

ELOQUENTIA-I

First Semester B.Sc/B.Sc (FAD)/BVA., and
other Programmes coming under the Faculty of Science

GENERAL ENGLISH

Under the State Education Policy
(SEP-2024)



Chief Editor

Dr. T.N Thandava Gowda

Editor

Dr. Bhujendra Singh Rathod L R

BENGALURU CITY UNIVERSITY ,
BENGALURU



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Generic English Textbook

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ELOQUENTIA-I Generic English Textbook for I Semester B.Sc./B.Sc., (FAD)/BVA., and other courses coming under the faculty of Science has been prepared by the members of the B.Sc. Textbook Committee, Bengaluru City University (BCU).

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FOREWORD

ELOQUENTIA-I, the Generic English textbook for I Semester B.Sc./B.Sc. (FAD)/B.V.A., and other courses under the Faculty of Science, has been meticulously prepared by the textbook committee of Bengaluru City University (BCU). This textbook is designed in accordance with the model and guidelines of **SEP 2024**, enhancing students' '**Ability Enhancement**' to address the communicative and creative challenges in today's competitive world.

I extend my heartfelt congratulations to the members of the textbook committee for their exceptional service in **progressively** preparing the teaching materials. They have thoughtfully considered what has been taught and what needs to be taught to undergraduate students, accomplishing this task with dedication, commitment, and an innovative vision. Their efforts have ensured both quality and teachability in every chapter of the textbook.

I also express my gratitude to the **Director of Bengaluru City University Press and their staff** for their prompt and meticulous work in bringing out this textbook.

I trust that both teachers and students will skilfully and meaningfully utilize this text to achieve mastery over the targeted language skills.

Prof. Lingaraja Gandhi
Vice-Chancellor
Bengaluru City University
Bengaluru-560001

PREFACE

ELOQUENTIA-I, the Generic English textbook for I Semester **B.Sc./B.Sc. (FAD)/B.V.A.**, and other courses under the Faculty of Science at Bengaluru City University (BCU), has been meticulously designed to enhance the linguistic skills and competence of undergraduate students. This textbook, aligned with the **State Education Policy in Higher Education**, is the first of its kind based on the **SEP 2024** model under the Faculty of Science.

The chapters have been carefully selected to meet classroom requirements, aiming to hone students' language skills and prepare them for the job market and industry.

It is my hope that students, with the guidance of their teachers, will make the most of the materials provided to equip themselves with essential linguistic skills. Teachers can utilize the prose, poems, essays, and exercises in the textbook to assess and enhance learners' competence. The grammatical skills of students will be refined and developed through the chapters provided. Generic English (L2) and the Ability Enhancement Compulsory Course (AECC) together offer all the necessary tools to empower students to use the language with confidence and command.

I extend my congratulations to the members of the textbook committee for their dedicated efforts in creating **ELOQUENTIA-I**, a textbook rich with useful information on relevant topics of language learning. I also express my gratitude to the Director of Bengaluru City University Press and their staff for their timely and meticulous work in publishing this book.

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A Note to the Teacher

The role of language in shaping the minds of young learners cannot be overstated. As educators, we bear the responsibility of equipping students with the skills necessary to navigate and contribute meaningfully to the world around them. The significance of a well-rounded education that includes robust language training is especially pronounced for students in scientific disciplines. Effective communication, critical thinking, and a profound appreciation for literature are essential components of a holistic education. With this vision, Envision-I has been meticulously crafted to meet the evolving needs of science graduates under the Faculty of Science at Bengaluru City University (BCU).

Eloquentia-I, the Generic English textbook for I Semester B.Sc./B.Sc. (FAD)/B.V.A., and other programs, is designed to enhance the linguistic competence of undergraduate students. This textbook, aligned with the **State Education Policy-2024**, addresses the unique needs of language learners in a scientific academic environment.

The text has been designed with the following Objectives:

1. **To deepen understanding and appreciation of prose.**
2. **To cultivate an appreciation for poetry and its forms.**
3. **To develop critical thinking through essay writing.**
4. **To solidify understanding of grammatical principles.**
5. **To enhance language skills through integrated practice.**

Content and Structure:

The textbook covers a diverse range of materials, including prose, poetry, essays, and grammar, specifically designed for science graduates. This comprehensive approach ensures that students are not only equipped with language skills but also empowered to engage with a broader spectrum of knowledge. The chapters have been thoughtfully selected to meet classroom requirements and to hone students' language skills, preparing them for the job market and industry. Each chapter begins with objectives and pre-reading activities to draw students' attention to the topic and its goals, reinforcing the language skills they have already acquired.

The textbook also includes a variety of exercises and tasks designed for students to practice and learn with minimal teacher intervention, making language learning both easy and enjoyable. Need-based exercises ensure that students can independently enhance their language skills.

Implementation and Assessment:

A model question paper is provided at the end of the textbook to familiarize students and teachers with the exam pattern, particularly for competitive exams. Formative assessment activities, including experiential learning discussions, are also included to support continuous learning and evaluation. This academic year, the question paper pattern has changed to **20 marks** for internal assessment and the remaining **80 marks** for the semester **main examination**.

Acknowledgments:

The Textbook Committee extends its gratitude to **Prof. Lingaraja Gandhi, the Honourable Vice-Chancellor of BCU**, for his insightful advice and support. Special thanks to **Dr. Thandava Gowda T. N., Chairperson**, Board of Studies (UG), Bengaluru City University, and the BOS members, particularly **Mrs. Prasanna Udipikar** for her steadfast support and timely inputs. Appreciation is also due to the staff of **Prasaranga**, Bengaluru City University Press, for their efforts in bringing out this textbook promptly and neatly.

Lastly, the committee acknowledges the creative and academic contributions of all the writers whose work has been incorporated into this textbook. The collaborative efforts and expertise of the **Textbook Committee** have made **Eloquentia-I** a valuable resource for enhancing students' language skills and preparing them for future challenges.

By the end of the first semester, students should be comfortable using English for classroom communication and revisiting challenging areas in basic grammar. This textbook aims to fill the gap in exploring social and political complexities and offers literary windows through sections like 'The Dignity of Difference' for exploring aesthetic aspects and creativity.

We hope that this textbook will support students in becoming market-ready, future-ready, national, and global citizens. The comprehensive design and structured approach of **Eloquentia-I** are tailored to meet the evolving needs of science graduates, ensuring their overall empowerment and readiness for the diverse challenges of the modern world.

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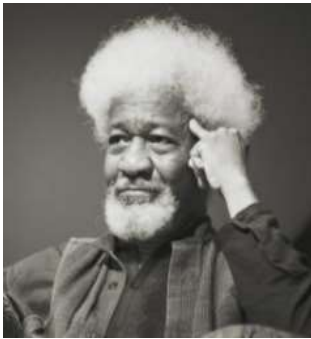
Chapter 1

TELEPHONE CONVERSATION

-Wole Soyinka

Pre-Reading Activities:

- Have you ever experienced or witnessed a situation where someone was judged based on their appearance or background? How did it make you feel?
- How can misunderstandings arise in conversations, especially when people have different backgrounds or perspectives?
- What are some common stereotypes people might hold about different races or cultures?
- Why do you think it is important to discuss and address issues of racism and discrimination?



About the poet: Wole Soyinka (born 1934), is a famous Nigerian poet and playwright. He was educated at the Government college in Ibadan, Nigeria and, later, at Leeds University, England, where he took a degree in English. He taught in the London schools and also worked in the Royal Court Theatre. He returned to Nigeria when he was about twenty-five. He has been one of the leading figures in Nigerian theatre, writing a number of successful plays and also leading a theatrical company. He is the first African to receive the Nobel Prize for literature (1986). His writings are known for their humour and satire. Soyinka's home country, Nigeria, was under British rule until 1960. It had a troubled history through the rest of the 20th century, with periods of democratic rule interrupted by a civil war between 1967-1970 and periods of military dictatorship thereafter. African artists and intellectuals played important roles in these struggles and bitterly opposed colonialism. Soyinka, participated directly in these struggles. Beginning in 1966, he was imprisoned for 22 months for conspiring against the military dictator of Nigeria. He was finally freed when the Nigerian civil war came

to a close. In 1971, concerned about the political situation in Nigeria, Soyinka fled the country and lived for many years in exile, producing poems and plays that passionately protested both political conditions in Nigeria and racism more broadly. Soyinka's poetry and plays are thus inseparable from their historical context. They not only comment on racism, colonialism, and dictatorship; they actively seek to intervene in the historical struggles around these issues, and to use literature to make the world more just and more liveable.

About the poem:

In a profound critique of racial prejudice, the poem "Telephone Conversation" reveals an African man's encounter with an English landlady's invasive questions about his skin colour. The landlady's inquiries, framed in terms of light and dark skin tones, expose a superficial and dehumanizing view of race. Through this dialogue, the poem addresses the deep-seated racism of the era, using the speaker's humour to highlight the absurdity of such stereotypes.

The speaker's clever responses serve to unveil the ignorance behind racial biases, turning a mundane interaction into a powerful commentary on race, identity, and belonging. By blending satire with serious critique, the poem advocates for a deeper understanding and empathy, challenging societal prejudices and promoting a more compassionate and integrated perspective on human connection.

The price seemed reasonable, location
Indifferent. The landlady swore she lived
Off premises. Nothing remained
But self-confession. "Madam," I warned,
"I hate a wasted journey—I am African."

Silence. Silenced transmission of
Pressurized good-breeding. Voice, when it came,

Lipstick-coated, long gold-rolled
Cigarette-holder pipped. Caught I was, foully.
“HOW DARK?”... I had not misheard... “ARE YOU LIGHT
OR VERY DARK?” Button B. Button A. Stench
Of rancid breath of public hide-and-speak.

Red booth. Red pillar-box. Red double-tiered
Omnibus squelching tar. It was real! Shamed
By ill-mannered silence, surrender
Pushed dumbfoundment to beg simplification.
Considerate she was, varying the emphasis—
“ARE YOU DARK? OR VERY LIGHT?” Revelation came.
“You mean—like plain or milk chocolate?”
Her assent was clinical, crushing in its light
Impersonality. Rapidly, wave-length adjusted,
I chose. “West African sepia”—and as afterthought,
“Down in my passport.” Silence for spectroscopic
Flight of fancy, till truthfulness clanged her accent
Hard on the mouthpiece. “WHAT'S THAT?” conceding,
“DON'T KNOW WHAT THAT IS.” “Like brunette.”
“THAT'S DARK, ISN'T IT?” “Not altogether.

Facially, I am brunette, but madam, you should see
The rest of me. Palm of my hand, soles of my feet
Are a peroxide blond. Friction, caused—
Foolishly, madam—by sitting down, has turned
My bottom raven black—One moment madam!”—sensing

Her receiver rearing on the thunderclap
About my ears — “Madam,” I pleaded, “wouldn't you rather
See for yourself?”

Glossary:

Indifferent: Showing no interest or concern

Landlady: A woman who rents out land, a building, or an apartment

Premises: The land and buildings owned by someone, especially by a company
or organization

Self-confession: Admitting something about oneself

Silenced transmission: Communication that is abruptly stopped

Pressurized good-breeding: Forced politeness or manners

Lipstick-coated: Covered or colored with lipstick

Cigarette-holder pipped: The end of a cigarette holder making a small sound

Foully: In an unfair and treacherous manner

Button B. Button A: Refers to old British public telephones where Button A
would connect the call and Button B would return the coin
if the call was unsuccessful

Rancid breath: Bad smelling, disagreeable, and offensive odor

Hide-and-speak: A play on words combining "hide-and-seek" and "speak,"
suggesting secretive or hesitant communication

Red booth: A red public telephone booth in the UK

Red pillar-box: A red mailbox in the UK

Red double-tiered Omnibus: A red double-decker bus in the UK

Squelching tar: To strike or press with crushing force, a dark-coloured product obtained after the distillation of wood or coal

Dumbfoundment: Being unable to speak due to shock or surprise

Assent: Agreement or approval

Clinical: Unemotional and detached

Spectroscopic flight of fancy: An imaginative but unrealistic idea

Rearing on the thunderclap: Sudden loudness of thunder

Brunette: A person having brown hair, dark hair, and dark-ish skin

Sepia: A specific tone of brown

Peroxide blonde: Very light color, often achieved by using chemical bleach

Clinical assent: The concerned voice

Raven black: A very dark shade of black

Dumbfounded: Being unable to speak

I. Answer the following in a phrase or a sentence each:

1. What does “Telephone Conversation” refer to?
2. Who are the people having the telephone conversation?
3. How are the voice and silence portrayed in the conversation?
4. Which item does Wole Soyinka use to signify the landlady’s higher social status?
5. How does the man initially feel about the potential rental before the conversation about race?
6. What does the speaker fear during the conversation?
7. What makes the speaker think that the woman is considerate?
8. What does the colour red refer to in the poem?

II. Answer the following Questions in about a page each:

1. What initial features of the house appeal to the speaker, and why does he suspect the visit might be futile?
2. What is the African man's first impression of the landlady before disclosing his racial identity, and what aspects of the conversation surprise him?
3. Why is there a period of silence during their conversation, and what is the significance of this silence?
4. What specific details does the landlady seek about the speaker's skin colour, and how does the speaker describe his complexion in response?
5. Why does the speaker mention that his colour is not entirely black, and how does the poem emphasize the concept of colour throughout?
6. What insights about the landlady's character can be drawn from her dialogue with the African man, and how does the poem's conclusion reflect these insights?

III. Answer the following Questions in about two pages each:

1. Evaluate the intervals of silence in the interaction between the landlady and the Prospective tenant. What do they signify in the poem?
2. How does the poem critique racial and colour prejudice and discrimination in society? Discuss with close reference to the poem.
3. How and when does the language and tone of the speaker change in the poem? What does this change suggest about his feelings and the situation?
4. Explain the significance of the title "Telephone Conversation." How does it relate to the poem's themes?
5. Compare and contrast the communication styles of the African man and the British landlady. How do their interactions reflect their attitudes and prejudices?

Suggested readings:

1. **“The Ballad of the Landlord” by Langston Hughes**

This poem addresses racial and social injustices faced by African Americans, presenting a critical view of systemic racism.

2. **“The Bluest Eye” by Toni Morrison**

This novel explores themes of racial identity and self-worth through the experiences of a young African American girl in a racially divided society

3. **“Between the World and Me” by Ta-Nehisi Coates**

A powerful exploration of race and identity in America, this book provides a personal and societal examination of racial issues.

4. **“Native Son” by Richard Wright**

This novel delves into the harsh realities of racial discrimination and its impact on individual identity and societal interactions.

5. **“The Sun and Her Flowers” by Rupi Kaur**

This collection of poetry addresses themes of identity, self-acceptance, and the immigrant experience with a focus on personal and cultural identity.

6. **“A Raisin in the Sun” by Lorraine Hansberry**

A play that portrays the struggles of an African American family in a racially segregated neighbourhood, highlighting themes of identity and discrimination.

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Chapter 2

ODE TO OUR OCEAN

Amanda S. C. Gorman

"We close the divide because we know to put our future first, we must first put our differences aside."

Pre-reading Activities:

- What do you know about current environmental issues affecting the oceans, such as pollution, climate change, and overfishing?
- Have you ever participated in or heard about climate strikes or other forms of environmental activism? What motivates people to join these movements?
- Can individual actions, like picking up trash, contribute to solving larger environmental problems? How do you think community actions might differ in impact from individual actions?

About the poet: Amanda S. C. Gorman (born March 7, 1998) is a renowned American poet and activist, celebrated for her powerful poetry addressing oppression, feminism, race, marginalization, and the African diaspora. Raised in Los Angeles by her mother, Joan Wicks, a dedicated teacher, Gorman developed an early passion for reading and writing, overcoming a speech impediment through determination. She attended New Roads School in Santa Monica and later graduated cum laude from Harvard University with a degree in Sociology in 2020.



ing and writing, overcoming a speech impediment through determination. She attended New Roads School in Santa Monica and later graduated cum laude from Harvard University with a degree in Sociology in 2020.

In 2017, Gorman became the first National Youth Poet Laureate, an honor bestowed by Urban Word, which supports Youth Poets Laureate in over 60 cities and regions nationwide. Her first poetry book, "The One for Whom Food Is Not Enough," was published in 2015. **Gorman gained international fame in 2021**

when she delivered her poem "The Hill We Climb" at President Joe Biden's inauguration, which was met with widespread acclaim.

Following the inauguration, two of her books achieved best-seller status, and she secured a professional management contract. Influenced by literary giants Maya Angelou and Toni Morrison, Gorman's work has earned her critical praise and numerous accolades. She is the recipient of the Poets & Writers Barnes & Noble Writers for Writers Award and serves as the youngest board member of 826 National, the largest youth writing network in the United States.

Gorman's other notable works include "The Hill We Climb and Other Poems" and "Call Us What We Carry." Her achievements have been recognized with honors such as the Glamour Woman of the Year Award and inclusion on the Forbes 30 Under 30 list in the Art & Style category. Gorman's contributions to literature and activism continue to inspire and influence a new generation of poets and readers, solidifying her as a significant cultural and literary figure.

About the poem:

Ode: An ode is a lyrical poem that expresses admiration or praise for a person, event, object, or concept. Characterized by its formal structure and elevated language, an ode conveys deep emotions and profound respect. This genre of poetry often employs intricate verse forms and elaborate diction to reflect its subject's significance, and its length and complexity can vary.

The ode discussed intricately weaves the destinies of humanity and the ocean, underscoring their profound interconnection. The poem portrays the ocean as both a majestic and suffering entity, calling out to its saviours—ranging from activists to individual caretakers—and depicting its various forms of distress. The imagery of the sea singing to its protectors and its depiction of suffering highlights the ocean's dual nature of beauty and vulnerability.

The repeated emphasis on "70%" serves to underscore the intrinsic link between water on Earth and within human beings, reinforcing the notion that the health of our planet is intimately tied to our own well-being. This recurring motif not only illustrates the shared essence of water but also advocates for environmental stewardship. The poem's concluding lines evoke a sense of hope and collective responsibility, suggesting that efforts to preserve the ocean equate to preserving ourselves.

Ultimately, the ode calls for unity, action, and a deep reverence for the natural world. It presents the act of saving the ocean as both a profound privilege and a crucial responsibility, urging readers to recognize their role in the broader ecological narrative. Through its elevated language and emotional depth, the poem serves as a powerful reminder of our interconnectedness with nature and the imperative to protect it.

The sea sings out to its many saviors:
Teenagers with fists thrust into the air at climate strikes,
Scientists converging around their data,
A child who stoops to scoop up a piece of trash.

The sea sings out for its singular subjects:
Arching whales that wave from their waves,
Turtles that teeter down their shining shores,
Coral reefs shining brightly as cities.

The sea sings out its suffering,
Knowing too much of waste, screeching sounds
And pernicious poison, its depths bruised by
Atrocities in the Atlantic,
Misery in the Mediterranean,
Its tides the preservers of time past.

The story of the ocean and the story of humanity
Are one and the same, a Great River that
Knows no borders and notes no lines,
Only ripples.
While we might call it the Seven Seas,
Today we sing out your true name:
The one ocean.
For no matter how we try to separate your waters,
You are the colossus that connects us.

Water makes up 70% of Earth,
70% of the human heart,
And 70% of the human being,
All of us, bodies of water,
For we, too are oceans,
Or at least beings bobbing in the same boat.
To stand up for our ocean
Is to stand up for our own ship
The sea is a restless, strong collective of many pieces.
So are we.
The ocean can recover.
And so will we.
Let us not divide the tides,
But discover all they have to teach us—
Green meadows of sea grass that survive pathogens,
Blue-bloodied marine snails that can fight off viruses.
There are more lessons to learn,

Still more work to be done.
So we lift our faces to the sun.
May the seas help us see healing and hope,
May we sing out the ocean's survival and revival.
Being the people of this blue planet is our most
Profound privilege and power,
For if we be the ocean's saviors,
Then it is surely ours.

GLOSSARY:

Converging: To tend or move toward one point or one another.

Teeter: To move or balance unsteadily; sway back and forth.

Coral Reefs: Massive underwater structures composed of limestone deposited by coral polyps, which are tiny marine organisms.

Bruised: Having been crushed or pounded.

Pernicious: Highly injurious or destructive.

Bobbing: To move or make something move quickly up and down, especially in water.

Meadows: Fields with grass and flowers growing in them.

Marine: Relating to or found in the sea.

Pathogens: Viruses, bacteria, and other germs that can cause disease.

Atrocities: Extremely wicked or cruel acts.

Misery: A state of great unhappiness or distress.

Colossus: A gigantic or imposing figure or thing.

Ripples: Small waves or undulations on the surface of water, created by disturbance.

Revival: The act of bringing something back to life or consciousness.

Saviors: Individuals or entities who rescue or protect something from harm.

I. Answer the following in a phrase or a sentence each:

1. Who are some of the people helping the sea in the poem?
2. What types of sea creatures are mentioned in a positive light?
3. Which two seas are described as suffering in the poem?
4. What does the poem say about the connection between the ocean and people?
5. What is meant by calling the ocean “the one ocean”?
6. How much of the Earth and human body is made up of water according to the poem?
7. What does the poem hope for the future of the ocean?

II. Answer the following Questions in about a page each:

1. How does the poem use imagery to depict both the beauty and suffering of the ocean?
2. What are the primary themes addressed in the poem, and how are they developed throughout the text?
3. How does the poet convey the interconnectedness between humanity and the ocean, and what literary devices are used to emphasize this connection?
4. In what ways does the structure of the poem contribute to its overall message and impact?
5. How does the poem address contemporary concerns about climate change and pollution, and what solutions or actions does it suggest?

III. Answer the following Questions in about two page each:

1. How does the poem alter or reinforce your perspective on environmental issues, and what specific elements contribute to this shift?
2. In what ways does the poem act as a call to action for its readers, and how does it encourage engagement with environmental conservation?
3. Discuss the significance of the title "Ode to Our Ocean" in relation to the poem's themes and message.

4. How does the poem create a sense of urgency about environmental issues through its literary techniques and thematic elements?
5. Justify the statement: 'The closing lines inspire hope and a collective effort towards healing and preservation.' How do the final lines of the poem convey this message?

Figure of speech:

- **Metaphor:** A direct comparison between two unrelated things, stating that one thing is another. The poem often uses metaphors to compare the ocean to various elements and emotions. For example, referring to the ocean as the "world's heartbeat" conveys its vital importance to the planet's ecosystems and life.
- **Personification:** Giving human qualities or characteristics to non-human things. The ocean is frequently personified, given human attributes and emotions. Phrases like "the ocean whispers secrets to the shore" imbue it with a sense of mystery and life.
- **Simile:** Comparisons using "like" or "as" can be found in the poem, such as "waves crashing like the roar of a thousand lions," emphasizing the ocean's power and majesty.
- **Alliteration:** The use of repeated consonant sounds at the beginning of words, such as "salty sea spray" or "mighty marine marvel," creates a musical quality that enhances the poem's rhythm.
- **Imagery:** Vivid descriptions appeal to the senses, painting a picture of the ocean's beauty and vastness. Descriptive language about the colour, movement, and sounds of the ocean draws readers into the scene.
- **Parallelism:** The verse uses parallel structure to draw a direct comparison between the Earth, the human heart, and the human being. This repetition emphasizes the shared element of water and highlights the intrinsic connection between them.
- **Anaphora:** Anaphora is a rhetorical device where a word or group of words is repeated at the beginning of successive clauses or sentences. The repetition of "70%" at the beginning of each line is a form of anaphora, which creates a rhythmic and emphatic effect. This repetition underscores the significance of water's presence in all three entities.

- **Synecdoche:** a figure of speech in which a part of something is used to represent the whole, or vice versa. The phrase "human being" is a synecdoche, where a part (the water content) represents the whole (the entire human). This figure of speech reinforces the idea that water is an essential component of human existence.
- **Symbolism:** Symbolism is a literary device where an object, person, situation, or action is used to represent a deeper meaning beyond its literal interpretation. Water is often symbolic of life, purity, and renewal. In this verse, it symbolizes the essence of life shared by the Earth and humans, suggesting a deeper connection and mutual dependence.

Suggested Reading:

1. **“Ode to the West Wind” by Percy Bysshe Shelley**
Explores nature’s power and beauty, with a focus on the wind’s role in change and renewal.
2. **“To the Sea” by Philip Larkin**
Reflects on the sea's influence and the human desire for escape and understanding.
3. **“Water” by Ralph Waldo Emerson**
Contemplates the essential nature and significance of water in life and the environment.
4. **“Sea Fever” by John Masefield**
Captures a deep yearning for the sea and its connection to human emotion and adventure.

References:

1. <https://directories.onepercentfortheplanet.org/profile/lonely-whale>
2. https://youtu.be/571y_E9O1sY?si=IzdJCiO16zKdG7dr
3. <https://www.un.org/en/observances/oceans-day>

Chapter 3

A HORSE AND TWO GOATS

R K Narayan

Pre-Reading Activities:

- What do you know about rural life in India? How might it differ from urban life in other countries?
- How do you think economic disparity might affect interactions between people from different socio-economic backgrounds?
- What challenges might arise from cultural and language differences when people from diverse backgrounds interact?
- How might a wealthy tourist from a different country view and interact with local customs and practices?



About the Author: Rasipuram Krishnaswami Iyer Narayanaswami (10 October 1906 – 13 May 2001) known as R. K. Narayan, was a preeminent Indian writer born on October 10, 1906, in Madras (now Chennai). His father, Rasipuram Krishnaswami Iyer, was a school headmaster, and his mother, Gnanambal, was a homemaker. Narayan's childhood involved frequent relocations due to his father's profession, which exposed him to various aspects of South Indian culture. He completed his early education at multiple schools before earning a bachelor's degree in arts from Maharaja College, Mysore. Narayan's literary career

was significantly influenced by his mentor, Graham Greene, who facilitated the publication of his initial works. Greene's support was crucial for Narayan's first four novels, including the semi-autobiographical trilogy "Swami and Friends," "The Bachelor of Arts," and "The English Teacher." The fictional town of Malgudi, introduced in "Swami and Friends," became a hallmark of Narayan's work, providing a rich tapestry of Indian social life through humour and realism.

Narayan's novel "The Financial Expert" was acclaimed as one of the most original works of 1951, while "The Guide," which won the Sahitya Akademi Award, was adapted into both a successful film and a Broadway play. His narrative style has been compared to that of William Faulkner for its creation of a fictional yet vividly real world, and to Guy de Maupassant for his ability to compress narratives effectively.

Over his six-decade-long career, Narayan received numerous prestigious awards, including the AC Benson Medal from the Royal Society of Literature, the Padma Bhushan, and the Padma Vibhushan. In 1994, he was honoured with the Sahitya Akademi Fellowship, India's highest literary accolade. Additionally, his significant contributions to literature were recognized through his nomination to the Rajya Sabha, India's upper house of Parliament. Narayan's extensive body of work, characterized by its insightful and compassionate exploration of everyday life, has left an indelible mark on Indian English literature, influencing countless writers and readers.

About the text:

First published in the Indian Newspaper, *The Hindu* in 1960, 'A Horse and Two Goats' did not achieve a wide international audience until 1970 when it became the title story of R. K. Narayan's seventh collection of short stories, *A Horse and Two Goats and Other Stories*. It reached an even wider audience in 1985 when it was included in *Under the Banyan Tree*, Narayan's tenth and best-selling collection.

Many of RK Narayan's stories take place in the fictional town of Malgudi but, 'A Horse and Two Goats' does not. It is set in Kritam, one of the smallest of India's seven hundred thousand villages and is a fine example of Narayan's dexterity in creating engaging characters and humorous dialogue.

The story presents a comic dialogue between Muni, a poor Tamil-speaking villager, and a wealthy English-speaking businessman from New York. They are engaged in a conversation in which neither can understand the other's language. With gentle humour, Narayan explores the conflicts between rich and poor, and between Indian & Western culture.

Themes:

Culture Clash: The most important theme in *A Horse and Two Goats*, and in fact the central theme of Narayan's work, is the clash of cultures, specifically the clash of Indian and Western cultures. Using humour instead of anger, Narayan demonstrates just how far apart the two worlds are: the two cultures exist in the same time and space, but literally and metaphorically speak different languages.

Wealth and Poverty: Although they have little in common, the most important way in which Muni and the American differ is in their respective level of wealth. Narayan in no way condemns the man for being wealthy, or for not stepping in to aid the poor Muni, but he wants the two men and their relative wealth to be clear, so the reader can evaluate the relationship between wealth and worth.

Knowledge and Ignorance: In a small way, *A Horse and Two Goats* explores the different ways in which a person can be educated. Muni, who grew up being a member of a lower caste at a time when only the Brahmin, the highest caste, could attend school, has had no formal education. He has not travelled beyond his village, and he likes to watch trucks and buses go by on the highway a few miles away so that he can have “a sense of belonging to a larger world.” He does not even know his own age. He does, however, have an impressive amount of knowledge of the two major texts of his literary heritage, the Ramayana and the Mahabharata, which he has learned by acting in plays and by listening to speakers at the temple. The American, on the other hand, has had the full benefits of an American education. He has a roomful of books that he values as objects, but there is no evidence that he understands or values what is inside them.

Of the seven hundred villages dotting the map of India, in which the majority of India's five hundred million live, flourish and die, Kritam was probably the tiniest, indicated on the district survey map by a microscopic dot, the map being meant more for the revenue official out to collect tax than for the guidance of the motorist, who in any case could not hope to reach it since it sprawled far from the highway at the end of a rough track furrowed up by the iron-hooped wheels of bullock carts. But its size did not prevent its giving itself the grandiose name Kritam, which meant in Tamil “coronet” or crown on the brow of the subcontinent. The village consisted of fewer than thirty houses, only one of them built from brick and cement. Painted a brilliant yellow and blue all over with gorgeous carvings of gods and gargoyles on its balustrade, it was known as the Big House. The other houses, distributed in four streets, were generally of bamboo thatch, straw, mud and other unspecified material. Muni's was the last house in the fourth street, beyond which stretched the fields. In his prosperous days Muni had owned a flock of sheep and goats and sallied forth every morning driving the flock to the highway a couple of miles away. There he would sit on a pedestal of a clay statue of a horse while his cattle grazed around. He carried a crook at the end of a bamboo pole and snapped foliage from the avenue trees to feed his

flock; he also gathered faggots and dry sticks, bundled them, and carried them gathered for fuel at sunset.

His wife lit the domestic fire at dawn, boiled water in a mud pot, threw into it a handful of millet flour, added salt, and gave him his first nourishment for the day. When he started out, she would put in his hand a packed lunch, once again the same millet cooked into a little ball, which he could swallow with a raw onion at midday. She was old, but he was older and needed all the attention she could give him in order to be kept alive.

His fortunes had declined gradually, unnoticed. From a flock of forty which he drove into a pen at night, his stock had now come down to two goats, which were not worth the rent of a half rupee a month the Big House charged for the use of the pen in their backyard. And so the two goats were tethered to the trunk of a drumstick tree which grew in front of his hut and from which occasionally Muni could shake down drumsticks. This morning he got six. He carried them in with a sense of triumph. Although no one could say precisely who owned the tree, it was his because he lived in its shadow.

