin’ loser

In the second example above, the short A sound in Andrew, patted, and Ascot would be assonant.

Consonance: Repeated consonant sounds at the ending of words placed near each other, usually on the same or adjacent lines. These should be in sounds that are accented, or stressed, rather than in vowel –2– sounds that are unaccented. This produces a pleasing kind of near-rhyme.

Example: boats into the past

Example: cool soul

Cacophony A discordant series of harsh, unpleasant sounds helps to convey disorder. This is often furthered by the combined effect of the meaning and the difficulty of pronunciation.

Example: My stick fingers click with a snicker

And, chuckling, they knuckle the keys;

Light-footed, my steel feelers flicker

And pluck from these keys melodies.

—“Player Piano,” John Updike

Euphony: A series of musically pleasant sounds, conveying a sense of harmony and beauty to the language.

Example: Than Oars divide the Ocean,

Too silver for a seam—

Or Butterflies, off Banks of Noon Leap,

plashless as they swim.

— “A Bird Came Down the Walk,” Emily Dickenson (last stanza)

Onomatopoeia: Words that sound like their meanings. In Hear the steady tick of the old hall clock, the word tick sounds like the action of the clock, If assonance or alliteration can be onomatopoeic, as the sound ‘ck’ is repeated in tick and clock, so much the better. At least sounds should suit the tone –

heavy sounds for weightiness, light for the delicate. Tick is a light word, but transpose the light T to its heavier counterpart, D; and transpose the light CK to its heavier counterpart G, and tick becomes the much more solid and down to earth dig.

Example: boom, buzz, crackle, gurgle, hiss, pop, sizzle, snap, swoosh, whir, zip

Repetition: The purposeful re-use of words and phrases for an effect. Sometimes, especially with longer phrases that contain a different key word each time, this is called parallelism. It has been a central part of poetry in many cultures. Many of the Psalms use this device as one of their unifying elements.

Example: I was glad; so very, very glad.

Example: Half a league, half a league,

Half a league onward...

Cannon to right of them,

Cannon to left of them, Cannon in front of them

Volley'd and thunder'd...

Rhyme: This is the one device most commonly associated with poetry by the general public.

Words that have different beginning sounds but whose endings sound alike, including the final vowel sound and everything following it, are said to rhyme.

Example: time, slime, mime

Double rhymes include the final two syllables. Example: revival, arrival, survival

Triple rhymes include the final three syllables. Example: greenery, machinery, scenery

A variation which has been used effectively is called slant rhyme, or half rhyme. If only the final consonant sounds of the words are the same, but the initial consonants and the vowel sounds are different, then the rhyme is called a slant rhyme or half rhyme. When this appears in the middle of lines rather than at the end, it is called consonance.

Example: soul, oil, foul; taut, sat, knit

Another variation which is occasionally used is called near rhyme. If the final vowel sounds are the same, but the final consonant sounds are slightly different, then the rhyme is called a near rhyme. Example: fine, rhyme; poem, goin'

Less effective but sometimes used are sight rhymes. Words which are spelled the same (as if they rhymed), but are pronounced differently are called sight rhymes or eye rhymes.

Example: enough, cough, through, bough

Rhythm: Although the general public is seldom directly conscious of it, nearly everyone responds on some level to the organization of speech rhythms (verbal stresses) into a regular pattern of accented syllables separated by unaccented syllables. Rhythm helps to distinguish poetry from prose.

Example: i THOUGHT i SAW a PUSsy CAT.

Such patterns are sometimes referred to as meter. Meter is the organization of voice patterns, in terms of both the arrangement of stresses and their frequency of repetition per line of verse.

Poetry is organized by the division of each line into “feet,” metric units which each consist of a particular arrangement of strong and weak stresses. The most common metric unit is the iambic, in which an unstressed syllable is followed by a stressed one (as in the words reverse and compose).

Scansion is the conscious measure of the pattern of stressed and unstressed syllables in a line of poetry. Stressed syllables are labeled with an accent mark: / Unstressed syllables are labeled with a dash:

– Metrical feet may be two or three syllables in length, and are divided by slashes:

| There are five basic rhythms:

Pattern Name Example

– / Iamb/Iambic invite

/ – Trochee/Trochaic deadline

– – / Anapest/Anapestic to the beach

/ – – Dactyl/Dactylic frequently

// Spondee/Spondaic true blue

Meter is measured by the number of feet in a line. Feet are named by Greek prefix number words attached to “meter.” A line with five feet is called pentameter; thus, a line of five iambs is known as “iambic pentameter” (the most common metrical form in English poetry, and the one favored by Shakespeare).

The most common line lengths are:

mono meter: one foot tetrameter: four feet heptameter: seven feet
dimeter: two feet

pentameter: five feet octameter: eight feet trimeter: three feet hexameter:
six feet

Naturally, there is a degree of variation from line to line, as a rigid adherence to the meter results in unnatural or monotonous language. A skillful poet manipulates breaks in the prevailing rhythm of a poem for particular effects.

The Meanings of words:

Most words convey several meanings or shades of meaning at the same time. It is the poet's job to find words which, when used in relation to other words in the poem, will carry the precise intention of thought. Often, some of the more significant words may carry several layers or "depths" of meaning at once. The ways in which the meanings of words are used can be identified.

Allegory: A representation of an abstract or spiritual meaning. Sometimes it can be a single word or phrase, such as the name of a character or place. Often, it is a symbolic narrative that has not only a literal meaning, but a larger one understood only after reading the entire story or poem

Allusion: A brief reference to some person, historical event, work of art, or Biblical or mythological situation or character.

Ambiguity: A word or phrase that can mean more than one thing, even in its context. Poets often search out such words to add richness to their work. Often, one meaning seems quite readily apparent, but other, deeper and darker meanings, await those who contemplate the poem.

Example: Robert Frost's 'The Subverted Flower'

Analogy: A comparison, usually something unfamiliar with something familiar.

Example: The plumbing took a maze of turns where even water got lost.

Apostrophe: Speaking directly to a real or imagined listener or inanimate object; addressing that person or thing by name.

Example: O Captain! My Captain! our fearful trip is done...

Cliché: Any figure of speech that was once clever and original but through overuse has become outdated. If you've heard more than two or three other people say it more than two or three times, chances are the phrase is too timeworn to be useful in your writing.

Example: busy as a bee

Connotation: The emotional, psychological or social overtones of a word; its implications and associations apart from its literal meaning. Often, this is what distinguishes the precisely correct word from one that is merely acceptable. Contrast: Closely arranged things with strikingly different characteristics.

Example: He was dark, sinister, and cruel; she was radiant, pleasant, and kind.

Denotation: The dictionary definition of a word; its literal meaning apart from any associations or connotations. Students must exercise caution when beginning to use a thesaurus, since often the words that are clustered together may share a denotative meaning, but not a connotative one, and the substitution of a word can sometimes destroy the mood, and even the meaning, of a poem.

Euphemism: An understatement, used to lessen the effect of a statement; substituting something innocuous for something that might be offensive or hurtful.

Example: She is at rest. (meaning, she's dead)

Hyperbole: An outrageous exaggeration used for effect.

Example: He weighs a ton.

Irony: A contradictory statement or situation to reveal a reality different from what appears to be true.

Example: Wow, thanks for expensive gift...let's see: did it come with a Fun Meal or the Burger King equivalent?

Metaphor: A direct comparison between two unlike things, stating that one is the other or does the action of the other.

Example: He's a zero. Example: Her fingers danced across the keyboard.

Metonymy: A figure of speech in which a person, place, or thing is referred to by something closely associated with it.

Example: The White House stated today that...

Example: The Crown reported today that...

Oxymoron: A combination of two words that appear to contradict each other. Example: a pointless point of view; bittersweet

Paradox: A statement in which a seeming contradiction may reveal an unexpected truth.

Example: The hurrier I go the behinder I get.

Personification: Attributing human characteristics to an inanimate object, animal, or abstract idea.

Example: The days crept by slowly, sorrowfully.

Pun: Word play in which words with totally different meanings have similar or identical sounds.

Example: Like a firefly in the rain, I'm de-lighted.

Simile: A direct comparison of two unlike things using “like” or “as.”

Example: He’s as dumb as an ox.

Example: Her eyes are like comets.

Symbol: An ordinary object, event, animal, or person to which we have attached extraordinary meaning and significance – a flag to represent a country, a lion to represent courage, a wall to symbolize separation.

Example: A small cross by the dangerous curve on the road reminded all of Johnny’s death.

Synecdoche: Indicating a person, object, etc. by letting only a certain part represent the whole.

Example: All hands on deck.

Let Us Sum Up

This introductory unit deals with the theme, techniques and forms of poetry. Among the distinguishing features of poetry, we notice that: Poetry is the vehicle of emotions and feelings as against prose which expresses all matters based on reason and logic; Poetry is closely allied to music in its dependence on meaning, sound and rhythm; Poetry gains its richness from its employment of figures of speech, though they are not as in equal on; and Poetry has many forms to accommodate a wide range of themes that include narrative stories. Expressions of intense emotions, meditations and reflections, descriptions, satires and dramatic situations, some of the popular forms of poetry are the ballad, the epic, the sonnet, the lyric and the dramatic monologue.

Check Your Progress

1. What is the significance of rhythm in poetry?

2. What is an iambic meter?

3. What is a trochee?

Glossary

Bitterness: A feeling of antagonism, hostility, or resentfulness

Barrenness: Incapable of producing offspring

Reinforce: To make something stronger

Answers to Check Your Progress

1. A poet will use rhythm to generate a mood or tone, which may copy or echo iambic meter is the pattern of a poetic line made up of iambs.
 2. An iamb is a metrical foot of poetry consisting of two syllables—an unstressed syllable followed by a stressed syllable, pronounced duh-DUH. What the poem is about.
 3. In English poetry, the definition of trochee is a type of metrical foot consisting of two syllables - the first is stressed and the second is an unstressed syllable.
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Suggested Readings

1. Bailey Shea Matthew. Lines and Lyrics: An Introduction to Poetry and Song. Yale University Press 2021.
2. Gill Patrick. An Introduction to Poetic Forms. Routledge 2023.

Unit-6

Pulley or The Gift of God – George Herbert

STRUCTURE

Overview

Objectives

6.1. Introduction

6.2. Text

6.3. Summary

6.4. Discussion

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

George Herbert's poem 'The Pulley' is about a section of the Christian story of creation in which God chose to bless humanity. The poem explores the relationship between God and his finest creation, man. The poet uses the pulley to illustrate humanity's restless nature and the reason for its inability to be satisfied.

Objectives

This unit will enable the student,

- To analyse the various elements of poetry, such as diction, tone, form, genre, imagery, figures of speech, symbolism, theme, etc.
- To develop the power of imagination and explanation.

6.1. Introduction

George Herbert's metaphysical poem, 'The Pulley' is one of his best-known. In this poem, the conceit revolves around the pulley. He uses it to depict humanity's restless nature and the reason why human beings are incapable of being satisfied. When considering this conceit, think about the way that a pulley creates force and leverage. God kept "rest" to himself in order to always be able to pull mankind back. But, this choice means humankind is continually running from place to place seeking out satisfaction.

6.2. Text

When God at first made man,
Having a glass of blessings standing by,
“Let us,” said he, “pour on him all we can.
Let the world’s riches, which dispersèd lie,
Contract into a span.”
So strength first made a way;
Then beauty flowed, then wisdom, honour, pleasure.
When almost all was out, God made a stay,
Perceiving that, alone of all his treasure,
Rest in the bottom lay.
“For if I should,” said he,
“Bestow this jewel also on my creature,
He would adore my gifts instead of me,
And rest in Nature, not the God of Nature;
So both should losers be.
“Yet let him keep the rest,
But keep them with repining restlessness;
Let him be rich and weary, that at least,
If goodness lead him not, yet weariness
May toss him to my breast.”

6.3. Summary

George Herbert is one of the most popular metaphysical poets. Metaphysical poetry is characterized by the use of complex and elaborate images or conceits, to express emotional state. Herbert’s poem “Pulley” is a metaphysical conceit. A pulley is a wheel used for pulling up heavy objects. In this poem, Pulley signifies a method God adopts to lift human beings towards him.

While writing the poem, Herbert may have been thinking of the well-known Pandora, the first woman in Greek Mythology. Zeus is the father of Gods and men according to Greek myth. One day Zeus gave Pandora a box, warning her never to open it. But Pandora out of curiosity opened the box thereby letting out all the evils and sorrows that had caused human beings

to suffer and remain unhappy. Only Hope, the one good thing the box had contained, remained to comfort humanity in its misfortunes. In the poem, the central idea brought out by Herbert is that when God made man, he poured all his blessings on him, including strength, beauty, wisdom, honor and pleasure. However, as in Pandora's Box, one element remained.

The readers are told that God "made a stay," that is, He kept "Rest in the bottom." The only blessing God leaves in the bottle is "Rest." Here, Rest, is the remaining thing in glass of blessing, which is peace. This gift is so precious that God does not want to give it to man; If God bestow this "jewel" (i.e. rest) on Man then Man would adore God's gifts and start seeking answers towards Nature and forgets to worship God Himself.

God has withheld the gift of rest (peace) from man purposely, because God knows very well that Man's other treasures would one day result in a spiritual restlessness and man also becomes tired of God's material gifts. God prefers that man should be "rich and weary," so that "weariness may toss him to my breast." In other words, if Man becomes tired of material wealth, he will eventually approach towards God for peace.

6.4. Discussion

In the poem, "Pulley or The Gift of God" the central idea put forward by Herbert is that when God made man, he poured all his blessings on him, including strength, beauty, wisdom, honor and pleasure. However, one element remained. We are told that God "made a stay," that is, He kept "Rest in the bottom." We might, in modern way of speaking, call this as God's trump card.

God is aware that if He were to bestow this "jewel" (i.e. rest) on Man as well, then Man would adore God's gifts instead of God Himself. God has withheld the gift of rest from man knowing well that His other treasures would one day result in a spiritual restlessness and fatigue in man who, having tired of His material gifts would necessarily turn to God in his exhaustion.

God, being present everywhere and knowing everything, knows that there is the possibility that even the wicked might not turn to Him, but He knows that eventually mortal man is prone to lethargy; his physical or mental weariness, then, would be the leverage He needed to toss man to His breast.

In the context of the mechanical operation of a pulley, the kind of leverage and force applied makes the difference for the weight being lifted. Applied to man in this poem, we can say that the withholding of Rest by God is the leverage that will draw mankind towards God when other means would make that task difficult.

Let Us Sum Up

God is shown as a God who knows everything and how everything will turn out. He wants to pour all of His blessings into man. He knows that man is a beautiful, strong creation, and He wants to reward him. The one thing he doesn't want to give to man is His rest. God knows that if he gives rest to man, then man will come to worship all the things in nature, instead of worshipping God.

Check Your Progress

1. How does Herbert play with the word "Rest" in the poem Pulley?

2. Why does God call rest the jewel of blessing?

3. What are the themes used in the poem "The Pulley" by George Herbert?

Glossary

Dispersed: To move in different directions

Perceive: To become aware or of something

Treasure: A collection of valuable objects

Adore: Loving and admiring somebody

Repining: Feel or express discontent

Answers to Check Your Progress

1. Herbert playfully uses the word 'rest' by saying that except the gift rest, man may keep the rest of the gifts with "ripening restlessness".
2. As God is bestowing these blessings, however, he realizes that if he fully bestows the gift of rest upon his creations, they will be so fully in peace and comfort that they will no longer need God.
3. The poem suggests that God gave people all sorts of precious gifts when creating human beings, but held back the final blessing of "rest." That lack of "rest" means that earthly life is marked by an unquenchable dissatisfaction and longing.

Suggested Readings

1. Herbert George and Helen Wilcox. *George Herbert: 100 Poems*. Cambridge University Press 2016.
2. Herbert George. *The Complete Works of George Herbert*. Neeland Media LLC 2013.

Unit-7

The Daffodils – William Wordsworth

STRUCTURE

Overview

Objectives

7.1. Introduction

7.2. Text

7.3. Explanation

7.4. Discussion

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

A lyric poem inspired by an event on 15 April 1802, when William Wordsworth and his sister Dorothy came across a “long belt” of daffodils in the Lake District, where they lived at the time. Written in 1804, it was first published in 1807 in *Poems in Two Volumes*, and a slightly revised version was published in 1815.

Objectives

By reading this unit, the student will be able,

- To recognize the rhythms, metrics and other musical aspects of poetry.
 - To develop the power of imagination and explanation.
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7.1. Introduction

The Daffodils poem is written by William Wordsworth. The poem is symbolizing Rebirths and New beginning with help of term DAFFODILS. I wandered lonely as a Cloud (Daffodils) Theme of Happiness. "I wandered lonely as a Cloud" is a poem that just makes you feel good about life. It says that even when you are by yourself and lonely and missing your friends, you can use your imagination to find new friends in the world around you. The poem was inspired by an event on 15 April 1802, in which Wordsworth and his sister Dorothy came across a "long belt" of daffodils.

7.2. Text

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

7.3. Summary

The poet or the speaker in this poem, says that, once while “wandering like a cloud floating above hills and valleys”, he came across a field of daffodils beside a lake. The dancing, fluttering flowers stretched endlessly along the shore, and though the shining waves of the lake danced beside

the flowers, yet the daffodils outdid the water with their beauty. The poet says that the golden daffodils twinkled and stretched in a continuous line just like the stars in the Milky Way galaxy for putting a greater implication in indicating that the flowers are heavenly as the stars. He seems the endless view of the golden daffodils as a never- ending line.

The poet's exaggeration of the number of flowers by saying "Ten thousand saw I at a glance" indicates that he has never seen so many daffodils at once.

The poet could not help to be happy in such a joyful company of flowers. He says that he stared and stared, but did not realize what wealth the scene would bring him.

For now, whenever he feels "vacant" or "pensive" the memory strikes "that inward eye" that is "the bliss of solitude" and his heart fills with pleasure, "and dances with the daffodils."

7.4. Discussion

In this poem, the poet tells us what he observed and experienced while walking through the hills and valleys one day. He was lonely and melancholy. Suddenly, as he passed a lake, he noticed a cluster of yellow daffodils waving in the breeze.

This wasn't just an isolated or scattered patch of daffodils. There were thousands and thousands of them that he saw dancing in the breeze. The speaker's loneliness was replaced by the sheer joy of seeing this lovely spectacle, and its impact was strong enough to become a piece of memory that he would love to recall in future fondly as a great gift of nature. Now, whenever he feels depressed, he just thinks of the daffodils, and his heart finds back the joy of living.

Let Us Sum Up

This poem talks about how nature and memory were very close to the heart of romantic poets like Wordsworth. It has a message to praise the beauty of nature. One who is close to nature and enjoys in its company never feel depressed or lonely. Nature is the greatest gift or blessing to mankind. It has the power to heal our miseries and make us lively again.

Check Your Progress

1. Why has the poet described solitude as being blissful?

2. Why does the poet stop on seeing the daffodils?

3. What is the rhyme scheme of the poem?

Glossary

Sparkling: shining brightly

Outdid: surpassed, excelled, and outclassed

Glee: delight, joy

Solitude: loneliness, seclusion

Answers to Check Your Progress

1. The poet has described solitude as being blissful because when the poet used to lie in a vacant or in a pensive mood, he recalls the daffodils which give him immense pleasure and makes his heart and soul fill with joy once again.
 2. The poet stopped on seeing the daffodils because never before in his life he had seen such beautiful golden daffodils and that too in such a very large number.
 3. "Daffodils" is a poem written by William Wordsworth, it's composed of 4 stanzas of 6 lines each. The rhyme scheme is ABABCC. Each stanza can be given a title.
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Suggested Readings

1. Mason Emma. The Cambridge Introduction to William Wordsworth. Cambridge University Press 2010.
2. Wordsworth William. The Poetical Works of William Wordsworth - the Original Classic Edition. Emereo Pub 2012.