She said, "If you were content with the drumstick leaves alone, I could boil and salt some for you."

"Oh, I am tired of eating those leaves. I have a craving to chew the drumstick out of sauce, I tell you."

"You have only four teeth in your jaw, but your craving is for big things. All right, get the stuff for the sauce, and I will prepare it for you. After all, next year you may not be alive to ask for anything. But first get me all the stuff, including a measure of rice or millet, and I will satisfy your unholy craving. Our store is empty today. Dhal, chilli, curry leaves, mustard, coriander, gingelley oil, and one large potato. Go out and get all this." He repeated the list after her in order not to miss any item and walked off to the shop in the third street.

He sat on an upturned packing case below the platform of the shop. The shop-man paid no attention to him. Muni kept clearing his throat, coughing and sneezing, until the shop-man could not stand it anymore and demanded, "What ails you? You will fly off the seat into the gutter if you sneeze so hard, young man." Muni laughed inordinately, in order to please the

shop-man, at the being called “young man.” The shop-man softened and said, “You have enough of the imp inside to keep a second wife busy, but for the fact the old lady is still alive.” Muni laughed appropriately again at this joke. It completely won the shop-man over; he liked his sense of humour to be appreciated. Muni engaged his attention in local gossip for a few minutes, which always ended with a reference to the postman's wife, who had eloped to the city some months before.

The shop-man felt most pleased to hear the worst of the postman, who had cheated him. Being an itinerant postman, he returned home to Kritam only once in ten days and every time managed to slip away again without passing the shop in the third street. By thus humouring the shop-man, Muni could always ask for one or two items of food, promising repayment later. Some days the shop-man was in a good mood and gave in, and sometimes he would lose his temper and suddenly bark at Muni for daring to ask for credit. This was such a day, and Muni could not progress beyond two items listed as essential components. The shop-man was also displaying a remarkable memory for old facts and figures and took out an oblong ledger to support his observations. Muni felt impelled to rise and flee. But his self-respect kept him in his seat and made him listen to the worst things about himself. The shop-man concluded, “If you could find five rupees and a quarter, you will have paid off an ancient debt and then could apply for admission to swarga. How much have you got now?”

“I will pay you everything on the first of the next month.”

“As always, and whom do you expect to rob by then?”

Muni felt caught and mumbled, “My daughter has sent word that she will be sending me money.”

“Have you a daughter?” sneered the shop-man. “And she is sending you money! For what purpose, may I know?”

“Birthday, fiftieth birthday”, said Muni quietly.

“Birthday! How old are you?”

Muni repeated weakly, not being sure of it himself, “Fifty.” He always calculated his age from the time of the great famine when he stood as high as the parapet around the village well, but who could calculate such things accurately nowadays with so many famines occurring? The shop-man felt encouraged when other customers stood around to watch and comment. Muni thought helplessly, my poverty is exposed to everybody. But what can I do?

“More likely you are seventy,” said the shop-man. “You also forget that you mentioned a birthday five weeks ago when you wanted castor oil for your holy bath.”

“Bath! Who can dream of a bath when you have to scratch the tank-bed for a bowl of water? We would all be parched and dead but for the Big House, where they let us take a pot of water from their well.” After saying this Muni unobtrusively rose and moved off.

He told his wife, “That scoundrel would not give me anything. So go out and sell the drumsticks for what they are worth.”

He flung himself down in a corner to recoup from the fatigue of his visit to the shop. His wife said, “You are getting no sauce today, nor anything else. I can't find anything to give you to eat. Fast till the evening, it'll do you good. Take the goats and be gone now,” she cried and added, “Don't come back before the sun is down.” He knew that if he obeyed her she would somehow conjure up some food for him in the evening. Only he must be careful not to argue and irritate her. Her temper was undependable in the morning but improved by evening time. She was sure to go out and work - grind corn in the Big House, sweep or scrub somewhere, and earn enough to buy foodstuff and keep a dinner ready for him in the evening.

Unleashing the goats from the drumsticks tree, Muni started out, driving them ahead and uttering weird cries from time to time in order to urge them on. He passed through the village with his head bowed in thought. He did not want to look at anyone or be accosted. A couple of cronies lounging in the temple corridor hailed him, but he ignored their call. They had known him in the days of affluence when he lorded over a flock of fleecy sheep, not the miserable gawky goats that he had today. Of course he also used to have a few goats for those who fancied them, but real wealth lay in sheep; they bred fast and people came and bought the fleece in the shearing season; and then that famous butcher from the town came over on the weekly market days bringing him betel leaves, tobacco, and often enough some bhang, which they smoked in a hut in the coconut grove, undisturbed by wives and well-wishers. After a smoke one felt light and elated and inclined to forgive everyone including that brother-in-law of his who had once tried to set fire to his home. But all this seemed like the memories of a previous birth. Some pestilence afflicted his cattle (he could of course guess who had laid his animals under a curse), and even the friendly butcher would not touch one at half the price... and now here he was left with the two scraggy creatures. He wished someone would rid him of their company, too. The shop-man had said that he was

seventy. At seventy, one only waited to be summoned by God. When he was dead what would his wife do? They had lived in each other's company since they were children. He was told on their day of wedding that he was ten years old and she was eight. During the wedding ceremony they had to recite their respective ages and names. He had thrashed her only a few times in their career, and later she had the upper hand. Progeny, none. Perhaps a large progeny would have brought him the blessings of the gods. Fertility brought merit. People with fourteen sons were always so prosperous and at peace with the world themselves. He recollected the thrill he had felt when he mentioned a daughter, to that shop-man; although it was not believed, what if he did not have a daughter? his cousin in the next village had many daughters, and any one of them was as good as his; he was fond of them all and would buy them sweets if he could afford it. Still, everyone in the village whispered behind their backs that Muni and his wife were a barren couple. He avoided looking at anyone; they all professed to be so high up, and everyone else in the village had more money than he. "I am the poorest fellow in our caste and no wonder that they spurn me, but I won't look at them either," and so he passed on with his eyes downcast along the edge of the street, and people left him also very much alone, commenting only to the extent, "Ah, there he goes with his two goats; if he slits their throats, he may have more peace of mind." "What has he to worry about anyway? They live on nothing and have none to worry about." Thus people commented when he passed through the village. Only on the outskirts did he lift his head and look up. He urged and bullied the goats until they meandered along to the foot of the horse statue on the edge of the village. He sat on its pedestal for the rest of the day. The advantage of this was that he could watch the highway and see the lorries and buses pass through to the hills, and it gave him a sense of belonging to a larger world. The pedestal of the statue was broad enough for him to move around as the sun travelled up and westward; or he could also crouch under the belly of the horse, for shade.

The horse was nearly life-size, moulded out of clay, baked, burnt, and brightly coloured, and reared its head proudly, prancing its forelegs in the air and flourishing its tail in a loop; beside the horse stood a warrior with scythe-like mustachios, bugling eyes, and aquiline nose. The old image-makers believed in indicating a man of strength by bulging out his eyes and sharpening his moustache tips, and also decorated the mud through the ravages of sun and wind and rain (When it came), but Muni would insist that he had known the beads to sparkle like the nine gems at one time in his life. The horse itself was said to have been as white as a dhobi-washed sheet, and had had on its back a cover of pure brocade of red and black lace, matching the multi-

coloured sash around the waist of the warrior. But none in the village remembered the splendour as no one noticed its existence. Even Muni, who spent all his waking hours at its foot, never bothered to look up. It was untouched even by the young vandals of the village who gashed tree trunks with knives and tried to topple off milestones and inscribed lewd designs on all walls. This statue had been closer to the population of the village; but when the highway was laid through (or perhaps when the tank and wells dried up completely here) the village moved a couple of miles inland.

Muni sat at the foot of the statue, watching his two goats graze in the arid soil among the cactus and lantana bushes. He looked at the sun; it was tilted westward no doubt, but it was not the time to go back home; if he went to early his wife would have no food for him. Also he must give her time to cool off her temper and feel sympathetic, and then she would scrounge and manage to get some food. He watched the mountain road for a time signal. When the green bus appeared around the bend he could leave, and his wife would feel pleased that he had let the goats feed long enough.

He noticed now a new sort of vehicle coming down at full-speed. It looked like both a motorcar and a bus. He used to be intrigued by the novelty of such spectacles, but of late work was going on at the source of the river on the mountain and an assortment of people and traffic went past him, and he took it all casually and described to his wife, later in the day, everything he saw. Today, while he observed the yellow vehicle coming down, he was wondering how to describe it later to his wife, when it sputtered and stopped in front of him. A red-faced foreigner, who had been driving it, got down and went around it, stooping, looking, and poking under the vehicle; then he straightened himself up, looked at the dashboard, stared in Muni's direction, and approached him. "Excuse me, is there a gas station nearby, or do I have to wait until another car comes -" He suddenly looked up at the clay horse and cried, "Marvellous!" without completing his sentence. Muni felt he should get up and run away, and cursed his age. He could not readily put his limbs into action; some years ago he could outrun a cheetah, as happened once when he went to the forest to cut fuel and it was then that two of his sheep were mauled - a sign that bad times were coming. Though he tried, he could not easily extricate himself from his seat, and then there was also the problem of the goats. He could not leave them behind.

The red-faced man wore khaki clothes- evidently a policeman or a soldier. Muni said to himself, "He will chase or shoot if I start running. Some dogs chase only those who run - O Siva, protect me. I don't know why this man should be after me." Meanwhile

the foreigner cried, "Marvellous!" again, nodding his head. He paced around the statue with his eyes fixed on it. Muni sat frozen for a while, and then fidgeted and tried to edge away. Now the other man suddenly pressed his palms together in a salute, smiled, and said, "Namaste! How do you do?"

At which Muni spoke the only English expressions he had learnt, "Yes, no." Having exhausted his English vocabulary, he started in Tamil: "My name is Muni. These two goats are mine, and no one can gainsay it though our village is full of slanderers these days who will not hesitate to say that what belongs to a man doesn't belong to him." He rolled his eyes and shuddered at the thought of evil-minded and women peopling his village.

The foreigner faithfully looked in the direction indicated by Muni's fingers gazed for a while at the two goats and the rocks, and with a puzzled expression took out his silver cigarette case and lit a cigarette. Suddenly remembering the courtesies of the season, he asked, "Do you smoke?" Muni answered "Yes, no." Whereupon the red-faced man took a cigarette and gave it to Muni, who received it with surprise, having had no offer of a smoke from anyone for years now. Those days when he smoked bhang were gone with his sheep and the large-hearted butcher. Nowadays he was not able to find even matches, let alone bhang. (His wife went across and borrowed a fire at dawn from a neighbour.) He had always wanted to smoke a cigarette; only once did the shop-man give him one on credit, and he remembered how good it had tasted. The other flicked the light open and offered the light to Muni. Muni felt so confused about how to act that he blew on it and put it out. The other, puzzled but undaunted, flourished his lighter, presented it again, and lit Muni's cigarette. Muni drew a deep puff and started coughing; it was racking, no doubt, but extremely pleasant. When his cough subsided he wiped his eyes and took stock of the situation, understating that the other man was not an Inquisitor of any kind. Yet, in order to make sure, he remained wary. No need to run away from a man who gave him such a potent smoke. His head was reeling from one of those strong American cigarettes made with roasted tobacco. The man said, "I come from New York," took out a wallet from his hip pocket, and presented him his card.

Muni shrank away from the card. Perhaps he was trying to present a warrant and arrest him. Beware of khaki, one part of his mind warned. Take all the cigarettes or bhang or whatever is offered, but don't get caught. Beware of khaki. He wished he weren't

seventy as the shop-man had said. At seventy-one didn't run, but surrendered to whatever came. He could only ward off trouble by talk. So he went on, all in the chaste Tamil for which Kritam was famous. (Even the worse detractors could not deny that the famous poetess Avaiyar was born in this area, although no one could say whether it was in Kritam or Kuppam, the adjoining village.) Out of this heritage the Tamil language gushed through Muni in an unimpeded flow. He said "Before God, sir, Bhagwan, who sees everything, I tell you, sir, that we know nothing of the case. If the murder was committed, whoever did it will not escape. Bhagwan is all seeing. Don't ask me about it. I know nothing." A body had been found mutilated and thrown under a tamarind tree at the border between Kritam and Kuppam a few weeks before, giving rise to much gossip and speculation. Muni added an explanation "Anything is possible there. People over there will stop at nothing." The foreigner nodded his head and listened courteously though he understood nothing.

"I am sure you know when this horse was made," said the red man and smiled ingratiatingly.

Muni reacted to the relaxed atmosphere by smiling himself, and pleaded, "Please go away, sir, I know nothing. I promise we will hold him for you if we see any bad character around, and we will bury him up to his neck in a coconut pit if he tries to escape; but our village has always had a clean record. Must definitely be the other village."

Now the red man implored, "Please, please, I will speak slowly, please try to understand me. Can't you understand even a simple word of English? Everyone in this country seems to know English. I have got along with English everywhere in this country, but you don't speak it. Have you any religious or spiritual scruples for avoiding the English speech?"

Muni made some indistinct sounds in his throat and shook his head. Encouraged, the other went on to explain at length, uttering each syllable with care and deliberation. Presently he sidled over and took a seat beside the old man, explaining, "You see, last August, we probably had the hottest summer in history, and I was working in shirt-sleeves in my office on the fortieth floor of the Empire State Building. We had a power failure one day, you know, and there I was stuck for four hours, no elevator, no air conditioning. All the way in the train I kept thinking, and the minute I reached how in Connecticut, I told my wife, Ruth, 'We will visit India this winter, it's time to

look at other civilizations.' Next day she called the travel agent first thing and told him to fix it, and so here I am. Ruth came with me but is staying back at Srinagar, and I am the one doing the rounds and joining her later."

Muni looked reflective at the end of this long peroration and said rather feebly, "Yes, no," as a concession to the other's language, and went on in Tamil, "When I was this high," he indicated a foot high "I had heard my uncle say..."

No one can tell what he was planning to say, as the other interrupted him at this stage to ask, "Boy, what is the secret of your teeth? How old are you?"

The old man forgot what he had started to say and remarked, "Sometimes we too lose our cattle. Jackals or cheetahs may sometimes carry them off, but sometimes it is just theft from over in the next village, and then we will know who has done it. Our priest at the temple can see in the camphor flame the face of the thief, and when he is caught...." He gestured with his hands a perfect mincing of meat.

The American watched his hands intently and said, "I know what you mean. Chop something? Maybe I am holding you up and you want to chop wood? Where is your axe? Hand it to me and show me what to chop. I do enjoy it, you know, just a hobby. We get a lot of driftwood along the backwater near my house, and on Sundays I do nothing but chop wood for the fireplace, although it may take all the sections of the Sunday New York Times to get a fire started." And he smiled at this reference.

Muni felt totally confused but decided the best thing would be to make an attempt to get away from this place. He tried to edge out, saying, "Must go home," and turned to go. The other seized his shoulder and said desperately, "Is there no one, absolutely no one here, to translate for me?" He looked up and down the road, which was deserted in this hot afternoon; a sudden gust of wind churned up the dust and dead leaves on the roadside into a ghostly column and propelled it towards the mountain road. The stranger almost pinioned Muni's back to the statue and asked, "Isn't this statue yours? Why don't you sell it to me?" The old man now understood the reference to the horse, thought for a second, and said in his own language, "I was an urchin this high when I heard my grandfather explain this horse and warrior, and my grandfather himself was this high when he heard his grandfather, whose grandfather..."

The other man interrupted him. "I don't want to seem to have stopped here for nothing. I will offer you a good price for this," he said, indicating the horse. He had concluded

without the least doubt that Muni owned this mud horse. Perhaps he guessed by the way he sat on his pedestal, like other souvenir sellers in this country presiding over their wares.

Muni followed the man's eyes, and pointing fingers and dimly understood the subject matter and, feeling relieved that the theme of the mutilated body had been abandoned at least for the time being, said again, enthusiastically, "I was this high when my grandfather told me about this horse and the warrior, and my grandfather was this high when he himself..." and he was getting into a deeper bog of reminiscence each time he tried to indicate the antiquity of the statue.

The Tamil that Muni spoke was stimulating even as pure sound, and the foreigner listened with fascination. "I wish I had my tape-recorder here," he said, assuming the pleasantest expression. "Your language sounds wonderful. I get a kick out of every word you utter, here" - he indicated his ears- "but you don't have to waste your breath in sales talk. I appreciate the article. You don't have to explain its points."

"I never went to a school, in those days only Brahmin went to schools, but we had to go out and work in the fields morning till night, sowing to harvest time... and when Pongal came and we had cut the harvest, my father allowed me to go out and play with others at the tank, and so I don't know the Parangi language you speak, even little fellows in your country probably speak the Parangi language, but here only learned men and officers know it. We had a postman in our village who could speak to you boldly in your language, but his wife ran away with someone and he does not speak with anyone at all nowadays. Who would if a wife did what she did? Women must be watched; otherwise they sell themselves and the home." And he laughed at his own quip.

The foreigner laughed heartily, took out another cigarette, and offered it to Muni, who now smoked with ease, deciding to stay on if the fellow was going to be so good as to keep up his cigarette supply. The American now stood up on the pedestal in the attitude of a demonstrative lecturer and said, running his finger along some of the carved decorations around the horse's neck, speaking slowly and uttering his words syllable by syllable, "I could give a sales talk for this better than anyone else... This is a marvellous combination of yellow and indigo, though faded now... How do you people of this country achieve these flaming colours?"

Muni, now assured that the subject was still the horse and not the dead body, said, “This is our guardian, it means death to our adversaries. At the end of Kali Yuga, this world and all other worlds will be destroyed, and the Redeemer will come in the shape of a horse called Kalki, this horse will come to life and gallop and trample down all bad men.” As he spoke of bad men the figures of his shop-man and his brother-in-law assumed concrete forms in his mind, and he revelled for a moment in the predicament of the fellow under the horse's hoof; served him right for trying to set fire to his home.

While he was brooding on this pleasant vision, the foreigner utilized the pause to say, “I assure you that this will have the best home in the U.S.A. I'll push away the book-case, you know I love books and am a member of five book clubs, and the choice and bonus volumes mount up to a pile really in our living room, as high as this horse itself. But they'll have to go. Ruth may disapprove, but I will convince her. The TV may have to be shifted, too. We can't have everything in the living room. Ruth will probably say what about when we have a party? I'm going to keep him right in the middle of the room. I don't see how that can interfere with the party - we'll stand around him and have our drinks.”

Muni continued his description of the end of the world. “Our pundit discoursed at the temple once how the oceans are going to close over the earth in a huge wave and swallow us – this horse will grow bigger than the biggest wave and carry on its back only the good people and kick into the floods the evil ones - plenty of them about,” he said reflectively. “Do you know when it is going to happen?” he asked.

The foreigner now understood by the tone of the other that a question was being asked and said, “How am I transporting it? I can push the seat back and make room in the rear. That van can take an elephant” - waving precisely at the back of the seat.

Muni was still hovering on visions of avatars and said again, “I never missed our pundit's discourses at the temple in those days during every bright half of the month, although he'd go on all night, and he told that Vishnu is the highest god. Whenever evil men trouble us, he comes down to save us. He has come many times. The first time he incarnated as a great fish, and lifted the scriptures on his back when the flood and sea waves....”

“I am not a millionaire, but a modest businessman. My trade is coffee.”

Amidst all this wilderness of obscure sound Muni caught the word 'coffee' and said, "If you want to drink 'kapi', drive further up, in the next town, they have Friday market and there they open 'kapi-otels'- so I learn from passers-by. Don't think I wander about. I go nowhere and look for nothing." His thoughts went back to the avatars. "The first avatar was in the shape of a little fish in a bowl of water, but every hour it grew bigger and bigger and became in the end a huge whale the holy books were supported, saved, and carried." Once he had launched on the first avatar, it was inevitable that he should go on to the next, a wild boar on whose tusk the earth was lifted when a vicious conqueror of the earth carried it off and hid it at the bottom of the sea. After describing this avatar Muni concluded, 'God will always save us whenever we are troubled by evil begins. When we were young we staged at full moon the story of the avatars. That's how I know the stories; we played them all night until the sun rose, and sometimes the European collector would come to watch, bringing his own chair. I had a good voice and so they always taught me songs and gave me the women's roles. I was always Goddess Lakshmi, and they dressed me in a brocade sari, loaned from the Big House...'

The foreigner said, "I repeat I am not a millionaire. Ours is a modest business; after all, we can't afford to buy more than sixty minutes of TV times in a month, which works out to two minutes a day, that's all, although in the course of time we'll maybe sponsor a one-hour show regularly if our sales graph continues to go up..."

Muni was intoxicated by the memory of his theatrical days and was about to explain how he had painted his face and worn a wig and diamond earring when the visitor, feeling that he had spent too much time already said, "Tell me, will you accept a hundred rupees or not for the horse? I'd love to take the whiskered soldier also but no space for him this year. I'll have to cancel my air ticket and take a boat home, I suppose. Ruth can go by air if she likes, but I will go with the horse and keep him in my cabin all the way if necessary," and he smiled at the picture of himself voyaging across the seas hugging this horse. He added, "I will have to pad it with straw so that it doesn't break..."

"When we played *Ramayana*, they dressed me as Sita," added Muni. "A teacher came and taught us the songs for the drama and we gave him fifty rupees. He incarnated himself as Rama, and he alone could destroy Ravana, the demon with ten heads who shook all the worlds; do you know the story of *Ramayana*?"

“I have a station wagon as you see. I can push the seat back and take the horse in if you will lend me a hand with it.”

“Do you know *Mahabharata*? Krishna was the eight avatar of Vishnu, incarnated to help the Five Brothers regain their kingdom. When Krishna was a baby he danced on the thousand-hooded giant serpent and trampled it to death; and then he suckled the breasts of the demoness and left them flat as a disc, though when she came to him her bosoms were large, like mounds of earth on the banks of a dug-up canal.” He indicated two mounds with his hands. The stranger was completely mystified by the gesture. For the first time he said,

“I really wonder what are you saying because your answer is crucial. We have come to the point when we should be ready to talk business.”

“When the tenth avatar comes, do you know where you and I will be?” asked the old man.

“Lend me a hand and I can lift off the horse from its pedestal after picking out the cement at the joints. We can do anything if we have a basis of understanding.”

At this stage the mutual mystification was complete, and there was no need even to carry on a guessing game at the meaning of words. The old man chattered away in a spirit of balancing off the credits and debits of conversational exchange, and said in order to be on the credit side, “O honourable one, I hope God has blessed you with numerous progeny. I say this because you seem to be a good man, willing to stay beside an old man and talk to him, while all day I have none to talk to except when somebody stops to ask for a piece of tobacco. But I seldom have it, tobacco is not what it used to be at one time, and I have given up chewing. I cannot afford it nowadays.” Noting the other's interest in his speech. Muni felt encouraged to ask, “How many children have you?” with appropriate gestures with his hands. Realizing that a question was being asked, the red man replied, “I said a hundred,” which encouraged Muni to go into details. “How many of your children are boys and how many girls? Where are they? Is your daughter married? Is it difficult to find a son-in-law in your country also?”

In answer to these questions the red man dashed his hands into his pocket and brought forth his wallet in order to take immediate advantage of the bearish trend in the market. He flourished a hundred-rupee currency note and said, “Well this is what I meant.”

The old man now realized that some financial element was entering their talk. He peered closely at the currency note, the like of which he had never seen in his life, he knew the five and ten by their colours although always in other people's hands, while his own earning at that time was in coppers and nickels. What was this man flourishing the note for? Perhaps asking for change. He laughed to himself at the notion of anyone coming to him for changing a thousand- or ten-thousand-rupee note. He said with a grin, "Ask our village headman, who is also a moneylender; he can change even a lakh of rupees in gold sovereigns if you prefer it that way; he thinks nobody knows, but dig the floor of his puja room and your head will reel at the sight of the hoard. The man disguises himself in rags just to mislead the public. Talk to the headman yourself because he goes mad at the sight of me. Someone took away his pumpkins with the creeper and he, for some reason, thinks it was me and my goats...that's why I never let my goats be seen anywhere near the farms." His eyes travelled to his goats nosing about, attempting to wrest nutrition from minute greenery peeping out of rock and dry earth.

The foreigner followed his look and decided that it would be a sound policy to show an average interest in the old man's pets. He went up casually to them and stroked their backs with every show of courteous attention. Now the truth dawned on the old man. His dream of a lifetime was about to be realised. He understood that the red man was actually making an offer for the goats. He had reared them up in hope of selling them some day and, with capital, opening a small shop on this very spot. Sitting here, watching towards the hills, he had often dreamt how he would put up a thatched roof here, spread a gunny sack out on the ground, and display on it fried nuts, coloured sweets and green coconut for the thirsty and famished wayfarers on the highway, which was sometimes very busy. The animals were not prize ones for a cattle show, but he had spent his occasional savings to provide them with some fancy diet now and then, and they did not look too bad. While he was reflecting thus, the red man shook his hand and left on his palm one hundred rupees in tens now, suddenly realizing that this was what the old man was asking. "It is all for you or you may share it if you have a partner."

The old man pointed at the station-wagon and asked, "Are you carrying them off in that?"

"Yes, of course," said the other, understanding the transportation part of it.

The old man said, “This will be their first ride in a motor car. Carry them off after I get out of sight, otherwise they will never follow you, but only me even if I am travelling on the path to Yama Loka.” He laughed at his own joke, brought his palms together in a salute, turned around and went off, and was soon out of sight beyond a clump of thicket.

The red man looked at the goats grazing peacefully. Perched on the pedestal of the horse, as the westerly sun touched off the ancient faded colours of the statue with a fresh splendour, he ruminated, “He must be gone to fetch some help, I suppose!” and settled down to wait. When a truck came downhill, he stopped it and got the help of a couple of men to detach the horse from its pedestal and place it in his station wagon. He gave them five rupees each, and for a further payment they siphoned off gas from the truck and helped him to start his engine.

Muni hurried homeward with the cash securely tucked away at his waist in his dhoti. He shut the street door and stole up softly to his wife as she squatted before the lit oven wondering if by a miracle food would drop from the sky. Muni displayed his fortune for the day. She snatched the notes from him, counted them by the glow of the fire, and cried “One hundred rupees! How did you come by it? Have you been stealing?”

“I have sold our goats to a red-faced man. He was absolutely crazy to have them, gave me all this money and carried them off in his motor car!”

Hardly had these words left his lips when they heard the bleating outside. She opened the door and saw the two goats at her door. “Here they are!” she said. “What's the meaning of all this?”

He muttered a great curse and seized one of the goats by its ears and shouted, “Where is that man? Don't you know you are his? Why did you come back?” The goat only wriggled in his grip. He asked the same question of the other, too. The goat shook itself off. His wife glared at him and declared, “If you have thieved, the police will come tonight and break your bones. Don't involve me. I will go away to my parents....”

GLOSSARY:

sprawled: To sit or lie with your arms and legs spread out in an untidy way.

furrowed up: To make grooves, wrinkles, or lines in.

grandiose: Bigger or more complicated than necessary.

brow: The summit of a hill or pass; mountaintop.

gargoyles: A spout in the form of a grotesque human or animal figure projecting from a roof gutter to throw rainwater clear of a building.

balustrade: A railing at the side of a staircase or balcony to prevent people from falling.

sallied forth: To leave a safe place in a brave or confident way in order to do something difficult.

crook: (archaic) Long staff/stick that's bent at one end; long tool with a hook at one end.

faggots: Sticks of wood, tied together and used as fuel.

pen: A small enclosure in which sheep, pigs, or other farm animals are kept. E.g., a sheep- pen.

sauce (in the story): The juice of drumstick.

ails: Trouble or affliction in mind or body.

inordinately: In a way that goes beyond proper or reasonable limits; immoderately or excessively.

imp: A small creature like a little devil; a mischievous child; trouble-maker.

itinerant: Traveling from place to place; wandering.

oblong ledger: An elongated book or document in which a company's account is recorded.

impelled: Forced, urged, propelled.

famine: A severe shortage of food.

parapet: A low wall along the edge of a roof.

unobtrusively: In a way that is not attracting attention or not conspicuous.

recoup: To regain or recover.

conjure: To appear by means of magic.

unleashing: To release; to let loose; to set free.

uttering weird: To say something very strange.

accosted: Spoken to; to go alongside.

cronies: A close friend or companion.

affluence: Having a great deal of money; wealthy; rich.

gawky: Nervously awkward and ungainly; inelegant; graceless.

fleece: A soft warm fabric with a texture similar to sheep's wool, used as a lining material.

shearing: Cut the wool off (a sheep or other animal).

bhang: A traditional intoxicating drink of India typically containing bhang (cannabis) mixed with milk or yogurt, water, and spices.

pestilence afflicted: Affected by a contagious or infectious epidemic/devastating disease.

scraggy: Very thin and not looking healthy.

progeny: A descendant(s) of a person, animal, or plant; offspring.

barren: Childless.

professed: Openly declared to be.

spurn: Reject with disdain or contempt.

bullied: Seek to harm, intimidate, or coerce (someone perceived as vulnerable).

moulded: Made or shaped in a mould.

reared: Raise a child until fully grown; to bring up a child.

prancing: Walk or move around with ostentatious, exaggerated movements.

forelegs: Either of the front legs of a four-footed animal.

flourishing: Developing rapidly and successfully; thriving.

scythe-like: Resembling or characteristic of a scythe. Scythe – a tool used for cutting crops such as grass or corn, with a long, curved blade at the end of a long pole attached to one or two short handles.

aquiline: (Of a person's nose) hooked or curved like an eagle's beak.

sash: A long strip or loop of cloth worn over one shoulder or round the waist, especially as part of a uniform or official dress.

vandals: Persons who deliberately destroy or damage property belonging to others.

gashed: Deep, long cut in flesh; to cut open.

inscribed: Engraved; etched; chiselled.

lewd: Crude and offensive in a sexual way.

arid: Extremely dry; parched; being without moisture.

lantana bushes: Tropical shrubs and herbs that have showy heads of small bright flowers; species of flowering plant within the verbena family (Verbenaceae), native to the American tropics.

scrounge: Seek to obtain (something, typically food or money) at the expense or through the generosity of others or by stealth.

sputtered: Make a series of soft explosive or spitting sounds; "the engine sputtered and stopped".

mauled: Attacked; mangled; mutilated; injured or wounded.

paced: Walk at a steady speed; walk up and down.

gainsay: Deny; contradict; disagree with.

courtesies: Polite, pleasant behaviour that shows respect in other people.

undaunted: Still enthusiastic and determined despite difficulties; not discouraged.

detractors: A person who criticises someone or something, often unfairly.

unimpeded: Not obstructed or hindered; not slowed, blocked, or interfered with.

speculation: Making guesses about something without having the facts or evidence.

ingratiatingly: Charming; agreeable; pleasing; deliberately meant to gain favour.

sidled: To move towards somebody.

working in shirt sleeves: Not wearing a coat; informal dressing.

peroration: The concluding part of a speech intended to impress; closing remarks.

driftwood: Pieces of wood floating on sea.

gust of wind: A short, strong, sudden rush of wind.

churned up the dust: To create a cloud of dust through violent or aggressive movement.

pinioned: Restrained or immobilized; held down.

souvenir sellers: Selling trivial gift items, such as T-shirts, coffee mugs, keyrings, etc., especially aimed at tourists.

bog of reminiscence: Being stuck on things remembered from the past, and which are spoken or written about; immersed deeply in memories of nostalgia.

antiquity: A building or object from ancient times.

quip: Funny and clever remark.

discourses: Long and serious discussion on a subject.

wilderness: Wild, uninhabited region; uncultivated by humans; wasteland.

obscure sound: Unclear noises.

whiskered soldier: Statue of a soldier who has whiskers (moustache, beard).

mystification: The state of feeling very confused because someone or something is impossible to understand; bewilderment; perplexity; puzzlement.

bearish trend: Stock market or assets moving downward.

siphoned off: To remove money from one place and move it to another, especially dishonestly.

I. Answer the following questions in a word, phrase or a sentence each:

1. What is meant by microscopic dot?
2. Mention the meaning of the Tamil word Kritam.
3. How did the Big House differ from other houses?
4. Muni was craving for _____
5. How did Muni attract the attention of the shopkeeper and win over his goodwill?
6. What were Muni's prized possessions?
7. Why did Muni tether his two goats to the trunks of the drumstick tree?
What claim does he have over the tree?
8. Muni calculated his age _____
 - a. from the day he was born
 - b. from the time of the great famine
 - c. from the first of every month
9. The shop-keeper thought Muni was 70 years of age. True/False
10. What makes Muni's wife not believe his story?

I. Answer the following questions in about a page each:

1. What did Muni's wife give him for meals? What does it reveal about their economic situation?
2. Describe the village of Kritam.
3. How did Muni care for his sheep and goats? Why did he carry a crook at the end of a bamboo pole?
4. Compare and contrast Muni's prosperous days with his present living conditions.
5. Was the shop-keeper a scoundrel? Why was Muni annoyed with him?
6. Why did Muni implore Lord Siva to protect him?
7. Explain how the statue of the horse is viewed differently by Muni and the visiting American.
8. Of what use is the horse to the red-faced foreigner? Does Muni understand the utility?
9. What led Muni to think that the red-face foreigner was paying him money for the goats?
10. Are Muni and the foreigner ethically correct in their transaction? Substantiate your stand.

II. Answer the following questions in about two pages each:

1. How are Muni and the red-faced American different from each other?
2. Describe the confusion between Muni and the American due to the language barrier. How would you resolve it?
3. What makes the character Muni memorable?
4. Humour is intelligently used by RK Narayan to highlight the cultural difference between the east and the west. Elaborate with reference to the story.
5. Analyse if Muni's wife would have believed his story if the goats had not returned.

Suggested Reading:

1. "The Little Match Girl" by Hans Christian Andersen

A poignant tale about a poor girl who tries to stay warm by lighting matches on a cold New Year's Eve.

2. “The Great Train Journey” by Ruskin Bond

A captivating story about a young boy's adventurous and memorable train ride through the Indian countryside.

3. “The Blue Umbrella” by Ruskin Bond

A charming story of a young girl in a small Indian village and her prized blue umbrella that becomes the envy of her community.

4. “An Angel in Disguise” by T. S. Arthur

A touching narrative about the transformative power of kindness and compassion shown to an orphaned, sickly child.

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Chapter 4

JENKS'S WHISKERS

Solomon F. Smith

Pre- reading Activity:

- Have you at any point of time purchased products that are absolutely unnecessary and worthless? Discuss
- Hope is a foolish thing — it makes us believe in things we never thought possible. Analyse
- Have you ever believed in something that others thought was silly or untrue? Describe what it was and how it influenced your actions or feeling.



About the Author:

Solomon Franklin Smith (1801-1869), affectionately known as "Old Sol," was a prominent writer in the genre of Old Southwest humour and a well-known figure of his time. He co-managed a theatrical company that toured extensively across the southern United States, bringing performances to cities like St. Louis and New Orleans. Born on April 20, 1801, in the rural town of Norwich, New York, to parents Levi and Hannah Holland Smith, Smith ventured westward in the 1820s. He studied law before launching his career as a theatre manager in Cincinnati, Ohio, in 1823.

Smith's rich experiences in the theatre industry provided ample material for his writing. He authored two notable volumes as part of the Library of Humorous American Works series: "Sol Smith's Theatrical Apprenticeship" (1845) and "Sol Smith's Theatrical Journey Work" (1854). These works reflect his deep engagement with the theatrical world and his keen sense of humour, cementing his legacy as a key contributor to American humorous literature.

About the short story:

It is a satirical study of the protagonist Jenks and his dandified appearance especially of his whiskers. Solomon the writer plays the role of man who belittles the pride Jenks had on his whiskers. The story also throws light on the fact that sometimes investment on unusual things may also yield profit... Solomon's wisdom manifests this fact, when he succeeds in doubling his money on account of the investment made on Jenks whiskers, a natural hair grown on either sides of a man's face.

There lived in Macon a dandified individual, whom we will call Jenks. The individual had a tolerably favourable opinion of his personal appearance. His fingers were hooped with rings, and his shirt-button was decked with magnificent breastpin; coat, hat, vest and boots were made exactly to fit: he wore kid gloves of remarkable whiteness; his hair was oiled and dressed in the latest and best style: and, to complete his killing appearances, he sported an enormous pair of real *whiskers*. Of these whiskers Jenks was as proud as a young cat is of her tail when she first discovers she has one.

I was sitting one day in a broker's office, when Jenks came in to inquire the price of exchange on New York. He was invited to sit down, and a cigar was offered him. Conversation turning on the subject of buying and selling of stocks, a remark was made by a gentleman present that he thought no person should sell out stock in such-and-such a bank at that time, as it must get better in a few days.

"I will sell anything I've got. If I can make anything on it." Replied Jenks.

"Oh no," replied one, "not anything: you wouldn't sell your whiskers!"

A loud aught followed this chance remark. Jenks immediately answered, "I would; but who would want them? Any person making the purchase would lose money by operation. I'm thinking."

"Well," I observed, "I would be willing to take the speculation, if the price could be made reasonable."

"Oh, I'll sell 'em cheap." Answered Jenks, wishing at the gentlemen present.

"I'll sell 'em for fifty dollars," Jenks answered, puffing forth a cloud of smoke across the counter and repeating the wink.

"Well, that is cheap. And you'll sell your whiskers for fifty dollars?"

“I will.”

“Both of them?”

“Both of them.”

“I’ll take them. When can I have them?”

“Any time you choose to call for them.”

“Very well: they’re mine I think I shall double my money on them, at least.”

I took a bill of sale as follows:

“Received of Sol. Smith Fifty Dollars, in full for my crop of whiskers, to be worn and taken care of by me, and delivered to him when called for. J. Jenks”

The sum of fifty dollars was paid, and Jenks left the broker’s office in high glee, flourishing five Central Bank Xs, and telling all his acquaintances of the great bargain he had made in the sale of his whiskers.

The broker and his friends laughed at me for being taken in so nicely. “Never mind,” said I: “let those laugh that win: I’ll make a profit out of those whiskers, depend on it.”

For a week after this, whenever I met Jenks, he asked me when I intended to call for my whiskers.

“I’ll let you know when I want them,” was always my answer.

Take good care of them: oil them occasionally: I shall call for them one of these days.”

A splendid ball was to be given. I ascertained that Jenks was to be one of the managers, he being a great ladies’- man (on account of his whiskers, I suppose), and it occurred to me that before the ball took place I might as well call for my whiskers.

One morning I met Jenks in a barber’s shop. He was adorning before a large mirror, and combing up my whiskers at a devil of a rate.

“Ah! There you are, old fellow,” said he, speaking to my reflection through the glass.” Come for your whiskers. I suppose?”

“Oh, no hurry,” I replied, as I sat down for a shave.

“Always ready, you know.” He answered, giving a final tie to his cravat.

“Come to think of it.” I said, musingly, as the barber began to put the lather on my face. “perhaps now would be as good a time as another. You may sit down and let the barber try his hand at the whiskers.”

“You couldn’t wait until tomorrow, could you?” he asked, hesitatingly. “There’s a ball to-night, you know....”

“To be sure there is, and I think you ought to go with a clean face: at all events. I don’t see any reason why you should expect to wear my whiskers to that ball: so sit down.”

He rather sulkily obeyed, and in a few moments his cheeks were in a perfect foam of lather. The barber flourished his razor, and was about to commence operations, when I suddenly changed my mind.

“Stop, Mr. Barber,” I said: “you needn’t shave off those whiskers just yet.” So he quietly put up his razor., while Jenks started up from the chair in something very much resembling a passion”.

“This is trifling!” he exclaimed. “You have claimed your whiskers: take them.”

I believe a man has a right to do as he pleases with his own property,” I remarked, and left Jenks washing his face.

At dinner, that day, the conversation turned upon the whisker affair. It seems the whole town had got wind of it, and Jenks could not walk the streets without the remark being continually made by the boys. “There goes the man with old Sol’s whiskers!” And they had grown to an immense size, for he dares not trim them. In short, I became convinced Jenks was waiting very impatiently for me to assert my rights in the property. It happened that several of the party were sitting opposite me at dinner who were present when the singular bargain was made, and they all urged me to take the whiskers that very day, and thus compel Jenks to go the ball whiskerless or stay at home. I agreed with them it was about time to reap my crop, and promised that if they would all meet me at the barber’s shop, where the purchase had been made. I would make a call on Jenks that evening after he had dressed for the ball. All promised to be present at the proposed shaving operation in the broker’s office, and I sent for Jenks and the barber. On the appearance of Jenks, it was evident he was much vexed at the sudden call upon him, and his vexation was certainly not lessened when he saw the broker’s

office filled to overflowing by spectators anxious to behold the barbarous proceeding.

“Come, be in a hurry.” he said, as he took a seat, and leaned his head against the counter for support: “I can’t stay long: several ladies are waiting for me to escort them to the ball.”

“True, very true: you are one of the managers, I recollect. Mr Barber, don’t detain the gentleman: go to work at once.”

The lathering was soon over, and with about three strokes of the razor one side of his face was deprived of its ornament.

“Come, come.” Said Jenks: “push ahead: there is no time to be lost. Let the gentleman have his whiskers: he is impatient.”

“Not at all,” I replied, coolly. “I’m in no sort of a hurry myself; and, now I think of it, as your time must be precious at this particular time, several ladies being in waiting for you to escort them to the ball, I believe I’ll not take the other whisker to-night.”

A loud laugh from the bystanders, and a glance in the mirror, caused Jenks to open his eyes to the ludicrous appearance he cut with the single whisker, and he began to insist upon my taking the whole of my property. But all wouldn’t do. I had a right to take it when I chose to take but half at that particular period: indeed, I intimated to him very plainly that I was not going to be a very hard creditor, and that if he “behaved himself, “perhaps I should never call for the balance of what he owed me.

When Jenks became convinced, I was determined not to take the remaining whisker, he began, amidst the loudly-expressed mirth of the crowd, to propose terms of compromise, - first offering me ten dollars, then twenty, forty, fifty, to take off the remaining whisker. I said, firmly, “My dear sir, there is no use talking: I insist on your wearing that whisker for me for a month or two.”

“What will you take for the whiskers?” he at length asked. “Won’t you sell them back to me?”

“Ah,” replied I, “now you begin to talk as a business man should. Yes, I bought them on speculation: I’ll sell them, if I can obtain a good price.”

“What is your price?”

“One hundred dollars, must double my money.”

“Nothing less?”

“Not a farthing less: and I’m not anxious to sell even at that price.”

“Well, I’ll take them,” he groaned. “There’s your money. And here, barber, shave off this d-d infernal whisker in less than no time. I shall be late at the ball.”

Glossary:

Whiskers (n):	hair allowed to grow on the sides of a man’s face
Speculate (v):	buy and sell stocks with the risk of loss and hope of gain.
Ladies’ man (n):	popular among ladies
Admonishing (v):	admiring oneself
Cravat (n):	a strip of cloth worn around the neck by men
Central Bank X (n):	currency notes-dollars
A ball (n):	a formal party for dancing

I. Answer the following questions in a phrase or a sentence each:

1. Jenks was proud of his _____.
2. Who bought the Whiskers of Jenks and for how much?
3. Where did the transaction take place?
4. What elicited laughter among the bystanders at the Broker’s office?
5. Solomon sold back his property to _____ for _____ dollars.

II. Answer the following questions in about a page each:

1. What picture of Jenks as a dandy due you get from the story?
2. Narrate the circumstances which led to the sale of Jenks’ whiskers.
3. What were the conditions of sale agreed upon by Jenks and Solomon?
4. Describe Jenks’ conversation with Solomon at the barber’s shop.
5. How did Solomon prepare for his last operation?

III. Answer the following questions in about two pages:

1. Comment on the Character of Jenks as described by the writer.
2. Do you think what the narrator did to Jenks is ethical? Discuss
3. “I will sell anything I’ve got, if I can make anything on it.” Discuss this statement of Jenks in the context of the short story.

Suggested Reading:

1. “The Ransom of Red Chief” by O. Henry

A humorous tale about kidnappers who find themselves outmatched by their mischievous young captive.

2. “The Celebrated Jumping Frog of Calaveras County” by Mark Twain

A witty story involving a frog-jumping contest that highlights the irony and folly of human endeavours.

3. “The Gift of the Magi” by O. Henry

A poignant story of a couple who sacrifice their most prized possessions to buy gifts for each other.

4. “Rip Van Winkle” by Washington Irving

A whimsical tale about a man who sleeps for twenty years and wakes up to a transformed world.

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Theatrical Management in the West and South for Thirty Years (1868)

Chapter 5

The Model Millionaire

Oscar Wilde

Pre- Reading Activity:

- Have you ever judged someone by their appearance and later realized they were completely different? Share your experience.
- Can you recall a time when you performed an act of kindness for someone without expecting anything in return? How did it make you feel, and what was the outcome?
- Do you believe that wealth can buy happiness? Why or why not? Discuss with examples.



About the Author: Oscar Wilde, born on October 16, 1854, in Dublin, Ireland, was the son of Sir William Wilde, a renowned surgeon, and Jane Francesca Elgee, a poet and nationalist. Wilde's early childhood was marked by an environment rich in literary and intellectual stimulation, largely influenced by his mother's literary salon. Educated at Portora Royal School, Wilde later attended Trinity College, Dublin, where he excelled in classics. He continued his education at Magdalen College, Oxford, where he was deeply influenced by the aesthetic movement and won the Newdigate Prize for his poem "Ravenna."

Wilde's literary career blossomed in the late 19th century, fueled by his keen wit, flamboyant style, and sharp social commentary. His influences included Walter Pater, whose emphasis on aestheticism profoundly shaped Wilde's outlook on art and life. Wilde's major works include "The Picture of Dorian Gray," a novel exploring themes of beauty and moral corruption, and his successful plays such as "The Importance of Being Earnest," "An Ideal Husband," and "Lady Windermere's Fan," which are celebrated for their satirical wit and social critique.

Despite his professional success, Wilde's life was marred by scandal. His relationship with Lord Alfred Douglas led to his trial and imprisonment for "gross indecency" in 1895, a punishment that significantly tarnished his reputation and health. Wilde received no formal awards during his lifetime, but his literary legacy endures, with his works continuing to be celebrated for their incisive critique of Victorian society and their enduring wit. Wilde died in Paris on November 30, 1900, leaving behind a complex legacy as one of literature's most brilliant and controversial figures.

About the text: "The Model Millionaire" by Oscar Wilde critically examines the superficial values of society, particularly the emphasis on wealth and appearance over genuine virtue. Wilde uses the character of Hughie Erskine to highlight how society often values charm and looks over substantial qualities like intelligence and financial acumen. The story also underscores the societal expectation that wealth is a prerequisite for romance and social acceptance, as seen in the condition set by Laura Merton's father.

Through the beggar's disguise, Wilde critiques the deceptive nature of appearances, revealing how societal judgments are often based on superficial observations rather than true merit. The irony of a wealthy baron posing as a beggar challenges the readers to question their own perceptions and biases about poverty and wealth. Wilde's portrayal of the art world, represented by Alan Trevor, further critiques the commodification of human conditions, where even poverty becomes a subject of aesthetic pleasure rather than a social issue to be addressed.

Additionally, the story reflects on the random and sometimes unjust distribution of wealth, questioning the moral implications of a society where generosity from the less fortunate is needed to reveal the humanity in the wealthy. Wilde's use of humor and irony serves to expose the absurdities and contradictions within social norms, ultimately advocating for a deeper appreciation of inner virtues over outward appearances.

Unless one is wealthy there is no use in being a charming fellow. Romance is the privilege of the rich, not the profession of the unemployed. The poor should be practical and prosaic. It is better to have a permanent income than to be fascinating. These

are the great truths of modern life which Hughie Erskine never realised. Poor Hughie! Intellectually, we must admit, he was not of much importance. He never said a brilliant or even an ill-natured thing in his life. But then he was wonderfully good-looking, with his crisp brown hair, his clear-cut profile, and his grey eyes. He was as popular with men as he was with women and he had every accomplishment except that of making money. His father had bequeathed him his cavalry sword and a History of the Peninsular War in fifteen volumes. Hughie hung the first over his looking-glass, put the second on a shelf between Ruff's Guide and Bailey's Magazine, and lived on two hundred a year that an old aunt allowed him. He had tried everything. He had gone on the Stock Exchange for six months; but what was a butterfly to do among bulls and bears? He had been a tea-merchant for a little longer, but had soon tired of pekoe and souchong. Then he had tried selling dry sherry. That did not answer; the sherry was a little too dry. Ultimately he became nothing, a delightful, ineffectual young man with a perfect profile and no profession.

To make matters worse, he was in love. The girl he loved was Laura Merton, the daughter of a retired Colonel who had lost his temper and his digestion in India, and had never found either of them again. Laura adored him, and he was ready to kiss her shoe-strings. They were the handsomest couple in London, and had not a penny-piece between them. The Colonel was very fond of Hughie, but would not hear of any engagement.

'Come to me, my boy, when you have got ten thousand pounds of your own, and we will see about it,' he used to say; and Hughie looked very glum in those days, and had to go to Laura for consolation.

One morning, as he was on his way to Holland Park, where the Mertons lived, he dropped in to see a great friend of his, Alan Trevor. Trevor was a painter. Indeed, few people escape that nowadays. But he was also an artist, and artists are rather rare. Personally he was a strange rough fellow, with a freckled face and a red ragged beard. However, when he took up the brush he was a real master, and his pictures were eagerly sought after. He had been very much attracted by Hughie at first, it must be acknowledged, entirely on account of his personal charm. 'The only

people a painter should know,' he used to say, 'are people who are bête and beautiful, people who are an artistic pleasure to look at and an intellectual repose to talk to. Men who are dandies and women who are darlings rule the world, at least they should do so.' However, after he got to know Hughie better, he liked him quite as much for his bright, buoyant spirits and his generous, reckless nature, and had given him the permanent entrée to his studio.

When Hughie came in he found Trevor putting the finishing touches to a wonderful life-size picture of a beggar-man. The beggar himself was standing on a raised platform in a corner of the studio. He was a wizened old man, with a face like wrinkled parchment, and a most piteous expression.

Over his shoulders was flung a coarse brown cloak, all tears and tatters; his thick boots were patched and cobbled, and with one hand he leant on a rough stick, while with the other he held out his battered hat for alms.

'What an amazing model!' whispered Hughie, as he shook hands with his friend.

'An amazing model?' shouted Trevor at the top of his voice; 'I should think so! Such beggars as he are not to be met with every day. A trouvaille, mon cher; a living Velasquez! My stars! what an etching Rembrandt would have made of him!'

'Poor old chap!' said Hughie, 'how miserable he looks! But I suppose, to you painters, his face is his fortune?'

'Certainly,' replied Trevor, 'you don't want a beggar to look happy, do you?'

'How much does a model get for sitting?' asked Hughie, as he found himself a comfortable seat on a divan.

'A shilling an hour.'

'And how much do you get for your picture, Alan?' 'Oh, for this I get two thousand!'

‘Pounds?’

‘Guineas. Painters, poets, and physicians always get guineas.’

‘Well, I think the model should have a percentage,’ cried Hughie, laughing; ‘they work quite as hard as you do.’

‘Nonsense, nonsense! Why, look at the trouble of laying on the paint alone, and standing all day long at one’s easel! It’s all very well, Hughie, for you to talk, but I assure you that there are moments when Art almost attains to the dignity of manual labour. But you mustn’t chatter; I’m very busy. Smoke a cigarette, and keep quiet.’

After some time the servant came in, and told Trevor that the framemaker wanted to speak to him.

‘Don’t run away, Hughie,’ he said, as he went out, ‘I will be back in a moment.’

The old beggar-man took advantage of Trevor’s absence to rest for a moment on a wooden bench that was behind him. He looked so forlorn and wretched that Hughie could not help pitying him, and felt in his pockets to see what money he had. All he could find was a sovereign and some coppers. ‘Poor old fellow,’ he thought to himself, ‘he wants it more than I do, but it means no hansoms for a fortnight’; and he walked across the studio and slipped the sovereign into the beggar’s hand.

The old man started, and a faint smile flitted across his withered lips. ‘Thank you, sir,’ he said, ‘thank you.’

Then Trevor arrived, and Hughie took his leave, blushing a little at what he had done. He spent the day with Laura, got a charming scolding for his extravagance, and had to walk home.

That night he strolled into the Palette Club about eleven o’clock, and found Trevor

sitting by himself in the smoking-room drinking hock and seltzer.

‘Well, Alan, did you get the picture finished all right?’ he said, as he lit his cigarette.

‘Finished and framed, my boy!’ answered Trevor; ‘and, by the bye, you have made a conquest. That old model you saw is quite devoted to you. I had to tell him all about you - who you are, where you live, what your income is, what prospects you have - ’

‘My dear Alan,’ cried Hughie, ‘I shall probably find him waiting for me when I go home. But of course you are only joking. Poor old wretch! I wish I could do something for him. I think it is dreadful that any one should be so miserable. I have got heaps of old clothes at home - do you

think he would care for any of them? Why, his rags were falling to bits.’

‘But he looks splendid in them,’ said Trevor. ‘I wouldn’t paint him in a frock coat for anything. What you call rags I call romance. What seems poverty to you is picturesque to me.

However, I’ll tell him of your offer.’

‘Alan,’ said Hughie seriously, ‘you painters are a heartless lot.’

‘An artist’s heart is his head,’ replied Trevor; ‘and besides, our business is to realise the world as we see it, not to reform it as we know it. À chacun son métier. And now tell me how Laura is.

The old model was quite interested in her.’

‘You don’t mean to say you talked to him about her?’ said Hughie.

‘Certainly I did. He knows all about the relentless colonel, the lovely Laura, and the £10,000.’

‘You told that old beggar all my private affairs?’ cried Hughie, looking very red and angry. ‘My dear boy,’ said Trevor, smiling, ‘that old beggar, as you call him, is one of the richest men

in Europe. He could buy all London to-morrow without overdrawing his account. He has a house in every capital, dines off gold plate, and can prevent Russia going to war

when he chooses.'

'What on earth do you mean?' exclaimed Hughie.

'What I say,' said Trevor. 'The old man you saw to-day in the studio was Baron Hausberg. He is a great friend of mine, buys all my pictures and that sort of thing, and gave me a commission a month ago to paint him as a beggar. *Que voulez-vous? La fantaisie d'un millionnaire!* And I must say he made a magnificent figure in his rags, or perhaps I should say in my rags; they are an old suit I got in Spain.'

'Baron Hausberg!' cried Hughie. 'Good heavens! I gave him a sovereign!' and he sank into an armchair the picture of dismay.

'Gave him a sovereign!' shouted Trevor, and he burst into a roar of laughter. 'My dear boy, you'll never see it again. *Son affaire c'est l'argent des autres.*'

'I think you might have told me, Alan,' said Hughie sulkily, 'and not have let me make such a fool of myself.'

'Well, to begin with, Hughie,' said Trevor, 'it never entered my mind that you went about distributing alms in that reckless way. I can understand your kissing a pretty model, but your giving a sovereign to an ugly one - by Jove, no! Besides, the fact is that I really was not at home to-day to any one; and when you came in I didn't know whether Hausberg would like his name mentioned. You know he wasn't in full dress.'

'What a duffer he must think me!' said Hughie.

'Not at all. He was in the highest spirits after you left; kept chuckling to himself and rubbing his old wrinkled hands together. I couldn't make out why he was so interested to know all about you; but I see it all now. He'll invest your sovereign for you, Hughie, pay you the interest every six months, and have a capital story to tell after dinner.'

'I am an unlucky devil,' growled Hughie. 'The best thing I can do is to go to bed; and,

my dear Alan, you mustn't tell anyone. I shouldn't dare show my face in the Row.'

'Nonsense! It reflects the highest credit on your philanthropic spirit, Hughie. And don't run away. Have another cigarette, and you can talk about Laura as much as you like.'

However, Hughie wouldn't stop, but walked home, feeling very unhappy, and leaving Alan Trevor in fits of laughter.

The next morning, as he was at breakfast, the servant brought him up a card on which was written, 'Monsieur Gustave Naudin, de la part de M. le Baron Hausberg.

'I suppose he has come for an apology,' said Hughie to himself; and he told the servant to show the visitor up.

An old gentleman with gold spectacles and grey hair came into the room, and said, in a slight French accent, 'Have I the honour of addressing Monsieur Erskine?'

Hughie bowed.

'I have come from Baron Hausberg,' he continued. 'The Baron - '

'I beg, sir, that you will offer him my sincerest apologies,' stammered Hughie.

'The Baron,' said the old gentleman with a smile, 'has commissioned me to bring you this letter'; and he extended a sealed envelope.

On the outside was written, 'A wedding present to Hugh Erskine and Laura Merton, from an old beggar,' and inside was a cheque for £10,000.

When they were married Alan Trevor was the best man, and the Baron made a speech at the wedding breakfast.

'Millionaire models,' remarked Alan, 'are rare enough; but, by Jove, model millionaires are rarer still!'

GLOSSARY:

Romance: A feeling of excitement and adventure.

Prosaic: Ordinary; lacking imagination.

Accomplishment: Achievement.

Bequeath: To give something through a will.

Cavalry: Soldiers on horseback.

Ineffectual: Incompetent; not effective.

Sherry: A type of sweet wine typically consumed before meals in England.

Consolation: Comfort; solace.

Freckled: Covered with small pale brown spots.

Buoyant: Cheerful; confident about success.

Entrée: The right to enter an institution or social group.

Wizened: Shriveled; showing signs of age.

Parchment: An old piece of paper.

Cobbled: Repaired or mended.

Battered: Damaged or torn.

Forlorn: Dejected; feeling lonely and unhappy.

Wretched: Feeling sick or unhappy.

Sovereign: An old British gold coin.

Coppers: Small change; low-value copper coins.

Withered: Shrunken; very dry.

Extravagance: Reckless spending.

I. Answer the following in a phrase or a sentence each:

1. What is Hughie Erskine's main financial issue?

2. Who is Laura Merton?
3. What condition does Laura's father set for Hughie to marry Laura?
4. Who is the beggar model actually revealed to be?
5. How does Hughie show kindness to the beggar model?
6. What wedding present does Hughie receive from the beggar model?

II. Answer the following Questions in about a page each:

1. Analyse the character of Hughie Erskine. How do his qualities and Actions throughout the story reflect the central themes of the narrative?
2. Discuss the role of Alan Trevor in the story. How does his relationship with Hughie and his actions contribute to the plot and the eventual twist?
3. Examine the significance of the beggar model's true identity. How does this revelation impact the story's message about appearances and reality?
4. Explore the theme of generosity in "The Model Millionaire." How is Hughie's act of giving a sovereign to the beggar model a pivotal moment in the story?
5. Consider the social commentary present in "The Model Millionaire." What does Oscar Wilde critique about society, wealth, and the nature of true value through this story?

III. Answer the following Questions in about two pages:

1. Analyze Hughie Erskine's character transformation. How do his interactions and experiences contribute to his development, and what events mark significant changes?
2. Examine deception and mistaken identity in "The Model Millionaire." How does Wilde use these elements for suspense and surprise?
3. Discuss appearance versus reality in "The Model Millionaire," focusing on how Wilde uses contrast and irony to highlight this theme.

4. Explore generosity's significance in the story, focusing on how Hughie's act of giving to the beggar illustrates true generosity's impact.

Suggested Reading:

1. **The Necklace by Guy de Maupassant**

A story about a woman who borrows a necklace for a fancy event, only to lose it and face unexpected consequences, highlighting themes of pride and the deception of appearances.

2. **A Retrieved Reformation by O. Henry**

A story about a reformed safecracker who risks his new life and identity to save a child, illustrating themes of redemption and the power of love and honesty.

3. **To Build a Fire by Jack London**

A gripping story about a man's struggle for survival in the Yukon wilderness, emphasizing the themes of human versus nature and the importance of knowledge and preparedness.

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Chapter 6

ON HABITS

Alfred George Gardiner

Pre Reading Activity:

- What are some small decisions or actions you perform every day that have become habits? List at least three and describe how they became part of your routine.
- Reflect on how your repeated behaviours shape your identity, beliefs, and personality. Provide specific examples to illustrate this impact.
- Identify habits you tend to perform subconsciously. Discuss how these subconscious actions influence your daily life and overall character.



About the Author: Alfred George Gardiner (1865 – 1946) was born on June 2, 1865, in Chelmsford, Essex, England, into a modest household. His father worked as a cabinetmaker, and the family faced financial struggles, which influenced Gardiner's views on social issues. Despite limited formal education, Gardiner was an avid reader and nurtured a love for literature and writing from a young age. At 14, he started working as an office boy at the Chelmsford Chronicle, where he developed his journalistic skills. His self-taught education and early exposure to the newspaper industry were crucial in shaping his future career.

Gardiner's breakthrough came when he joined the Daily News, writing under the pen name "Alpha of the Plough." His insightful and thought-provoking essays gained widespread recognition. His essays, characterized by wit, clarity, and a humanistic perspective, addressed social issues, politics, and everyday life. Notable works include "Pebbles on the Shore" (1916) and "Leaves in the Wind" (1918), which showcased his observations on life and human nature. Gardiner's achievements solidified his reputation as a leading essayist of his time.

Gardiner's legacy extends beyond his lifetime, with his essays remaining valued for their timeless wisdom and literary elegance. His critical analysis in "The War Lords" (1915) demonstrated his engagement with contemporary issues. Throughout his career, Gardiner maintained a commitment to social justice and humanistic values. He continued to write and contribute to various publications until his death on March 3, 1946. Gardiner's work remains a testament to the enduring power of thoughtful and compassionate writing, inspiring readers and writers alike.

About the Short Story:

The author explores the profound influence of habits on human behaviour and productivity through personal experiences and anecdotes. The inward voice reflects the struggle against a disruption in routine, highlighting how a simple change, like switching from a pencil to a pen, can disturb the flow of thoughts and creativity. The story critiques society's dependency on habits for efficiency, pointing out that while they simplify life, they can also constrain flexibility and adaptability. By narrating incidents like Scott's classmate and Mr. Balfour's discomfort, the author underscores the psychological impact of habits and their potential to undermine performance when disrupted. The intention is to illustrate that while habits are essential for streamlining daily tasks and fostering a sense of security, they should not become crutches that inhibit personal growth and adaptability. The story advocates for a balanced approach, where habits are tools for convenience rather than impediments to innovation and independence.