Unit-8

Night of the Scorpion - Nissim Ezekiel

STRUCTURE

Overview

Objectives

8.1. Introduction

8.2. Text

8.3. Explanation

8.4. Discussion

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

Nissim Ezekiel's poem "Night of the Scorpion" presents a rural Indian village and its people. It came from a religious background and Ezekiel wrote this poem trying to give the impression of anger, but also an underlying message of motherly love, along with a hint of culture and superstition: After twenty hours.

Objectives

After reading this unit, students will be able,

- To analyse the theme of the poem 'Night of the Scorpion'
- To understand the various elements of poetry, such as diction, tone, form, genre, imagery, figures of speech, symbolism, etc.

8.1. Introduction

Nissim Ezekiel was an Indian Jewish poet, actor, playwright, editor and art critic. He was a foundational figure in postcolonial India's literary history, specifically for Indian Poetry in English. He was awarded the Sahitya Akademi Award in 1983 for his collection, "Latter-Day Psalms", by the Sahitya Akademi, India's National Academy of Letters. Ezekiel has been applauded for his subtle, restrained and well-crafted diction, dealing with common and mundane (simple) themes in a manner that manifests both cognitive profundities, as well as an unsentimental, realistic

sensibility, that has been influential on the course of succeeding Indian English poetry.

8.2.Text

I remember the night my mother
was stung by a scorpion. Ten hours
of steady rain had driven him
to crawl beneath a sack of rice.

Parting with his poison - flash
of diabolic tail in the dark room -
he risked the rain again.

The peasants came like swarms of flies
and buzzed the name of God a hundred times
to paralyse the Evil One.

With candles and with lanterns
throwing giant scorpion shadows
on the mud-baked walls
they searched for him: he was not found.

They clicked their tongues.

With every movement that the scorpion made his poison moved in
Mother's blood, they said.

May he sit still, they said

May the sins of your previous birth
be burned away tonight, they said.

May your suffering decrease
the misfortunes of your next birth, they said.

May the sum of all evil
balanced in this unreal world

against the sum of good
become diminished by your pain.

May the poison purify your flesh
of desire, and your spirit of ambition,
they said, and they sat around
on the floor with my mother in the centre,
the peace of understanding on each face.
More candles, more lanterns, more neighbours,
more insects, and the endless rain.

My mother twisted through and through,
groaning on a mat.

My father, sceptic, rationalist,
trying every curse and blessing,
powder, mixture, herb and hybrid.

He even poured a little paraffin
upon the bitten toe and put a match to it.

I watched the flame feeding on my mother.

I watched the holy man perform his rites to tame the poison with an
incantation.

After twenty hours
it lost its sting.

My mother only said
Thank God the scorpion picked on me
And spared my children.

8.3. Explanation

Nissim Ezekiel's *Night of the Scorpion* is a poem on the power of self-effacing love. Full to the brim with Indianness, it captures a picture of typical Indian village life with all its superstitious beliefs. The poet dramatizes a battle of ideas fought at night in lamplight between good and evil; between darkness and light; between rationalism and blind faith. And out of this battle, there arises an unexpected winner – the selfless love of a mother. The poem opens with the poet's reminiscence of a childhood experience. One night his mother was stung by a scorpion. Ten hours of steady rain had driven the scorpion to hiding beneath a sack of rice. After inflicting unbearable pain upon the mother with a flash of its diabolic tail, the scorpion risked the rain again.

The peasant-folk of the village came like swarms of flies and expressed their sympathy. They believed that with every movement the scorpion made, the poison would move in mother's blood. So, with lighted candles and lanterns they began to search for him, but in vain.

To console the mother, they opened the bundle of their superstitions. They told mother that the suffering and pain will burn away the sins of her previous birth. "May the suffering decrease the misfortunes of your next birth too", they said.

Mother twisted and groaned in pain. Her husband, poet's father, who was sceptic and rationalist, tried to mix powder, herb and hybrid and applied on her. As a last resort he even poured a little paraffin on the bitten part and put a match to it. The painful night was long and the holy man came and played his part.

He performed his rites and tried to tame the poison by chanting prayers. After twenty hours the poison lost its sting. The ironic twist in the poem comes when in the end; the mother who suffered in silence opens her mouth. She says, "Thank God the scorpion picked on me and spared my children."

8.4. Discussion

'Night of the Scorpion' is not a poem of a simple incident in the life of poet's mother, rather a poem of Indian culture, belief, philosophy and superstition. In this short poem he has presented some Indian pictures with graphic truth. He presents vividly the inner relationship between individual families to the neighbouring community. Superstitious they may be but their fellow feeling is noticeable – "More candles more lanterns, more neighbours". The neighbours came forward for help nowhere one can find such strong social relationship.

Indian culture is not without its superstition. The superstitions are static and they sent their root finding the ignorant fertile soil of the peasants. They prayed to God but thought of a doctor. Their philosophy is filled with their superstitions. They wanted to paralyze the scorpion to stop the pain of the poet's mother but at the same time they philosophically believed that the present pain is the outcome of past evil or this pain is a visa for entering into the life of happiness in next birth. What a contradictory philosophy this can be, where the pain is the symbol of happiness, the symbol of purgation. Throughout the poem Ezekiel has used simple, common language in exact place. Within the poem he uses parallelism and antithesis. Not only that the poet very consciously uses the sound effect of the word and for this he discards the traditional prosody and

creates new rhymes for expressing a new mood. It is he who says in his "Poet, lover and Bird Watcher", "The Best Poets wait for the words" remaining always alert because "Eternal vigil is the price for the gift of poetry".

Let Us Sum Up

A study of this Unit would help you in understanding. The attempt by the peasants to help alleviate the mother's pain. The actions of these same peasants to kill the scorpion. The reaction of the rational father. The various superstitions versus the 'scientific'. The religious undertones with regards to karma. Evil versus good.

Check Your Progress

1. How was the mother bitten by the scorpion?

2. How did the peasants view the stinging in a positive manner?

3. What attitude of the peasants do you get in Ezekiel's poem?

Glossary

Paraffin: a type of oil that is burned to produce heat or light

Peasants: a person who owns or rents a small piece of land

Incantation: a series of words said as a magic spell or charm

Answers to Check Your Progress

1. Due to rain, a scorpion entered the poet's house. It stung the poet's mother and crawled under a sack of rice. The poison was spreading through the body of the mother.
2. Some peasants believed that her pain would burn away all her sins of her previous birth and some wished that her present pain should reduce her suffering in the next birth.
3. Hearing the poet's mother's screaming, the neighbouring came running to her house and tried a frantic effort to spot out the whereabouts of the scorpion. But they were superstitious and religious minded.

Suggested Readings

1. Raizada Harish. Nissim Ezekiel Poet of Human Balance. 1st ed. Vimal Prakashan 1992.
2. Talat Qamar and A. A Khan. Nissim Ezekiel: Poetry as Social Criticism. Adhyayan Publishers & Distributors 2009.

Block-3: Introduction

Block-3: Short Story - has been divided in to four Units.

Unit-9: Short Story – Introduction, Nature of a Short Story, Length of Short story, Comparing Short story and Novel.

Unit-10: The Gift of Magi- O Henry – Introduction, Plot Summary, Theme, Analysis.

Unit-11: Three Questions- Leo Tolstoy – Introduction, Plot Summary, Theme, Analysis.

Unit-12 : The Selfish Giant – Oscar Wilde – Introduction, Plot Summary, Theme, Analysis

In all the units of Block -3 **Short Story**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Unit-9

Introduction to Short Story

STRUCTURE

Overview

Objectives

9.1. Introduction

9.2. Nature of a Short Story

9.3. Length of Short story

9.4. Comparing Short story and Novel

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

This unit aims at providing you with some important aspects of the STRUCTURE of a short story-its form, its meaning, its readability, its ending, etc.

Objectives

After reading this unit the students will be able,

- To learn the art of telling a story
- To convey a 'message' via short stories

9.1. Introduction

It is a truism to say that 'all art is an order to form', a statement made famous in our times by the noted art-critic, Herbert Read. The creative artist seeks to capture the inchoate world in a certain form, so that it could make some sense. Thus, there has to be a formal STRUCTURE to the short story you wish to write-an arrangement of characters interacting with incidents/situations- for greater effectiveness.

However, your skill lies in making it appear that it is no conscious arrangement, no contrivance, no 'plot' to deceive the reader, and that it could well have happened that way. You need to have a well-thought-out design or scheme for that one too, so that your story is neither dull, nor diffuse, nor meaningless, and it helps to achieve your purpose. So, in the writing of your story, whatever the theme or purpose may be, you have to

know how to make it interesting, how to say, it is true, how best to give a meaning to it. These are three major compulsions, but they are not mutually exclusive. It is enough if you are sufficiently aware of the importance of each, and shape your story accordingly.

9.2. Nature of a Short Story

A broad analysis of a short story signifies three characteristic elements:

- **Recognition of the familiar:** vivid details to create the illusion of reality and actuality, of course, suggesting undercurrents of meaning. Though familiar, the writer has to rid it of any kind of banality, cliché or formula. A short story is, after all, not a transcription of life but a dramatization of it.
- **Empathy:** Identifying ourselves so sympathetically and closely with the characters and situations as to feel a part of this actuality - the well-worn theme thus gets vivified by being individualized and
- **Readability:** The good yarn pleasure tale - being absorbed by the fascination of the tale, we are unable to put it down until we have found out what happened. Of course, beyond the yarn lies a whole range of meaning to be explored.

The traditional notions associated with the short story such as design, continuity, effect, change etc. are likely to be questioned by present day critics and practitioner of this form who does not think that readability is/should be an essential ingredient of a short story. Not the contemporary short story anyway. And they do have a point. We can have a story without a storyline. Even without the formal narrative parameters, a story can be exciting and evocative. And it doesn't have to lead anywhere. Not necessarily, that is. Because of new fissures and new frictions, new expectations and new equations at every level, personal, family, state, national, international, the modern short story has traversed new grounds both in content and form. A short story is a voyage of discovery, of self-discovery, of self-realization for the character, but more than the character, for the reader.

9.3. Length of Short story

It is difficult to establish the average length of a short story. Edgar Allan Poe (1809- 1849), an American short story writer, says that it requires 'from half an hour to one or two hours in its perusal'. Let us look at this prize-winning short story:

I was on the train from London to Edinburgh. There was this man, seated across from me. 'Do you believe in ghosts?' he said, 'No', I said, He

disappeared. Do you think this is a short story? It seems like an anecdote. You will find that most stories are anecdotal but as we know, in a short story the events are not, in general important in themselves but usually highlight a character / characters or situation. The point that has to be stressed here is that we can either find very short story or novellas. A novella is somewhere between a short story and the novel in length. Whatever the length, it should generally be possible to complete a short story at one sitting, as Poe has suggested.

9.4. Comparing Short story and Novel

The novel and the short story are both written in prose; both are fictional and make use of varieties of prose such as narrative and descriptive. But it is in scope that they differ.

A novel is wide-ranging and long, the short story is brief and deals with a limited subject. A short story is not a novel in a condensed form. You cannot summarize a novel and call it a short story.

In the novel, you will notice, the interest is spread over a larger area. In a short story, you will find a narrower focus, but a greater concentration of interest.

For instance, in a novel there are many characters whereas in a short story you have only a very few characters or in some, only one. A novelist has the time and space to make – his/her characters unfold and develop gradually, but the short story writer must create and reveal the characters in a few suggestive strokes.

In a novel, there is usually a main plot and several sub-plots. But in a short story you will find only one plot with one main aim. Each word used helps in furthering the aim of the story.

A novel may extend over several years but a short story usually covers a more limited time span. In a novel, the narrator may indulge in meditative remarks, digressions and detailed descriptions, but the short story writer achieves his/her effects by brevity.

A short story may dispense with the narrator completely and achieve his/her effects by presenting events as they occur. She makes use of suggestion rather than explanation.

These then are some of the ways in which the short story differs from the novel. It also makes us appreciate the fact that the art of story-writing is not as simple as it may appear. It demands great mastery of technique so that an effect of brevity, concentration and intensity is achieved.

Let Us Sum Up

In this unit we have given you a brief account of the history of the short story worldwide and the basic elements of a short story such as plot, characterization, atmosphere, narrative techniques and points of view. In addition, listed Glossary of important terms that will help you with your critical readings of short stories is given.

Check Your Progress

1. Define the characteristics of a short story

2. What are the strategies to write a short story?

3. What is the difference between novel and short story.

Glossary

Meditative: Absorbed in meditation or considered thought.

Digressions: A temporary departure from the main subject in speech or writing

Dispense: To give or provide people with something.

Answers to Check Your Progress

1. Key characteristics of the short story include its length, limited number of characters, subject matter, and tendency to begin 'in medias res', which is Latin for 'the middle of things'.
2. Firstly, one must define the character's main conflict and goal. Upon Hooking the readers with a strong beginning, the story's message should be focused in the middle passages, followed by a memorable ending.
3. A short story is any work of narrative fiction from 1,000 to 10,000 words. Novels, by contrast, tend to be around 50,000 to 70,000 words, though of course there are plenty of examples of novels that are longer or shorter than those arbitrary guidelines.

Suggested Readings

1. Aristotle and Philip Freeman. *How to Tell a Story: An Ancient Guide to the Art of Storytelling for Writers and Readers*. Princeton University Press 2022.
2. Charters Ann. *The Story and Its Writer: An Introduction to Short Fiction*. Tenth ed. Bedford/St. Martin's 2019.

Unit-10

The Gift of Magi- O Henry

STRUCTURE

Overview

Objectives

10.1. Introduction

10.2. Plot Summary

10.3. Text

10.4. Theme

10.5. Analysis

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

The Gift of the Magi, short story by O. Henry, published in the New York Sunday World in 1905 and then collected in The Four Million (1906). The story concerns James and Della Dillingham Young, a young couple who, despite their poverty, individually resolve to give each other an elegant gift on Christmas Eve.

Objectives

After reading this Unit carefully, students should be able:

- To discuss story content and STRUCTURE in depth.
- To respond to short and long essay questions under timed conditions.

10.1. Introduction

The Gift of the Magi, short story by O. Henry, published in the New York Sunday World in 1905 and then collected in The Four Million (1906). The story concerns James and Della Dillingham Young, a young couple who, despite their poverty, individually resolve to give each other an elegant gift on Christmas Eve. Della sells her beautiful long hair in order to buy a platinum fob chain for Jim's antique gold watch. Meanwhile, Jim pawns

his treasured watch to purchase jewelled tortoiseshell combs for Della's precious tresses.

10.2. Plot Summary

Jim and Della are a husband and wife living in a rented room in New York. They are quite poor and recently Jim has had his salary cut back to \$20 a week from the \$30 a week he used to make. After rent and groceries, the couple hardly has any money left. Christmas is only a day away and, for a Christmas present, Della wants to buy Jim a gold watch chain for his gold watch.

Jim's valuable possession was his watch while Della's valuable possession was her beautiful long hair. But she only has \$1.87 out of her savings. So, she decides to sell her hair to a woman who makes wigs and other hair articles. The woman pays Della \$20 for her hair. She buys a platinum fob chain for Jim for \$21. She goes home and prepares dinner and waits for him to come home. She is a little bit worried that Jim will be shocked when he sees her with all her beautiful hair cut off.

When Jim comes home, he does look shocked when he sees Della with short hair. He stares at her in a strange way and it scares her. She explains to Jim how she sold her hair to buy him a nice Christmas present. Jim tells her not to worry and that nothing can change his love for her. He is shocked to see her without her long hair because he also wanted to get a nice Christmas present for Della.

He gives her the present wrapped in a paper and Della unwraps to see that Jim had bought her a set of beautiful combs for her hair. She had seen them in a shop before, but they were so expensive. Suddenly, she remembers her gift for Jim. When asks for his watch, Jim surprises her. He has sold the watch to buy her those nice combs.

O Henry tells us that, they were not foolish people to sell their pride possession. They were indeed wise. They were wise because each of them sacrificed their most valuable possessions for the person they loved. They were like the three wise men — the Magi — who brought presents for Jesus Christ when he was born.

10.3. Text

The Gift of the Magi – O Henry

ONE DOLLAR AND EIGHTY-SEVEN CENTS. That was all. She had put it aside, one cent and then another and then another, in her careful buying of meat and other food. Della counted it three times. One dollar and eighty-seven cents. And the next day would be Christmas. There was

nothing to do but fall on the bed and cry. So Della did it. While the lady of the home is slowly growing quieter, we can look at the home.

Furnished rooms at a cost of \$8 a week. There is little more to say about it. In the hall below was a letter-box too small to hold a letter. There was an electric bell, but it could not make a sound. Also there was a name beside the door: "Mr. James Dillingham Young."

When the name was placed there, Mr. James Dillingham Young was being paid \$30 a week. Now, when he was being paid only \$20 a week, the name seemed too long and important. It should perhaps have been "Mr. James D. Young." But when Mr. James Dillingham Young entered the furnished rooms, his name became very short indeed.

Mrs. James Dillingham Young put her arms warmly about him and called him "Jim." You have already met her. She is Della. Della finished her crying and cleaned the marks of it from her face. She stood by the window and looked out with no interest.

Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a gift. She had put aside as much as she could for months, with this result. Twenty dollars a week is not much. Everything had cost more than she had expected. It always happened like that. Only \$ 1.87 to buy a gift for Jim.

Her Jim. She had had many happy hours planning something nice for him. Something nearly good enough. Something almost worth the honor of belonging to Jim. There was a looking-glass between the windows of the room.

Perhaps you have seen the kind of looking-glass that is placed in \$8 furnished rooms. It was very narrow. A person could see only a little of himself at a time. However, if he was very thin and moved very quickly, he might be able to get a good view of himself. Della, being quite thin, had mastered this art.

Suddenly she turned from the window and stood before the glass. Her eyes were shining brightly, but her face had lost its color. Quickly she pulled down her hair and let it fall to its complete length. The James Dillingham Youngs were very proud of two things which they owned. One thing was Jim's gold watch.

It had once belonged to his father. And, long ago, it had belonged to his father's father. The other thing was Della's hair. If a queen had lived in the rooms near theirs, Della would have washed and dried her hair where the queen could see it. Della knew her hair was more beautiful than any

queen's jewels and gifts. If a king had lived in the same house, with all his riches, Jim would have looked at his watch every time they met. Jim knew that no king had anything so valuable. So now Della's beautiful hair fell about her, shining like a falling stream of brown water. It reached below her knee. It almost made itself into a dress for her. And then she put it up on her head again, nervously and quickly. Once she stopped for a moment and stood still while a tear or two ran down her face. She put on her old brown coat.

She put on her old brown hat. With the bright light still in her eyes, she moved quickly out the door and down to the street. Where she stopped, the sign said: "Mrs. Sofronie. Hair Articles of all Kinds." Up to the second floor Della ran, and stopped to get her breath. Mrs. Sofronie, large, too white, cold-eyed, looked at her. "Will you buy my hair?" asked Della. "I buy hair," said Mrs. Sofronie. "Take your hat off and let me look at it." Down fell the brown waterfall. "Twenty dollars," said Mrs. Sofronie, lifting the hair to feel its weight. "Give it to me quick," said Della. Oh, and the next two hours seemed to fly. She was going from one shop to another, to find a gift for Jim. She found it at last. It surely had been made for

Jim and no one else. There was no other like it in any of the shops, and she had looked in every shop in the city. It was a gold watch chain, very simply made. Its value was in its rich and pure material. Because it was so plain and simple, you knew that it was very valuable. All good things are like this. It was good enough for The Watch.

As soon as she saw it, she knew that Jim must have it. It was like him. Quietness and value—Jim and the chain both had quietness and value. She paid twenty-one dollars for it. And she hurried home with the chain and eighty-seven cents. With that chain on his watch, Jim could look at his watch and learn the time anywhere he might be.