I sat down to write an article this morning, but found I could make no progress. There was grit in the machine somewhere, and the wheels refused to revolve. I was writing with a pen—a new fountain pen that someone had been good enough to send me, in commemoration of an anniversary, my interest in which is now very slight, but of which one or two well-meaning friends are still in the habit of reminding me. It was an excellent pen, broad and free in its paces, and capable of a most satisfying flourish. It was a pen, you would have said, that could have written an article about anything. You had only to fill it with ink and give it its head, and it would gallop away to its journey's end without a pause. That is how I felt about it when I sat down. But instead of galloping, the thing was as obstinate as a mule. I could get no more speed out of it than Stevenson could get out of his donkey in the Cevennes. I tried coaxing and I tried the bastinado, equally without effect on my Modestine.

Then it occurred to me that I was in conflict with a habit. It is my practice to do my writing with a pencil. Days, even weeks, pass without my using a pen for anything more than signing my name. On the other hand, there are not many hours of the day when I am without a pencil between thumb and finger. It has become a part of my organism as it were, a mere extension of my hand. There, at the top of my second finger, is a little bump, raised in its service, a monument erected by the friction of a whole forest of pencils that I have worn to the stump. A pencil is to me what his sword was to D'Artagnan, or his umbrella was to the Duke of Cambridge, or his cheroot was to Grant, or whittling a stick was to Jackson or—in short, what any habit is to anybody. Put a pencil in my hand, seat me before a blank writing pad in an empty room, and I am, as they say of the children, as good as gold. I tick on as tranquilly as an eight-day clock. I may be dismissed from the mind, ignored, forgotten. But the magic wand must be a pencil. Here was I sitting with a pen in my hand, and the whole complex of habit was disturbed. I was in an atmosphere of strangeness. The pen kept intruding between me and my thoughts. It was unfamiliar to the touch. It seemed to write a foreign language in which nothing pleased me.

This tyranny of little habits which is familiar to all of us is nowhere better described than in the story which Sir Walter Scott told to Rogers of his school days. “There was,” he said, “a boy in my class at school who stood always at the top, nor could I with all my effort, supplant him. Day came after day and still he kept his place, do what I would; till at length I observed that, when a question was asked him, he always fumbled with his fingers at a particular button in the lower part of his waistcoat. To remove it, therefore, became expedient in my eye, and in an evil moment it was removed with a knife. Great was my anxiety to know the success of my measure, and it succeeded too well. When the boy was again questioned his fingers sought again for the button, but it was not to be found. In his distress he looked down for it—it was to be seen no more than to be felt. He stood confounded, and I took possession of his place; nor did he ever recover it, or ever, I believe, suspect who was the author of his wrong. Often in after-life has the sight of him smote me as I passed by him, and often have I resolved to make him some reparation; but it ended in good resolutions. Though I never renewed my acquaintance with him, I often saw him, for he filled some inferior office in one of the courts of law at Edinburgh. Poor fellow! I believe he is dead, he took early to drinking.”

It was rather a shabby trick of young Scott's, and all one can say in regard to its unhappy consequences is that a boy so delicately balanced and so permanently undermined by a trifle would in any case have come to grief in this rough world. There is no harm in cultivating habits, so long as they are not injurious habits. Indeed, most of us are little more than bundles of habits neatly done up in coat and trousers. Take away our habits and the residuum would hardly be worth bothering about. We could not get on without them. They simplify the mechanism of life. They enable us to do a multitude of things automatically which, if we had to give fresh and original thought to them each time, would make existence an impossible confusion. The more we can regularise our commonplace activities by habit, the smoother our path and the more leisure we command. To take a simple case. I belong to a club, large but not so large as to necessitate attendants in the cloakroom. You hang up your own hat and coat and take them down when you want them. For a long time it was my practice to hang them anywhere where there was a vacant hook and to take no note of the place. When I sought them I found it absurdly difficult to find them in the midst of so many similar hats and coats. Memory did not help me, for memory refused to burden itself with such trumpery things, and so daily after lunch I might be seen wandering forlornly and vacuously between the rows and rows of clothes in search of my own garments murmuring, "Where did I put my hat?" Then one day a brilliant inspiration seized me. I would always hang my coat and hat on a certain peg, or if that were occupied, on the vacant peg nearest to it. It needed a few days to form the habit, but once formed it worked like a charm. I can find my hat and coat without thinking about finding them. I go to them as unerringly as a bird to its nest, or an arrow to its mark. It is one of the unequivocal triumphs of my life.

But habits should be a stick that we use, not a crutch to lean on. We ought to make them for our convenience or enjoyment and occasionally break them to assert our independence. We ought to be able to employ them, without being discomposed when we cannot employ them. I once saw Mr Balfour so discomposed, like Scott's school rival, by a trivial breach of habit. Dressed, I think, in the uniform of an Elder Brother of Trinity House he was proposing a toast at a dinner at the Mansion House. It is his custom in speaking to hold the lapels of his coat. It is the most comfortable habit in speaking, unless you want to fling your arms about in a rhetorical fashion. It keeps your hands out of mischief and the body in repose. But the uniform Mr Balfour was wearing had no lapels, and when the hands went up in search of them they wandered about pathetically like a couple of children who had lost their parents on Blackpool sands. They fingered the buttons in nervous distraction, clung to each other in a visible

access of grief, broke asunder and resumed the search for the lost lapels, travelled behind his back, fumbled with the glasses on the table, sought again for the lapels, did everything but take refuge in the pockets of the trousers. It was a characteristic omission. Mr Balfour is too practised a speaker to come to disaster as the boy in Scott's story did; but his discomfiture was apparent. He struggled manfully through his speech, but all the time it was obvious that he was at a loss what to do with his hands, having no lapels on which to hang them.

I happily had a remedy for my disquietude. I put up my pen, took out a pencil, and, launched once more into the comfortable rut of habit, ticked away peacefully like the eight-day clock. And this is the (I hope) pardonable result.

Glossary:

Grit: The quality of being brave and determined.

Commemoration: A ceremony that honors someone's memory.

Flourish: An ornamental stroke in writing or printing.

Travels with a Donkey in the Cevennes: An 1879 book by Robert Louis Stevenson, considered a pioneering classic of outdoor literature, where Stevenson recounts his journey with a donkey in the Cévennes region of France.

Bastinado: A form of punishment or torture that involves caning the soles of someone's feet.

Modestine: Stevenson's nickname for his donkey; also means modest and without conceit.

D'Artagnan: Refers to the character from "The Three Musketeers," a novel by Alexandre Dumas; also, "Blades of the Musketeers" (1953) is a film adaptation of this novel.

Cheerot: A cigar with both ends open.

Whittling a stick: To cut, trim, or shape (a stick, piece of wood, etc.) by carving off bits with a knife.

Tranquilly: Calmly, and without noise, violence, or worry.

Expedient: An action that achieves a particular purpose but may not be morally right.

Smote: To strike sharply.

Reparation: Making amends for a wrong or harm done.

Residuum: Residue; what is left after the main part has been taken or used.

Trumpery: Attractive articles of little value or use.

Vacuously: Vacantly; showing lack of thought or intelligence.

I. Answer the following questions in a word, a phrase or a sentence each:

1. Why could the author not make progress that morning?
2. How did the author come into possession of a new fountain pen?
3. What were the author's impressions of the new pen?
4. The pen was as obstinate as a _____.
5. What was the author's habit?
6. Why does the author feel that the pencil was a mere extension of his hand?
7. When is the author as good as gold?
8. The boy in Sir Walter Scott's class had a peculiar habit. What was it?
9. What was the habit the author cultivated at the clubhouse?
10. Habits should be a stick that we use, not a _____ to lean on.

II. Answer the following questions in about a page each:

1. What was the author's experience with the new fountain pen?
2. Why does the author compare the pencil to a magic wand?
3. What was the brilliant inspiration that seized the author and how did it become a habit?
4. Write a note on the habit of the boy in Sir Walter Scott's class
5. What was Mr. Balfour's habit while speaking?

III. Answer the following questions in about two pages each:

1. Analyze the author's experience with the new fountain pen and discuss how it reflects the influence of habit on his writing process.
2. Explain the significance of the story told by Sir Walter Scott in relation to the overarching theme of habits in the narrative.
3. Evaluate the author's perspective on the role of habits in simplifying life and compare it with the impact of habit disruption as illustrated in the text.
4. Discuss the incident involving Mr. Balfour at the Mansion House and its implications for the theme of reliance on habits in public speaking.

Suggested Reading:

1. **The Habit of Being by Flannery O'Connor**
A collection of letters providing insight into the author's daily life, personal habits, and their influence on creativity and identity.
2. **The Alchemist by Paulo Coelho**
A novel about Santiago, a shepherd boy, whose journey to fulfil his dreams underscores the importance of habits and perseverance.
3. **The Little Prince by Antoine de Saint-Exupéry**
A philosophical tale exploring themes of habit, love, and human connections, reflecting on how habits shape our perception of the world.
4. **The Tortoise and the Hare by Aesop**
A classic fable illustrating how perseverance and steady, habitual effort can lead to success, emphasizing the value of consistent habits over natural talent and impatience.

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Chapter 7

WE SHOULD ALL BE FEMINISTS

Chimamanda Ngozi Adichie

Pre Reading Activity:

- How do cultural beliefs and traditions create differences between men and women, and what can we do to change these long-standing stereotypes and inequalities?
- What are some recent statistics or case studies that illustrate gender disparities in the workplace, particularly in terms of pay and promotion opportunities?
- What are some historical examples of successful movements or actions that have challenged and changed gender stereotypes? What strategies did they employ?



About the Author: Chimamanda Ngozi Adichie, born on September 15, 1977, in Enugu, Nigeria, is a prominent Nigerian writer whose literary contributions have garnered international acclaim. Her father, James Nwoy Adichie, was a statistics professor, and her mother, Grace Ifeoma, was the university's first female registrar. Adichie spent her childhood in Nsukka, in the house previously occupied by the renowned writer Chinua Achebe, which had a profound impact on her literary ambitions. She attended the University of Nigeria, Nsukka, before transferring to Drexel University in Philadelphia and later completing her degrees in Communication and Political Science at

Eastern Connecticut State University.

Adichie's youth was marked by an early passion for storytelling, significantly influenced by her Igbo heritage and the political history of Nigeria, especially the Biafran

War, which inspired her second novel. She earned a Master's degree in Creative Writing from Johns Hopkins University and a Master's in African Studies from Yale University. Her literary career began with the publication of "Purple Hibiscus" in 2003, winning the Commonwealth Writers' Prize. Her subsequent novel, "Half of a Yellow Sun" (2006), won the Orange Prize for Fiction. "Americanah" (2013), her critically acclaimed third novel, received the National Book Critics Circle Award.

Adichie's works, including her short story collection "The Thing Around Your Neck" (2009), are known for their vivid portrayal of Nigerian life and their exploration of themes such as identity, migration, and feminism. Influenced by writers like Chinua Achebe and Buchi Emecheta, Adichie has become a powerful voice in contemporary literature. She has received numerous awards and honors, including a MacArthur Fellowship and the PEN Pinter Prize. Adichie's essays, most notably "We Should All Be Feminists" (2014) and "Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions" (2017), further cement her reputation as a leading advocate for gender equality.

About the text:

This is a modified version of a talk I delivered in December 2012 at TEDxEuston, a yearly conference focused on Africa. Speakers from diverse fields deliver concise talks aimed at challenging and inspiring Africans and friends of Africa. I had spoken at a different TED conference a few years before, giving a talk titled 'The Danger of the Single Story' about how stereotypes limit and shape our thinking, especially about Africa. It seems to me that the word feminist, and the idea of feminism itself, is also limited by stereotypes. When my brother Chuks and best friend Ike, both co-organizers of the TEDxEuston conference, insisted that I speak, I could not say no. I decided to speak about feminism because it is something I feel strongly about. I suspected that it might not be a very popular subject, but I hoped to start a necessary conversation. And so that evening as I stood onstage, I felt as though I was in the presence of family – a kind and attentive audience, but one that might resist the subject of my talk. At the end, their standing ovation gave me hope.

In "We Should All Be Feminists," Adichie compellingly argues that we must challenge long-held beliefs and gender stereotypes that perpetuate inequality between men and women. She highlights the need for a cultural shift to achieve gender equality and outlines the ways in which we can all contribute to this change. In essence, we should

all be feminists not only as a commitment to women's liberation but also as a way of encouraging men to engage in conversations with women on sexuality, appearance, roles, and success. Being a feminist entails championing for the rights of women and trying to make the world a better place for women. Feminism does not entirely challenge the biological roles of each gender as it only intends to revolutionize sexism by creating equal chances and opportunities for women and men. Feminism views people as human beings and aims to tackle the social injustices that silence people's will and power to exceed social expectations. Therefore, becoming a feminist normalizes women's success and allows men to strive to achieve even more in life.

Story from childhood

Now here's a story from my childhood. When I was in primary school in Nsukka, a university town in south-eastern Nigeria, my teacher said at the beginning of term that she would give the class a test and whoever got the highest score would be the class monitor. Class monitor was a big deal. If you were class monitor, you would write down the names of noise-makers each day, which was heady enough power on its own, but my teacher would also give you a cane to hold in your hand while you walked around and patrolled the class for noise-makers.

Of course, you were not allowed to actually use the cane. But it was an exciting prospect for the nine-year-old me. I very much wanted to be class monitor. And I got the highest score on the test. Then, to my surprise, my teacher said the monitor had to be a boy. She had forgotten to make that clear earlier; she assumed it was obvious. A boy had the second-highest score on the test. And he would be monitor. What was even more interesting is that this boy was a sweet, gentle soul who had no interest in patrolling the class with a stick. While I was full of ambition to do so.

But I was female and he was male and he became class monitor. I have never forgotten that incident. If we do something over and over again, it becomes normal. If we see the same thing over and over again, it becomes normal. If only boys are made class monitor, then at some point we will all think, even if unconsciously, that the class monitor has to be a boy. If we keep seeing only men as heads of corporations, it starts to seem 'natural' that only men should be heads of corporations.

On experiences teaching

The first time I taught a writing class in graduate school, I was worried. Not about the teaching material, because I was well prepared and I was teaching what I enjoyed. Instead I was worried about what to wear. I wanted to be taken seriously.

I knew that because I was female, I would automatically have to prove my worth. And I was worried that if I looked too feminine, I would not be taken seriously. I really wanted to wear my shiny lip gloss and my girly skirt, but I decided not to. I wore a very serious, very manly, and very ugly suit.

The sad truth of the matter is that when it comes to appearance, we start off with men as the standard, as the norm. Many of us think that the less feminine a woman appears, the more likely she is to be taken seriously. A man going to a business meeting doesn't wonder about being taken seriously based on what he is wearing but a woman does.

I wish I had not worn that ugly suit that day. Had I then the confidence I have now to be myself, my students would have benefited even more from my teaching. Because I would have been more comfortable and more fully and truly myself.

I have chosen to no longer be apologetic for my femininity. And I want to be respected in all my femaleness. Because I deserve to be. I like politics and history and am happiest when having a good argument about ideas. I am girl. I am happily girly. I like high heels and trying on lipsticks. It's nice to be complimented by both men and women (although I have to be honest and say that I prefer the compliments of stylish women), but I often wear clothes that men don't like or don't "understand." I wear them because I like them and because I feel good in them. The "male gaze," as a shaper of my life's choices, is largely incidental.

On gender:

Gender is not an easy conversation to have. It makes people uncomfortable, sometimes even irritable. Both men and women are resistant to talk about gender, or are quick to dismiss the problems of gender. Because thinking of changing the status quo is always uncomfortable.

Some people ask: "Why the word feminist? Why not just say you are a believer in human rights, or something like that?" Because that would be dishonest. Feminism is, of course, part of human rights in general - but to choose to use the vague expression human rights is to deny the specific and particular problem of gender. It would be a way of pretending that it was not women who have, for centuries, been excluded. It would be a way of denying that the problem of gender targets women. That the problem was not about being human, but specifically about being a female human. For centuries, the world divided human beings into two groups and then proceeded to exclude and oppress one group. It is only fair that the solution to the problem acknowledge that.

Some men feel threatened by the idea of feminism. This comes, I think, from the insecurity triggered by how boys are brought up, how their sense of self-worth is diminished if they are not "naturally" in charge as men.

I think very often of my friend Okoloma. May he and others who passed away in that Sosoliso crash continue to rest in peace? He will always be remembered by those of us who loved him. And he was right, that day, many years ago, when he called me a feminist. I am a feminist.

And when, all those years ago, I looked the word up in the dictionary, it said: Feminist: a person who believes in the social, political and economic equality of the sexes.

My great-grandmother, from stories I've heard, was a feminist. She ran away from the house of the man she did not want to marry and married the man of her choice. She refused, protested, spoke up whenever she felt she was being deprived of land and access because she was female. She did not know that word feminist. But it doesn't mean she wasn't one. More of us should reclaim that word. The best feminist I know is my brother Kene, who is also a kind, good-looking and very masculine young man. My own definition of a feminist is a man or a woman who says, 'Yes, there's a problem with gender as it is today and we must fix it, we must do better.' All of us, women and men, must do better.

On how gender roles hurt boys

We do a great disservice to boys in how we raise them. We stifle the humanity of boys. We define masculinity in a very narrow way. Masculinity is a hard, small cage, and we put boys inside this cage.

We teach boys to be afraid of fear, of weakness, of vulnerability. We teach them to mask their true selves, because they have to be, in Nigerian-speaking hard man.

In secondary school, a boy and a girl go out, both of them teenagers with meagre pocket money. Yet the boy is expected to pay the bills, always, to prove his masculinity. (And we wonder why boys are more likely to steal money from their parents.)

What if both boys and girls were raised not to link masculinity and money? What if their attitude was not "the boy has to pay," but rather, "whoever has more should pay?" Of course, because of their historical advantage, it is mostly men who will have more today. But if we start raising children differently, then in fifty years, in a hundred years, boys will no longer have the pressure of proving their masculinity by material means.

But by far the worst thing we do to males by making them feel they have to be hard is that we leave them with very fragile egos. The harder a man feels compelled to be, the weaker his ego is.

And then we do a much greater disservice to girls, because we raise them to cater to the fragile egos of males.

We teach girls to shrink themselves, to make themselves smaller.

We say to girls: You can have ambition, but not too much. You should aim to be successful but not too successful, otherwise you will threaten the man. If you are the breadwinner in your relationship with a man, pretend that you are not, especially in public, otherwise you will emasculate him.

This excerpt is from *We Should All Be Feminists* by Chimamanda Ngozi Adichie. It is reprinted with permission from Vintage Books, an imprint of the Knopf Doubleday Publishing Group.

Glossary:

Apologetic: feel sorry for something you have done

Emasculate: to deprive of masculine strength, weaken.

Femininity: a set of attributes, behaviors, and roles associated with women and girls.

Femaleness: the fact or quality of being female

Fragile: easily broken, damaged; delicate

Masculinity: qualities and attributes regarded as characteristic of men

Comprehension Questions:

I. Answer the following questions in a word, phrase or a sentence each:

1. What was the speaker's ambition in her childhood?
2. Why was Adichie worried teaching the graduates?
3. Define Femininity.
4. What should the girls learn in this speech?
5. What does the author suggest is the underlying issue with the gender of the class monitor?
6. How does the author's concern about her appearance reflect broader societal expectations of women?
7. Why does Adichie emphasize the term "feminist" over "human rights"?
8. What problem does the author identify with how boys are raised in terms of masculinity?
9. How does Adichie believe gender roles impact both boys and girls differently?
10. What is the significance of Adichie's great-grandmother in her discussion of feminism?

II. Answer the following questions in about a page each:

1. According to Adichie –becoming a class monitor was a big deal. Explain.
2. Adichie says “I am no longer apologetic for my femininity” why does she say this?
3. How are the girls expected to be if they have ambition?
4. How did the experience of not being allowed to become class monitor influence the author's view on gender roles?
5. What internal conflicts did the author face when preparing to teach her writing class, and how did these conflicts relate to her understanding of gender expectations?
6. Why does the author believe that using the term "feminist" is more accurate than using the broader term "human rights"?
7. In what ways does the author suggest that traditional gender roles harm both boys and girls?

III. Answer the following questions in about two pages each:

1. Adichie argues that we must challenge gender stereotypes that perpetuate inequality between men and women. Explain.
2. How does Adichie state the significance of becoming feminist in her speech?
3. How does the author's childhood class monitor experience highlight her views on gender inequality and roles?
4. How does the author's choice of attire in teaching reflect societal pressures on women's appearance and professionalism?
5. Why does the author insist on using "feminism" instead of "human rights" to address gender issues?
6. How does the author argue that traditional gender roles restrict boys' emotions and contribute to societal issues?

Suggested Readings:

1. "Can the Subaltern Speak" by Gayathri Spivak

explores the difficulties faced by marginalized groups in being heard and represented within dominant cultural and academic discourses.

2. "Gender Trouble: Feminism and the Subversion of Identity" by Judith Butler

Explores concepts of gender performativity and the complexity of gender identity.

3. "The Second Sex" by Simone de Beauvoir

A foundational text in feminist theory, examining the historical and existential aspects of women's oppression.

4. "Bad Feminist: Essays" by Roxane Gay

A collection of essays offering a contemporary perspective on feminism, identity, and culture.

5. "The Gendered Society" by Michael Kimmel

An analysis of how gender shapes social institutions and personal identity in contemporary society.

References:

1. www.chimamanda.com
2. www.facebook.com/chimamandaadichi

GRAMMAR COMPONENT

Chapter 1

Comprehension Passages

Objectives:

1. Identify the main idea or theme of the passage.
2. Determine the meaning of key vocabulary and phrases within the context of the passage.
3. Analyse the author's purpose and perspective in the passage.
4. Summarize the passage and extract relevant details to answer specific questions.

Comprehension is derived from the Latin word *Comprehensio* that means *seizing or capturing*. Reading comprehension is the fundamental skill which is influenced by external factors. The reader's cognitive skills, such as visual processing, processing speed, and reasoning skills, can impact one's ability to comprehend text. Prior knowledge, language fluency, and the ability to make inferences will also play a role in a reader's comprehension.

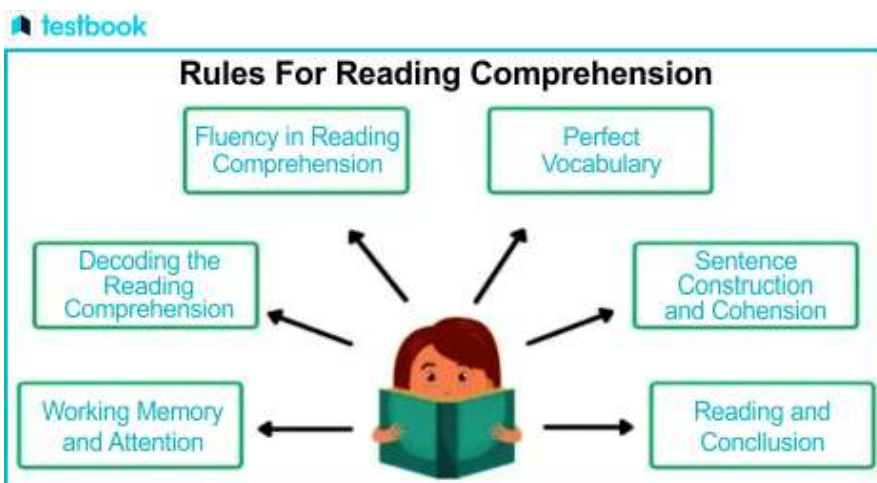
Reading comprehension involves both text comprehension and vocabulary knowledge. It is essential to know what each word means individually and as a part of the whole in addition to what the text is trying to convey, to follow the organization of the passage and to identify the antecedents and references in it. It also requires the ability to draw inferences from a passage about its contents, identify the main thought of a passage, answer questions, recognize the devices or propositional structures used and determine its tone, understand the situational mood conveyed for assertions, questioning, commanding, refraining etc. This finally enables to determine the writer's purpose, intent and point of view, and draw inferences about the writer.

Reading is the basic skill that is closely related to other skills such as writing, speaking and listening. Students are required to read lots and understand the reading material in order to achieve better result in learning process. Reading comprehension also can improve vocabulary and writing skill.

Without comprehension, reading is pointless exercise, and it is the understanding and interpretation of what is to read.

Comprehension means complete.

- (1). understanding of writing and to be able to accurately understand written material,
- (2) decode what they read;
- (3) make connections between what they read and what they already know;
- (4) think deeply about what they have read.



Different types of Reading Skills:

One of the most obvious, but unnoticed, aspects related to reading purpose is the consideration of the different types of reading skills. There are four types of reading skills.

Skimming: Reading rapidly for the main points

Scanning: Reading rapidly to find a specific piece of information

Extensive Reading: Reading a longer text, often for pleasure with emphasis on overall meaning

Intensive Reading: Reading a short text for detailed information.

Factors associated with good comprehension.

Good comprehension requires a range of different knowledge and skills:

- vocabulary and background knowledge

- integration and inference skills
- understanding language structure/connections
- knowledge and use of text structure
- comprehension monitoring.

Each of these works together with the others to help a reader to make sense of what they read.

Importance of reading comprehension skills.

Reading comprehension is important for several reasons and can provide many benefits. Being able to effectively read can improve both your personal and professional life and can increase your overall enjoyment of reading. Knowing how to understand a text can help boost your knowledge in certain areas and help you learn new skills and information faster.

Additional benefits of good reading comprehension skills include:

- Being able to understand, analyse and respond to documents and written communication in the workplace.
- Improved your ability to write clearly and effectively.
- The ability to comprehend and engage in current events that are in written form such as newspapers.
- Increased ability to focus on reading for an extended period.
- Better enjoyment of and motivation to read.

PASSAGES FOR COMPREHENSION:

Exercises:

I. Read the following passage carefully and answer the questions that follow.

PASSAGE 1:

A commission of five, with Dr. Walter Reed at its head, was appointed in 1900, in order to discover the cause of yellow fever. The commission was of the opinion that the mosquito theory could only be tested by actual experiment upon a human subject. Because of this opinion, one of the members of the commission Dr. Lazear permitted himself to be bitten by a mosquito which had previously bitten a person suffering from yellow fever, with the result that he contracted the disease and died in a few days. He sacrificed his life for others and his devotion to his cause is recorded on a tablet created to his memory which reads: "With more than the courage and devotion of the soldier, he risked and lost his life to show how a fearful pestilence is communicated and how its *ravages* may be prevented."

Later, two soldiers also volunteered their services for experimental purposes, though they knew the probable consequences of their decision. When both made it a stipulation that they should receive no pecuniary reward, Dr. Reed touched his cap and said respectfully, 'Gentlemen, I salute you. For one of the first experiments three brave men slept for twenty nights in a small ill-ventilated room screened from mosquitoes but containing furniture and clothing which had been in close contact with yellow fever patients. None of them contracted yellow fever. This proved that the disease was not contagious. In the next experiment, a room was divided by a wire screen, and mosquitoes which had bitten yellow fever patients were allowed to enter into the room only on one side of the screen. John J. Moran, one of the soldiers, entered this section for a few minutes and allowed these mosquitoes to bite him. He had an attack of yellow fever, while three soldiers on the other side, safe from mosquito bites, remained perfectly healthy. Then it was proved beyond doubt that the *scourge* of the tropics was conveyed by the agency of a mosquito.

The Liverpool School of Tropical Medicine deputed in the same year Dr. H.E. Durham and Dr. Walter Myers to make a detailed study of yellow fever. Both decided to take the risks and do the work assigned to them. Myers died after contracting the disease, becoming a victim to his love of science and humanity. His death added another name to the roll of martyrs to scientific investigation. His courage and unselfish spirit led him to accept the invitation to take part in a most dangerous expedition, and he died that others might live.

One practical result of the discovery of the cause of yellow fever was that it made possible the construction of the Panama Canal, which had been abandoned as hopeless. It was not a hostile army or political difficulties that obstructed the progress of the work, not a mountain chain or desert waste, but an insect which raised *a barrier* of disease and death *between endeavour and accomplishment*.

1. Give the meaning of the following words as used in the passage: write in a word. or a phrase.
a. ravages **b.** a barrier **c.** between endeavour and accomplishment.
2. Briefly explain "the mosquito theory."
3. According to the passage, who died in the process of proving the truth of the theory?
4. For whom did Dr. Reed say, "Gentlemen, I salute you"? Why?
5. How did the commission prove that the disease was not contagious?
6. What is meant by "martyrs to scientific investigation"?
7. Why were Dr. Lazear and Dr. Myers described as "martyrs to scientific investigation"?
8. In not more than 50 words, state how the cause of yellow fever was discovered.

PASSAGE 2:

Reading is a fundamental skill that plays a vital role in our lives. It's not just about deciphering words on a page but about the doors it opens, the knowledge it imparts, and the worlds it allows us to explore. Reading is an essential tool for learning, expanding our horizons, and fostering imagination.

When we read, we acquire knowledge. Whether it's reading textbooks, newspapers, or online articles, we gain information that helps us understand the world. Books, in particular, are a treasure trove of knowledge. They contain the wisdom of generations, the discoveries of great minds, and the stories of diverse cultures. Reading books can educate us on history, science, literature, and countless other subjects. It's like having a mentor, guiding us through the complexities of life.

Reading also broadens our horizons. It exposes us to different viewpoints, perspectives, and experiences. When we read about characters from various backgrounds or explore far-off lands through the pages of a novel, we step into their shoes and see the world from a different angle. This broadening of perspective fosters empathy and understanding, making us more tolerant and open-minded individuals.

Furthermore, reading fuels our imagination. Whether it's a fantasy novel, a science fiction story, or a compelling mystery, books transport us to other worlds and challenge us to envision the unimaginable. Our minds become the canvas, and words paint the pictures. It's a magical experience that ignites creativity and inspiration.

Moreover, reading is a skill that transcends academic boundaries. It's not just about scoring well on tests; it's about developing critical thinking, analytical skills, and the ability to communicate effectively. A person who reads regularly is likely to have a broader vocabulary, better writing skills, and an improved ability to express their thoughts and ideas.

In our modern digital age, reading has taken on new forms. E-books and audio books have made it more accessible and convenient. With just a few clicks or taps, we can access a vast library of literature. However, there's something timeless and intimate about holding a physical book, flipping its pages, and smelling the scent of paper and ink.

In conclusion, reading is not just a hobby; it's a cornerstone of education, personal growth, and cultural enrichment. It empowers us with knowledge, broadens our perspectives, ignites our imagination, and equips us with essential skills. Whether we're reading for pleasure, information, or self-improvement, reading is a journey that enriches our lives and shapes us into more informed, empathetic, and creative individuals.

1. What are some of the benefits of reading mentioned in the passage?
2. How does reading broaden our horizons and foster empathy?
3. What roles does reading play in developing critical thinking and communication skills?
4. What are the advantages of reading physical books compared to digital formats?

5. How does reading enrich our lives and shape us as individuals, according to the passage?

PASSAGE 3:

Born on Jan 12, 1863 in an affluent Bengali family, Narendra Natha Datta was a precocious child who was what we call nowadays, an all-rounder, excelling in music, studies and athletics. His father Vishwanatha Datta was a wellknown attorney. However, he took the spiritual route instead and introduced Hinduism to the world in 1893 when he spoke at the World's Parliament of Religion (probably one of the most epic things any Indian has done abroad!). The historic speech was given on September 11, 1893 by Swami Vivekananda. Here's the full text of his opening and closing address: Sisters and Brothers of America, It fills my heart with joy unspeakable to rise in response to the warm and cordial welcome which you have given us. I thank you in the name of the most ancient order of monks in the world; I thank you in the name of the mother of religions, and I thank you in the name of millions and millions of Hindu people of all classes and sects. My thanks, also, to some of the speakers on this platform who, referring to the delegates from the Orient, have told you that these men from far-off nations may well claim the honor of bearing to different lands the idea of toleration. I am proud to belong to a religion which has taught the world both tolerance and universal acceptance. We believe not only in universal toleration, but we accept all religions as true. I am proud to belong to a nation which has sheltered the persecuted and the refugees of all religions and all nations of the earth. I am proud to tell you that we have gathered in our bosom the purest remnant of the Israelites, who came to Southern India and took refuge with us in the very year in which their holy temple was shattered to pieces by Roman tyranny. I am proud to belong to the religion which has sheltered and is still fostering the remnant of the grand Zoroastrian nation. I will quote to you, brethren, a few lines from a hymn which I remember to have repeated from my earliest boyhood, which is every day repeated by millions of human beings: "As the different streams having their sources in different paths which men take through different tendencies, various though they appear, crooked or straight, all lead to Thee." The present convention, which is one of the most august assemblies ever held, is in itself a vindication, a declaration to the world of the wonderful doctrine

preached in the Gita: "Whosoever comes to me, through whatsoever form, I reach him; all men are struggling through paths which in the end lead to me." Sectarianism, bigotry, and its horrible descendant, fanaticism, have long possessed this beautiful earth.

- (1) What was Vishwanatha Datta's profession?
- (2) Who spoke at the World's Parliament of Religion?
- (3) Give the opposite of the word "Occident" from the passage of the speech .
- (4) In the phrase: "all lead to Thee", to whom does the word 'Thee' refer?
- (5) In the phrase: "I am proud to belong to a nation" – what nation is the speaker referring to?

PASSAGE 4:

Sportsmanship can be conceptualized as an enduring and relatively stable characteristic or disposition such that individuals differ in the way they are generally expected to behave in sports situations. In general, sportsmanship refers to virtues such as fairness, self-control, courage, and persistence, and has been associated with interpersonal concepts of treating others and being treated fairly, maintaining self-control if dealing with others, and respect for both authority and opponents. Sportsmanship is also looked at as being the way one reacts to a sport/game/player. The four elements of sportsmanship are often shown being good form, the will to win, equity and fairness. All four elements are critical and a balance must be found among all four for true sportsmanship to be illustrated. These elements may also cause conflict, as a person may desire to win more than play in equity and fairness and thus resulting in a clash within the aspects of sportsmanship. This will cause problems as the person believes they are being a good sportsman, but they are defeating the purpose of this idea as they are ignoring two key components of being sportsman like. When athletes become too self-centred, the idea of sportsmanship is dismissed. Today's sporting culture, in particular the base of elite sport, places great importance on the idea of competition and winning and thus sportsmanship takes a back seat as a result. In most, if not all sports, sportsmen at the elite level make the standards on sportsmanship and no matter whether they like it or not, they are seen as leaders and role models in society. Since every sport is rule driven, the most common offence of bad sportsmanship is the act of cheating or breaking the rules to gain an unfair advantage. A competitor

who exhibits poor sportsmanship after losing a game or contest is often called a "sore loser", while a competitor who exhibits poor sportsmanship after winning is typically called a "bad winner". Sore loser behavior includes blaming others for the loss, not accepting responsibility for personal actions that contributed to the defeat, reacting to the loss in an immature or improper fashion, making excuses for the defeat, and citing unfavourable conditions or other petty issues as reasons for the defeat. A bad winner acts in a shallow fashion after his or her victory, such as by gloating about his or her win, rubbing the win in the face(s) of the opponent(s), and lowering the opponent(s)'s self-esteem by constantly reminding the opponent(s) of "poor" performance in comparison (even if the opponent(s) competed well). Not showing respect to the other team is considered to being a bad sportsman and could lead to demoralizing effects; as Leslie Howe describes: "If a pitcher in baseball decides to pitch not to his maximum ability suggest that the batter is not at an adequate level, [it] could lead to the batter to have low self-confidence or worth.

- (1) What do u mean by sportsmanship?
- (2) Name all the four elements of sportsmanship.
- (3) Why has sportsmanship taken a backseat today?
- (4) If one does not accept responsibility for one's defeat, one is called a -----.
- (5) From the last paragraph, give the opposite of the word 'deep':
(a) Competitor (b) Pitch (c) Immature (d) Shallow
- (6) When does the spirit of sportsmanship die?
- (7) From the above passage, pick a synonym for the word 'justice'

PASSAGE 5:

Artificial intelligence (AI), sometimes called machine intelligence, is intelligence demonstrated by machines, in contrast to the natural intelligence displayed by humans and other animals. In computer science AI research is defined as the study of "intelligent agents": any device that perceives its environment and takes actions that maximize its chance of successfully achieving its goals. Colloquially, the term "artificial intelligence" is applied when a machine mimics "cognitive" functions that humans associate with other human minds, such as "learning" and "problem solving". The scope of AI is disputed: as machines become increasingly capable, tasks considered

as requiring "intelligence" are often removed from the definition, a phenomenon known as the AI effect, leading to the quip, "AI is whatever hasn't been done yet." For instance, optical character recognition is frequently excluded from "artificial intelligence", having become a routine technology. Capabilities generally classified as AI as of 2017 include successfully understanding human speech, competing at the highest level in strategic game systems (such as chess and Go), autonomous cars, intelligent routing in content delivery network and military simulations. Artificial intelligence was founded as an academic discipline in 1956, and in the years since has experienced several waves of optimism, followed by disappointment and the loss of funding (known as an "AI winter"), followed by new approaches, success and renewed funding. For most of its history, AI research has been divided into sub fields that often fail to communicate with each other. These sub-fields are based on technical considerations, such as particular goals (e.g. "robotics" or "machine learning"), the use of particular tools ("logic" or artificial neural networks), or deep philosophical differences. Sub fields have also been based on social factors (particular institutions or the work of particular researchers). The traditional problems (or goals) of AI research include reasoning, knowledge representation, planning, learning, natural language processing, perception and the ability to move and manipulate objects. General intelligence is among the field's long-term goals. Approaches include statistical methods, computational intelligence, and traditional symbolic AI. Many tools are used in AI, including versions of search and mathematical optimization, artificial neural networks, and methods based on statistics, probability and economics. The AI field draws upon computer science, mathematics, psychology, linguistics, philosophy and many others.

(1) What is the AI winter?

- (a) Loss of funding for AI projects (b). Non-functioning AI systems
- (c) Absence of research labs (4) None of the above.

(2) Are sub-fields based only on social factors?

- (a) No (b) Yes (c) They are based on machine learning (d) None of the above

(3) what are the goals of AI Research? /

(4) what is a colloquial way of understanding artificial intelligence?

- (5) Pick the word from the passage which means 'casual communication'
- (6) Are autonomous cars an example of AI?
- a. Yes b. No c. As of 2017, they are d. None of the above
- (7) Does AI only draw on technology and mathematics?

PASSAGE 6:

It is an age old maxim that nature is our mother and if it is to be commanded, it must be obeyed. Nature binds truth, virtue and happiness together as by insoluble chain but man's ignorance of this immortal nature is the only source of his unhappiness. Ever since his appearance, man has been using the priceless gifts of nature without restraint. He has rather taken them for granted. Seldom did he think that the supplies of air, water and food and the industrial raw materials that he extracted from the bowels of the earth might disappear one day. Nature has been suffering because of thoughtless human intervention and its recycling process for hundreds of years. The relationship between man and nature reflects profound changes in the wake of modern scientific and technological advancement. And here lies the concern for the entire human race.

They say it truly that we have not inherited this earth from our ancestors but have borrowed it from our children. We are obliged to preserve nature for the benefits of future generation, which according to Charles Darwin 'endless forms of the most beautiful and most wonderful'. But introspect, what is man doing to this Mother Nature today? The forests are being slaughtered mercilessly to satisfy the needs of the teeming millions. With deforestation, the surroundings are also becoming concrete jungles. Moreover the protective ozone layer is being depleted which is going to affect more than half of the world population. So desperate are we to enjoy our today that tomorrow does not seem all that important. What is worse is that we have criminalised society. The violence we unleashed on nature has left its brutal scars on us as well. No doubt we are polluting our nature on an unprecedented scale and wrecking it in a way that makes regeneration impossible. As a result, the marvellous creatures and plants dependant on the rich nature are limping towards extinction amidst man's cruelty.

The progress of civilization is to be measured in proportion to man's success in meeting the challenges of nature. But the developments in the fields of industry and technology – the hallmarks of his material progress and prosperity are certainly a mixed blessing. Their side effects are gradually affecting the environment which in turn endangers the very existence. So we are at a stage not of mutual existence but of mutual annihilation.

It is now that man has realised that he has to work with nature and that he will never tolerate the rape of mother earth. He is bringing about industrial progress with the aim of making the world a better, beautiful and more comfortable place to live in. Man has understood that nature and its resources are vast but finite. If the present trends continue going on unchecked, the future of life on earth will be endangered. Nature's gifts are to be conserved. Let us all make a joint venture to make the nature as pure as before and try to maintain the immortal relationship of mother and son between nature and man. Let the rivers not burn. Let the fish not rot on the shores. Let the trees not be our ghosts! Let the cities not be choked with polluted and foul smelling air! Let us all join hands and let all take a pledge to arise, awake and stop not till the goal of saving Mother Nature is achieved.

1. Why has nature been suffering all these years?
2. What is man doing to Mother Nature at present?
3. What is its ultimate effect going to be?
4. How are the developments in the field of industry and technology a mixed blessing?
5. How is the future of life on the earth endangered?
6. If the immortal relationship of nature and man is not maintained and strengthened, what can be its possible consequences?
7. Explain how man and nature are at a stage of mutual annihilation?
8. Words in the passage that mean the same as:
 - a) To examine one's own thought's or feelings
 - b) Destruction

PASSAGE 8:

Once upon a time, in a quaint little village nestled in a picturesque valley, there lived a young girl named Lily. She was known for her adventurous spirit and her deep curiosity. One sunny afternoon, while exploring the woods that bordered the village, Lily stumbled upon a hidden clearing. In the center of this secret meadow, she found an old oak tree with a peculiar nook. In that nook, half-buried in the earth, was a mysterious locket, ornate and gleaming with intricate designs. Lily carefully unearthed it, and as she held it in her hand, she felt a strange connection to this forgotten piece of jewellery.

Back in her cottage, Lily examined the locket more closely. It was made of silver with a hint of gold, and its surface was adorned with delicate Engravings of leaves and flowers. On the front, there was an image of a crescent moon, and on the back, an engraving read, “To the one who seeks the truth.” The locket was sealed tightly, and Lily couldn’t open it no matter how hard she tried.

Determined to solve the mystery, Lily embarked on a quest to find someone who could open the locket. She asked the village blacksmith, the wise old woman who lived on the hill, and even the town’s mayor, but none of them could unlock its secrets. Feeling a bit discouraged, Lily spent her days reading about ancient relics and searching for clues in the library.

One day, while immersed in an old book about mystical lockets, Lily came across a passage that mentioned the existence of a “key of the heart.” It said that this key could open the stubbornest of locks, but it was hidden within each person, waiting to be discovered. This newfound knowledge gave Lily a renewed sense of hope and determination.

The next morning, Lily decided to visit the village’s recluse, an elderly woman rumored to have deep knowledge of the heart. The recluse lived in a remote cottage surrounded by a lush garden. Lily knocked on the door and explained her quest. The old woman listened attentively and finally agreed to help. She told Lily that the key to opening the locket was hidden within her heart and that she needed to meditate on her truest desires and intentions.

Lily followed the recluse's advice, sitting beneath the ancient oak tree where she had found the locket. She closed her eyes, focused on her heart's deepest desires, and as she did, she felt the locket warming in her hand. When she opened her eyes, she found the locket had sprung open, revealing a tiny, folded parchment inside. With trembling hands, she carefully unfolded it and read the message: "The truth lies in the journey, not the destination."

The mystery of the locket was solved, but Lily realized that the real treasure was the journey of self-discovery she had undertaken. She understood that her quest had led her to understand her heart's desires and the power of her own determination.

- (1) What did Lily discover in the hidden clearing in the woods?
- (2) What was inscribed on the back of the mysterious locket?
- (3) Who did Lily seek help from in opening the locket?
- (4) What did Lily learn from the passage about mystical lockets?
- (5) What message was inside the locket, and what did Lily realize about it?
- (6) pick out a word from the passage which means "to emerge"

In conclusion, reading comprehension is crucial for effective learning and communication. It enables readers to understand and interpret texts accurately, facilitating better academic and personal outcomes. By enhancing comprehension skills, individuals can engage more deeply with various forms of written material. Ultimately, strong reading comprehension supports critical thinking and informed decision-making. Thus, developing these skills is essential for lifelong learning and success.

Chapter 2

Cloze Test: Articles, Prepositions

ARTICLES

Objectives:

1. Understand the purpose and importance of articles in English grammar.
2. Identify when to use "a," "an," and "the" correctly in sentences.
3. Differentiate between definite and indefinite articles.
4. Recognize exceptions and special cases where articles may not be used.

Introduction to Articles:

Articles are small words used before nouns to indicate whether the noun is specific or nonspecific. They are crucial for defining the meaning and clarity of a sentence.

Definition:

An article is an Adjective which is used to indicate whether the Noun is definite or indefinite **or** Articles are words that define a noun as specific or nonspecific. There are **two** main types:

Types of Articles

1. Indefinite Article (A, An)
2. Definite Article (The)

Types	Description
Indefinite Article	An Indefinite article is a word ["a" or "an"] used before a singular noun to refer to a non-specific item. For example, "a book" means any book, not a specific one.
Definite Article	A definite article is the word "the" used before a noun to refer to a specific item. For example, "the book" means a particular book that both speaker and listener know.

Indefinite Article:

Indefinite articles are articles as the name suggests denote something which not definite or specific. **“A or An” is the Indefinite Articles**, they are called indefinite articles because it usually leaves indefinite the person or thing is spoken of, such as **A doctor** (which means any doctor).

The **indefinite article** is **used before singular countable nouns**

Example: A book, An orange, and A girl.

Used before singular nouns that are nonspecific or indefinite.

"A" is used before words that begin with a consonant sound.

Example: "A dog," "A book," "A university."

"An" is used before words that begin with a vowel sound.

Example: "An apple," "An hour," "An umbrella."

Definite Article “The”:

Definite articles are articles that denote something which is definite or specific. **“The” is the definite articles**, they are called definite articles because it normally points out some particular person or thing, for e.g., He saw the doctor (that means he saw some particular doctor.)

The **definite article** is **used before singular countable nouns, plural countable nouns, and uncountable nouns.**

e.g. The book, the books, The car, the milk, The teacher etc.,

Usage of 'A' and 'An' Article:

‘A’ is used before a word beginning	‘An’ is used before a word beginning
--------------------------------------------	---------------------------------------------

<ul style="list-style-type: none"> • With a consonant, For Example- A boy, A child, A student, A book etc. • With a vowel giving the sound of a consonant, For Example- a one-eyed man, a university student, 	<ul style="list-style-type: none"> • With a vowel, For Example- an elephant, an apple, an ass, an umbrella, etc. • With a mute ‘h’, For Example- an hour, an heir, an honourable person, an honest man, etc. • With a consonant pronounced with the sound of a vowel, For Example: An LL.B. student, An M.P., An M.L.A., An S.P., etc.
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EXCEPTIONS OF “A” AND “AN” ARTICLES:

University (pronounced as "juniversity"):

- **Incorrect:** She's studying at **an university**.
- **Correct:** She's studying at **a university**.
- **Explanation:** Despite starting with a vowel letter 'u', "university" is pronounced with a consonant sound ("juniversity"), so we use "a" instead of "an".

Historian:

- **Incorrect:** He's **an historian** of ancient Rome.
- **Correct:** He's **a historian** of ancient Rome.
- **Explanation:** The initial 'h' in "historian" is pronounced, so "a" is used instead of "an".

Unique Experience:

- **Incorrect:** It was **an unique experience**.
- **Correct:** It was **a unique experience**.
- **Explanation:** "Unique" begins with a consonant sound ('yoo-nik'), so it takes "a" instead of "an".

NATO (pronounced as "nay-toe"):

- **Incorrect:** He works for **an NATO** organization.

- **Correct:** He works for **a NATO** organization.
- **Explanation:** Despite starting with the vowel 'N', NATO is pronounced as "nay-toe", which starts with a consonant sound.

Honour (pronounced with a silent 'h'):

- **Incorrect:** She received **a honour** for her achievements.
- **Correct:** She received **an honour** for her achievements.
- **Explanation:** "Honour" starts with a vowel sound ('on-er') due to the silent 'h', so it takes "an".

Hour (pronounced as "our"):

- **Incorrect:** It takes **a hour** to drive there.
- **Correct:** It takes **an hour** to drive there.
- **Explanation:** "Hour" begins with a vowel sound ('ow-er'), so it requires "an".

European Union (pronounced as "yur-o-pi-an yoo-ni-on"):

- **Incorrect:** She works for **a EU** institution.
- **Correct:** She works for **an EU** institution.
- **Explanation:** Although "EU" starts with the vowel 'E', it is pronounced as "yur-o-pi-an yoo-ni-on", starting with a consonant sound.

Exercises:

Exercise 1: Fill in the blanks with "a" or "an" where necessary.

1. ___ apple a day keeps the doctor away.
2. She bought ___ new dress for the party.
3. He is ___ honest man.
4. They live in ___ apartment downtown.
5. It's ___ honor to meet you.

Exercise 2: Rewrite the sentences by adding "the" where appropriate.

1. I saw car on the street.
2. He goes to school every day.
3. They visited museum yesterday.

4. She is going to doctor tomorrow.
5. We should visit park near our house.

Exercise 3: Choose the correct article ("a," "an," or "the") for each blank.

1. She is ___ excellent dancer.
2. Can I borrow ___ pencil, please?
3. They visited ___ museum in Paris.
4. He bought ___ new phone yesterday.
5. It's ___ beautiful day today.

Exercise 4: Rewrite the sentences by removing unnecessary articles.

1. They visited the Eiffel Tower during the Paris trip.
2. I want to become a doctor when I grow up.
3. She gave me the book that I wanted to read.
4. He is an excellent guitarist and singer.
5. We had a great time at the beach last summer.

Exercise 5: Complete the sentences with "a," "an," or "the."

1. I need ___ umbrella because it's raining.
2. She is ___ best friend I've ever had.
3. Can you pass me ___ salt, please?
4. We went to ___ zoo last weekend.
5. He is ___ engineer working for a large company.

Exercises 1

Fill in the gaps with the correct article (a, an, the, 0) when necessary.

Fill in: THE, A, AN or ----- (no article)

1. Kate has been talking to _____ customer who has just come into _____ shop.
2. John uses _____ Internet a lot.
3. She went to _____ zoo, but she didn't see _____ monkeys there. She hates _____ monkeys.

4. You won't like that restaurant. _____ food isn't very good there.
5. People don't write _____ letters nowadays. They write _____ emails. But I haven't written _____ email for ages.
6. In England you must go to _____ school until you're 16.
7. Well Mary, here's _____ first question and it's _____ easy one.
8. Jerry works in _____ office in _____ centre of _____ London
9. He lives in _____ apartment in _____ middle of _____ Bronx.
10. Statistics say that _____ women live longer than _____ men.
11. Can you describe _____ wristwatch that Amy found? – Well, I only know that it had _____ metal band.
12. Jamaica is _____ island in _____ Caribbean Sea.
13. He chose _____ school that has _____ best teachers.
14. I saw _____ interesting documentary on _____ TV _____ other day.
15. I don't like _____ museums. I never go to any when I'm in _____ London.
16. My dad thinks _____ Italian food is better than _____ Spanish food.
17. I like _____ coffee but I don't like _____ coffee they make at _____ of fice.
18. She has _____ job in _____ shop in _____ Oxford Street.
19. My friend Zoe went to _____ hospital to see her father.
20. Larry went to _____ bed very late last night.
21. She's looking for _____ work but at _____ moment she doesn't have any hope of getting _____ job.
22. I have _____ aunt in Sydney and _____ few other relatives in _____ New Zealand.
23. Jim wants to go to _____ USA, but he hasn't got _____ money for _____ trip.
24. Angela is looking for _____ romantic holiday somewhere in _____ south.
25. The man went to _____ prison because he had killed two women.

Exercise 2

Fill in the gaps with the correct article (a, an, the, 0) when necessary.

1. Robert and Jessica went to ____ party last night.
2. Can you tell me how to get to ____ cinema from here?
3. ____ college is closed today.

4. Gregory is one of ____ strangest people I know.
5. I recommend you try ____ tomato soup at this restaurant.
6. ____ beer is not good for you.
7. Would you like to see ____ film?
8. ____ apple a day keeps ____ doctor away.
9. I can't believe I failed ____ yesterday's test!
10. Do you have ____ dictionary that I can borrow?
11. There were many dogs in the park. One dog was ____ Dalmatian.
12. Pandas and ____ tigers are both endangered animals.
13. Magda is wearing ____ blue dress with red shoes
14. Bornholm is ____ island in the Baltic Sea.
15. Christmas comes once ____ year.
16. ____ owl is ____ bird.
17. The Severn is ____ river.
18. Jane went to the shop to buy ____ bread.
19. Rakesh will complete this project in ____ week's time.
20. Tom took ____ umbrella as it was raining heavily.

Articles, such as "a," "an," and "the," are essential components of English grammar, indicating definiteness or indefiniteness of nouns. "A" and "an" are used for indefinite singular nouns based on the initial sound of the following word, while "the" specifies definite nouns or refers to something specific. Exceptions include proper nouns, non-countable nouns used in a general sense, and titles where articles are omitted. Understanding their nuances ensures precise and effective communication, guiding correct usage in both spoken and written English.

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Prepositions

Objectives:

1. **Understand What Prepositions Are:** Learn how prepositions connect words to show relationships like time, place, and direction in sentences.
2. **Recognize Different Types of Prepositions:** Identify examples of prepositions that indicate where something is, when something happens, or how things are done.
3. **Learn How to Use Prepositions Correctly:** Discover rules for using prepositions in sentences to communicate clearly in both writing and speaking.
4. **Avoid Common Mistakes:** Recognize and fix mistakes commonly made with prepositions to improve language skills.

Introduction:

Prepositions tell us about the position of a subject/ agent in a sentence. They are like the glue in sentences, connecting words to show relationships such as where something is, when something happens, or how things are done. Words like "in," "on," "at," and "by" are examples of prepositions. Understanding how to use prepositions correctly helps us create clear sentences and communicate our ideas effectively. In this essay, we will explore what prepositions are, how they work, and provide examples to make it easier to use them correctly in everyday language.

Definition of Preposition:

A preposition is a word that typically comes before a noun (or pronoun) to show its relationship to another word in the sentence. Prepositions indicate various relationships such as time (e.g., "before," "after"), place (e.g., "in," "on," "at"), direction (e.g., "to," "towards"), manner (e.g., "by," "with"), and more. They play a crucial role in clarifying the spatial, temporal, or logical connections between different parts of a sentence.

A preposition is defined as “a word that connects a noun, a noun phrase, or a pronoun to another word, esp. to a verb, another noun, or an adjective”, according to the Cambridge Dictionary. The Oxford Learner’s Dictionary says that a preposition is “a word

or group of words, such as *in*, *from*, *to*, *out of* and *on behalf of*, used before a noun or pronoun to show place, position, time or method.”

The Collins Dictionary defines a preposition as “a word such as ‘by’, ‘for’, ‘into’, or ‘with’ which usually has a noun group as its object.” The Merriam Webster Dictionary provides a slightly different definition. According to it, a preposition is defined as “a function word that typically combines with a noun phrase to form a phrase which usually expresses a modification or predication.”

They are the most basic and commonly used type of prepositions.

Based on the different uses and functions of prepositions, they can be divided into four main types. They are as follows:

Prepositions of Time – used to show when something is happening.

For example:

We will be meeting **on** Friday.

- The supermarket will be closed **from** 9 p.m. **to** 9 a.m.
- Can you come **after** some time?
- We have been asked to work from home **until** the end of May.
- The whole country was asked to stay home **during** the pandemic to ensure safety and well-being.

Prepositions of Place – indicate the place or position of something.

For example:

-
- I have kept the book I borrowed from you **on** the table.
- Henry hid **behind** the door.
- The dog jumped **over** the fence.
- Can you place the red roses in **between** the white daisies?

Prepositions of Direction – used to denote the direction in which something travels or moves.

For example:

*The girl ran **toward** her father the moment she saw him.

- Jerry jumped **into** the river to help his sister.
- Veena passed the book **to** Priya.
- When will Salvia be returning **from** London?
- Neena lives **across** the street.

Prepositions of Location – employed to denote the location of a particular object.

For example:

- Kenny would be staying **at** his cousin's place for the weekend.
- Make sure you keep all the toys back **in** its place after you play.
- I lay **on** the floor for a really long time.

Prepositions of Spatial Relationship – used to denote an object's movement away from the source and towards a source.

For example:

- Navya sat leaning **against** the wall.
- The circus was stationed **opposite** the children's park.
- Lakshmi sat **beneath** the trees.
- Shankar sat **beside** the stairs.
- We spent the evening walking **around** the lake.

Prepositional Phrase – a combination of a preposition and a noun(the object it is affecting).

For example:

- See to it that you reach the venue **on time**.
- The medicines you asked for are **out of stock**.
- Why don't we try taking classes outside **for a change**.

- Make sure you fill in all the forms **at once**.
- Salmaan was able to finish it only **with the help of** his friends.

Prepositions of Place, Position, and Direction: indicate where something is or the direction it is moving. Examples: beyond, on, above, around, by, opposite, across, inside, in front of, through, before, down, out, along, into, towards, at, from, outside, among, near, under, in, over, up, behind, between.

Prepositions of Time: indicate when something happens.

Examples: after, before, during, since, until.

Prepositions for Other Relationships: indicate various other types of relationships.

Examples: about, with, without, like, as, among, between.

List of prepositions commonly used:

Beyond, on, above, around, after, by, opposite, across, inside, in front of, through, before, down, out, along, into, towards, at, from, outside, among, near, under, in, over, up, for, behind, away, during, between.

Exercise 1: Prepositions of Time

Instructions: Choose the correct preposition (at, in, on) to complete each sentence.

1. I have an appointment ____ 3:00 PM.
2. We usually go on vacation ____ July.
3. The movie starts ____ 7 o'clock.

Answers:

1. at
2. in
3. at

Exercise 2: Prepositions of Place

Instructions: Fill in the blanks with the appropriate preposition (in, on, at).

1. She lives ____ a house ____ the beach.

2. The keys are ____ the table ____ the hallway.
3. There's a restaurant ____ the corner ____ the street.

Answers:

1. in, on
2. on, in
3. on, at

Exercise 3: Prepositions of Direction or Movement

Instructions: Complete the sentences with the correct preposition (to, into, towards).

1. She walked ____ the store to buy groceries.
2. The cat jumped ____ the box and then ____ the basket.
3. They are driving ____ the city.

Answers:

1. to
2. Into, into
3. towards

Exercise 4: Prepositions of Agency or Instrumentality

Instructions: Choose the appropriate preposition (by, with, through) for each sentence.

1. The letter was sent ____ email.
2. She cut the paper ____ scissors.
3. He succeeded ____ hard work and determination.

Answers:

1. by
2. with
3. through

Exercise 5: Miscellaneous Prepositions

Instructions: Complete the sentences with the correct preposition (of, for, from, under, about).

1. She's afraid ____ spiders.
2. We've been waiting ____ over an hour.
3. The book is ____ the desk.
4. They arrived ____ the airport.

5. He apologized ____ his mistake.

Answers:

1. of 2. for 3. on 4. at 5. for

Exercise 6: Prepositions of Time

Instructions: Fill in the blanks with the appropriate preposition of time (**at, in, on, during, since, for, by, until**)

1. She has been waiting ____ the bus stops for over an hour.
2. They usually go skiing ____ winter.
3. The meeting is scheduled ____ 2 o'clock.

Exercise 7: Prepositions of Place

Instructions: Choose the correct preposition of place (**in, on, at, by, near, beside, between, among, inside, outside, etc.**) to complete each sentence.

1. The cat is hiding ____ the table.
2. The book is ____ the shelf ____ the corner.
3. She lives ____ a small village ____ the mountains.

Exercise 8: Prepositions of Direction or Movement

Instructions: Complete the sentences with the appropriate preposition of direction or movement (**to, into, onto, towards, through, across, along, up, down**)

1. They walked ____ the forest.
2. He jumped ____ the pool.
3. The river flows ____ the valley.

Exercise 9: Prepositions of Agency or Instrumentality

Instructions: Fill in the blanks with the correct preposition of agency or instrumentality (**by, with, through, via, using,)**

1. The message was sent ____ email.
2. She cut the cake ____ a knife.
3. They arrived ____ train.

Exercise 10: Prepositions of Cause or Reason

Instructions: Choose the appropriate preposition of cause or reason (**because of, due to, owing to, on account of**) to complete each sentence.

1. The match was canceled ____ the rain.
2. He missed the bus ____ a traffic jam.
3. ____ his efforts, they succeeded.

Exercise 11: Miscellaneous Prepositions

Instructions: Fill in the blanks with the correct preposition based on the context provided (**for, about, from, under, over, between, among**)

1. She is worried ____ her exam results.
2. The cat is hiding ____ the bed.
3. He divided the cake ____ his friends.

Exercise 12: Complete the sentences with one of the prepositions from the box.

Around- BETWEEN - BY – DOWN - DURING - FOR - FROM - IN – INTO –
OFF - ON - OVER - THROUGH - TO – UNDER – UNTIL – UP – WITH – WITH-
OUT

1. As time went on, the boy changed _____ a man.
2. She works at night and sleeps _____ the day.
3. He is very arrogant and always looks _____ at us.
4. We went _____ the stairs to get our gym clothes.
5. She couldn't talk to me because she was _____ a hurry.
6. He was so tired that he slept the whole night _____.
7. You can't drive over that bridge because it is _____ repair at the moment.
8. We shared the money we received _____ us.
9. She was able to solve the difficult math test _____ ease.
10. She prefers volleyball _____ basketball.
11. You can't leave _____ any money. You'll need some for your

ticket.