Though the watch was so fine, it had never had a fine chain. He sometimes took it out and looked at it only when no one could see him do it. When Della arrived home, her mind quieted a little. She began to think more reasonably. She started to try to cover the sad marks of what she had done. Love and large-hearted giving, when added together, can leave deep marks.

It is never easy to cover these marks, dear friends— never easy. Within forty minutes her head looked a little better. With her short hair, she looked wonderfully like a schoolboy. She stood at the looking-glass for a long time. "If Jim doesn't kill me," she said to herself, "before he looks at me a second time, he'll say I look like a girl who sings and dances for money. But what could I do—oh! What could I do with a dollar and eighty seven

cents?" At seven, Jim's dinner was ready for him. Jim was never late. Della held the watch chain in her hand and sat near the door where he always entered. Then she heard his step in the hall and her face lost color for a moment. She often said little prayers quietly, about simple everyday things. And now she said: "Please God, make him think I'm still pretty." The door opened and Jim stepped in. He looked very thin and he was not smiling. Poor fellow, he was only twenty-two—and with a family to take care of! He needed a new coat and he had nothing to cover his cold hands. Jim stopped inside the door.

He was as quiet as a hunting dog when it is near a bird. His eyes looked strangely at Della, and there was an expression in them that she could not understand. It filled her with fear. It was not anger, nor surprise, nor anything she had been ready for. He simply looked at her with that strange expression on his face. Della went to him. "Jim, dear," she cried, "don't look at me like that. I had my hair cut off and sold it. I couldn't live through Christmas without giving you a gift. My hair will grow again. You won't care, will you? My hair grows very fast.

It's Christmas, Jim. Let's be happy. You don't know what a nice—what a beautiful nice gift I got for you." "You've cut off your hair?" asked Jim slowly. He seemed to labor to understand what had happened. He seemed not to feel sure he knew. "Cut it off and sold it," said Della. "Don't you like me now? I'm me, Jim. I'm the same without my hair." Jim looked around the room. "You say your hair is gone?" he said. "You don't have to look for it," said Della. "It's sold, I tell you— sold and gone, too. It's the night before Christmas, boy. Be good to me, because I sold it for you. Maybe the hairs of my head could be counted," she said, "but no one could ever count my love for you. Shall we eat dinner, Jim?"

Jim put his arms around his Della. For ten seconds let us look in another direction. Eight dollars a week or a million dollars a year— how different are they? Someone may give you an answer, but it will be wrong. The magi brought valuable gifts, but that was not among them. My meaning will be explained soon. From inside the coat, Jim took something tied in paper. He threw it upon the table. "I want you to understand me, Dell," he said. "Nothing like a haircut could make me love you any less. But if you'll open that, you may know what I felt when I came in." White fingers pulled off the paper. And then a cry of joy; and then a change to tears.

For their lay The Combs—the combs that Della had seen in a shop window and loved for a long time. Beautiful combs, with jewels, perfect for her beautiful hair. She had known they cost too much for her to buy them. She had looked at them without the least hope of owning them. And now

they were hers, but her hair was gone. But she held them to her heart, and at last was able to look up and say: "My hair grows so fast, Jim!" And then she jumped up and cried, "Oh, oh!" Jim had not yet seen his beautiful gift. She held it out to him in her open hand. The gold seemed to shine softly as if with her own warm and loving spirit. "Isn't it perfect, Jim? I hunted all over town to find it.

You'll have to look at your watch a hundred times a day now. Give me your watch. I want to see how they look together." Jim sat down and smiled. "Della," said he, "let's put our Christmas gifts away and keep them a while. They're too nice to use now. I sold the watch to get the money to buy the combs. And now I think we should have our dinner." The magi, as you know, were wise men—wonderfully wise men— who brought gifts to the newborn Christ-child. They were the first to give Christmas gifts. Being wise, their gifts were doubtless wise ones. And here I have told you the story of two children who were not wise. Each sold the most valuable thing he owned in order to buy a gift for the other. But let me speak a last word to the wise of these days: Of all who give gifts, these two were the most wise. Of all who give and receive gifts, such as they are the most wise. Everywhere they are the wise ones. They are the magi.

10.4. Theme of Love

The theme of the story is that the greatest gift of all is unconditional love. Through the sacrifices Della and Jim make for one another, they prove love is more important than material possessions. As the narrator says: "Of all who give and receive gifts, such as they are wisest." Sacrifice A secondary theme in the story is the sacrifice that both characters make for each other. To make their spouse happy, they each sell their most prized possession to make the other happy. For Jim, it is a family heirloom, his grandfather's watch, and for Della, it is her long, beautiful hair.

10.5. Analysis

Many of O. Henry's short stories – the majority of which stretch to only five or six pages – are marked by their ironic twists, and 'The Gift of the Magi' is a good example of this typical feature of his work. In their attempts to buy each other their dream Christmas gift, young Jim and Della end up sacrificing the very things that their presents are designed to complement: the combs for Della's (sold) hair, and the chain for Jim's (sold) watch.

So there are, in a sense, two surprise twists at the end of 'The Gift of the Magi': the trademark plot twist which characterizes most of O. Henry's short stories, and the narratorial 'twist' in which he overturns our initial response – which might be to laugh good-naturedly at the unhappy turn

of events which have just been narrated – and makes a moral point that Jim and Della behaved out of wisdom, even though they ended up with ‘useless’ presents from each other.

For surely the ‘moral’ of ‘The Gift of the Magi’, given its Christmas setting and the fact that Jim and Della clearly love each other and treat each other well despite having no money to afford the finer things in life, is that love is more important than possessions. And when it comes to Christmas and buying gifts for our loved ones, it really is the thought that counts.

But there’s a little more to ‘The Gift of the Magi’ than this rather hackneyed old adage, which would reduce the story to a sentimental and rather twee fable about ‘giving being better than receiving’ and ‘love being more important than money’. Both of these statements are relevant to the story, but what is also relevant is the element of sacrifice the two characters make, and their reaction to learning the implications of this.

So Jim is happy to part with a gold watch that has been passed down the male line for three generations, while Della is happy to lose her hair (which would, despite her protestations, take many months to grow back fully) in order to purchase the gift the other one most desires. But with the story’s twist, they learn that their personal sacrifices – committed for their love of the other one – have been in vain.

But they are happy about this, not because of the gesture of buying the gift but the great cost that it has incurred for the other. Love, O. Henry seems to say, is about giving up that which you most treasure in order to show your beloved – whom you should love even more – the extent of your devotion. In other words, what is remarkable about ‘The Gift of the Magi’ is that its moral seems to be not just ‘giving is better than receiving’ but ‘giving and losing is all that matters’, since what they receive is of no practical use to them.

Let Us Sum UP

The Gift of the Magi" is a 1905 short story by O. Henry about Jim and Della, an impoverished young couple who make sacrifices in order to buy each other meaningful Christmas gifts.

Della sells her beautiful hair in order to buy a nice watch chain for Jim's beloved heirloom watch. When Jim comes home, he reveals that he has sold his watch to buy lovely combs for Della's hair.

Though Della and Jim's respective sacrifices have rendered their gifts functionally useless, they maintain their good humor and decide to save the fine gifts for a later time.

Check Your Progress

1. Why could Della save one dollar and eighty-seven cents?

2. Why was Della worried after selling her hair?

3. What did Jim buy Della?

Glossary

Devotion: Great love for somebody/something.

Remarkable: Unusual and surprising in a way that people notice.

Heirloom: Something valuable that has belonged to the same family for many years.

Answers to Check Your Progress

1. Della had saved the money by bargaining hard about prices with the grocer, the vegetable man, and the butcher.
2. Initially Della was worried about arranging the required money to buy a nice gift for Jim at Christmas since she had only one dollar and eighty-seven cents. Hence, she sold her beautiful hair and brought a gift for James. Now her new look troubled her as she looked more like a truant schoolboy.
3. A set of ornamental combs, which she will be unable to use until her hair grows back out. Della gives Jim the watch chain, and he tells her that he sold the watch to buy the combs.

Suggested Readings

1. Henry O and Ben Yagoda. O. Henry: 101 Stories. Library of America 2021.
2. Henry O. The Gift of the Magi and Other Stories. Samiz Dat Express 2018.

Unit-11

Three Questions- Leo Tolstoy

STRUCTURE

Overview

Objectives

11.1. Introduction

11.2. Plot Summary

11.3. Text

11.4. Theme

11.5. Analysis

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

"The Three Questions" is a 1903 short story by Russian author Leo Tolstoy as part of the collection *What Men Live By, and Other Tales*. The story takes the form of a parable, and it concerns a king who wants to find the answers to what he considers the three most important questions in life.

Objectives

After reading this unit carefully, students should be able,

- To delineate the plot of 'The Three Questions'
- To outline the background and atmosphere

11.1. Introduction

Count Lev Nikolayevich Tolstoy, 9 September [1828 –1910), also known as Leo Tolstoy, was a Russian writer, philosopher and political thinker who primarily wrote novels and short stories. Tolstoy was a master of realistic fiction and is widely considered one of the world's greatest novelists. He is best known for two long novels, *War and Peace* (1869) and *Anna Karenina* (1877).

His literal interpretation of the ethical teachings of Jesus, centring on the Sermon on the Mount, caused him in later life to become a fervent Christian anarchist. His ideas on nonviolent resistance, expressed in such

works as *The Kingdom of God Is Within You*, were to have a profound impact on such pivotal twentieth-century figures as Mohandas Gandhi, Martin Luther King, Jr., and James Bevel.

11.2. Plot Summary

In this story by famous Russian writer Leo Tolstoy, the king asks three questions in order to never fail in anything he might undertake. Those three questions were:

- What is the best time to do each thing?
- Who are the most important people to work with?
- What is the most important thing to do at all time?

He makes an announcement in his Kingdom and invites learned men to answer those questions. The answers don't come that easily to him. They come in an unforeseen and random way. The king gathered wise men but they couldn't satisfy him with their answers. So, the king decided that he needed to ask a wise hermit in a nearby village. The hermit would only see common folk, however, so the king disguised himself as a peasant, left his guards behind, and went to see the hermit. The hermit was digging flower beds when the king arrived.

The king asked his questions, but the hermit went on digging rather laboriously. The king offered to dig for him for a while. After digging for some time, the king again asked his questions. Before the hermit could answer, a man emerged from the woods.

He was bleeding from a terrible stomach wound. The king tended to him, and they stayed the night in the hermit's hut. By the next day the wounded man was doing better, but was incredulous at the help he had received. The man confessed that he knew who the king was, and that the king had executed his brother and seized his property. He had come to kill the king, but the king's guards had wounded him.

The man pledged allegiance to the king, and he went on his way. The king asked the hermit again for his answers, and the hermit responded that he had just had his questions answered.

The most important time is now. The present is the only time over which we have power. The most important person is whoever you are with. The most important thing is to do good to the person you are with.

11.3. Text

THE THREE QUESTIONS by Leo Tolstoy

It once occurred to a certain king, that if he always knew the right time to begin everything; if he knew who the right people to listen to were, and whom to avoid, and, above all, if he always knew what was the most important thing to do, he would never fail in anything he might undertake. And this thought having occurred to him, he had it proclaimed throughout his kingdom that he would give a great reward to any one who would teach him what was the right time for every action, and who were the most necessary people, and how he might know what was the most important thing to do. And learned men came to the King, but they all answered his questions differently.

In reply to the first question, some said that to know the right time for every action, one must draw up in advance, a table of days, months and years, and must live strictly according to it. Only thus, said they, could everything be done at its proper time.

Others declared that it was impossible to decide beforehand the right time for every action; but that, not letting oneself be absorbed in idle pastimes, one should always attend to all that was going on, and then do what was most needful. Others, again, said that however attentive the King might be to what was going on, it was impossible for one man to decide correctly the right time for every action, but that he should have a Council of Wise Men, who would help him to fix the proper time for everything.

But then again others said there were some things which could not wait to be laid before a Council, but about which one had at once to decide whether to undertake them or not. But in order to decide that, one must know beforehand what was going to happen. It is only magicians who know that; and, therefore, in order to know the right time for every action, one must consult magicians.

Equally various were the answers to the second question. Some said, the people the King most needed were his councilors; others, the priests; others, the doctors; while some said the warriors were the most necessary.

To the third question, as to what was the most important occupation: some replied that the most important thing in the world was science. Others said it was skill in warfare; and others, again, that it was religious worship. All the answers being different, the King agreed with none of them, and gave the reward to none. But still wishing to find the right answers to his questions, he decided to consult a hermit, widely renowned for his

wisdom. The hermit lived in a wood which he never quitted, and he received none but common folk. So the King put on simple clothes, and before reaching the hermit's cell dismounted from his horse, and, leaving his bodyguard behind, went on alone. When the King approached, the hermit was digging the ground in front of his hut. Seeing the King, he greeted him and went on digging.

The hermit was frail and weak, and each time he stuck his spade into the ground and turned a little earth, he breathed heavily. The King went up to him and said: "I have come to you, wise hermit, to ask you to answer three questions: How can I learn to do the right thing at the right time?

Who are the people I most need, and to whom should I, therefore, pay more attention than to the rest? And, what affairs are the most important and need my first attention?;

The hermit listened to the King, but answered nothing. He just spat on his hand and recommenced digging. "You are tired," said the King, "let me take the spade and work awhile for you.!" Thanks said the hermit, and, giving the spade to the King, he sat down on the ground. When he had dug two beds, the King stopped and repeated his questions. The hermit again gave no answer, but rose, stretched out his hand for the spade, and said, "Now rest awhile--and let me work a bit." But the King did not give him the spade, and continued to dig.

One hour passed, and another. The sun began to sink behind the trees, and the King at last stuck the spade into the ground, and said, "I came to you, wise man, for an answer to my questions. If you can give me none, tell me so, and I will return home." "Here comes some one running," said the hermit, "let us see who it is." The King turned round, and saw a bearded man come running out of the wood.

The man held his hands pressed against his stomach, and blood was flowing from under them. When he reached the King, he fell fainting on the ground moaning feebly. The King and the hermit unfastened the man's clothing. There was a large wound in his stomach. The King washed it as best he could, and bandaged it with his handkerchief and with a towel the hermit had. Again and again the King washed and rebandaged the wound. At last the man revived and asked for something to drink.

The King brought fresh water and gave it to him. Meanwhile the sun had set, and it had become cool. So the King, with the hermit's help, carried the wounded man into the hut and laid him on the bed. Lying on the bed the man closed his eyes and was quiet; but the King was so tired

with his walk and with the work he had done, that he crouched down on the threshold, and also fell asleep--so soundly that he slept all through the short summer night. When he awoke in the morning, it was long before he could remember where he was, or who was the strange bearded man lying on the bed and gazing intently at him with shining eyes. "Forgive me!" said the bearded man in a weak voice, when he saw that the King was awake and was looking at him. "I do not know you, and have nothing to forgive you for," said the King. "You do not know me, but I know you.

I am that enemy of yours who swore to revenge himself on you, because you executed his brother and seized his property. I knew you had gone alone to see the hermit, and I resolved to kill you on your way back. But the day passed and you did not return. So I came out from my ambush to find you, and I came upon your bodyguard, and they recognized me, and wounded me.

I escaped from them, but should have bled to death had you not dressed my wound. I wished to kill you, and you have saved my life. Now, if I live, and if you wish it, I will serve you as your most faithful slave, and will bid my sons do the same. "Forgive me!" The King was very glad to have made peace with his enemy so easily, and to have gained him for a friend, and he not only forgave him, but said he would send his servants and his own physician to attend him, and promised to restore his property.

Having taken leave of the wounded man, the King went out into the porch and looked around for the hermit. Before going away he wished once more to beg an answer to the questions he had put. The hermit was outside, on his knees, sowing seeds in the beds that had been dug the day before.

The King approached him, and said, "For the last time, I pray you to answer my questions, wise man." "You have already been answered!" said the hermit still crouching on his thin legs, and looking up at the King, who stood before him. "How answered? What do you mean?" asked the King. "Do you not see," replied the hermit. "If you had not pitied my weakness yesterday, and had not dug these beds for me, but had gone your way, that man would have attacked you, and you would have repented of not having stayed with me.

So the most important time was when you were digging the beds; and I was the most important man; and to do me good was your most important business. Afterwards, when that man ran to us, the most important time was when you were attending to him, for if you had not bound up his wounds he would have died without having made peace with you. So he

was the most important man, and what you did for him was your most important business. Remember then: there is only one time that is important -- and that is now! It is the most important time because it is the only time when we have any power.

The most necessary man is he with whom you are, for no man knows whether he will ever have dealings with any one else. And the most important thing to do is, to do good, because for that purpose alone was man sent into this life.

11.4. Theme

The story has themes of wisdom, knowledge, awareness, forgiveness, kindness, and acceptance. Throughout the story, the theme of wisdom is explored. The King is seeking wisdom from other people about how he can run his kingdom better. He is looking for answers and finally had to rely on a hermit. The hermit does not entirely agree with how the rich live their lives and suppress the financially weaker. He does not approve of the hierarchy.

The story is based on the theme of knowledge because that is what the King was looking for. However, the King is looking for the answers outside when all of those are within him. The King is aware of his surroundings throughout the story.

Throughout the story, Tolstoy tries to explain that the people who have questions about the way they must live their lives have the answers within themselves. The story puts forward the idea of being forgiving and accepting without any resentment. Resentment often clouds people's judgment. The most important message is to do good for the people around you.

11.5. Analysis

This lesson talks about the life experiences that a wise man bestows on the king. The dilemma of the king was brought forwards by various counsels' vision. They tried to convince the king on their part, but their efforts were in vain. The king then went on for a seer, a hermit, who enlightened him with the real-life experience.

Let Us Sum Up

The story, Three Questions by Leo Tolstoy is an interesting story about a King who believes that if one knows the answers to three particular questions, they would never fail in life. He seeks answers to these questions. The story is about his journey towards finding solutions.

The story takes the form of a parable, and it concerns a king who wants to find the answers to what he considers the three most important questions in life.

Check Your Progress

1. Why was the king advised to go to magicians?

2. Did the wise men win the reward? If not, why not?

3. How did the king and the hermit help the wounded man?

Glossary

Anarchist: a person who believes in or tries to bring about anarchy.

Resistance: Trying to stop something from happening

Profound: Needing or showing a lot of knowledge or thought.

Answers to Check Your Progress

1. The king was told that in order to decide the right time for doing something, it was necessary to look into the future. Since only magicians could do so, he was advised to go to magicians.
2. No, the wise men did not win the reward. As he got very different answers to his questions, the king was not satisfied, and therefore, he chose not to give the reward to anyone.
3. When the king and the hermit saw the large wound on the man's stomach, the king washed and covered it with his handkerchief. Since the blood did not stop flowing, he re-dressed the wound until it stopped bleeding. When the man felt better, he gave fresh water to him. Then, with the help of the hermit, he took the wounded man into the hut and laid him on the bed.

Suggested Readings

1. The Greatest Short Stories of Leo Tolstoy. Fingerprint! Classics 2019.
2. Tolstoy Leo. Three Questions and Other Tales. New edition New ed. Sovereign 2016.

Unit-12

The Selfish Giant – Oscar Wilde

STRUCTURE

Overview

Objectives

12.1. Introduction

12.2. Text

12.3. Plot Summary

12.4. Theme

12.5. Analysis

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

Tells the tale of a very selfish giant, his wonderful garden, the curious and playful village children, and, of course, the little child who changes the giant's heart. A beloved classic in English literature, The Selfish Giant may be Oscar Wilde's greatest story of redemption and forgiveness.

Objectives

After reading this unit carefully, students should be able,

- To discuss story content and structure in depth.
- To respond to short and long essay questions under timed conditions.