12. Teachers have gone _____ strike in the past, so this situation is not unusual.
13. It took _____ an hour for the technicians to restore electricity to the village.
14. _____ now on you will report to me whenever something happens.
15. He will remain in the office _____ a successor is found.
16. The boy was very clever _____ his age.
17. You must hand in your thesis _____ next week, at the latest.
18. Do you speak any other languages _____ English?
19. The boy walked _____ the field to the house.
20. There's a sign that says, "Keep _____ the grass!"

Exercise 13: Complete the sentences with one of the prepositions from the box.

ABOUT – ACROSS – ALONG – BEHIND – BELOW – BY – FOR - FROM –
NEAR – OF - OFF – ON – OVER – THROUGH – THROUGHOUT – TO - UN-
DER – UP - WITH

1. The police prevented the protesters _____ entering the building.
2. Could you please take your feet _____ the table?
3. According _____ the latest report, the virus is spreading very quickly.
4. About a third of the Netherlands is _____ sea level.
5. The cat jumped _____ the wall into my neighbour's garden.
6. I have been living _____ my parents for a long time. It's hard to

leave them.

7. Today, scientists know that there is no water _____ the moon.
8. The school is _____ the post office.
9. The match has been cancelled because _____ the bad weather.
10. We have been _____ a lot lately. I hope things will get better soon.
11. He ran _____ the hill until he was out of breath
12. I don't know where the place is. It's not _____ any map I've seen.
13. There is a police car _____ us. I think they want us to pull over.
14. I have just read an interesting book _____ JFK's assassination.
15. He worked _____ the day and most of the evening.
16. Gun powder was invented _____ the Chinese.
17. Everyone was at the meeting, except _____ Jane. She was ill.
18. The dog ran _____ the road and hid _____ the tree.
19. We walked _____ the beach for at least a mile before we saw the first house.

Prepositions play a crucial role in language by indicating relationships between nouns, pronouns, or phrases within a sentence. They provide essential context regarding time, place, direction, and other aspects of relationships in communication. Mastery of prepositions enhances clarity and precision in both spoken and written language. While their usage can be nuanced and context-dependent, practicing correct preposition usage improves overall fluency and comprehension. Ultimately, understanding prepositions is fundamental to effective communication across various linguistic contexts.

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Chapter 3

Tenses, Question Forms and Question Tags

TENSES

Objectives:

1. Identify and use various tense forms to accurately convey the timing and nature of actions or events.
2. Distinguish between past, present, and future tense forms to express actions relative to different timeframes.
3. Apply appropriate tense forms to indicate whether actions are completed, ongoing, or habitual.
4. Utilize tense forms to establish relationships between events and their sequences in both past and future contexts.

Learning tenses is one of the most essential skills required for studying the English language. Mastery of various tense forms is crucial for both oral and written communication, as it clearly indicates the timing and nature of actions or events. Understanding these forms allows for precise expression of when things happen and their relationships.

Definition: Tenses are grammatical structures used to indicate the time of an action or event. They show whether an action occurs in the past, present, or future. Tenses also convey whether an action is completed, ongoing, or habitual. Understanding tenses helps in accurately expressing when events happen and their relationships to one another. **Or** Tenses are forms of verbs that express time. Tenses indicate when events occur, when something existed, or when actions were performed.

There are two tenses in English: past and present.

Is there no Future tense?

Technically speaking, a "tense" is a verb form which shows the time of the action, e.g. *play* - present, *played* - past. The important thing is that it is a **verb form** - that is, the base verb is modified e.g. by adding "-ed" to make the past tense.

However, to talk about the future, we do not change the base verb, but instead add another verb: *will play*. Since the verb "play" itself isn't modified, this means that "will play" is not a tense. Instead, we can more properly call it a future form, the "will" future, the future with "will" or something similar.

It is not just the presence of 'will' in the sentence; other words in the sentence, e.g. *later, next month, after a while, tomorrow, etc.*, indicate that the action will take place at a future time.

That said, it is quite common for teachers and materials to call "will" + verb the future tense, for convenience when teaching and explaining. But, that is not a technically correct description. It is instead, appropriate to refer to it as **Future Time Reference**.

THE PRESENT TENSE:

The present tense is used to talk about the **present** and to talk about the **future**.

There are four present tense forms:

Present simple	<i>I work</i>
Present continuous	<i>I am working</i>
Present perfect	<i>I have worked</i>
Present perfect continuous	<i>I have been working</i>

We can use all these forms:

- **to talk about the present:**

*London **is** the capital of Britain.*

*He **works** at McDonald's.*

*He **is working** at McDonald's.*

*He **has worked** there for three months now.*

*He **has been working** there for three months now.*

- **to talk about the future:**

*The next train **leaves** this evening at 17.00.*

*I'll phone you when I **get** home.*

*He **is meeting** Peter in town this afternoon.*

*I'll come home as soon as I **have finished** work.*

*You will be tired out after you **have been working** all night.*

THE PRESENT CONTINUOUS TENSE:

The present continuous is made from the present tense of the verb 'be' and the –'ing' form of a verb: working, playing, talking, living, eating, staying, sleeping etc.

We use the **present continuous** to talk about:

- **activities at the moment of speaking:**

I'm just leaving work. I'll be home in an hour.

Please be quiet. The children are sleeping.

- **future plans or arrangements:**

Mary is going to a new school next term.

What are you doing next week?

- **Present continuous questions:**

We make questions by putting 'am', 'is' or 'are' in front of the subject:

1. Are you listening?
2. Are they coming to your party?
3. When is she going home?
4. What am I doing here?

We make negatives by putting not (or n't) after am, is or are:

5. I'm not doing that.
6. You aren't listening. (or You're not listening.)
7. They aren't coming to the party. (or They're not coming to the party.)
8. She isn't going home until Monday. (or She's not going home until Monday.)

STATIVE VERBS:

We do not normally use the continuous with stative verbs. Stative verbs include:

- verbs of thinking and feeling: believe, dislike, know, like, love, hate, prefer, realise, recognise, remember, suppose, think (= believe), understand, want, wish
- verbs of the senses: appear, feel, look, seem, smell, sound, taste
- others: agree, be, belong, disagree, need, owe, own, possess

We normally use the simple instead:

I understand you. (NOT, I am understanding you.)

This cake tastes wonderful. (NOT, This cake is tasting wonderful.)

THE PRESENT PERFECT TENSE:

The present perfect is formed from the present tense of the verb has/have and the past participle of a verb.

We use the present perfect:

- **for something that started in the past and continues in the present:**

They've been married for nearly fifty years.

She has lived in Liverpool all her life.

- **when we are talking about our experience up to the present:**

I've seen that film before.

I've played the guitar ever since I was a teenager.

He has written three books and he is working on another one.

- **for something that happened in the past but is important in the present:**

I can't get in the house. I've lost my keys.

Teresa isn't at home. I think she has gone shopping.

I. Fill in the blanks using the present tense forms.

[Note to teachers: Please note that multiple answers may fit in the blanks. Try to elicit as many answers as possible from students. This would make way for students to brainstorm and understand how different words can be used in the simple present tense forms. The first one is answered as an example.]

1. You _____ a bit sad today. Is anything the matter? (ans: look/ are/ seem)

2. I _____ a party this weekend. Would you like to come?

3. Deborah _____ for nearly 24 hours.

4. My parents _____ in Spain for the last 15 years.
5. Philip _____ problems with his car again.
6. We can celebrate when we _____ the match – not before!
7. I won't let you stop until you _____ for at least half an hour.
8. We should go soon. Our last bus _____ at midnight.

II. Write the correct forms of the verb in brackets. Use the forms of present tense.

A librarian _____ (work) at her desk when she _____ (notice) that a chicken _____ (come) into the library and _____ (wait) to be served. When the chicken _____ (see) that it _____ (get) the librarian's attention, it _____ (say), 'Booook! Book! Book! Book!' So the librarian _____ (give) the chicken a couple of books, and the chicken _____ (take) the books and _____ (run) out of the library. The next day, the chicken _____ (come) back and again _____ (say), 'Booook! Book! Book! Book!' So the librarian _____ (give) the chicken a few more books, and again the chicken _____ (grab) them and _____ (run) away. On the third day, the chicken _____ (come) back yet again and says, 'Booook! Book! Book! Book!' By now, the librarian _____ (think) a lot about the strange chicken and she _____ (decide) to find out what _____ (go) on. So, after she _____ (give) the chicken some more books, she _____ (wait) for it to leave and then _____ (follow) it out of the library. The librarian _____ (follow) the chicken through the car park, down the street and into a big park. After a few minutes, the chicken _____ (reach) a lake in the middle of the park. Next to the lake, there _____ (be) a small, angry-looking frog. The chicken _____ (show) the books to the frog and the frog, looking at the books one by one, _____ (shake) his head and _____ (say), 'Read it! Read it! Read it!'

[Explanation:

'Read it! Read it! Read it!': The frog's last words are not present tense at all but rather use the past participle. The verb 'read' is irregular:

present - read - *pronounced* /ri:d/

past - read - *pronounced* /red/

past participle - read - *pronounced* /red/

The joke relies on understanding that in English the sound frogs make is usually said and written as something like 'reddit', which sounds the same as 'I have **read it**.'

THE PAST TENSE:

The past tense in English is used:

- to talk about the **past**
- to talk about **hypotheses** (when we imagine something)
- for **politeness**.

There are four past tense forms in English:

Past simple:	<i>I worked</i>
Past continuous:	<i>I was working</i>
Past perfect:	<i>I had worked</i>
Past perfect continuous:	<i>I had been working</i>

We use these forms:

- to talk about the past:

*He **worked** at McDonald's.*

*He **had worked** there since July.*

*He **was working** at McDonald's.*

*He **had been working** there since July.*

- to refer to the present or future in hypotheses:

*It might be dangerous. Suppose they **got** lost.*

This use is very common in wishes:

*I **wish** it **wasn't** so cold.*

and in conditions with *if*:

*He could get a new job **if** he really **tried**.*

***If** Jack **was playing**, they would probably win.*

For hypotheses, wishes and conditions in the past, we use the past perfect:

*It was very dangerous. What if you **had got** lost?*

*I wish I **hadn't spent** so much money last month.*

*I would have helped him if he **had asked**.*

and also to talk about the present in a few **polite expressions**:

*Excuse me, I **was wondering if** this was the train for York.*

*I **just hoped** you would be able to help me.*

THE PAST CONTINUOUS TENSE:

The past continuous is made from the past tense of the verb 'be' and the '–ing' form of a verb:

I was	Working playing living talking etc.
You were	
He was	
She was	
It was	
We were	
You were	
They were	

We use the past continuous to talk about the past:

- **for something which happened before and after another action:**

eg. The children were doing their homework when I got home.

Compare: The children did their homework when (= after) I got home.

- **This use of the past continuous is very common at the beginning of a story:**

eg. The other day I was waiting for a bus when ...

Last week, as I was driving to work, ...

- **for something that happened before and after a specific time:**

eg. It was eight o'clock. I was writing a letter.

Compare: At eight o'clock I wrote (= started writing) some letters.

- **to show that something continued for some time:**

eg. My head was aching.

Everyone was shouting.

- **for something that happened again and again:**

eg. I was practising every day, three times a day.

They were meeting secretly after school.

They were always quarrelling.

- **with verbs which show change or growth:**

eg. The children were growing up quickly.

Her English was improving.

My hair was going grey.

The town was changing quickly.

- **We do not normally use the past continuous with stative verbs. We use the past simple instead:**

eg. When I got home, I really needed (NOT was needing) a shower.

THE PAST PERFECT TENSE:

The past perfect is made from the verb '**had**' and the **past participle of a verb**:

I had finished the work.

She had gone.

The **past perfect continuous** is made from '**had been**' and the '**-ing**' form of a verb:

I had been working there for a year.

They had been painting the bedroom.

The past perfect is used in the same way as the present perfect, but it refers to a time in the past, not the present. We use the past perfect:

- **for something that started in the past and continued up to a given time in the past:**

When George died, he and Anne had been married for nearly fifty years.

She didn't want to move. She had lived in Liverpool all her life.

- **For this use, we often use the past perfect continuous:**

She didn't want to move. She had been living in Liverpool all her life.

Everything was wet. It had been raining for hours.

- **for something that happened several times before a point in the past and continued after that point:**

He was a wonderful guitarist. He had been playing ever since he was a teenager.

He had written three books and he was working on another one.

- **when we are reporting our experience up to a point in the past:**

My eighteenth birthday was the worst day I had ever had.

I was pleased to meet George. I hadn't met him before, even though I had met his wife several times.

- **for something that happened in the past and is important at a later time in the past:**

I couldn't get into the house. I had lost my keys.

Teresa wasn't at home. She had gone shopping.

- **We often use expressions with for and since with the past perfect:**

I was sorry when the factory closed. I had worked there for ten years.

I had been watching that programme every week since it started, but I missed the last episode.

- **We do not normally use the past perfect continuous with stative verbs. We use the past perfect simple instead:**

Up until that moment, I'd never believed (NOT been believing) in astrology.

III. Fill in the blanks using the past tense forms:

1. The aeroplane _____ (take) off at 7:30 P.M.
2. Annie _____ (drink) espresso in the morning.
3. Irin _____ (be+read) Tintin.
4. The children _____ (be+play) hide and seek.
5. Sunny _____ (have+do) his task before the teacher came.
6. I _____ (have+see) Raj five years ago.
7. I _____ (be+get) worried about your health.
8. The child _____ (have+cry) for hours.
9. They _____ (have+write) the letter before the postman came.
10. She _____ (leave) school last year.

IV. Choose the correct options so that each tense appears once (simple past, past progressive, past perfect simple, past perfect progressive).

1. We _____ to the cinema last week.
2. Once we _____ our food, the waiter took our order.
3. I saw a lovely dress while I _____, maybe I'll go back and buy it.
4. When their mum got home, the boys _____ TV for two hours.

V. Complete the sentences using the verbs in brackets and the following tenses: simple past, past progressive, past perfect simple, past perfect progressive.

1. A plumber _____ (*come*) to our house yesterday.
2. He _____ (*want*) to repair our washing machine that (*break*) a few days before.
3. Before he _____ (*ring*) at my door, he (*look*) for a parking space for about ten minutes.
4. While the plumber _____ (repair) the washing machine, I _____ (*watch*) the news.
5. Suddenly, I _____ (*realise*) that they _____ (*show*) our street on TV.
6. The reporter _____ (*say*) that a car _____ (*crash*) into a stop sign just before reaching the crossroads.
7. While I _____ (*listen*) carefully to what _____ (*happen*), someone _____ (*knock*) at my door.

8. I _____ (*open*) the door and _____ (*see*) a police officer standing there.
9. He _____ (*ask*) for the plumber.
10. It _____ (*be*) our plumber's car that _____ (*roll*) down the street.
11. In his haste, the plumber _____ (*forget*) to put the handbrake on.

THE FUTURE TIME REFERENCE:

The future time indicator is categorized further depending on whether the action will be in progress or will be completed (called the aspect of a verb). The four future time forms are:

The 4 Future Time ref- erences	Examples	Uses
simple fu- ture time	<ul style="list-style-type: none"> I <u>will go</u> later. We <u>will celebrate</u> our anniversary next month by flying to New York. 	The simple future tense is used for an action that will occur in the future.
future progres- sive time	<ul style="list-style-type: none"> I <u>will be going</u> after some time. The Moscow State Circus <u>will be per-</u> 	The future progressive tense is used for an ongoing action that will occur in the future.

	<u>forming</u> in Cheltenham for the next 3 weeks .	
future perfect time	<ul style="list-style-type: none"> • I <u>will have gone</u> by this evening. • By the time you arrive, we <u>will have finished</u> the meal and the speeches. 	The future perfect tense is used to describe an action that will have been completed at some point in the future.
future perfect progressive (not very much in use)	<ul style="list-style-type: none"> • I <u>will have been going</u> to work for 10 years next year. • In July next year, you <u>will have been studying</u> for three years. 	The future perfect progressive tense is used for an ongoing action that will be completed at some specified time in the future.

VI. Fill in the correct future time - will future, going to or present progressive.

1. They _____ (drive) to New York tomorrow morning.
2. I hope the weather _____ (be) nice.
3. I offered him this job. I think he _____ (take) it.
4. I promise I _____ (not tell) your secret to anyone.
5. Take your umbrella with you. It _____ (rain).
6. They _____ (play) cards this evening.

7. I _____ (go) to the cinema tomorrow.
8. They _____ (fly) to Seattle next summer holidays.
9. I _____(invite) 50 people to the party, and I hope everyone _____ (come).
10. That exercise looks difficult. I _____(help) you.
11. _____ he _____ (go) to the football match?
12. Are you sure they _____ (win) the match?
13. She _____probably _____ (stay) till Thursday.
14. He _____ (not leave) tomorrow.
15. We think he _____ (come) home late in the night.

In conclusion, mastering tenses is fundamental to achieving proficiency in English grammar. By understanding and applying different tense forms, one can accurately convey the timing, duration, and nature of actions and events. This knowledge enhances both written and spoken communication, allowing for clear and precise expression across various contexts. Whether describing past experiences, current activities, or future plans, a solid grasp of tenses ensures effective and coherent communication.

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QUESTION FORMS AND QUESTION TAGS

Objectives:

- To be able to differentiate between a sentence and a question
- To be able to frame questions in its correct structure
- To be able to use ‘Wh-’ / ‘yes-no’ questions and question tags appropriately

Pre-reading Activity:

Discuss how questions are different in the spoken and written forms. Is there a difference in utterance and in its structure?

Right questions beget right answers. It is important to understand that the structure is different for drafting sentences and for framing questions. Merely adding a question mark (?) does not change a sentence into a question and replacing the question mark with a period (.) does not turn a question into a sentence.

The basic structure of a sentence is **SVOC** – Subject, Verb, Object and Complement. The Object is not always mandatory (except in the case of Active and Passive voice construction)

Eg: The batsman hit the ball for a six.

The wood-cutter is felling a tree in the forest.

These sentences do not change into a question by using a rising intonation or by adding a question mark for the reason that the structure of a question is different.

Structure of a Question / Question format:

The basic structure of a Question is as follows:

Question word (Wh- word) + Verb + Subject + Complement (if required)

Eg: How are you?

What is your name?

How are you recovering after the surgery?

What is your name?

When does the train to Delhi depart?

Question Formations:

1. Questions beginning with auxiliary verb or Yes/No questions:

In framing questions, the auxiliary or the helping verb comes before subject. If there are two auxiliary verbs, only the first auxiliary verb comes before the subject. The answer is usually expected in the form of yes or no. For example,

- Yes, she is a singer. (statement)

Is she a singer? (question)

- Yes, the winners of the competition have been awarded. (statement)

Have the winners of the competition been awarded? (question)

- No, Raju has not finished his work. (statement)

Hasn't Raju finished his work? (question)

In the case of sentences that do not have auxiliary verbs, the question formation begins with the main verb. If the main verb is in the past tense, the question begins with the first form of the verb. For example,

- I like watching suspense thriller movies.

What kind of movies do you like to watch?

- The police caught the thieves.

Did the police catch the thieves?

- The housemaid washed the dishes yesterday.

Did the housemaid wash the dishes yesterday?

Note:

1. Affirmative sentences in the simple present and simple past tense do not have an auxiliary verb. We use do, does or did to change them into questions.
2. Do and does are used in the present tense. Do is used with plural nouns and the pronouns I, we, they and you. Does is used with singular nouns and the pronouns he, she and it.

Exercise I: Frame ‘yes-no’ questions to the answers given below:

1. Julia is carrying a bag.

2. The dog was sniffing about.

3. She is the Chairperson.

4. You are not a robot.

5. He was about to write a letter.

6. They finished eating their meal.

7. The train left just before you arrived.

8. The home-work is done.

9. She won the first prize.

10. The students have to study hard.

11. We should start now.

12. We must accept the results.

13. She loves to shop alone.

14. He would not help.

15. She should have assigned the task.

16. They were surprised.

2. Wh-Questions:

WH questions are formed using words that start with "wh-" and are designed to elicit detailed responses rather than simple yes or no answers. These questions are also known as open questions because they prompt a wide range of possible answers. Key WH words include **What, When, Which, Where, Who, Whom, Whose, Why, and How**. They seek specific information about things, time, choices, locations, people, reasons, and methods, helping to gather comprehensive details and facilitate deeper understanding. The main WH words and their uses are:

Who: Asks about a person (e.g., "Who is coming to the party?")

What: Asks about things or information (e.g., "What are you reading?")

When: Asks about time (e.g., "When does the meeting start?")

Where: Asks about place (e.g., "Where did you go on vacation?")

Why: Asks about reasons or causes (e.g., "Why are you late?")

How: Asks about manner or method (e.g., "How did you solve the problem?")

Exercise II: Frame questions using appropriate question word to get the underlined word/phrase as the answer.

1. Man has failed to understand nature and her ways.
2. Nicolo and Jacopo sold wild strawberries on the outskirts of Verona.
3. The Commission was appointed to look into the matter.
4. There were five members in the Commission.
5. The elephant put his trunk inside the hut slowly.
6. The lion wanted to have peace and tranquility in his kingdom.
7. The people around him looked like hungry wolves.
8. The big city was situated in the valley of a mountain.
9. Mora met the king at his palace at midnight.
10. Udyan Express leaves Bangalore at 8.p.m for Mumbai.

3. Question Tags:

Question tags are short questions added at the end of a sentence. It is used for confirmation and the response is usually a yes or a no; never a lengthy answer. Question tags are more common in speaking than writing.

When the statement is positive, we use a negative question tag.

Ex: She's a doctor, *isn't she?*

Yesterday was so much fun, *wasn't it?*

If the statement is negative, we use a positive question tag.

Ex: He isn't here, *is he?*

The trains are never on time, *are they?*

Nobody has called for me, *have they?*

Formation or Structure of a Question Tag

If there is an auxiliary verb in the statement, we use it to form the question tag. Look at the following examples:

1. I **don't** need to finish this today, **do** I?
2. James **is** working on that, **isn't** he?
3. Your parents **have** retired, **haven't** they?
4. The phone **didn't** ring, **did** it?
5. It **was** raining that day, **wasn't** it?
6. Your mum **hadn't** met him before, **had** she?

Sometimes there is no auxiliary verb already in the statement. For example, when:

1. the verb in the statement is present simple or past simple and is positive. **Here we use don't, doesn't or didn't:**

Jenni *eats* cheese, *doesn't* she?

I *said* that already, *didn't* I?

You *need to stay* there longer, don't you? [past: needed > didn't]

You *don't need to stay* there longer, do you? [past: didn't > did]

2. the verb in the statement is to be in the present simple or past simple. In this case we use to **'be' forms** to make the question tag:

The bus stop's over there, *isn't it?*

None of those customers *were* happy, *were* they?

3. the verb in the statement is a modal verb. Here we use the **modal verb** to make the question tag:

They *could* hear me, *couldn't* they?

You *won't* tell anyone, *will* you?

4. If the main verb or auxiliary verb in the statement is *am*, the positive question tag is *am I?* but the negative question tag is usually *aren't I?* or *ain't I?*

I'm never on time, *am* I?

I'm going to get an email with the details, *aren't* I?

Exercise III:

Add suitable Question Tags to the following:

1. Aki didn't say much, _____?
2. I wasn't rude, _____?
3. We should have turned left, _____?
4. None of the printers are working, _____?
5. I'm giving the next presentation, _____?
6. She can't meet on Mondays, _____?
7. You usually take the bus, _____?
8. Selim and Jess had been seeing each other for years, _____?
9. You'll be there, _____?
10. I'm next, _____?
11. Angela already knew him, _____?

12. We've never met, _____?
13. Joni and Sal don't like me, _____?
14. He was dating that celebrity chef, _____?
15. You wouldn't lie to me, _____?
16. They aren't serious, _____?
17. Little water was left for me,?
18. He must be ill; he didn't attend the lesson today,?
19. He must study hard otherwise, he will fail,?
20. He must have bought a new car,?

Question tags are a versatile and effective linguistic tool used in conversational English to confirm information, seek agreement, or elicit responses. By appending a brief interrogative phrase to the end of a statement, speakers can engage listeners more actively, clarify details, and foster interactive dialogue. The construction of question tags involves mirroring the auxiliary or modal verbs of the main statement and adjusting the tag's polarity (affirmative or negative) accordingly. Mastery of question tags enhances communication by allowing speakers to verify facts, gauge opinions, and maintain a conversational flow. Understanding and using question tags correctly can significantly improve both spoken and written interactions.

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Chapter 4

Vocabulary Building, Verbal & Nonverbal Communication (Synonyms, Antonyms, Prefix and Suffix, Homonyms and Homophones)

Objectives:

- Develop effective verbal communication skills to convey ideas clearly and concisely in various contexts.
- Interpret and utilize nonverbal communication cues, including body language and facial expressions, to enhance interpersonal interactions.
- Enhance vocabulary by accurately identifying and using synonyms, antonyms, homonyms, and homophones in speech and writing.
- Master the use of affixes, including prefixes and suffixes, to expand word formation and understand nuanced meanings.

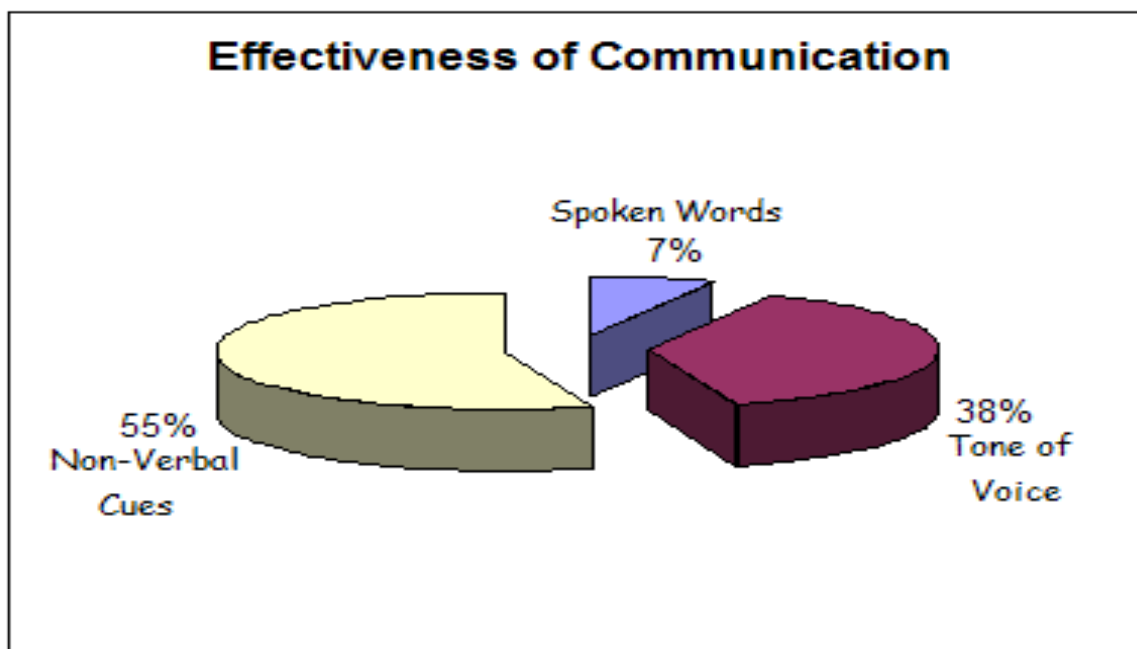
Vocabulary building:

Vocabulary building is the process of expanding and enhancing one's word knowledge and usage. It involves learning new words, their meanings, pronunciation, and proper context, thereby improving communication skills and comprehension in both written and spoken language. This process can include various methods such as reading, practicing with word games, using flashcards, and engaging in conversations to integrate new vocabulary into everyday use.

Verbal and Nonverbal Communication:

Communication is the act of interacting and exchanging ideas with other people. When communicating, people send and receive messages. There are two primary forms of communication: verbal and nonverbal. With verbal communication, people express their thoughts, ideas, and feelings through spoken or written language.

Nonverbal communication uses other methods, such as body language including facial expressions, gestures, and other body movements.



What is Verbal Communication?

People use verbal communication to express themselves in many ways during discussions, speeches, and everyday conversations. Just how effective this style of communication is can vary. It will depend on the receiver's listening skills, as well as several verbal communication skills, such as the volume of one's voice, the tone, the clarity of speech, and the usage of words. You'll probably get some idea of how effective your communication is through the feedback you receive.

You can help improve the effectiveness of your communication by considering your target audience and how you can adjust your message so they will pay attention to you and understand you. With verbal communication, you have a lot of control over adapting your message if you feel it is not effective.

In order to do this, you should first ensure that you have expressed your intended message. It's possible for the people to whom you are trying to communicate to misunderstand your words or the intention behind those words.

Whether or not your communication is effective depends on the listener as well as yourself, and you can't control the listener—but you can try to make your message as clear as possible. This can be particularly helpful if the person you are speaking to is not an active listener. To do this, you also need to consider nonverbal communication.

Nonverbal Communication:

Nonverbal communication involves communicating without using words. Instead, individuals use nonverbal behaviours to communicate. These types of nonverbal communication can emphasize spoken words, or contradict them.

The three main aspects of nonverbal communication are tone of voice, body language, and eye contact, each of which has an impact on how people receive your message.

The tone of Voice: The volume, pitch, and pace of your voice display your feelings. It can help other people determine whether you're upset, confident, angry, etc.

Body Language: Body language is probably the clearest type of nonverbal communication. It can tell a person a lot about how you feel. If someone sees that your arms are folded while speaking to you, they will likely feel you are not very receptive to what they have to say, whereas if you face the speaker with your arms at your sides, you will appear more interested.

Eye Contact: Making eye contact lets a speaker know you are interested in their message. It can also help you stay engaged in the conversation and better understand the speaker.

Nonverbal communication skills are a crucial part of articulating your message. People often rely primarily on nonverbal cues to derive the meaning of the message. This makes it vital that you work on improving your nonverbal communication skills.

Conclusion:

Communication skills are critical in all aspects of life, whether verbal, nonverbal, or written communication. Improving your communication skills requires understanding the differences between verbal and nonverbal communication. Simply understanding communication cues, such as maintaining eye contact and using body language that shows you are interested in what the speaker has to say, can go a long way toward achieving effective communication.

Synonym:

Definition and Examples

A synonym is a word that has the same meaning as another word (or nearly the same meaning). For example, beautiful and attractive are synonyms of each other because they both refer to someone or something that looks good.

Synonyms are a common part of every language, but they're especially useful when writing, whether you're writing a novel or a work email. Below, we explain how synonyms work and when to use them, along with the different types of synonyms, let's take a more detailed look at this question: "What is a synonym?"

Synonyms are different words that have the same or similar meanings. They come in every part of speech, including nouns, verbs, adjectives, adverbs, and prepositions.

As a synonym example, let's look at synonyms for good. As one of the most commonly used words, good has a lot of synonyms that mean the same or almost the same thing: fine, excellent, satisfactory, wonderful, superb, etc.

Notice how the meanings are not always identical; for example, excellent is a high degree of good, while satisfactory is more like a minimal amount of good. Still, the central idea is the same: All these synonyms refer to something that is positive and not bad.

What's the purpose of synonyms?

There are two main uses for synonyms: Synonyms can improve word choice, or choose the single best word for what you're trying to communicate.