12.1. Introduction

Oscar Wilde (1854 -1900) a multifaceted literary talent, best known for his play, The Importance of Being Earnest (1895). Some other famous plays are Lady Windermere's fan (1892), A woman of importance (1893) and An Ideal husband (1885). His works of fiction comprise short stories, fairy tales and novels: The happy Prince and other tales (1888) Lord Arthur Seville's Crime(1891), The Picture of Dorian Gray(1891) and The House of program(1891).

12.2. Text

The Selfish Giant - Oscar Wilde

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden. It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. "How happy we are here!" they cried to each other.

One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden. "What are you doing here?" he cried in a very gruff voice, and the children ran away. "My own garden is my own garden," said the Giant; "any one can understand that, and I will allow nobody to play in it but myself." So he built a high wall all round it, and put up a notice-board.

TRESPASSERS WILL BE PROSECUTED

He was a very selfish Giant. The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and they did not like it. They used to wander round the high wall when their lessons were over, and talk about the beautiful garden inside. "How happy we were there," they said to each other. Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter.

The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the notice-board it was so sorry for the children that it slipped back into the ground again, and went off to sleep. The only people who were pleased were the Snow and the Frost. "Spring has forgotten this garden," they cried, "so we will live here all the year round." The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came.

He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. "This is a delightful spot," he said, "we must ask the Hail on a visit." So the Hail came. Every day for three hours he rattled

on the roof of the castle till he broke most of the slates, and then he ran round and round the garden as fast as he could go. He was dressed in grey, and his breath was like ice. "I cannot understand why the Spring is so late in coming," said the Selfish Giant, as he sat at the window and looked out at his cold white garden; "I hope there will be a change in the weather." But the Spring never came, nor the Summer.

The Autumn gave golden fruit to every garden, but to the Giant's garden she gave none. "He is too selfish," she said. So it was always Winter there, and the North Wind, and the Hail, and the Frost, and the Snow danced about through the trees. One morning the Giant was lying awake in bed when he heard some lovely music.

It sounded so sweet to his ears that he thought it must be the King's musicians passing by. It was really only a little linnets singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world. Then the Hail stopped dancing over his head, and the North Wind ceased roaring, and a delicious perfume came to him through the open casement. "I believe the Spring has come at last," said the Giant; and he jumped out of bed and looked out. What did he see? He saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees.

In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms, and were waving their arms gently above the children's heads. The birds were flying about and twittering with delight, and the flowers were looking up through the green grass and laughing. It was a lovely scene, only in one corner it was still winter. It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree, and he was wandering all round it, crying bitterly.

The poor tree was still quite covered with frost and snow, and the North Wind was blowing and roaring above it. "Climb up! little boy," said the Tree, and it bent its branches down as low as it could; but the boy was too tiny. And the Giant's heart melted as he looked out. "How selfish I have been!" he said; "now I know why the Spring would not come here. I will put that poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the children's playground for ever and ever."

He was really very sorry for what he had done. So he crept downstairs and opened the front door quite softly, and went out into the garden. But when the children saw him they were so frightened that they all ran away,

and the garden became winter again. Only the little boy did not run, for his eyes were so full of tears that he did not see the Giant coming. And the Giant stole up behind him and took him gently in his hand, and put him up into the tree. And the tree broke at once into blossom, and the birds came and sang on it, and the little boy stretched out his two arms and flung them round the Giant's neck, and kissed him. And the other children, when they saw that the Giant was not wicked any longer, came running back, and with them came the Spring.

"It is your garden now, little children," said the Giant, and he took a great axe and knocked down the wall. And when the people were going to market at twelve o'clock they found the Giant playing with the children in the most beautiful garden they had ever seen. All day long they played, and in the evening they came to the Giant to bid him good-bye. "But where is your little companion?" he said: "the boy I put into the tree." The Giant loved him the best because he had kissed him. "We don't know," answered the children; "he has gone away." "You must tell him to be sure and come here to-morrow," said the Giant. But the children said that they did not know where he lived, and had never seen him before; and the Giant felt very sad.

Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him. "How I would like to see him!" he used to say. Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge armchair, and watched the children at their games, and admired his garden. "I have many beautiful flowers," he said; "but the children are the most beautiful flowers of all."

One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting. Suddenly he rubbed his eyes in wonder, and looked and looked. It certainly was a marvellous sight. In the farthest corner of the garden was a tree quite covered with lovely white blossoms. Its branches were all golden, and silver fruit hung down from them, and underneath it stood the little boy he had loved. Downstairs ran the Giant in great joy, and out into the garden.

He hastened across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, "Who hath dared to wound thee?" For on the palms of the child's hands were the prints of two nails, and the prints of two nails were on the little feet. "Who

hath dared to wound thee?” cried the Giant; “tell me, that I may take my big sword and slay him.” “Nay!” answered the child; “but these are the wounds of Love.” “Who art thou?” said the Giant, and a strange awe fell on him, and he knelt before the little child. And the child smiled on the Giant, and said to him, “You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise.” And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.

12.3. Plot Summary

The story starts with the children playing in the garden of the Giant every afternoon after coming from school. The garden was lovely, large, with soft grass, and fruit trees. The trees bore rich fruits and birds sang sweetly sitting on them. One day after seven years the giant came back. He was staying with his friend, the Cornish Ogre. The children were scared to see him. He saw the children playing and said that he would not allow anyone to play here as it was his own garden. He built a wall around it and also put a notice board. The notice board displayed a warning on it, ‘Trespassers will be prosecuted’.

The children became sad as they had no other place to play. They would wander around the high walls of the garden and remember the beautiful garden inside them.

The spring season came and there were blossoms and little birds all around. But it was winter in the giant’s garden and there were frost and snow. In the absence of children birds also did not sing. Due to the giant’s selfishness, autumn’s golden fruits also did not come to his garden.

Then one morning, the giant heard sweet and lovely music. It was a linnet singing outside his window. The hail and the North Wind stopped and he could feel the spring. He saw that the children came into his garden through a little hole. The children were sitting on the branches of trees and the trees were blossoming. He also saw the birds flying and hear them chirping. The flowers had also come up.

But, to his surprise, in one corner there was still winter. He saw that there a young boy was standing and he was not able to reach the branches of trees. The tree lowered its branches but still, he could not climb.

At this scene, his heart melted. He realized that he was really very selfish. He decided to put that boy on the top of the tree, pull down the walls, and allow children to play here forever. But when the children saw him, they ran away and the garden became winter again. However, that little boy

did not run as he was weeping. The giant put him on the top of the tree and the tree blossomed at once. He kissed the giant.

The other children realizing that the giant is not wicked came back. The spring came back with them. The giant used to play with the children ever afternoon but that little boy was nowhere to be seen. As the years went by, he grew very weak. One winter morning, he saw a lovely tree with white blossoms in a corner. The branches of the tree were golden and the little boy stood under it.

The boy was wounded which made the giant very angry. He told the boy that he will slay the man who has harmed him. The boy told him that these were the wounds of love. The boy smiled and asked the giant to come to his garden. Later, the children found the giant dead under the tree covered with white blossoms.

12.4. Theme

Arrogance

The Giant represents the human vices of arrogance and greed. The Giant is proud of his garden and wants to enjoy it all on its own. He refuses even innocent children to enter it and find them annoying. Due to his heart filled with arrogance, he does not feel affection toward anyone and lives a life full of anger and pride.

Isolation

The Giant does not want any company as he does not want anyone else to share the beauty of his garden. He is selfish and thus finds himself all alone. He threatens and scares everyone including small children. This rude behaviour of the Giant isolates him and also leaves his garden in a wintry and frozen state.

Love and Compassion

The small that the Giant helps kisses him and thanks to him for the assistance. This token of love and gratitude melts the Giant's seemingly cold heart and he decides to break the walls of his garden. He enjoys letting kids wander and play inside his garden and even joins them in all the frolics. The warm emotions of compassion and care bring a change in the Giant's view of others and make him more content and happier in his own life. Finally, he finds solace and dies in peace.

Salvation

The central theme of the story is about salvation and saving oneself from the ultimate punishment of a loveless life. The Giant was all alone

because he did not show love to others. He considered them a nuisance. However, when he realizes that the small children only wanted to play and smile, he welcomed them in his garden. The spring brought blossoming flowers through those children and finally, the Giant found love and affection.

12.5. Analysis

The story is about the process of the Selfish Giant change. It shows how he transforms from being selfish and wicked to generous and kind. The story highlights that spreading happiness is the best feeling one can experience.

Let Us Sum Up

It is a story of a young boy who was a messenger of God and a selfish giant. The giant would not allow the children to play in his garden. Thus, there was always winter in his garden. Seeing this young boy, he realized that he was being selfish. Thus, he allowed the children to play in his garden and also played with them. After years, the giant became very weak. At that time, this young boy came and took him along with him to paradise.

Check Your Progress

1. Describe the first meeting of the little boy and the Giant.

2. Why the Giant is called selfish?

3. Why did he build a high wall round his garden?

Glossary

Nuisance: A person, thing or situation that annoys you or causes you trouble.

Messenger: A person who carries a message.

Paradise: The perfect place where some people think that good people go after they die.

Answers to Check Your Progress

1. The first meeting of the little boy and the Giant was beneath the tree that was covered with frost and snow. The Giant took him gently in his hands and put him up into the tree. The tree at once blossomed, and the birds came and sang on it.
 2. The giant is called selfish because he chased away the children from playing in his garden and said that nobody but himself is allowed in it. He then built a high wall with a sign saying trespassers will be prosecuted.
 3. He didn't want children to play in his garden. Therefore, he built a high wall round it in order to stop them from entering it.
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Suggested Readings

1. Wilde Oscar et al. The Complete Works of Oscar Wilde. Oxford University Press 2000.
2. Wilde Oscar and Jeanne Bowman. The Selfish Giant. First ed. Familius 2019.

Block-4: Introduction

Block-4: Comprehension - has been divided in to four Units.

Unit-13: Comprehension - Introduction, Reading and comprehension skills, Essential skills for effective reading, Differences between Active and Passive Reading

Unit-14: Reading Comprehension - Types of Reading Comprehension, Four Reading Skills

Unit- 15: Hints Development - Introduction to Hints development, Summary

Unit-16: Note-Making - 16.1. Introduction to note-making, Note-Making strategy, Making user-friendly notes, Exercise

In all the units of Block -4 **Comprehension**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Introduction to Comprehension

STRUCTURE

Overview

Objectives

13.1. Introduction

13.2. Reading and comprehension skills

13.3. Essential skills for effective reading

13.4. Differences between Active and Passive Reading

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

Comprehension is the whole point of reading. Skilled readers do more than decode the words on the page; they understand and interpret what they read. They construct meaning from text.

Objectives

After reading this chapter, the student will be able,

- To know the importance of Comprehension.
- To enrich the reading habit.
- To self-motivate for reading books.

13.1. Introduction

Comprehension is a key to successful Reading. Students learn to comprehend the text as essential for learning. It helps them to think about what they have read and apply that information usefully.

13.2. Reading and comprehension skills

Reading skills can be classified as active reading and passive reading it also known as critical reading and uncritical reading.

Critical reading

- Striving for in-depth understanding.

- Accumulating new knowledge by reading.
- Double-check the information in the text.
- Forming conclusions.

Uncritical reading

- It's not for knowledge purposes.
- Usually, no active thinking takes place.
- Believing what is read is true.
- original opinion.

13.3. Essential skills for effective reading Decoding

Decoding is the first step in learning any text. It helps to construct words and phrases. Decoding is the first step in education, for example, when you come across a new word while reading a text you try to pronounce it by decoding its spelling.

Acquiring Vocabulary

Vocabulary knowledge is called decoding the meaning of a word and its pronunciation. It helps to decipher the meaning of a phrase and sentences. Vocabulary enrichment is highly essential regardless of age at all levels.

Fluency

Fluency is the higher attainment in language learning. Reading a text and speaking a language without any difficulty and error is considered to be language fluency.

Type of a Reader

Sentence Example

Poor reader: You will | read this | sentence | slowly and | struggle to | grasp the meaning fast.

Fluent reader: You will have no problem reading this sentence | in less than a second

Language

Language knowledge comprises Grammar, spelling and punctuation. If one can understand a complex sentence and a text, they are considered to have a reading comprehension skill.

Attention

A reader with short span of attention is called as poor reader. Attention practice is the only solution to overcome poor reading. Practicing activities like 15 minutes uninterrupted reading a day and expanding the time by 10 minutes a day can be very effective to overcome poor reading.

World Knowledge

Drawing on your background knowledge of the world is a skill; we use it unconsciously while we are reading. In practice, we are relating what we already know with what we are reading.

For example, let's say we are reading Jane Austen's classic "Pride and Prejudice." The iconic opening sentence goes, "it is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." our knowledge of the period and its societal conventions helps us to see that Austen was poking fun at it.

13.4. Differences between Active and Passive Reading

Passive reading is when a reader does technically read the words but absorbs next to nothing about what is written. Active readers begin reading with a desire to find out what is going to be said. Simply put, the difference between active and passive reading is the desire to learn something versus the desire to finish reading.

In more specific terms, active reading is when a reader reads critically and analytically. Readers approach the text with certain expectations and read what is written with an eye to how it relates to other things in their own lives or to the larger world.

Let Us Sum Up

Comprehension is the understanding of what you have read. It is classified as critical reading and uncritical reading based on our needs. The skills like decoding, acquiring vocabulary, fluency, language, attention, world knowledge is considered essential for comprehension. Knowing the difference between active reading and passive reading is an important comprehension skill.

Check Your Progress

1. What is comprehension skill?

2. What are the essential skills of comprehension?

3. What is the difference between active reading and passive reading?

Glossary

Possession: The state of having or owning something.

Comprehension: The ability to understand.

Passive: Showing no reaction, feeling or interest; not active.

Answers to Check Your Progress

1. Comprehension skills are the strategies a reader uses to construct meaning and retrieve information from a text. Comprehension skills are very much like thinking skills. A thinking skill is a cognitive process that can be broken down into steps and taught explicitly
2. Decoding, fluency, Vocabulary, Sentence construction and cohesion, reasoning, working memory and attention.
3. Difference between active and passive reading is the desire to learn something versus the desire to finish reading.

Suggested Readings

1. Britt M. Anne et al. Literacy Beyond Text Comprehension: A Theory of Purposeful Reading. Routledge 2018.
2. Serravallo Jennifer. Understanding Texts & Readers: Responsive Comprehension Instruction with Levelled Texts. Heinemann 2018.

Unit-14

Reading Comprehension

STRUCTURE

Overview

Objectives

14.1. Types of Reading Comprehension

14.2. Four Reading Skills

14.3. Comprehension strategies

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

Reading comprehension is the ability to read text, process it and understand its meaning. It relies on two, interconnected abilities: word reading (being able to decode the symbols on the page) and language comprehension (being able to understand the meaning of the words and sentences).

Objectives

After reading this unit, the student will be able,

- To determine the importance of information.
 - To interpret the Author's point of view.
 - To summarize and rephrase.
 - To visualize the concept.
 - To learn the inferring ability.
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14.1. Types of Reading Comprehension

Reading comprehension is the basis of any reading activity.

Literal: It is a comprehension of basic information within texts It helps to answer the five W's (who, what, where, when, and why).

Inferential: Based on our comprehension of a text, we can predict the unfolding or implied meaning of events in a story.

Applied: Helps to utilize background knowledge to form an opinion about a text and retell it to others. We can answer any question related to the text we read.

Evaluative: We can judge the text based on the author's tone, language, or writing style. Evaluative comprehension helps us read between the lines.

Lexical: It can infer the meaning of target vocabulary in a text. It helps to learn a new language. If we want to practice lexical comprehension, we can look up the keywords and phrases before reading a text.

14.2. Four Reading Skills

Skimming

Skimming is going over a text briefly before we decide whether we want to read it whole or not. For example, when we leaf through any book to check if any content in it is worth a complete read. It helps all kinds of readers to determine which to read and which to skip, for this purpose they should always skim through the source first.

- Applying the skimming technique:
- Note the title and table of contents in the reading material.
- Go through the text and collect the gist.
- Note the bold or italicized sentences.

Scanning

Scanning is use to locate specific information in a text. Generally, we already know what the text is about, and what it contains. Example- Imagine we want to know when the World war- II ended. We will open a history textbook, and we know where the information is given. Similarly, we can search World war- II in a web page. Our eyes will fly over the text for searching numbers, by doing this we will have the answer quickly. Scanning is a useful both in any type of readers. It saves us time by locating specific facts easily.

Intensive Reading

Intensive reading is a deep reading into a text. It helps to analyze not only the idea but also the words and phrases used by the author. Intensive reading is usually regarded as an advanced reading activity.

These are the notable key point in the intensive Reading skill.

- Advanced vocabulary

- Excellent attention span
- Good memory
- Familiarity with the context (or extensive world knowledge)

Intensive reading skills in not only for educational purposes, but also help us to enrich our vocabulary, critical reading and thinking with broadened attention span. Steps to develop Intensive reading practice.

- Pick a reading material based on your interest.
- Use timer for the reading duration.
- Use skimming and scanning techniques.
- Go for deep reading and highlight the important lines for secondary verification.
- Take a note of new or unfamiliar vocabulary while reading a text.

Extensive Reading

We can consider extensive reading as reading for pleasure. we need not analyse every part of the reading material or do painstaking research on what the author wanted to say. Reading extensively implies you are reading to get the bigger picture, enjoy the story, and pass the time. Extensive reading should not be confused with passive reading. While we explore certain material for pleasure, we still want to have new knowledge and for entertainment. Regular extensive reading helps us to acquire new vocabulary. It helps to build a healthy habit of reading for pleasure. Here are some Ideal materials for extensive reading: Magazines, Fiction novels, and Comic books. Select suitable material for you, and start enjoying the pleasure of reading.

14.3 Comprehension strategies

Research studies on reading and comprehension have shown that highly proficient, effective readers utilize a number of different strategies to comprehend various types of texts, strategies that can also be used by less proficient readers in order to improve their comprehension. These include:

1. Making Inferences: In everyday terms we refer to this as "reading between the lines". It involves connecting various parts of texts that are not directly linked in order to form a sensible conclusion. A form of assumption, the reader speculates what connections lie within the texts. They also make predictions about what might occur next.

2. Planning and Monitoring: This strategy centers around the reader's mental awareness and their ability to control their comprehension by way of awareness. By previewing text (via outlines, table of contents, etc.) one can establish a goal for reading: "what do I need to get out of this"? Readers use context clues and other evaluation strategies to clarify texts and ideas, and thus monitoring their level of understanding.
3. Asking Questions: To solidify one's understanding of passages of texts, readers inquire and develop their own opinion of the author's writing, character motivations, relationships, etc. This strategy involves allowing oneself to be completely objective in order to find various meanings within the text.
4. Self-Monitoring: Asking oneself questions about reading strategies, whether they are getting confused or having trouble paying attention. ^[9]
5. Determining Importance: Pinpointing the important ideas and messages within the text. Readers are taught to identify direct and indirect ideas and to summarize the relevance of each.
6. Visualizing: With this sensory-driven strategy, readers form mental and visual images of the contents of text. Being able to connect visually allows for a better understanding of the text through emotional responses.
7. Synthesizing: This method involves marrying multiple ideas from various texts in order to draw conclusions and make comparisons across different texts; with the reader's goal being to understand how they all fit together.
8. Making Connections: A cognitive approach also referred to as "reading beyond the lines", which involves:
 9. Finding a personal connection to reading, such as personal experience, previously read texts, etc. to help establish a deeper understanding of the context of the text, or (B) thinking about implications that have no immediate connection with the theme of the text.

Reading Comprehension Strategies

Definition of Reading Anderson et al. (1985) defined reading as the process of making meaning from written texts. It needs the harmony of a lot of related sources of information.

According to Wixson, Peters, Weber, and Roeber (1987), reading is the process of creating meaning that involves: (a) the reader's existing knowledge; (b) the text information; and (c) the reading context. Grabe (1991 as cited in Alyousef 2005) defined reading as an interactive process between readers and texts that result in reading fluency.

Readers interact with texts as they try to extract meaning and there are different types of knowledge: linguistic or systemic knowledge (bottom-up processing) and schematic knowledge (top-down processing). Pourhosein Gilakjani and Ahmadi (2011) stated that the main goal of reading is to gain the correct message from a text that the writer intended for the reader to receive.

Definition of Reading Comprehension According to RAND Reading Study Group (2002), comprehension is the process of eliciting and making meaning through interaction and involvement with written language. McNamara and Magliano (2009) emphasized that this process is a task of both reader and text factors that happen within a larger social context.

Duke (2003) stated that comprehension is a process in which readers make meaning by interacting with text through the combination of prior

- A: What is your favourite subject at school?
- B: My favourite subject is English.
- A: What are your favourite sports?
- B: I like swimming, cycling and running.

What is your favourite subject? When you ask people what they like something more than any other, you can use the question "What is your favourite ...?" Note: the adverbs "a lot" and "very much" usually stand after the verb "like" and the Object. She likes speaking English very much/a lot. NOT: She likes very much/a lot speaking English.

Knowledge and previous experience, information in the text, and the views of readers related to the text. Kintsch (1998) and van Dijk and Kintsch (1983) defined reading comprehension as the process of creating meaning from text.

The purpose is to get an understanding of the text rather than to acquire meaning from individual words or sentences. The outcome of reading comprehension is the mental representation of a text meaning that is combined with the readers' previous knowledge.

This is called a mental model (Johnson-Laird, 1983) or a situation model (Kintsch, 1998). This model defines what has been learned (RAND

Reading and Study Group, 2002). Keenan, Betjemann, and Olson (2008) expressed that reading comprehension needs the successful expansion and arrangement of a lot of lower-and higher-level processes and skills.

Accordingly, there are many sources for possible comprehension break and these sources are different based on the skill levels and age of readers. Effective Strategies for Reading Comprehension- There is a lot of strategies for reading comprehension. These strategies are explained in detail in this section. Activating and Using Background Knowledge In this strategy, readers activate their background knowledge and apply it to aid them comprehend what they are reading.

This knowledge consists of individuals' experiences with the world together with their concepts for how written text work, involving word recognition, print concepts, word meaning, and how the text is formed (Anderson & Pearson, 1984). Schema theory is very important in comprehension process (Anderson & Pearson, 1984; Anderson, Reynolds, Schallert, & Goetz, 1977). This theory is based on how people form and activate their previous knowledge.

This theory explains that as persons learn about the world, they create a series of knowledge structures or schemas. These schemas develop and shift as the persons learn new information through experience and reading. For instance, a child's schema for dog can involve her or his comprehending of the family pet such as white, furry, and fun. When the child gets more experiences with a lot of dogs in different environments, the dog schema develop and can be improved. It can relate to other schema-kinds of dogs like colors of dogs; foods that dogs eat; places where they stay when the family is on holiday; and dangerous dogs.

Cognitive scientists stated that successful readers permanently relate their prior knowledge to the new knowledge they face in texts. Good readers activate their schema when they start reading. The first schema impacts how readers comprehend and react to a text (Pichert & Anderson, 1977). Schemas are particularly significant to reading comprehension. When learners have knowledge of a text's organization, this can help them to understand better that text.

Generating and Asking Questions In this strategy, readers ask themselves pertinent questions in reading the text. This strategy assists readers to combine information, recognize main ideas, and summarize information. Asking appropriate questions permits successful readers to concentrate on the most important information of a text (Wood, Woloshyn, & Willoughby, 1995). Creating relevant questions helps good readers to

concentrate on difficulties with comprehension and to take the necessary actions to solve those problems.

Making Inferences Readers assess or draw conclusions from information in a text. In this strategy, writers do not always provide full information about a topic, place, personality, or happening. Instead, they provide information that readers can use to read by making inferences that integrate information of the text with their previous knowledge. Through this process, readers can improve their skills to make meaning. Being able to make inferences is an important factor for readers' successful reading.

Predicting In this strategy, readers are able to gain meaning from a text by making educated guesses. Successful readers apply forecasting to make their existing knowledge to new information from a text to obtain meaning from what they read. Before reading, readers may apply what they know about a writer to forecast what a text will be about.

The title of a text can operate memories of texts with the same content, permitting them to guess the content of a new text. During reading, successful readers can make predictions about what will occur next, or what opinions the writer will offer to support a discussion. Readers try to assess these predictions ceaselessly and change any prediction that is not approved by the reading.

Summarizing Readers combine information in a text to elaborate in their own words what the text is about. Summarizing is a significant strategy that allows readers to remember text rapidly. In this strategy, readers can be aware of text structure, of what is significant in a text, and of how opinions are related to each other. Effective summarizing of explanatory text includes things like condensing the steps in a scientific process, the steps of development of an art movement, or the episodes that result in certain important historical happenings.

Effective summarizing of narrative text includes things such as connecting happenings in a story line or recognizing the elements that stimulate a character's activities and conduct. **Visualizing** Readers can make mental picture of a text to comprehend processes they face during reading. This skill shows that a reader perceives a text.

Readers who form a mental image as they read are better able to remember what they have read than those who do not image (Pressley, 1976). Visualizing is very important when it is used for narrative texts. When readers read narrative texts, they can easily understand what is happening by visualizing the place, personalities, or operations of a plan. It can also be used for the reading of expository texts.

Readers visualizing steps in a process or stages in a happening or forming an image that help them to recall some abstract ideas or significant names. Comprehension Monitoring In this strategy, readers have the ability to know when they comprehend what they read, when they do not perceive, and to apply suitable strategies to make better their understanding. Successful readers know and check their thought processes as they read.

Strategies that successful readers use to improve their understanding are called “fix-up” strategies. Particular repair strategies involve rereading, reading ahead, explaining the words by looking them up in a, or asking someone for assistance.

Successful readers try to use different strategies to make meaning as they read. They do not use similar strategies; instead, they like to expand and practice those strategies that are beneficial to them. Moreover, they are very flexible in the application of their strategies, they change from strategy to strategy, and they apply various strategies with different types of texts (Paris, Wasik,& Turner, 1991).

The important point here is that successful readers can make good decisions about which strategies to apply and when to use them. A lot of students can gain from explicit instruction that teaches them to apply particular strategies for understanding a text. The other point is that particular comprehension strategies can be taught and learned and that their conscious use can help readers to ameliorate their comprehension.

Reading comprehension Passage 1:

Caffeine, the stimulant in coffee, has been called “the most widely used psychoactive substance on Earth.” Snyder, Daly and Bruns have recently proposed that caffeine affects behavior by countering the activity in the human brain of a naturally occurring chemical called adenosine. Adenosine normally depresses neuron firing in many areas of the brain. It apparently does this by inhibiting the release of neurotransmitters, chemicals that carry nerve impulses from one neuron to the next. Like many other agents that affect neuron firing, adenosine must first bind to specific receptors on neuronal membranes. There are at least two classes of these receptors, which have been designated A1 and A2.

Snyder et al propose that caffeine, which is structurally similar to adenosine, is able to bind to both types of receptors, which prevents adenosine from attaching there and allows the neurons to fire more readily than they otherwise would.

For many years, caffeine's effects have been attributed to its inhibition of the production of phosphodiesterase, an enzyme that breaks down the chemical called cyclic AMP.

A number of neurotransmitters exert their effects by first increasing cyclic AMP concentrations in target neurons. Therefore, prolonged periods at the elevated concentrations, as might be brought about by a phosphodiesterase inhibitor, could lead to a greater amount of neuron firing and, consequently, to behavioral stimulation. But Snyder et al point out that the caffeine concentrations needed to inhibit the production of phosphodiesterase in the brain are much higher than those that produce stimulation. Moreover, other compounds that block phosphodiesterase's activity are not stimulants.

To buttress their case that caffeine acts instead by preventing adenosine binding, Snyder et al compared the stimulatory effects of a series of caffeine derivatives with their ability to dislodge adenosine from its receptors in the brains of mice. "In general," they reported, "the ability of the compounds to compete at the receptors correlates with their ability to stimulate locomotion in the mouse; i.e., the higher their capacity to bind at the receptors, the higher their ability to stimulate locomotion." Theophylline, a close structural relative of caffeine and the major stimulant in tea, was one of the most effective compounds in both regards. There were some apparent exceptions to the general correlation observed between adenosine-receptor binding and stimulation.

One of these was a compound called 3-isobutyl-1-methylxanthine (IBMX), which bound very well but actually depressed mouse locomotion. Snyder et al suggest that this is not a major stumbling block to their hypothesis. The problem is that the compound has mixed effects in the brain, a not unusual occurrence with psychoactive drugs. Even caffeine, which is generally known only for its stimulatory effects, displays this property, depressing mouse locomotion at very low concentrations and stimulating it at higher ones.

Based on the Passage, answer the following questions:

1. The primary purpose of the passage is to
 - (A) discuss a plan for investigation of a phenomenon that is not yet fully understood
 - (B) present two explanations of a phenomenon and reconcile the differences between them

- (C) summarize two theories and suggest a third theory that overcomes the problems encountered in the first two
- (D) describe an alternative hypothesis and provide evidence and arguments that support it
- (E) challenge the validity of a theory by exposing the inconsistencies and contradictions in it

2. According to Snyder et al, caffeine differs from adenosine in that caffeine

- (A) stimulates behavior in the mouse and in humans, whereas adenosine stimulates behavior in humans only
- (B) has mixed effects in the brain, whereas adenosine has only a stimulatory effect
- (C) increases cyclic AMP concentrations in target neurons, whereas adenosine decreases such concentrations
- (D) permits release of neurotransmitters when it is bound to adenosine receptors, whereas adenosine inhibits such release
- (E) inhibits both neuron firing and the production of phosphodiesterase when there is a sufficient concentration in the brain, whereas adenosine inhibits only neuron firing

3. In response to experimental results concerning IBMX, Snyder et al contended that it is not uncommon for psychoactive drugs to have

- (A) mixed effects in the brain
- (B) inhibitory effects on enzymes in the brain
- (C) close structural relationships with caffeine
- (D) depressive effects on mouse locomotion
- (E) the ability to dislodge caffeine from receptors in the brain

4. According to Snyder et al, all of the following compounds can bind to specific receptors in the brain EXCEPT

- (A) IBMX
- (B) caffeine
- (C) adenosine
- (D) theophylline
- (E) phosphodiesterase

5. Snyder et al suggest that caffeine's ability to bind to A1 and A2 receptors can be at least partially attributed to which of the following?

- (A) The chemical relationship between caffeine and phosphodiesterase
- (B) The structural relationship between caffeine and adenosine
- (C) The structural similarity between caffeine and neurotransmitters
- (D) The ability of caffeine to stimulate behavior
- (E) The natural occurrence of caffeine and adenosine in the brain

Reading Comprehension Passage 2:

In the two decades between 1910 and 1930, over ten percent of the Black population of the United States left the South, where the preponderance of the Black population had been located, and migrated to northern states, with the largest number moving, it is claimed, between 1916 and 1918.

It has been frequently assumed, but not proved, that the majority of the migrants in what has come to be called the Great Migration came from rural areas and were motivated by two concurrent factors: the collapse of the cotton industry following the boll weevil infestation, which began in 1898, and increased demand in the North for labor following the cessation of European immigration caused by the outbreak of the First World War in 1914.

This assumption has led to the conclusion that the migrants' subsequent lack of economic mobility in the North is tied to rural background, a background that implies unfamiliarity with urban living and a lack of industrial skills.

But the question of who actually left the South has never been rigorously investigated. Although numerous investigations document an exodus from rural southern areas to southern cities prior to the Great Migration, no one has considered whether the same migrants then moved on to northern cities.

In 1910, over 600,000 Black workers, or ten percent of the Black workforce, reported themselves to be engaged in "manufacturing and mechanical pursuits," the federal census category roughly encompassing the entire industrial sector. The Great Migration could easily have been made up entirely of this group and their families. It is perhaps surprising to argue that an employed population could be enticed to move, but an explanation lies in the labor conditions prevalent in the South.

About thirty-five percent of the urban Black population in the South was engaged in skilled trades. Some were from the old artisan class of slavery-blacksmiths, masons, carpenters—which had had a monopoly of certain trades, but they were gradually being pushed out by competition, mechanization, and obsolescence. The remaining sixty-five percent, more recently urbanized, worked in newly developed industries—tobacco, lumber, coal and iron manufacture and railroads.

Wages in the South, however, were low, and Black workers were aware, through labor recruiters and the Black press, that they could earn more even as unskilled workers in the North than they could as artisans in the South. After the boll weevil infestation, urban Black workers faced competition from the continuing influx of both Black and White rural workers, who were driven to undercut the wages formerly paid for industrial jobs.

Thus, a move towards the North would be seen as advantageous to a group that was already urbanized and steadily employed, and the easy conclusion tying their subsequent economic problems in the North to their rural background comes into question.

Based on the Passage, answer the following questions:

1. The author indicates explicitly that which of the following records has been a source of information in her investigation?

- (A) United States Immigration Service reports from 1914 to 1930
- (B) Payrolls of southern manufacturing firms between 1910 and 1930
- (C) The volume of cotton exports between 1898 and 1910
- (D) The federal census of 1910
- (E) Advertisements of labor recruiters appearing in southern newspapers after 1910

2. In the passage, the author anticipates which of the following as a possible objection to her argument?

- (A) It is uncertain how many people actually migrated during the Great Migration.
- (B) The eventual economic status of the Great Migration migrants has not been adequately traced.
- (C) It is not likely that people with steady jobs would have reason to move to another area of the country.

- (D) It is not true that the term “manufacturing and mechanical pursuits” actually encompasses the entire industrial sector.
- (E) Of the Black workers living in southern cities, only those in a small number of trades were threatened by obsolescence.
3. According to the passage, which of the following is true about the wages in southern cities in 1910?
- (A) They were being pushed lower as a result of increased competition.
- (B) They had begun to rise so that southern industry could attract rural workers.
- (C) They had increased for skilled workers but decreased for unskilled workers.
- (D) They had increased in large southern cities but decreased in small southern cities.
- (E) They had increased in newly developed industries but decreased in the older trades.
4. The author cites each of the following as possible influences in a Black worker’s decision to migrate north in the Great Migration EXCEPT
- (A) wage levels in northern cities
- (B) labor recruiters
- (C) competition from rural workers
- (D) voting rights in northern states
- (E) the Black press
5. The primary purpose of the passage is to
- (A) support an alternative to an accepted methodology
- (B) present evidence that resolves a contradiction
- (C) introduce a recently discovered source of information
- (D) challenge a widely accepted explanation
- (E) argue that a discarded theory deserves new attention

Let Us Sum Up

Reading comprehension is the basis of any reading activity. Literal is a comprehension of basic information within texts. It helps to answer the five W’s (who, what, where, when, and why). Inferential is based on our comprehension of a text, we can predict the unfolding or implied meaning

of events in a story. And applied Helps to utilize background knowledge to form an opinion about a text and retell it to others. We can answer any question related to the text we read.

Check Your Progress

1. What is reading comprehension?

2. What are the different types of reading comprehension?

3. What are the four types of reading?

Glossary

Contrary: Completely different; opposite.

Thoughtful: Thinking deeply.

Inferences: A conclusion reached on the basis of evidence and reasoning.

Answers to Check Your Progress

1. Reading comprehension is the ability to read text, process it and understand its meaning.
2. Types of reading comprehension are,
 - Literal
 - Inferential
 - Applied
 - Evaluative
 - Lexical
3. The four types of reading include skimming, scanning, intensive reading and extensive reading.

Suggested Readings

1. Wren and Martin, English Grammar and Composition, S. Chand & Co, New Delhi, 4th Edition, 2012.
2. Young Damon. The Art of Reading. Scribe 2018.

Unit- 15

Hints Development

STRUCTURE

Overview

Objectives

15.1. Introduction to Hints development

15.2. Exercise

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

Developing hints is developing the phrases into full sentences and then into a meaningful coherent paragraph.

Objectives

After reading this unit, the student will be able,

- To enrich the Vocabulary.
- To develop creativity.
- To think logically.
- To enhance my writing skills.
- To think in English.

15.1. Introduction to Hints development

Hints development is the development of words and phrases into full sentences and thereby making coherent paragraphs.

Basic rules for hints development:

- Understand the tone of the passage.
- Use all hints.
- Arrange the points in a sequence.
- Make a required paragraph.
- Check the grammatical structure.

- Create a proper structure with introduction, body and conclusion for a story.

Developing Hints Definition

Developing Hints is developing the phrases into full sentences and not merely filling up dashes.

Points to Remember

- Read the passage twice or thrice carefully.
- Understand the passage well.
- Jot down the points.
- If the events in the passage are in present tense, write the story in the past tense.
- Arrange the matter in two or three paragraphs.
- Give a suitable title.

15.2. Exercise

Develop the following hints into a readable passage give a suitable title:

EXAMPLE:1

A rich farmer - lot of land - cattle and servants - two sons - happy life - After some years younger son unhappy - asked for his share of the property - wouldn't listen to father's advice - got his share - sold them all - went away to another country - fell into bad ways - soon all money gone - poor - no one to help him - understood his mistake.

Answer: BE OBEDIENT

Once there was a rich farmer in a Village. He had a lot of land, cattle and many servants. He had two sons. He led a happy life with them. After some years the younger son became unhappy.

He asked his father for his share of the property. His father advised him not to demand like that. But he would not listen to his father's advice. He got his share and sold them. He had a huge amount with him. With this amount he travelled to a distant country.

He had bad company there and fell into evil ways. All the money was gone. He became poor and no one helped him. Then he understood his mistake and returned to his country.

His father and brother took him into their fold and supported him forever. We should obey our parents.

EXAMPLE:2

Dick – actor – brilliant - strange character - insists on realism - headache to the manager - a new drama - first drinking scene - water provided in a cup as usual - Dick insists on liquor - manager has to buy a bottle of liquor - second scene – fight - insists on real swords - refuses to handle wooden swords - steel swords brought - third scene - hero drinks poison - manager has real poison - actor in a fix - promises to be sensible in future.

Answer: DICK AN ACTOR

Dick was an actor. He was brilliant. He had a strange character. He insisted on realism. He was a head ache to the manager. A drama was played. The first was a drinking scene. Water was provided in a cup. Dick insisted on liquor. The manager had bought a bottle of liquor. The second scene was a fighting scene. He insisted on real swords. Steel swords were brought. The third scene was the hero drinking poison. The manager had real poison. The actor was in a fix. He promised to be sensible in future.

Let Us Sum Up

Hints development is development of words and phrases into full sentences and thereby making coherent paragraphs. The basic rules for hints development are, to Read the hints thoroughly, understand the tone of the passage, use all hints. Arrange the points in a sequence.

Check Your Progress

1. What is hints development?

2. What are the basic rules for hints development?

Glossary

Coherent: Logically or aesthetically ordered or integrated

Enrich: To improve something or make something better.

Sequence: A number of things (actions, events, etc.) that happen or come one after another.

Answers to Check Your Progress

1. Hints development is the development of words and phrases into full sentences and thereby making coherent paragraphs.
2. Read all the hints thoroughly and understand the tone of the passage. One must use all the hints and arrange the points sequentially, one leading to the other.

Suggested Readings

1. Torres-Gouzerh Robin. Intermediate English Grammar for ESL Learners. Third ed. McGraw Hill Education 2019.
2. Wren and Martin, English Grammar and Composition, S. Chand & Co, New Delhi, 4th Edition, 2012.