Synonyms are necessary to avoid overusing the same word.

1. Word choice

First, synonyms are crucial for choosing the perfect word. While some languages have only one word for one meaning, English uses a variety of words to convey a single meaning, each with its own unique and subtle distinction.

Let's return to our synonym example for good. If you want to call something good, you can also call it fine or excellent. However, while good, fine, and excellent are all similar, there are some subtle differences: Fine tends to have a lesser degree of good, while excellent tends to have a greater degree of good.

Choosing the precise word is essential to writing well. The differences between good, fine, and excellent can affect communication, so if you say a meal was “fine,” it has a slightly different meaning than if you say the meal was “excellent,” even though they're synonyms.

In short, the more synonyms you know, the better you'll be at choosing the best word for what you want to communicate. That nuance is a significant part of all writing—especially persuasive writing, where you're choosing words that connect with a specific type of reader.

2. Avoid overusing words

The second main use of synonyms is to avoid using the same word over and over again. Repeating a specific word can be a problem when your writing focuses on a single topic—as writing often does—and most of your sentences involve words related to that topic. Alternating synonyms for the sake of variety is known as elegant variation.

For example, let's say you're writing a research paper about dogs. If every sentence used the word dog, your writing would become repetitive, and your reader might lose interest.

In this case, you'd want to alternate your sentences with synonyms of dog: You could use general synonyms like hound or canine, or if you're talking about a particular type of dog, you could use words like puppy or mutt.

By alternating synonyms for each new sentence or clause, your writing becomes more interesting and dynamic. This holds the reader's attention and makes reading your work more enjoyable.

Exercise:

Match the words on the left to the synonyms on the right

adequate:	fruitful
distinct:	broad
initial:	native
objective:	preliminary
fundamental:	crucial
indigenous:	relevant
wide:	unbiased
rewarding:	clear
appropriate:	sufficient
essential:	main
principal:	basic

In each sentence given below a word or phrase is underlined. From the given options choose the word / phrase closest in meaning to the underlined part.

1. Grouping stars by their constellations is a **handy** way of mapping the sky.

- a) funny b) nice c) convenient d) simple

2. Centuries ago, a **valiant** tribe ventured into the village to loot its treasure.

- a) wild b) barbarous c) brave d) roving

3. It was a **momentous** moment in the history of the nation.

- a) insignificant b) important c) sudden d) transient

4. This is not an **exhaustive** list of collocations.
- a) complete b) tiring c) useful d) adequate
5. The committee decided to **expel** the new member.
- a) detain b) remove c) preserve d) reserve
6. The teacher **applauded** his students.
- a) praised b) advised c) reproached d) supervised
7. When the leadership changed, his position in the organization became **precarious**.
- a) secure b) exalted c) uncertain d) important
8. There was no doubt that the judgment was **unfair**.
- a) upright b) insincere c) biased d) inconsiderate
9. Her silence was taken as **tacit** agreement.
- a) hostile b) implied c) overt d) general
10. He gave a **splendid** performance
- a) grand b) stupid c) boring d) useful

Antonym:

Definition and Examples

An antonym is a word that means the opposite of another word. For example, hot and cold are antonyms, as are good and bad. Antonyms can be all types of words: verbs, nouns, adjectives, adverbs, and even prepositions. The term antonym comes from antonymy, which is the technical grammar term for words that have contradictory meanings—but you can think of antonyms as opposites

Synonyms and antonyms

According to David Crystal: "Antonyms are closely related to synonyms, which are words that have identical meanings. While antonyms have opposite meanings, synonyms have the same meaning. For instance, the antonym of 'big' is 'small' as they are opposites, whereas the synonym of 'big' is 'large' because they share the same meaning."

Big

Antonym: small

Synonym: large

What's the purpose of antonyms?

Antonyms play an important role in writing by making your words more effective. Placing opposites together highlights their differences and makes the individual words stronger. Specifically, you can use the power of opposites in three ways.

1. Comparisons:

Antonyms are great for comparing two separate things and drawing attention to what makes them different. If you're writing a research paper that compares two topics, using pairs of antonyms can better communicate what sets them apart.

For example, let's say you're discussing life in urban areas versus life in rural areas. Instead of just listing facts about each, you can use antonym pairs to communicate the differences more clearly. So you could call rural life "quiet" and urban life "noisy" or say that there are "few" people in rural areas and "many" people in urban areas.

2. Description:

Sometimes the best way to describe something is to explain what it isn't. Using antonyms with a negative can add new dimensions to your descriptions and improve your writing's word choice.

For example, you might describe someone who is arrogant as "not modest" or "not humble." Because modest and humble are antonyms of arrogant, you're saying the same thing. However, using the antonyms draws attention to the fact that the person chooses not to be modest or humble, which adds a little more characterization than simply calling them "arrogant."

Keep in mind that positive descriptions are usually better than negative descriptions, so antonyms are not recommended for descriptions all the time. Still, they work well when you're playing with the reader's expectations. For example, bugs are usually small, so when you mention a "giant bug," the contrast makes the phrase stronger.

In this way, antonyms can enhance your persuasive writing by strengthening your descriptive words and challenging your reader's expectations.

Write the antonym of each word. Example: "He wasn't happy; he was sad."

1. Don't talk so **loudly**. Talk more _____.
2. I love my **new** car. I sold my _____ one.
3. One of his best friends is very **rich**, but he used to be _____.
4. Do you like **big** cars or _____ ones?
5. This towel is **wet**. Give me a _____ one.
6. Q: Is that the **right** answer. A: No, it's _____
7. I felt **unwell** in the morning, but now I feel _____.
8. This shirt is **dirty**. Give me a _____ shirt.
9. I don't want to spend **more** time with him. I want to spend _____ time with him.
10. Q: Do you have the **right** number? A: No, I feel it's _____!

Fill in the blanks with words opposite in meaning to those underlined.

1. What looks like a **convenient** shortcut may prove to be very in the long run.
2. No one wants to listen to a **foolish** man however everybody would love to listen to a man.
3. Gold is an **expensive** metal while iron is
4. My application was **accepted** but his application was
5. The teacher tried to make the student **confident** but he still looked very.....
6. He **failed** to qualify in the first two attempts but in the third

- one.
7. He **often** visits me but I go to his house.
 8. The competition is for both sweet and dishes
 9. An airplane consumes more fuel while **ascending** than while
.....
 10. Tigers are very **common** in Kerala but lions are

Prefix:

Definition and Examples

Prefixes are one- to three-syllable affixes added to the beginning of a base word to change its meaning. For example, adding the prefix **im-** to the base word **possible** creates a new word, **impossible**, which means “not possible.”.

Prefixes and Suffixes are types of **Affixes**, which are morphemes added to a base word to modify its meaning. Prefixes are added to the beginning of a word, while suffixes are added to the end.

When to use prefixes

Prefixes are used mainly to shorten phrases into a single word. For example, instead of saying that someone is “thinking more than expected,” you can say simply that they’re “overthinking,” thanks to the prefix over-.

Examples of prefixes in English

a- not, without amoral, atheist, asexual after- following something afterlife, aftermath, aftereffect all- including everything or completely all-knowing, all-American, all-encom- passing ambi- both	ex- out from expatriate, exclude, export extra- outside of extradite, extra-terrestrial, extracurricu- lar fore- before or at the front forecast, forefront, forearm geo- relating to the earth geology, geography, geofence
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<p>ambidextrous, ambiguous, ambivalence</p> <p>anti- against or opposing anticlimactic, antibiotics, antiperspirant</p> <p>astro- relating to stars or outer space astronomy, astrology, astronomical</p> <p>auto- by oneself automobile, autobiography, automatic</p> <p>back- behind or reverse backflip, background, backward</p> <p>bi- two bicycle, bisexual, binary</p> <p>bio- life or relating to life biology, biotechnology, biopsy</p> <p>circum- around circumference, circumvent, circumstantial</p> <p>co-, col-, com-, con-, cor- together co-pilot, colleague, correlation</p> <p>contra- against or opposing contradiction, contraceptive, contrarian</p> <p>counter- opposition, often as a reaction counterattack, counterbalance, counterpart</p> <p>de- down or away from de-escalate, descend, devalue</p> <p>dis- negation or reversal disapprove, dislike, dishonour</p>	<p>hetero- different heterosexual, heterogeneous, heteromorph</p> <p>hind- in the back or behind hindsight, hindquarters, hinder</p> <p>homo- same homosexual, homogeny, homophone</p> <p>hydro- relating to water hydroelectric, hydrophobic, hydroplane</p> <p>hyper- excessive, above, or over hyperactive, hyperbolic, hyperventilate</p> <p>il-, im-, in-, ir- negation or reversal illegal, inanimate, irredeemable</p> <p>in- toward or within include, insert, influence</p> <p>inter- among, between international, internet, interact</p> <p>intra- on the inside, within intramural, intravenous, intracellular</p> <p>mal- badly malfunction, malnourished, malevolent</p> <p>mega-, megal- very large megalomaniac, megalodon, megafauna</p> <p>micro- very small microscope, micro aggression, microcosm</p> <p>mid- in the middle midnight, midlife, midseason</p>
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<p>down- moving from higher to lower downgrade, download, downplay</p> <p>ex- former or in the past ex-boyfriend, ex-wife, ex-president more than one, many multiple, multitask, multimillionaire</p> <p>neo- new iteration of something neoclassical, neonatal, neoliberal</p> <p>non- not or negation non-negotiable, nonstop, nonsense</p> <p>off- not standard or away from off brand, offside, offshore</p> <p>omni- encompassing all omnipotent, omnibus, omnivore</p> <p>on- in the immediate vicinity on going, onlooker, onset</p> <p>out- surpassing or going outside the normal outperform, outmanoeuvre, outlier</p> <p>over- excessive or going above overreact, overreach, overstep moving forward or advancing propulsion, progress, proceed</p> <p>pan- including everything pandemic, pansexual, panacea</p> <p>para- beside or beyond parallel, paragraph, paranormal</p> <p>peri- around or about perimeter, periscope, peripheral</p>	<p>mini- small or less minimum, minivan, miniature</p> <p>mono- monochrome, monogamous, monologue</p> <p>multi- prepare, predict, prefix</p> <p>pro- in support of pro-union, pro-democracy, pro-form</p> <p>re- doing something again repeat, recycle, redo</p> <p>self- directed toward oneself self-conscious, self-assured, self-checkout</p> <p>semi- partially, not completely semiautonomous, semicircle, semi-annual</p> <p>sub-, sup- below or from a lower position submarine, suboptimal, subtopic</p> <p>syn-, sym- working together synchronize, symmetry, syndicate</p> <p>tele- from a distance telephone, television, telecommute</p> <p>trans- crossing or going beyond transcontinental, transform, transgender</p> <p>tri- three trident, triangle, triathlon</p> <p>un- negation or the absence of unimportant, unrest, uneventful</p>
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photo- relating to light photography, photosynthesis, photon poly- many polygon, polygamy, polytheism post- happening after postpone, posthumously, postseason pre- happening before	under- beneath or insufficient undercover, underwear, underestimate uni- one uniform, unite, unicellular up- upward or higher upgrade, upwind, update with- moving away from or resisting withdrawal, withhold, withstand
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Use prefixes to find the opposite of these words

- | | | |
|----------------|-----------------|---------------------|
| 1. _____ Wrap | 2. _____ Use | 3. _____ Agree |
| 4. _____ Clock | 5. _____ Behave | 6. _____ Understand |
| 7. _____ Fold | 8. _____ Spell | 9. _____ Connect |
| 8. _____ Close | | |

Add a suitable prefix to the word in brackets to fill in the blanks

- I'm sorry I _____ her message completely. I simply didn't pay attention (Understand)
- We _____ as soon as we got to the hotel, then we went for a walk (Pack)
- She was here a minute ago but then she _____. I don't know where she went. (Appear)

4. We usually have similar opinions but I totally _____ with him on this subject (Agree)
5. My assignment was so bad that I had to _____ it (Write)
6. It's _____ to bring those things with you on a plane (Legal)
7. She finally managed to _____ the door and we were able to go in (Lock)
8. I _____ the movie but everyone else enjoyed it (Liked)
9. I don't think I will pass the exam but I can _____ it in September (Take)
10. My mother said those _____ creams do not work, so I should not waste my money on them. (Aging)

SUFFIX:

Definition and Examples

Suffixes are letters added to the end of a base word to change its conjugation, word type, or other grammar properties like plurality. For example, take the noun strength: You can add the suffix –s to make it plural (strengths) or the suffix –en to change it into a verb (strengthen). You can then add the suffix –ed to make that verb past tense (strengthened).

Suffixes are added to the end of a word, while prefixes are added to the beginning, while both suffixes and prefixes help to expand your vocabulary and writing skills, only suffixes are used for grammatical purposes, like conjugating verbs or pluralizing nouns.

When to use a suffix

Verb conjugation

Suffixes are used in the conjugation of regular verbs. For example, adding -s or –es to a verb shows that it's third person, singular, and present tense. Adding –ed to a verb shows that it's past tense.

I work downtown.

She works downtown.

They worked downtown.

However, you can't use suffixes with every verb. For conjugation, irregular verbs usually rely on unique spellings rather than standard suffixes.

Showing plurality:

To create plural nouns, most of the time you add an –s or –es to show that you're referring to more than one of a noun.

My cat is all I need. [one cat]

Ten cats are not enough! [more than one cat]

Showing possession:

Possessive nouns show ownership or a direct connection. For most singular nouns, you can show the possessive case by adding the suffix –'s. Plural nouns that already end in s can add just the apostrophe (') to become possessive.

Jacob's parents

the students' rooms

Reflexive pronouns:

Reflexive pronouns like myself or themselves use the suffix –self for the singular and –selves for the plural.

I gave myself a treat.

They pushed themselves as hard as they could.

Comparatives and superlatives:

Comparative and superlative adjectives also use suffixes. Comparatives, which compare only two things, often use the suffix –er; superlatives, which indicate the highest degree of something among everything in a category, often use the suffix –est.

I'm stronger than my brother, but the strongest in the family is our grandmother.

Not all adjectives use these suffixes. Adjectives of two or more syllables use the adverbs more and most instead of adding suffixes. If a two-syllable adjective ends in –y, the y is dropped and the suffixes –ier or –iest are used instead.

Changing word types (parts of speech)

Most of the suffixes in English are used to show parts of speech, or word types. Frequently, you can add different suffixes to the same base word to change its type. For example, let's look at different suffixes added to the adjective quick:

quick [adjective]

quickness [noun]

quicken [verb]

quickly [adverb]

Examples of suffixes in English: Inflectional Suffixes for regular verb conjugations -s, -es, -ies first-person singular for the simple present tense grows, passes, carries -ing for present participles and to create gerunds going, swimming, sleeping -ed, -d, -ied for the simple past tense and past participles worked, liked, replied Suffixes for noun and pronoun grammar -s, -es, -ies the plural form of regular nouns chairs, lunches, puppies -’s, the possessive form of nouns school’s, India’s, humanity’s -self, -selves	Suffixes for nouns -acy, -cy normalcy, privacy, delicacy -al betrayal, denial, tribunal -ance, -ence ambiance, correspondence, maintenance -ant defendant, hydrant, coolant -er, -or player, actor, baker -ism minimalism, liberalism, capitalism -ist artist, colonist, communist -ity, -ty rarity, nationality, beauty -logy, -ology psychology, biology, terminology -ment agreement, merriment, statement -ness sweetness, darkness, loveliness -ship internship, kinship, citizenship
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<p>creates reflexive pronouns that refer back to the subject myself, ourselves, oneself</p> <p>Suffixes for comparative and superlative</p> <p>-er, -ier the comparative form of adjectives for comparing two things harder, faster, stronger</p> <p>-est, -iest the superlative form of adjectives for showing the top within a category biggest, latest, scariest</p> <p>Examples of suffixes in English: Derivational</p> <p>Suffixes for verbs</p> <p>-ate congratulate, enunciate, regulate</p> <p>-en strengthen, brighten, awaken</p> <p>-ify, -fy electrify, liquify, testify</p> <p>-ize (-ise in British English) demonize, legalize, neutralize</p>	<p>-tion, -sion, -ation, -ion animation, extension, suspicion</p> <p>Suffixes for adjectives</p> <p>-able, -ible comfortable, unstoppable, edible</p> <p>-al personal, coastal, optimal</p> <p>-esque novelesque, picturesque</p> <p>-ful wonderful, beautiful, colorful</p> <p>-ic, -ical basic, atomic, clinical</p> <p>-ish stylish, brutish, childish</p> <p>-ive creative, progressive, vindictive</p> <p>-less harmless, worthless, timeless</p> <p>-like catlike, warlike, guitarlike</p> <p>-ous, -ious rigorous, various, disastrous</p> <p>-y hairy, funny, nerdy</p> <p>Suffix for adverbs</p> <p>-ly, -ily slowly, carefully, happily</p>
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Add a suitable suffix to fill in the blanks

1. Your party was the most (success) _____ on I had ever been to.
2. The doctor said that her (ill) _____ was a result of overwork.

3. We enjoyed a (music) _____ evening.
4. Ingrid spent her (child) _____ in Sweden.
5. I was glad to have met the (sing) _____
6. She is (hope) _____ in the final exams.
7. Why did you look at me so (suspicious) _____?
8. Carol's parents were very upset by your (refuse) _____
9. Reading is an (active) _____ that I do every morning.
10. They are working on the (improve) _____ of her condition.
11. Exploring the space is a major scientific (achieve) _____
12. The boss failed to reach an (agree) _____ with the union
13. We don't tolerate anti-social (behave) _____ on our team.
14. There was (laugh) _____ in response to the question.
15. There is no easy (solve) _____ to the financial crisis.
16. The final round of the (champion) _____ will be in Japan.
17. She (regular) _____ supplies fresh fruits and vegetables.
18. After the (arrive) _____ of the soldiers, tension in the area began to ease.

Homonyms:

Homonyms are words that are spelled the same and sound the same but have different meanings. The word homonym comes from the prefix homo- which means "the same," and the suffix -nym, which means "name."

Homonym Examples:

A simple example of a homonym is the word pen. This can mean both "a holding area for animals" and "a writing instrument." Another example is book, which can mean "something to read" or "the act of making a reservation." In both cases, the sound and spelling are the same; only the definition changes. The following are some homonyms

Homonym	Meaning 1	Meaning 2
Address	To speak to	Location
Bark	a tree's out layer	the sound a dog makes
Bat	an implement used to hit a ball	a nocturnal flying mammal
Bright	very smart or intelligent	filled with light
Circular	taking the form of a circle	a store advertisement
Current	up to date	flow of water
Die	to cease living	a cube marked with numbers one through six
Fair	Equitable	Beautiful
Kind	a type of something	Caring
Lie	to recline	to tell a falsehood
Match	to pair like items	a stick for making a flame
mean	Average	not nice
Pound	unit of weight	to beat
ring	a band on a finger	something circular in shape
right	correct direction	opposite of left
Rock	a genre of music	a stone

rose	to have gotten up	a flower
Stalk	a part of a plant	to follow or harass someone
tender	gentle	offer of money
tire	to grow fatigued	a part of a wheel
well	in good health	a source for water in the ground

Complete each of the following lines by famous authors by filling in the blank with the correct word.

"He simply sat down on the ledge and forgot everything _____ [accept or except] the marvelous mystery."— Lawrence Sargent Hall

"I live in the Oakland Hills in a tiny house on a street so windy you can't drive more than ten miles per hour. I rented it because the _____ [ad or add] said this: 'Small house in the trees with a garden and a fireplace. Dogs welcome, of course.'"— Pam Houston

"Francis wondered what _____ [advice or advise] a psychiatrist would have for him."— John Cheever

"The _____ [aid or aide] gets out of the way, picking her skirt out of the rubble of children at her feet."— Rosellen Brown

"He seemed to want to recapture the cosseted feeling he'd had when he'd been sick as a child and she would serve him flat ginger _____ [ail or ale], and toast soaked in cream, and play endless card games with him, using his blanket-covered legs as a table."— Alice Elliott Dark

"He sat down and leaned forward, pulling the chair's rear legs into the _____ [air, ere, or heir] so that the waitress could get by."— Stanley Elkins

"[T]he stewardess was moving down the _____ [aisle, I'll, or isle], like a trained nurse taking temperatures in a hospital ward, to see that they were all properly strapped in for the take-off."— Martha Gellhorn

"Mrs. Parmenter laughed at his _____ [allusion or illusion] to their summer at Mrs. Sterrett's, in Rome, and gave him her coat to hold."— Willa Cather

"In the long years between, she had fashioned many fine dresses—gowned gay girls for their conquests and robed fair brides for the _____ [altar or alter]."— Mary Lerner

"On a Saturday morning soon after he came to live with her, he turned over her garbage while she was at the grocery store and _____ [ate or eight] rancid bacon drippings out of a small Crisco can."— Pam Durban

"The barn was bigger than a church, and the fall's fresh hay _____ [bails or bales] were stacked to the roof in the side mows."— John Updike

"Her two spare dresses were gone, her comb was gone, her checkered coat was gone, and so was the mauve hair-_____ [band or banned] with a mauve bow that had been her hat."— Vladimir Nabokov

"Without the shelter of those trees, there is a great exposure—back yards, clotheslines, woodpiles, patchy sheds, and barns and privies—all _____ [bare or bear], exposed, provisional looking."— Alice Munro

"This was the time when outfields were larger than they are today and well-hit balls would roll for a long time, giving runners ample time to round the _____ [bases or basis] for a home run."— Deidre Silva and Jackie Koney

"The conductor had his knotted signal cord to pull, and the motorman _____ [beat or beet] the foot gong with his mad heel."— Saul Bellow

"Nancy held the cup to her mouth and _____ [blew or blue] into the cup."— William Faulkner

"A pigeon landed nearby. It hopped on its little red feet and pecked into something that might have been a dirty piece of stale _____ [bread or bred] or dried mud."— Isaac Bashevis Singer

"He was wearing a new hat of a pretty biscuit shade, for it never occurred to him to _____ [buy, by, or bye] anything of a practical color; he had put it on for the first time and the rain was spoiling it."— Katherine Anne Porter

Homophones:

Homophones are pairs of words that sound the same, but have distinctly different meanings and different spellings. Understanding homophones is an essential part of mastering the English language, both for vocabulary building and spelling.

Some common examples of homophones, including the words used in a sentence, are:

brake/break: When teaching my daughter how to drive, I told her if she didn't hit the brake in time she would break the car's side mirror.

cell/sell: If you sell drugs, you will get arrested and end up in a prison cell.

cent/scent: I won't spend one cent on a bottle of perfume until I know that I love the scent.

die/dye: If you accidentally drank a bottle of fabric dye, you might die.

flour/flower: To bake a flower-shaped cake, you'll need some flour.

for/four: I purchased four new pairs of shoes for my upcoming vacation.

heal/heel: If the heel breaks on your shoe, you might fall. However, your injuries will heal over time.

hear/here: I wanted to sit here so I could hear the singer performing without any distractions.

hour/our: We have one hour before our appointment with the real estate agent.

idle/idol: Being idle makes me unhappy, but listening to my idol Taylor Swift makes me happy.

knight/night: The knight is on his way to the castle, but traveling at night is very dangerous.

knot/not: I do not know how she learned to tie the knot to make that necklace.

poor/pour: I pour drinks at a bar every night. I am poor because I have too many bills and not enough money.

right/write: There is no right way to write a great novel.

sea/see: At my beach house, I love to wake up and see the sea.

sole/soul: I need to get a new sole put on my favorite pair of running shoes. Jogging is good for my soul.

son/sun: My son is 13 years old. He likes to spend time outside in the sun.

steal/steel: Someone who decides to steal a car has committed a crime, but auto parts are made of steel.

tail/tale: My cat was crazily chasing his tail while I read a fairy tale to my children.

weather/whether: I don't know whether to bring a jacket or not. The weather looks unpredictable today.

Choose the correct word to complete each sentence.

1. Keep walking _____ (strait/straight) until you reach the main road.
2. All the leaders claimed that they wanted _____ (peace/piece).
3. Don't iron your clothes on the table; use an ironing _____ (board/bored)!
4. Lord Williams hardly ever left his _____ (manor/manner).
5. That lion has a beautiful _____ (main/mane).
6. You're not allowed to _____ (alter/altar) anything on the worksheet.
7. That is the _____ (main/mane) reason that I can't go tonight.
8. Most of the audience members were _____ (board/bored) with the performance.
9. By hiring two new employees, Jim hoped to _____ (lesson/lessen) our workload.

10. The flower arrangement at the church _____ (altar/alter) were breath-taking.
11. The Queen honoured the brave _____. (knight/night)
12. This dress _____ to be the perfect fit for Mary. (seems/seam)
13. This _____ of the brave Queen goes back to a thousand ages. (tale/tail)
14. There was a _____ in my shoe. (whole/hole)
15. I can come to your house _____ in the day. (later/latter)
16. The bag was 10 dollars and 50 _____ (cents/scents)
17. Will she be able to _____ the pain? (bear/bare)
18. He _____ the ball towards the goalkeeper (threw/through)

In conclusion, mastering verbal and nonverbal communication, alongside a comprehensive understanding of synonyms, antonyms, homonyms, and homophones, significantly enhances language proficiency. The effective use of affixes, including prefixes and suffixes, further expands one's vocabulary and comprehension. Together, these skills contribute to improved clarity, precision, and effectiveness in both written and spoken communication. Thus, a focused approach to these grammatical elements is essential for academic and professional success.

Chapter 5

Reported Speech

(Direct and Indirect Speech)

Objectives:

1. Understand how to use quotation marks in direct speech and convey spoken words without quotations in indirect speech.
2. Master the pronoun and tense changes by recognizing original pronouns and tenses in direct speech and adjusting them accurately in indirect speech.
3. Master the use of reporting verbs to introduce direct quotes and incorporate conjunctions for seamless integration of reported speech.
4. Enhance narrative and writing skills by using direct speech for authenticity and liveliness, and indirect speech for concise, fluid storytelling.

Introduction:

In the present context developing communication skills are much required, to communicate accurately conveying someone else's words is essential. Direct speech preserves the speaker's original words, while indirect speech adapts them to fit the reporting context, ensuring clarity and coherence. Mastery of these skills aids in accurately reporting dialogues and maintaining their original intent and tone.

Direct Speech:

Definition: Direct Speech is when we quote the exact words spoken by someone. These words are placed within quotation marks.

Indirect Speech

Definition: Indirect Speech, also known as Reported Speech, conveys what someone said without quoting their exact words. This involves changing pronouns, verb tenses, and sometimes time expressions

Direct Speech Characteristics	Indirect Speech Characteristics	Examples
Uses quotation marks	No quotation marks	Direct Speech <i>She said, "I am going to the market."</i>
Words are exactly as spoken	Changes in pronouns and tenses	Indirect Speech <i>She said that she was going to the market.</i>
Maintains original tense and pronouns	Often includes the word "that"	---

Conversion Rules

Direct to Indirect Speech:

RULES	EXAMPLES
Remove Quotation Marks:	Direct Speech: "I am happy." Indirect Speech: She said that she was happy.
Change Pronouns	"I" becomes "she" or "he", "we" becomes "they".
Adjust Verb Tenses:	Present Simple to Past Simple: "I like apples." - She said that she liked apples. Present Continuous to Past Continuous: "I am eating." - He said that he was eating.

	Present Perfect to Past Perfect: "I have finished." - She said that she had finished.	Indirect to Direct Speech:
Modify Time Expressions:	"Now" becomes "then" "Today" becomes "that day" "Tomorrow" becomes "the next day"	

Indirect Speech:

RULES	EXAMPLES
Add Quotation Marks	Indirect Speech: She said that she was happy. Direct Speech: "I am happy."
Change Pronouns Back	"She" becomes "I", "They" becomes "we".
Adjust Verb Tenses	Past Simple to Present Simple: She said that she liked apples. - "I like apples." Past Continuous to Present Continuous: He said that he was eating. - "I am eating." Past Perfect to Present Perfect: She said that she had finished. - "I have finished."
Modify Time Expressions Back	"Then" becomes "now" "That day" becomes "today" "The next day" becomes "tomorrow"

Importance in Communication and Writing

- **Clear Communication:** **Direct Speech** shows the speaker's exact words, making it clear and precise. **Indirect Speech** allows summarizing the essence of what was said.

- **Engaging Storytelling: Direct Speech** makes dialogues vivid and engaging in stories. **Indirect Speech** helps summarize and condense conversations.
- **Formal Writing:** In reports, essays, and news articles, **Indirect Speech** is useful for conveying information without the need for exact quotes.

Change in Tenses

When converting Direct Speech to Indirect Speech, tenses often change to reflect that the speech is being reported at a later time. Here are the rules for tense changes:

1. Present Simple to Past Simple	Direct: "I like apples." Indirect: She said that she liked apples.
2. Present Continuous to Past Continuous	Direct: "I am eating lunch." Indirect: He said that he was eating lunch.
3. Present Perfect to Past Perfect	Direct: "I have finished my homework." Indirect: She said that she had finished her homework.
4. Past Simple to Past Perfect	Direct: "I visited Paris last year." Indirect: He said that he had visited Paris the previous year.
5. Past Continuous to Past Perfect Continuous	Direct: "I was reading a book." Indirect: She said that she had been reading a book.
6. Will to Would	Direct: "I will call you." Indirect: He said that he would call me.

Special Cases

Sometimes, tense changes do not occur, especially if the reported speech is a universal truth or a habitual action.

No Change in Tense:

Direct: "The sun rises in the east."

Indirect: He said that the sun **rises** in the east.

Habitual Actions:

Direct: "I go to school every day."

Indirect: She said that she **goes** to school every day.

Practice Exercises

To reinforce these rules, practice converting the following sentences from Direct Speech to Indirect Speech:

1. **Direct:** "I am reading a book."

Indirect: She said that she **was reading** a book.

2. **Direct:** "We have finished our homework."

Indirect: They said that they **had finished** their homework.

3. **Direct:** "He will come tomorrow."

Indirect: She said that he **would come** the next day.

4. **Direct:** "I visited my grandparents last weekend."

Indirect: He said that he **had visited** his grandparents the previous weekend.

5. **Direct:** "They are playing in the park."

Indirect: She said that they **were playing** in the park.

Change in Person

When converting Direct Speech to Indirect Speech, pronouns need to be adjusted to match the new subject and context of the sentence. Here are the rules for changing pronouns:

First Person	I, we	The first person pronoun in Direct Speech changes to match the subject of the reporting verb.
Second Person	you	The second person pronoun in Direct Speech changes to match the object of the reporting verb.
Third Person	he, she, it, they	The third person pronoun generally remains unchanged

1. First Person to Third Person

Direct: "I am going to the market," she said.

Indirect: She said that she **was going** to the market.

2. First Person to Third Person (Plural)

Direct: "We have finished our work," they said.

Indirect: They said that they **had finished** their work.

3. Second Person to First Person

Direct: "You need to complete your assignment," the teacher said to me.

Indirect: The teacher told me that I **needed to complete** my assignment.

4. Second Person to Third Person

Direct: "You should see a doctor," he told her.

Indirect: He told her that she **should see** a doctor.

5. Third Person Remains Unchanged

Direct: "He is playing football," she said.