Unit-16

Note-Making

STRUCTURE

Overview

Objectives

16.1. Introduction to note-making

16.2. Note-Making strategy

16.3. Making user-friendly notes

16.4. Exercise

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

In the world full of knowledge, we are always puzzled with how to remember all the information that we come across. Every single information cannot be remembered. Also, when we come across a lot of information, the main extract is lost sometimes. That is why we need to note down some of the knowledge and information briefly. Hence, note making is one of the most convenient ways for everyone. We should filter the main messages and information from the source and then write a note on that topic.

Objectives

By reading this unit, the student will be able,

- To prepare students to take notes from lectures, books and activities.
 - To learn different styles of note-taking.
 - To practice note making with new strategies.
-

16.1. Introduction to note-making

Note making is an important practice in learning. It is a reliable process to record and retrieve the necessary points. Good note-making has advantages and disadvantages they are followed by.

Advantages

- It helps to avoid unintentional plagiarism
- It helps to focus while reading or Listening
- It helps to understand, remember and to make connections
- It helps to structure the assignment
- It is a record of what we have learnt and help to revise

Disadvantages

- It is a distraction while listening and reading
- It is a stressful activity when there is no practice.
- It is time-consuming

16.2. Note-Making strategy

The effective note-making strategy is being an active note maker. It helps to make a meaningful note for learning. Passive note-making doesn't give a clear idea of what to be taken or omitted.

Active note-making

- Thinking what is needed before starting
- Finding relevant answers for the topic
- Connecting the topics with the studying material
- Using own words for making notes
- Taking direct quotes only when needed

Passive note-making

- Underlining words or highlighting
- Writing everything without knowing the use
- Taking direct quotes
- Creating irrelevant notes

◆ Tips to Prepare Notes:

1. Prepare notes using phrases only, never use complete sentences
2. The topic sentence of each paragraph is the main point and ideas affiliated to it are Sub-points-one or more, depending on the concepts in the paragraph.
3. Each sub-point may or may not have supplementary ideas which become sub-subpoints.

4. Provide an appropriate title for the notes or the summary or abstract, as given in the question.
5. Include a minimum of 4-6 distinctly different recognizable short forms i.e., abbreviations of the words in the notes.
6. Cover all the important points in the notes meaningfully to prepare the abstract/summary in about 80100 words.
7. Write the summary or abstract in complete sentences in a paragraph.

◆ How to Summarize a Given Passage

- **Read (First Read):** Read the passage very carefully and critically. Read the passage straight through. Do not stop to look up anything that gives you trouble at the first reading. You should get a feel for the author's tone, style and main idea.
- **Reread (Second Read):** Rereading should be active reading. Underline the topic sentences and key facts with pencil. Label the areas that you want to refer to as you write your summary. Also label the areas that you find irrelevant. Identify areas that you do not understand and try to clarify those points.
- **One Sentence at a time:** Now write the main idea of each paragraph in one well-developed sentence. Make sure that what you include in your sentence are key points and not minor details.
- **Write a Thesis Statement:** The key to a well-written summary is the Thesis Statement. A quality Thesis Statement could either express one main idea or assert your conclusions about the subject. Generally, a thesis statement consists of the following parts –
 - a clearly identifiable topic or subject matter, and
 - a succinct summary of what you have to say about that topic.
- **Ready to Write:** You can use Thesis Statement as the introductory sentence of your summary, while your other sentences can make up the body.
- In fact, a good summary should give ideas, facts or points in the order in which they are given in the original text. Add some transition words such as-then, however, also, moreover etc., that help with the overall structure and flow of the summary. The following tips will help you to write a good summary:
 - Write in the present tense (preferably in active voice).

- Be Concise-Summary should be within the word limit (about 80 words) and should be coherent without any errors in logic. Don't put your opinions, ideas or interpretations into the summary.
- **Check for Accuracy:** Reread your summary and make sure that you have accurately represented the author's ideas and key points. Make sure that your summary does not contain your own comments.
- **Revise:** Revise your summary for style, grammar and punctuation. Correct all the errors in composition and rewrite it if needed.

16.3. Making user-friendly notes

The following are the points to remember while note making. The listed below are the vital points in note-making activity. Effective learners should follow such strategies to enrich their learning at any level.

- Take a brief note on a selected topic
- Write with adequate space between the lines and words for including points if needed
- Write coherent points
- Use own words to summarize the content
- Use colours and highlighters for taking notes
- Use headings and sub-headings for various ideas
- Use abbreviations if applicable

16.4. Exercise

Question -Model

Read the following passage and make a note with headings and sub-headings.

Colour Therapy is a complementary therapy for which there is evidence dating back thousands of years to the ancient cultures of Egypt, China and India. If we define it in simple terms, Colour is a light of varying wavelengths, thus each colour has its own particular wavelength and energy. Colours contribute to energy. This energy may be motivational and encouraging.

Each of the seven colours of the spectrum are associated with energy. The energy relating to each of the seven spectrum colours of red, orange, yellow, green, blue, indigo and violet, resonates with the energy of each

of the seven main chakras/energy centres of the body. Colour therapy can help to re-balance and/or stimulate these energies by applying the appropriate colour to the body. Red relates to the base chakra, orange the sacral chakra, yellow the solar plexus chakra, green the heart chakra, blue the throat chakra, indigo the brow chakra (sometimes referred to as the third eye) and violet relates to the crown chakra.

Colour is absorbed by the eyes, skin, skull, our 'magnetic energy field' or aura and the energy of colour affects us on all levels, that is to say, physical, spiritual and emotional. Every cell in the body needs light energy – thus colour energy has widespread effects on the whole body. There are many different ways of giving colour, including; Solarized Water, Light boxes/lamps with colour filters, colour silks and hands on healing using colour. All we need to do is to heighten our awareness of the energy of colour.

Question 1.

**Read the passage given below and answer the questions that follow:
(Delhi, All India 2009)**

Effective speaking depends on effective listening. It takes energy to concentrate on hearing and to concentrate on understanding what has been heard. Incompetent listeners fail in a number of ways. First, they may drift. Their attention drifts from what the speaker is saying. Second, they may counter. They find counter-arguments to whatever a speaker may be saying. Third, they compete. Then, they filter. They exclude from their understanding those parts of the message which do not readily fit with their own frame of reference.

Finally, they react. They let personal feelings about a speaker or subject override the significance of the message which is being sent.

What can a listener do to be more effective? The first key to effective listening is the art of concentration. If a listener positively wishes to concentrate on receiving a message his chances of success are high.

It may need determination. Some speakers are difficult to follow, either because of voice problems or because of the form in which they send a message. There is then a particular need for the determination of a listener to concentrate on what is being said.

Concentration is helped by alertness. Mental alertness is helped by physical alertness. It is not simply physical fitness, but also positioning of the body, the limbs and the head. Some people also find it helpful to their concentration if they hold the head slightly to one side. One useful way for

achieving this is intensive note-taking, by trying to capture the critical headings and sub-headings the speaker is referring to.

Note-taking has been recommended as an aid to the listener. It also helps the speaker. It gives him confidence when he sees that listeners are sufficiently interested to take notes; the patterns of eye-contact when the note-taker looks up can be very positive; and the speaker's timing is aided-he can see when a note-taker is writing hard and can then make effective use of pauses.

Posture too is important. Consider the impact made by a less competent listener who pushes his chair backwards and slouches. An upright posture helps a listener's concentration. At the same time it is seen by the speaker to be a positive feature amongst his listeners. Effective listening skills have an impact on both the listener and the speaker.

(a) On the basis of your reading of the above passage, make notes on it using headings and sub-headings.5 Use recognisable abbreviations wherever necessary.

Answer:

Title: The Art of Effective Listening Notes:

1. Eff. speaking depends on:

- 1.1 eff. Listening
- 1.2 concen. on listening
- 1.3 concen. on understanding what you hear

2. Reasons why incompetent listeners fail:

- 2.1 their attention drifts
- 2.2 they find counter arguments
- 2.3 they compete & then filter
- 2.4. they react

3. Ways for a listener to be more eff.:

- 3.1 concen. on the msg. reed.
 - 3.1.1 mental alertness
 - 3.1.2 phys. alertness-positioning body
 - 3.1.3 note-taking-aid to listener helps speaker-gives him confidence encourages the eye contact

4. Impce. of posture

4.1 helps listeners in concen.

4.2 seen by spkr. as a +ve feature among his listeners

◆ List of Abbreviations

Eff. – effective

concen. – concentrating

msg. – message

reed. – received

phys. – physical

+ve – positive

impce. – importance

spkr. – speaker

(b) Write a summary of the passage in not more than 80 words using the notes made and also suggest a suitable title.

Answer:

Title: The Art of Effective Listening

Summary: Effective speaking and effective listening are two sides of the same coin, both equally important. An incompetent listener will always fail as he drifts away from counters, competes and finally filters what the speaker is saying. To be a good listener concentration is important combined with mental and physical alertness. The importance of other factors like note-taking and posture cannot be ignored. All these are effective listening skills and are viewed as a positive feature by the speaker among his listeners. They have an impact not only on the listener but also on the speaker.

Question 2.

**Read the passage given below and answer the questions that follow:
(Delhi, All India 2010)**

Despite all the research every one of us catches cold and most of us catch it frequently. Our failure to control one of the commonest of all ailments sometimes seems ridiculous. Medical science regularly practises transplant surgery and has rid whole countries of such killing diseases as Typhus and the Plague. But the problem of common cold is unusually difficult and much has yet to be done to solve it. It is known that a cold is caused by one of a number of viral infections that affect the lining of the

nose and other passages leading to the lungs but the confusing variety of viruses makes study and remedy very difficult. It was shown in 1960 that many typical colds in adults are caused by one or the other of a family of viruses known as rhinoviruses, yet there still remain many colds for which no virus has as yet been isolated.

There is also the difficulty that because they are so much smaller than the bacteria which cause many other infections, viruses cannot be seen with ordinary microscopes. Nor can they be cultivated easily in the bacteriologist's laboratory, since they only grow within the living cells of animals or plants. An important recent step forward, however, is the development of the technique of tissue culture, in which bits of animal tissue are enabled to go on living and to multiply independently of the body. This has greatly aided virus research and has led to the discovery of a large number of viruses. Their existence had previously been not only unknown but even unsuspected.

The fact that we can catch a cold repeatedly creates another difficulty. Usually, a virus strikes only once and leaves the victim immune to further attacks. Still, we do not gain immunity from colds. Why? It may possibly be due to the fact that while other viruses get into the bloodstream where anti-bodies can oppose them, the viruses causing cold attack cells only on the surface. Or it may be that immunity from one of the many different viruses does not guarantee protection from all the others. It seems, therefore, that we are likely to have to suffer colds for some time yet.

(a) On the basis of your reading of the above passage, make notes on it in points only, using abbreviations, wherever necessary. Also, suggest a suitable title. 5

Answer:

Title: No Control over Common Cold Notes:

1. How to control com. cold:

- 1.1 No cure to control it
- 1.2 Cure avail, for Typhus & Plague
- 1.3 Prob. of com. cold not yet solved

2. Reasons for cold:

- 2.1 It is a viral infec. that affects nose-lining
- 2.2 Caused by fmly. of viruses called Rhinoviruses
- 2.3 For certain colds no viruses hv yet bn isolated

3. Prob. of identifying viruses:

- 3.1 Smaller than bacteria so can't be seen with ordinary microscopes
- 3.2 Cannot be easily cultivated in bacteriologists lab. v grow within the living cells of plants & animals.

4. Div. of tissue culture aided by:

- 4.1 bits of animal tissue go on living
- 4.2 multiply independently off the body
- 4.3 has led to the discovery of large no. of viruses
- 4.4 their existence previously unknown and unsuspected

5. No imm. from cold:

- 5.1 viruses causing cold attacks only on surface & not bloodstream
- 5.2 cannot be opposed by anti-bodies
- 5.3 imm. from one virus doesn't guarantee protection from all
- 5.4 you hv to suffer from cold for some more time

◆ List of Abbreviations

- Eff. – effective
- com. – common
- & – and
- avail. – available
- prob. – problem
- infec. – infection
- fmly. – family
- hv – have
- bn – been
- lab. – laboratory
- V – because
- Dev. – development
- no. – number
- fm – from
- imm. – immunity

(b) Write a summary of the passage in not more than 80 words using the notes made. 3

Answer:

Summary: Despite having the cure to killing diseases like Typhus and Plague it seems ridiculous that medical science has not done much yet to solve the problem of common cold. This is because the study of viruses remains confusing as they cannot be seen with ordinary microscopes. Now with the development of the technique of tissue culture a large number of viruses have been discovered whose existence was earlier unknown. We keep catching cold and never become immune to it because the viruses causing cold attack only on the surface unlike other viruses that get into the bloodstream and so can be opposed by anti-bodies.

Question 3.

**Read the passage given below and answer the questions that follow:
(Delhi, All India 2011)**

There is nothing more frustrating than when you sit down at your table to study with the most sincere of intentions and instead of being able to finish the task at hand, you find your thoughts wandering. However, there are certain techniques that you can use to enhance your concentration. "Your concentration level depends on a number of factors," says Samuel Ghosh, a social counsellor. "In order to develop your concentration span, it is necessary to examine various 2 facets of your physical and internal environment," she adds.

To begin with one should attempt to create the physical environment that is conducive to focussed thought. Whether it is the radio, TV or your noisy neighbours, identify the factors that make it difficult for you to focus. For instance, if you live in a very noisy neighbourhood, you could try to plan your study hours in a nearby library.

She disagrees with the notion that people can concentrate or study in an environment with distractions like a loud television, blaring music etc. "If you are distracted when you are attempting to focus, your attention and retention powers do not work at optimum levels," cautions Ghosh. "Not more than two of your senses should be activated at the same time," she adds. What that means is that music that sets your feet tapping is not the ideal accompaniment to your books.

Also do not place your study table or desk in front of a window. "While there is no cure for a mind that wants to wander, one should try and provide as little stimulus as possible. Looking out of a

window when you are trying to concentrate will invariably send your mind on a tangent," says Ghosh.

The second important thing, she says, is to establish goals for oneself instead of setting a general target and then trying to accomplish what you can in a haphazard fashion. It is very important to decide what you have to finish in a given span of time. The human mind recognizes fixed goals and targets and appreciates schedules more than random thoughts. Once your thoughts and goals are in line, a focussed system will follow.

She recommends that you divide your schedule into study and recreation hours. When you study, choose a mix of subjects that you enjoy and dislike and save the former for the last so that you have something to look forward to. For instance, if you enjoy verbal skill tests more than mathematical problems, then finish Maths first. Not only will you find yourself working harder, you will have a sense of achievement when you wind up.

Try not to sit for more than 40 minutes at a stretch. Take a very short break to make a cup of tea or listen to a song and sit down again. Under no circumstances, should one sit for more than one and a half hours. Short breaks build your concentration and refresh your mind. However, be careful not to overdo the relaxation. It may have undesired effects.

More than anything else, do not get disheartened. Concentration is merely a matter of disciplining the mind. It comes with practice and patience and does not take very long to become a habit for life.

(a) On the basis of your reading of the above passage, make notes on it in points only, using abbreviations, wherever necessary. Also suggest a suitable title. 5

Answer:

Title: Techniques to Enhance Concentration Notes:

1. Hurdles to Concern.

- 1.1 wandering thoughts
- 1.2 radio or TV
- 1.3 noisy environment.
- 1.4 distracting environment.

2. Techniques for enhancement of Concern.

- 2.1 examine the environmental factors- both phys. & internal
- 2.2 identify the distracting factors

2.3 activate one sense at a time

2.4 keep study table away from the window

3. Managing concern.

3.1 estab. specific goals rather than gen. targets

3.2 set your thoughts & goals in line

3.3-time mg mt.

4. Recommendations

4.1 estab. your goals & schedules

4.2 plan your study and recreat.nl hrs.

4.3 make concen. a habit for life

5. Ultimate help

5.1 don't get disheartened

5.2 discipline the mind

5.3 practice & develop patience

List of Abbreviations

concen. – concentration

environ. – environment

phys. – physical

& – and

mgmt – management

estab – establish

gen. – general

recreat.nl – recreational

hrs. – hours

(b) Write a summary of the above in 80 words.

Answer:

Summary: There can be many hurdles to concentration. Your wandering thoughts, radio, TV and a noisy or distractive environment. But one can overcome these hurdles by following certain techniques to enhance concentration.

The environmental facets-both physical and internal need to be identified and dealt with separately, one at a time. Concentration can also be

managed by establishing specific goals instead of setting general targets. Our goals and thoughts should be set in line and we also need to manage time. The recommendations for improving concentration are that one should establish goals and schedules and plan his study and recreational hours. This will make concentration a habit for life.

Let Us Sum Up

Note Making is the practice of keeping record from different sources. It essentially goes beyond writing down what you hear or see. Note making is a more intellectual activity than note taking as it involves selecting, analysing, and summarizing what you hear and read.

Check Your Progress

1. What is note-making?

2. What are differences between active and passive note making?

3. What are the advantages and disadvantages of note-making

Glossary

Solarize: To affect by the action of the sun's rays

Fortunately: By good luck.

Aura: The distinct quality that seems to surround or come from somebody or something

Answers to Check Your Progress

1. Note making is an important practice in learning. It is a reliable process to record and retrieve the necessary points.
2. An active note-taker looks for connections within his topic and other topics and records direct quotes only when it is important to have the exact words.
3. **Advantages:** Organized if done correctly, shows relationships, reduces editing, easy to review by turning main points into questions. **Disadvantages:** Takes more thought in class or rewriting later, cannot be used if the lecture is fast, must have time to organize.

Suggested Readings

1. Torres-Gouzerh Robin. Intermediate English Grammar for ESL Learners. Third ed. McGraw Hill Education 2019.
2. Wren and Martin, English Grammar and Composition, S. Chand & Co, New Delhi, 4th Edition, 2012.

Block-5: Introduction

Block-5: Grammar - has been divided in to four Units.

Unit - 17: Grammar deals with Introduction and the Components of Grammar.

Unit -18: Degrees of Comparison explains about Introduction and also the Rules.

Unit-19: Active Voice and Passive Voice describes about Introduction, Rules for Active and Passive voice.

Unit -20: Direct and Indirect Speech deals with Introduction, Rules for Active and Passive voice.

In all the units of Block -5 **Grammar**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Unit - 17

Introduction to Grammar

STRUCTURE

Overview

Objectives

17.1. Introduction

17.2. Components of Grammar

17.3. Types of sentences

17.4. Tenses

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

English grammar is the set of structural rules of the English language. This includes the structure of words, phrases, clauses, sentences, and whole texts.

Objectives

After reading this unit, the student will be able,

- To identify target grammar structures in the four skill areas - Listening, Speaking, Reading, and Writing.
- To apply understanding of the target grammar structure in the spoken and written language
- Understand the need and extent of teaching grammar in language learning.

17.1. Introduction to Grammar

Grammar is the set of rules that provides a structure for the language, which interestingly change over time, as noted in the changes of the people speak today. Grammar must evolve because languages are living organisms and change over time. Grammar is separated into two categories: descriptive and prescriptive. While both categories are used today, linguists tend to lean towards the descriptive approach to grammar, whereas teachers teaching a specific language might lean towards a more

prescriptive approach. Descriptive grammar looks at the grammar of a language as it is actually used, determining whether a sentence is correct based upon the rules of the speech group in which it is spoken. For example, in many communities, the sentence Y'all ain't gettin' that would be perfectly acceptable, and an entire set of grammar rules could be applied as to why the formation was used. In another community, however, that sentence might be considered unacceptable, and You are not getting that would be the acceptable replacement.

Prescriptive grammar is the norms of speech as directed by authoritative sources, and are derived from strict rules. Few linguists take a prescriptive approach to grammar in today's world, preferring to accept the language, as it exists in the community. Unfortunately, many teachers and pedagogues still have a prescriptive approach towards grammar, holding to standard rules as being the only proper way to speak.

That said, once a language has been acquired, non-native speakers learn regional rules that may not conform to the prescriptive grammar, but are completely acceptable in the community.

Why is it worth studying?

- To master the most important grammatical issues
- To convey meanings effectively and acceptably.
- To monitor the effectiveness of language
- To foster precision
- To detect ambiguity
- To exploit richness

The study of language is a part of general knowledge. We study the complex working of the human body to understand ourselves; the same reason should attract us to studying the marvellous complexity of human language. Everybody has attitudes towards the English language and its varieties, and has opinions on specific features. These attitudes and opinions affect relationships with other people. If you understand the nature of language, you will realize the grounds for your linguistic prejudices and perhaps moderate them; you will also more clearly assess linguistic issues of public concern, such as worries about the state of the language or what to do about the teaching of immigrants. Studying the English language has a more obvious practical application: it can help you to use the language more effectively. In the study of language, grammar occupies a central position.

17.2. Components of Grammar

The following are the eight Parts of Speech,

1. Nouns
2. Pronouns
3. Adjectives
4. Verbs
5. Adverbs
6. Prepositions
7. Conjunctions
8. Interjections

Nouns: People, places, things or ideas. Table, phone, truck, pencil

- **Proper nouns-** a name of one specific person, place or thing that is capitalized. Example: John, Calgary, Vancouver
- **Common nouns-** one specific class or group that is not capitalized. Example: cat, glass, pencil
- A noun as a subject – The cat broke the glass
- A noun as a direct object – The cat broke the glass
- A noun as an indirect object – She gave Peter the glass

Pronouns: Pronouns are used in place of a noun

- **Personal (subject)** – I, you, he, she, it, we, you, they
- **Interrogative** – who, what, where, when, how, why, which, whom
- **Relative** – who, which, that, when, whose
- **Indefinite** – anyone, someone, somebody, anybody, nobody, no one
- **Demonstrative** – these, those, this, that
- **Reflexive**– myself, himself, herself, itself, themselves, yourselves, ourselves • **Possessive** – mine, yours, his, hers, its, ours, yours, theirs
- **Possessive adjectives** – my, your, his, her, its, our, your, their
- **Object** – me, you, him, her, it, us, you, them
- **Adjectives:** Words used to describe a noun or a pronoun - what kind, how many or which one.

Example: tall, short, beautiful, ugly, strong, weak

- **Comparative** – bigger than, richer than, better than – Example: Peter is bigger than Brian
- **Superlative** – the biggest, the richest, the best – Example: she is the richest woman in the world

Verbs: Verbs describe the state of being of a subject. It can also be used to describe physical or mental action – Example: chew, run, listen, print, and walk

Transitive – relates an action that has an object (ie gives transit) – Example: Carol baked a pie

Intransitive – does not need an object – Example: the dog barked

- **Linking** – links the subject and the complement – Example: The young girl seems tired
- **Regular** – form their past and past participle form with –d and –ed – Example: walk-walked, play-played
- **Irregular** – forms completely change – Example: sleep-slept, go-went
- **Auxiliary** – helping verbs; when used with main verbs show mood and tense – Example: will, have, to be
- **Modal** – used to indicate possibility, a need, willingness, ability or obligation – Example: can, could, may, should
- **Infinitive** – verbs that are always preceded by 'to' – Example: to go, to walk, to talk
- **bare infinitive** – verbs that are not preceded by 'to' – Example: go, walk, talk

Adverbs: Adverbs describe a verb, an adjective or another adverb - when, where, why, how much, to what extent – Example: she is very healthy (Adverbs can be formed by adding an“ly” to an adjective or a noun – Examples: seriously, quickly, extremely)

- **Adverbs of frequency** – always, sometimes, often, never
- **Adverbs of time** – before, yet, still
- **Adverbs of place** – there, here, everywhere, somewhere, anywhere
- **Adverbs of degree** – almost, nearly, barely, hardly, just

Prepositions: Prepositions express relationships between people, things and actions by placing words in front of nouns, noun phrases or pronouns

to connect them to another word – Example: She was in the kitchen, I spoke to Brian on Friday about the squirrels in the roof. Prepositions can also be used to introduce a phrase which completes the meaning of a verb– I told her about ...

- **Prepositions of place:** at, in, beside, between, for, behind, off, on
- **Prepositions of time:** in, on, at, about, off, on

Conjunctions: Conjunctions are words that connect parts of speech - but, because, and – Example: I like tea but I don't like coffee because it's too strong for me.

Interjections: Interjections are words to express feelings or emotions - Help! Ouch! Yummy! Wow! Yuck! Oh God! – Example: Help! Call the police.

17.3 Types of Sentences

Sentences may be classified according to the purpose of the speaker or writer. The four principal purposes of a sentence are described below.

The declarative sentence is used to make a statement of fact, wish, intent, or feeling. ex. I have seen that movie twice. I wish I could go on the picnic.

The imperative sentence is used to state a command, request, or direction. The subject is always "You," even though it may not be expressed in the sentence. ex. (You) Be on time for dinner. (You) Open the window, please.

The interrogative sentence is used to ask a question. It is followed by a question mark. ex. Do you have a sweater? Are you having a bad day?

An exclamatory sentence is used to express strong feeling. It is followed by an exclamation point. ex. Don't burn yourself out! Keep out! He screamed, "Help!"

Classifying Sentences. Use the numbers above to classify these sentences.

Example: Susan is a senior. 1

I wish I could go to Colorado this summer.-----

Please set the table for lunch.-----

The vice-president will visit Egypt next week.-----

Don't you ever get tired of watching television?-----

We bought our car in April, 1975.-----

Didn't I meet you at Rainbow Lake last summer?-----
Have you ever roasted a turkey?-----
Ouch! I burned my finger!-----
Turn left at the second stop sign.-----
San Marino is the smallest republic in Europe.-----
Initial the top right-hand corner of each sheet of paper.-----
Richard Martin's short stories have appeared in many magazines-----
Have you ever read The Red Badge of Courage?-----
You can't be serious!-----
Meet me at seven o'clock in front of the library.-----
Why are you so worried about the exam?-----
Don't close your mind to the other side of the question.-----
Nancy wants to be a doctor.-----
I can't believe it's all over!-----
Do you attend concerts given by the Chicago Symphony Orchestra-----

17.4 Tenses

Tenses denote the time of action. They show when the work is done. They are:

Present Tense

Past Tense

Future Tense

They are further divided into:

Simple Present- It is used to denote scientific facts, universal truths and work done on daily basis.

Example – She writes a letter.

Example – She does not write a letter.

Example – Does she write a letter?

Example – Does she not write a letter?

Present Continuous– It is used to express an action taking place at the time of speaking.

Example – she is writing a letter.

ASSERTIVE RULE --- sub + is/am/are + v1 + ing + object

ASSERTIVE RULE --- sub + V1 + s/es + object

INTERROGATIVE RULE --- Does + sub + v1 + s/es + object

INTERROGATIVE NEGATIVE ASSERTIVE --- Does + sub + not + v1 + s/es + object

Example – She is not writing a letter.

Example – Is she writing a letter?

Example – Is she not writing a letter?

Present Perfect– It is used to show an action that started in the past and has just finished.

Example- She has written a letter.

Example – She has not written a letter.

Example- Has she written a letter?

Example– Has she not written a letter?

Present Perfect Continuous– This tense shows the action which started in the past and is still continuing.

Example – She has been writing a letter.

Example– She has not been writing a letter.

Example – Has she been writing a letter?

ASSERTIVE RULE --- sub + has/have + v3 + object

ASSERTIVE RULE --- sub + has/have + been + v1 + ing + object

NEGATIVE RULE --- sub + is/am/are + not + v1 + ing + object

INTERROGATIVE RULE --- is/am/are + sub + v1 + ing + object

INTERROGATIVE NEGATIVE RULE --- is/am/are + sub + not + v1 + ing + object

NEGATIVE RULE --- sub + has/have + not + v3 + object

INTERROGATIVE RULE --- has/have + sub + v3 + object

INTERROGATIVE NEGATIVE RULE ---has/have + sub + not + v3 + object

NEGATIVE RULE --- sub + has/have + not been + v1 + ing + object

INTERROGATIVE RULE ---has/have + sub + been + v1 + ing + object

Example – Has she not been writing a letter?

Simple Past

Used to indicate an action completed in the past. It often occurs with adverb of time.

Sometimes it is used without an adverb of time.

Used for past habits.

Eg. I played football when I was a child.

Rule: Subject + V2

Eg She wrote a letter

Assertive Sentences – Subject + V2 + Object + (.)She wrote a letter.

Negative Sentences Subject + didn't + V1 + Object + (.)She didn't write a letter.

Interrogative Sentences Did + Subject + V1 + Object + (?)

Did she write a letter?

Interrogative Negative Sentences Did + Subject + not + V1 + Object + (?)

Did she not write a letter?

Past Continuous Tense

Used to denote an action going on at some time in the past.

e.g. I was driving a car. Rule: was/were + ing

Assertive Sentences –

Subject + was/were + V1 + ing + Object + (.)

She was writing a letter.

Negative Sentences Subject + was/were + not + ing + Object + (.)

She was not writing a letter.

Interrogative Sentences Was/were + Subject + ing + Object + (?)

Was she writing a letter?

INTERROGATIVE NEGATIVE RULE --- has/have + she + not + been + v1 + ing + object

Interrogative Negative Sentences Was/were + Subject + not + ing + Object + (?)

Was she not writing a letter?

Past Perfect Tense

Used to describe an action completed before a certain moment in the past, usually long time ago. If two actions happened in the past, past perfect is used to show the action that took place earlier.

e.g. The patient had died before the doctor came.

Assertive Sentences –

Subject + had + V3 + Object + (.)

She had written a letter.

Negative Sentences Subject + had + not + Object + (.)

She had not written a letter.

Interrogative Sentences Had + Subject + V3 + Object + (?)

Had she written a letter?

Interrogative Negative Sentences Had + Subject + not + V3 + Object + (?)

Had she not written a letter?

Past Perfect Continuous Tense

Used to denote an action that began before a certain point in the past and continued up to some time in past.

e.g. I had been learning English in this school for 20 days.

Assertive Sentences –

Subject + had been +V1 + ing + Object + (.)

She had been writing a letter.

Negative Sentences Subject + had + not been + V1+ ing + Object + (.)

She had not been writing a letter.

Interrogative Sentences Had + Subject+ been+ V1 + ing + Object + (?)

Had she been writing a letter?

Interrogative Negative Sentences Had + Subject +not + been + V1 + ing + Object + (?)

Had she not been writing a letter?

Simple Future

This tense tells us about an action which has not occurred yet and will occur after saying or in future

Rule – Will/Shall + Verb (1st form)

In Future Tense helping verb 'Shall' is used with 'I' and 'We'. Helping verb 'Will' is used with all others. When you are to make a commitment or warn someone or emphasize something, use of 'will/shall' is reversed. 'Will' is used with 'I' & 'We' and 'shall' is used with others.

In general speaking there is hardly any difference between 'shall & will' and normally

'Will' is used with all.

Now, let us use this rule in various forms of sentences;

Positive / Affirmative Sentences –

Subject + Will/Shall + Verb (1st form) + Object + (.)

She will write a letter.

Negative Sentences Subject + Will/Shall + Not + Verb (1st form) + Object + (.)

She will not write a letter.

Interrogative Sentences Will/Shall + Subject + Verb (1st form) + Object + (?)

Will she write a letter?

Interrogative Negative Sentences Will/Shall + Subject + Not + Verb (1st form) + Object + (?)

Will she not write a letter?

Future Continuous Tense

It is used to express an ongoing or continued action in future.

e.g. He will be distributing sweets in temple tomorrow at 12 o'clock.

In the example, the action will start in future (tomorrow) and action is thought to be continued till sometime in future.

We use the future continuous to talk about something that will be in progress at or around a time in the future.

Rule: Will/Shall + Be + Verb (1st form) + Ing

Now, let us use this rule in various forms of sentences;

Positive / Affirmative Sentences –

Subject + Will/Shall + Be + Verb (1st form) + Ing + Object + (.)

She will be writing a letter.

Negative Sentences Subject + Will/Shall + Not + Be + Verb (1st form) + Ing + Object + (.)

She will not be writing a letter.

Interrogative Sentences Will/Shall + Subject + Be + Verb (1st form) + Ing + Object + (?)

PERSONAL AND IMPERSONAL PASSIVE

Personal Passive

Personal Passive simply means that the object of the active sentence becomes the subject of

the passive sentence. So every verb that needs an object (transitive verb) can form a personal

passive.

Example:

Active: They build houses.

Passive: Houses are built.

Active: The professor gave the students the books.

Passive: The students were given the books.

We very often leave out the by-agent in the passive sentence (here: by the professor).

Impersonal Passive

Verbs without an object (intransitive verb) normally cannot form a personal passive sentence

(as there is no object that can become the subject of the passive sentence). If

you want to use an intransitive verb in passive voice, you need an impersonal construction –

therefore this passive is called Impersonal Passive.

It is said that....

[It + passive verb (be + past participle) + that clause]

Example

he says => it is said

It is reported that the defense minister is to resign. = There is a report that the defense

minister is to resign

It is said that women live longer than men. = They say that women live longer than men.(1)

Impersonal Passive is not as common in English as in some other languages (e.g. German, Latin). In English, Impersonal Passive is only possible with verbs of perception (say, think, know, agree, mention...).

To infinitive impersonal passives

The subject + passive verb (be+past participle) + to infinitive

Example

They say that women live longer than men. => Women are said to live longer than men.(2)

There is a claim that the terrorist is living abroad. = The terrorist is claimed to be living abroad.

In the example (2), the subject of the subordinate clause (women) goes to the beginning of the sentence; the verb of perception is put into passive voice.

The rest of the sentence is added using an infinitive construction with 'to' (certain auxiliary verbs and that are dropped).

Sometimes the term Personal Passive is used in English lessons if the indirect object of an active sentence is to become the subject of the passive sentence.

If the tense of the clause is simple past, we change it to present perfect in to infinitive clause:

People believe the company stole over a million pounds => The company is believed to have stolen over a million pounds

If the tense of the clause is past continuous, we change it to present perfect continuous in to

Infinitive clause:

They believed they were living in the woods. => They were believed to have been living in the woods.

Let Us Sum Up

Contextualize the rules of grammar and STRUCTURE through varied activities. Recognize interrelationships and differences among oral languages. Understand that speaking and reading is a skilled and

strategic process in which learning to decode and read words accurately and rapidly is essential.

Check Your Progress

1. What is descriptive grammar?

2. Write a short note on the parts of speech.

3. Explain Adverb and its types.

Glossary

Descriptive: That describes somebody/something, especially in a skillful or interesting way.

Thrive: To grow vigorously

Initiative: The ability to see and do what is necessary without waiting for somebody to tell you.

Answers to Check Your Progress

1. A descriptive grammar is a set of rules about language based on how it is actually used. In a descriptive grammar there is no right or wrong language.
2. There are eight parts of speech in the English language: noun, pronoun, verb, adjective, adverb, preposition, conjunction, and interjection. The part of speech indicates how the word functions in meaning as well as grammatically within the sentence.
3. An adverb is a word that can modify or describe a verb, adjective, another adverb, or entire sentence. Adverbs can be used to show manner (how something happens), degree (to what extent), place (where), and time (when).

Suggested Readings

1. Torres-Gouzerh Robin. Intermediate English Grammar for ESL Learners. Third ed. McGraw Hill Education 2019.
2. Wren and Martin, English Grammar and Composition, S. Chand & Co, New Delhi, 4th Edition, 2012.

Unit -18

Degrees of Comparison

STRUCTURE

Overview

Objectives

18.1. Introduction

18.2. Rules

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

The purpose of this unit is to offer the readers fundamental understanding on the topic degree of comparison, along with examples, so that they may more easily master the use of the English language. Comparing adjectives or adverbs that take on different forms are known as "degrees of comparison." They only apply to adjectives, adverbs, and not nouns or verbs in any form.

Objectives

After reading this unit, the student will be able,

- To understand the forms of adjectives
- To provide rules of the degree of comparison with examples and the list degree of the adjective

18.1. Introduction

The adjective is a word that qualifies a noun. It gives more details and information about the noun.

- The tiger is a strong animal. Mina is a beautiful girl.
- Harry is a rich man.
- Cancer is more dreadful than cholera.

Degrees of Comparison are nothing but adjectives that change form and are used to compare one thing or person to another, it is also applicable to adjectives and adverbs and not to nouns and verbs.

Adjectives have three degrees of comparison:

Positive: To describe a person or item the Positive Degree is employed.

Comparative: To compare a person or an object which are being compared then the Comparative Degree is employed.

Superlative: To compare more than two people or items to one another, the greatest form, Superlative Degree, is employed.

Example,

Positive- The Cheetah runs fast

Comparative - The Cheetah runs faster than the Lion

Superlative- The Cheetah runs fastest of all animals.

18.2. Rules

Rule 1: When two people or things are compared, a comparative degree is used by adding 'er' to the adjective word in association with the word 'than'. In some instances, 'more' is applied.

Comparative degree example:

- Vikram is smarter than her sister.
- He is more cheerful than her sister.

When more than two people or things are compared, the superlative degree is used by adding 'est' to the adjective word or 'most' is applied.

Superlative degree of comparison examples:

- He is the strongest wrestler.
- He is the most handsome actor.

Rule 2: More is applied when you compare the qualities of a single person or a thing. Though the first adjective is a single syllable word.

Degree of comparison examples:

Incorrect - She is smarter than clever. Correct - She is more smart than clever.

Rule 3: Avoid double comparative adjectives or superlative adjectives. Degree of comparison examples:

Incorrect - These Apples are more tastier than those. Correct - These Apples are tastier than those.

Rule 4: Avoid using most or more with adjectives that provide a perfect sense. Degree of comparison example:

Incorrect - This track is more parallel to that one Correct - This track is parallel and the other is not.

Rule 5: Few adjectives are accompanied by 'to', junior, superior, inferior, preferable, prefer, elder. Avoid using 'than' with these adjectives.

Degree of adjective examples:

Incorrect: I am elder than Diya. Correct: I am elder to Diya.

Incorrect - This limo brand is superior than that. Correct - This limo brand is superior to that.

Rule 6: While comparing two things, similarity should be there, i.e., similar things should be compared.

Examples of degree of comparison:

Incorrect - This dress colour is more beautiful than the old one. (Dress colour is compared with the dress)

Correct - This dress colour is more beautiful than that of the old one. (Compare dress colour with dress colour)

Rule 7: The comparative degree is used in the superlative degree. Use any other when a person or thing of the same group is compared.

Degree of comparison example:

Incorrect: Rithu is smarter than any student of her class. Correct: Rithu is smarter than any other student in her class.

Any, if the comparison of a person or things is outside the group. Incorrect: Chennai is cleaner than any other city in India.

Correct: Chennai is cleaner than any city in India.

Rule 8: When the same sentence which has two adjectives in different degrees of comparison is applied, both should be complete in themselves.

Incorrect- He is as good if not worse than his brother. Correct - He is as good as if not worse than his brother.

Rule 9: To show the difference between the compared person or a thing is small or big, use quantifiers for the comparative degree of an adjective such as for example: a bit, a little, a lot, far, much, a great deal, significantly.

Examples: My Classroom is only marginally bigger than yours. Priya is a little more popular than her sister in their school. Australia is slightly smaller than Africa.

Do not use quantifiers with superlative degrees of adjectives but there are certain phrases commonly combined with the superlative degrees of comparison.

Degree of Comparison Example:

- Greek is one of the oldest languages in the world.
- Sri Padmanabhaswamy temple is the second richest temple in India.

Rule 10: While changing the degree of comparison for the irregular adjectives, the word completely changes instead of adding er or est.

Examples:

- She has little juice in the jar.
- She has less juice than he has.
- She has the least amount of juice.

18.3 Degrees of Comparison

Adjectives change in form when they show comparison.

Positive Degree: An adjective is said to be in the positive degree when there is no comparison.

Comparative Degree: An adjective is said to be in the comparative degree when it is used to compare two nouns/pronouns.

Superlative Degree: An adjective is in superlative degree when it is used to compare more than two nouns/pronouns. We use the article 'the' before the superlative degrees.

Exercise

Rewrite the sentences given below using different degrees of comparison.

1. Shakespeare is the most famous of all writers in English.
2. Iron is more useful than any other metal.
3. I earn as much money as Ram.
4. China is larger than India.
5. Greenland is the largest island in the world.
6. Air is lighter than water.
7. I am taller than my brother.

8. Shyam is the strongest boy in the class.

Answers

1. No other writer in English is as famous as Shakespeare. / Shakespeare is greater than any other writer in English.

2. No other metal is as useful as iron. / Iron is the most useful of all metals.

3. Ram does not earn more money than I do.

4. India is not as large as China.

5. Greenland is larger than any other island in the world. / No other island in the world is as large as Greenland.

6. Water is not as light as air.

7. My brother is not as tall as I am.

8. Shyam is stronger than any other boy in the class. / No other boy in the class is as strong as Shyam.

Positive: – He is as wise as Solomon. **Comparative:** – Solomon was not wiser than he is.

- Very few countries in the world are **as large as** China. (Positive)
- China is **larger than** most other countries in the world. (Comparative)
- China is one of **the largest** countries in the world. (Superlative)
- No other man was **as strong as** Hercules. (Positive)
- Hercules was **stronger than** any other man. (Comparative)
- Hercules was **the strongest** man in the world. (Superlative)
- No other boy in the class is **as intelligent as** James. (Positive)
- James is **more intelligent than** any other boy in the class. (Comparative)
- James is **the most intelligent** boy in the class. (Superlative)
- Very few Indian saints were **as popular as** Vivekananda. (Positive)
- Vivekananda was **more popular than** most other Indian saints. (Comparative)
- Vivekananda was one of **the most popular** Indian saints. (Superlative)

- Maria is **not as intelligent as** Sonia. (Positive)
- Sonia is **more intelligent** than Maria. (Comparative)

Let Us Sum Up

Adjectives are used to describe or specify a noun or pronoun. Degrees of Comparison are adjectives that change form and are used to compare one thing or person to another. Rules of the degree of comparison with examples and the list of degrees of adjective.

Check Your Progress

1. No other boy is as _____ as James. (tall / taller / tallest)
 2. Milk is _____ than any other food. (nourishing / more nourishing / most nourishing)
 3. Radium is one of the _____ metals. (valuable / more valuable / most valuable)
 4. Few English poets were as _____ as Wordsworth. (great / greater / greatest)
 5. Shimla is _____ than most other hill stations in India. (famous / more famous / most famous)
-

Glossary

Superior: Better than usual or than somebody/something else.

Quantifiers: A determiner of quantity.

Marginally: To only a limited extent; slightly.

Answers to Check your Process

1. Tall
2. More nourishing
3. Most valuable
4. Great
5. More famous

Suggested Reading

1. Torres-Gouzerh Robin. Intermediate English Grammar for ESL Learners. Third ed. McGraw Hill Education 2019.
2. Wren and Martin, English Grammar and Composition, S. Chand& Co, New Delhi, 4th Edition, 2012.

Unit-19

Active Voice and Passive Voice

STRUCTURE

Overview

Objectives

19.1. Introduction

19.2. Rules for Active and Passive voice

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

The active and passive voices are the two grammatical voices. Voice refers to the form of a verb that indicates when a subject acts or is the receiver of the action. When the subject performs the action it is active voice and when the subject receives the action it is passive voice.

Objectives

After reading this unit, the student will be able,

- To distinguish between active and passive voice in sentences
- To understand why active or passive voice is appropriate to use in certain contexts
- To recognize the pattern in active and passive sentence.
- To identify the voice in each sentence.

19.1. Introduction

The five qualities of verbs in English Grammar are Voice, mood, tense, person, and number. Voice refers to the form of a verb that indicates when a subject acts or is the receiver of the action. When the sentence has a subject that acts upon its verb action, it is active voice and when the subject receives the action it is passive voice. Voice refers to the form of a verb that indicates when a grammatical subject performs the action or is the receiver of the action. When a sentence is written in the active voice, the subject performs the action; in the passive voice, the subject receives

the action. In academic writing, an active verb pairs with a subject performing the action.

Active: The chef prepared each meal with utmost care.

Passive: Each meal was prepared with utmost care by the chef.

In the given example of an active sentence, the subject is “chef” and “prepared” is the verb: the chef prepared “each meal with utmost care.” In the passive sentence, “meal” is the simple subject and “was prepared” is the verb: each meal is prepared “by the chef.” The object in the active sentence is the subject in the passive sentence. Both the sentences have basic components, but their STRUCTURE different from each other. Active sentences are about the things people do, while passive sentences are all about what happens to people.

19.2. Rules for Active and Passive Voice

The subject of the verb in the active voice (they) becomes the object in the Passive voice sentences.

In a passive voice always use the third form of the verb, also known as the past participle (example- eat, ate, eaten- eaten is the third form of a verb).

Auxiliary verb ‘be’ (am, is are, was, were) is added before the past participle.

Generally, ‘by’ is used before the object of the passive voice sentences.

If the notion you’re attempting to express is obvious, you may sometimes drop the subject entirely from the passive voice.

For example,

Active Voice: weight is measured in kilograms.

Passive voice: Kilograms is a measurement unit for weight.

The certain verb takes fixed prepositions after them that replaces ‘by’. Some of these verbs are- known to, surprised by/at, vexed by, amazed by, contained in, annoyed with/at, tired of, filled with, decorated with, engulfed in.

For example,

Active Voice: The fire engulfed the building.

Passive Voice: The building was engulfed in the fire.

Learn the difference between active and passive voice through these questions.

- What/who is the subject of the statement?
- What is the action/verb in the sentence?
- Is the subject of the sentence performing the action/verb?

If the answer to the last question is positive then the sentence is in active voice, and if the answer is negative, then the sentence is to be in passive voice. When the main verb's verb form changes, the auxiliary word's tense changes as well.

Rules of Active – Passive Voice in English Grammar – Part 1

Rules for Active – Passive Voice Conversions

Rule 1: Identify the (S+V+O) Subject, Verb and object in the active sentence to convert to passive voice

Example:

He drives car. (Subject – He, verb – Drives, object – Car)

Rule 2: Change the object and subject with each other, i.e., object in the active sentence become the subject in the passive sentence.

Example:

Active voice: He knits sweater. (Subject – He, Verb – Knits, Object – Sweater)

Passive Voice: The sweater is knitted by her. (Object sweater is interchanged with the subject He).

Rule 3. The subject is not used, i.e., the subject in passive voice can be omitted if the sentence without it gives enough meaning.

Example:

Milk is sold in litres

Rule 4: Change the base verb in the active sentence into the past participle i.e., third form verb in a passive sentence i.e., preceded by (By, With, to, etc).

Example:

Active voice: She prepares dinner.

Passive voice: The dinner is prepared by her.

Rule 5: Use the suitable helping or auxiliary verb (is/am/are/was, etc.). The rules for using auxiliary verbs in passive voice sentences are different for each tense.

Example:

The letter is written by her

A book was not bought by her

Chocolates are being eaten by them.

Let Us Sum Up

Voice, mood, tense, person, and number are the five qualities of verbs in English grammar; we're only concerned with voice here. The active and passive voices are the two grammatical voices. Voice refers to the form of a verb that indicates when a subject acts or is the receiver of the action. When the subject performs the action it is active voice and when the subject receives the action it is passive voice.

Check Your Progress

1. What is the easier way to identify the Passive and Active voice in a sentence?

2. What is the Passive writing style?

3. What would be the passive voice of "You can do it"?

Glossary

Indicates: point out; show.

Distinguish: manage to discern.

Answers to Check Your Progress

1. The subject does the action of the verb in active voice. The subject receives the action by the object in passive voice.
2. Passive voice transforms the sentence in which the subject is always receiving an action
3. The passive voice of “You can do it” is “It can be done”

Suggested Reading

1. Torres-Gouzerh Robin. Intermediate English Grammar for ESL Learners. Third ed. McGraw Hill Education 2019.
2. Wren and Martin, English Grammar and Composition, S. Chand& Co, New Delhi, 4th Edition, 2012.

Unit -20

Direct and Indirect Speech

STRUCTURE

Overview

Objectives

20.1. Introduction

20.2. Rules for Active and Passive voice

Let Us Sum Up

Check Your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

Overview

Direct speech occurs when the person speaking is quoted. Indirect speech occurs when another person paraphrases what the speaker said. By speaking and writing dialogue themselves, students reinforce the principles of direct and indirect speech through practical application.

Objectives

After reading this unit, the student will be able,

- To enhance the ability of students in using direct and indirect speech.
 - To elaborate on the usage of direct and indirect speech.
 - To differentiate between direct and indirect speech.
 - To incorporate the questioning techniques.
 - To use adjectives to describe events, people and time.
-

20.1. Introduction

Direct speech denotes the reporting of the exact words that have been told by a person. To put forth in a simple way, the speaker uses his/ her own words in the direct speech. The writing of direct speech employs the use of quotation marks or inverted commas to enfold the exact words told by the speaker. For instance: Ram said, "I have to work hard". The example uses the own words said by Ram. This is an example of direct speech.

Indirect speech can also be termed as reported speech. Indirect speech is when, reporting what someone has told without using the exact words of the speaker. The usage of quotation marks or inverted commas are not applicable when writing an indirect speech. For example, the above-mentioned sentence can be changed into reported speech: Ram said that he had to work hard.

Advantages of Direct Speech

- Direct speech helps to engage the reader more than reported speech does.
- It helps to show what a character is really like.
- Another advantage of direct speech is that it can add variety to a person's writing. It therefore makes the writing more interesting to read.

Disadvantages of Direct Speech

- Although direct speech can add variety to your writing, using very long direct speeches can make your writing confusing.
- Writing long direct speeches can also slow the action in your writing.
- Long direct speeches can be very boring to read.
- When you have too many speakers in a piece of writing and you use direct speeches, you can easily get your readers confused.
- Another disadvantage of direct speech is the fact that you must quote word for word exactly what the speaker or speakers said. And this can sometimes be very difficult especially if you do not have a recording device for you to record the exact words that the speaker(s) said.

Advantages of Indirect or Reported Speech

- When you employ the use of indirect speech in your writing, it can help in summarizing all the things that the speaker said.
- The use of indirect speech or reported speech in a writing, whether fiction or nonfiction, can help to make the pace of the action move smoothly unlike direct speech which has the tendency of slowing down the pace of the action.
- Another advantage of indirect speech is the absence of the fear of misquoting what someone else said.

Disadvantages of Indirect or Reported Speech

- One of the major disadvantages of indirect speech is that unlike the direct speech which gives a verbatim rendition of the words used by a speaker, indirect speech does not. With indirect speech we do not get to know the exact words that the speaker used.
- With indirect or reported speech it can sometimes be very difficult to indicate certain things like the speaker's emotion, manner of expression or voice quality. For instance, in a direct speech, one can say something like this: "Where have you been all this while?" he snapped in a fierce way. But this can be quite difficult to achieve using the reported speech. With reported speech it is not easy to dramatize the way in which the utterance was produced.

20.2. Rules for Direct and Indirect Speech

Rule 1: Pronouns of the First Person in the Reported Speech are changed in Indirect Speech to the same person as the subject of the Reporting Verb.

All nouns are considered to be in the Third Person e.g.,

Direct: The man said to the children, "I know you and your parents"

Indirect: The man told the children that he knew them and their parents.
Second Person in the Indirect Speech.

Direct: He says to me, "You are tired."

Indirect: He tells me that I am tired.

Direct: He said, "You lack courage."

Indirect: He told me that I lacked courage.

Rule 2: Pronouns of the Second Person in the reported speech are changed in Indirect to the same person as the noun or pronoun coming after the Reporting Verb. If the object of the reporting verb is not given, the sense of the Pronoun to be used should be carefully determined.

Direct: Sheela said to me, "You can go."

Indirect: Sheela told me that I could go.

Third Person in the Reported Speech. **Direct:** He says to me, "He is tired."

Indirect: He tells me that he is tired.

Rule 3: Pronouns of the Third Person in the Reported Speech remain unchanged in the Indirect Speech.

Direct: Joe said to her mother, "She is to be blamed."

Indirect: Joe said to her mother that she was to be blamed

In sentences like the above, the meaning is ambiguous as she in the Indirect Speech may apply to Joe, or her mother, or to a third person, spoken of. In such cases, it is better to name the person in brackets after the pronoun.

Joe told her mother that she (Joe) was to be blamed. OR

Joe told her mother that she (her mother) was to be blamed. OR

Joe told her mother that she (another person) was to be blamed.

Reporting Verb in the Present or Future Tense:

Direct: Salim says, "The teacher is not at home."

Indirect: Salim says that the teacher is not at home.

Direct: I say, "I am reading."

Indirect: I say that I am reading.

Rule 1: If the Reporting Verb is in the Present or Future tense, the tense of the verb in the Reported Speech is not changed.

Reporting verb in the Past tense followed by a verb in the Present Indefinite tense in the Reported Speech.

Direct: Robert said, "I want peace."

Indirect: Robert said that he wanted peace.

Rule 2: After a reporting verb in the Past tense, a verb in the Present Indefinite tense in the Reported Speech is changed into the Past Indefinite tense. Reporting verb in the past tense followed by a verb in the Present Continuous tense in the Reported Speech.

Continuous tense in the Reported speech.

Direct: He said, "The king is coming now."

Indirect: He said that the king was coming then.

Direct: Leo said, "I am riding a horse."

Indirect: Leo said that he was riding a horse.

Rule 3: After a reporting verb in the Past tense, a verb in the Present Continuous tense in the Reported Speech is changed into the Past Continuous tense. Reporting verb in the Past tense followed by a verb in the Present Perfect tense in the Reported Speech.

Direct: Joe said, "I have ridden a horse."

Indirect: Joe said that he had ridden a horse.

Rule 4: After a reporting verb in the Past tense, a verb in the Present Perfect tense in the Reported Speech is changed into the Past Perfect tense. Reporting verb in the Past tense followed by a verb in the Present Perfect Continuous tense in the Reported Speech.

Direct: Joe said, "I have ridden a horse."

Indirect: Joe said that he had been riding a horse.

Direct: He said, "It has been snowing yesterday."

Indirect: He said that it had been snowing the previous day.

Rule 5: After a verb in the Past tense, a verb in the Present Perfect Continuous tense in the Reported Speech is changed into the Past Perfect Continuous tense.

Roles for the change of Tenses:

If the Reporting Verb is in a present Tense (e.g. says, is/am/are saying, has/have said, has/have been saying) or a future tense (e.g. shall/will say, shall/will have said, etc) the tense of the verb in the Reported speech remains unchanged.

- He says, "Children like to play". He says that children like to play.
- Your brother will say, "Life was very hard during the war".

Your brother will say that life was very hard during the war. If the Reporting Verb is in a past Tense (e.g. said, had said, was saying, had been saying, used to say), the tenses in the Reported speech are changed into the past tense.

Let Us Sum Up

Direct speech describes when something is being repeated exactly as it was – usually in between a pair of inverted commas. Indirect speech will still share the same information – but instead of expressing someone's comments or speech by directly repeating them, it involves reporting or describing what was said.

Check Your Progress

Change from direct to indirect speech.

1. The designer said to her, 'will you have the dress ready by tomorrow evening?'

2. They said, 'Let us come in'.

3. Reshma said to Priya, 'Why are you sketching on the wall?'

Glossary

Summarizing: A synthesis of the key ideas of a piece of writing

Tendency: Something that a person or thing usually does; a way of behaving.

Reporting: To give people information about what you have seen, heard, done, etc.

Answers to Check Your Progress

1. The designer asked her if she would have the dress ready by next evening.
2. They told that let them be allowed to come in.
3. Reshma asked Priya why was she sketching on the wall.

Suggested Readings

1. Torres-Gouzerh Robin. Intermediate English Grammar for ESL Learners. Third ed. McGraw Hill Education 2019.
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WEB LINKS

1. <https://www.cambridgeenglish.org/learning-english/parents-and-children/activities-for-children/pre-a1-level/>
2. <https://learnenglish.britishcouncil.org/vocabulary>
3. <https://learnenglish.britishcouncil.org/grammar/english-grammar-reference>
4. <https://learnenglish.britishcouncil.org/skills/reading>
5. <http://www.bchmsg.yolasite.com/skills.php>

Model End Semester Examination Question Paper

BBA/B.Com/B.A.(Hons)English/ B.A.(Hons) Economics

Course Code: **DLENG-21**/ Course Title: **English-II**

Max Marks: 70

Time: 3 hours

PART – A (2 Marks) 5x2=10 Marks

Answer any FIVE questions out of EIGHT questions

[All questions carry equal marks]

1. Define the features of Prose and Poetry?
2. Why does Lynd place together the nightingale and the phoenix?
3. What is the gift of God to man in '*Pulley or The Gift of God*'?
4. What are the elements of Poetry?
5. Why the Giant is called Selfish in '*The Selfish Giant*'?
6. What are the differences between Active and Passive reading?
7. What are the types of Reading Comprehension?
8. Define the basic rules of Hints Development?

PART – B (5 Marks) 4x5=20 Marks

Answer any FOUR questions out of SEVEN questions

[All questions carry equal marks]

1. Give a note on Expository Prose?
2. What are the themes and ideas explored in the poem in '*Night of The Scorpion*'?
3. Briefly explain '*Three Questions*' by Leo Tolstoy?
4. Describe the Character sketch of Jessie Owens?
5. What moral lessons are stressed in "*The Gift of the Magi*"?
6. Give a note on Reading comprehension Strategies?
7. What is Note making and the characteristics of good notes?

PART – C (10 Marks) 4x10=40 Marks

Answer any FOUR questions out of SEVEN questions

[All questions carry equal marks]

1. How will you categorize the instances given by Carnegie in '*If You are Wrong Admit It*'?
2. Give a detailed note on Short Story and its types.
3. Describe the poet's thoughts on seeing the Daffodils in '*The Daffodils*'?
4. Elaborate the most wonderful sight to the Giant and how did the trees celebrated in '*The Selfish Giant*'?
5. Narrate the Rules of Degrees of Comparison in detail.
6. Discuss '*The Pulley*' as a Metaphysical Poem.
7. Write a critical appreciation of the poem Night of the Scorpion.

Document Information

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ii COURSE INTRODUCTION This English-II course has been divided into five Blocks consisting of 20 units. The framework of the study is given below: BLOCK I – Prose. This block consists of four units. The first unit gives a general introduction to prose. From the second to fourth units, three prose essays from three different authors are analyzed in detail. BLOCK II – Poetry. The second block has four units. Unit five introduces poetry. From the sixth to the eighth unit, three poems are explained, appreciated and detailed elaborately. BLOCK III – Short Story. Block three has four units. Unit nine gives a brief introduction to the short story. Unit ten to twelve, three short stories are given for detailed study. BLOCK IV – Comprehension. Block four has four units (from 13 to 16). Unit thirteen introduces Comprehensive Writing. Unit fourteen to Sixteen elaborates Reading Comprehension, Hints Development and Note Making. BLOCK V – Grammar. Block five has four units (from 17 to 20). Unit seventeen gives a general introduction to grammar. Unit eighteen explicitly details the Degrees of Comparison. Unit nineteen elaborates on the Active Voice and Passive Voice. Unit twenty explains Direct and Indirect Bill. All the units have practice exercises for better understanding.

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