Indirect: She said that he **was playing** football.

Practice Exercises

To reinforce these rules, practice converting the following sentences from Direct Speech to Indirect Speech:

1. **Direct:** "I need to go now," she said.

Indirect: She said that she **needed to go** then.

2. **Direct:** "You must finish the project," the boss told him.

Indirect: The boss told him that he **must finish** the project.

3. **Direct:** "We will join you later," they said.

Indirect: They said that they **would join** us later.

4. **Direct:** "He is waiting for the bus," she said.

Indirect: She said that he **was waiting** for the bus.

5. **Direct:** "You can leave early," the teacher told me.

Indirect: The teacher told me that I **could leave** early.

Changes in Person and Time Expressions from Direct to Indirect Speech

Word/s	Word/s Change/s to	Direct Speech	Indirect Speech
I	he/she	"I am tired," he said.	He said that he was tired.
We	they	"We have finished," they said.	They said that they had finished.
you (singular)	I	"You are late," he told me.	He told me that I was late.

you (plural)	they	"You need to study," the teacher told the students.	The teacher told the students that they needed to study.
He	he	"He is happy," she said.	She said that he was happy.
She	she	"She is coming," he said.	He said that she was coming.
It	it	"It is raining," he said.	He said that it was raining.
They	they	"They are here," she said.	She said that they were there.
My	his/her	"My book is lost," he said.	He said that his book was lost.
Our	their	"Our team won," they said.	They said that their team had won.
your (singular)	my	"Your advice is good," she told me.	She told me that my advice was good.
your (plural)	their	"Your project is excellent," the teacher told the students.	The teacher told the students that their project was excellent.
His	his	"His idea is great," she said.	She said that his idea was great.
Her	her	"Her dress is beautiful," he said.	He said that her dress was beautiful.
Their	their	"Their car is new," she said.	She said that their car was new.
Me	him/her	"He told me a secret," she said.	She said that he had told her a secret.
Us	them	"They gave us a gift," he said.	He said that they had given them a gift.
you (object)	me	"She called you," he told me.	He told me that she had called me.
Him	him	"I helped him," she said.	She said that she had helped him.
Her	her	"They saw her," he said.	He said that they had seen her.
Them	them	"We met them," she said.	She said that they had met them.

This	that	"This is my house," she said.	She said that that was her house.
these	those	"These are my friends," he said.	He said that those were his friends.
Now	then	"I am leaving now," he said.	He said that he was leaving then.
today	that day	"I will go today," she said.	She said that she would go that day.
tomor- row	the next day	"I will call you tomor- row," he said.	He said that he would call me the next day.
yesterday	the day be- fore	"I saw her yesterday," he said.	He said that he had seen her the day before.
Here	there	"I live here," she said.	She said that she lived there.

Conversion of Direct Speech to Indirect Speech: Assertive, Imperative, Interrogative, and Exclamatory Sentences

Introduction:

Converting Direct Speech to Indirect Speech involves changes in the sentence structure, pronouns, tenses, and sometimes other words. This guide will help you understand how to handle different types of sentences like: **assertive, imperative, interrogative, and exclamatory**.

1. Assertive Sentences

Definition: Assertive sentences are statements that declare or assert something. Or Assertive sentences are statements that express facts or opinions.

Rules:

1. **Remove Quotation Marks:** Remove quotation marks and add "that".
2. **Change Pronouns:** Adjust pronouns according to the subject.
3. **Change Tense:** Change the tense of the verb according to the reporting verb.

4. **Adjust Time Expressions:** Modify words like "today" to "that day", "tomorrow" to "the next day".

Examples:

1. **Direct:** She said, "I am happy."

Indirect: She said that she was happy.

2. **Direct:** He said, "I will come tomorrow."

Indirect: He said that he would come the next day.

3. **Direct:** They said, "We have completed our work."

Indirect: They said that they had completed their work.

4. **Direct:** John said, "I saw her yesterday."

Indirect: John said that he had seen her the day before.

5. **Direct:** She said, "It is raining."

Indirect: She said that it was raining.

6. **Direct:** He said, "I can swim."

Indirect: He said that he could swim.

7. **Direct:** They said, "We are going to the park."

Indirect: They said that they were going to the park.

8. **Direct:** She said, "I have been reading this book."

Indirect: She said that she had been reading that book.

2. Imperative Sentences

Definition: Imperative sentences give commands, requests, or instructions or Imperative sentences are commands, requests, or instructions directed at someone.

Rules:

1. **Remove Quotation Marks:** Use "to" before the verb.
2. **Change Pronouns:** Adjust pronouns according to the subject.
3. **Use 'Not to' for Negatives:** For negative commands, use "not to".

Examples:

1. **Direct:** He said, "Close the door."
Indirect: He told me to close the door.
2. **Direct:** She said, "Please help me."
Indirect: She asked me to help her.
3. **Direct:** They said, "Finish your homework."
Indirect: They told us to finish our homework.
4. **Direct:** The teacher said, "Do not talk in class."
Indirect: The teacher told us not to talk in class.
5. **Direct:** She said, "Call me when you arrive."
Indirect: She asked me to call her when I arrived.
6. **Direct:** He said, "Don't forget to lock the door."
Indirect: He reminded me not to forget to lock the door.
7. **Direct:** The coach said, "Run faster."
Indirect: The coach urged us to run faster.
8. **Direct:** She said, "Write your name here."
Indirect: She instructed me to write my name there.

3. Interrogative Sentences

Definition: Interrogative sentences ask questions or Interrogative sentences are questions that seek information.

Rules:

1. **Remove Quotation Marks:** Use "if" or "whether" for yes/no questions.
2. **Change Pronouns and Tenses:** Adjust pronouns and change the tense of the verb.
3. **Word Order:** Change the question form to a statement form.

Examples:

1. **Direct:** He said, "Are you coming?"
Indirect: He asked if I was coming.
2. **Direct:** She said, "Where are you going?"
Indirect: She asked where I was going.
3. **Direct:** They said, "Have you seen this movie?"
Indirect: They asked if I had seen that movie.
4. **Direct:** He said, "Can you help me?"
Indirect: He asked if I could help him.
5. **Direct:** She said, "What is your name?"
Indirect: She asked what my name was.
6. **Direct:** The teacher said, "Why are you late?"
Indirect: The teacher asked why I was late.
7. **Direct:** He said, "Did you finish the project?"
Indirect: He asked if I had finished the project.
8. **Direct:** She said, "Will you come to the party?"
Indirect: She asked if I would come to the party.

4. Exclamatory Sentences

Definition: Exclamatory sentences express strong emotions or feelings or
Exclamatory sentences express strong emotions or reactions.

Rules:

1. **Remove Quotation Marks:** Use "exclaimed that" or "said with joy/surprise/sorrow" etc.
2. **Change Pronouns and Tenses:** Adjust pronouns and change the tense of the verb.
3. **Adjust Exclamation:** Remove exclamation marks and use words to describe the emotion.

Examples:

1. **Direct:** He said, "Wow, what a beautiful house!"
Indirect: He exclaimed that it was a beautiful house.
2. **Direct:** She said, "Oh no, I lost my keys!"
Indirect: She exclaimed with sorrow that she had lost her keys.
3. **Direct:** They said, "Hurray, we won the game!"
Indirect: They exclaimed with joy that they had won the game.
4. **Direct:** He said, "What a surprise!"
Indirect: He exclaimed that it was a surprise.
5. **Direct:** She said, "How wonderful this is!"
Indirect: She exclaimed that it was wonderful.
6. **Direct:** He said, "Alas, he is no more."
Indirect: He exclaimed with sorrow that he was no more.
7. **Direct:** They said, "Oh, what a disaster!"
Indirect: They exclaimed that it was a disaster.

Summary:

- **Assertive Sentences:** Connect with 'that', change pronouns and tense.
- **Imperative Sentences:** Use 'to'/'not to', change reporting verb.
- **Interrogative Sentences:** Use 'if'/'whether' or question words, change format to statement.
- **Exclamatory Sentences:** Use appropriate exclamatory verb, change to statement format.

Changes of Primary and Main Verbs from Direct to Indirect Speech

Direct Speech Tense	Primary Verbs	Main Verbs	Indirect Speech Tense	Example Direct Speech	Example Indirect Speech
Present Simple	am/is/are → was/were	Present Simple → Past Simple	He says → He said	"I am tired," she says.	She says that she was tired.
Present Continuous	am/is/are + -ing → was/were + -ing	Present Continuous → Past Continuous	He is saying → He was saying	"I am working," he says.	He says that he was working.
Present Perfect	has/have → had	Present Perfect → Past Perfect	He has said → He had said	"I have finished," she says.	She says that she had finished.
Past Simple	was/were (no change)	Past Simple (no change)	He said → He had said	"I saw her," he said.	He said that he had seen her.
Past Continuous	was/were + -ing (no change)	Past Continuous (no change)	He was saying → He had been saying	"I was eating," she said.	She said that she had been eating.
Past Perfect	had (no change)	Past Perfect (no change)	He had said (no change)	"I had left," he said.	He said that he had left.

Past Perfect Continuous	had been (no change)	Past Perfect Continuous (no change)	He had been saying (no change)	"I had been traveling," she said.	She said that she had been traveling.
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TENSE	DIRECT	INDIRECT
Present Simple	"I am hungry," he says	He says that he was hungry.
Present Continuous	: "I am studying," she says	She says that she was studying
Present Perfect	"I have visited London," he says	He says that he had visited London.
Past Simple	"I bought a new car," she said.	She said that she had bought a new car.
Past Continuous	"I was reading a book," he said	He said that he had been reading a book.
Past Perfect	"I had finished the project," she said	She said that she had finished the project.
Past Perfect Continuous	: "I had been waiting for you," he said	He said that he had been waiting for me.

Conclusion:

Understanding and using direct and indirect speech enhances our communication by ensuring accurate and contextual message delivery. Regular practice solidifies our ability to apply these concepts effectively, making proficiency in direct and indirect speech essential for clear and precise communication. Furthermore, effective communication is foundational for successful interactions in all areas of life. Mastery of language skills, including grammar and vocabulary, enhances our ability to express thoughts clearly and confidently. Understanding language nuances allows us to navigate diverse communication styles, facilitating connection and idea sharing. Investing

in developing strong language skills ultimately leads to achieving personal and professional goals, underscoring its invaluable importance.

EXERCISES:

Change the following sentences in to Direct Speech:

1. He asked if he could borrow my book.
2. She said that she had been waiting for an hour.
3. They wondered whether they would make it to the concert on time.
4. She told me that she would call me later.
5. He complained that the service was very slow.
6. The teacher asked if we had understood the lesson.
7. They mentioned that they had seen the movie already.
8. She exclaimed that it was the best cake she had ever tasted.
9. He asked whether I could help him with his homework.
10. The manager informed us that the meeting had been postponed.
11. She suggested that we should take a different route.
12. They warned that the road would be icy in the morning.
13. He asked if I had completed the report.
14. She noted that it had been a challenging week for everyone.

Change the following sentences in to Indirect Speech:

1. She said, "I am feeling quite tired."
2. He said, "I have completed the project on time."
3. They said, "We will be attending the conference next week."
4. The doctor said, "You need to take the medication daily."
5. She said, "Close the window."
6. He said, "Follow the signs carefully."
7. The coach said, "Practice regularly."
8. She said, "Call me when you arrive."
9. She asked, "Have you seen my keys?"
10. He wondered, "Will they arrive on time?"
11. They asked, "Is the meeting scheduled for today?"

12. The teacher asked, "Do you understand the instructions?"
13. She said, "What an amazing performance!"
14. He shouted, "I have won the lottery!"

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Chapter 6

DIALOGUE WRITING

Objectives:

- To hone writing and speaking skills
- To develop critical thinking and communication skills
- To mould students to become professional dialogue writers

Introduction

Dialogue is a written or spoken **conversational** exchange between two or more people. As social beings, people (irrespective of being young or old, male or female) communicate with each other. Such a communication where both parties involved in the conversation have something to say about the topic being discussed can be said to be dialogue. A dialogue can be on any topic – a very simple talk about a daily chore, a serious talk about a social or medical problem, a discussion about what has to be done for an event and so on. The only point that you should remember is that a dialogue isn't just any conversation but a conversation between two people specifically.

Dialogue is one form of dramatic action, and the way dialogue proceeds is action, reaction, reaction, reaction, reaction... adding new actions as needed, until the scene concludes.

The Collins Dictionary defines the term 'dialogue' as "a conversation between two people in a book, film, or play". Transcribing a dialogue in writing or presenting a conversation in text is referred to as dialogue writing.

Dialogue writing can look and sound simple; however, when actually putting dialogue in writing, there are certain rules regarding the structure and format you need to follow. Go through each of these in detail in the sections given below.

Purpose:

“What is the purpose of dialogue in a story? Is it to tell things to other characters?”

“No.”

“Is it to tell things to the audience?”

“Sometimes this is the only way to let the audience in on something, but no, this isn't the purpose of dialogue.”

“Is it to make the story move forward?”

“It should move the story forward, but no this is not it.”

“Is it to show conflict?”

“Conflict is very important, but no.”

“Dialogue may do all of these things, but these are not what dialogue is for.”

“That’s right. Dialogue is your character's reaction to other characters, and the purpose of dialogue is communication between characters.”

Basic Format and Structure of a Dialogue

Dialogues can be part of a story, a play or a movie. Each one has a different structure and format in which the dialogues have to be presented; however, there is a basic

structure that can be followed. Go through the following points to learn the essential attributes a dialogue must have.

- The first thing you have to do before you write a dialogue is to decide who the characters are.
- You should also have a clear idea of the plot of the story, or in general, the context of the dialogue.
- Dialogues can be just a sentence, two or three lines or even a short paragraph. Whatever be the case, always remember that each character's dialogue, no matter how short or long, has to be written on the next line. In other words, no two dialogues should appear on the same line. Also see to it that you indent each dialogue.
- If the dialogues are one-liners, you can write them one after the other. On the contrary, if each of your characters are speaking in chunks (short or long paragraphs), it is mandatory that you show the difference by using an optimum line spacing.
- Be very careful with the tense used in the dialogue.

The Rules for Writing Dialogue

Crafting an engaging dialogue can be tricky. Good dialogue gives life to the conversation, making scenes realistic and involving. But how should one go about writing a dynamic dialogue that captures the essence of a scene? There are a few key rules to follow when you get started on how to write dialogue.

- If you have to start on how to write dialogue, you should make sure the grammar and spelling in your writing are correct; this will help stream reading and create solid characterization that you want to achieve through the dialogue.
- You can allow pauses between characters' lines as this creates real-world dynamics found in natural conversations.
- As one of the general rules, whenever you start a new paragraph of dialogue, you need to be starting with a new sentence that contains the speaker's name or designation (e.g. Jane said). Additionally, if the same character is speaking for two or more sentences in a row, these also need to be placed into the same paragraph.
- A dialogue tag consists of short pieces of information that give more insight into the character speaking or indicate what kind of tone your character is using to say something.
- To ensure authenticity and flow, read dialogue aloud to check for naturalness and clarity. This helps identify awkward phrasing or unrealistic dialogue.
- Dialogue often benefits from multiple rounds of editing to refine character voices, clarify intentions, and ensure coherence with the overall narrative.

Dialogue Writing

Sample 1

1. A Dialogue between student and a teacher about which Course to Study during Vacations.

Student- Good Morning Sir. How are you?

Teacher- I am completely fine. What about you?

Student- I am doing well sir. I was wondering which course to learn during the vacation.

Teacher- It can be confusing with so many options online. You should make a list and narrow it down as per your interest.

Student- I have tried that but still I am left with three options- Artificial Intelligence, Machine learning or Data science.

Teacher- Well! All of them are very interesting courses, but as far as I remember you have always been interested in Artificial Intelligence.

Student- Yes! I do because I feel it is our future.

Teacher- Well then it's no harm in pursuing it and later if you find it less interesting you can always switch.

Student- Yes it sounds like a great idea. Thank you sir!

Sample 2

2. A dialogue between two friends about Waste Management.

Adwika: How are you, Vedarth?

Vedarth: I am great. What about you?

Adwika: Not so good.

Vedarth: Why, what's the problem?

Adwika: I am worried about the waste management of our locality.

Vedarth: I do not understand.

Adwika: Actually, I am living in such an area where most of the people are educated but they have no common sense. They throw their domestic waste here and there without using dustbin. They do not realize the consequences of these activities.

Vedarth: What do you mean by consequences?

Adwika: Often we get bad odour which causes serious discomfort and it also attracts diseases.

Vedarth: What should we do now?

Adwika: We should take determined action to control these problems. In this respect we can make our people conscious of using dustbin to segregate waste which will help in keeping our locality clean.

Vedarth: You are right. I also agree with you. You will find me with you if you need me.

Adwika: Thanks a lot.

Vedarth: It's my pleasure

Sample 3

Read the given situations and construct the dialogue between two students and colleagues

Swarup begins a conversation with his classmate, Dilip, about the importance of choosing a profession wisely. However, after hearing Dilip's indifferent response, Swarup advises him on how crucial it is to make the right choice at this stage of their lives.

Swarup: Good morning, Dilip. How are you?

Dilip: I am fine, thank you.

Swarup: Are you giving any thought to the choice of your profession right at this moment?

Dilip: Oh! It's really a difficult task. Am I not too immature to make a choice?

Swarup: No, it's not the case. It depends not on your age but on your interest. Remember one thing; if your choice is wrong at this first stage of your life, then after a journey of half the course, you cannot come back to the starting point. Will it not be a mishap?

Dilip: Should I ask my father or any teacher to give me some advice or guidance about it?

Swarup: Well, it is not a bad idea but just one point to ponder. You are making your own life. Somebody cannot make it for you, any advice or guidance you can accept but not at the cost of your interest and personal dislikes.

Dilip: Can you tell me, Swarup, which profession you like the best? As for me, I want to be a lawyer.

Swarup: I like to study medicine. I like to be doctor.

Dilip: Then, do you think of making money? Now-a-days many doctors are practically doing so? Am I not correct?

Swarup: Being a lawyer, will you not tell a pack of lies to defend the criminals?

Dilip: We are going too far. Practically, I am joking.

Swarup: It's not simply the profession but the character of the person which matters. Well, thank you Dilip for so nice a talk with you.

Dilip: Thank you so much indeed.

Sample 4

Chirag begins a conversation with his colleague, Akshara, about the dangers of pollution and the importance of being cautious. After hearing her response, he advises her on the significance of making the right choices to protect the environment.

Chirag: Akshara, have you noticed how pollution levels have been rising lately? It's becoming a real concern.

Akshara: Absolutely, Chirag. It's alarming to see the amount of waste and toxins we are producing. It's everywhere - air, water, soil.

Chirag: Exactly. Just last week, I read about a river that turned completely toxic due to industrial waste. It's devastating.

Akshara: That's terrible. And the plastic waste in oceans is choking marine life. Sometimes I feel so helpless about it.

Chirag: We might feel small against such a massive issue, but every little action counts. It's all about making the right choices.

Akshara: True. But what choices can we make on an individual level? Sometimes it feels like our actions don't matter in the grand scheme of things.

Chirag: It can feel that way, but think about it: if everyone thought their actions didn't matter, nothing would change. Small efforts, like reducing plastic use, recycling, and supporting eco-friendly products, can make a big difference.

Akshara: That makes sense. I've been trying to use reusable bags and bottles, but sometimes it's hard to stay consistent.

Chirag: Consistency is the key, but it's also about educating and encouraging others. If we can influence even a handful of people around us, it creates a ripple effect.

Akshara: You're right. Maybe I should start a small initiative at work to reduce plastic usage. It might help raise awareness.

Chirag: That's a great idea! And perhaps we can organize clean-up drives or workshops to educate our colleagues on the importance of sustainability.

Akshara: I like that. It's inspiring to think that we can make a difference. Thanks for the advice, Chirag. Let's work together on this.

Chirag: Absolutely, Akshara. Together, we can definitely contribute to saving our nature. Every step counts.

Exercise - 1

Complete the following Dialogues-

Task 1- Pallavi calls up Nisha to make a plan for trekking. Complete the dialogue between Pallavi and Nisha by filling in the gaps.

- Pallavi: this October?
- Nisha: I don't have any plans.
- Pallavi: How do you like the idea the trekking?
- Nisha: That sounds adv
- enturous, But Imy parent's permission.
- Pallavi: I'll come to your house this evening and request your parents to allow you to join me to go to the trek.
- Nisha: Ok.
- Pallavi: in the evening?
- Nisha: Yes. They will be at home.

- Pallavi: Then I'll surely come.

Task 2- Chaithra calls her doctor for an appointment for a health checkup. Complete the dialogue between Chaithra and the doctor by filling in the gaps.

- Chaithra: Hello, I'd like to schedule an appointment for a health checkup.
- Doctor: Of course, Chaithra.?
- Chaithra: I'm available next Monday or Wednesday.?
- Doctor: Let me check. We have an opening on Monday at 10 AM and Wednesday at 3 PM. Which one works for you?
- Chaithra: I'll take the Monday at 10 AM slot
- Doctor: Great, Is there anything specific you'd like the doctor to check during your appointment?
- Chaithra: No, that's all.
- Doctor: You're welcome. See you on Monday at 10 AM. Have a good day
- Chaithra: Thanks, you too. Good day!

Exercise – 2

Read the following paragraph carefully and construct a dialogue

A father advises his son to learn cooking since he is leaving for higher studies and cooking skills will help him live independently. However, the son is reluctant and

says he will learn to cook when he starts living on his own, adding that he will prepare for it when the time comes.

Exercise – 3

Compose a dialogue between friends about adopting a healthier lifestyle

(Hints): discuss concerns about health, where one friend persuades the other to adopt healthier habits, like taking walks for cardiovascular fitness and opting for healthy eating, warn him against binge eating and its repercussion, being mindful of the potential consequences of adopting diet programs without proper research.

References:

1. **Wren, P.C, Martin, H.** *High School English Grammar & Composition*. Blackie ELT Books. New Delhi. 2017.
2. **Rao, Prasad N D V.** *English Grammar and Composition*. S Chand Publication. New Delhi. 2017.
3. **Hall, Rayne.** *Writing Vivid Dialogue: Professional Techniques for Fiction Authors*. Create Space Independent Publishing Platform. 2016
4. <https://brainly.com/question/24837563>
5. <https://www.vedantu.com/english/dialogue-writing>

FORMATIVE ASSESSMENT ACTIVITIES

Assessment Type/Occasion	Marks Weightage
Internal Test	10
Presentation – Seminar /Assignments/ Projects/ Case Study, etc.	10
Note: <ul style="list-style-type: none"> • Proper documentation should be maintained and submitted for assessment. • The activities taken up in the I Semester should not be repeated in the II Semester. 	
Total	20

Formative assessments should incorporate a variety of activities to offer students real-life experiences and facilitate practical learning:

- **Participative, Experiential, and Collaborative Learning:** Engage students in active learning environments that promote hands-on experience, collaborative interaction, and real-world problem-solving.
- **Skill-Building Activities:** Organize activities that offer practical experience and enhance language skills, such as workshops, simulations, and role-playing exercises.
- **Surveys:** Utilize surveys to collect data from a predefined group of respondents, providing insights into various topics of interest and fostering research skills.

- **Interviews:** Conduct interviews to obtain detailed information through verbal responses, helping students develop their communication and analytical abilities.
- **Case Studies:** Implement case studies to provide in-depth analyses of specific subjects, such as individuals, groups, events, or organizations, commonly used in social, educational, clinical, and business research.
- **Project-Based Learning (PBL):** Facilitate projects that encourage design, development, and completion, promoting critical thinking, creativity, and interdisciplinary connections.
- **Internships:** Offer practical experience in a professional setting, bridging the gap between academic knowledge and real-world application.
- **Field Work:** Include fieldwork opportunities to allow students to apply theoretical knowledge in practical settings, gaining first-hand experience and insights.
- **Simulations and Role Plays:** Use simulations and role-plays to replicate real-world scenarios, enabling students to practice and refine their skills in a controlled environment.
- **Peer Teaching:** Implement peer teaching sessions where students teach or present topics to their classmates, reinforcing their understanding and enhancing communication skills.
- **Reflective Journals:** Encourage students to maintain reflective journals to document their learning experiences, self-assess their progress, and set goals for improvement.
- **Group Projects:** Assign group projects that require collaboration and teamwork, fostering cooperative learning and collective problem-solving.

QUESTION PAPER PATTERN

I Semester B.Sc./B.Sc. (FAD)/B.V.A and other courses coming under the Faculty of Science

GENERIC ENGLISH

Language English – (ELOQUENTIA – I)

Time: 3 Hours

Max. Marks: 80

Instructions: 1. Read all the instructions carefully and write Answers.

2. Write all the question numbers correctly.

SECTION – A

(Literary Component - 50 Marks)

- I.** Answer **any five** of the following questions in a sentence or two: **(5x2=10)**
II. Answer **any four** of the following questions in a page each: **(4X5=20)**
III. Answer **any two** of the following questions in two pages each: **(4X5=20)**

SECTION – B

(Work Book – 30 Marks)

- IV.** Read the following passages carefully and answer the questions set on it: **(5x1=5)**
V. DO as directed: **10**
VI. DO as directed: **7**
VII. Direct or Indirect speech: **4**
VIII. Dialogue Writing: **4**

MODEL QUESTION PAPER

**I Semester B.Sc./B.Sc. (FAD)/B.V.A and other courses coming under
the Faculty of Science**

GENERIC ENGLISH

Language English – (ELOQUENTIA – I)

Time: 3 Hours

Max. Marks: 80

Instructions: 1. Read all the instructions carefully and write Answers.

2. Write all the question numbers correctly.

SECTION – A

(Literary Component - 50 Marks)

I. Answer any five of the following in one or two sentences each: (5x2=10)

1. What does "Telephone Conversation" refer to?
2. What types of sea creatures are mentioned in a positive light?
3. What does the term "microscopic dot" refer to in the story "A Horse and Two Goats"?
4. Jenks was proud of his _____.
5. What is the main financial difficulty faced by Hughie Erskine in "The Model Millionaire"?
6. Why was the author unable to make progress that morning in "On Habits"?
7. What was the speaker's childhood ambition in "We Should All Be Feminists"?

II. Answer any four of the following questions in a page each: (4X5=20)

1. How does Frances Harper use imagery in "Bury Me in a Free Land" to evoke the contrasts between freedom and oppression? Provide specific examples from the poem.
2. How did Muni care for his sheep and goats? Why did he carry a crook at the end of a bamboo pole?
3. Narrate the circumstances which led to the sale of Jenks' whiskers.

4. Analyse the character of Hughie Erskine in "The Model Millionaire." How do his traits and actions throughout the story highlight the main themes?
5. Analyse the use of personal anecdotes in Sojourner Truth's speech "Ain't I a Woman?" How do these stories contribute to her critique of both racial and gender discrimination?

III. Answer *any two* of the following questions in two pages each: (4X5=20)

1. Analyse the symbolism of the wall in Robert Frost's "Mending Wall." How does the wall represent the themes of separation and unity in the poem?
2. Evaluate the author's perspective on how habits simplify life in "On Habits." Compare this with the effects of habit disruption as illustrated in the work.
3. Examine the role of intersectionality in Sojourner Truth's "Ain't I a Woman?" How does her speech address the interconnected issues of race and gender, and what impact does this have on her argument for equality?

SECTION – B
(Grammar Component - 30 Marks)

IV. Read the following Passage carefully and answer the questions set on it: (5x1=5)

Reading is a crucial skill that significantly impacts our lives. It involves more than just interpreting text; it opens doors to new knowledge, allows us to explore different worlds, and fosters imagination. Reading is vital for learning and expanding our understanding of the world.

When we read, we gain knowledge from various sources such as textbooks, newspapers, and online articles. Books, in particular, are valuable resources. They offer insights from past generations, discoveries from great thinkers, and stories from diverse cultures. Reading books helps us learn about history, science, literature, and many other topics, serving as a guide through life's complexities.

Reading also expands our perspectives. By immersing ourselves in the experiences of characters from different backgrounds or exploring distant places in novels, we gain new viewpoints. This experience enhances empathy and understanding, making us more tolerant and open-minded.

Additionally, reading stimulates our imagination. Whether we are diving into a fantasy novel, a science fiction story, or a mystery, books transport us to different worlds and challenge us to imagine the impossible. This creative engagement fuels our inspiration and creativity.

Moreover, reading is essential beyond academics. It develops critical thinking, analytical skills, and effective communication. Regular readers often have a larger vocabulary, better writing abilities, and improved expression of ideas.

In today's digital age, reading has evolved with e-books and audiobooks making literature more accessible. Despite this, the experience of holding a physical book, flipping through its pages, and enjoying its tactile sensations remains unique.

In summary, reading is not merely a pastime; it is foundational to education, personal growth, and cultural enrichment. It provides knowledge, broadens perspectives, sparks imagination, and enhances essential skills, enriching our lives and shaping us into more informed and creative individuals.

1. What is one benefit of reading mentioned in the passage?
 - a) It limits our perspectives.
 - b) It decreases our vocabulary.
 - c) It helps develop critical thinking skills.
 - d) It reduces imagination.
2. How does reading help broaden our horizons and foster empathy?
3. What role does reading play in developing critical thinking and communication skills?
4. What are the advantages of reading physical books compared to digital formats?
5. According to the passage, how does reading enrich our lives and shape us as individuals?

V. Do as directed:

1. She bought _____ book and placed it on _____ table. (fill in the blanks with suitable articles) 2
2. They arrived _____ the airport and went directly _____ their gate. (fill in the blanks with suitable prepositions) 2
3. She _____ (go) to the store and _____ (buy) some groceries. (fill in the blanks with the appropriate tense forms of the verbs given in the brackets) 2

4. Write suitable question tags in the following sentences. 2

- a. She is coming to the party, ____
- b. They haven't finished their project yet, ____
5. **Frame questions using the appropriate question word to get the underlined word or phrase as the answer.** 2

- a. The Commission was appointed to look into the matter.
- b. There were five members in the Commission.

VI. Do as directed:

1. What is verbal and nonverbal communication? 2
2. Which of the following is a synonym for "**barbarous**"? 1
- a. Savage b. Elegant c. Peaceful d. Generous
3. Which of the following is the antonym of "**humiliation**"? 1
- a. Embarrassment b. Shame c. Pride d. Disgrace
4. Fill in the blanks by adding the suitable affixes (-ing, -mis, -ment, -able) to the given base words. 2

He was ____ *understand* ____ the instructions, which led to his **achieve** ____ in the project.

5. Fill in the blanks with suitable homonyms. 1
- The Queen honoured the brave _____. (knight/night)

VII. Change the following from either Direct or Indirect speech: 4

1. She said, "Close the window."
2. She said that she was driving a car.
3. The coach said, "Practice regularly."
4. He said that they had won the game.

VIII. Write a dialogue between a father and son discussing the selection of a college in Bengaluru for further studies. 4

OR

Complete the following dialogue between a parent and a child:

Parent: Did you finish your homework yet?

Child:

Parent: Do you want me to help you?

Child:

Parent: Okay, let's take a look. So, first, you need to isolate the variable on one side of the equation. Then, you can solve for it using inverse operations.

Child: