

Tumkur University
Third and Fourth Semesters
State Education Policy (SEP) 2024

General English
(BA/BVA/BSW, BSc/BCA and
BCom/BBA)

&

Optional English

Board of Studies

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Vice Chancellor's Note

Dear Students,

I am pleased to present to you the III Semester Undergraduate English Handbooks of Tumkur University. The texts prepared by the Board of Studies reflect our commitment to meeting the requirements of effective English learning. Tumkur University is dedicated to providing you with quality education in the humanities, social sciences, business, and sciences. This commitment is strengthened by our teachers, who excel in both teaching and research. At this stage of your education, remember that the University values the integration of teaching and research. Therefore, your learning must be sincere and focused, preparing you to advance to research or any other higher pursuits. English is not only a skill for exams; it is a key that can open doors to knowledge, creativity, and opportunity. I urge you to read with an open mind, question with courage, and write with clarity. Let these handbook help you become confident communicators, thoughtful citizens, and compassionate human beings.

I am confident that you will notice how the texts selected for the students of Tumkur University not only provide high-quality higher education but also uphold the principles of social justice at every level. The editors have taken great care to enrich both your intellectual growth and social awareness through the study of outstanding works of literature. In line with the State Education Policy, which emphasizes a multidisciplinary approach to higher education, these English texts are thoughtfully designed to prepare you for contemporary intellectual life while enhancing your employability. They also focus on helping you master important and essential syntactical structures in English, as effective communication remains a key factor in professional success.

These texts have been carefully chosen to help you improve your language skills, widen your knowledge, and inspire your imagination. English is not just a subject—it is a bridge to new ideas, cultures, and opportunities. I encourage you to read with curiosity, think critically, and express yourself with confidence. Let this learning journey help you grow into informed, responsible, and creative individuals. I wish you all the best in your studies and future endeavors.

Vice Chancellor

Editors' Note

The Hand Books prepared for the Undergraduate courses of Tumkur University are based on the belief that exposure to literature deepens students' understanding of their own lived experiences. These materials have been carefully designed and customised to serve the needs of UG students to the fullest. The Hand Book offer a thoughtful blend of literature and writing skills, providing training that aligns with the nature of each discipline. Special attention has been given to selecting content that avoids biases and prevents ideological one-sidedness. The primary aim is to create knowledge that is practically relevant and that enables a richer, more meaningful understanding of life and its realities.

All the contents in the III Semester texts come from local, national, and global sources. We, the editors, believe that these excellent pieces of literature will spark the imagination of our students. Our main goal is to help students, by the end of their undergraduate studies, achieve strong skills in comprehension. It is true that students enjoy reading literature because it is fun—they meet new characters and discover new experiences. But literature is more than entertainment. This Hand Book also helps organise knowledge and experiences in a meaningful way. Seen in this light, literature becomes a social document, helping us understand how our social institutions work.

Since there will be students with different abilities in the classroom, the Hand Book is designed to suit various levels of writing skills. Its components help students prepare not only for examinations but also for improving employability by strengthening their comprehension and writing abilities. The exercises aim to develop reading, writing, and critical thinking skills. Each activity is explained clearly in simple language, and the theoretical explanations are followed by practical language exercises to further improve students' understanding.

While selecting the contents from Semester One to the higher semesters, the Editors have focused not only on sparking imagination but also on showing the close connection between experience and literature. We, the Editorial Board, believe that the materials in this Course Book can shape the perspectives and thinking of our students. In addition, the practical exercises support learning by encouraging close reading and detailed writing.

The Editorial Board has worked hard to select the contents of this text so that reading becomes a meaningful and engaging experience for both teachers and students. We thank the administrators of Tumkur University for their kind support throughout the process of selecting the contents. We also thank Vasantha Prakashana for the attractive design and excellent printing of this text.

Content

III Semester (General English)	7
BCA/BSC Degrees.....	7
Content.....	8
Model Question Paper.....	13
Grammer.....	16
Content.....	17
III Semester (General English).....	58
BA/BVA/BSW/BFA/BVoc/Kannada Pandit.....	58
Content.....	59
Model Question Paper.....	65
Grammer.....	69
Content.....	70
III Semster (General English.....	111
BCom/BBA Degrees.....	111
Content.....	112
Model Question Paper.....	114
Grammer.....	119
Content.....	120

III Semester (General English)

BCA/BSC Degrees

Total Contact Hours: 60

Course Credits: 03

Formative Assessment Marks: 20

Summative Assessment Marks: 80

Teaching Hours: 4 Hours per week

Duration of Exam: 03 Hours

Objectives

- Introduce students to modern Indian drama in English and its fusion of myth, folklore, and contemporary concerns.
- Explore issues of identity, incompleteness, and human relationships within the socio-cultural context of post-independence India.
- Develop analytical and interpretative skills through close reading of characters, dialogues, and symbolism.
- Enhance English language proficiency, vocabulary, and expression through literary discussion and written analysis

Learning Outcomes

- Demonstrate improved critical thinking, empathy, and communication skills through debates, role-play, and reflective writing inspired by the play.
- Evaluate the role of storytelling, performance, and audience engagement in effective public speaking and business presentations.

Relate the play's concerns to broader human, cultural, and psychological questions.

Early Life, Education and Career

Girish Karnad was an Indian playwright, actor, film director, Kannada writer, and a [Jnanpith awardee](#). He worked in [Kannada](#), [Hindi](#), [Tamil](#), [Telugu](#), [Malayalam](#) and [Marathi](#) films. His parents were Krishnabai and Raghunath. Karnad's initial schooling was in Marathi. Later, in Kannada after his father was transferred to [Sirsi](#) in Karnataka. As a youngster, he was an ardent admirer of [Yakshagana](#) and the theatre in his village.

Girish Karnad completed his schooling at the Basel Mission Boys School, Dharwad. He earned his [Bachelor of Arts](#) degree from Karnataka Arts College, [Dharwad](#), affiliated to [Karnataka University](#), in 1958. After graduation, he went to England and studied his Master of Arts degree in philosophy, Politics and Economics at [Magdalen](#) in [Oxford](#) as a [Rhodes Scholar](#) (1960–63).

He worked at [Oxford University Press](#), Chennai for seven years (1963–70). Later, he resigned to take to writing full-time and got involved with The Madras Players theatre group. He served as the visiting professor and Fulbright playwright-in-residence at Chicago University from 1987 to 1988. He served as director of the [Film and Television Institute of India](#) (1974–1975) and chairman of the [Sangeet Natak Akademi](#), the national academy of the performing arts (1988–93). He served as director of the Nehru Centre and as Minister of Culture, in the Indian High Commission, London (2000–2003).

Literary works

Karnad is popularly known as a playwright. His plays, written in [Kannada](#), have been translated into English (mostly translated by himself) and some Indian languages. Kannada is his language of choice. His famous play *Yayati*, based on the story of king Yayati, was published in 1961, when he was 23 years old. His next was *Tughlaq* (1964), about 14th-century [Sultan of Delhi, Muhammad bin Tughluq](#). The play started with ambitious idealism and ended up in disillusionment. This established Karnad, 26 years old, as a promising playwright in the [country](#). *Hayavadana* (1971) was based on a theme drawn from *The Transposed Heads*, a 1940 novella by [Thomas Mann](#), which is originally found in the 11th-century Sanskrit text [Kathasaritsagara](#). Herein he employed the folk theatre form of [Yakshagana](#). *Naga-Mandala* (1988) was based on a folk tale brought him the Karnataka Sahitya Academy Award for the Most Creative Work of 1989. Guthrie Theatre, Minneapolis. commissioned him to write the play, *Agni Mattu Male* (Agni Varsha) (The Fire and the Rain) (1998). Though before it came *Taledanda* (Death by Beheading, 1990) which used the backdrop, the rise of [Veerashaivism](#), a radical protest and reform movement in 12th century Karnataka to bring out current issues. Two plays *The Dreams of Tipu Sultan* and *Bali* (The Sacrifice) (2004) narrate the dreams of Tipu Sultan. *Wedding Album* (2008) brings out modern characters to relate on contemporary India's issues with gender, class, caste and communities. *Boiled Beans on Toast*

(2014) showcases the contrast between the residents' irritation over construction and traffic along with the new migrants' curiosity and inquisitiveness in discovering the city. *Crossing to Talikota* (2019) is about Talikota war of Vijayanagara empire.

Introduction about *Hayavadana*

Girish Karnad's *Hayavadana* is based on a theme drawn from Thomas Mann's *The Transposed Heads*, which in revolve is rented from one of the Sanskrit Kathasaritasagara stories. *Hayavadana* explores themes of identity, incompleteness, and the human condition. The play tells the story of two friends, Devadatta and Kapila who are in love with the same woman, Padmini who accidentally swap heads as well as a character named Hayavadana who has a horse's head. The story is about man's hunt for his own self among a mesh of complex associations. The play uses a head-switching scenario, drawing inspiration from ancient myths and folklore, to delve into the complexities of self and the search for wholeness.

Summary of the play

Act 1

The play opens with [the Bhagavata](#) offers puja to lord Ganesha. Then he introduces the setting of the play, Dharmapura, and the central characters. The first is [Devadatta](#), the son of a [Brahmin](#) who outshines the other pundits and poets of the kingdom. The second is [Kapila](#), the son of the iron-smith who is skilled at physical feats of strength. The two are the closest of friends.

As the Bhagavata sets up the story, an [actor](#) runs onstage telling that he has seen a creature with a horse's head, a man's body, and the voice of a human. The Bhagavata doesn't believe him, and even when the creature ([Hayavadana](#)) enters, the Bhagavata thinks it is only a mask and attempts to pull off Hayavadana's head. Upon realizing it's his real head, the Bhagavata listens as Hayavadana explains his origin: he is the son of a princess and a celestial being in horse form, and he is desperate to become a full man. The Bhagavata suggests he go to the temple of [Kali](#). Hayavadana sets out for the temple, hopeful that Kali will be able to change his head to a human head.

After the exit of Hayavadana the Bhagavata returns to the play explaining that the two heroes (Devadatta and Kapila) fell in love with a girl (Padmini) and forgot themselves. Devadatta and Kapila enter. Devadatta explains his adorable love for [Padmini](#), explaining that he would sacrifice his arms and his head if he could marry her. Kapila makes fun of Devadatta but realises how much his friend is affected by Padmini. He agrees to find out her name and where she lives.

Kapila visits the street where Padmini lives and knocks on the doors. When she opens the door she asks him what he wants, outwitting him as he tries to come up with reasons why he is there. He eventually explains that he is there to persuade her for Devadatta. Upon seeing her Kapila thinks to himself that Padmini really needs a man of steel, and that Devadatta is too delicate for someone as quick as Padmini.

The Bhagavata explains that Devadatta and Padmini were quickly married, and that all three remained friends. When Padmini is six months pregnant with a [son](#), the three friends planned to go on a trip to Ujjain together. Devadatta expresses jealousy that Padmini seems to have some affection for Kapila, which Padmini denies. She says that she will cancel the trip so that they can spend more time together, but when Kapila arrives, ready to leave, Padmini changes her mind and decides to go, much to Devadatta's surprise.

As the three of them travel together Padmini points out a tree with the [Fortunate Lady's flower](#). Kapila rushes off to grab flowers for her while Padmini watches his muscular body with desire. When they pass the temple of Rudra and Kali, Devadatta is reminded of his old promise and slips away to cut off his head. After sometime Kapila goes to look for him, and upon discovering Devadatta's headless body he is struck with grief. He decides to cut off his head as well.

Padmini goes after them and sees their two headless bodies on the ground and attempts to commit suicide as well. The goddess Kali stops Padmini and tells her she will revive the men if Padmini places their heads on their bodies. Padmini, in her excitement, accidentally switches the two heads when she places them. The two men are revived: one with Devadatta's head and Kapila's body, and the other with Kapila's head and Devadatta's body.

In the beginning, the three of them are pleased by the transposed heads, but they discover issues when they try to return home. Each man believes that Padmini is his wife. Devadatta's head claims that the head rules the body, and so she is his wife. Kapila's head argues that his hand accepted hers at the wedding ceremony, and that the child she is carrying came from his body. Padmini is aghast, but decides to go with Devadatta's head. Kapila does not return with them.

Act 2

Padmini and Devadatta are happier than they were earlier. She loves Devadatta's newfound strength. They prepare for their child. They buy two [dolls](#) for their son. The dolls speak to the audience and reveal Devadatta's new, strong body begins to revert to its old form. The dolls also tell the audience that Padmini begins to dream of Kapila. When the dolls showing signs of wear, Padmini asks Devadatta to get new ones and goes to show her son the forest.

Padmini travels through the woods and discovers Kapila living there. He has regained his strength, just as Devadatta has lost his. Kapila explains how he had to war against his body. Padmini implies that she is attracted to him, and spends several nights with him.

Devadatta returns with the dolls but could not find Padmini. He tries to find Padmini in the woods. He discovers her with Kapila and became very furious. The two decide to kill each other to put an end to the struggle. After they have killed each other, Padmini considers to perform [sati](#), throwing herself on their funeral pyre. The Bhagavata explains that Padmini was a devoted wife in her own ways.

While the audience believes the play has ended, a [second actor](#) appears onstage saying that there was a horse walking down the street singing the national anthem. The first actor also enters, with a young boy in tow. The boy is very serious, and does not speak, laugh, or cry. It is revealed the child is Padmini's son

Meanwhile, Hayavadana appears on stage. He explains that he had asked Kali to make him complete, but instead of making him a complete human, the goddess has made him a complete horse. Padmini's son begins to laugh at Hayavadana. Hayavadana still wishes to rid himself of his human voice, and the boy encourages him to laugh. As Hayavadana laughs more and more, his laughter turns into a horse's neigh, and he thus becomes a complete horse.

Characters

Devadatta

Devadatta is one of the two heroes of the play. Meaning of Devadatta is "god-given," and the Bhagavata portrays him as "fair in colour", "unrivalled in intelligence" but physically soft and weak. Devadatta is the son of a Brahmin and he is unrivalled in his skill as a poet and pundit. He and Kapila are close friends, until he falls in love with Padmini. After Devadatta marries Padmini a rivalry starts between the two men. After he marries Padmini, he grows jealous of the affection she shows toward Kapila. Due to her affection Devadatta cuts off his head. When his head is swapped with Kapila's, he is happy to have his mind, Kapila's strength, and Padmini by his side. But when his body begins to revert to its old form (i.e., soft and weak), he once again feels dissatisfied and worried that Padmini feels that something is lacking in their relationship. Ultimately, he realizes that he will always be incomplete, and he attempts to end his cycle of frustration by ending both his and Kapila's lives. The two of them kill each other with swords as an act of mercy, forgiving each other for their rivalry in the process.

Kapil

Kapila is one of the two heroes of the play. His name means "reddish brown." His skin is dark and he is the son of an iron-smith. The Bhagavata describes Kapila as "in deeds which require drive and daring, in dancing, in strength and in physical skills, he has no equal." Kapila is a devoted friend to Devadatta, and goes to find out Padmini's name on his behalf. However, Kapila feels that Devadatta is no match for Padmini, and that instead she needs a "man of steel" like himself. His physical strength attracts Padmini even after she and Devadatta are married. Even though he has feelings for Padmini, he is also a loyal friend, and when Devadatta cuts off

his own head, Kapila honestly follows him. When their heads are switched, Kapila starts arguing that Padmini is actually his wife because he now has Devadatta's body. When his arguments are unsuccessful, he leaves society to live in the jungle. He works so much himself back into shape physically, but is troubled by the memories that Devadatta's body possesses. He agrees with Devadatta to end his existence by killing and being killed.

Padmini

Padmini is the heroine of the play. Padmini ignites the rivalry between [Devadatta](#) and [Kapila](#). She marries Devadatta because she loves his mind, but she soon realizes that Devadatta is very sensitive to her harsh and teasing comments. Even, while she is pregnant with Devadatta's child, she craves for Kapila's muscular body. It is her split desire which causes Devadatta to kill himself, followed quickly by Kapila. When Padmini switches the men's heads accidentally, she appears to get the best of both men i.e., Devadatta's head is attached to Kapila's body. As the men's bodies slowly return to their former states, she yearns again for a different life. In the end of the play, when the two men kill each other she laments that they have once again left her all alone. She tells the Bhagavata to take care of her son and performs [sati](#), throwing herself on the funeral pyre.

Hayavadana

Hayavadana's name means "horse face." Hayavadana appears in between the main action of the play to explain his origin story to the Bhagavata. He explains that he is the product of a marriage between a princess and a Celestial Being in horse form. He is desperate to get rid of his horse's head and become a whole man. On an advice He travels to the goddess Kali's temple to ask to become a complete man, but instead she blesses him into a complete horse form. He is happy to be a complete being, but laments that he retains his human voice. When a young boy (padmini's son) enters the scene and begins to laugh at him and sing with him, he is able to lose his human voice, and becomes a complete horse.

The Bhagavata

In this play, the Bhagavata is the narrator. He presents the story of Devadatta, Kapila, and Padmini. Although he is the play's narrator, it is revealed that he is not in control of the story. The Bhagavata is surprised to encounter Hayavadana and attempts to council Hayavadana on how to rid himself of his horse's head. In the second act of the play, after Devadatta and Kapila's heads have switched and time has passed, the Bhagavata starts to speak to the characters directly. He is surprised to find Kapila Living in the jungle and shocked when Devadatta arrives at Kapila's home to find Padmini. When Padmini decides to perform sati, the Bhagavata speaks to her and tries to persuade her.

Model Question Paper:

Total Marks: 80

Duration: 03 hours

(Unit 1 – Hayavadana)

I Annotate any TWO of the following :

(2x5=10)

1. I swear, Kapila, with you as my witness I swear,
if I ever get her as my wife, I'll sacrifice my two arms to the goddess Kali, I'll sacrifice my head to Lord Rudra...
2. Of all human limbs the topmost—in position as well as importance—
3. I have become a complete horse—but not a complete being! This cursed human voice—it's still there! How can I call myself complete? If only I could!
4. Hayavadana, what's written on our foreheads cannot be altered.

II. Answer any FOUR of the following questions in a paragraph or two:

(4x5=20)

1. Write a short on the character Hayavadana.
2. Analyze the role of Bhagavata in the play.
3. Comment on the role of Goddess Kali.
4. Why do Kapila and Devadatta kill each other?
5. Write a short note on the dolls in the play Hayavadana
6. Analyze any two humourous episodes in the play Hayavadana.

III. Answer any TWO of the following Questions in a page or two:

(2x10=20)

1. Attempt a character sketch of Kapila.
2. Attempt a character sketch of Devadatta.
3. Attempt a character sketch of Padmini.
4. The conflict between the mind and the body portrayed in the play Hayavadana. Discuss

UNIT-2 : Advanced Communication Skills

IV. Poetry Comprehension

5x1=5

Read the following poem and answer the questions set on it.

High on the mountains, in the snow

That's where the river starts to flow

With leaves and fish all around,

Stones and rocks on the ground..

Clean, clear, blue and green,
 In the start can be seen
 But as it flows along the way,
 The colour changes to black and grey!

Answer the following questions.

1. Where does the river start to flow from?
2. What is found on the ground?
3. What happens to the river as it flows?
4. What colour is the river in the start?
5. To what colour does the river change to in the end?

V.

1x5=5

1. Read the following passage and Write a Précis on it.

People consider poverty an evil and believe that money guarantees happiness, this is not true; actually, the poor man living in a cottage may be more satisfied than the man living in a palace. The children of the rich are not always blessed as they miss a lot. A poor man is free from the tensions faced by a rich man. Poverty makes one strong and courageous, history proves that most of the dominating men have been born in humble circumstances, therefore, instead of eliminating poverty, it would be more appropriate to eliminate luxury.

Or

2. Write a Report based on the following information:

b. Imagine that you have been asked to conduct a survey by the Student welfare Officer of your institution about the use of the library room facilities and submit a report to him/her with your recommendations.

VI.

1x5=5

1. Read the following passage and Make Notes on it.

Procrastination is the habit of delaying things. People are fond of making up various excuses for not doing things when they are pressed for time, like not having enough time. Experts gave their views on procrastination. Steel, a psychologist, calls it "voluntarily delaying." Dr. Joseph R. Ferrari (2005) distinguishes between people who tend to put things off and "chronic" or "real" procrastinators for whom this is their life and who might even need therapy. Various types of procrastination are known as "stimulation": a rush from beating a deadline; avoiders who put off doing things; and decisional procrastinators. Procrastination leads to low self-esteem, a lack of focus on the present rather than the future, and poor academic performance. "Passive" procrastinators are more stressed and less efficient, and "active" procrastinators prefer to work under pressure.

Or

2. Expand the following Outline into a Story

- a. A boy starts a small business ---- takes a basket of egg to sell in the market ----- his mind works fast ---- with the money he would buy more eggs, save more ---- become rich ----- jumps in joy and smashes the eggs.

VII.

1x5=5

- 1. Give directions to your friend to reach point B from point A. (Map to be given)**

Or

- 2. Picture Analysis: (picture to be given)**

VIII.

1x5=5

1. Dialogue writing

Write a dialogue between two friends on ambition in life

Or

2. Public speech

Imagine you are participating in a Public Speech competition in your college. The topic for the competition is 'Why online learning can be fun?' Write a speech for your competition.

IX.

1x5=5

1. Message writing

You are Pooja. In the absence of your mother you received a telephone call from your aunt. Your aunt informed you that she is not coming today as per plan. As you have to go to the coaching classes Write a Message for your mother.

Or

2. Notice Writing

You are the class leader of I B.com A section. You plan to hold a commerce fest for your classmates next week. Write a Notice to your classmates informing them to attend a meeting regarding the commerce fest.

Paper title: Grammar**Total Contact Hours: 60****Course Credits: 03****Formative Assessment Marks: 20****Summative Assessment Marks: 80****Teaching Hours: 4 Hours per week****Duration of Exam: 03 Hours**

Course Objectives

- Strengthen students understanding of grammatical structures and their functions in written and spoken English.
- Enhance precision and clarity in communication through the correct application of grammar rules.
- Build proficiency in advanced grammar topics relevant for academic writing, professional communication, and competitive examinations.
- Foster confidence in using grammar as a tool for effective expression across formal and informal settings.
-

Learning Outcomes

- Accurately identify and apply grammatical concepts, including sentence structure, tenses, clauses, and modifiers.
- Use appropriate punctuation, subject-verb agreement, and parallel structures in academic and professional writing.
- Detect and correct common grammatical errors in their own work and in peer writing.
- Demonstrate advanced grammar usage in various communicative contexts, including formal correspondence and academic discourse.

Contents

1. Dialogue Writing
2. Giving Directions
3. Notice Writing
4. Poem Comprehension
5. Picture Analysis
6. Report Writing
7. Note Making
8. Message Writing
9. Precis Writing
10. Expansion of Outline Into A Story
11. Writing A Public Speech

Chapter - 1

DIALOGUE WRITING

Dialogue is the conversation between two or more participants. A dialogue is a process of exchange. In a dialogue, we exchange our ideas, thoughts and emotions. Dialogue writing is an art which needs careful preparation.

The tips for effective dialogue writing are:

1. Understand and analyse the given situation for dialogue writing carefully.
2. Analyse the speakers who are a part of the dialogue.
3. Make a rough outline of the topic and the dialogue.
4. Arrange the ideas in a logical way.
5. Begin the dialogue with proper greetings.
6. Avoid too friendly expressions like Hey..... Buddy..... Dude.....Baby.....Yo..... etc.
7. Avoid using mechanical questions and mechanical answers.
8. Words often confused can be avoided.
9. Complex and lengthy sentences can make a dialogue difficult and dull.
10. Use words which express emotions and feelings.
11. Give proper turns to both or all the participants.
12. Follow natural speech patterns to make the dialogue lively.
13. Do not let any character to dominate other.
14. Interesting sentences and attractive beginning can fetch good success.

Examples: 1. At the House

Ramesh : Here is the prince, how are you, my friend?

Suresh : Absolutely fine my dear, what's up?

Ramesh : Nothing, just preparing for a concert.

Suresh : Wow.....! That's great. Can I join you?

- Ramesh** : Yes.....! Why not?
- Suresh** : By the way, where is it going to be?
- Ramesh** : In our college. It will start at 5.00 pm. let's go.
- Suresh** : Fine! Let's go.

Examples: 2. At the friend House

- Rani** : Hi. Radha! Have you submitted your application form?
- Radha** : Not yet. I'll do it tomorrow.
- Rani** : Why?
- Radha** : I couldn't make photocopies of my certificates because there was no electricity
- Rani** : Okay, which group are you planning to choose?
- Radha** : I'll be choosing Mathematics and Biology
- Rani** : Why both?
- Radha** : They have scope.
- Rani** : It's really good. Thank you.

EXERCISE

Exercise: Develop dialogues for the following situations

a) Office clerk and student about collecting scholarship cheque.

- Student** : Good Morning Sir.....!
- Office clerk** : Good Morning Aditya, How are you?
- Student** : I'm fine sir, and how are you sir?
- Office clerk** : I'm fine. How can I help you?
- Student** : Sir, I had applied for scholarship offered by Govt. of Karnataka for students belonging to economically backward class

Office clerk : Yes, I remember. I had given you the form.

Student : Can I know whether the office has received the scholarship cheque?

Office clerk : Yes, You can. Give me a minute I will check.

Student : Sure sir

Office clerk : Here it is, Take your cheque Aditya and deposit it in the bank

Student : Ok Sir. Thank you sir for your help.

Office clerk : It's my pleasure Aditya

Student : Have a nice day sir

Office clerk : Same to you Bye.

b) Librarian and student about losing the borrowed book.

c) Student enquiring about the availability of the book 'Wings of Fire' by Dr. A.P.J. Abdul Kalam in the library.

Student : Hello ma'am, how are you?

Librarian : Hello! I am perfectly fine. And how are you?

Student : I am good ma'am. Actually, I was searching a book.

Librarian : What kind of book are you searching for?

Student : Ma'am, I was looking for 'Wings of Fire' by Dr APJ Abdul Kalam.

Librarian : Oh...! that's a lovely book, even it is my favorite book.

Arjun : Yes, my mother also insists on listening to English news every day.

Amit : For reading, we can use English literature books and news-papers available in our college Library.

Arjun : Good idea, it will improve our reading skills.

Amit : But I have problem in understanding English spoken by a British or an American.

Arjun : It's a problem for me too. But, now I have started listening to BBC.

Amit : Do you know, next week there is one workshop in our college on developing English language proficiency.

- Arjun : Yes, I know, I am going to attend the same
- Amit : Me too..!
- Arjun : ok. Lets go. We are getting late for next lecture.
- Amit : Oh.. yes, Lets go.

Exercises

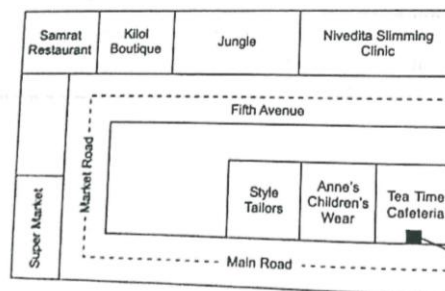
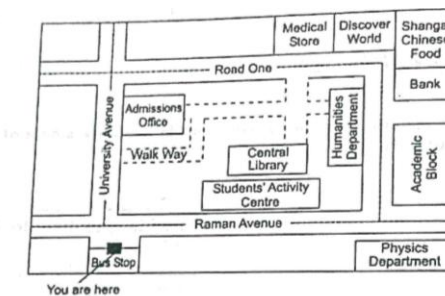
- a. Imagine you are a degree student. You have lost your ID card in the bus. You go to the college office and enquire the clerk about the procedure to get a new ID card. Develop a dialogue between you and the office clerk.
- b. You are the class representative of your class. You are have planned to organize a trip to your classmates next month. You have to seek permissions from your principal to arrange the trip. Develop a dialogue between you and the principal.
- c. Assume that you are sick. You visit a doctors in your town. Develop a dialogue between you and the doctor.

Chapter – 2

GIVING DIRECTIONS

C. Look at these maps and give directions to your partner to reach:

1. Discover world - a book store
2. Jungle - a popular gaming place.



You are here

Make use of the expressions given below to build the conversation.

Useful Phrases

Asking for Directions	Giving Directions
How do I get to ...? What's the best way to ...? Where is ...? Is there a ... near here? How do I find...? Can you help me find ...? How far is...?	Go straight on (until you come to ...) Turn back./Go back. Turn left/right (into ...street) Go along..... Cross..... Take the first/second road on the left/right It's on the left/right. straight on opposite near next to between at the end (of) on/at the corner behind in front of (just) around the corner traffic lights crossroads, junction

Chapter – 3

NOTICE WRITING

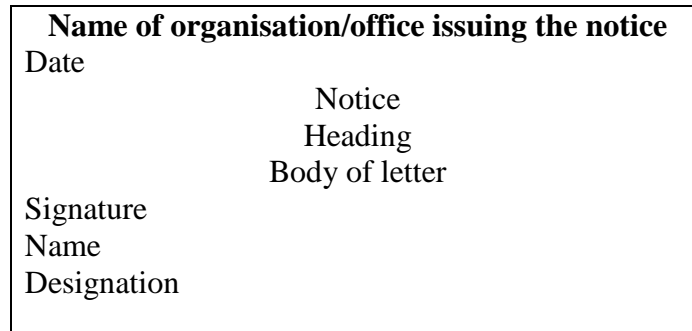
A notice is a formal means of communication. The purpose of a notice is to announce or display information to a specific group of people. Notices are generally meant to be pinned up on specific display boards, whether in schools or in public places. Notices issued by the government appear in newspapers.

Format:

A notice should be written in the following format:

- the name of the organisation issuing the notice
- the title 'NOTICE'

- a heading to introduce the subject of the notice
- the date
- the body of the notice
- the writer's signature, name (in block letters) and designation



Points to remember:

1. A well-written notice must inform the readers about the 5 Ws:
 - What is going to happen, (that is, the event)
 - Where it will take place
 - When it will take place (that is, the date and time)
 - Who can apply or is eligible for it
 - Whom to contact or apply to (that is, the issuing authority)
2. Only the most important points should be written.
3. A.O.D.-that is, any other detail given in the question.
4. One is free to add any relevant information not included in the question.
5. The sentences should be short and grammatically accurate.
6. The notice should be presented within a box.
7. The word limit for a notice is 40-50 words (only the words in the body of the notice are counted).
8. Information given in a notice must be clear and should not cause any misunderstanding, or confusion.

9. A notice must be catchy and appealing. It should attract the reader's attention at once.
10. Increase the visual appeal of your notice by using bold letters, catchy slogans, striking words and phrases, etc.
11. Standard abbreviations are allowed.

Marking scheme

The name of the organisation, 'NOTICE', the heading, and the date	-	2 marks
The name and designation of the person writing	-	1/2 mark
Placing the notice within a box	-	1/2 mark
Content and language	-	2 marks

Adherence to the word limit is important:

- If the candidate exceeds the word limit by 2 or 3 words, ½ mark is deducted.
- If he/she exceeds the word limit by 4 or more words, 1 mark is deducted.

Value points in a notice

Meeting Date: Time: Venue: Agenda: Purpose: Who to attend: Contact Address: Specific Instructions:
--

Sample notices:

1. The Residents Welfare Association, Green Park is organizing a 'Holi Fiesta' in the locality. As the president of the association, draft a notice in not more than 50 words informing the residents about the same. Give other essential details too.

Residents welfare Association Notice 10 Jan 2007 Holi Fiesta The Residents Welfare Association is organising Holi fiesta in the colony as per the following details:

Date : 17 February 2007
 Time : 9am to 5 pm
 Venue : Green Park Club
 The residents are requested to come along with their families and friends
 and add colour to the fiesta
 Ravi Kamar
 President, RWA

2. On the occasion of National Science and Technology Day, the school has decided to organise a Science Fair. Vikram, the secretary of the Science Society, wants to call a meeting of the office bearers of the society to discuss the arrangements for the fair. Write a notice is not more than 50 words.

Delhi Public School, New Delhi

Notice

13 April 2007

Meeting of Science Society

On the occasion of National Science and Technology Day, the school has decided to organize a Science fair. All the bearers are requested to attend a meeting in the School Library on 16 April 2005 at 10am to discuss the arrangements for the fair.

Vikram
 Vikram Sangh
 (Secretary, Science Society)

3. Ram Lakhani is the Head Boy of Bhavan Vidyalaya, Chandigarh. He and some other students of the school are touched by the plight of the poor and the destitute in the state-run homes, and they wish to make a difference in their lives by lessening their sufferings. They decide to raise funds for this purpose. Write a notice, not exceeding 50 words, making an appeal for generous donations.

Bhavan Vidyalaya, Chandigarh
Notice

6 May 2007

Attention Please!
Lend a Helping Hand

Your help and co-operation are required to make a difference in the lives of the less fortunate living in the state-run homes. Donate generously. Deposit your contribution to the undersigned by 13 May 2007. The money so raised will be spent on medicines and clothes for the inmates.

Ram

Ram Lakhana

(Head Boy)

4. You are Parthasarthy Mishra, the Head Boy of St John's High School, Dalhousie. You have been asked to write a notice regarding a sports kit bag found on the school playground. Write the notice in not more than 50 words. Invent necessary details.

St John's High School, Dalhousie
Notice

10 April 2007

Found-A Sports Kit Bag

A sports kit bag was found on the playground on 9 April 2007 during the recess period. Anyone who has misplaced a grey sports bag with huge pockets can collect it from the undersigned within two days, that is, by 12 April 2007.

Parth

Parthasarthy Mishra

(Head Boy)

5. You are the cultural secretary of your school. Write a notice in about 50 words inviting the names of students who would like to participate in the variety programme that you are planning in aid of an old age home in your city. Items may be in the form of solo and group singing, mono acting, magic show, dance performance, etc. Trials for the most suitable participants will be held during the zero period everyday.

Blooming Flowers School
Notice

10 July 2007

Sandhya Tara

Our school is organising a cultural programme to collect funds for 'Sandhya Tara', a home for the elderly. We plan to include a dance drama, mono acting, a magic show and other items. Students who wish to participate should submit their names to the undersigned before 20 October 2007. Trials will be held daily in the zero period.

S Walia

Sandeep Walia

Secretary, Cultural Society

Chapter – 4**POEM COMPREHENSION**

Poetry is a powerful medium that not only enhances English language skills but also nurtures creativity and emotional intelligence. In this lesson, we will dive into the world of unseen poems those delightful pieces that challenge young minds to interpret, analyze, and appreciate the beauty of language. As students transition into more complex literary studies, engaging with unseen poems helps them develop critical thinking skills and encourages them to express their thoughts and feelings. Each poem serves as a canvas for imagination, inviting readers to uncover layers of meaning and emotion hidden within the lines.

Analyzing an unseen poem can be a rewarding experience, especially for students who are beginning to explore poetry more deeply. Here's a structured approach to help them analyze unseen poems effectively:

1. Read the poem carefully
2. Identify the speaker and audience
3. Explore the theme or message
4. Examine language and style
5. Consider the mood and tone
6. Reflect on personal response
7. Answer the questions to test yourself

Common types of questions include:

What is the main theme or message of the poem?

How does the poet use imagery or figurative language?

What emotions does the poem evoke?

Who is the speaker, and what perspective does he offer?

How does the structure of the poem contribute to its meaning?

Practising unseen poems helps students improve their comprehension skills, enabling them to tackle similar texts in exams confidently. It prepares them for analyzing unfamiliar material quickly and effectively, which is crucial for achieving good marks in English literature assessments.

Students can effectively analyse an unseen poem by following these steps:

Read the poem carefully multiple times Identify the speaker, audience, and theme.

Examine the language, imagery, and literary devices used.

Reflect on the mood and tone.

Answer specific questions related to the poem's content and meaning.

An unseen poem is a poem that students have not encountered before. It is presented to them during assessments or practice sessions, allowing them to analyse and interpret it without prior knowledge.

Poem 1: The Lotus and the Black Mud

The lotus in its beauty and brilliance smiles and dares the sun

To whom it compares its shape and shine.

"Thou hast not my tenderness,

Thou hast not my fragrance," it says.

The sun just glares

And utters not a word.

Either of censure or of praise!

The poor black mud

Nourishing the roots

With soft cool protective touch keeps silent too.

It is beyond compare,

To either the lotus or the sun.
 Nor recognition does it crave!
 Let the world rave and revile
 At the vile stench of mud;
 The mud knows the Dark Reality
 It just wants to Be!
 It just wants to Be!

Questions:

1. Who says the words "Thou hast not my tenderness"?
2. The lotus surpasses the sun in:
 - (i) beauty
 - (ii) brilliance
 - (iii) glory
 - (iv) both (i) and (ii)
3. What does the mud symbolise in the poem?
4. What does "Nor recognition does it crave" imply about the mud?
5. Explain the significance of the last two lines: "It just wants to Be!"

Answers:

1. The lotus says these words.
2. (iv) both (i) and (ii).
3. The mud symbolises reality and nourishment, despite being overlooked.
4. It implies that the mud does not seek acknowledgement or praise from others.
5. These lines emphasise the simple existence and contentment of the mud, contrasting with the desire for recognition seen in other elements.

Poem 2: The Little Seed

In the heart of a seed, buried deep, so deep, A dear little plant
Lies asleep.

"Wake!" said the sun,

"And "Wake!" said the rain.

The little seed heard

And rose up again.

Questions:

1. What is the main theme of the poem?
2. Who encourages the seed to wake up?
3. What does the seed represent in this poem?
4. How does the seed respond to the call of the sun and rain?
5. What literary device is used in "buried deep, so deep"?

Answers:

1. The main theme is growth and awakening.
2. The sun and the rain encourage the seed to wake up.
3. The seed represents potential and new beginnings.
4. The seed responds by waking up and rising again
5. This line uses repetition for emphasis.

Poem 3: The Wind

I am the wind that whispers low,
Through trees and fields, I gently blow.
I carry secrets from afar,
And dance beneath the evening star.

Questions:

1. What does the wind do in this poem?
2. What imagery is created by "dance beneath the evening star"?
3. What feelings might the wind evoke in readers?
4. What does the phrase "carry secrets from afar" suggest?
5. Identify a rhyme scheme in this poem.

Answers:

1. The wind whispers and gently blows through trees and fields.
2. It creates a serene and magical image of nature at night.
3. The wind might evoke feelings of calmness and mystery.
4. It suggests that the wind brings stories or messages from distant places.
5. The rhyme scheme is AABB (the first two lines rhyme with each other, as do the last two).

Poem 4: The Rainy Day

Pitter patter on my window,
 Rain drops dance with a gentle flow
 Clouds are grey, but hearts are bright,
 For rainy days bring pure delight.

Questions:

1. What sound does the poet describe in this poem?
2. How does the poet feel about rainy days?
3. What mood is created by "clouds are grey"?
4. What does "pitter-patter" refer to in this context?
5. How do rainy days affect people's hearts according to the poem?

Answers:

1. The poet describes the sound of raindrops falling on the window.
2. The poet feels joyful and delighted by rainy days.
3. It creates a mood of calmness or coziness despite the greyness.
4. "Pitter-patter" refers to the sound of raindrops falling.
5. Rainy days bring happiness or brightness to people's hearts.

Chapter - 5

PICTURE ANALYSIS

Analysing a picture is an attempt at revealing the meaning or message communicated by the work. We study devices used by the artist, and consider what is accomplished by using these devices.

Analysing a picture

We can divide the process into three steps:

1. description
2. analysis
3. interpretation

Description

Start by presenting the picture. The presentation should include the title, name of the artist, any additional text the artist has chosen to include, information about when the work was made, and where it was first displayed or published.

Study the picture. Start by describing what you see. Look at shapes and colours. In this first phase it is important to leave out the interpretation. It can be good practice to describe a picture that comes from a different culture than your one's, so that one meets it fresh without preconceptions.

The analysis

A picture can be interpreted in many different ways. The way we interpret a picture is influenced by the culture we are a part of, and our personal experiences.

A picture's message arises from the interaction between the work and the viewer. Images used in newspapers, or images used in advertising, have been placed into a context which limits interpretation. Here the sender wants an image to be interpreted in a certain way.

A picture is made up of individual elements that have been put into a specific context. The picture has been composed in a specific way. Visual devices such as colour, contrast, and symbols also influence how we perceive the work. The next step in the analysis is to describe the composition of the work, what visual devices we notice, and how this influences our experience of the work.

The interpretation

Any picture is a representation, an interpretation of reality. When we analyse the picture we 'decode' the message in the image. The picture usually has a purpose. The creator may want to inform us about something, influence, or give us a certain experience. When we interpret the image, we try to explain as clearly as possible what purpose we believe the picture has.

A picture contains a lot of information about the time and the society in which it was created. At the same time, the content of a picture can be understood differently when it is placed into a new context. This should be commented on in an interpretation.

How to write a picture analysis essay - 6 essential tips

1. Focus your attention on the author of the picture

Who is he/she? What is his/her field of interest? Does he/she have any artistic achievements and fame? This information will help you to analyze the context of the picture better.

2. What is the context of the picture? When and where has it been taken?

One should explain a little about the temporal and geographic dimensions of the picture. This is pretty important. otherwise, interpretation may be wrong or inadequate. A lot of "false" images are circulating in the World Wide Web, and they lack reliability and trustworthiness exactly because of this misplacing or distorting the information about their context. This is true especially when the pictures are related to war crime allegations. Hence, one should be certain that one has gathered all the required information.

3. Think about what is shown on the picture.

There can be one human being or more than one, or just a landscape, or an abandoned house, or an animal, and so forth. The best pictures are usually those which combine various elements, thus enforcing different impressions on the mind of the observer.

4. Grasp the picture's message

Now is the time to grasp the message of the picture. Professional photographs always aspire towards disseminating important information, or changing the attitude of people towards a definite issue-Social, political and economic issues. Here one needs to analyze the picture against its background. If one knows where it has been taken and who is on the picture, then it will be much easier for one to understand it.

5. Have notes

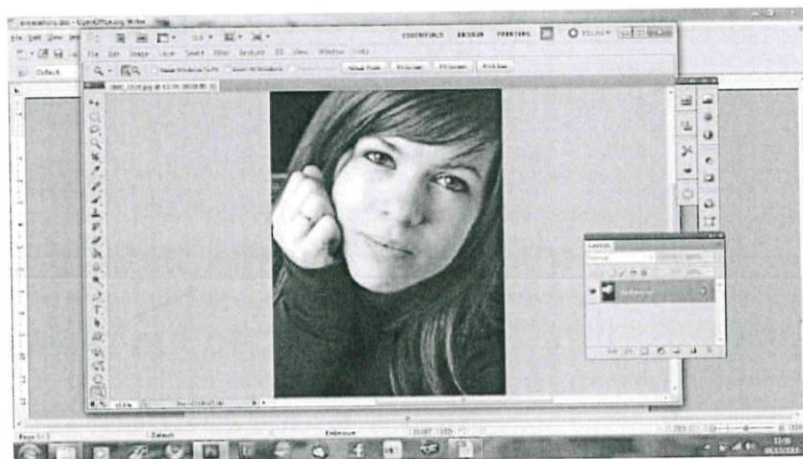
During all this preliminary research it is recommended to have notes in order to write one's thoughts and insights. One has to be able to incorporate the following things in Picture analysis.

1. context
2. author of the picture and its source/s
3. description of the picture
4. techniques used by the photographer
5. message of the picture
6. reaction to the picture, for example, some pictures depicting war action, poverty, disasters as well as some positive images (of friendliness, equality, happiness) can provoke strong reaction from the society.

Show your analysis to friends

After completing the first draft of the picture analysis, one should consult with his/her friends or classmates regarding the task. One should ask them what they think about the analysis and the picture. Maybe they will point to something on the picture that one hasn't been able to notice before.

Here is an example of image analysis of a student's photograph..



In this picture I really like how the top part of the girls head has been cropped so that her face and arm frame the picture. I also like the lighting and how the light is very bright on the right side of her face and the arm but it's just a bit darker on the left hand side which creates a bigger definition in the face.

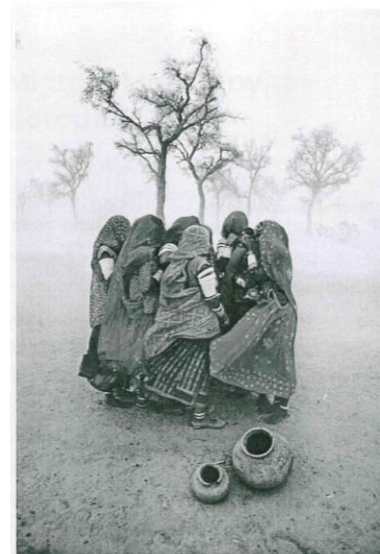
The girl's facial emotion fits in with the black and white effect really well because it looks very intense and serious. The black and white effect also helps the picture stand out because it helps the lighting and the features more visible.

In photo-shop, I increased the contrast a little bit so that the detail in the hair and face was more defined. I didn't want to increase it too much because I like the grey and white colours against the black background and if I increased it too much the colours would be black and white. I also I duplicated the layer twice and changed the opacity to 20% on the third layer, then I used the Gaussian blur on the second layer and put the opacity up to 100% again on the third layer. Afterwards I used the eraser on the skin and because the second layer was still in Gaussian blur the skin became smooth and the eyes started to stand out more from the rest of the face. Then I flattened the image.

This picture is my favourite out of all the pictures in this project because I love how it's an unusual angle but its still simple but effective composition because the fact that she has her hands up against her on face and not much emotion on her face makes the picture look quiet and undisturbed.

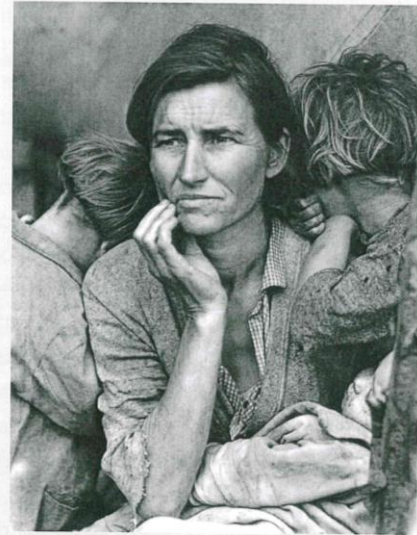
Dust storm in Jaisalmer by Steve McCurry.

Ladies gathered in a group to stay together during tough times of the dust storm, all in vibrant red traditional Rajasthani costumes. Balanced in middle of a vertical frame with trees dancing in background to the song of storm. The energy of nature is felt flowing in this photograph. This is lively, the count of 6 trees balancing the heads of visible 6 ladies and the pattern at which they all fall in place inside the picture is phenomenal. The Least said, the pots in the foreground close to the viewers eye is the x factor in this picture. It creates the space, the dimension in 3D, a perfect balancing composition to a masterpiece photograph.



Migrant Mother by Dorothea Lange

Migrant Mother is one of the most iconic pictures in our history by Dorothea Lange, taken while covering migratory farm workers in California in 1936. Strong emotions all over the frame, the gesture by the mother, her least interest towards the photographer makes it even more dramatic, a sense of reality just before your eyes. The kids turning the faces away creates a wonderful perspective to the picture and brings more dominance into the sorrows of mother here. The questions and the very act of survival and dependency. The baby close to her, sleeping poignantly, creates more uncertainty within their lives and adds much to the mood and trauma of the mother.



Eiffel tower 100th anniversary by Elliott Erwitt

It is a well known fact that most of our Elliot Erwitt's pictures tend to have humour in them with a perfect blend of feel good factor and creativity. Here in this picture weather plays a vital part by creating a mood and wanting for umbrellas. The Leap of Joy from the guy in the foreground against the backdrop of Eiffel Tower is extremely strong and makes us feel in the location. The brilliance doesn't end there, to balance the composition and add more elements of interest, we see a couple sharing some lighter moment in the mid-ground, the umbrellas flipped to the swiftness of wind is extremely poetic and answers us why this picture is still rejoiced.



Chapter - 6

REPORT WRITING

A report can be oral or written. The primary purpose of a report is to give information to an individual or an organization about work that was assigned.

Characteristics of reports:

1. Can be oral or written.
2. Have a structured format.
3. Are objective and analytical in nature, the aim is to provide authentic information about a subject in a dispassionate manner and not reflect personal preferences.
4. Present an analysis of facts after careful investigation.
5. Present findings on the basis of the analysis.
6. Can also represent data visually using graphs, tables, charts, etc.
7. Are precise and concise.
8. Are written in an impersonal style.

Purpose

Reports can be written for a number of purposes. They are written primarily to give information and facilitate the process of decision making.

1. Reports are also written
2. to make a record of events
3. to assess a situation/event
4. to persuade someone about the need for a certain action
5. to make a recommendation
6. to evaluate the progress of a project.

Template of a Short Formal Report

To: TITLE TERMS OF REFERENCE/INTRODUCTION

This section addresses three questions:

- i. Why the report was written
- ii. Who it was written for
- iii. What the scope of the report is

PROCEDURE

In this section, the writer explains the procedures used or the processes involved. For example, visits to places/sites, interviews with people and so on.

FINDINGS

This is the main part of the report because it gives facts and evidence collected by following the procedures.

CONCLUSIONS

The inferences drawn from what is mentioned in the previous section are presented here.

RECOMMENDATIONS

This section is optional. If the writer has been asked to make suggestions or recommendations, they will be presented here.

Name:

Position:

Date :

Language focus

1. Terms of Reference

The sentence used in this section has two parts to it. A) topic B) purpose of report.

A typical sentence construction here would be 'The purpose of this report is to study the current trends in the sports market in order to plan the sales distribution for this year.'

Topic	Purpose
Current trends in the sports market	Plan the sales distribution this year

The topic and purpose are linked by expressions like 'in order to', 'so as to', etc.

2. Procedure

Look at the following sentences:

- a. A survey was conducted in all the states.
- b. A number of customers were interviewed.
- c. Detailed feedback was obtained.

d. Sales pattern of different goods in the last quarter was analysed.

In this section past tense and the passive voice are used.

3. Findings

The findings in a report are generally presented in an impersonal style. Therefore, the use of personal pronouns is avoided but there is the use of the passive voice and reported speech.

4. Conclusions

Conclusions follow from an analysis of findings. Here, it is important to pay attention to the use of the present simple and the past simple tenses. For example.

- a. Sales figures show a decline because of.....
- b. The company showed good performance last year.

5. Recommendations

Recommendations are suggestions for practical courses of action based on the conclusions. The key point here is the predominant use of the modal auxiliary verb 'should'.

Sample Report

MUSIC ACADEMY	
To: Shanker Das, Chairman	
REPORT ON DECLINING ATTENDANCE	
1. TERMS OF REFERENCE	
In January you asked us to investigate the reasons for the fall in attendance at the concerts and to submit a report with recommendations by December.	
2. PROCEDURE	
a. The attendance figures of the previous year were obtained.	
b. Members of the Academy and some others were interviewed.	
c. A questionnaire was sent to all the current members and also those who discontinued membership in the last 12 months.	
3. FINDINGS	
a. The attendance figures in the previous year were as follows:	
First Quarter	3000
Second Quarter	2400
Third Quarter	1900

Fourth Quarter	1300
<p>B.</p> <ul style="list-style-type: none"> • Majority of the members are of the opinion that the quality of music has deteriorated and that they miss the maestros of the previous era. • Most of the artistes who performed in the last two years actually experimented on stage in the name of innovation. • Lack of discretion in the choice of programmes. • Inadequate communication. Members were not informed about the last minute changes in concert schedules and also about the change in artistes sometimes. <p>CONCLUSIONS</p> <p>Attendance at concerts shows a noticeable decline because of dissatisfaction with the quality of music and administrative lapses in sending communication to the members and the general public. Failure to redress them may lead to a further decline in membership and might gradually erode the reputation of the Academy.</p> <p>RECOMMENDATIONS</p> <ol style="list-style-type: none"> 1. The organising committee should be objective in their selection of programmes and artistes and should set aside personal preferences. 2. There should be a wide range of programmes. 3. Members should be informed of the concerts for a whole quarter and changes in them, if any, should be notified in the press immediately. This should also be followed by personal communication. 4. There should be a campaign for enrolling life members. 5. A number of schemes should be planned to attract membership. 6. The programmes should be given wider publicity. <p>Nanda Kumar Madan Mohan Sangeet Biswas Date: Appendix: Questionnaire</p>	

EXERCISE

Imagine that you have been asked to conduct a survey by the Student Welfare Officer of your institution about the use of the library and reading room facilities and submit a report to him/her with your recommendations.

Consider the following points:

- A list of facilities available in the library.

- Do students use the reading room facility?
- If they do, what do they generally prefer to read?
- Do students read magazines of general interest or sports magazines?
- What type of books is generally issued out, textbooks or reference books?
- How many students refer to dictionaries, encyclopaedia or other books kept for reference only?
- Do students prefer CDs to books?
- Wherever available, do students use the Internet facility more than the reference section in the library?
- Do girls use the library more than boys?
- During which months of the year is the library used most?

Can you think of more questions?

If possible, you can try and do a project on this and prepare an authentic report. Write appropriate conclusions and make suitable recommendations. You can use the template given in the unit. Refer to the sample report to help you write the report.

Chapter - 7

NOTE MAKING

Note making is an important skill especially for students in a college or university. In order to make notes effectively we need to be active listeners/readers. Though listening and reading are receptive skills, we must think actively when we listen or read, to be able to decide:

- what to note
- what form the notes should be in
- for what purpose we are making notes and
- how we are going to use them later.

Note making is important for several reasons. It helps us:

- to organize our thoughts.

- to follow the argument of the speaker/writer.
- to keep a record of a speaker's/writer's ideas so that they are not lost.
- to refer to the information at a later date.
- to help us remember what we listen to or read.
- to internalize new ideas/information.

Effective notes have certain characteristics. They:

- are accurate
- contain all the essential information
- show the overall progression of ideas
- can be used effectively in the future
- include your comments or responses
- are a summary and not a word by word reproduction of the original.

Different methods of note taking

Notes can be organized in different ways. There is no single correct system. The layout, symbols, short forms and abbreviations vary according to individual preferences. However, two methods are used most often:

1. Linear notes
2. Diagrams

In linear notes information is organized in the order of importance using indentation, listing, numbering/lettering, and so on.

There are various listing systems:

Arabic numerals	1, 2, 3, 4, 5, etc.
Decimal system	1.1, 1.2, 1.3, 1.4, 1.5, 2.1, 2.2, 2.3 Subdivisions can also be decimalized, e.g., 1.1.1, 2.1.2, etc.
Upper case Roman numerals	I, II, III, IV, V, VI, VII, VIII, IX, X
Lower case Roman numerals (usually in	(i), (ii), (iii), (iv), (v), (vi), (vii), (viii), (ix), (x),

brackets)	etc.
Capital letters	A, B, C, D, E, etc.
Small letters (usually in brackets)	(a), (b), (c), (d), (e) etc.

Diagrams such as flow charts, spidergrams, tree diagrams, tables, etc. can also be used to make notes.

Read the following talk on making a presentation and see how notes can be made using different methods:

When you are making a presentation, your posture can affect the quality of your voice. The way you stand, the position of your head, neck and shoulders and feet and so on are important. Check that your feet are parallel and apart and your weight is slightly forward on your feet. Make sure that your knees are relaxed; if ahead and don't push your neck out or drop on to your chest. I had a man come to see me once as he was constantly losing his voice. It was all due to his habit of sticking his neck forward which was putting pressure on his throat. He sounded quite squeaky when he spoke. What he should have been doing was keeping his ears in line with his shoulders. Your head should feel as though it's floating on top of your body! So watch that.

Now most of us feel nervous before we speak in public. You'll feel better if you spend some time dealing with the tension. It's a good idea to try and think about what it is that's making you feel this way. That way you can have some control over it. Next, try and locate the area of tension in your body. Often it's your neck or shoulders. Then concentrate on massaging these parts and consciously trying to relax them. Believe me, it works!

Let's think about what you say, now. To maximize your performance make sure you are well prepared. Look over your notes, practice what you want to say, preferably out loud, and then, perhaps most important of all, try to feel you really want to share your subject with your audience. If you feel and share your enthusiasm with them, you're more than half-way there.

Remember that how people feel about you and what you are saying to them will depend on your body language. There are three main behaviour types: passive, aggressive and assertive. You can use any of these types, although I think the assertive posture is one that suits most occasions best.

The passive body type has a withdrawn posture. You may fidget a bit with your hands and hair. In fact I remember a well-known politician who whenever he was speaking would constantly massage the top of his head. So beware of those funny little mannerisms. They can become intensely irritating to an audience.

If your posture is aggressive, however, you tend to be quite rigid. You could be constantly swinging your leg or crossing your arms and clenching your fists and the audience will feel uncomfortable. Your voice will often sound harsh or sharp and your audience may then feel quite aggressive towards you and that's something you don't want if your aim is to get them to see your point of view.

That brings me to the assertive posture. Now you're standing straight, feeling comfortable and calm with your arms hanging loosely at your sides. In this position there is minimal tension and your voice is full, clear and varied. You're a delight to listen to.

Finally, a few dos and don'ts when it comes to looking after your voice, especially before giving a speech. It's a bit obvious but avoid smoky areas, and alcohol, too. Drink plenty of fluids, especially fruit juice or even coffee or tea and keep your throat moist while you're speaking. Also, interestingly enough, stop eating too many dairy products when you have a cold. It can make you sound worse and also don't forget to use your lips and tongue carefully to make the words stand out clearly.

And just a final reminder. We can't always control the room we are speaking in. So, if a plane goes over, don't shout. Wait till it's gone. Don't battle with things you can't do anything about. If your throat feels uncomfortable, try not to cough violently or clear your throat. Just swallow instead. It doesn't always work but it's much better for your voice.

Adapted from Allsop and Aspinall (1999), Practice Tests for the Cambridge Business English Certificate Level Two, Cambridge University Press

Linear notes

Making a presentation

1. Posture:

The way you stand, the position of your head, neck, shoulders & feet. Important, can affect quality of voice.

1.1 Feet: parallel and apart; knees relaxed, will affect back if tense

1.2 Head: look straight ahead, not push neck out or drop it on shoulders, ears in line with shoulders

2. Nervousness:

2.1 Common to all speakers

2.2 Control: think about what causes nervousness

2.3 Locate area of tension (often neck and shoulders)

2.4 Massage these parts, to relax them consciously

3. Preparation:

3.1 Thorough preparation maximises performance

3.2 Practise your presentation aloud

3.3 Be enthusiastic

4. Body language

4.1 Three main behaviour types: passive, aggressive, assertive

4.1.1 Passive: (a) fidgety behaviour (b) withdrawn posture (c) irritating mannerisms

4.1.2 Aggressive: (a) rigid posture (b) indication of aggression swinging of legs, crossing of arms, clenched fists; voice - harsh and sharp

4.1.3 Assertive: (a) stand straight (b) arms hanging loosely at the sides (c) voice, clear and varied

4.2 Assertive posture is the right posture, evokes positive response

5. Voice

5.1 Avoid smoky areas, alcohol, dairy products (especially - cold)

5.2 Drink plenty of fluids to keep the throat moist - fruit juice, coffee, tea

5.3 Use tongue and lips for clear enunciation

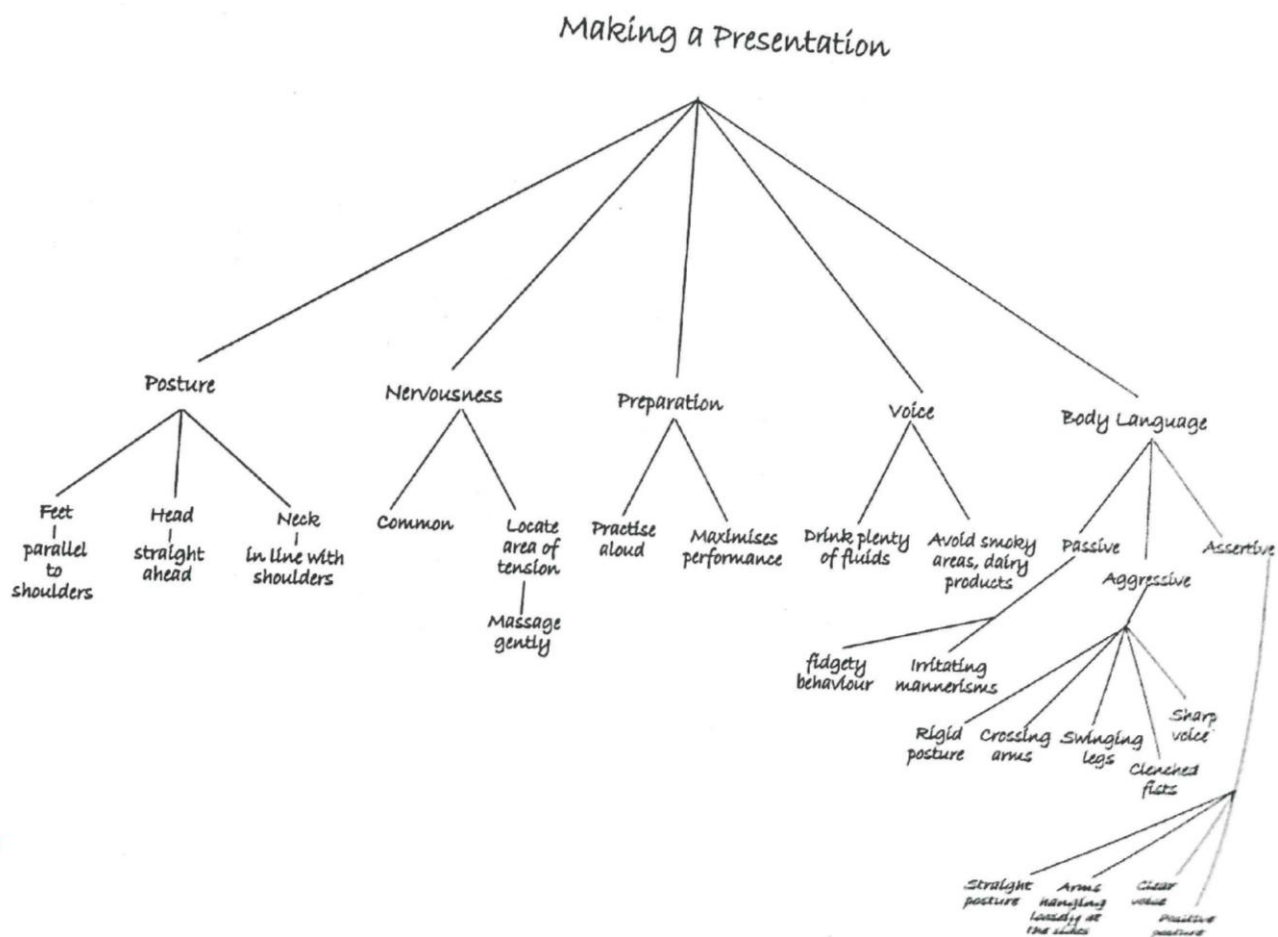
5.4 Cough violently, clear throat frequently

5.5 Try to overpower physical barriers like noise

Diagrams

Notes can also be represented through diagrams. In the following pages a tree diagram, spider gram, flow chart and mind map have been used to represent the notes on making a presentation.

Tree Diagram



Chapter – 8

MESSAGE WRITING

What is a Message?

A message is a short piece of information that you give to a person when you cannot speak to him directly.

Types of messages

A message is a broad term which includes various types of communications which intend at sending information to another person. Letters, e-mail, SMS, notice, are all sorts of messages. But here, we are focusing on message as a specific means of communication which has a specific purpose.

Message Writing Format

HEADING- Message writing begins by writing the word "Message" in bold and capitals. It is written in the middle of the line. This is done in order to catch the attention of the person for whom the message is drafted.

DATE- The date is written on the left-hand side of the page. It is written in expanded form.

TIME- Time can be written both on the left and right sides of the message. However, it is preferable for you to mention it on the right side in order to show a wise usage of space.

SALUTATIONS- Before writing the main content (body) of the message, it is important to address the reader. It helps in avoiding ambiguity and appears to be polite.

BODY- It is the main content of the message wherein you provide all the information that needs to be conveyed to the person you are unable to contact. It is important to stick only to vital information and keep the body of the message short and crisp. Avoid using long sentences.

SENDER- Once you are done with the body of the message, mention your name (or the one given in the question) on the left-hand side of the page. This helps the reader to identify the sender of the message.

Enclose the message within a box.

<p>MESSAGE 1 March 20XX 11:11 AM Mr/Mrs. Abc BODY</p>	<p>XYZ</p>
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Tips and tricks for Message Writing

1. Make sure to use the language that is suitable for the reader. More complex vocabulary in a message addressed to a child would lead to ineffectiveness.
2. Stick to the word limit (50 words).
3. Do not add extra information. The message should be short and to-the-point.
4. Plan before you pen. Just make a list of all the important points on a rough sheet (the last sheet of your answer booklet) so that you do not forget the relevant points while writing. This also helps you in maintaining a sequence, which is very important.

5. Make sure you double-check for grammatical accuracy and spellings. They carry marks.
6. Enclose the message within a box using a sharpened pencil.
7. Do not use long sentences in the body of the message.
8. Indirect or reported speech must be used.

2. You are Pooja. Your mother has gone to the market to buy something. In the absence of your mother you received a telephone call from your aunt (mother's sister) that she is not coming today as per programme. You have to go to the coaching classes. So write a message for your mother.

Message

10th Jan., 200....

2.00 p.m.

Dear Mom

Geeta aunt rang up from Chandigarh that she is not coming today due to the engagement ceremony of her friend's son. Now she will come tomorrow.

Pooja

Exercise

- a. Assume your Rithish a B.com student. You have to go to your village urgently as your mother is not well. Right a message to your hostel mate that you are on an emergency and you have to go to your village urgently. Ask him to submit your English assignment tomorrow.
- b. Imagine you are Ritika a B.Com student. You get an information that there is a special class for B.om students in the late evening. Your mother is not at home. Right a message for her informing that you will be coming late that day.

Chapter - 9

PRECIS WRITING

Writing a précis means making an intelligent summary of a long passage. To write a précis one should have a clear understanding of the passage only then one will be able to write a précis. One should include all the essential points of the passage in the précis.

Some general considerations :

It is generally accepted that a précis should be a third of the passage given. If the original passage has 300 words, the précis should not be more than 110 words in length.

- A précis should be in the language of the précis-writer. The original passage is not to be reduced in length by just removing unimportant or unnecessary sentences and by reproducing the rest as the précis. It should be a brief gist or summary of the passage expressed in the writer's own words.
- A précis should be full i.e it should contain all the essential thoughts, ideas or facts in the original passage. It should not contain repetitions or observations that are not relevant to the main theme of the original.
- A précis is always written in reported speech. The passage given may be a speech made by a person in indirect speech, but the précis is to be in reported speech and in the third person and in the past tense.

Techniques of Précis - Writing

There are three kinds of work to be done in producing a clear and successful précis. They are (1) Reading, (2) Writing and (3) Revision

Reading

Read the passage carefully

If one reading is not enough to give you a general idea of its meaning, then read it a second time. As you read, find out the subject or the theme of the passage and what is said about the subject.

It will be a good thing if you find out the lead or the topic sentence. The lead sentence will help you to see the subject clearly. It will also help you to think of a title for the précis example.

Further reading may be necessary at this stage to make sure that the details of the passage are also understood. Read the passage more slowly this time, even sentence by sentence, and make sure that everything in the passage is understood. If this is not done, it is likely that you will miss something important, especially if it is expressed by a short phrase or a single word.

Now comes the process of selection. The writer of the précis writing passages has to decide what facts or ideas in the passage are essential and what are of secondary or no importance. Taking the main ideas of the passages as your point of reference, it should not be too difficult to write out the important points in the original in a corner of your writing work sheet.

Writing

You should first prepare a draft of the précis, keeping in mind, the need to reduce the original to one-third its length. The main thoughts expressed in the passage, the ideas it contains,

the opinions presented and the conclusion arrived at should figure in the rough draft. Unimportant things like the names of people and places and dates should not figure in it.

It may so happen that your first draft is too long or that it sounds rather jerky. Shorten it if necessary and write out a careful second draft during collage preparation. Sometimes you may need to work out three or even four drafts, but with reasonable care and concentration, you should normally succeed in producing a good précis writing by the second draft.

Remember that a précis or essay is a connected whole and that it should read smoothly and continuously, Get more advice and tips for more study tips for online education sites.

Revision

When you have made your second (or final) draft, carefully revise it before writing out the fair copy. Look for many mistakes or slips in grammar or spelling and correct them. Don't forget to give your précis a title for précis writing examples.

Features of a Good Précis

A good Précis:

- is marked by clarity, brevity and precision.
- is not just lifting of the sentences from the original. It should be written in the precis writer's own words
- is a miniature version of the original passage.
- must have a logical order and be well-knit and well connected.
- must have coherence, must use linking devices such as so, therefore, and, because further etc and must follow the order of ideas of the original.
- must have a title.
- is written in reported speech.
- must not contain any details not found in the original.

Do's in a précis

- Start your précis by highlighting the main idea of the passage and you should create contextual environment where you can place the necessary points. Once the main idea is established in the précis, you can present the methods, points, facts etc used by the author of the passage.

- Compress and clarify a lengthy passage, article, or book, while retaining important concepts, key words, and important data
- Remove what is superfluous and retain the core essence of the work.
- Always remember that mentions about history/writing about history should be advisably done in the past tense
- State the purpose of the research or piece of writing (why was it important to conduct this research or write on this topic?)

Don'ts in a précis:

- Do not express your own opinion, wish, remark or criticism
- Do not insert any question in your précis. Its significance, if essential, may be expressed by a statement.
- Do not use abbreviations or contractions.
- Do not be jerky. This suggests that most probably, you have not understood the sense of the passage properly.

Samples

Sample 1

It is physically impossible for a well-educated, intellectual, or brave man to make money the chief object of his thoughts just as it is for him to make his dinner the principal object of them. All healthy people like their dinners, but their dinner is not the main object of their lives. So all healthy minded people like making money ought to like it and enjoy the sensation of winning it, it is something better than money.

A good soldier, for instance, mainly wishes to do his fighting well. He is glad of his pay-very properly so and justly grumbles when you keep him ten years without it-till, his main mission of life is to win battles, not to be paid for winning them. So of clergymen. The clergyman's object is essentially baptize and preach not to be paid for preaching. So of doctors. They like fees no doubt-ought to like them, yet if they are brave and well-educated the entire object to their lives is not fees. They on the whole, desire to cure the sick, and if they are good doctors and the choice were fairly to them, would rather cure their patient and lose their fee than kill him and get it. And so with all the other brave and rightly trained men their work is first, their fee second-very important always, but still second.

The Main Points:

1. Money making is a common attraction in life.

2. But it cannot be the principal aim of well-educated, intellectual brave persons.

Précis Summary

Money-making is a common attraction in life. But it cannot be the principal aim of well educated, cultured and brave man. A brave soldier prizes honour and victory more than his pay A good clergyman is more interested in the moral welfare of his people than his returns. A doctor (good) values the care of his patient far more than his fees. Thus with all the well-educated, intellectual persons, their work is first, money next.

Exercise 1

Home is the young, who known "nothing of the world and who would be forlorn and sad, if thrown upon it. It is providential, shelter of the weak and inexperienced, who have to learn as yet to cope with the temptations which lies outside of it. It is the place of training of those who are not only ignorant, but have no yet learnt how to learn, and who have to be taught by careful individual trail, how to set about profiting by the lessons of teacher And it is the school of elementary studies-not of advances, for such studies alone can make master minds. Moreover, it is the shrine of our best affections, the bosom of our fondest recollections, at spell upon our after life, a stay for world weary mind and soul, wherever we are, till the end comes. Such are attributes or offices of home, and like to these, in one or other sense or measure, are the attributes and offices of a college in a university.

Exercise 2

Teaching is the noblest of professions. A teacher has a scared duty to perform. It is he on whom rests the responsibility of moulding the character of young children. Apart from developing their intellect, he can inculcate in them qualities of good citizenship, remaining neat and clean, talking decently and sitting properly. These virtues are not easy to be imbibed. Only he who himself leads a life of simplicity, purity and rigid discipline can successfully cultivate these habits in his pupils.

Besides a teacher always remain young. He may grow old in age, but not in spite Perpetual contact with budding youths keeps him happy and cheerful There are moments when domestic worries weigh heavily on his mind, but the delightful company of innocent children makes him overcome his transient moods of despair.

Exercise 3

English education and English language have done immense goods to India, inspite of their glaring drawbacks. The notions of democracy and self-government are the born of English education. Those who fought and died for mother India's freedom were nursed in the cradle of English thought and culture. The West has made contribution to the East. The history of Europe has fired the hearts of our leaders. Our struggle for freedom has been inspired by the struggles

for freedom in England, America and France. If our leaders were ignorant of English and if they had not studied this language, how could they have been inspired by these heroic struggles for freedom in other lands? English, therefore, did us great good in the past and if properly studied will do immense good in future.

English is spoken throughout the world. For international contact our commerce and trade, for the development of our practical ideas, for the scientific studies, English is indispensable. "English is very rich in literature," our own literature has been made richer by this foreign language. It will really be a fatal day if we altogether forget Shakespeare, Milton, Keats and Shaw.

Exercise 4

When we survey our lives and efforts we soon observe that almost the whole of our actions and desires are bound up with the existence of other human beings. We notice that whole nature resembles that of the social animals. We eat food that others have produced, wear clothes that others have made, live in houses that others have built. The greater part of our knowledge and beliefs has been passed on to us by other people through the medium of a language which others have created. Without language and mental capacities, we would have been poor indeed comparable to higher animals.

We have, therefore, to admit that we owe our principal knowledge over the least to the fact of living in human society. The individual if left alone from birth would remain primitive and beast like in his thoughts and feelings to a degree that we can hardly imagine. The individual is what he is and has the significance that he has, not much in virtue of the individuality, but rather as a member of a great human community, which directs his material and spiritual existence from the cradle to grave.

Chapter 10

EXPANSION OF OUTLINE INTO A STORY

Converting an outline into a story involves expanding the points in one's outline into full paragraphs and sections. This process includes developing characters, setting, plot, and conflict, and fleshing out the details of each scene. There isn't a direct "download" for this process, as it's a creative writing task. One needs to use a word processor or writing software to create the story document. Here's a breakdown of how to expand an outline into a story:

1. Understand the Outline:

Review your outline thoroughly. Ensure you understand the main points, plot structure, character arcs, and any specific details you want to include.

Consider your target audience and the type of story one is aiming to write (e.g., genre, length).

2. Develop Characters:

Give your characters depth. Go beyond basic descriptions. Develop their personalities, motivations, backstories, and relationships with other characters.

Think about their goals and how they drive the plot.

Use dialogue to reveal character traits and advance the story.

3. Flesh Out the Setting:

Describe the setting in detail. Use sensory language to bring the environment to life for the reader.

Consider how the setting impacts the characters and the story.

4. Build the Plot:

Expand on each point in your outline, turning them into paragraphs or sections.

Use transitions to move smoothly between scenes and ideas.

Create conflict. Without conflict, there is no story.

Develop rising action, climax, and resolution.

5. Write a First Draft:

Don't worry about perfection in the first draft. Just get the story down on paper.

Focus on getting the narrative flow correct.

Set a word count goal for each section.

6. Revise and Edit:

After completing the first draft, take a break before revising.

Focus on clarity, flow, and pacing.

Ensure consistency in character, behavior and plot development.

Pay attention to grammar, spelling, and punctuation.

Consider feedback from others.

Important Considerations:**Brainstorming:**

Utilize brainstorming techniques like free writing, questionnaires, or mind-mapping to generate ideas and flesh out your story (Now Novel).

Character Arcs:

Think about how your characters change throughout the story. What lessons do they learn?

Show, Don't Tell:

Instead of telling the reader what's happening, use descriptions and actions to show them.

Dialogue:

Make your dialogue realistic and engaging.

Pacing:

Vary the pace of your story to keep the reader engaged. Some sections might be fast-paced, while others are slower and more reflective.

Exercise

Expand the following outline into a story

- a. A boy starts a small business ---- takes a basket of egg to sell in the market ----- his mind works fast ---- with the money he would buy more eggs, save more ---- become rich ----- jumps in joy and smashes the eggs.
- b. The mice very unhappy ---- the cat killed many of them ---- held a meeting to discuss how to get rid of the cat ---- various suggestions ---- no plan patch cable. Then, a young mouse suggested that a bell should be tied round the cats neck ---- all welcome the proposal ---- an old mouse stood up and said who is going to tie the bell round the cat necks?

Chapter - 11**WRITING A PUBLIC SPEECH****Overview**

The purpose of a speech is often to inform or persuade an audience. Speeches are usually written to be spoken directly to an audience and can be used to entertain and influence the

listeners. Speeches can also be used to encourage the audience to take action or to change their behaviour in some way, for example, to join a particular school club or society, or to recycle more. The ways one uses language and vocabulary, when writing the words of a speech will depend on the audience and the purpose you are writing for. For example, in a speech to a group of teachers and parents on a school exhibition proposal, formal language is most appropriate.

Tips for writing a speech

Language:

- If one knows his/her audience well, he may be able to relax a little. A speech is a formal kind of talk and would usually not include slang
- One needs to consider any possible objections to his/her view point. One should use language carefully to make objections seem less significant, for example, using phrases like 'A few people may still think, however,
- One should try to imagine the words of ones speech as one would speak out loud. The tone of voice must match the message. so one should choose words that appeal to the emotions of the listeners.
- One might use inclusive words or phrases like 'we', 'all of us' and 'our' to make the listeners feel that all are the same side.

Organisation:

One should plan where one wants to finish your speech and how one will get there before starting writing. The structure of a speech is often in three parts. For example:

1. an opening that grabs one's audience's attention and makes the overall topic of one's speech clear.
2. a well-structured, supported and developed argument.
3. a powerful conclusion.

Organize your ideas into paragraphs as appropriate - This will help one to develop and support one's points convincingly.

Show the connections between ideas in sentences and paragraphs - where a new point or idea follows on from what one has already said. One might use linking words or phrases such as, 'in addition', 'likewise' or 'similarly'.

Example of a speech

Good morning everyone. How did you all spend your weekend? Did you go hiking perhaps or climb the mountains? Guess what I spent the whole of my day with my best friend Tony!

Let me think, it was probably a Friday afternoon when Tony and I were on our way home after school and both noticed a giant poster placed just at the entrance of subway line 1 'Volunteers wanted - 250 awards to be won £50 it's a lot right? Obviously, Tony and I stopped to read this poster in more detail.

This poster says: "A test about computer-based vocab learning method needs volunteers. Specifically, 'volunteers are divided to two groups. The first group will learn with computers, while the second group will learn the same words with traditional printed books. Fellow classmates, you know how torturing it is to memorise English vocabulary, don't you? But as Tony and I both wanted the Eso award, we still decided to apply to be volunteers and luckily we ended up in the first group.

It was fun because it was designed like a game. First of all, the screen shows you 5 words and their meanings, and then a teacher pops up and reads each word aloud and explains its usage in sentences and context. You then have to read these words as correctly as possible so that the computer can identify the words and give you a score. Then you enter a battle parties, that's right, the fun part is you get a chance to test your skills and beat others.

Although Tony and I didn't get the £50, this computer-based learning experience completely changed our attitudes to lexical learning and was a great way to spend our weekend.

Thank you Miss Stanley for asking me to deliver this speech and thank you all for listening.

Comments

The learner poses a question to involve the audience

The learner is showing that they are thinking about how these words would be spoken - varying the pace and using a dramatic pause to engage their audience.

The learner is taking account of the audience reactions.

The learner uses appropriate linking words and phrases to connect their ideas together, maintaining a semi-formal but relaxed tone.

The learner makes a few attempts at more complex structures.

The learner uses rhetorical devices appropriately to keep their audience engaged and make sure they are on the same side.

III Semester (General English)

BA/BVA/BSW/BFA/BVoc/Kannada Pandit

Total Contact Hours: 60

Course Credits: 03

Formative Assessment Marks: 20

Summative Assessment Marks: 80

Teaching Hours: 4 Hours per week

Duration of Exam: 03 Hours

Course Objectives

- Introduce students to modern Indian drama in English and its engagement with history, culture, and identity.
- Enable students to critically appreciate Girish Karnad's *The Fire and the Rain* in terms of its themes, structure, and use of folk theatre techniques.
- Foster an understanding of post-independence Indian theatre's exploration of tradition, modernity, and individual identity.
- Enhance students' analytical skills through close reading of characters, dialogues, and dramatic devices.
- Develop language proficiency and interpretative skills through discussion, analysis, and written responses on the play.

Learning Outcomes

- Summarize and interpret the plot, characters, and themes of *The Fire and the Rain*
- Analyze Karnad's use of folk elements, masks, and allegory to explore identity and incompleteness.
- Discuss the play's commentary on human relationships, societal expectations, and the quest for perfection.
- Identify and explain key dramatic techniques such as framing devices, narrator roles, and symbolic imagery.
- Demonstrate improved communication skills through oral discussions and written analysis of the play.

Girish Karnad's *The Fire and the Rain*

Introduction

Girish Karnad's *The Fire and the Rain* (*Agni Mattu Male*, 1994) is a seminal work in Indian theatre, blending mythology with contemporary human conflicts. Rooted in a *Mahabharata* myth, the play explores themes of sacrifice, betrayal, and the clash between sacred and secular worlds through a meta-theatrical narrative. This study guide, designed for third-semester BA General English students, provides an in-depth analysis of the author, play, title significance, characters, themes, and recommended resources to facilitate a thorough understanding.

1. About the Author:

Girish Raghunath Karnad (19 May 1938 – 10 June 2019) was a multifaceted Indian playwright, actor, director, and cultural administrator whose works profoundly shaped modern Indian theatre and cinema. Born in Matheran, Maharashtra, into a Konkani-speaking Saraswat Brahmin family, Karnad grew up in Sirsi and Dharwad, Karnataka. His early exposure to Yakshagana and Natak Mandali performances influenced his dramatic style, characterized by a fusion of folk traditions and modern sensibilities.

Education and Career

- **Education:** Karnad graduated with a Bachelor's degree in Mathematics and Statistics from Karnatak Arts College, Dharwad (1958). As a Rhodes Scholar at Oxford University, he studied Philosophy, Politics, and Economics, which enriched his intellectual approach to theatre.
- **Playwright:** Writing primarily in Kannada, Karnad translated his plays into English, making them accessible globally. His notable works include *Yayati* (1961), *Tughlaq* (1964), *Hayavadana* (1971), *Naga-Mandala* (1988), and *The Fire and the Rain* (1994). His plays use myth and history to explore universal themes like identity, power, and morality.

- **Filmmaker and Actor:** Karnad directed and acted in award-winning Kannada films like *Samskara* (1970) and *Vamsha Vriksha* (1971), and appeared in Hindi films such as *Iqbal* (2005) and *Ek Tha Tiger* (2012). His contributions to cinema earned him four Filmfare Awards.
- **Cultural Roles:** He served as Director of the Film and Television Institute of India (1974–1975), Chairman of the Sangeet Natak Akademi (1988–1993), and Director of the Nehru Centre in London (2000–2003).
- **Awards:** Karnad received the Jnanpith Award (1998), India’s highest literary honor, along with the Padma Shri (1974) and Padma Bhushan (1992) for his contributions to arts and literature.

Karnad’s ability to weave Indian cultural traditions with modern existential questions makes his works essential for literary studies, offering students insights into both Indian heritage and universal human experiences.

2. About the Play: *The Fire and the Rain*

The Fire and the Rain, originally written in Kannada as *Agni Mattu Male* and translated into English in 1994 for a workshop at the Guthrie Theatre, Minneapolis, is a powerful drama drawn from the *Mahabharata*’s myth of Yavakri. The play employs a meta-theatrical structure—a play within a play called *Garbha Nataka*—to explore themes of love, betrayal, sacrifice, and the tension between ritualistic and human values.

Setting and Plot

Set during a seven-year drought, the play centers on a fire sacrifice (Yajna) performed to invoke rain from Lord Indra. The narrative follows two cousins, Parvasu and Aravasu, and their intertwined lives:

- **Parvasu**, the chief priest, is consumed by ambition and jealousy. He kills his father, Raibhya, and falsely accuses his brother Aravasu of the crime.

- **Aravasu**, an actor, loves Nittilai, a tribal girl, but is torn between personal desires and familial duty. His journey toward redemption drives the play's climax.
- **Yavakri**, seeking divine knowledge through a 10-year penance, misuses it to molest Vishakha, Paravasu's wife, triggering a chain of tragic events.
- **Key Events:** Raibhya creates a Brahma Rakshasa (demon) to kill Yavakri; Paravasu commits patricide; Nittilai dies saving Aravasu; and Aravasu releases the Brahma Rakshasa's soul, seeking redemption. The play ends without rain, symbolizing unresolved conflicts.

The meta-theatrical *Garbha Nataka*, performed by Aravasu's troupe, mirrors the characters' lives, emphasizing theatre as a medium for reflection and catharsis. This structure, combined with its mythological roots, makes the play a rich text for exploring human and cultural dynamics.

3. Significance of the Title

The title *The Fire and the Rain* is deeply symbolic, encapsulating the play's thematic and emotional core:

- **Fire:** Represents destructive forces such as rage (Yavakri's vengeance against Raibhya), jealousy (Paravasu's ambition), and the cyclical nature of hatred. It also refers to the Yajna, the fire sacrifice central to the plot, symbolizing ritualistic power and purification.
- **Rain:** Symbolizes hope, renewal, and human compassion, embodied by Nittilai, described as a "lamp into a hurricane." Rain is the anticipated outcome of the Yajna, representing divine favor and resolution.
- **Interplay and Absence:** The juxtaposition of fire (destruction) and rain (redemption) reflects the play's central tension between human flaws and aspirations. The absence of rain at the end underscores the failure of rituals and human efforts to fully resolve conflicts, leaving the characters in a state of moral ambiguity.

The title thus serves as a lens to interpret the play's exploration of human emotions, societal structures, and the limits of spiritual endeavors.

4. Characters: A Brief Account

The Fire and the Rain features a compact cast of characters, each with distinct roles and psychological depth, driving the narrative's exploration of duty, desire, and morality:

Character	Description
Paravasu	The chief priest of the Yajna, aged 28. Ambitious and envious, he kills his father Raibhya and frames Aravasu, embodying the destructive pursuit of power.
Aravasu	Paravasu's younger brother, an actor. Deeply in love with Nittilai, he sacrifices personal happiness to redeem his family's sins and serve the community, representing compassion and selflessness.
Yavakri	Son of sage Bharadwaja. After a 10-year penance, he gains divine knowledge but misuses it to molest Vishakha, leading to his death by a Brahma Rakshasa.
Raibhya	Paravasu's father, a sage. Creates the Brahma Rakshasa to kill Yavakri but is murdered by Paravasu, highlighting familial betrayal.
Vishakha	Paravasu's wife and Raibhya's daughter-in-law. Victimized by Yavakri's assault, she symbolizes the suffering of women in patriarchal structures.
Nittilai	A tribal girl who loves Aravasu. Compassionate and selfless, she dies saving him, embodying humanity and sacrifice.
Andhaka	A blind Shudra who raised Yavakri and guards the hermitage. Involved in Yavakri's death, he represents marginalized voices.
Actor Manager	Leader of the drama troupe performing <i>Garbha Nataka</i> . His role emphasizes theatre's divine origins and its power to reflect reality.

These characters, drawn from mythological archetypes yet imbued with modern complexities, facilitate discussions on ethics, gender, and social hierarchy.

5. Major Themes

The Fire and the Rain explores universal themes that resonate with students studying literature and human behavior:

1. **Sacrifice for Love and Community:** Aravasu and Nittilai's love story is defined by selflessness. Aravasu sacrifices personal desires to liberate the Brahma Rakshasa and serve the community, while Nittilai dies protecting him, embodying pure compassion.
2. **Quest for Knowledge and Power:** Yavakri's 10-year penance for divine knowledge reflects the dangers of pursuing power without ethical grounding, leading to his misuse of knowledge and eventual death.
3. **Family Betrayal and Conflict:** The play examines fractured familial bonds, evident in Paravasu's patricide and his false accusation against Aravasu, highlighting how ambition and jealousy disrupt relationships.
4. **Sacred vs. Secular Worlds:** The tension between the ritualistic, Brahmanical world (Paravasu's Yajna) and the compassionate, non-Brahmanical world (Nittilai's humanity) underscores conflicting values and societal divisions.
5. **Human Flaws and Redemption:** Characters grapple with jealousy, lust, and vengeance, but Aravasu's act of releasing the Brahma Rakshasa offers a path to redemption, though the absence of rain suggests incomplete resolution.

These themes, rooted in Indian mythology yet universally relevant, encourage students to analyze ethical dilemmas, societal structures, and the human condition.

6. Reference Books for Students

To deepen their understanding of *The Fire and the Rain*, students can refer to the following carefully selected resources, chosen for their academic rigor and accessibility:

Title	Author	Description
<i>The Fire and the Rain</i>	Girish Karnad	The primary text, published by Oxford

Title	Author	Description
		University Press (1998). Essential for studying the play's language, stage directions, and structure.
<i>GIRISH KARNAD: THE FIRE AND THE RAIN</i>	Shakti Batra	A critical study exploring the play's mythological roots, themes, and contemporary relevance. ISBN: 978-81-229-0374-4
<i>Myth in Girish Karnad's Plays: Hayavadana and The Fire and The Rain</i>	Indumathi, Manivelu Ramanathan	Analyzes Karnad's use of myth, providing cultural and historical context for students. ISBN: 978-3845404806
<i>The Fire And The Rain - Girish Karnad</i>	Dr. Satish Kumar	A student-friendly guide with detailed summaries, character analyses, thematic discussions, and practice questions. ISBN: 978-93-87601-12-3

Additional Resources

- **Online Sources:** Websites like [Goodreads](#) and [Scribd](#) offer summaries and notes, but students should prioritize primary texts and scholarly books for reliable analysis.
- **Academic Journals:** Articles in journals like *Indian Literature* or *Theatre Research International*, accessible through university libraries, provide scholarly perspectives on Karnad's works.
- **Discussion Questions:** Students can explore questions like: How does the meta-theatrical structure enhance the play's themes? What role does Nittilai play in challenging Brahmanical norms?

Conclusion

Girish Karnad's *The Fire and the Rain* is a profound exploration of human emotions, societal conflicts, and the interplay of myth and modernity. Its meta-theatrical structure, complex characters, and universal themes—sacrifice, betrayal, power, and the sacred-secular divide—

make it an ideal text for third-semester BA students. By engaging with the play's narrative and its cultural context, students can develop critical thinking skills and appreciate Indian literature's global relevance. The recommended resources provide a robust foundation for further study, ensuring a comprehensive understanding of this literary masterpiece.).

Citations:

- Karnad, Girish. *The Fire and the Rain*. Oxford University Press, 1998.
- Batra, Shakti. *GIRISH KARNAD: THE FIRE AND THE RAIN*. Prakash Book Depot, 2017.
- Indumathi & Ramanathan, Manivelu. *Myth in Girish Karnad's Plays*. Lambert Academic Publishing, 2011.
- Kumar, Satish. *The Fire And The Rain - Girish Karnad*. Lakshmi Narain Agarwal, 2019.
- [Goodreads: "Fire and the Rain"](#)
- [Scribd: "Fire and Rain Notes"](#)

Question Paper Pattern:

- Unit 1 –Fire and the Rain - 50 marks
- Unit 2 –Advanced Grammar Skills - 30 marks

- **Model Question Paper:**

- Total Marks: 80 Duration: 03 hours

- **(Unit 1 – The Fire and the Rain)**

I annotate any 2 of the following: (2x5=10)

1. “You are like a lamp into a hurricane. You’ll be blown out if you stay with me.”
2. “I have the knowledge. I have the power. And I’ll use it as I please.”
3. “The fire is my witness. I am pure.”
4. “The fire is out. The sacrifice is over. And there is no rain.”

II. Answer any 4 of the following questions in a paragraph or two. 4x5=20

5. Describe the role of Parvasu as the chief priest in *The Fire and the Rain*. How does his ambition shape the play's events?
6. Explain the significance of the play-within-a-play, *Garbha Nataka*, in *The Fire and the Rain*. How does it reflect the main narrative's conflicts?
7. Discuss Nittilai's character and her ultimate sacrifice for Aravasu. What does this reveal about the theme of love in the play?
8. Analyze the symbolic meaning of the absence of rain at the end of *The Fire and the Rain*. How does it relate to the play's title and themes?
9. Describe Raibhya's creation of the Brahma Rakshasa and its consequences. How does this act contribute to the theme of betrayal?
10. Discuss Yavakri's quest for divine knowledge through his 10-year penance. How does his misuse of power lead to his downfall?

III Answer any 2 of the following Questions in a page or two: 2x10=20

11. Discuss how Aravasu and Nittilai show sacrifice in *The Fire and the Rain*. How do their actions highlight the conflict between personal desires and duties to others?
12. Explain the meaning of the title *The Fire and the Rain*. How do fire and rain represent destruction and hope in the play, and what does the absence of rain at the end show?

UNIT-2 : Advanced Communication Skills

IV. Poetry Comprehension

5x1=5

Read the following poem and answer the questions set on it.

High on the mountains, in the snow

That's where the river starts to flow

with leaves and fish all around,

Stones and rocks on the ground..

clean, clear, blue and green,

In the start can be seen

But as it flove along the way,

The colour changes to black and grey!

Answer the following questions.

1. Where does the river start to flow from?
2. What is found on the ground?
3. What happens to the river as it flows?
4. What colour is the river in the start?
5. To what colour does the river change to in the end?

V.

1x5=5

(a) Read the following passage and **Write a Précis** on it.

People consider poverty an evil and believe that money guerantees happiness, this is not true; actually, the poor man living in a cottage many be more satisfied than the man living an a place. The children of the rich are not always blessed as they miss a lot. A poor man is free from the tensions faced by a rich man. Poverty makes one strong and courageous, history prove that most of the dominating men have been born in humble circumstances, therefore, instead of eliminating poverty, it would be more appropriate to eliminate luxury.

Or

(b) **Write a Report** based on the following information:

b. Imagine that you have been asked to conduct a survey by the Student welfare. Officer of your institution about the use of the library room facilities and submit a report to him/her with your recommendations.

VI.

1x5=5

(a) Read the following passage and **Make Notes** on it.

Procrastination is the habit of delaying things. People are fond of making up various excuses for not doing things when they are pressed for time, like not having enough time. Experts gave their views on procrastination. Steel, a psychologist, calls it “voluntarily delaying.” Dr. Joseph R. Ferrari (2005) distinguishes between people who tend to put things off and “chronic” or “real” procrastinators for whom this is their life

and who might even need therapy. Various types of procrastination are known as “stimulation”: a rush from beating a deadline; avoiders who put off doing things; and decisional procrastinators. Procrastination leads to low self-esteem, a lack of focus on the present rather than the future, and poor academic performance. “Passive” procrastinators are more stressed and less efficient, and “active” procrastinators prefer to work under pressure.

Or

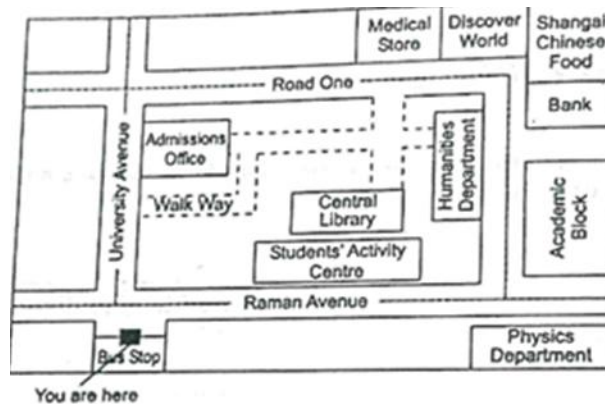
b. Expand the following **Outline into a Story**

a. A boy starts a small business ---- takes a basket of egg to sell in the market ----- his mind works fast ---- with the money he would buy more eggs, save more ---- become rich ----- jumps in joy and smashes the eggs.

VII.

1x5=5

b. **Give directions** to your friend to reach point B from point A.



Or

b. **Picture Analysis:**



VIII.**1x5=5**

Write a dialogue between two friends on Ambition in life

Or

b. Imagine you are participating in a **Public Speech** competition in your college. The topic for the competition is 'Why online learning can be fun?' Write a speech for your competition.

IX.**1x5=5**

a. You are Pooja. In the absence of your mother, you received a telephone call from your aunt. Your aunt informed you that she is not coming today as per plan. As you have to go to the coaching classes **Write a Message** for your mother.

Or

b. You are the class leader of I B.com A section. You plan to hold a commerce fest for your classmates next week. **Write a Notice** to your classmates informing them to attend a meeting regarding the commerce fest.

Paper title: Grammar**Total Contact Hours: 60****Course Credits: 03****Formative Assessment Marks: 20****Summative Assessment Marks:****80 Teaching Hours: 4 Hours per week****Duration of Exam: 03 Hours**

Course Objectives

- Strengthen students understanding of grammatical structures and their functions in written and spoken English.
- Enhance precision and clarity in communication through the correct application of grammar rules.
- Build proficiency in advanced grammar topics relevant for academic writing, professional communication, and competitive examinations.
- Foster confidence in using grammar as a tool for effective expression across formal and informal settings.

Learning Outcomes

- Accurately identify and apply grammatical concepts, including sentence structure, tenses, clauses, and modifiers.
- Use appropriate punctuation, subject-verb agreement, and parallel structures in academic and professional writing.
- Detect and correct common grammatical errors in their own work and in peer writing.
- Demonstrate advanced grammar usage in various communicative contexts, including formal correspondence and academic discourse.

Contents

12. Dialogue Writing

13. Giving Directions

14. Notice Writing

15. Poem Comprehension

16. Picture Analysis

17. Report Writing

18. Note Making

19. Message Writing

20. Precis Writing

21. Expansion of Outline Into A Story

22. Writing A Public Speech

Chapter - 1

DIALOGUE WRITING

Dialogue is the conversation between two or more participants. A dialogue is a process of exchange. In a dialogue, we exchange our ideas, thoughts and emotions. Dialogue writing is an art which needs careful preparation.

The tips for effective dialogue writing are:

15. Understand and analyse the given situation for dialogue writing carefully.
16. Analyse the speakers who are a part of the dialogue.
17. Make a rough outline of the topic and the dialogue.
18. Arrange the ideas in a logical way.
19. Begin the dialogue with proper greetings.
20. Avoid too friendly expressions like Hey..... Buddy..... Dude.....Baby.....Yo..... etc.
21. Avoid using mechanical questions and mechanical answers.
22. Words often confused can be avoided.
23. Complex and lengthy sentences can make a dialogue difficult and dull.
24. Use words which express emotions and feelings.
25. Give proper turns to both or all the participants.
26. Follow natural speech patterns to make the dialogue lively.
27. Do not let any character to dominate other.
28. Interesting sentences and attractive beginning can fetch good success.

Examples: 1. At the House

- Ramesh** : Here is the prince, how are you, my friend?
- Suresh** : Absolutely fine my dear, what's up?
- Ramesh** : Nothing, just preparing for a concert.
- Suresh** : Wow.....! That's great. Can I join you?

- Ramesh** : Yes.....! Why not?
- Suresh** : By the way, where is it going to be?
- Ramesh** : In our college. It will start at 5.00 pm. let's go.
- Suresh** : Fine! Let's go.

Examples: 2. At the friend House

- Rani** : Hi. Radha! Have you submitted your application form?
- Radha** : Not yet. I'll do it tomorrow.
- Rani** : Why?
- Radha** : I couldn't make photocopies of my certificates because there was no electricity
- Rani** : Okay, which group are you planning to choose?
- Radha** : I'll be choosing Mathematics and Biology
- Rani** : Why both?
- Radha** : They have scope.
- Rani** : It's really good. Thank you.

EXERCISE

Exercise: Develop dialogues for the following situations

a) Office clerk and student about collecting scholarship cheque.

- Student** : Good Morning Sir.....!
- Office clerk** : Good Morning Aditya, How are you?
- Student** : I'm fine sir, and how are you sir?
- Office clerk** : I'm fine. How can I help you?
- Student** : Sir, I had applied for scholarship offered by Govt. of Karnataka for students belonging to economically backward class

Office clerk : Yes, I remember. I had given you the form.

Student : Can I know whether the office has received the scholarship cheque?

Office clerk : Yes, You can. Give me a minute I will check.

Student : Sure sir

Office clerk : Here it is, Take your cheque Aditya and deposit it in the bank

Student : Ok Sir. Thank you sir for your help.

Office clerk : It's my pleasure Aditya

Student : Have a nice day sir

Office clerk : Same to you Bye.

b) Librarian and student about losing the borrowed book.

c) Student enquiring about the availability of the book 'Wings of Fire' by Dr. A.P.J. Abdul Kalam in the library.

Student : Hello ma'am, how are you?

Librarian : Hello! I am perfectly fine. And how are you?

Student : I am good ma'am. Actually, I was searching a book.

Librarian : What kind of book are you searching for?

Student : Ma'am, I was looking for 'Wings of Fire' by Dr APJ Abdul Kalam.

Librarian : Oh...! that's a lovely book, even it is my favorite book.

Arjun : Yes, my mother also insists on listening to English news every day.

Amit : For reading, we can use English literature books and news-papers available in our college Library.

Arjun : Good idea, it will improve our reading skills.

Amit : But I have problem in understanding English spoken by a British or an American.

Arjun : It's a problem for me too. But, now I have started listening to BBC.

Amit : Do you know, next week there is one workshop in our college on developing English language proficiency.

- Arjun : Yes, I know, I am going to attend the same
- Amit : Me too..!
- Arjun : ok. Lets go. We are getting late for next lecture.
- Amit : Oh.. yes, Lets go.

Exercises

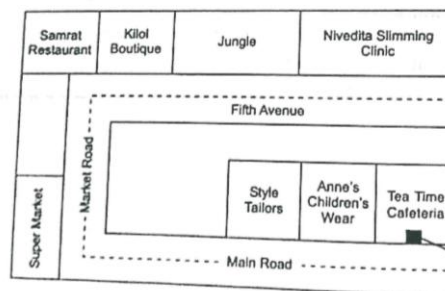
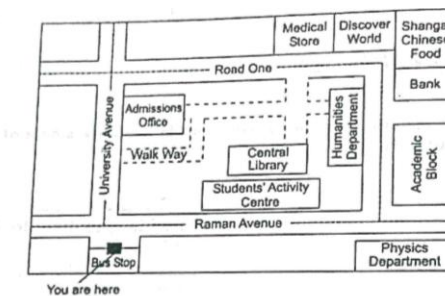
- a. Imagine you are a degree student. You have lost your ID card in the bus. You go to the college office and enquire the clerk about the procedure to get a new ID card. Develop a dialogue between you and the office clerk.
- b. You are the class representative of your class. You are have planned to organize a trip to your classmates next month. You have to seek permissions from your principal to arrange the trip. Develop a dialogue between you and the principal.
- c. Assume that you are sick. You visit a doctors in your town. Develop a dialogue between you and the doctor.

Chapter – 2

GIVING DIRECTIONS

C. Look at these maps and give directions to your partner to reach:

1. Discover world - a book store
2. Jungle - a popular gaming place.



You are here

Make use of the expressions given below to build the conversation.

Useful Phrases

Asking for Directions	Giving Directions
How do I get to ...? What's the best way to ...? Where is ...? Is there a ... near here? How do I find...? Can you help me find ...? How far is...?	Go straight on (until you come to ...) Turn back./Go back. Turn left/right (into ...street) Go along..... Cross..... Take the first/second road on the left/right It's on the left/right. straight on opposite near next to between at the end (of) on/at the corner behind in front of (just) around the corner traffic lights crossroads, junction

Chapter – 3

NOTICE WRITING

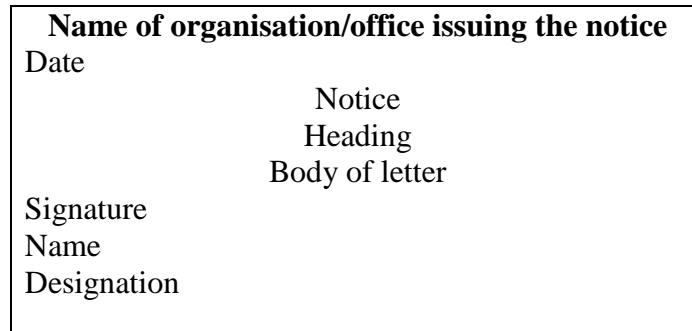
A notice is a formal means of communication. The purpose of a notice is to announce or display information to a specific group of people. Notices are generally meant to be pinned up on specific display boards, whether in schools or in public places. Notices issued by the government appear in newspapers.

Format:

A notice should be written in the following format:

- the name of the organisation issuing the notice
- the title 'NOTICE'

- a heading to introduce the subject of the notice
- the date
- the body of the notice
- the writer's signature, name (in block letters) and designation



Points to remember:

12. A well-written notice must inform the readers about the 5 Ws:
 - What is going to happen, (that is, the event)
 - Where it will take place
 - When it will take place (that is, the date and time)
 - Who can apply or is eligible for it
 - Whom to contact or apply to (that is, the issuing authority)
13. Only the most important points should be written.
14. A.O.D.-that is, any other detail given in the question.
15. One is free to add any relevant information not included in the question.
16. The sentences should be short and grammatically accurate.
17. The notice should be presented within a box.
18. The word limit for a notice is 40-50 words (only the words in the body of the notice are counted).
19. Information given in a notice must be clear and should not cause any misunderstanding, or confusion.

20. A notice must be catchy and appealing. It should attract the reader's attention at once.
21. Increase the visual appeal of your notice by using bold letters, catchy slogans, striking words and phrases, etc.
22. Standard abbreviations are allowed.

Marking scheme

The name of the organisation, 'NOTICE', the heading, and the date	-	2 marks
The name and designation of the person writing	-	1/2 mark
Placing the notice within a box	-	1/2 mark
Content and language	-	2 marks

Adherence to the word limit is important:

- If the candidate exceeds the word limit by 2 or 3 words, ½ mark is deducted.
- If he/she exceeds the word limit by 4 or more words, 1 mark is deducted.

Value points in a notice

Meeting Date: Time: Venue: Agenda: Purpose: Who to attend: Contact Address: Specific Instructions:
--

Sample notices:

1. The Residents Welfare Association, Green Park is organizing a 'Holi Fiesta' in the locality. As the president of the association, draft a notice in not more than 50 words informing the residents about the same. Give other essential details too.

Residents welfare Association Notice 10 Jan 2007 Holi Fiesta The Residents Welfare Association is organising Holi fiesta in the colony as per the following details:

Date : 17 February 2007
Time : 9am to 5 pm
Venue : Green Park Club
The residents are requested to come along with their families and friends
and add colour to the fiesta
Ravi Kamar
President, RWA

2. On the occasion of National Science and Technology Day, the school has decided to organise a Science Fair. Vikram, the secretary of the Science Society, wants to call a meeting of the office bearers of the society to discuss the arrangements for the fair. Write a notice is not more than 50 words.

Delhi Public School, New Delhi

Notice

13 April 2007

Meeting of Science Society

On the occasion of National Science and Technology Day, the school has decided to organize a Science fair. All the bearers are requested to attend a meeting in the School Library on 16 April 2005 at 10am to discuss the arrangements for the fair.

Vikram

Vikram Sangh

(Secretary, Science Society)

3. Ram Lakhani is the Head Boy of Bhavan Vidyalaya, Chandigarh. He and some other students of the school are touched by the plight of the poor and the destitute in the state-run homes, and they wish to make a difference in their lives by lessening their sufferings. They decide to raise funds for this purpose. Write a notice, not exceeding 50 words, making an appeal for generous donations.

Bhavan Vidyalaya, Chandigarh
Notice

6 May 2007

Attention Please!
Lend a Helping Hand

Your help and co-operation are required to make a difference in the lives of the less fortunate living in the state-run homes. Donate generously. Deposit your contribution to the undersigned by 13 May 2007. The money so raised will be spent on medicines and clothes for the inmates.

Ram

Ram Lakhana

(Head Boy)

4. You are Parthasarthy Mishra, the Head Boy of St John's High School, Dalhousie. You have been asked to write a notice regarding a sports kit bag found on the school playground. Write the notice in not more than 50 words. Invent necessary details.

St John's High School, Dalhousie
Notice

10 April 2007

Found-A Sports Kit Bag

A sports kit bag was found on the playground on 9 April 2007 during the recess period. Anyone who has misplaced a grey sports bag with huge pockets can collect it from the undersigned within two days, that is, by 12 April 2007.

Parth

Parthasarthy Mishra

(Head Boy)

5. You are the cultural secretary of your school. Write a notice in about 50 words inviting the names of students who would like to participate in the variety programme that you are planning in aid of an old age home in your city. Items may be in the form of solo and group singing, mono acting, magic show, dance performance, etc. Trials for the most suitable participants will be held during the zero period everyday.

Blooming Flowers School
Notice

10 July 2007

Sandhya Tara

Our school is organising a cultural programme to collect funds for 'Sandhya Tara', a home for the elderly. We plan to include a dance drama, mono acting, a magic show and other items. Students who wish to participate should submit their names to the undersigned before 20 October 2007. Trials will be held daily in the zero period.

S Walia

Sandeep Walia

Secretary, Cultural Society

Chapter – 4**POEM COMPREHENSION**

Poetry is a powerful medium that not only enhances English language skills but also nurtures creativity and emotional intelligence. In this lesson, we will dive into the world of unseen poems those delightful pieces that challenge young minds to interpret, analyze, and appreciate the beauty of language. As students transition into more complex literary studies, engaging with unseen poems helps them develop critical thinking skills and encourages them to express their thoughts and feelings. Each poem serves as a canvas for imagination, inviting readers to uncover layers of meaning and emotion hidden within the lines.

Analyzing an unseen poem can be a rewarding experience, especially for students who are beginning to explore poetry more deeply. Here's a structured approach to help them analyze unseen poems effectively:

1. Read the poem carefully
2. Identify the speaker and audience
3. Explore the theme or message
4. Examine language and style
5. Consider the mood and tone
6. Reflect on personal response
7. Answer the questions to test yourself

Common types of questions include:

What is the main theme or message of the poem?

How does the poet use imagery or figurative language?

What emotions does the poem evoke?

Who is the speaker, and what perspective does he offer?

How does the structure of the poem contribute to its meaning?

Practising unseen poems helps students improve their comprehension skills, enabling them to tackle similar texts in exams confidently. It prepares them for analyzing unfamiliar material quickly and effectively, which is crucial for achieving good marks in English literature assessments.

Students can effectively analyse an unseen poem by following these steps:

Read the poem carefully multiple times Identify the speaker, audience, and theme.

Examine the language, imagery, and literary devices used.

Reflect on the mood and tone.

Answer specific questions related to the poem's content and meaning.

An unseen poem is a poem that students have not encountered before. It is presented to them during assessments or practice sessions, allowing them to analyse and interpret it without prior knowledge.

Poem 1: The Lotus and the Black Mud

The lotus in its beauty and brilliance smiles and dares the sun

To whom it compares its shape and shine.

"Thou hast not my tenderness,

Thou hast not my fragrance," it says.

The sun just glares

And utters not a word.

Either of censure or of praise!

The poor black mud

Nourishing the roots

With soft cool protective touch keeps silent too.

It is beyond compare,

To either the lotus or the sun.
 Nor recognition does it crave!
 Let the world rave and revile
 At the vile stench of mud;
 The mud knows the Dark Reality
 It just wants to Be!
 It just wants to Be!

Questions:

1. Who says the words "Thou hast not my tenderness"?
2. The lotus surpasses the sun in:
 - (i) beauty
 - (ii) brilliance
 - (iii) glory
 - (iv) both (i) and (ii)
3. What does the mud symbolise in the poem?
4. What does "Nor recognition does it crave" imply about the mud?
5. Explain the significance of the last two lines: "It just wants to Be!"

Answers:

1. The lotus says these words.
2. (iv) both (i) and (ii).
3. The mud symbolises reality and nourishment, despite being overlooked.
4. It implies that the mud does not seek acknowledgement or praise from others.
5. These lines emphasise the simple existence and contentment of the mud, contrasting with the desire for recognition seen in other elements.

Poem 2: The Little Seed

In the heart of a seed, buried deep, so deep, A dear little plant
Lies asleep.

"Wake!" said the sun,

"And "Wake!" said the rain.

The little seed heard

And rose up again.

Questions:

1. What is the main theme of the poem?
2. Who encourages the seed to wake up?
3. What does the seed represent in this poem?
4. How does the seed respond to the call of the sun and rain?
5. What literary device is used in "buried deep, so deep"?

Answers:

1. The main theme is growth and awakening.
2. The sun and the rain encourage the seed to wake up.
3. The seed represents potential and new beginnings.
4. The seed responds by waking up and rising again
5. This line uses repetition for emphasis.

Poem 3: The Wind

I am the wind that whispers low,
Through trees and fields, I gently blow.
I carry secrets from afar,
And dance beneath the evening star.

Questions:

1. What does the wind do in this poem?
2. What imagery is created by "dance beneath the evening star"?
3. What feelings might the wind evoke in readers?
4. What does the phrase "carry secrets from afar" suggest?
5. Identify a rhyme scheme in this poem.

Answers:

1. The wind whispers and gently blows through trees and fields.
2. It creates a serene and magical image of nature at night.
3. The wind might evoke feelings of calmness and mystery.
4. It suggests that the wind brings stories or messages from distant places.
5. The rhyme scheme is AABB (the first two lines rhyme with each other, as do the last two).

Poem 4: The Rainy Day

Pitter patter on my window,
 Rain drops dance with a gentle flow
 Clouds are grey, but hearts are bright,
 For rainy days bring pure delight.

Questions:

1. What sound does the poet describe in this poem?
2. How does the poet feel about rainy days?
3. What mood is created by "clouds are grey"?
4. What does "pitter-patter" refer to in this context?
5. How do rainy days affect people's hearts according to the poem?

Answers:

1. The poet describes the sound of raindrops falling on the window.
2. The poet feels joyful and delighted by rainy days.
3. It creates a mood of calmness or coziness despite the greyness.
4. "Pitter-patter" refers to the sound of raindrops falling.
5. Rainy days bring happiness or brightness to people's hearts.

Chapter - 5

PICTURE ANALYSIS

Analysing a picture is an attempt at revealing the meaning or message communicated by the work. We study devices used by the artist, and consider what is accomplished by using these devices.

Analysing a picture

We can divide the process into three steps:

4. description
5. analysis
6. interpretation

Description

Start by presenting the picture. The presentation should include the title, name of the artist, any additional text the artist has chosen to include, information about when the work was made, and where it was first displayed or published.

Study the picture. Start by describing what you see. Look at shapes and colours. In this first phase it is important to leave out the interpretation. It can be good practice to describe a picture that comes from a different culture than your one's, so that one meets it fresh without preconceptions.

The analysis

A picture can be interpreted in many different ways. The way we interpret a picture is influenced by the culture we are a part of, and our personal experiences.

A picture's message arises from the interaction between the work and the viewer. Images used in newspapers, or images used in advertising, have been placed into a context which limits interpretation. Here the sender wants an image to be interpreted in a certain way.

A picture is made up of individual elements that have been put into a specific context. The picture has been composed in a specific way. Visual devices such as colour, contrast, and symbols also influence how we perceive the work. The next step in the analysis is to describe the composition of the work, what visual devices we notice, and how this influences our experience of the work.

The interpretation

Any picture is a representation, an interpretation of reality. When we analyse the picture we 'decode' the message in the image. The picture usually has a purpose. The creator may want to inform us about something, influence, or give us a certain experience. When we interpret the image, we try to explain as clearly as possible what purpose we believe the picture has.

A picture contains a lot of information about the time and the society in which it was created. At the same time, the content of a picture can be understood differently when it is placed into a new context. This should be commented on in an interpretation.

How to write a picture analysis essay - 6 essential tips

1. Focus your attention on the author of the picture

Who is he/she? What is his/her field of interest? Does he/she have any artistic achievements and fame? This information will help you to analyze the context of the picture better.

2. What is the context of the picture? When and where has it been taken?

One should explain a little about the temporal and geographic dimensions of the picture. This is pretty important. otherwise, interpretation may be wrong or inadequate. A lot of "false" images are circulating in the World Wide Web, and they lack reliability and trustworthiness exactly because of this misplacing or distorting the information about their context. This is true especially when the pictures are related to war crime allegations. Hence, one should be certain that one has gathered all the required information.

3. Think about what is shown on the picture.

There can be one human being or more than one, or just a landscape, or an abandoned house, or an animal, and so forth. The best pictures are usually those which combine various elements, thus enforcing different impressions on the mind of the observer.

4. Grasp the picture's message

Now is the time to grasp the message of the picture. Professional photographs always aspire towards disseminating important information, or changing the attitude of people towards a definite issue-Social, political and economic issues. Here one needs to analyze the picture against its background. If one knows where it has been taken and who is on the picture, then it will be much easier for one to understand it.

5. Have notes

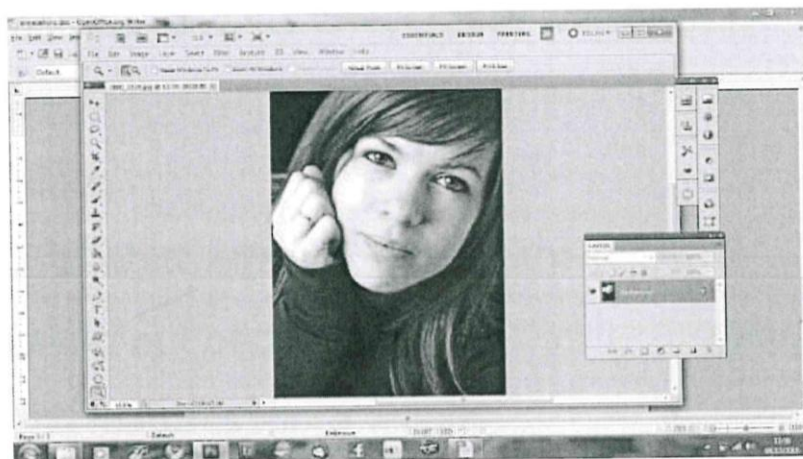
During all this preliminary research it is recommended to have notes in order to write one's thoughts and insights. One has to be able to incorporate the following things in Picture analysis.

7. context
8. author of the picture and its source/s
9. description of the picture
10. techniques used by the photographer
11. message of the picture
12. reaction to the picture, for example, some pictures depicting war action, poverty, disasters as well as some positive images (of friendliness, equality, happiness) can provoke strong reaction from the society.

Show your analysis to friends

After completing the first draft of the picture analysis, one should consult with his/her friends or classmates regarding the task. One should ask them what they think about the analysis and the picture. Maybe they will point to something on the picture that one hasn't been able to notice before.

Here is an example of image analysis of a student's photograph..



In this picture I really like how the top part of the girls head has been cropped so that her face and arm frame the picture. I also like the lighting and how the light is very bright on the right side of her face and the arm but it's just a bit darker on the left hand side which creates a bigger definition in the face.

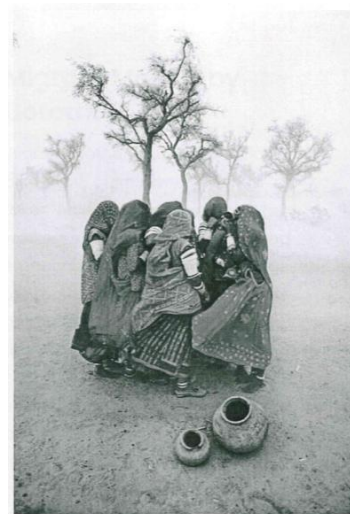
The girl's facial emotion fits in with the black and white effect really well because it looks very intense and serious. The black and white effect also helps the picture stand out because it helps the lighting and the features more visible.

In photo-shop, I increased the contrast a little bit so that the detail in the hair and face was more defined. I didn't want to increase it too much because I like the grey and white colours against the black background and if I increased it too much the colours would be black and white. I also I duplicated the layer twice and changed the opacity to 20% on the third layer, then I used the Gaussian blur on the second layer and put the opacity up to 100% again on the third layer. Afterwards I used the eraser on the skin and because the second layer was still in Gaussian blur the skin became smooth and the eyes started to stand out more from the rest of the face. Then I flattened the image.

This picture is my favourite out of all the pictures in this project because I love how it's an unusual angle but its still simple but effective composition because the fact that she has her hands up against her on face and not much emotion on her face makes the picture look quiet and undisturbed.

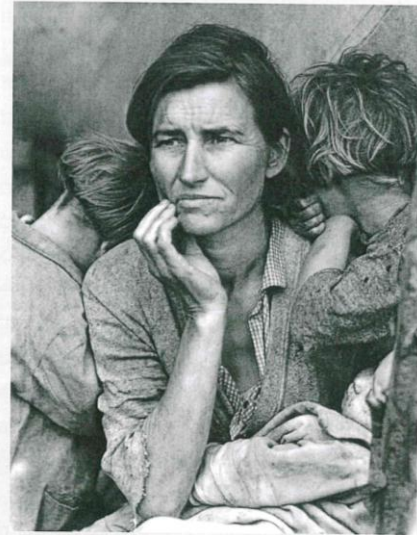
Dust storm in Jaisalmer by Steve McCurry.

Ladies gathered in a group to stay together during tough times of the dust storm, all in vibrant red traditional Rajasthani costumes. Balanced in middle of a vertical frame with trees dancing in background to the song of storm. The energy of nature is felt flowing in this photograph. This is lively, the count of 6 trees balancing the heads of visible 6 ladies and the pattern at which they all fall in place inside the picture is phenomenal. The Least said, the pots in the foreground close to the viewers eye is the x factor in this picture. It creates the space, the dimension in 3D, a perfect balancing composition to a masterpiece photograph.



Migrant Mother by Dorothea Lange

Migrant Mother is one of the most iconic pictures in our history by Dorothea Lange, taken while covering migratory farm workers in California in 1936. Strong emotions all over the frame, the gesture by the mother, her least interest towards the photographer makes it even more dramatic, a sense of reality just before your eyes. The kids turning the faces away creates a wonderful perspective to the picture and brings more dominance into the sorrows of mother here. The questions and the very act of survival and dependency. The baby close to her, sleeping poignantly, creates more uncertainty within their lives and adds much to the mood and trauma of the mother.



Eiffel tower 100th anniversary by Elliott Erwitt

It is a well known fact that most of our Elliot Erwitt's pictures tend to have humour in them with a perfect blend of feel good factor and creativity. Here in this picture weather plays a vital part by creating a mood and wanting for umbrellas. The Leap of Joy from the guy in the foreground against the backdrop of Eiffel Tower is extremely strong and makes us feel in the location. The brilliance doesn't end there, to balance the composition and add more elements of interest, we see a couple sharing some lighter moment in the mid-ground, the umbrellas flipped to the swiftness of wind is extremely poetic and answers us why this picture is still rejoiced.



Chapter - 6

REPORT WRITING

A report can be oral or written. The primary purpose of a report is to give information to an individual or an organization about work that was assigned.

Characteristics of reports:

9. Can be oral or written.
10. Have a structured format.
11. Are objective and analytical in nature, the aim is to provide authentic information about a subject in a dispassionate manner and not reflect personal preferences.
12. Present an analysis of facts after careful investigation.
13. Present findings on the basis of the analysis.
14. Can also represent data visually using graphs, tables, charts, etc.
15. Are precise and concise.
16. Are written in an impersonal style.

Purpose

Reports can be written for a number of purposes. They are written primarily to give information and facilitate the process of decision making.

7. Reports are also written
8. to make a record of events
9. to assess a situation/event
10. to persuade someone about the need for a certain action
11. to make a recommendation
12. to evaluate the progress of a project.

Template of a Short Formal Report

To: TITLE TERMS OF REFERENCE/INTRODUCTION

This section addresses three questions:

- i. Why the report was written
- ii. Who it was written for
- iii. What the scope of the report is

PROCEDURE

In this section, the writer explains the procedures used or the processes involved. For example, visits to places/sites, interviews with people and so on.

FINDINGS

This is the main part of the report because it gives facts and evidence collected by following the procedures.

CONCLUSIONS

The inferences drawn from what is mentioned in the previous section are presented here.

RECOMMENDATIONS

This section is optional. If the writer has been asked to make suggestions or recommendations, they will be presented here.

Name:

Position:

Date :

Language focus

1. Terms of Reference

The sentence used in this section has two parts to it. A) topic B) purpose of report.

A typical sentence construction here would be 'The purpose of this report is to study the current trends in the sports market in order to plan the sales distribution for this year.'

Topic	Purpose
Current trends in the sports market	Plan the sales distribution this year

The topic and purpose are linked by expressions like 'in order to', 'so as to', etc.

2. Procedure

Look at the following sentences:

- a. A survey was conducted in all the states.
- b. A number of customers were interviewed.
- c. Detailed feedback was obtained.

d. Sales pattern of different goods in the last quarter was analysed.

In this section past tense and the passive voice are used.

3. Findings

The findings in a report are generally presented in an impersonal style. Therefore, the use of personal pronouns is avoided but there is the use of the passive voice and reported speech.

4. Conclusions

Conclusions follow from an analysis of findings. Here, it is important to pay attention to the use of the present simple and the past simple tenses. For example.

- a. Sales figures show a decline because of.....
- b. The company showed good performance last year.

5. Recommendations

Recommendations are suggestions for practical courses of action based on the conclusions. The key point here is the predominant use of the modal auxiliary verb 'should'.

Sample Report

MUSIC ACADEMY	
To: Shanker Das, Chairman	
REPORT ON DECLINING ATTENDANCE	
1. TERMS OF REFERENCE	
In January you asked us to investigate the reasons for the fall in attendance at the concerts and to submit a report with recommendations by December.	
2. PROCEDURE	
a. The attendance figures of the previous year were obtained.	
b. Members of the Academy and some others were interviewed.	
c. A questionnaire was sent to all the current members and also those who discontinued membership in the last 12 months.	
3. FINDINGS	
a. The attendance figures in the previous year were as follows:	
First Quarter	3000
Second Quarter	2400
Third Quarter	1900

Fourth Quarter	1300
<p>B.</p> <ul style="list-style-type: none"> • Majority of the members are of the opinion that the quality of music has deteriorated and that they miss the maestros of the previous era. • Most of the artistes who performed in the last two years actually experimented on stage in the name of innovation. • Lack of discretion in the choice of programmes. • Inadequate communication. Members were not informed about the last minute changes in concert schedules and also about the change in artistes sometimes. <p>CONCLUSIONS</p> <p>Attendance at concerts shows a noticeable decline because of dissatisfaction with the quality of music and administrative lapses in sending communication to the members and the general public. Failure to redress them may lead to a further decline in membership and might gradually erode the reputation of the Academy.</p> <p>RECOMMENDATIONS</p> <ol style="list-style-type: none"> 7. The organising committee should be objective in their selection of programmes and artistes and should set aside personal preferences. 8. There should be a wide range of programmes. 9. Members should be informed of the concerts for a whole quarter and changes in them, if any, should be notified in the press immediately. This should also be followed by personal communication. 10. There should be a campaign for enrolling life members. 11. A number of schemes should be planned to attract membership. 12. The programmes should be given wider publicity. <p>Nanda Kumar Madan Mohan Sangeet Biswas Date: Appendix: Questionnaire</p>	

EXERCISE

Imagine that you have been asked to conduct a survey by the Student Welfare Officer of your institution about the use of the library and reading room facilities and submit a report to him/her with your recommendations.

Consider the following points:

- A list of facilities available in the library.

- Do students use the reading room facility?
- If they do, what do they generally prefer to read?
- Do students read magazines of general interest or sports magazines?
- What type of books is generally issued out, textbooks or reference books?
- How many students refer to dictionaries, encyclopaedia or other books kept for reference only?
- Do students prefer CDs to books?
- Wherever available, do students use the Internet facility more than the reference section in the library?
- Do girls use the library more than boys?
- During which months of the year is the library used most?

Can you think of more questions?

If possible, you can try and do a project on this and prepare an authentic report. Write appropriate conclusions and make suitable recommendations. You can use the template given in the unit. Refer to the sample report to help you write the report.

Chapter - 7

NOTE MAKING

Note making is an important skill especially for students in a college or university. In order to make notes effectively we need to be active listeners/readers. Though listening and reading are receptive skills, we must think actively when we listen or read, to be able to decide:

- what to note
- what form the notes should be in
- for what purpose we are making notes and
- how we are going to use them later.

Note making is important for several reasons. It helps us:

- to organize our thoughts.

- to follow the argument of the speaker/writer.
- to keep a record of a speaker's/writer's ideas so that they are not lost.
- to refer to the information at a later date.
- to help us remember what we listen to or read.
- to internalize new ideas/information.

Effective notes have certain characteristics. They:

- are accurate
- contain all the essential information
- show the overall progression of ideas
- can be used effectively in the future
- include your comments or responses
- are a summary and not a word by word reproduction of the original.

Different methods of note taking

Notes can be organized in different ways. There is no single correct system. The layout, symbols, short forms and abbreviations vary according to individual preferences. However, two methods are used most often:

3. Linear notes
4. Diagrams

In linear notes information is organized in the order of importance using indentation, listing, numbering/lettering, and so on.

There are various listing systems:

Arabic numerals	1, 2, 3, 4, 5, etc.
Decimal system	1.1, 1.2, 1.3, 1.4, 1.5, 2.1, 2.2, 2.3 Subdivisions can also be decimalized, e.g., 1.1.1, 2.1.2, etc.
Upper case Roman numerals	I, II, III, IV, V, VI, VII, VIII, IX, X
Lower case Roman numerals (usually in	(i), (ii), (iii), (iv), (v), (vi), (vii), (viii), (ix), (x),

brackets)	etc.
Capital letters	A, B, C, D, E, etc.
Small letters (usually in brackets)	(a), (b), (c), (d), (e) etc.

Diagrams such as flow charts, spidergrams, tree diagrams, tables, etc. can also be used to make notes.

Read the following talk on making a presentation and see how notes can be made using different methods:

When you are making a presentation, your posture can affect the quality of your voice. The way you stand, the position of your head, neck and shoulders and feet and so on are important. Check that your feet are parallel and apart and your weight is slightly forward on your feet. Make sure that your knees are relaxed; if ahead and don't push your neck out or drop on to your chest. I had a man come to see me once as he was constantly losing his voice. It was all due to his habit of sticking his neck forward which was putting pressure on his throat. He sounded quite squeaky when he spoke. What he should have been doing was keeping his ears in line with his shoulders. Your head should feel as though it's floating on top of your body! So watch that.

Now most of us feel nervous before we speak in public. You'll feel better if you spend some time dealing with the tension. It's a good idea to try and think about what it is that's making you feel this way. That way you can have some control over it. Next, try and locate the area of tension in your body. Often it's your neck or shoulders. Then concentrate on massaging these parts and consciously trying to relax them. Believe me, it works!

Let's think about what you say, now. To maximize your performance make sure you are well prepared. Look over your notes, practice what you want to say, preferably out loud, and then, perhaps most important of all, try to feel you really want to share your subject with your audience. If you feel and share your enthusiasm with them, you're more than half-way there.

Remember that how people feel about you and what you are saying to them will depend on your body language. There are three main behaviour types: passive, aggressive and assertive. You can use any of these types, although I think the assertive posture is one that suits most occasions best.

The passive body type has a withdrawn posture. You may fidget a bit with your hands and hair. In fact I remember a well-known politician who whenever he was speaking would constantly massage the top of his head. So beware of those funny little mannerisms. They can become intensely irritating to an audience.

If your posture is aggressive, however, you tend to be quite rigid. You could be constantly swinging your leg or crossing your arms and clenching your fists and the audience will feel uncomfortable. Your voice will often sound harsh or sharp and your audience may then feel quite aggressive towards you and that's something you don't want if your aim is to get them to see your point of view.

That brings me to the assertive posture. Now you're standing straight, feeling comfortable and calm with your arms hanging loosely at your sides. In this position there is minimal tension and your voice is full, clear and varied. You're a delight to listen to.

Finally, a few dos and don'ts when it comes to looking after your voice, especially before giving a speech. It's a bit obvious but avoid smoky areas, and alcohol, too. Drink plenty of fluids, especially fruit juice or even coffee or tea and keep your throat moist while you're speaking. Also, interestingly enough, stop eating too many dairy products when you have a cold. It can make you sound worse and also don't forget to use your lips and tongue carefully to make the words stand out clearly.

And just a final reminder. We can't always control the room we are speaking in. So, if a plane goes over, don't shout. Wait till it's gone. Don't battle with things you can't do anything about. If your throat feels uncomfortable, try not to cough violently or clear your throat. Just swallow instead. It doesn't always work but it's much better for your voice.

Adapted from Allsop and Aspinall (1999), Practice Tests for the Cambridge Business English Certificate Level Two, Cambridge University Press

Linear notes

Making a presentation

1. Posture:

The way you stand, the position of your head, neck, shoulders & feet. Important, can affect quality of voice.

1.1 Feet: parallel and apart; knees relaxed, will affect back if tense

1.2 Head: look straight ahead, not push neck out or drop it on shoulders, ears in line with shoulders

2. Nervousness:

2.1 Common to all speakers

2.2 Control: think about what causes nervousness

2.3 Locate area of tension (often neck and shoulders)

2.4 Massage these parts, to relax them consciously

3. Preparation:

3.1 Thorough preparation maximises performance

3.2 Practise your presentation aloud

3.3 Be enthusiastic

4. Body language

4.1 Three main behaviour types: passive, aggressive, assertive

4.1.1 Passive: (a) fidgety behaviour (b) withdrawn posture (c) irritating mannerisms

4.1.2 Aggressive: (a) rigid posture (b) indication of aggression swinging of legs, crossing of arms, clenched fists; voice - harsh and sharp

4.1.3 Assertive: (a) stand straight (b) arms hanging loosely at the sides (c) voice, clear and varied

4.2 Assertive posture is the right posture, evokes positive response

5. Voice

5.1 Avoid smoky areas, alcohol, dairy products (especially - cold)

5.2 Drink plenty of fluids to keep the throat moist - fruit juice, coffee, tea

5.3 Use tongue and lips for clear enunciation

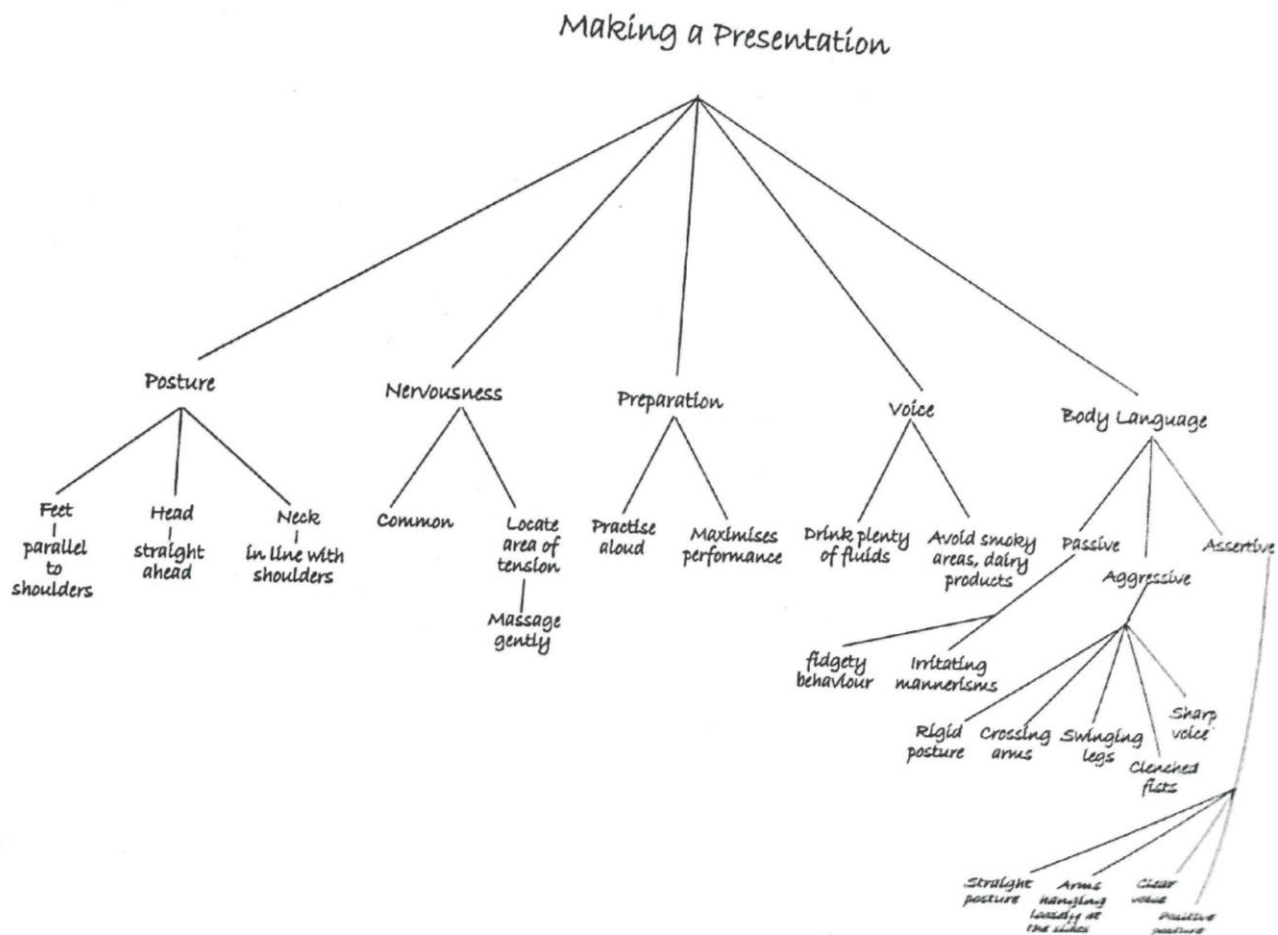
5.4 Cough violently, clear throat frequently

5.5 Try to overpower physical barriers like noise

Diagrams

Notes can also be represented through diagrams. In the following pages a tree diagram, spider gram, flow chart and mind map have been used to represent the notes on making a presentation.

Tree Diagram



Chapter – 8

MESSAGE WRITING

What is a Message?

A message is a short piece of information that you give to a person when you cannot speak to him directly.

Types of messages

A message is a broad term which includes various types of communications which intend at sending information to another person. Letters, e-mail, SMS, notice, are all sorts of messages. But here, we are focusing on message as a specific means of communication which has a specific purpose.

Message Writing Format

HEADING- Message writing begins by writing the word "Message" in bold and capitals. It is written in the middle of the line. This is done in order to catch the attention of the person for whom the message is drafted.

DATE- The date is written on the left-hand side of the page. It is written in expanded form.

TIME- Time can be written both on the left and right sides of the message. However, it is preferable for you to mention it on the right side in order to show a wise usage of space.

SALUTATIONS- Before writing the main content (body) of the message, it is important to address the reader. It helps in avoiding ambiguity and appears to be polite.

BODY- It is the main content of the message wherein you provide all the information that needs to be conveyed to the person you are unable to contact. It is important to stick only to vital information and keep the body of the message short and crisp. Avoid using long sentences.

SENDER- Once you are done with the body of the message, mention your name (or the one given in the question) on the left-hand side of the page. This helps the reader to identify the sender of the message.

Enclose the message within a box.

<p>MESSAGE 1 March 20XX 11:11 AM Mr/Mrs. Abc BODY</p>	<p>XYZ</p>
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Tips and tricks for Message Writing

9. Make sure to use the language that is suitable for the reader. More complex vocabulary in a message addressed to a child would lead to ineffectiveness.
10. Stick to the word limit (50 words).
11. Do not add extra information. The message should be short and to-the-point.
12. Plan before you pen. Just make a list of all the important points on a rough sheet (the last sheet of your answer booklet) so that you do not forget the relevant points while writing. This also helps you in maintaining a sequence, which is very important.

13. Make sure you double-check for grammatical accuracy and spellings. They carry marks.
14. Enclose the message within a box using a sharpened pencil.
15. Do not use long sentences in the body of the message.
16. Indirect or reported speech must be used.

2. You are Pooja. Your mother has gone to the market to buy something. In the absence of your mother you received a telephone call from your aunt (mother's sister) that she is not coming today as per programme. You have to go to the coaching classes. So write a message for your mother.

Message

10th Jan., 200....

2.00 p.m.

Dear Mom

Geeta aunt rang up from Chandigarh that she is not coming today due to the engagement ceremony of her friend's son. Now she will come tomorrow.

Pooja

Exercise

- a. Assume your Rithish a B.com student. You have to go to your village urgently as your mother is not well. Right a message to your hostel mate that you are on an emergency and you have to go to your village urgently. Ask him to submit your English assignment tomorrow.
- b. Imagine you are Ritika a B.Com student. You get an information that there is a special class for B.om students in the late evening. Your mother is not at home. Right a message for her informing that you will be coming late that day.

Chapter - 9

PRECIS WRITING

Writing a précis means making an intelligent summary of a long passage. To write a précis one should have a clear understanding of the passage only then one will be able to write a précis. One should include all the essential points of the passage in the précis.

Some general considerations :

It is generally accepted that a précis should be a third of the passage given. If the original passage has 300 words, the précis should not be more than 110 words in length.

- A précis should be in the language of the précis-writer. The original passage is not to be reduced in length by just removing unimportant or unnecessary sentences and by reproducing the rest as the précis. It should be a brief gist or summary of the passage expressed in the writer's own words.
- A précis should be full i.e it should contain all the essential thoughts, ideas or fact in the original passage. It should not contain repetitions or observations that are not relevant to the main theme of the original.
- A précis is always written in reported speech. The passage given may be a speech made by a person indirect speech, but the précis is to be in reported speech and in the third person and in the past tense.

Techniques of Précis - Writing

There are three kinds of work to be done in producing a clear and successful précis. They are (1) Reading, (2) Writing and (3) Revision

Reading

Read the passage carefully

If one reading is not enough to give you a general idea of its meaning, then read it a second time. As you read, find out the subject or the theme of the passage and what is said about the subject.

It will be a good thing if you find out the lead or the topic sentence. The lead sentence will help you to see the subject clearly. It will also help you to think of a title for the précis example.

Further reading may be necessary at this stage to make sure that the details of the passage are also understood. Read the passage more slowly this time, even sentence by sentence, and make sure that everything in the passage is understood. If this is not done, it is likely that you will miss something important, especially if it is expressed by a short phrase or a single word.

Now comes the process of selection. The writer of the précis writing passages has to decide what facts or ideas in the passage are essential and what are of secondary or no importance. Taking the main ideas of the passages as your point of reference, it should not be too difficult to write out the important points in the original in a corner of your writing work sheet.

Writing

You should first prepare a draft of the précis, keeping in mind, the need to reduce the original to one-third its length. The main thoughts expressed in the passage, the ideas it contains,

the opinions presented and the conclusion arrived at should figure in the rough draft. Unimportant things like the names of people and places and dates should not figure in it.

It may so happen that your first draft is too long or that it sounds rather jerky. Shorten it if necessary and write out a careful second draft during collage preparation. Sometimes you may need to work out three or even four drafts, but with reasonable care and concentration, you should normally succeed in producing a good précis writing by the second draft.

Remember that a précis or essay is a connected whole and that it should read smoothly and continuously, Get more advice and tips for more study tips for online education sites.

Revision

When you have made your second (or final) draft, carefully revise it before writing out the fair copy. Look for many mistakes or slips in grammar or spelling and correct them. Don't forget to give your précis a title for précis writing examples.

Features of a Good Précis

A good Précis:

- is marked by clarity, brevity and precision.
- is not just lifting of the sentences from the original. It should be written in the precis writer's own words
- is a miniature version of the original passage.
- must have a logical order and be well-knit and well connected.
- must have coherence, must use linking devices such as so, therefore, and, because further etc and must follow the order of ideas of the original.
- must have a title.
- is written in reported speech.
- must not contain any details not found in the original.

Do's in a précis

- Start your précis by highlighting the main idea of the passage and you should create contextual environment where you can place the necessary points. Once the main idea is established in the précis, you can present the methods, points, facts etc used by the author of the passage.

- Compress and clarify a lengthy passage, article, or book, while retaining important concepts, key words, and important data
- Remove what is superfluous and retain the core essence of the work.
- Always remember that mentions about history/writing about history should be advisably done in the past tense
- State the purpose of the research or piece of writing (why was it important to conduct this research or write on this topic?)

Don'ts in a précis:

- Do not express your own opinion, wish, remark or criticism
- Do not insert any question in your précis. Its significance, if essential, may be expressed by a statement.
- Do not use abbreviations or contractions.
- Do not be jerky. This suggests that most probably, you have not understood the sense of the passage properly.

Samples

Sample 1

It is physically impossible for a well-educated, intellectual, or brave man to make money the chief object of his thoughts just as it is for him to make his dinner the principal object of them. All healthy people like their dinners, but their dinner is not the main object of their lives. So all healthy minded people like making money ought to like it and enjoy the sensation of winning it, it is something better than money.

A good soldier, for instance, mainly wishes to do his fighting well. He is glad of his pay-very properly so and justly grumbles when you keep him ten years without it-till, his main mission of life is to win battles, not to be paid for winning them. So of clergymen. The clergyman's object is essentially baptize and preach not to be paid for preaching. So of doctors. They like fees no doubt-ought to like them, yet if they are brave and well-educated the entire object to their lives is not fees. They on the whole, desire to cure the sick, and if they are good doctors and the choice were fairly to them, would rather cure their patient and lose their fee than kill him and get it. And so with all the other brave and rightly trained men their work is first, their fee second-very important always, but still second.

The Main Points:

1. Money making is a common attraction in life.

2. But it cannot be the principal aim of well-educated, intellectual brave persons.

Précis Summary

Money-making is a common attraction in life. But it cannot be the principal aim of well educated, cultured and brave man. A brave soldier prizes honour and victory more than his pay A good clergyman is more interested in the moral welfare of his people than his returns. A doctor (good) values the care of his patient far more than his fees. Thus with all the well-educated, intellectual persons, their work is first, money next.

Exercise 1

Home is the young, who known "nothing of the world and who would be forlorn and sad, if thrown upon it. It is providential, shelter of the weak and inexperienced, who have to learn as yet to cope with the temptations which lies outside of it. It is the place of training of those who are not only ignorant, but have no yet learnt how to learn, and who have to be taught by careful individual trail, how to set about profiting by the lessons of teacher And it is the school of elementary studies-not of advances, for such studies alone can make master minds. Moreover, it is the shrine of our best affections, the bosom of our fondest recollections, at spell upon our after life, a stay for world weary mind and soul, wherever we are, till the end comes. Such are attributes or offices of home, and like to these, in one or other sense or measure, are the attributes and offices of a college in a university.

Exercise 2

Teaching is the noblest of professions. A teacher has a scared duty to perform. It is he on whom rests the responsibility of moulding the character of young children. Apart from developing their intellect, he can inculcate in them qualities of good citizenship, remaining neat and clean, talking decently and sitting properly. These virtues are not easy to be imbibed. Only he who himself leads a life of simplicity, purity and rigid discipline can successfully cultivate these habits in his pupils.

Besides a teacher always remain young. He may grow old in age, but not in spite Perpetual contact with budding youths keeps him happy and cheerful There are moments when domestic worries weigh heavily on his mind, but the delightful company of innocent children makes him overcome his transient moods of despair.

Exercise 3

English education and English language have done immense goods to India, inspite of their glaring drawbacks. The notions of democracy and self-government are the born of English education. Those who fought and died for mother India's freedom were nursed in the cradle of English thought and culture. The West has made contribution to the East. The history of Europe has fired the hearts of our leaders. Our struggle for freedom has been inspired by the struggles

for freedom in England, America and France. If our leaders were ignorant of English and if they had not studied this language, how could they have been inspired by these heroic struggles for freedom in other lands? English, therefore, did us great good in the past and if properly studied will do immense good in future.

English is spoken throughout the world. For international contact our commerce and trade, for the development of our practical ideas, for the scientific studies, English is indispensable. "English is very rich in literature," our own literature has been made richer by this foreign language. It will really be a fatal day if we altogether forget Shakespeare, Milton, Keats and Shaw.

Exercise 4

When we survey our lives and efforts we soon observe that almost the whole of our actions and desires are bound up with the existence of other human beings. We notice that whole nature resembles that of the social animals. We eat food that others have produced, wear clothes that others have made, live in houses that others have built. The greater part of our knowledge and beliefs has been passed on to us by other people through the medium of a language which others have created. Without language and mental capacities, we would have been poor indeed comparable to higher animals.

We have, therefore, to admit that we owe our principal knowledge over the least to the fact of living in human society. The individual if left alone from birth would remain primitive and beast-like in his thoughts and feelings to a degree that we can hardly imagine. The individual is what he is and has the significance that he has, not much in virtue of the individuality, but rather as a member of a great human community, which directs his material and spiritual existence from the cradle to grave.

Chapter 10

EXPANSION OF OUTLINE INTO A STORY

Converting an outline into a story involves expanding the points in one's outline into full paragraphs and sections. This process includes developing characters, setting, plot, and conflict, and fleshing out the details of each scene. There isn't a direct "download" for this process, as it's a creative writing task. One needs to use a word processor or writing software to create the story document. Here's a breakdown of how to expand an outline into a story:

1. Understand the Outline:

Review your outline thoroughly. Ensure you understand the main points, plot structure, character arcs, and any specific details you want to include.

Consider your target audience and the type of story one is aiming to write (e.g., genre, length).

2. Develop Characters:

Give your characters depth. Go beyond basic descriptions. Develop their personalities, motivations, backstories, and relationships with other characters.

Think about their goals and how they drive the plot.

Use dialogue to reveal character traits and advance the story.

3. Flesh Out the Setting:

Describe the setting in detail. Use sensory language to bring the environment to life for the reader.

Consider how the setting impacts the characters and the story.

4. Build the Plot:

Expand on each point in your outline, turning them into paragraphs or sections.

Use transitions to move smoothly between scenes and ideas.

Create conflict. Without conflict, there is no story.

Develop rising action, climax, and resolution.

5. Write a First Draft:

Don't worry about perfection in the first draft. Just get the story down on paper.

Focus on getting the narrative flow correct.

Set a word count goal for each section.

6. Revise and Edit:

After completing the first draft, take a break before revising.

Focus on clarity, flow, and pacing.

Ensure consistency in character, behavior and plot development.

Pay attention to grammar, spelling, and punctuation.

Consider feedback from others.

Important Considerations:**Brainstorming:**

Utilize brainstorming techniques like free writing, questionnaires, or mind-mapping to generate ideas and flesh out your story (Now Novel).

Character Arcs:

Think about how your characters change throughout the story. What lessons do they learn?

Show, Don't Tell:

Instead of telling the reader what's happening, use descriptions and actions to show them.

Dialogue:

Make your dialogue realistic and engaging.

Pacing:

Vary the pace of your story to keep the reader engaged. Some sections might be fast-paced, while others are slower and more reflective.

Exercise

Expand the following outline into a story

- a. A boy starts a small business ---- takes a basket of egg to sell in the market ----- his mind works fast ---- with the money he would buy more eggs, save more ---- become rich ----- jumps in joy and smashes the eggs.
- b. The mice very unhappy ---- the cat killed many of them ---- held a meeting to discuss how to get rid of the cat ---- various suggestions ---- no plan patch cable. Then, a young mouse suggested that a bell should be tied round the cats neck ---- all welcome the proposal ---- an old mouse stood up and said who is going to tie the bell round the cat necks?

Chapter - 11**WRITING A PUBLIC SPEECH****Overview**

The purpose of a speech is often to inform or persuade an audience. Speeches are usually written to be spoken directly to an audience and can be used to entertain and influence the

listeners. Speeches can also be used to encourage the audience to take action or to change their behaviour in some way, for example, to join a particular school club or society, or to recycle more. The ways one uses language and vocabulary, when writing the words of a speech will depend on the audience and the purpose you are writing for. For example, in a speech to a group of teachers and parents on a school exhibition proposal, formal language is most appropriate.

Tips for writing a speech

Language:

- If one knows his/her audience well, he may be able to relax a little. A speech is a formal kind of talk and would usually not include slang
- One needs to consider any possible objections to his/her view point. One should use language carefully to make objections seem less significant, for example, using phrases like 'A few people may still think, however,
- One should try to imagine the words of ones speech as one would speak out loud. The tone of voice must match the message. so one should choose words that appeal to the emotions of the listeners.
- One might use inclusive words or phrases like 'we', 'all of us' and 'our' to make the listeners feel that all are the same side.

Organisation:

One should plan where one wants to finish your speech and how one will get there before starting writing. The structure of a speech is often in three parts. For example:

1. an opening that grabs one's audience's attention and makes the overall topic of one's speech clear.
2. a well-structured, supported and developed argument.
3. a powerful conclusion.

Organize your ideas into paragraphs as appropriate - This will help one to develop and support one's points convincingly.

Show the connections between ideas in sentences and paragraphs - where a new point or idea follows on from what one has already said. One might use linking words or phrases such as, 'in addition', 'likewise' or 'similarly'.

Example of a speech

Good morning everyone. How did you all spend your weekend? Did you go hiking perhaps or climb the mountains? Guess what I spent the whole of my day with my best friend Tony!

Let me think, it was probably a Friday afternoon when Tony and I were on our way home after school and both noticed a giant poster placed just at the entrance of subway line 1 'Volunteers wanted - 250 awards to be won £50 it's a lot right? Obviously, Tony and I stopped to read this poster in more detail.

This poster says: "A test about computer-based vocab learning method needs volunteers. Specifically, 'volunteers are divided to two groups. The first group will learn with computers, while the second group will learn the same words with traditional printed books. Fellow classmates, you know how torturing it is to memorise English vocabulary, don't you? But as Tony and I both wanted the Eso award, we still decided to apply to be volunteers and luckily we ended up in the first group.

It was fun because it was designed like a game. First of all, the screen shows you 5 words and their meanings, and then a teacher pops up and reads each word aloud and explains its usage in sentences and context. You then have to read these words as correctly as possible so that the computer can identify the words and give you a score. Then you enter a battle parties, that's right, the fun part is you get a chance to test your skills and beat others.

Although Tony and I didn't get the £50, this computer-based learning experience completely changed our attitudes to lexical learning and was a great way to spend our weekend.

Thank you Miss Stanley for asking me to deliver this speech and thank you all for listening.

Comments

The learner poses a question to involve the audience

The learner is showing that they are thinking about how these words would be spoken - varying the pace and using a dramatic pause to engage their audience.

The learner is taking account of the audience reactions.

The learner uses appropriate linking words and phrases to connect their ideas together, maintaining a semi-formal but relaxed tone.

The learner makes a few attempts at more complex structures.

The learner uses rhetorical devices appropriately to keep their audience engaged and make sure they are on the same side.

III Semester (General English)

BCom/BBA Degrees

Total Contact Hours: 60

Course Credits: 03

Formative Assessment Marks: 20

Summative Assessment Marks: 80

Teaching Hours: 4 Hours per week

Duration of Exam: 03 Hours

Course Objectives

1. Introduce students to modern drama and its social and ethical concerns.
2. Enhance students' ability to interpret dramatic dialogues and understand subtext, conflict, and character motivations.
3. Strengthen language proficiency, critical thinking, and analytical writing through discussions and activities based on the play.

Learning Outcomes

1. Interpret the role of conflict, both personal and social in shaping the play's message.
2. Apply the play's ethical dilemmas to real-world business scenarios, such as crisis management, and corporate responsibility.
3. Interpret character motivations and strategies as case studies in persuasion, negotiation, and stakeholder communication.
4. Demonstrate enhanced skills in critical reasoning, ethical judgment, and professional communication.

HENRIK IBSEN: AN ENEMY OF THE PEOPLE

About the Playwright:

Henrik Johan Ibsen (1828-1906) is a Norwegian playwright, theatre director and considered the father of modern realistic drama.

Ibsen was born at Skien, a small lumbering town of southern [Norway](#). His father was a respected general merchant in the [community](#) until 1836, when he suffered the permanent disgrace of going bankrupt. Aged just 15, Ibsen moved to Grimstad. There he supported himself meagerly as an apothecary's apprentice while studying nights for admission to the university. And during this period he used his few leisure moments to write a play.

Henrik Ibsen completely rewrote the rules of drama in 19th century and turned the European stage away from what it had become – a plaything and distraction for the bored – and introduced a new type of moral analysis.

Ibsen brought his audience into ordinary people's drawing rooms, where the bourgeois kept their carefully guarded secrets. He then pitted the conflicts that arose from challenging assumptions and direct confrontations against a very realistic middle class background and developed his plays with piercing dialogue and meticulous attention to detail.

About the Play:

An Enemy of the People (1882) is a play by Norwegian playwright [Henrik Ibsen](#) that explores the conflict between personal integrity and societal norms. The play centers on Dr. Thomas Stockmann, who discovers a serious contamination issue in his town's new Spa's endangering [public health](#). His courageous decision to expose this truth brings severe backlash from local leaders, including his brother Peter Stockmann, who is a powerful political figure in the town.

Set against the backdrop of a community grappling with economic and environmental concerns, the play highlights the often-harsh consequences faced by those who challenge established systems. Ibsen's depiction of this struggle emphasizes the tension between truth and Convenience. The character of Peter Stockmann is based on Ibsen's own uncle, [Christian Cornelius Paus](#), whose political influence and authoritative role in Ibsen's hometown of [Skien](#) parallel those of Peter Stockmann in the play. Ibsen himself was uncertain about the play's classification, noting in a letter to his publisher that it contained both comedic and serious elements, reflecting his complex view of the protagonist's moral stance. This exploration of moral and societal conflict follows Ibsen's earlier work, [Ghosts](#), which faced similar criticism for its bold critique of societal norms.

Significance of the Title:

Dr Thomas Stockmann discovers that the water in the public baths of his town is contaminated and poses a serious health risk to the citizens. He urges the town's officials to take action and fix the problem, but he faces opposition from the government, the media, and the local business community, who are more concerned about the financial implications of the news than the health of the people.

Despite Stockmann's efforts to expose the truth, he is labeled an enemy of the people and becomes a target of public ridicule and hostility. His own family and friends turn against him, and he is forced to confront the corruption and hypocrisy of the society he lives in.

Themes in Henrik Ibsen's "An Enemy of the People"

Henrik Ibsen's powerful play, "An Enemy of the People" by Henrik Ibsen, delves into a series of thought-provoking themes that remain relevant even today. The play explores the consequences of speaking truth to power and the challenges faced by individuals who dare to challenge the status quo.

Key themes explored in the play:

1. Truth vs. Convenience

- The play highlights the tension between the pursuit of truth and the desire to protect economic interests or social stability.
- Dr. Stockmann, the Hero, faces severe backlash when his discovery of contaminated spa water threatens the town's prosperity, even though it endangers public health.

2. Individual vs. Society

- "An Enemy of the People" showcases the struggle of an individual standing up against the collective will of society.
- Dr. Stockmann's moral obligation to reveal the truth clashes with the town's desire to maintain its reputation and economic well-being, leading to his ostracization.

3. Corruption and Misuse of Power

- The play exposes how those in power often prioritize personal gain or self-interest over the public welfare.
- The town leaders, including Dr. Stockmann's own brother, suppress the truth to protect the town's financial stability, showcasing the dangers of unchecked power and the manipulation of public opinion.

4. Media Manipulation

- The play demonstrates the media's influence in shaping public perception and how it can be used to control information and portray truth-tellers as enemies.
- Initially supporting Dr. Stockmann, the local newspaper changes its stance when the economic implications of his discovery become apparent, manipulating public opinion against him.

5. Social Responsibility

- Dr. Stockmann's actions embody the theme of social responsibility, as he prioritizes the well-being of his community over his own personal gain or reputation.
- His refusal to be silenced, despite facing harsh consequences, emphasizes the importance of individuals standing up for what is right and holding those in power accountable.

6. Democracy and Mob Mentality

- The play raises questions about the integrity of a society that silences dissenting voices and the potential for a democracy to succumb to mob mentality.
- Dr. Stockmann challenges the wisdom of the majority, arguing that new, truthful ideas are often condemned by a conformist or fearful populace.

In conclusion, "An Enemy of the People" serves as a powerful and enduring exploration of the complexities of truth, power, corruption, and the courage required to stand up for what is right in the face of societal pressure. Its themes continue to resonate with audiences today, inviting contemplation on the responsibilities of individuals and the integrity of societal structures.

References:

Ibsen, Henrik. *4 Major Plays*. Rick Davis and Brian Johnston, trans. Lyme, NH: Smith and Kraus, 1995.

Ibsen, Henrik. *The Collected Works of Henrik Ibsen*. New York: Scribners, 1929.

Ibsen: A Collection of Critical Essays. Rolf Fjelde, ed. Englewood Cliffs, NJ: Prentice Hall, 1965.

Northram, John. *Ibsen: A Critical Study*. Cambridge, England: Cambridge UP, 1973.

Question Paper Pattern:

Unit 1 – An Enemy of the People - 50 marks

Unit 2 – Advanced Grammar Skills - 30 marks

Model Question Paper:

Total Marks: 80

Duration: 03 hours

(Unit 1 – An Enemy of the People)**I** Annotate any **TWO** of the following : (2x5=10)

(Quote lines from the play - Any Two out of Four)

II Answer any **FOUR** of the following questions in a paragraph or two. 4x5=20

1. Write a note on Dr. Stockmann's initial enthusiasm for reform versus his later isolation and defiance.
2. Brief the complex relationship between Dr. Stockmann and his brother, the Mayor.
3. Summarise in brief the role of the townspeople in the play.
4. What are the dangers of blindly following public opinion and the importance of individual conscience?
5. What is the significance of the play's title, "An Enemy of the People."
6. Write a note on the climax scene in "An Enemy of the People," where Dr. Stockmann is declared an enemy.

III Answer any **TWO** of the following Questions in a page or two: 2x10=20

1. How does Ibsen critique the role of media in shaping public opinion and influencing societal perceptions?
2. Analyze Dr. Stockmann's character, examining his motivations, strengths, and flaws. Is he a hero, a fool, or a combination of both?
3. Discuss the enduring relevance of An Enemy of the People in the 21st century. How do the themes of truth, power, and social responsibility resonate with contemporary issues and debates?
4. What are the different perspectives on truth presented by the characters in the play?

UNIT-2: Advanced Communication Skills**IV. Poetry Comprehension****5x1=5**

Read the following poem and answer the questions set on it.

High on the mountains, in the snow
 That's where the river starts to flow
 with leaves and fish all around,
 Stones and rocks on the ground..
 clean, clear, blue and green,
 In the start can be seen
 But as it flows along the way,
 The colour changes to black and grey!

Answer the following questions.

1. Where does the river start to flow from?
2. What is found on the ground?
3. What happens to the river as it flows?
4. What colour is the river in the start?
5. To what colour does the river change to in the end?

V.

1x5=5

(a) Read the following passage and **Write a Précis** on it.

People consider poverty an evil and believe that money guarantees happiness, this is not true; actually, the poor man living in a cottage may be more satisfied than the man living in a palace. The children of the rich are not always blessed as they miss a lot. A poor man is free from the tensions faced by a rich man. Poverty makes one strong and courageous, history proves that most of the dominating men have been born in humble circumstances, therefore, instead of eliminating poverty, it would be more appropriate to eliminate luxury.

Or

(b) **Write a Report** based on the following information:

b. Picture Analysis:



VIII.

1x5=5

a. **Write a dialogue** between two friends on Ambition in life

Or

b. Imagine you are participating in a **Public Speech** competition in your college. The topic for the competition is 'Why online learning can be fun?' Write a speech for your competition.

IX.

1x5=5

a. You are Pooja. In the absence of your mother, you received a telephone call from your aunt. Your aunt informed you that she is not coming today as per plan. As you have to go to the coaching classes **Write a Message** for your mother.

Or

b. You are the class leader of I B.com A section. You plan to hold a commerce fest for your classmates next week. **Write a Notice** to your classmates informing them to attend a meeting regarding the commerce fest.

Paper title: Grammar**Total Contact Hours: 60****Course Credits: 03****Formative Assessment Marks: 20****Summative Assessment Marks:****80 Teaching Hours: 4 Hours per week****Duration of Exam: 03 Hours****Course Objectives**

- Strengthen students understanding of grammatical structures and their functions in written and spoken English.
- Enhance precision and clarity in communication through the correct application of grammar rules.
- Build proficiency in advanced grammar topics relevant for academic writing, professional communication, and competitive examinations.
- Foster confidence in using grammar as a tool for effective expression across formal and informal settings.
-

Learning Outcomes

- Accurately identify and apply grammatical concepts, including sentence structure, tenses, clauses, and modifiers.
- Use appropriate punctuation, subject-verb agreement, and parallel structures in academic and professional writing.
- Detect and correct common grammatical errors in their own work and in peer writing.
- Demonstrate advanced grammar usage in various communicative contexts, including formal correspondence and academic discourse.

Contents

- 23. Dialogue Writing
- 24. Giving Directions
- 25. Notice Writing
- 26. Poem Comprehension
- 27. Picture Analysis
- 28. Report Writing
- 29. Note Making
- 30. Message Writing
- 31. Precis Writing
- 32. Expansion of Outline Into A Story
- 33. Writing A Public Speech

Chapter - 1

DIALOGUE WRITING

Dialogue is the conversation between two or more participants. A dialogue is a process of exchange. In a dialogue, we exchange our ideas, thoughts and emotions. Dialogue writing is an art which needs careful preparation.

The tips for effective dialogue writing are:

29. Understand and analyse the given situation for dialogue writing carefully.
30. Analyse the speakers who are a part of the dialogue.
31. Make a rough outline of the topic and the dialogue.
32. Arrange the ideas in a logical way.
33. Begin the dialogue with proper greetings.
34. Avoid too friendly expressions like Hey..... Buddy..... Dude.....Baby.....Yo..... etc.
35. Avoid using mechanical questions and mechanical answers.
36. Words often confused can be avoided.
37. Complex and lengthy sentences can make a dialogue difficult and dull.
38. Use words which express emotions and feelings.
39. Give proper turns to both or all the participants.
40. Follow natural speech patterns to make the dialogue lively.
41. Do not let any character to dominate other.
42. Interesting sentences and attractive beginning can fetch good success.

Examples: 1. At the House

- Ramesh** : Here is the prince, how are you, my friend?
- Suresh** : Absolutely fine my dear, what's up?
- Ramesh** : Nothing, just preparing for a concert.
- Suresh** : Wow.....! That's great. Can I join you?

- Ramesh** : Yes.....! Why not?
- Suresh** : By the way, where is it going to be?
- Ramesh** : In our college. It will start at 5.00 pm. let's go.
- Suresh** : Fine! Let's go.

Examples: 2. At the friend House

- Rani** : Hi. Radha! Have you submitted your application form?
- Radha** : Not yet. I'll do it tomorrow.
- Rani** : Why?
- Radha** : I couldn't make photocopies of my certificates because there was no electricity
- Rani** : Okay, which group are you planning to choose?
- Radha** : I'll be choosing Mathematics and Biology
- Rani** : Why both?
- Radha** : They have scope.
- Rani** : It's really good. Thank you.

EXERCISE

Exercise: Develop dialogues for the following situations

a) Office clerk and student about collecting scholarship cheque.

- Student** : Good Morning Sir.....!
- Office clerk** : Good Morning Aditya, How are you?
- Student** : I'm fine sir, and how are you sir?
- Office clerk** : I'm fine. How can I help you?
- Student** : Sir, I had applied for scholarship offered by Govt. of Karnataka for students belonging to economically backward class

- Office clerk : Yes, I remember. I had given you the form.
- Student : Can I know whether the office has received the scholarship cheque?
- Office clerk : Yes, You can. Give me a minute I will check.
- Student : Sure sir
- Office clerk : Here it is, Take your cheque Aditya and deposit it in the bank
- Student : Ok Sir. Thank you sir for your help.
- Office clerk : It's my pleasure Aditya
- Student : Have a nice day sir
- Office clerk : Same to you Bye.

b) Librarian and student about losing the borrowed book.

c) Student enquiring about the availability of the book 'Wings of Fire' by Dr. A.P.J. Abdul Kalam in the library.

- Student : Hello ma'am, how are you?
- Librarian : Hello! I am perfectly fine. And how are you?
- Student : I am good ma'am. Actually, I was searching a book.
- Librarian : What kind of book are you searching for?
- Student : Ma'am, I was looking for 'Wings of Fire' by Dr APJ Abdul Kalam.
- Librarian : Oh...! that's a lovely book, even it is my favorite book.
- Arjun : Yes, my mother also insists on listening to English news every day.
- Amit : For reading, we can use English literature books and news-papers available in our college Library.
- Arjun : Good idea, it will improve our reading skills.
- Amit : But I have problem in understanding English spoken by a British or an American.
- Arjun : It's a problem for me too. But, now I have started listening to BBC.
- Amit : Do you know, next week there is one workshop in our college on developing English language proficiency.

- Arjun : Yes, I know, I am going to attend the same
- Amit : Me too..!
- Arjun : ok. Lets go. We are getting late for next lecture.
- Amit : Oh.. yes, Lets go.

Exercises

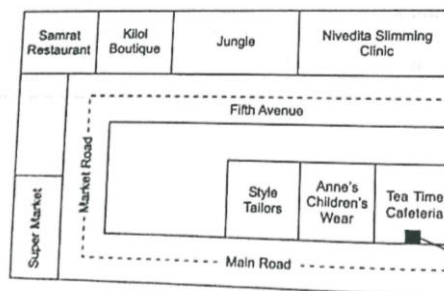
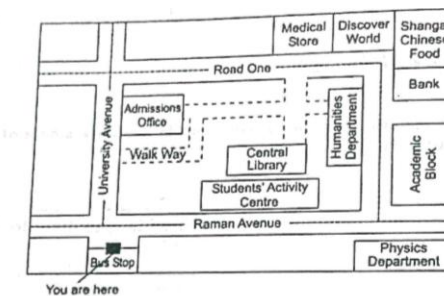
- a. Imagine you are a degree student. You have lost your ID card in the bus. You go to the college office and enquire the clerk about the procedure to get a new ID card. Develop a dialogue between you and the office clerk.
- b. You are the class representative of your class. You are have planned to organize a trip to your classmates next month. You have to seek permissions from your principal to arrange the trip. Develop a dialogue between you and the principal.
- c. Assume that you are sick. You visit a doctors in your town. Develop a dialogue between you and the doctor.

Chapter – 2

GIVING DIRECTIONS

C. Look at these maps and give directions to your partner to reach:

1. Discover world - a book store
2. Jungle - a popular gaming place.



You are here

Make use of the expressions given below to build the conversation.

Useful Phrases

Asking for Directions	Giving Directions
How do I get to ...? What's the best way to ...? Where is ...? Is there a ... near here? How do I find...? Can you help me find ...? How far is...?	Go straight on (until you come to ...) Turn back./Go back. Turn left/right (into ...street) Go along..... Cross..... Take the first/second road on the left/right It's on the left/right. straight on opposite near next to between at the end (of) on/at the corner behind in front of (just) around the corner traffic lights crossroads, junction

Chapter – 3

NOTICE WRITING

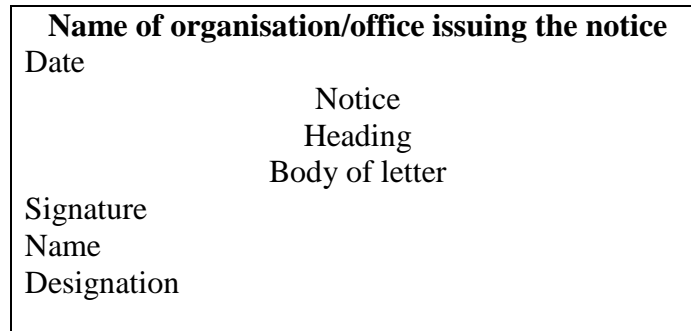
A notice is a formal means of communication. The purpose of a notice is to announce or display information to a specific group of people. Notices are generally meant to be pinned up on specific display boards, whether in schools or in public places. Notices issued by the government appear in newspapers.

Format:

A notice should be written in the following format:

- the name of the organisation issuing the notice
- the title 'NOTICE'

- a heading to introduce the subject of the notice
- the date
- the body of the notice
- the writer's signature, name (in block letters) and designation



Points to remember:

23. A well-written notice must inform the readers about the 5 Ws:
 - What is going to happen, (that is, the event)
 - Where it will take place
 - When it will take place (that is, the date and time)
 - Who can apply or is eligible for it
 - Whom to contact or apply to (that is, the issuing authority)
24. Only the most important points should be written.
25. A.O.D.-that is, any other detail given in the question.
26. One is free to add any relevant information not included in the question.
27. The sentences should be short and grammatically accurate.
28. The notice should be presented within a box.
29. The word limit for a notice is 40-50 words (only the words in the body of the notice are counted).
30. Information given in a notice must be clear and should not cause any misunderstanding, or confusion.

31. A notice must be catchy and appealing. It should attract the reader's attention at once.
32. Increase the visual appeal of your notice by using bold letters, catchy slogans, striking words and phrases, etc.
33. Standard abbreviations are allowed.

Marking scheme

The name of the organisation, 'NOTICE', the heading, and the date	-	2 marks
The name and designation of the person writing	-	1/2 mark
Placing the notice within a box	-	1/2 mark
Content and language	-	2 marks

Adherence to the word limit is important:

- If the candidate exceeds the word limit by 2 or 3 words, ½ mark is deducted.
- If he/she exceeds the word limit by 4 or more words, 1 mark is deducted.

Value points in a notice

Meeting Date: Time: Venue: Agenda: Purpose: Who to attend: Contact Address: Specific Instructions:
--

Sample notices:

1. The Residents Welfare Association, Green Park is organizing a 'Holi Fiesta' in the locality. As the president of the association, draft a notice in not more than 50 words informing the residents about the same. Give other essential details too.

Residents welfare Association Notice 10 Jan 2007 Holi Fiesta The Residents Welfare Association is organising Holi fiesta in the colony as per the following details:

Date : 17 February 2007
 Time : 9am to 5 pm
 Venue : Green Park Club
 The residents are requested to come along with their families and friends
 and add colour to the fiesta
 Ravi Kamar
 President, RWA

2. On the occasion of National Science and Technology Day, the school has decided to organise a Science Fair. Vikram, the secretary of the Science Society, wants to call a meeting of the office bearers of the society to discuss the arrangements for the fair. Write a notice is not more than 50 words.

Delhi Public School, New Delhi

Notice

13 April 2007

Meeting of Science Society

On the occasion of National Science and Technology Day, the school has decided to organize a Science fair. All the bearers are requested to attend a meeting in the School Library on 16 April 2005 at 10am to discuss the arrangements for the fair.

Vikram

Vikram Sangh

(Secretary, Science Society)

3. Ram Lakhani is the Head Boy of Bhavan Vidyalaya, Chandigarh. He and some other students of the school are touched by the plight of the poor and the destitute in the state-run homes, and they wish to make a difference in their lives by lessening their sufferings. They decide to raise funds for this purpose. Write a notice, not exceeding 50 words, making an appeal for generous donations.

Bhavan Vidyalaya, Chandigarh
Notice

6 May 2007

Attention Please!
Lend a Helping Hand

Your help and co-operation are required to make a difference in the lives of the less fortunate living in the state-run homes. Donate generously. Deposit your contribution to the undersigned by 13 May 2007. The money so raised will be spent on medicines and clothes for the inmates.

Ram

Ram Lakhana

(Head Boy)

4. You are Parthasarthy Mishra, the Head Boy of St John's High School, Dalhousie. You have been asked to write a notice regarding a sports kit bag found on the school playground. Write the notice in not more than 50 words. Invent necessary details.

St John's High School, Dalhousie
Notice

10 April 2007

Found-A Sports Kit Bag

A sports kit bag was found on the playground on 9 April 2007 during the recess period. Anyone who has misplaced a grey sports bag with huge pockets can collect it from the undersigned within two days, that is, by 12 April 2007.

Parth

Parthasarthy Mishra

(Head Boy)

5. You are the cultural secretary of your school. Write a notice in about 50 words inviting the names of students who would like to participate in the variety programme that you are planning in aid of an old age home in your city. Items may be in the form of solo and group singing, mono acting, magic show, dance performance, etc. Trials for the most suitable participants will be held during the zero period everyday.

Blooming Flowers School
Notice

10 July 2007

Sandhya Tara

Our school is organising a cultural programme to collect funds for 'Sandhya Tara', a home for the elderly. We plan to include a dance drama, mono acting, a magic show and other items. Students who wish to participate should submit their names to the undersigned before 20 October 2007. Trials will be held daily in the zero period.

S Walia

Sandeep Walia

Secretary, Cultural Society

Chapter – 4**POEM COMPREHENSION**

Poetry is a powerful medium that not only enhances English language skills but also nurtures creativity and emotional intelligence. In this lesson, we will dive into the world of unseen poems those delightful pieces that challenge young minds to interpret, analyze, and appreciate the beauty of language. As students transition into more complex literary studies, engaging with unseen poems helps them develop critical thinking skills and encourages them to express their thoughts and feelings. Each poem serves as a canvas for imagination, inviting readers to uncover layers of meaning and emotion hidden within the lines.

Analyzing an unseen poem can be a rewarding experience, especially for students who are beginning to explore poetry more deeply. Here's a structured approach to help them analyze unseen poems effectively:

1. Read the poem carefully
2. Identify the speaker and audience
3. Explore the theme or message
4. Examine language and style
5. Consider the mood and tone
6. Reflect on personal response
7. Answer the questions to test yourself

Common types of questions include:

What is the main theme or message of the poem?

How does the poet use imagery or figurative language?

What emotions does the poem evoke?

Who is the speaker, and what perspective does he offer?

How does the structure of the poem contribute to its meaning?

Practising unseen poems helps students improve their comprehension skills, enabling them to tackle similar texts in exams confidently. It prepares them for analyzing unfamiliar material quickly and effectively, which is crucial for achieving good marks in English literature assessments.

Students can effectively analyse an unseen poem by following these steps:

Read the poem carefully multiple times Identify the speaker, audience, and theme.

Examine the language, imagery, and literary devices used.

Reflect on the mood and tone.

Answer specific questions related to the poem's content and meaning.

An unseen poem is a poem that students have not encountered before. It is presented to them during assessments or practice sessions, allowing them to analyse and interpret it without prior knowledge.

Poem 1: The Lotus and the Black Mud

The lotus in its beauty and brilliance smiles and dares the sun

To whom it compares its shape and shine.

"Thou hast not my tenderness,

Thou hast not my fragrance," it says.

The sun just glares

And utters not a word.

Either of censure or of praise!

The poor black mud

Nourishing the roots

With soft cool protective touch keeps silent too.

It is beyond compare,

To either the lotus or the sun.
 Nor recognition does it crave!
 Let the world rave and revile
 At the vile stench of mud;
 The mud knows the Dark Reality
 It just wants to Be!
 It just wants to Be!

Questions:

1. Who says the words "Thou hast not my tenderness"?
2. The lotus surpasses the sun in:
 - (i) beauty
 - (ii) brilliance
 - (iii) glory
 - (iv) both (i) and (ii)
3. What does the mud symbolise in the poem?
4. What does "Nor recognition does it crave" imply about the mud?
5. Explain the significance of the last two lines: "It just wants to Be!"

Answers:

1. The lotus says these words.
2. (iv) both (i) and (ii).
3. The mud symbolises reality and nourishment, despite being overlooked.
4. It implies that the mud does not seek acknowledgement or praise from others.
5. These lines emphasise the simple existence and contentment of the mud, contrasting with the desire for recognition seen in other elements.

Poem 2: The Little Seed

In the heart of a seed, buried deep, so deep, A dear little plant
Lies asleep.

"Wake!" said the sun,

"And "Wake!" said the rain.

The little seed heard

And rose up again.

Questions:

1. What is the main theme of the poem?
2. Who encourages the seed to wake up?
3. What does the seed represent in this poem?
4. How does the seed respond to the call of the sun and rain?
5. What literary device is used in "buried deep, so deep"?

Answers:

1. The main theme is growth and awakening.
2. The sun and the rain encourage the seed to wake up.
3. The seed represents potential and new beginnings.
4. The seed responds by waking up and rising again
5. This line uses repetition for emphasis.

Poem 3: The Wind

I am the wind that whispers low,
Through trees and fields, I gently blow.
I carry secrets from afar,
And dance beneath the evening star.

Questions:

1. What does the wind do in this poem?
2. What imagery is created by "dance beneath the evening star"?
3. What feelings might the wind evoke in readers?
4. What does the phrase "carry secrets from afar" suggest?
5. Identify a rhyme scheme in this poem.

Answers:

1. The wind whispers and gently blows through trees and fields.
2. It creates a serene and magical image of nature at night.
3. The wind might evoke feelings of calmness and mystery.
4. It suggests that the wind brings stories or messages from distant places.
5. The rhyme scheme is AABB (the first two lines rhyme with each other, as do the last two).

Poem 4: The Rainy Day

Pitter patter on my window,
 Rain drops dance with a gentle flow
 Clouds are grey, but hearts are bright,
 For rainy days bring pure delight.

Questions:

1. What sound does the poet describe in this poem?
2. How does the poet feel about rainy days?
3. What mood is created by "clouds are grey"?
4. What does "pitter-patter" refer to in this context?
5. How do rainy days affect people's hearts according to the poem?

Answers:

1. The poet describes the sound of raindrops falling on the window.
2. The poet feels joyful and delighted by rainy days.
3. It creates a mood of calmness or coziness despite the greyness.
4. "Pitter-patter" refers to the sound of raindrops falling.
5. Rainy days bring happiness or brightness to people's hearts.

Chapter - 5

PICTURE ANALYSIS

Analysing a picture is an attempt at revealing the meaning or message communicated by the work. We study devices used by the artist, and consider what is accomplished by using these devices.

Analysing a picture

We can divide the process into three steps:

7. description
8. analysis
9. interpretation

Description

Start by presenting the picture. The presentation should include the title, name of the artist, any additional text the artist has chosen to include, information about when the work was made, and where it was first displayed or published.

Study the picture. Start by describing what you see. Look at shapes and colours. In this first phase it is important to leave out the interpretation. It can be good practice to describe a picture that comes from a different culture than your one's, so that one meets it fresh without preconceptions.

The analysis

A picture can be interpreted in many different ways. The way we interpret a picture is influenced by the culture we are a part of, and our personal experiences.

A picture's message arises from the interaction between the work and the viewer. Images used in newspapers, or images used in advertising, have been placed into a context which limits interpretation. Here the sender wants an image to be interpreted in a certain way.

A picture is made up of individual elements that have been put into a specific context. The picture has been composed in a specific way. Visual devices such as colour, contrast, and symbols also influence how we perceive the work. The next step in the analysis is to describe the composition of the work, what visual devices we notice, and how this influences our experience of the work.

The interpretation

Any picture is a representation, an interpretation of reality. When we analyse the picture we 'decode' the message in the image. The picture usually has a purpose. The creator may want to inform us about something, influence, or give us a certain experience. When we interpret the image, we try to explain as clearly as possible what purpose we believe the picture has.

A picture contains a lot of information about the time and the society in which it was created. At the same time, the content of a picture can be understood differently when it is placed into a new context. This should be commented on in an interpretation.

How to write a picture analysis essay - 6 essential tips

1. Focus your attention on the author of the picture

Who is he/she? What is his/her field of interest? Does he/she have any artistic achievements and fame? This information will help you to analyze the context of the picture better.

2. What is the context of the picture? When and where has it been taken?

One should explain a little about the temporal and geographic dimensions of the picture. This is pretty important. otherwise, interpretation may be wrong or inadequate. A lot of "false" images are circulating in the World Wide Web, and they lack reliability and trustworthiness exactly because of this misplacing or distorting the information about their context. This is true especially when the pictures are related to war crime allegations. Hence, one should be certain that one has gathered all the required information.

3. Think about what is shown on the picture.

There can be one human being or more than one, or just a landscape, or an abandoned house, or an animal, and so forth. The best pictures are usually those which combine various elements, thus enforcing different impressions on the mind of the observer.

4. Grasp the picture's message

Now is the time to grasp the message of the picture. Professional photographs always aspire towards disseminating important information, or changing the attitude of people towards a definite issue-Social, political and economic issues. Here one needs to analyze the picture against its background. If one knows where it has been taken and who is on the picture, then it will be much easier for one to understand it.

5. Have notes

During all this preliminary research it is recommended to have notes in order to write one's thoughts and insights. One has to be able to incorporate the following things in Picture analysis.

13. context

14. author of the picture and its source/s

15. description of the picture

16. techniques used by the photographer

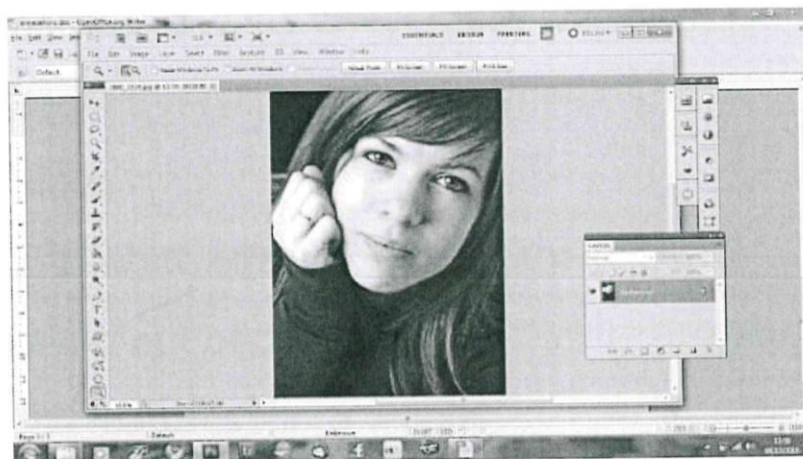
17. message of the picture

18. reaction to the picture, for example, some pictures depicting war action, poverty, disasters as well as some positive images (of friendliness, equality, happiness) can provoke strong reaction from the society.

Show your analysis to friends

After completing the first draft of the picture analysis, one should consult with his/her friends or classmates regarding the task. One should ask them what they think about the analysis and the picture. Maybe they will point to something on the picture that one hasn't been able to notice before.

Here is an example of image analysis of a student's photograph..



In this picture I really like how the top part of the girls head has been cropped so that her face and arm frame the picture. I also like the lighting and how the light is very bright on the right side of her face and the arm but it's just a bit darker on the left hand side which creates a bigger definition in the face.

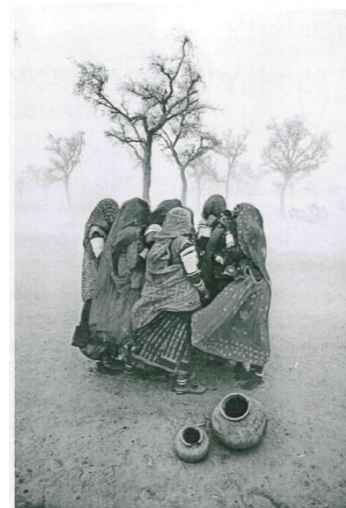
The girl's facial emotion fits in with the black and white effect really well because it looks very intense and serious. The black and white effect also helps the picture stand out because it helps the lighting and the features more visible.

In photo-shop, I increased the contrast a little bit so that the detail in the hair and face was more defined. I didn't want to increase it too much because I like the grey and white colours against the black background and if I increased it too much the colours would be black and white. I also I duplicated the layer twice and changed the opacity to 20% on the third layer, then I used the Gaussian blur on the second layer and put the opacity up to 100% again on the third layer. Afterwards I used the eraser on the skin and because the second layer was still in Gaussian blur the skin became smooth and the eyes started to stand out more from the rest of the face. Then I flattened the image.

This picture is my favourite out of all the pictures in this project because I love how it's an unusual angle but its still simple but effective composition because the fact that she has her hands up against her on face and not much emotion on her face makes the picture look quiet and undisturbed.

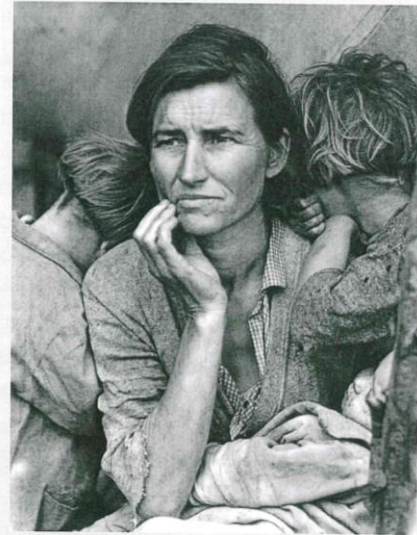
Dust storm in Jaisalmer by Steve McCurry.

Ladies gathered in a group to stay together during tough times of the dust storm, all in vibrant red traditional Rajasthani costumes. Balanced in middle of a vertical frame with trees dancing in background to the song of storm. The energy of nature is felt flowing in this photograph. This is lively, the count of 6 trees balancing the heads of visible 6 ladies and the pattern at which they all fall in place inside the picture is phenomenal. The Least said, the pots in the foreground close to the viewers eye is the x factor in this picture. It creates the space, the dimension in 3D, a perfect balancing composition to a masterpiece photograph.



Migrant Mother by Dorothea Lange

Migrant Mother is one of the most iconic pictures in our history by Dorothea Lange, taken while covering migratory farm workers in California in 1936. Strong emotions all over the frame, the gesture by the mother, her least interest towards the photographer makes it even more dramatic, a sense of reality just before your eyes. The kids turning the faces away creates a wonderful perspective to the picture and brings more dominance into the sorrows of mother here. The questions and the very act of survival and dependency. The baby close to her, sleeping poignantly, creates more uncertainty within their lives and adds much to the mood and trauma of the mother.



Eiffel tower 100th anniversary by Elliott Erwitt

It is a well known fact that most of our Elliot Erwitt's pictures tend to have humour in them with a perfect blend of feel good factor and creativity. Here in this picture weather plays a vital part by creating a mood and wanting for umbrellas. The Leap of Joy from the guy in the foreground against the backdrop of Eiffel Tower is extremely strong and makes us feel in the location. The brilliance doesn't end there, to balance the composition and add more elements of interest, we see a couple sharing some lighter moment in the mid-ground, the umbrellas flipped to the swiftness of wind is extremely poetic and answers us why this picture is still rejoiced.



Chapter - 6

REPORT WRITING

A report can be oral or written. The primary purpose of a report is to give information to an individual or an organization about work that was assigned.

Characteristics of reports:

17. Can be oral or written.
18. Have a structured format.
19. Are objective and analytical in nature, the aim is to provide authentic information about a subject in a dispassionate manner and not reflect personal preferences.
20. Present an analysis of facts after careful investigation.
21. Present findings on the basis of the analysis.
22. Can also represent data visually using graphs, tables, charts, etc.
23. Are precise and concise.
24. Are written in an impersonal style.

Purpose

Reports can be written for a number of purposes. They are written primarily to give information and facilitate the process of decision making.

13. Reports are also written
14. to make a record of events
15. to assess a situation/event
16. to persuade someone about the need for a certain action
17. to make a recommendation
18. to evaluate the progress of a project.

Template of a Short Formal Report

To: TITLE TERMS OF REFERENCE/INTRODUCTION

This section addresses three questions:

- i. Why the report was written
- ii. Who it was written for
- iii. What the scope of the report is

PROCEDURE

In this section, the writer explains the procedures used or the processes involved. For example, visits to places/sites, interviews with people and so on.

FINDINGS

This is the main part of the report because it gives facts and evidence collected by following the procedures.

CONCLUSIONS

The inferences drawn from what is mentioned in the previous section are presented here.

RECOMMENDATIONS

This section is optional. If the writer has been asked to make suggestions or recommendations, they will be presented here.

Name:

Position:

Date :

Language focus

1. Terms of Reference

The sentence used in this section has two parts to it. A) topic B) purpose of report.

A typical sentence construction here would be 'The purpose of this report is to study the current trends in the sports market in order to plan the sales distribution for this year.'

Topic	Purpose
Current trends in the sports market	Plan the sales distribution this year

The topic and purpose are linked by expressions like 'in order to', 'so as to', etc.

2. Procedure

Look at the following sentences:

- a. A survey was conducted in all the states.
- b. A number of customers were interviewed.
- c. Detailed feedback was obtained.

d. Sales pattern of different goods in the last quarter was analysed.

In this section past tense and the passive voice are used.

3. Findings

The findings in a report are generally presented in an impersonal style. Therefore, the use of personal pronouns is avoided but there is the use of the passive voice and reported speech.

4. Conclusions

Conclusions follow from an analysis of findings. Here, it is important to pay attention to the use of the present simple and the past simple tenses. For example.

- a. Sales figures show a decline because of.....
- b. The company showed good performance last year.

5. Recommendations

Recommendations are suggestions for practical courses of action based on the conclusions. The key point here is the predominant use of the modal auxiliary verb 'should'.

Sample Report

MUSIC ACADEMY	
To: Shanker Das, Chairman	
REPORT ON DECLINING ATTENDANCE	
1. TERMS OF REFERENCE	
In January you asked us to investigate the reasons for the fall in attendance at the concerts and to submit a report with recommendations by December.	
2. PROCEDURE	
a. The attendance figures of the previous year were obtained.	
b. Members of the Academy and some others were interviewed.	
c. A questionnaire was sent to all the current members and also those who discontinued membership in the last 12 months.	
3. FINDINGS	
a. The attendance figures in the previous year were as follows:	
First Quarter	3000
Second Quarter	2400
Third Quarter	1900

Fourth Quarter

1300

B.

- Majority of the members are of the opinion that the quality of music has deteriorated and that they miss the maestros of the previous era.
- Most of the artistes who performed in the last two years actually experimented on stage in the name of innovation.
- Lack of discretion in the choice of programmes.
- Inadequate communication. Members were not informed about the last minute changes in concert schedules and also about the change in artistes sometimes.

CONCLUSIONS

Attendance at concerts shows a noticeable decline because of dissatisfaction with the quality of music and administrative lapses in sending communication to the members and the general public. Failure to redress them may lead to a further decline in membership and might gradually erode the reputation of the Academy.

RECOMMENDATIONS

13. The organising committee should be objective in their selection of programmes and artistes and should set aside personal preferences.
14. There should be a wide range of programmes.
15. Members should be informed of the concerts for a whole quarter and changes in them, if any, should be notified in the press immediately. This should also be followed by personal communication.
16. There should be a campaign for enrolling life members.
17. A number of schemes should be planned to attract membership.
18. The programmes should be given wider publicity.

Nanda Kumar

Madan Mohan

Sangeet Biswas

Date:

Appendix: Questionnaire

EXERCISE

Imagine that you have been asked to conduct a survey by the Student Welfare Officer of your institution about the use of the library and reading room facilities and submit a report to him/her with your recommendations.

Consider the following points:

- A list of facilities available in the library.

- Do students use the reading room facility?
- If they do, what do they generally prefer to read?
- Do students read magazines of general interest or sports magazines?
- What type of books is generally issued out, textbooks or reference books?
- How many students refer to dictionaries, encyclopaedia or other books kept for reference only?
- Do students prefer CDs to books?
- Wherever available, do students use the Internet facility more than the reference section in the library?
- Do girls use the library more than boys?
- During which months of the year is the library used most?

Can you think of more questions?

If possible, you can try and do a project on this and prepare an authentic report. Write appropriate conclusions and make suitable recommendations. You can use the template given in the unit. Refer to the sample report to help you write the report.

Chapter - 7

NOTE MAKING

Note making is an important skill especially for students in a college or university. In order to make notes effectively we need to be active listeners/readers. Though listening and reading are receptive skills, we must think actively when we listen or read, to be able to decide:

- what to note
- what form the notes should be in
- for what purpose we are making notes and
- how we are going to use them later.

Note making is important for several reasons. It helps us:

- to organize our thoughts.

- to follow the argument of the speaker/writer.
- to keep a record of a speaker's/writer's ideas so that they are not lost.
- to refer to the information at a later date.
- to help us remember what we listen to or read.
- to internalize new ideas/information.

Effective notes have certain characteristics. They:

- are accurate
- contain all the essential information
- show the overall progression of ideas
- can be used effectively in the future
- include your comments or responses
- are a summary and not a word by word reproduction of the original.

Different methods of note taking

Notes can be organized in different ways. There is no single correct system. The layout, symbols, short forms and abbreviations vary according to individual preferences. However, two methods are used most often:

5. Linear notes
6. Diagrams

In linear notes information is organized in the order of importance using indentation, listing, numbering/lettering, and so on.

There are various listing systems:

Arabic numerals	1, 2, 3, 4, 5, etc.
Decimal system	1.1, 1.2, 1.3, 1.4, 1.5, 2.1, 2.2, 2.3 Subdivisions can also be decimalized, e.g., 1.1.1, 2.1.2, etc.
Upper case Roman numerals	I, II, III, IV, V, VI, VII, VIII, IX, X
Lower case Roman numerals (usually in	(i), (ii), (iii), (iv), (v), (vi), (vii), (viii), (ix), (x),

brackets)	etc.
Capital letters	A, B, C, D, E, etc.
Small letters (usually in brackets)	(a), (b), (c), (d), (e) etc.

Diagrams such as flow charts, spidergrams, tree diagrams, tables, etc. can also be used to make notes.

Read the following talk on making a presentation and see how notes can be made using different methods:

When you are making a presentation, your posture can affect the quality of your voice. The way you stand, the position of your head, neck and shoulders and feet and so on are important. Check that your feet are parallel and apart and your weight is slightly forward on your feet. Make sure that your knees are relaxed; if ahead and don't push your neck out or drop on to your chest. I had a man come to see me once as he was constantly losing his voice. It was all due to his habit of sticking his neck forward which was putting pressure on his throat. He sounded quite squeaky when he spoke. What he should have been doing was keeping his ears in line with his shoulders. Your head should feel as though it's floating on top of your body! So watch that.

Now most of us feel nervous before we speak in public. You'll feel better if you spend some time dealing with the tension. It's a good idea to try and think about what it is that's making you feel this way. That way you can have some control over it. Next, try and locate the area of tension in your body. Often it's your neck or shoulders. Then concentrate on massaging these parts and consciously trying to relax them. Believe me, it works!

Let's think about what you say, now. To maximize your performance make sure you are well prepared. Look over your notes, practice what you want to say, preferably out loud, and then, perhaps most important of all, try to feel you really want to share your subject with your audience. If you feel and share your enthusiasm with them, you're more than half-way there.

Remember that how people feel about you and what you are saying to them will depend on your body language. There are three main behaviour types: passive, aggressive and assertive. You can use any of these types, although I think the assertive posture is one that suits most occasions best.

The passive body type has a withdrawn posture. You may fidget a bit with your hands and hair. In fact I remember a well-known politician who whenever he was speaking would constantly massage the top of his head. So beware of those funny little mannerisms. They can become intensely irritating to an audience.

If your posture is aggressive, however, you tend to be quite rigid. You could be constantly swinging your leg or crossing your arms and clenching your fists and the audience will feel uncomfortable. Your voice will often sound harsh or sharp and your audience may then feel quite aggressive towards you and that's something you don't want if your aim is to get them to see your point of view.

That brings me to the assertive posture. Now you're standing straight, feeling comfortable and calm with your arms hanging loosely at your sides. In this position there is minimal tension and your voice is full, clear and varied. You're a delight to listen to.

Finally, a few dos and don'ts when it comes to looking after your voice, especially before giving a speech. It's a bit obvious but avoid smoky areas, and alcohol, too. Drink plenty of fluids, especially fruit juice or even coffee or tea and keep your throat moist while you're speaking. Also, interestingly enough, stop eating too many dairy products when you have a cold. It can make you sound worse and also don't forget to use your lips and tongue carefully to make the words stand out clearly.

And just a final reminder. We can't always control the room we are speaking in. So, if a plane goes over, don't shout. Wait till it's gone. Don't battle with things you can't do anything about. If your throat feels uncomfortable, try not to cough violently or clear your throat. Just swallow instead. It doesn't always work but it's much better for your voice.

Adapted from Allsop and Aspinall (1999), Practice Tests for the Cambridge Business English Certificate Level Two, Cambridge University Press

Linear notes

Making a presentation

1. Posture:

The way you stand, the position of your head, neck, shoulders & feet. Important, can affect quality of voice.

1.1 Feet: parallel and apart; knees relaxed, will affect back if tense

1.2 Head: look straight ahead, not push neck out or drop it on shoulders, ears in line with shoulders

2. Nervousness:

2.1 Common to all speakers

2.2 Control: think about what causes nervousness

2.3 Locate area of tension (often neck and shoulders)

2.4 Massage these parts, to relax them consciously

3. Preparation:

3.1 Thorough preparation maximises performance

3.2 Practise your presentation aloud

3.3 Be enthusiastic

4. Body language

4.1 Three main behaviour types: passive, aggressive, assertive

4.1.1 Passive: (a) fidgety behaviour (b) withdrawn posture (c) irritating mannerisms

4.1.2 Aggressive: (a) rigid posture (b) indication of aggression swinging of legs, crossing of arms, clenched fists; voice - harsh and sharp

4.1.3 Assertive: (a) stand straight (b) arms hanging loosely at the sides (c) voice, clear and varied

4.2 Assertive posture is the right posture, evokes positive response

5. Voice

5.1 Avoid smoky areas, alcohol, dairy products (especially - cold)

5.2 Drink plenty of fluids to keep the throat moist - fruit juice, coffee, tea

5.3 Use tongue and lips for clear enunciation

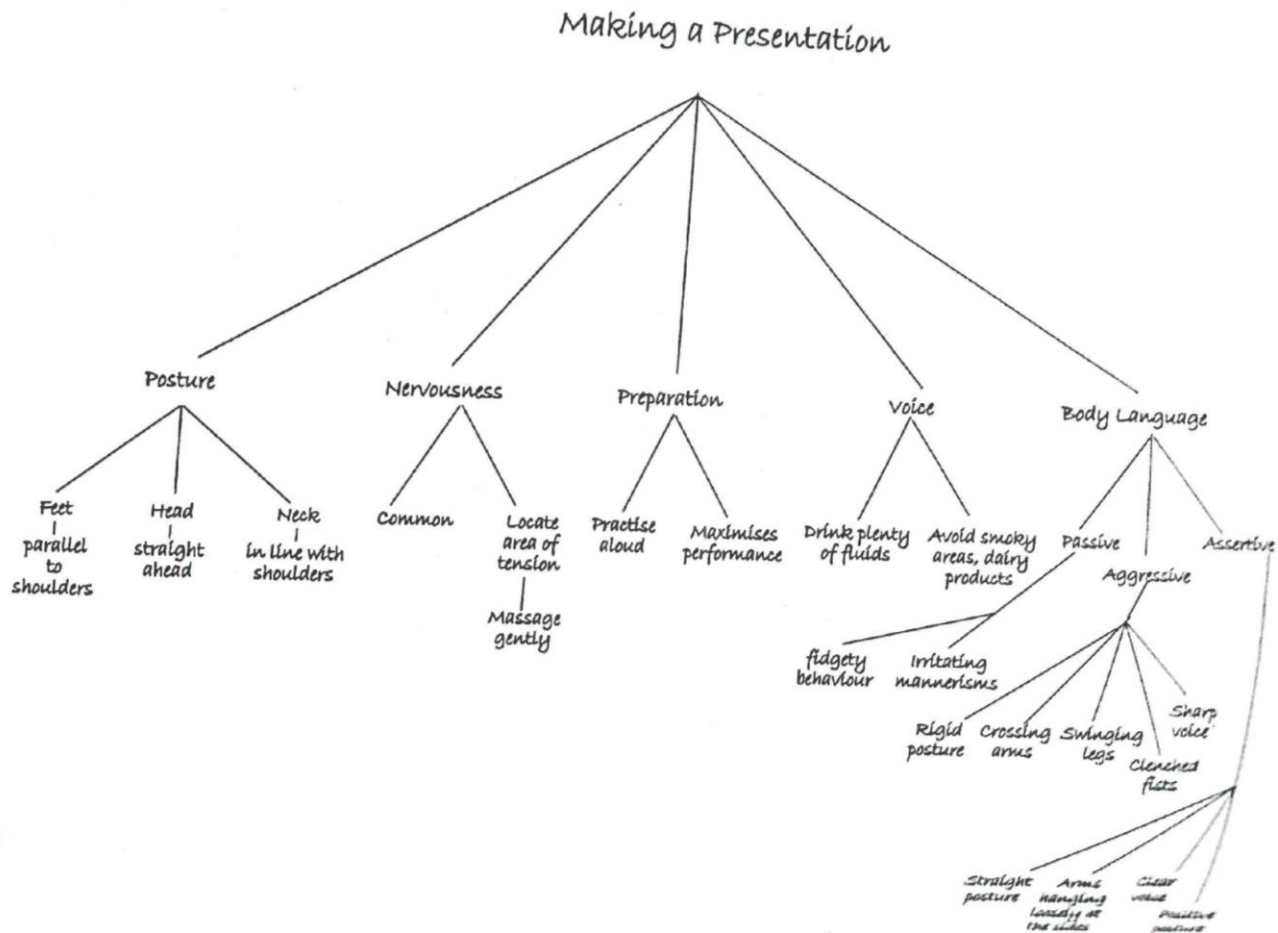
5.4 Cough violently, clear throat frequently

5.5 Try to overpower physical barriers like noise

Diagrams

Notes can also be represented through diagrams. In the following pages a tree diagram, spider gram, flow chart and mind map have been used to represent the notes on making a presentation.

Tree Diagram



Chapter – 8

MESSAGE WRITING

What is a Message?

A message is a short piece of information that you give to a person when you cannot speak to him directly.

Types of messages

A message is a broad term which includes various types of communications which intend at sending information to another person. Letters, e-mail, SMS, notice, are all sorts of messages. But here, we are focusing on message as a specific means of communication which has a specific purpose.

Message Writing Format

HEADING- Message writing begins by writing the word "Message" in bold and capitals. It is written in the middle of the line. This is done in order to catch the attention of the person for whom the message is drafted.

DATE- The date is written on the left-hand side of the page. It is written in expanded form.

TIME- Time can be written both on the left and right sides of the message. However, it is preferable for you to mention it on the right side in order to show a wise usage of space.

SALUTATIONS- Before writing the main content (body) of the message, it is important to address the reader. It helps in avoiding ambiguity and appears to be polite.

BODY- It is the main content of the message wherein you provide all the information that needs to be conveyed to the person you are unable to contact. It is important to stick only to vital information and keep the body of the message short and crisp. Avoid using long sentences.

SENDER- Once you are done with the body of the message, mention your name (or the one given in the question) on the left-hand side of the page. This helps the reader to identify the sender of the message.

Enclose the message within a box.

<p>MESSAGE 1 March 20XX 11:11 AM Mr/Mrs. Abc BODY</p>	<p>XYZ</p>
---	------------

Tips and tricks for Message Writing

17. Make sure to use the language that is suitable for the reader. More complex vocabulary in a message addressed to a child would lead to ineffectiveness.
18. Stick to the word limit (50 words).
19. Do not add extra information. The message should be short and to-the-point.
20. Plan before you pen. Just make a list of all the important points on a rough sheet (the last sheet of your answer booklet) so that you do not forget the relevant points while writing. This also helps you in maintaining a sequence, which is very important.

21. Make sure you double-check for grammatical accuracy and spellings. They carry marks.
22. Enclose the message within a box using a sharpened pencil.
23. Do not use long sentences in the body of the message.
24. Indirect or reported speech must be used.

2. You are Pooja. Your mother has gone to the market to buy something. In the absence of your mother you received a telephone call from your aunt (mother's sister) that she is not coming today as per programme. You have to go to the coaching classes. So write a message for your mother.

Message

10th Jan., 200....

2.00 p.m.

Dear Mom

Geeta aunt rang up from Chandigarh that she is not coming today due to the engagement ceremony of her friend's son. Now she will come tomorrow.

Pooja

Exercise

- a. Assume your Rithish a B.com student. You have to go to your village urgently as your mother is not well. Right a message to your hostel mate that you are on an emergency and you have to go to your village urgently. Ask him to submit your English assignment tomorrow.
- b. Imagine you are Ritika a B.Com student. You get an information that there is a special class for B.om students in the late evening. Your mother is not at home. Right a message for her informing that you will be coming late that day.

Chapter - 9

PRECIS WRITING

Writing a précis means making an intelligent summary of a long passage. To write a précis one should have a clear understanding of the passage only then one will be able to write a précis. One should include all the essential points of the passage in the précis.

Some general considerations :

It is generally accepted that a précis should be a third of the passage given. If the original passage has 300 words, the précis should not be more than 110 words in length.

- A précis should be in the language of the précis-writer. The original passage is not to be reduced in length by just removing unimportant or unnecessary sentences and by reproducing the rest as the précis. It should be a brief gist or summary of the passage expressed in the writer's own words.
- A précis should be full i.e it should contain all the essential thoughts, ideas or facts in the original passage. It should not contain repetitions or observations that are not relevant to the main theme of the original.
- A précis is always written in reported speech. The passage given may be a speech made by a person in indirect speech, but the précis is to be in reported speech and in the third person and in the past tense.

Techniques of Précis - Writing

There are three kinds of work to be done in producing a clear and successful précis. They are (1) Reading, (2) Writing and (3) Revision

Reading

Read the passage carefully

If one reading is not enough to give you a general idea of its meaning, then read it a second time. As you read, find out the subject or the theme of the passage and what is said about the subject.

It will be a good thing if you find out the lead or the topic sentence. The lead sentence will help you to see the subject clearly. It will also help you to think of a title for the précis example.

Further reading may be necessary at this stage to make sure that the details of the passage are also understood. Read the passage more slowly this time, even sentence by sentence, and make sure that everything in the passage is understood. If this is not done, it is likely that you will miss something important, especially if it is expressed by a short phrase or a single word.

Now comes the process of selection. The writer of the précis writing passages has to decide what facts or ideas in the passage are essential and what are of secondary or no importance. Taking the main ideas of the passages as your point of reference, it should not be too difficult to write out the important points in the original in a corner of your writing work sheet.

Writing

You should first prepare a draft of the précis, keeping in mind, the need to reduce the original to one-third its length. The main thoughts expressed in the passage, the ideas it contains,

the opinions presented and the conclusion arrived at should figure in the rough draft. Unimportant things like the names of people and places and dates should not figure in it.

It may so happen that your first draft is too long or that it sounds rather jerky. Shorten it if necessary and write out a careful second draft during collage preparation. Sometimes you may need to work out three or even four drafts, but with reasonable care and concentration, you should normally succeed in producing a good précis writing by the second draft.

Remember that a précis or essay is a connected whole and that it should read smoothly and continuously, Get more advice and tips for more study tips for online education sites.

Revision

When you have made your second (or final) draft, carefully revise it before writing out the fair copy. Look for many mistakes or slips in grammar or spelling and correct them. Don't forget to give your précis a title for précis writing examples.

Features of a Good Précis

A good Précis:

- is marked by clarity, brevity and precision.
- is not just lifting of the sentences from the original. It should be written in the precis writer's own words
- is a miniature version of the original passage.
- must have a logical order and be well-knit and well connected.
- must have coherence, must use linking devices such as so, therefore, and, because further etc and must follow the order of ideas of the original.
- must have a title.
- is written in reported speech.
- must not contain any details not found in the original.

Do's in a précis

- Start your précis by highlighting the main idea of the passage and you should create contextual environment where you can place the necessary points. Once the main idea is established in the précis, you can present the methods, points, facts etc used by the author of the passage.

- Compress and clarify a lengthy passage, article, or book, while retaining important concepts, key words, and important data
- Remove what is superfluous and retain the core essence of the work.
- Always remember that mentions about history/writing about history should be advisably done in the past tense
- State the purpose of the research or piece of writing (why was it important to conduct this research or write on this topic?)

Don'ts in a précis:

- Do not express your own opinion, wish, remark or criticism
- Do not insert any question in your précis. Its significance, if essential, may be expressed by a statement.
- Do not use abbreviations or contractions.
- Do not be jerky. This suggests that most probably, you have not understood the sense of the passage properly.

Samples

Sample 1

It is physically impossible for a well-educated, intellectual, or brave man to make money the chief object of his thoughts just as it is for him to make his dinner the principal object of them. All healthy people like their dinners, but their dinner is not the main object of their lives. So all healthy minded people like making money ought to like it and enjoy the sensation of winning it, it is something better than money.

A good soldier, for instance, mainly wishes to do his fighting well. He is glad of his pay-very properly so and justly grumbles when you keep him ten years without it-till, his main mission of life is to win battles, not to be paid for winning them. So of clergymen. The clergyman's object is essentially baptize and preach not to be paid for preaching. So of doctors. They like fees no doubt-ought to like them, yet if they are brave and well-educated the entire object to their lives is not fees. They on the whole, desire to cure the sick, and if they are good doctors and the choice were fairly to them, would rather cure their patient and lose their fee than kill him and get it. And so with all the other brave and rightly trained men their work is first, their fee second-very important always, but still second.

The Main Points:

1. Money making is a common attraction in life.

2. But it cannot be the principal aim of well-educated, intellectual brave persons.

Précis Summary

Money-making is a common attraction in life. But it cannot be the principal aim of well educated, cultured and brave man. A brave soldier prizes honour and victory more than his pay A good clergyman is more interested in the moral welfare of his people than his returns. A doctor (good) values the care of his patient far more than his fees. Thus with all the well-educated, intellectual persons, their work is first, money next.

Exercise 1

Home is the young, who known "nothing of the world and who would be forlorn and sad, if thrown upon it. It is providential, shelter of the weak and inexperienced, who have to learn as yet to cope with the temptations which lies outside of it. It is the place of training of those who are not only ignorant, but have no yet learnt how to learn, and who have to be taught by careful individual trail, how to set about profiting by the lessons of teacher And it is the school of elementary studies-not of advances, for such studies alone can make master minds. Moreover, it is the shrine of our best affections, the bosom of our fondest recollections, at spell upon our after life, a stay for world weary mind and soul, wherever we are, till the end comes. Such are attributes or offices of home, and like to these, in one or other sense or measure, are the attributes and offices of a college in a university.

Exercise 2

Teaching is the noblest of professions. A teacher has a scared duty to perform. It is he on whom rests the responsibility of moulding the character of young children. Apart from developing their intellect, he can inculcate in them qualities of good citizenship, remaining neat and clean, talking decently and sitting properly. These virtues are not easy to be imbibed. Only he who himself leads a life of simplicity, purity and rigid discipline can successfully cultivate these habits in his pupils.

Besides a teacher always remain young. He may grow old in age, but not in spite Perpetual contact with budding youths keeps him happy and cheerful There are moments when domestic worries weigh heavily on his mind, but the delightful company of innocent children makes him overcome his transient moods of despair.

Exercise 3

English education and English language have done immense goods to India, inspite of their glaring drawbacks. The notions of democracy and self-government are the born of English education. Those who fought and died for mother India's freedom were nursed in the cradle of English thought and culture. The West has made contribution to the East. The history of Europe has fired the hearts of our leaders. Our struggle for freedom has been inspired by the struggles

for freedom in England, America and France. If our leaders were ignorant of English and if they had not studied this language, how could they have been inspired by these heroic struggles for freedom in other lands? English, therefore, did us great good in the past and if properly studied will do immense good in future.

English is spoken throughout the world. For international contact our commerce and trade, for the development of our practical ideas, for the scientific studies, English is indispensable. "English is very rich in literature," our own literature has been made richer by this foreign language. It will really be a fatal day if we altogether forget Shakespeare, Milton, Keats and Shaw.

Exercise 4

When we survey our lives and efforts we soon observe that almost the whole of our actions and desires are bound up with the existence of other human beings. We notice that whole nature resembles that of the social animals. We eat food that others have produced, wear clothes that others have made, live in houses that others have built. The greater part of our knowledge and beliefs has been passed on to us by other people through the medium of a language which others have created. Without language and mental capacities, we would have been poor indeed comparable to higher animals.

We have, therefore, to admit that we owe our principal knowledge over the least to the fact of living in human society. The individual if left alone from birth would remain primitive and beast like in his thoughts and feelings to a degree that we can hardly imagine. The individual is what he is and has the significance that he has, not much in virtue of the individuality, but rather as a member of a great human community, which directs his material and spiritual existence from the cradle to grave.

Chapter 10

EXPANSION OF OUTLINE INTO A STORY

Converting an outline into a story involves expanding the points in one's outline into full paragraphs and sections. This process includes developing characters, setting, plot, and conflict, and fleshing out the details of each scene. There isn't a direct "download" for this process, as it's a creative writing task. One needs to use a word processor or writing software to create the story document. Here's a breakdown of how to expand an outline into a story:

1. Understand the Outline:

Review your outline thoroughly. Ensure you understand the main points, plot structure, character arcs, and any specific details you want to include.

Consider your target audience and the type of story one is aiming to write (e.g., genre, length).

2. Develop Characters:

Give your characters depth. Go beyond basic descriptions. Develop their personalities, motivations, backstories, and relationships with other characters.

Think about their goals and how they drive the plot.

Use dialogue to reveal character traits and advance the story.

3. Flesh Out the Setting:

Describe the setting in detail. Use sensory language to bring the environment to life for the reader.

Consider how the setting impacts the characters and the story.

4. Build the Plot:

Expand on each point in your outline, turning them into paragraphs or sections.

Use transitions to move smoothly between scenes and ideas.

Create conflict. Without conflict, there is no story.

Develop rising action, climax, and resolution.

5. Write a First Draft:

Don't worry about perfection in the first draft. Just get the story down on paper.

Focus on getting the narrative flow correct.

Set a word count goal for each section.

6. Revise and Edit:

After completing the first draft, take a break before revising.

Focus on clarity, flow, and pacing.

Ensure consistency in character, behavior and plot development.

Pay attention to grammar, spelling, and punctuation.

Consider feedback from others.

Important Considerations:**Brainstorming:**

Utilize brainstorming techniques like free writing, questionnaires, or mind-mapping to generate ideas and flesh out your story (Now Novel).

Character Arcs:

Think about how your characters change throughout the story. What lessons do they learn?

Show, Don't Tell:

Instead of telling the reader what's happening, use descriptions and actions to show them.

Dialogue:

Make your dialogue realistic and engaging.

Pacing:

Vary the pace of your story to keep the reader engaged. Some sections might be fast-paced, while others are slower and more reflective.

Exercise

Expand the following outline into a story

- a. A boy starts a small business ---- takes a basket of egg to sell in the market ----- his mind works fast ---- with the money he would buy more eggs, save more ---- become rich ----- jumps in joy and smashes the eggs.
- b. The mice very unhappy ---- the cat killed many of them ---- held a meeting to discuss how to get rid of the cat ---- various suggestions ---- no plan patch cable. Them, a young mouse suggested that a bell should be tied round the cats neck ---- all welcome the proposal ---- an old mouse stood up and said who is going to tie the bell round the cat necks?

Chapter - 11**WRITING A PUBLIC SPEECH****Overview**

The purpose of a speech is often to inform or persuade an audience. Speeches are usually written to be spoken directly to an audience and can be used to entertain and influence the

listeners. Speeches can also be used to encourage the audience to take action or to change their behaviour in some way, for example, to join a particular school club or society, or to recycle more. The ways one uses language and vocabulary, when writing the words of a speech will depend on the audience and the purpose you are writing for. For example, in a speech to a group of teachers and parents on a school exhibition proposal, formal language is most appropriate.

Tips for writing a speech

Language:

- If one knows his/her audience well, he may be able to relax a little. A speech is a formal kind of talk and would usually not include slang
- One needs to consider any possible objections to his/her view point. One should use language carefully to make objections seem less significant, for example, using phrases like 'A few people may still think, however,
- One should try to imagine the words of ones speech as one would speak out loud. The tone of voice must match the message. so one should choose words that appeal to the emotions of the listeners.
- One might use inclusive words or phrases like 'we', 'all of us' and 'our' to make the listeners feel that all are the same side.

Organisation:

One should plan where one wants to finish your speech and how one will get there before starting writing. The structure of a speech is often in three parts. For example:

1. an opening that grabs one's audience's attention and makes the overall topic of one's speech clear.
2. a well-structured, supported and developed argument.
3. a powerful conclusion.

Organize your ideas into paragraphs as appropriate - This will help one to develop and support one's points convincingly.

Show the connections between ideas in sentences and paragraphs - where a new point or idea follows on from what one has already said. One might use linking words or phrases such as, 'in addition', 'likewise' or 'similarly'.

Example of a speech

Good morning everyone. How did you all spend your weekend? Did you go hiking perhaps or climb the mountains? Guess what I spent the whole of my day with my best friend Tony!

Let me think, it was probably a Friday afternoon when Tony and I were on our way home after school and both noticed a giant poster placed just at the entrance of subway line 1 'Volunteers wanted - 250 awards to be won £50 it's a lot right? Obviously, Tony and I stopped to read this poster in more detail.

This poster says: "A test about computer-based vocab learning method needs volunteers. Specifically, 'volunteers are divided to two groups. The first group will learn with computers, while the second group will learn the same words with traditional printed books. Fellow classmates, you know how torturing it is to memorise English vocabulary, don't you? But as Tony and I both wanted the Eso award, we still decided to apply to be volunteers and luckily we ended up in the first group.

It was fun because it was designed like a game. First of all, the screen shows you 5 words and their meanings, and then a teacher pops up and reads each word aloud and explains its usage in sentences and context. You then have to read these words as correctly as possible so that the computer can identify the words and give you a score. Then you enter a battle parties, that's right, the fun part is you get a chance to test your skills and beat others.

Although Tony and I didn't get the £50, this computer-based learning experience completely changed our attitudes to lexical learning and was a great way to spend our weekend.

Thank you Miss Stanley for asking me to deliver this speech and thank you all for listening.

Comments

The learner poses a question to involve the audience

The learner is showing that they are thinking about how these words would be spoken - varying the pace and using a dramatic pause to engage their audience.

The learner is taking account of the audience reactions.

The learner uses appropriate linking words and phrases to connect their ideas together, maintaining a semi-formal but relaxed tone.

The learner makes a few attempts at more complex structures.

The learner uses rhetorical devices appropriately to keep their audience engaged and make sure they are on the same side.

BA III Sem (Optional English)
British Literature- Romantic and Victorian Age (Part-I)

Total Contact Hours: 100

Course Credits: 05

Formative Assessment Marks: 20

Summative Assessment Marks: 80

Teaching Hours: 5 Hours per week

Duration of Exam: 03 Hours

COURSE OBJECTIVES:

1. To provide students with a comprehensive understanding of the period's key characteristics, major authors, and significant works, while also exploring its historical and cultural context.
2. Students should be able to analyze and interpret literary texts, understand the movement's philosophical underpinnings, and appreciate its enduring influence.
3. Students will trace the influence of Romanticism on subsequent literary movements like Victorianism and Modernism and explore the continued relevance of Romantic themes and ideas in contemporary literature and culture.

COURSE OUTCOMES: After completion of the course paper:

1. Students will develop an understanding of Romanticism as a literary movement
2. Analyze texts within their social and historical contexts
3. Students should also be able to identify major authors and works, understand key concepts like imagination and nature, and develop critical analysis skills.

CONTENTS

Unit I: Contextualising Romanticism – 15 marks

American and French Revolutions, The Reign of Terror, Napoleonic wars, Peterloo Massacre, Laissez-faire, Trade unions, Industrialization, Enlightenment, Age of Johnson/Pre-Romanticism/Transition Age, Rejection of Neoclassicism, Augustan Age, Romanticism, German Transcendentalism, The first reform bill (1832), The Factory Act (1833), Influencers of Romantic Period (Jean Jack Rousseau, Immanuel Kant, John Locke, Edmund Burke etc), Neo platonism, Pantheism, Sublimity, German idealism, Historical Novels, Novels of manners/Domestic novels, Gothic architecture, Gothic novels, Graveyard School of poetry, Native folklore, Medieval Romances, 18th century England society, Romantic composers, painters and architecture.

Unit II: Poetry of Romantic Age – 15 marks

1. William Wordsworth – Intimations of Immortality
2. Samuel Taylor Coleridge – Kubla Khan
3. John Keats – When I have fears....
4. Percy Byshe Shelley – Ode to Skylark

Unit III: Novels of Romantic Age – 15 marks

Jane Austen's Pride and Prejudice

Unit IV: Essays and Criticism of Romantic Age – 15 marks

1. Essays on Men and Manners - William Hazlitt – On the ignorance of the learned
2. Periodical Essay – Joseph Addison and Richard Steele- The Spectator Club
3. Preface to Lyrical Ballads (excerpts)– William Wordsworth
4. John Keats Critical Insights on Poetry

Unit V: Aspects of Language – Part I - 20marks

Part 1 –

Chapter 1 - Introduction to Language: Definition of language, Characteristics of Language and Language as a system of Communication

Chapter 2 - Linguistic Analysis: Production of Speech sounds, Voiced and Voiceless sounds, Vowels, Monophthongs and Diphthongs, Consonants, Phonemes, Morphemes, Morphology tree, Syntax - Basic Sentence Patterns.

References:

Northrop Frye - A study of English Romanticism

Marilyn Butler - Romantics, Rebels and Reactionaries: English Literature and its Background, 1760-1830

Isaiah Berlin - The Roots of Romanticism

Harold Bloom - The Visionary Company: A reading of English Romantic Poetry

M H Abrams - The Mirror and the Lamp

David Daiches - A critical history of English Literature, Vol.IV

Boris Ford (Ed.) - The Pelican Guide to English Literature, Vol 5: The Romantic Period

George Sampson - The concise Cambridge History of English Literature

David Crystal - The Cambridge Encyclopedia of Language

Victoria Fromkin, Robert Rodman, Nina Hyams - An Introduction to Language

George Yule - The Study of Language

Question Paper Pattern:

Unit I -Contextualizing Romanticism – 15 marks

Unit II - Romantic poetry – 15 marks

Unit III - Romantic Novel – 15 marks

Unit IV - Essays and Criticism of Romantic age – 15 marks

Unit V - Aspects of Language – Part I – 20 Marks

Model Question Paper:

Total Marks: 80

Duration: 03 hours

(Unit 1 – Contextualizing Romanticism)

I. Explain any FOUR of the topics in a paragraph or two: 3x5=15

- a. French Revolution
- b. Gothic Novel

- c. Industrialisation
- d. German Transcendentalism
- e. Enlightenment
- f. Pre-Romantics

(Unit II – Poetry)

II. Write short notes on any ONE of the following: 1x5=5

- a. Write a note on the central theme of ‘Immortality Ode’
- b. Keats’ anxiety about dying young and unfulfilled in ‘When I have fears’

III. Answer any ONE of the following in a page 1x10=10

- a. Discuss how Shelley celebrates the skylark’s joyful and unrestrained song.
- b. Explore the themes of imagination and power of creativity in Coleridge’s Kubla Khan.

Unit III – Novel

IV. Write short notes on any ONE of the following: 1x5=5

- a. Mr. Darcy
- b. The initial meeting of Elizabeth and Mr. Darcy

V. Answer any ONE of the following questions in a page or two: 1x10=10

- a. How does Jane Austen critique the rigid social hierarchy of 18th century England?
- b. “No matter how intelligent you think you are, never judge people too early”, Discuss with reference to Pride and Prejudice.

Unit IV – Essays and Criticism

VI. Write a short note on any ONE of the following: 1x5=5

- a. Members of the Spectator club
- b. Negative Capability of Keats

VII. Answer any ONE of the following in a page or two: 1x10=10

- a. William Hazlitt's essay 'On the Ignorance of the Learned' critiques the tendency of scholars and intellectuals to be out of touch with practical life and common experience. Analyse
- b. 'Preface to Lyrical Ballads' serves as a manifesto for the Romantic movement. Substantiate

Unit V – Aspects of Language

VIII. Answer any five of the following in a sentence or two: 1x5=5

- a. Name any two characteristics of human language.
- b. Define Language.
- c. What is Linguistics?
- d. What is Langue?
- e. Why is language powerful?
- f. What is linguistic analysis?
- g. Define Phonetics

IX. Identify Basic Sentence Patterns: 1x5=5

X. Write short notes on any ONE of the following: 1x5=5

- a. Describe speech sounds and their physiological production
- b. Define Monophthongs and Dipthongs with an example for each.

XI. Draw tree diagrams for these words: 1x5=5

Anti-disestablishmentarianism, Misapprehension, Irreplaceability Redarken, Disappearance.

TUMKUR UNIVERSITY - DEPARTMENT OF ENGLISH STUDIES

DISCIPLINE SPECIFIC ELECTIVE (DSE) PAPER OFFERED FOR III SEMESTER SEP 2025-26

TITLE OF THE PAPER: TIMELESS TAPESTRY

CREDITS: 03

MARKS: 80

DURATION OF EXAM: 03HRS

COURSE OBJECTIVES:

TO INTRODUCE STUDENTS TO ENJOY THE PLEASURE OF READING STORIES AND POEMS
TO DEVELOP THE SENSE OF APPRECIATING LITERARY TEXTS

COURSE OUTCOMES:

UNDERSTAND, ANALYSE AND INTERPRET ANCIENT LITERARY TEXTS
REVISIT ANCIENT THEMES, MORALS AND VALUES TO ENRICH LIFE EXPERIENCES.
LOCATE THEMSELVES IN MULTICULTURAL AND CONTEMPORARY CONTEXTS AND DEVELOP A SENSE OF PATRIOTISM

CONTENTS:

UNIT 1 – INDIAN PATRIOTIC POEMS

1. LEAVE THIS CHANTING - RABINDRANATH TAGORE
2. THE GIFT OF INDIA – SAROJINI NAIDU
3. BETTER THAN HEAVEN – SWAMI YOGANANDA PARAMAHAMSA
4. VANDE MATHARAM – BANKIM CHANDRA CHATTERJEE
5. SOURING DREAMS – ABDUL KALAM

UNIT 2 – SHORT STORIES

1. THE BROKER - RAM SWAROOP KISAN
2. GIRL – JAMAICA KINCAID
3. DUSK – SAKI
4. ROSE FOR EMILY – WILLIAM FAULKNER
5. THE RIGHTFUL INHERITERS OF EARTH – VAIKOM MOHAMMAD BUSHEER

UNIT – 3 - FAIRY TALES

(FAIRY TALES: COLLECTION FROM GRIMM BROTHERS

INDIAN FAIRY TALES FROM JOSEPH JACOBS COLLECTION)

1. CINDERELLA
2. BEAUTY AND THE BEAST
3. SLEEPING BEAUTY
4. THE TIGER, BRAHMIN AND THE JACKAL
5. A LESSON FOR KINGS

UNIT 4 – INDIAN CLASSICS

1. REWARDS OF LIFE (VIKRAM BETAL STORIES COLLECTION)
2. YAKSHA PRASHNA (YUDHISTARA’S ENCOUNTER WITH THE YAKSHA EPISODE)
3. THE JATAKA TALES

LEAVE THIS CHANTING –

BY RABINDRANATH TAGORE

Leave this chanting and singing and telling of beads! Whom dost thou worship in this lonely dark corner of a temple with doors all shut? Open thine eyes and see thy God is not before thee!

He is there where the tiller is tilling the hard ground and where the pathmaker is breaking stones. He is with them in sun and in shower, and his garment is covered with dust. Put of thy holy mantle and even like him come down on the dusty soil!

Deliverance? Where is this deliverance to be found? Our master himself has joyfully taken upon him the bonds of creation; he is bound with us all for ever.

Come out of thy meditations and leave aside thy flowers and incense! What harm is there if thy clothes become tattered and stained? Meet him and stand by him in toil and in sweat of thy brow.

THE GIFT OF INDIA

BY SAROJINI NAIDU

Is there ought you need that my hands withhold,

Rich gifts of raiment or grain or gold?

Lo ! I have flung to the East and the West

Priceless treasures torn from my breast,

And yielded the sons of my stricken womb

To the drum-beats of the duty, the sabers of doom.

Gathered like pearls in their alien graves

Silent they sleep by the Persian waves,

Scattered like shells on Egyptian sands,

They lie with pale brows and brave, broken hands,

they are strewn like blossoms mown down by chance
On the blood-brown meadows of Flanders and France.
Can ye measure the grief of the tears I weep
Or compass the woe of the watch I keep?
Or the pride that thrills thro' my heart's despair
And the hope that comforts the anguish of prayer?
And the far sad glorious vision I see
Of the torn red banners of victory?
when the terror and the tumult of hate shall cease
And life be refashioned on anvils of peace,
And your love shall offer memorial thanks
To the comrades who fought on the dauntless ranks,
And you honour the deeds of the dauntless ones,
Remember the blood of my martyred sons!
– Sarojini Naidu

**BETTER THAN HEAVEN
BETTER THAN HEAVEN OR ARCADIA
BY YOGANANDA PARAMAHAMSA**

I love thee, O my India!
And thy love I shall give
To every brother nation that lives.
God made the Earth;
Man made confining countries
And their fancy-frozen boundaries.
But with unfound boundless love
I behold the borderland of my India

Expanding into the World.

Hail, mother of religions, lotus, scenic beauty,
and sages!

Thy wide doors are open,

Welcoming God's true sons through all ages.

Where Ganges, woods, Himalayan caves, and
men dream God –

I am hallowed; my body touched that sod.

– Swami Yogananda Paramhansa

VANDE MATARAM

BY BANKIM CHANDRA CHATTERJEE

Mother, I bow to thee!

Rich with thy hurrying streams,

bright with orchard gleams,

Cool with thy winds of delight,

Dark fields waving Mother of might,

Mother free.

Glory of moonlight dreams,

Over thy branches and lordly streams,

Clad in thy blossoming trees,

Mother, giver of ease

Laughing low and sweet!

Mother I kiss thy feet,

Speaker sweet and low!

Mother, to thee I bow.

– Bankin Chandra Chatterjee

SOARING DREAMS

BY ABDUL KALAM

Our's is a land of sages,
Known for bravery for ages.
None can with it compete,
Its culture none can beat.
Whatever caste or religion,
All live here in unison.
With rivers, sweet fountains,
it's a land of high mountains.
Its green forests are pretty,
And are source of prosperity.
Let's for it work hard,
For its safety, be on guard.
– APJ Abdul Kalam

THE BROKER

RAM SWAROOP KISAN Pre Reading: ? ?

Have you ever come across middlemen or brokers in real life? What role do they play in different professions? ? Do you think brokers help people, or do they take advantage of them? Why? ? Why do people in vulnerable positions often rely on brokers? ? Can you think of industries where brokers control access to jobs, services, or resources? (Examples: real estate, education, labour recruitment)
About the Author: Ram Swaroop Kisan writes in Rajasthani and Hindi. His poems have been translated into Hindi and other languages. His poems and stories in

Hindi are “Gaon ki Gali-Gali” and “Bapu and Other Stories”, respectively. Many of his works have been aired on Akashvaani and Doordarshan. Ram Swaroop Kisan's stories deeply resonate with readers by illuminating the struggles of the underprivileged. His works inspire social awareness and provoke introspection, establishing him as a significant voice in contemporary Indian literature. He received the Choudhary Ranbir Singh Memorial Award in 1997. In 2019, he was conferred with the Sahitya Academy Award for his Rajasthani work “Baarik Bath”.

***** I am a well-known broker in the cattle business. A load of lies on my head and nectar on my tongue. I assist cattle traders in their deals, and as a result, those of this area have a lot of regard for me. As soon as people spot me, they take me to the tea shop and say, “Dhabewala, make tea for two.” Seeing me the owner of the 22 tea shop eagerly asks, “What’s on these days, Tansukh?” to show that he knows me well. It’s a different matter that sometimes I am unable to place that man. I keep moving from one cattle fair to another. What else does a cattle broker do? Fairs are held somewhere or the other all the year round and they are the source of my income. I have already told you, I tell a lot of lies. It quite suits my lips. I can get the most useless cattle sold in broad daylight, or keep even a gem of an animal tethered to its stake. It takes me no time to turn a pearl to a pebble or the other way round. I know such tricks that the buyer mistakes the iron lying in front of him to be gold. It’s not that I fool the buyer; I hoodwink the seller too. I cast such a spell that the animal is unable to move from the tether. Some owners sit through fairs, rubbing their eyes and yawning. To them I make buyers as scarce as the new moon. My account can make the owner of a sterling she-calf, reared with his own hands, feel that this animal is full of defects. He finds himself saying, “How do you find such things, Tansukh? Is the wretched one worth anything at all? I’ll reduce the price if you say so...” What I mean is that I do know how to manipulate people. After all I am Tansukh, the broker. I know well that mine is not a good job. All day one has to cheat the innocent. I do realize that a lie is the lowest form of sin but I have to resort to it for the sake of my livelihood. There is no other way I can earn my living. Neither land nor property do I have. So, what else can I do? All I understand is “Commission”. I know that the word “broker” evokes contempt,

that a broker gets no respect in society. But I'm helpless. And, I was not boasting of my cleverness earlier, merely describing how skilled I am in my brutality. This incident took place one summer evening. I had just returned home and was lying on a charpai beside the entrance, to my house. I couldn't get a wink of sleep as some sparrows were creating a racket above my head. Just then I noticed 23 that the plaster on the ceiling had worn out and the peelings, flapping loosely, seemed to be vying with one another to suddenly descend on me. The decayed thatch of the roof was a reminder of approaching old age. The holes made by the birds all over the ceiling spoke of the emptiness of my life. My mind turned to taking account of how much I had lied and sinned, how many sick cattle I had got sold in exchange for hard-earned money, and how many good ones for next to nothing. How many, many sins had I committed for the sake of this stomach which, ever after all that, was empty! I was still thinking of the past when I was abruptly pulled back into the present by a visitor. "Ram-ram, saa!" "Ram-ram, bhai!" I said. "You are Tansukh, aren't you?" "Yes". "I need to buy a buffalo." He said as he sat on the charpai, near my feet. He was old – sixty or so. That he was a broken man was evident from his face. It immediately struck me that here was a wonderful opportunity to wash off my sins. I could do that by getting a good animal for this needy, troubled person. He drank some water. "Did you hear what I said?" "He began again. "Yes, I did. Have you seen one that you want?" "Yes. If only you could get it settled..." "Where is it?" "Actually, it's just here. There is this Kashi Regar who lives in your neighborhood." On hearing the name of Kashi, a poverty stricken house and an innocent face flashed before my eyes. I saw his wife languishing with cancer, her infant children staring into her face. Kashi had wanted to sell his buffalo to pay for his wife's medical care. He had often said to me, "Tansukh, get my animal sold, friend! My wife's treatment depends solely on this. The doctors have advised surgery and I don't have a single paisa with me. You are a broker. Just get this little bit done for me! You can even take your commission, friend." 24 Even that wasn't too bad. But the name brought yet another picture to my mind, that of Kashi's sick buffalo. She had had four miscarriages. The Vet had treated her, but he had warned that another miscarriage would surely kill her. I was greatly distressed. I could not

say a word, but just kept brooding. After a long while the old man broke the silence. "So, what are you thinking? Have you decided to overlook my request?" "No. I haven't. Did you say Kashi's buffalo?" "Yes. What makes you look so worried? Is there a defect in the animal? Don't get me into trouble. I'm a poor man. I need it for my son." "For your son?" "Yes, my son is sick. He was in hospital for two long years and was discharged just yesterday. The doctor says that he should drink milk. So I thought I should buy a buffalo. It would be a source of income for the family as well as nourishment for the boy." "Oh!" "Yes. Tansukh, please see that I am not ruined. Don't add to my woes." I heaved a sigh and sat motionless. The sky seemed to be whirling around me. My heart shuddered. Never had I been trapped like this in my twenty long years as a broker. With a single stroke the old man had invoked the punishment for my sins. There stood before me two hungry figures with their arms stretched out, two diseased bodies breathing their last. Who shall I not save? Who should I cheat, Kashi or the old man? There questions stared at me, taunted me. What should I say to the old man – Yes or No? A Yes would mean the murder of the old man while a No would mean the end of Kashi. "Tansukhji, shall we go to Kashi's house?" The old man said again. "I am not a broker, you old man!" I heard myself shriek. "Do whatever pleases you." I saw the old man rise with the support of his stick and hobble out on trembling feet. 25 I sat alone on my charpai. Finally, I lay down again and looked at the roof as I had done earlier. The sparrows were quarrelling, as always. (Original title: "Dalal" Translated from Rajasthani by Shyam Mathur)

GIRL

by Jamaica Kincaid

Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk bare-head in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum in it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don't sing benna in Sunday school; you

mustn't speak to wharf-rat boys, not even to give directions; don't eat fruits on the street—flies will follow you; but I don't sing benna on Sundays at all and never in Sunday school; this is how to sew on a button; this is how to make a buttonhole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you iron your father's khaki pants so that they don't have a crease; this is how you grow okra—far from the house, because okra tree harbors red ants; when you are growing dasheen, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles—you are not a boy, you know; don't pick people's flowers—you might catch something; don't throw stones at blackbirds, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make doukona; this is how to make pepper pot; this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish; this is how to throw back a fish you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man, and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up; this is how to spit up in the air if you feel like it, and this is how to move quick so that it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's fresh; but what if the baker won't let me feel the bread?; you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread?

DUSK

BY SAKI

Norman Gortsby sat on a bench in the Park, with his back to a strip of bush-planted sward, fenced by the park railings, and the Row fronting him across a wide stretch of carriage drive. Hyde Park Corner, with its rattle and hoot of traffic, lay immediately to his right. It was some thirty minutes past six on an early March evening, and dusk had fallen heavily over the scene, dusk mitigated by some faint moonlight and many street lamps. There was a wide emptiness over road and sidewalk, and yet there were many unconsidered figures moving silently through the half-light, or dotted unobtrusively on bench and chair, scarcely to be distinguished from the shadowed gloom in which they sat.

The scene pleased Gortsby and harmonised with his present mood. Dusk, to his mind, was the hour of the defeated. Men and women, who had fought and lost, who hid their fallen fortunes and dead hopes as far as possible from the scrutiny of the curious, came forth in this hour of gloaming, when their shabby clothes and bowed shoulders and unhappy eyes might pass unnoticed, or, at any rate, unrecognised.

A king that is conquered must see strange looks,

So bitter a thing is the heart of man.

The wanderers in the dusk did not choose to have strange looks fasten on them, therefore they came out in this bat-fashion, taking their pleasure sadly in a pleasure-ground that had emptied of its rightful occupants. Beyond the sheltering screen of bushes and palings came a realm of brilliant lights and noisy, rushing traffic. A blazing, many-tiered stretch of windows shone through the dusk and almost dispersed it, marking the haunts of those other people, who held their own in life's struggle, or at any rate had not had to admit failure. So Gortsby's imagination pictured things as he sat on his bench in the almost deserted walk. He was in the mood to count himself among the defeated. Money troubles did not press on him; had he so wished he could have strolled into the thoroughfares of light and noise, and taken his place among the jostling ranks of those who enjoyed prosperity or struggled for it. He had failed in a more subtle ambition, and for the moment he was heartsore and disillusionised, and not disinclined to take a certain cynical pleasure in observing and labelling his fellow wanderers as they went their ways in the dark stretches between the lamp-lights.

On the bench by his side sat an elderly gentleman with a drooping air of defiance that was probably the remaining vestige of self-respect in an individual who had ceased to defy successfully anybody or anything. His clothes could scarcely be called shabby, at least they passed muster in the half-light, but one's imagination could not have pictured the wearer embarking on the purchase of a half-crown box of chocolates or laying out ninepence on a carnation buttonhole. He belonged unmistakably to that forlorn orchestra to whose piping no one dances; he was one of the world's lamenters who induce no responsive weeping. As he rose to go Gortsby imagined him returning to a home circle where he was snubbed and of no account, or to some bleak lodging where his ability to pay a weekly bill was the beginning and end of the interest he inspired. His retreating figure vanished slowly into the shadows, and his place on the bench was taken almost immediately by a young man, fairly well dressed but scarcely more cheerful of mien than his predecessor. As if to emphasise the fact that the world went badly with him the new-corner unburdened himself of an angry and very audible expletive as he flung himself into the seat.

"You don't seem in a very good temper," said Gortsby, judging that he was expected to take due notice of the demonstration.

The young man turned to him with a look of disarming frankness which put him instantly on his guard.

"You wouldn't be in a good temper if you were in the fix I'm in," he said; "I've done the silliest thing I've ever done in my life."

"Yes?" said Gortsby dispassionately.

"Came up this afternoon, meaning to stay at the Patagonian Hotel in Berkshire Square," continued the young man; "when I got there I found it had been pulled down some weeks ago and a cinema theatre run up on the site. The taxi driver recommended me to another hotel some way off and I went there. I just sent a letter to my people, giving them the address, and then I went out to buy some soap — I'd forgotten to pack any and I hate using hotel soap. Then I

strolled about a bit, had a drink at a bar and looked at the shops, and when I came to turn my steps back to the hotel I suddenly realised that I didn't remember its name or even what street it was in. There's a nice predicament for a fellow who hasn't any friends or connections in London! Of course I can wire to my people for the address, but they won't have got my letter till to-morrow; meantime I'm without any money, came out with about a shilling on me, which went in buying the soap and getting the drink, and here I am, wandering about with twopence in my pocket and nowhere to go for the night."

There was an eloquent pause after the story had been told. "I suppose you think I've spun you rather an impossible yarn," said the young man presently, with a suggestion of resentment in his voice.

"Not at all impossible," said Gortsby judicially; "I remember doing exactly the same thing once in a foreign capital, and on that occasion there were two of us, which made it more remarkable. Luckily we remembered that the hotel was on a sort of canal, and when we struck the canal we were able to find our way back to the hotel."

The youth brightened at the reminiscence. "In a foreign city I wouldn't mind so much," he said; "one could go to one's Consul and get the requisite help from him. Here in one's own land one is far more derelict if one gets into a fix. Unless I can find some decent chap to swallow my story and lend me some money I seem likely to spend the night on the Embankment. I'm glad, anyhow, that you don't think the story outrageously improbable."

He threw a good deal of warmth into the last remark, as though perhaps to indicate his hope that Gortsby did not fall far short of the requisite decency.

"Of course," said Gortsby slowly, "the weak point of your story is that you can't produce the soap."

The young man sat forward hurriedly, felt rapidly in the pockets of his overcoat, and then jumped to his feet.

"I must have lost it," he muttered angrily.

"To lose an hotel and a cake of soap on one afternoon suggests wilful carelessness," said Gortsby, but the young man scarcely waited to hear the end of the remark. He flitted away down the path, his head held high, with an air of somewhat jaded jauntiness.

"It was a pity," mused Gortsby; "the going out to get one's own soap was the one convincing touch in the whole story, and yet it was just that little detail that brought him to grief. If he had had the brilliant forethought to provide himself

with a cake of soap, wrapped and sealed with all the solicitude of the chemist's counter, he would have been a genius in his particular line. In his particular line genius certainly consists of an infinite capacity for taking precautions."

With that reflection Gortsby rose to go; as he did so an exclamation of concern escaped him. Lying on the ground by the side of the bench was a small oval packet, wrapped and sealed with the solicitude of a chemist's counter. It could be nothing else but a cake of soap, and it had evidently fallen out of the youth's overcoat pocket when he flung himself down on the seat. In another moment Gortsby was scudding along the dusk-shrouded path in anxious quest for a youthful figure in a light overcoat. He had nearly given up the search when he caught sight of the object of his pursuit standing irresolutely on the border of the carriage drive, evidently uncertain whether to strike across the Park or make for the bustling pavements of Knightsbridge. He turned round sharply with an air of defensive hostility when he found Gortsby hailing him.

"The important witness to the genuineness of your story has turned up," said Gortsby, holding out the cake of soap; "it must have slid out of your overcoat pocket when you sat down on the seat. I saw it on the ground after you left. You must excuse my disbelief, but appearances were really rather against you, and now, as I appealed to the testimony of the soap I think I ought to abide by its verdict. If the loan of a sovereign is any good to you — "

The young man hastily removed all doubt on the subject by pocketing the coin.

"Here is my card with my address," continued Gortsby; "any day this week will do for returning the money, and here is the soap — don't lose it again it's been a good friend to you."

"Lucky thing your finding it," said the youth, and then, with a catch in his voice, he blurted out a word or two of thanks and fled headlong in the direction of Knightsbridge.

"Poor boy, he as nearly as possible broke down," said Gortsby to himself. "I don't wonder either; the relief from his quandary must have been acute. It's a lesson to me not to be too clever in judging by circumstances."

As Gortsby retraced his steps past the seat where the little drama had taken place he saw an elderly gentleman poking and peering beneath it and on all sides of it, and recognised his earlier fellow occupant.

"Have you lost anything, sir?" he asked.

"Yes, sir, a cake of soap."

A Rose for Emily

by William Faulkner

WHEN Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old manservant--a combined gardener and cook--had seen in at least ten years. It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps--an eyesore among eyesores. And now Miss Emily had gone to join the representatives of those august names where they lay in the cedar-bemused cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson. Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor--he who fathered the edict that no Negro woman should appear on the streets without an apron--remitted her taxes, the dispensation dating from the death of her father on into perpetuity. Not that Miss Emily would have accepted charity. Colonel Sartoris invented an involved tale to the effect that Miss Emily's father had loaned money to the town, which the town, as a matter of business, preferred this way of repaying. Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it. When the next generation, with its more modern ideas, became mayors and aldermen, this arrangement created some little dissatisfaction. On the first of the year they mailed her a tax notice. February came, and there was no reply. They wrote her a formal letter, asking her to call at the sheriff's office at her convenience. A week later the mayor wrote her himself, offering to call or to send his car for her, and received in reply a note on paper of an archaic shape, in a thin, flowing calligraphy in faded ink, to the effect that she no longer went out at all. The tax notice was also enclosed, without comment. They called a special meeting of the Board of Aldermen. A deputation waited upon her, knocked at the door through which no visitor had passed since she ceased giving china-painting lessons eight or ten years earlier. They were admitted by the old Negro into a dim hall from which a stairway mounted into still more shadow. It smelled of dust and disuse--a close, dank smell. The Negro led them into the parlor. It was furnished in heavy, leather-covered furniture. When the Negro opened the blinds of one window, they could see that the leather was cracked; and when they sat down, a faint dust rose sluggishly about their thighs, spinning with slow motes in the single sun-ray. On a tarnished gilt easel before the fireplace stood a crayon portrait of Miss Emily's father. They rose when she entered--a small, fat woman in black, with a thin gold chain descending to her waist and vanishing into her belt, leaning on an ebony cane with a tarnished gold head. Her skeleton was small and spare; perhaps that was why what would have been merely plumpness in another was obesity in her. She looked bloated, like a body long submerged in motionless water, and of that pallid hue. Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand. She did not ask them to sit. She just stood in the door and listened quietly until the spokesman came to a stumbling halt. Then they could hear the invisible watch ticking at the end of the gold chain. Her voice was dry and cold. "I have no taxes in Jefferson. Colonel Sartoris explained it to me. Perhaps one of you can gain access to the city records and satisfy yourselves." "But we have. We are the city authorities, Miss Emily. Didn't you get a notice from the sheriff, signed by him?" "I received a paper, yes," Miss Emily said. "Perhaps he considers himself the sheriff. . . . I have no taxes in Jefferson." "But there is nothing on the books to show that, you see. We must go by the--" "See Colonel Sartoris. I have no taxes in Jefferson." "But, Miss Emily--" "See Colonel Sartoris." (Colonel Sartoris had been dead almost ten years.) "I have no taxes in Jefferson. Tobel!" The Negro appeared. "Show these gentlemen

out." II So SHE vanquished them, horse and foot, just as she had vanquished their fathers thirty years before about the smell. That was two years after her father's death and a short time after her sweetheart--the one we believed would marry her --had deserted her. After her father's death she went out very little; after her sweetheart went away, people hardly saw her at all. A few of the ladies had the temerity to call, but were not received, and the only sign of life about the place was the Negro man--a young man then--going in and out with a market basket. "Just as if a man--any man--could keep a kitchen properly," the ladies said; so they were not surprised when the smell developed. It was another link between the gross, teeming world and the high and mighty Griersons. A neighbor, a woman, complained to the mayor, Judge Stevens, eighty years old. "But what will you have me do about it, madam?" he said. "Why, send her word to stop it," the woman said. "Isn't there a law?" "I'm sure that won't be necessary," Judge Stevens said. "It's probably just a snake or a rat that nigger of hers killed in the yard. I'll speak to him about it." The next day he received two more complaints, one from a man who came in diffident deprecation. "We really must do something about it, Judge. I'd be the last one in the world to bother Miss Emily, but we've got to do something." That night the Board of Aldermen met--three graybeards and one younger man, a member of the rising generation. "It's simple enough," he said. "Send her word to have her place cleaned up. Give her a certain time to do it in, and if she don't. ..." "Dammit, sir," Judge Stevens said, "will you accuse a lady to her face of smelling bad?" So the next night, after midnight, four men crossed Miss Emily's lawn and slunk about the house like burglars, sniffing along the base of the brickwork and at the cellar openings while one of them performed a regular sowing motion with his hand out of a sack slung from his shoulder. They broke open the cellar door and sprinkled lime there, and in all the outbuildings. As they recrossed the lawn, a window that had been dark was lighted and Miss Emily sat in it, the light behind her, and her upright torso motionless as that of an idol. They crept quietly across the lawn and into the shadow of the locusts that lined the street. After a week or two the smell went away. That was when people had begun to feel really sorry for her. People in our town, remembering how old lady Wyatt, her great-aunt, had gone completely crazy at last, believed that the Griersons held themselves a little too high for what they really were. None of the young men were quite good enough for Miss Emily and such. We had long thought of them as a tableau, Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the back-flung front door. So when she got to be thirty and was still single, we were not pleased exactly, but vindicated; even with insanity in the family she wouldn't have turned down all of her chances if they had really materialized. When her father died, it got about that the house was all that was left to her; and in a way, people were glad. At last they could pity Miss Emily. Being left alone, and a pauper, she had become humanized. Now she too would know the old thrill and the old despair of a penny more or less. The day after his death all the ladies prepared to call at the house and offer condolence and aid, as is our custom. Miss Emily met them at the door, dressed as usual and with no trace of grief on her face. She told them that her father was not dead. She did that for three days, with the ministers calling on her, and the doctors, trying to persuade her to let them dispose of the body. Just as they were about to resort to law and force, she broke down, and they buried her father quickly. We did not say she was crazy then. We believed she had to do that. We remembered all the young men her father had driven away, and we knew that with nothing left, she would have to cling to that which had robbed her, as people will. III SHE WAS SICK for a long time. When we saw her again, her hair was cut short, making her look like a girl, with a vague resemblance to those angels in colored church windows--sort of tragic and serene. The town had just let the contracts for paving the sidewalks, and in the summer after her father's death they began the work. The construction company came with riggers and mules and machinery, and a foreman named Homer Barron, a Yankee--a big, dark, ready man, with a big voice and eyes lighter than his face. The little boys would follow in groups to hear him cuss the riggers, and the riggers singing in time to the rise and fall of picks. Pretty soon he knew everybody in town. Whenever you heard a lot of laughing anywhere about the square, Homer Barron would be in the center of the group. Presently we began to see him and Miss Emily on Sunday afternoons driving in the yellow-wheeled buggy and the matched team of bays from the livery stable. At first we were glad that Miss Emily would have an interest, because the ladies all said, "Of course a Grierson would not think seriously of a Northerner, a day laborer." But there were still others, older people, who said that even grief could not cause a real lady to forget noblesse oblige--without calling it

noblesse oblige. They just said, "Poor Emily. Her kinsfolk should come to her." She had some kin in Alabama; but years ago her father had fallen out with them over the estate of old lady Wyatt, the crazy woman, and there was no communication between the two families. They had not even been represented at the funeral. And as soon as the old people said, "Poor Emily," the whispering began. "Do you suppose it's really so?" they said to one another. "Of course it is. What else could . . ." This behind their hands; rustling of craned silk and satin behind jalousies closed upon the sun of Sunday afternoon as the thin, swift clopclop-clop of the matched team passed: "Poor Emily." She carried her head high enough--even when we believed that she was fallen. It was as if she demanded more than ever the recognition of her dignity as the last Grierson; as if it had wanted that touch of earthiness to reaffirm her imperviousness. Like when she bought the rat poison, the arsenic. That was over a year after they had begun to say "Poor Emily," and while the two female cousins were visiting her. "I want some poison," she said to the druggist. She was over thirty then, still a slight woman, though thinner than usual, with cold, haughty black eyes in a face the flesh of which was strained across the temples and about the eyesockets as you imagine a lighthouse-keeper's face ought to look. "I want some poison," she said. "Yes, Miss Emily. What kind? For rats and such? I'd recom--" "I want the best you have. I don't care what kind." The druggist named several. "They'll kill anything up to an elephant. But what you want is--" "Arsenic," Miss Emily said. "Is that a good one?" "Is . . . arsenic? Yes, ma'am. But what you want--" "I want arsenic." The druggist looked down at her. She looked back at him, erect, her face like a strained flag. "Why, of course," the druggist said. "If that's what you want. But the law requires you to tell what you are going to use it for." Miss Emily just stared at him, her head tilted back in order to look him eye for eye, until he looked away and went and got the arsenic and wrapped it up. The Negro delivery boy brought her the package; the druggist didn't come back. When she opened the package at home there was written on the box, under the skull and bones: "For rats." IV So THE NEXT day we all said, "She will kill herself"; and we said it would be the best thing. When she had first begun to be seen with Homer Barron, we had said, "She will marry him." Then we said, "She will persuade him yet," because Homer himself had remarked--he liked men, and it was known that he drank with the younger men in the Elks' Club--that he was not a marrying man. Later we said, "Poor Emily" behind the jalousies as they passed on Sunday afternoon in the glittering buggy, Miss Emily with her head high and Homer Barron with his hat cocked and a cigar in his teeth, reins and whip in a yellow glove. Then some of the ladies began to say that it was a disgrace to the town and a bad example to the young people. The men did not want to interfere, but at last the ladies forced the Baptist minister--Miss Emily's people were Episcopal-- to call upon her. He would never divulge what happened during that interview, but he refused to go back again. The next Sunday they again drove about the streets, and the following day the minister's wife wrote to Miss Emily's relations in Alabama. So she had blood-kin under her roof again and we sat back to watch developments. At first nothing happened. Then we were sure that they were to be married. We learned that Miss Emily had been to the jeweler's and ordered a man's toilet set in silver, with the letters H. B. on each piece. Two days later we learned that she had bought a complete outfit of men's clothing, including a nightshirt, and we said, "They are married." We were really glad. We were glad because the two female cousins were even more Grierson than Miss Emily had ever been. So we were not surprised when Homer Barron--the streets had been finished some time since--was gone. We were a little disappointed that there was not a public blowing-off, but we believed that he had gone on to prepare for Miss Emily's coming, or to give her a chance to get rid of the cousins. (By that time it was a cabal, and we were all Miss Emily's allies to help circumvent the cousins.) Sure enough, after another week they departed. And, as we had expected all along, within three days Homer Barron was back in town. A neighbor saw the Negro man admit him at the kitchen door at dusk one evening. And that was the last we saw of Homer Barron. And of Miss Emily for some time. The Negro man went in and out with the market basket, but the front door remained closed. Now and then we would see her at a window for a moment, as the men did that night when they sprinkled the lime, but for almost six months she did not appear on the streets. Then we knew that this was to be expected too; as if that quality of her father which had thwarted her woman's life so many times had been too virulent and too furious to die. When we next saw Miss Emily, she had grown fat and her hair was turning gray. During the next few years it grew grayer and grayer until it attained an even pepper-and-salt iron-gray, when it ceased turning. Up to the day of her death at seventy-four it was still that vigorous iron-gray, like the hair of an active man. From that time on her front door

remained closed, save for a period of six or seven years, when she was about forty, during which she gave lessons in china-painting. She fitted up a studio in one of the downstairs rooms, where the daughters and granddaughters of Colonel Sartoris' contemporaries were sent to her with the same regularity and in the same spirit that they were sent to church on Sundays with a twenty-five-cent piece for the collection plate. Meanwhile her taxes had been remitted. Then the newer generation became the backbone and the spirit of the town, and the painting pupils grew up and fell away and did not send their children to her with boxes of color and tedious brushes and pictures cut from the ladies' magazines. The front door closed upon the last one and remained closed for good. When the town got free postal delivery, Miss Emily alone refused to let them fasten the metal numbers above her door and attach a mailbox to it. She would not listen to them. Daily, monthly, yearly we watched the Negro grow grayer and more stooped, going in and out with the market basket. Each December we sent her a tax notice, which would be returned by the post office a week later, unclaimed. Now and then we would see her in one of the downstairs windows--she had evidently shut up the top floor of the house--like the carven torso of an idol in a niche, looking or not looking at us, we could never tell which. Thus she passed from generation to generation--dear, inescapable, impervious, tranquil, and perverse. And so she died. Fell ill in the house filled with dust and shadows, with only a doddering Negro man to wait on her. We did not even know she was sick; we had long since given up trying to get any information from the Negro. He talked to no one, probably not even to her, for his voice had grown harsh and rusty, as if from disuse. She died in one of the downstairs rooms, in a heavy walnut bed with a curtain, her gray head propped on a pillow yellow and moldy with age and lack of sunlight. V THE NEGRO met the first of the ladies at the front door and let them in, with their hushed, sibilant voices and their quick, curious glances, and then he disappeared. He walked right through the house and out the back and was not seen again. The two female cousins came at once. They held the funeral on the second day, with the town coming to look at Miss Emily beneath a mass of bought flowers, with the crayon face of her father musing profoundly above the bier and the ladies sibilant and macabre; and the very old men --some in their brushed Confederate uniforms--on the porch and the lawn, talking of Miss Emily as if she had been a contemporary of theirs, believing that they had danced with her and courted her perhaps, confusing time with its mathematical progression, as the old do, to whom all the past is not a diminishing road but, instead, a huge meadow which no winter ever quite touches, divided from them now by the narrow bottle-neck of the most recent decade of years. Already we knew that there was one room in that region above stairs which no one had seen in forty years, and which would have to be forced. They waited until Miss Emily was decently in the ground before they opened it. The violence of breaking down the door seemed to fill this room with pervading dust. A thin, acrid pall as of the tomb seemed to lie everywhere upon this room decked and furnished as for a bridal: upon the valance curtains of faded rose color, upon the rose-shaded lights, upon the dressing table, upon the delicate array of crystal and the man's toilet things backed with tarnished silver, silver so tarnished that the monogram was obscured. Among them lay a collar and tie, as if they had just been removed, which, lifted, left upon the surface a pale crescent in the dust. Upon a chair hung the suit, carefully folded; beneath it the two mute shoes and the discarded socks. The man himself lay in the bed. For a long while we just stood there, looking down at the profound and fleshless grin. The body had apparently once lain in the attitude of an embrace, but now the long sleep that outlasts love, that conquers even the grimace of love, had cuckolded him. What was left of him, rotted beneath what was left of the nightshirt, had become inextricable from the bed in which he lay; and upon him and upon the pillow beside him lay that even coating of the patient and biding dust. Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair.

THE RIGHTFUL INHERITORS OF THE EARTH

BY VAIKOM MOHAMMAD BASHEER

When I became the owner of a tiny little piece of this wide earth, I firmly believed that my future was secure. It was a two (area of land about 200 feet X 220 feet) plot with coconut palms and old house that could be redone/be made new again...

Those were the days when the price of coconuts was spiralling. I savoured the thought of the palms filled/loaded with coconuts. It was a happy existence...

But then arrived the intruders. Trespassing. Disobeying the lawfulness of the ownership documents. Violating the fence at the edge/border. Fighting against the guard/lookout, my dog Shan. They did not seem to care for anyone in the world, not even the government!

The first (things reaching their destinations) were birds and butterflies. A wide variety of birds. And so many, many butterflies! Sat (like a bird) on the branches of the trees and plants, the birds chirped. The butterflies flapped wings/moved unsteadily around in the (open space next to a building), flashing their colours in the sunlight....

We could not shoo off the chirping birds and the butterflies. But then came the crows...Their loud calling (like a bird) was more (so terrible that you can't put up with it) than the racket of other birds. Besides, they swooped down on the chicks

They were followed by the large birds/aggressive people that sat (like a bird) on the coconut palms with the same intent. They kept watch and waited...

Soon there were mongooses in the fast-growing plant/wood thick bunch of bushes. And foxes in the shrubbery patch near it, ready to jump/attack the hens.

Even as I wondered what right these creatures had to be on my land, there came out/became visible a strong (and scary) creature without hands or legs or wings, a cobra. It stood before me, gave/given respect to, beautiful, its hood spread out as if asking me what business I had on this patch.

I said, "you had better leave my two (area of land about 200 feet X 220 feet) land immediately."

But then, where could it go...Hadn't almost the whole of this earth been bought by man, bit by bit?

My wife said, "The jackfruit has ripened. But squirrels and crows are eating a lot of it. Birds and bats are eating up all the guavas, sapotas and corruption/dishonesty with money mangoes."

"But that's the beauty of it," I said. "God all-powerful, who holds the universe together without a single prop, has created a variety of things for His creatures-fruit, able to be eaten roots, grass, grain, flowers, water, air, warmth and light. Don't you think we should remind ourselves always that birds, wild animals and insects too are entitled to the produce of the earth?"

God, how unfortunate it is that rats have to be killed so that we can live. Can human beings not survive without destroying other creatures of the earth....?

What we need is a scientific method, a new, interesting idea that will make it possible for us to live without killing any creatures...

O Creator of rats, be patient with us. They are going to be killed. Through sneaky, criminal behavior. The issue is the loss of nine hundred coconuts every month, the only means of our job. Forgive us, forgive us.

After shopping for two hours, my wife returned home. Along with other items of (instance of buying something for money) was a large tin of rat poison...The poison was mixed with bananas, rice, tapioca, and kept all over the place. Beneath the coconut palms also.

In four days, five hens, twelve squirrels, two hundred rats and a cat disappeared behind the curtains of Time forever.

Dead rats rotted in the attic. Death was everywhere. The stink spread all over the house.

But the tender coconuts continued to fall. Two weeks passed. The coconut-palm climbers then said, "The owls are the guilty people (or things). They peck at the tender coconuts."

But that was really an old saying, a very old story/untrue story they had heard from their fathers...The owl is not a vegetarian creature.

After a couple of months, the real guilty people (or things) were discovered-the bats. After sunset (time), huge bats come in huge numbers and cling to the tender coconuts. They chew into the tender flesh and have their fill of coconut water. After eating the kernels, they fly away, pleased...

"Let's buy a gun," said my wife. "We can shoot bats, foxes and polecats with it."

"Not me. I will not be party to that. The gun is a symbol of (great harm/desire to hurt others/act of hurting others). It is the child of sin. Man should never have invented it."

My wife's cousin turned up one day with an expensive, (sad/terrible/serious) looking gun and said, "Within a ten mile (outside border of something/distance around the outside of a circle), nearly three thousand coconuts are being destroyed every day. There is no point in shooting the bats at this spot. On a little islet nearby, stands an old temple. Next to it grow a pair of fig trees. You can see at least three thousand bats hanging on two trees. I'll finish them off. If not in one day, in two to three days. Don't you want to see the beautiful sight of three thousand bats being murdered?"

I prayed (in an emotionally intense way)," Oh bats, save yourselves."

It was shocking. A miracle! The bats were saved.

My wife and cousin returned shamefaced. Scared (very much). (lowered/flattened from losing air). (in an upset way), my wife said, "We just managed to escape by the skin of our teeth. There are some houses around the temple. In a split second, about a hundred people armed with deadly weapons surrounded us. They threatened to kill us if we shout at the bats. Do you know why? They believe that bats the souls of (our family members who lived very long ago)!"

I took a decision then. In no certain terms I said, "Bats are not the souls of (our family members who lived very long ago). But they are one among God's many creations. Let coconuts be destroyed. That doesn't matter. Let us be made happy (by meeting a need or reaching a goal) with what we get after they have taken their share. They certainly have a right to the coconuts. They too are part of All-powerful's creation, as are the palms. Remember the very old right that God gave (in a will) at the lucky moment of creation-"all living beings are the rightful inheritors of the Earth."

UNIT 2

CINDERELLA

Cinderella The wife of a rich man fell sick, and as she felt that her end was drawing near, she called her only daughter to her bedside and said, "Dear child, be good and pious, and then the good God will always protect thee, and I will look down on thee from heaven and be near thee." Thereupon she closed her eyes and departed. Every day the maiden went out to her mother's grave, and wept, and she remained pious and good. When winter came the snow spread a white sheet over the grave, and when the spring sun had drawn it off again, the man had taken another wife. The woman had brought two daughters into the house with her, who were beautiful and fair of face, but vile and black of heart. Now began a bad time for the poor step-child. "Is the stupid goose to sit in the parlour with us?" said they. "He who wants to

eat bread must earn it; out with the kitchenwench." They took her pretty clothes away from her, put an old grey bedgown on her, and gave her wooden shoes. "Just look at the proud princess, how decked out she is!" they cried, and laughed, and led her into the kitchen. There she had to do hard work from morning till night, get up before daybreak, carry water, light fires, cook and wash. Besides this, the sisters did her every imaginable injury — they mocked her and emptied her peas and lentils into the ashes, so that she was forced to sit and pick them out again. In the evening when she had worked till she was weary she had no bed to go to, but had to sleep by the fireside in the ashes. And as on that account she always looked dusty and dirty, they called her Cinderella. It happened that the father was once going to the fair, and he asked his two step-daughters what he should bring back for them. "Beautiful dresses," said one, "Pearls and jewels," said the second. "And thou, Cinderella," said he, "what wilt thou have?" "Father, break off for me the first branch which knocks against your hat on your way home." So he bought beautiful dresses, pearls and jewels for his two step-daughters, and on his way home, as he was riding through a green thicket, a hazel twig brushed against him and knocked off his hat. Then he broke off the branch and took it with him. When he reached home he gave his step-daughters the things which they had wished for, and to Cinderella he gave the branch from the hazel-bush. Cinderella thanked him, went to her mother's grave and planted the branch on it, and wept so much that the tears fell down on it and watered it. And it grew, however, and became a handsome tree. Thrice a day Cinderella went and sat beneath it, and wept and prayed, and a little white bird always came on the tree, and if Cinderella expressed a wish, the bird threw down to her what she had wished for. It happened, however, that the King appointed a festival which was to last three days, and to which all the beautiful young girls in the country were invited, in order that his son might choose himself a bride. When the two step-sisters heard that they too were to appear among the number, they were delighted, called Cinderella and said, "Comb our hair for us, brush our shoes and fasten our buckles, for we are going to the festival at the King's palace." Cinderella obeyed, but wept, because she too would have liked to go with them to the dance, and begged her step-mother to allow her to do so. "Thou go, Cinderella!" said she; "Thou art dusty and dirty and wouldst go to the festival? Thou hast no clothes and shoes, and yet wouldst dance!" As, however, Cinderella went on asking, the stepmother at last said, "I have emptied a dish of lentils into the ashes for thee, if thou hast picked them out again in two hours, thou shalt go with us." The maiden went through the back-door into the garden, and called, "You tame pigeons, you turtle-doves, and all you birds beneath the sky, come and help me to pick "The good into the pot, The bad into the crop." Then two white pigeons came in by the kitchen-window, and afterwards the turtle-doves, and at last all the birds beneath the sky, came whirring and crowding in, and alighted amongst the ashes. And the pigeons nodded with their heads and began pick, pick, pick, pick, and the rest began also pick, pick, pick, pick, and gathered all the good grains into the dish. Hardly had one hour passed before they had finished, and all flew out again. Then the girl took the dish to her step-mother, and was glad, and believed that now she would be allowed to go with them to the festival. But the step-mother said, "No, Cinderella, thou hast no clothes and thou canst not dance; thou wouldst only be laughed at." And as Cinderella wept at this, the step-mother said, "If thou canst pick two dishes of lentils out of the ashes for me in one hour, thou shalt go with us." And she thought to herself, "That she most certainly cannot do." When the step-mother had emptied the two dishes of lentils amongst the ashes, the maiden went through the back-door into the garden and cried, "You tame pigeons, you turtle-doves, and all you birds under heaven, come and help me to pick "The good into the pot, The bad into the crop." Then two white pigeons came in by the kitchen-window, and afterwards the turtle-doves, and at length all the birds beneath the sky, came whirring and crowding in, and alighted amongst the ashes. And the doves nodded with their heads and began pick, pick, pick, pick, and the others began also pick, pick, pick, pick, and gathered all the good seeds into the dishes, and before half an hour was over they had already finished, and all flew out again. Then the maiden carried the dishes to the stepmother and was delighted, and believed that she might now go with them to the festival. But the stepmother said, "All this will not help thee; thou goest not with us, for thou hast no clothes and canst not dance; we should be ashamed of thee!" On this she turned her back on Cinderella, and hurried away with her two proud daughters. As no one was now at home, Cinderella went to her mother's grave beneath the hazel-tree, and cried, "Shiver and quiver, little tree, Silver and gold throw down over me." Then the bird threw a gold and silver dress down to her, and slippers embroidered with silk and silver. She put on the dress with all

speed, and went to the festival. Her step-sisters and the stepmother however did not know her, and thought she must be a foreign princess, for she looked so beautiful in the golden dress. They never once thought of Cinderella, and believed that she was sitting at home in the dirt, picking lentils out of the ashes. The prince went to meet her, took her by the hand and danced with her. He would dance with no other maiden, and never left loose of her hand, and if any one else came to invite her, he said, "This is my partner." She danced till it was evening, and then she wanted to go home. But the King's son said, "I will go with thee and bear thee company," for he wished to see to whom the beautiful maiden belonged. She escaped from him, however, and sprang into the pigeon-house. The King's son waited until her father came, and then he told him that the stranger maiden had leapt into the pigeon-house. The old man thought, "Can it be Cinderella?" and they had to bring him an axe and a pickaxe that he might hew the pigeon-house to pieces, but no one was inside it. And when they got home Cinderella lay in her dirty clothes among the ashes, and a dim little oil-lamp was burning on the mantle-piece, for Cinderella had jumped quickly down from the back of the pigeon-house and had run to the little hazel-tree, and there she had taken off her beautiful clothes and laid them on the grave, and the bird had taken them away again, and then she had placed herself in the kitchen amongst the ashes in her grey gown. Next day when the festival began afresh, and her parents and the step-sisters had gone once more, Cinderella went to the hazel-tree and said— "Shiver and quiver, my little tree, Silver and gold throw down over me." Then the bird threw down a much more beautiful dress than on the preceding day. And when Cinderella appeared at the festival in this dress, every one was astonished at her beauty. The King's son had waited until she came, and instantly took her by the hand and danced with no one but her. When others came and invited her, he said, "She is my partner." When evening came she wished to leave, and the King's son followed her and wanted to see into which house she went. But she sprang away from him, and into the garden behind the house. Therein stood a beautiful tall tree on which hung the most magnificent pears. She clambered so nimbly between the branches like a squirrel that the King's son did not know where she was gone. He waited until her father came, and said to him, "The stranger-maiden has escaped from me, and I believe she has climbed up the pear-tree." The father thought, "Can it be Cinderella?" and had an axe brought and cut the tree down, but no one was on it. And when they got into the kitchen, Cinderella lay there amongst the ashes, as usual, for she had jumped down on the other side of the tree, had taken the beautiful dress to the bird on the little hazel tree, and put on her grey gown. On the third day, when the parents and sisters had gone away, Cinderella went once more to her mother's grave and said to the little tree— "Shiver and quiver, my little tree, Silver and gold throw down over me." And now the bird threw down to her a dress which was more splendid and magnificent than any she had yet had, and the slippers were golden. And when she went to the festival in the dress, no one knew how to speak for astonishment. The King's son danced with her only, and if any one invited her to dance, he said, "She is my partner." When evening came, Cinderella wished to leave, and the King's son was anxious to go with her, but she escaped from him so quickly that he could not follow her. The King's son had, however, used a stratagem, and had caused the whole staircase to be smeared with pitch, and there, when she ran down, had the maiden's left slipper remained sticking. The King's son picked it up, and it was small and dainty, and all golden. Next morning, he went with it to the father, and said to him, "No one shall be my wife but she whose foot this golden slipper fits." Then were the two sisters glad, for they had pretty feet. The eldest went with the shoe into her room and wanted to try it on, and her mother stood by. But she could not get her big toe into it, and the shoe was too small for her. Then her mother gave her a knife and said, "Cut the toe off; when thou art Queen thou wilt have no more need to go on foot." The maiden cut the toe off, forced the foot into the shoe, swallowed the pain, and went out to the King's son. Then he took her on his horse as his bride and rode away with her. They were, however, obliged to pass the grave, and there, on the hazel-tree, sat the two pigeons and cried, "Turn and peep, turn and peep, There's blood within the shoe, The shoe it is too small for her, The true bride waits for you." Then he looked at her foot and saw how the blood was streaming from it. He turned his horse round and took the false bride home again, and said she was not the true one, and that the other sister was to put the shoe on. Then this one went into her chamber and got her toes safely into the shoe, but her heel was too large. So her mother gave her a knife and said, "Cut a bit off thy heel; when thou art Queen thou wilt have no more need to go on foot." The maiden cut a bit off her heel, forced her foot into the shoe, swallowed the pain, and went out to the King's son. He took her on his horse

as his bride, and rode away with her, but when they passed by the hazel-tree, two little pigeons sat on it and cried, "Turn and peep, turn and peep, There's blood within the shoe The shoe it is too small for her, The true bride waits for you." He looked down at her foot and saw how the blood was running out of her shoe, and how it had stained her white stocking. Then he turned his horse and took the false bride home again. "This also is not the right one," said he, "have you no other daughter?" "No," said the man, "There is still a little stunted kitchen-wench which my late wife left behind her, but she cannot possibly be the bride." The King's son said he was to send her up to him; but the mother answered, "Oh, no, she is much too dirty, she cannot show herself!" He absolutely insisted on it, and Cinderella had to be called. She first washed her hands and face clean, and then went and bowed down before the King's son, who gave her the golden shoe. Then she seated herself on a stool, drew her foot out of the heavy wooden shoe, and put it into the slipper, which fitted like a glove. And when she rose up and the King's son looked at her face he recognized the beautiful maiden who had danced with him and cried, "That is the true bride!" The step-mother and the two sisters were terrified and became pale with rage; he, however, took Cinderella on his horse and rode away with her. As they passed by the hazel-tree, the two white doves cried— "Turn and peep, turn and peep, No blood is in the shoe, The shoe is not too small for her, The true bride rides with you," and when they had cried that, the two came flying down and placed themselves on Cinderella's shoulders, one on the right, the other on the left, and remained sitting there. When the wedding with the King's son had to be celebrated, the two false sisters came and wanted to get into favour with Cinderella and share her good fortune. When the betrothed couple went to church, the elder was at the right side and the younger at the left, and the pigeons pecked out one eye of each of them. Afterwards as they came back, the elder was at the left, and the younger at the right, and then the pigeons pecked out the other eye of each. And thus, for their wickedness and falsehood, they were punished with blindness as long as they lived.

Rapunzel

Rapunzel

Jacob and Wilhelm Grimm

Once upon a time there was a man and a woman who had long, but to no avail, wished for a child. Finally the woman came to believe that the good Lord would fulfill her wish. Through the small rear window of these people's house they could see into a splendid garden that was filled with the most beautiful flowers and herbs. The garden was surrounded by a high wall, and no one dared enter, because it belonged to a sorceress who possessed great power and was feared by everyone.

One day the woman was standing at this window, and she saw a bed planted with the most beautiful rapunzel. It looked so fresh and green that she longed for some. It was her greatest desire to eat some of the rapunzel. This desire increased with every day, and not knowing how to get any, she became miserably ill.

Her husband was frightened, and asked her, "What ails you, dear wife?"

"Oh," she answered, "if I do not get some rapunzel from the garden behind our house, I shall die."

The man, who loved her dearly, thought, "Before you let your wife die, you must get her some of the rapunzel, whatever the cost."

So just as it was getting dark he climbed over the high wall into the sorceress's garden, hastily dug up a handful of rapunzel, and took it to his wife. She immediately made a salad from it, which she devoured eagerly. It tasted so very good to her that by the next day her desire for more had grown threefold. If she were to have any peace, the man would have to climb into the garden once again. Thus he set forth once again just as it was getting dark. But no sooner than he had climbed over the wall than, to his horror, he saw the sorceress standing there before him.

"How can you dare," she asked with an angry look, "to climb into my garden and like a thief to steal my rapunzel? You will pay for this."

"Oh," he answered, "Let mercy overrule justice. I came to do this out of necessity. My wife saw your rapunzel from our window, and such a longing came over her, that she would die, if she did not get some to eat."

The sorceress's anger abated somewhat, and she said, "If things are as you say, I will allow you to take as much rapunzel as you want. But under one condition: You must give me the child that your wife will bring to the world. It will do well, and I will take care of it like a mother."

In his fear the man agreed to everything.

When the woman gave birth, the sorceress appeared, named the little girl Rapunzel, and took her away. Rapunzel became the most beautiful child under the sun. When she was twelve years old, the sorceress locked her in a tower that stood in a forest and that had neither a door nor a stairway, but only a tiny little window at the very top.

When the sorceress wanted to enter, she stood below and called out:

Rapunzel, Rapunzel,

Let down your hair to me.

Rapunzel had splendid long hair, as fine as spun gold. When she heard the sorceress's voice, she untied her braids, wound them around a window hook, let her hair fall twenty yards to the ground, and the sorceress climbed up it.

A few years later it happened that a king's son was riding through the forest. As he approached the tower he heard a song so beautiful that he stopped to listen. It was Rapunzel, who was passing the time by singing with her sweet voice. The prince wanted to climb up to her, and looked for a door in the tower, but none was to be found.

He rode home, but the song had so touched his heart that he returned to the forest every day and listened to it. One time, as he was thus standing behind a tree, he saw the sorceress approach, and heard her say:

Rapunzel, Rapunzel,

Let down your hair.

Then Rapunzel let down her strands of hair, and the sorceress climbed up them to her.

"If that is the ladder into the tower, then sometime I will try my luck."

And the next day, just as it was beginning to get dark, he went to the tower and called out:

Rapunzel, Rapunzel,

Let down your hair.

The hair fell down, and the prince climbed up.

At first Rapunzel was terribly frightened when a man such as she had never seen before came in to her. However, the prince began talking to her in a very friendly manner, telling her that his heart had been so touched by her singing that he could have no peace until he had seen her in person. Then Rapunzel lost her fear, and when he asked her if she would take him as her husband, she thought, "He would rather have me than would old Frau Gothel." She said yes and placed her hand into his.

She said, "I would go with you gladly, but I do not know how to get down. Every time that you come, bring a strand of silk, from which I will weave a ladder. When it is finished I will climb down, and you can take me away on your horse." They arranged that he would come to her every evening, for the old woman came by day.

The sorceress did not notice what was happening until one day Rapunzel said to her, "Frau Gothel, tell me why it is that you are more difficult to pull up than is the young prince, who will be arriving any moment now?"

"You godless child," cried the sorceress. "What am I hearing from you? I thought I had removed you from the whole world, but you have deceived me nonetheless."

In her anger she grabbed Rapunzel's beautiful hair, wrapped it a few times around her left hand, grasped a pair of scissors with her right hand, and snip snap, cut it off. And she was so unmerciful that she took Rapunzel into a wilderness where she suffered greatly.

On the evening of the same day that she sent Rapunzel away, the sorceress tied the cut-off hair to the hook at the top of the tower, and when the prince called out:

Rapunzel, Rapunzel,

Let down your hair.

she let down the hair.

The prince climbed up, but above, instead of his beloved Rapunzel, he found the sorceress, who peered at him with poisonous and evil looks.

"Aha!" she cried scornfully. "You have come for your Mistress Darling, but that beautiful bird is no longer sitting in her nest, nor is she singing any more. The cat got her, and will scratch your eyes out as well. You have lost Rapunzel. You will never see her again."

The prince was overcome with grief, and in his despair he threw himself from the tower. He escaped with his life, but the thorns into which he fell poked out his eyes. Blind, he wandered about in the forest, eating nothing but grass and roots, and doing nothing but weeping and wailing over the loss of his beloved wife. Thus he wandered about miserably for some years, finally happening into the wilderness where Rapunzel lived miserably with the twins that she had given birth to.

He heard a voice and thought it was familiar. He advanced toward it, and as he approached, Rapunzel recognized him, and crying, threw her arms around his neck. Two of her tears fell into his eyes, and they became clear once again, and he could see as well as before. He led her into his kingdom, where he was received with joy, and for a long time they lived happily and satisfied.

The Tiger, brahman and the jackal

The Tiger, the Brahmin, and the Jackal Once upon a time, a tiger was caught in a cage. He tried to get out through the bars, but he couldn't. He growled loudly in anger when he

failed. By chance a poor Brahmin, a Hindu priest, came by. "Let me out of this cage, oh holy one!" cried the tiger. "No, my friend," replied the Brahmin, "you would probably eat me if I did." "Not at all!" cried the tiger. "In fact, I would be forever grateful and would do whatever you asked me to do." Now when the tiger sobbed and sighed and wept and cried, the holy Brahmin's heart softened, and at last he agreed to open the door of the cage. Out popped the tiger and, grabbing the poor man, cried, "What a fool you are! What is to stop me from eating you now? After being locked up in the cage so long, I am just terribly hungry!" The Brahmin begged the tiger not to eat him, but the tiger continued to growl and move toward the Brahmin. "Please! Please stop," begged the Brahmin. "Wait—I have an idea! Let's ask the first three things that we find nearby whether you should eat me or let me live." The tiger agreed. Seeing a holy fig tree nearby, the Brahmin first asked the tree what it thought, hoping the tree would reply kindly that the tiger should let the Brahmin live. But instead the tree said, "What do you have to complain about? Don't I give shade and protection to everyone who passes by me? And don't they who pass by still tear down my branches to feed to their cattle? Don't whimper and cry—be a man!" Then the Brahmin, sad at heart, walked a bit farther until he saw a buffalo chained to a wheel that he was forced to turn to get water from a well. "Dear buffalo, please help me. Please, please tell this tiger to let me live. After all, I freed him from the cage in which he was locked up." But the buffalo answered in a loud voice, "You are a fool to expect thanks from the tiger! Look at me! While I was able to give milk to my owner, he fed me the finest food, but now that I no longer have any milk, he chains me here and gives me garbage to eat!" The Brahmin, even sadder, asked the road to give him its opinion. "My dear sir," said the road, "how foolish you are to expect anything else! Here am I, useful to everybody, yet all, rich and poor, great and small, walk and trample on me as they go past, giving me nothing!" Hearing this, the Brahmin turned back sadly. On the way he met a jackal, which is a wild dog. The jackal called out, "Why, what's the matter, Mr. Brahmin? You look as unhappy as a fish out of water!" The Brahmin told him all that had occurred. "How very confusing!" said the jackal, when the Brahmin finished. "Would you mind telling me over again? Everything seems so mixed up." The Brahmin told it all over again, but the jackal shook his head in a distracted sort of way and still could not understand. "It's very strange," said the jackal, sadly, "but it all seems to go in one ear and out the other! I will go to the place where it all happened, and then perhaps I shall be able to give my opinion." G2T-U1_Ancient India_FE1_The Tiger_FOR PDF.indd 11
11/12/18 6:19 PM So they returned to the cage, where the tiger was waiting for the Brahmin, sharpening his teeth and claws. "You've been away a long time!" growled the tiger. "But now let us begin our dinner." "Our dinner!" thought the Brahmin, as his knees knocked together with fear. "What a remarkably interesting way of putting it!" "Give me

five minutes, my lord," the Brahmin begged, "in order that I may explain matters to the jackal here, since he doesn't understand." The tiger agreed, and the Brahmin began the whole story over again, not missing a single detail, taking as long as possible to retell the story. "Oh, my poor brain! Oh, my poor brain!" cried the jackal, wringing its paws. "Let me see! How did it all begin? Brahmin, you were in the cage, and the tiger came walking by . . . ?" "Pooh!" interrupted the tiger. "What a fool you are! The Brahmin was not in the cage. I was in the cage." "Of course!" cried the jackal, pretending to be afraid. "Yes! I was in the cage—no I wasn't—dear! Dear! Let me see—the tiger was in the Brahmin, and the cage came walking by—no, that's not it, either! Well, don't mind me, but begin your dinner, for I shall never understand!" "Yes, you shall!" retorted the tiger, in anger at the jackal's stupidity. "I'll make you understand! Look here—I am the tiger . . ." "Yes, my lord!" "And that is the Brahmin . . ." "Yes, my lord!" "And that is the cage . . ." "Yes, my lord!" "And I was in the cage—do you understand?" "Yes—no . . . Please, my lord . . ." "Well?" cried the tiger impatiently. "Please, my lord!—how did you get in?" "How!—why in the usual way, of course!" "Oh, dear me!—my head is beginning to spin again! Please don't be angry, my lord, but what is the usual way?" At this the tiger lost patience, and, jumping into the cage, cried, "This way! Now do you understand how it was?" "Perfectly!" grinned the jackal, as he quickly shut the door. "And if you will permit me to say so, I think matters will remain as they were!" Adapted from Jacobs, Joseph, ed. *Indian Fairy Tales*. Illus. John D. Batten.

London: David Nutt, 1892. pp. 66–69. 2 G2T-U1_Ancient India_FE1_The Tiger_FOR PDF.indd

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The beauty and the beast

Once upon a time, there was a struggling trader. He lived with his daughter, Beauty, in a small village in France. He left their home for a business trip, leaving Beauty behind. Coming back, he had to pass through a dark forest. As he was tired, he looked for a place to sleep.

He came across an enchanted castle and knocked on the door. There was no answer. The trader crept inside and found that the castle was empty. However, there was a table covered with dishes of food and a large, comfortable bed. After eating a full meal, he curled up in the bed and went straight to sleep.

The trader woke up feeling fresh the next morning and still there was no sign of life in the castle. While searching, he came across a vibrant rose bush in the garden. He thought to himself that Beauty would love a rose as a gift when he arrived home. He reached out and cut a red rose from the strange bush.

Immediately, a violent and loud roaring sound came from the bush. Something swept the trader off his feet and tumbled him to the ground. A vicious Beast jumped out of the bush. He towered over the trader and scowled down at him.

He wore a long, red velvet cape around his furry neck.

'You come into my home and then you dare to steal my roses!' he boomed.

The trader was speechless. His face froze in horror.

It was then that a little voice shouted from afar, 'Father!'

It was Beauty. She had gone in search of her father when he had not returned home on time.

She jumped off her horse and ran to the garden. She stopped by her father's side and stared up at the Beast.

The Beast looked at them both.

'I will let you go. To pay for your crime, your daughter stays with me forever,' he growled.

The father begged the Beast not to give them such a punishment. However, Beauty loved her father very much and she promised to stay in the castle if he was allowed to go free.

The Beast picked up Beauty's father in his paws and threw him out of the garden. Beauty's father was afraid and he ran away to the village.

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At first, Beauty was terrified to stay in the castle. She was afraid of the Beast's monstrous looks. However, Beauty soon learned that the Beast's heart was kind. He treated her with care; making sure she was fed and warm. He would keep her company while she was reading or exploring the castle.

The Beast fell in love with Beauty and eventually asked if she would marry him. However, Beauty refused as she still missed her father and wanted to see him again.

The Beast then showed her a small magic mirror.

'Ask the mirror to let you see your father,' he said.

The mirror lit up and there, in the glass, was Beauty's father. He was very ill in bed and he was all alone.

Beauty cried out in terror, pleading, 'Beast, please let me see my father, he is dying.'

Despite the promise she had made, the Beast agreed to let Beauty go as he wanted to see her happy. Beauty left for weeks to nurse her father back to health and she was happy at home.

One night, when she had been at home for some time, Beauty had a terrible nightmare in which she saw that the Beast was ill. He was dying in his bed. Beauty was afraid for him. As soon as she woke up the next morning, she ran straight back to the castle.

She saw the Beast lying in the same bed that she had seen in her dream.

She cried out, 'Please! Do not leave me! I love you!'

Then, all of a sudden, the Beast transformed into a handsome young prince. He stood up and turned to face Beauty.

'I was once a prince but I was put under this terrible curse. Only true love could break it. You have saved me because you learned to love me for who I am. You did not look at me and see only a Beast.'

Overjoyed, the couple married and lived happily ever after.

Vikram and Betaal Stories

Betaal Pachisi written nearly 2,500 years ago by Mahakavi Somdev Bhatt, are spellbinding stories told to the wise King Vikramaditya by the wily ghost Betaal. The tales of Vikram and Betaal possess a wealth of pageantry and splendor of long ago.



Reward of life

It was a dark night and was raining from time to time. Gusts of wind shook the trees. There were strange noises and in between the thunderclaps the moaning of jackals could be heard. Flashes of lightning revealed fearsome faces and there were strange and mysterious laughter of the spirits.

But in spite of such a weird atmosphere king Vikramaditya did not swerve a bit. He climbed the ancient tree to bring the corpse down and soon he began crossing the desolate cremation ground, with the corpse lying on his shoulder.

The Betaal that possessed the corpse spoke: "O King, I pity you as you are making untiring efforts without relaxing as if you wish to achieve something. Instead of enjoying a comfortable sleep on a cozy bed, you're still coming after me. You seem to be quite adamant. Such arrogance may not help you keep your promise if you had given one to anybody. You'll realize the futility of the whole thing if only you listen to my story." And the vampire began his narration.

Long long ago, Kanchannagar was being ruled by King Chandradeep. His daughter was Indumati. Being an only child, the princess was brought up like a boy, and given training in the use of arms and warfare. It was certain that whoever wed her would also become the ruler of Kanchannagar. The princes of many of the neighbouring kingdoms cherished a desire to marry Indumati, who was, besides everything else, extremely beautiful.

Whenever the king broached the subject of marriage, Princess Indumati, would hesitate to

give him a definite answer, but one day Indumati said yes to his father, "Yes, father, but...". The king stared at her, waiting for her to complete the sentence.

"Whoever marries me must be strong and brave. And he must succeed in the tests that I give." Indumati, then spelt out what kind of tests she was contemplating for her suitors.

The king was horrified. "Don't insist on any such test," he advised the princess. "They're all hazardous. No one will come forward to undergo the tests for fear their life. Just forget about them."

"Don't worry, father," Indumati, assured Chandradeep. "All those who profess that they love me than their life will certainly take these tests. You just watch!"

The king consulted his ministers. They came out with a suggestion. "If the princess is determined to impose the tests, let her wish be carried out," said the prime Minister. "But when we make the announcement, let us not spell out the details. They will be let known only at time of the test."

Chandradeep agreed to the suggestion. The royal announcement about the princess wedding merely stated that the suitors would have to take certain tests. The announcement was made in all the neighbouring kingdoms, including Jayanagar, where a young man named Kurupshana heard it.

He had been born with both hands stunted. His mother died soon after he was born, and his father took a second wife. The boy was named Kurupshana, the ugly looking.

His stepmother was not at all kind- hearted, and she ill- treated him much. It was seldom that he even got a full meal. She knew that the boy, with his handicap, would not be much use to her.

Kurupshana did not utter a word in protest or by way of complaint. But he lamented within himself. 'Mother is always scolding & harassing me under one pretext or other. Won't there be an end to all this? They feel that I'm no good and I had better die! I must take this as a challenge and show them that I too, can face life.'

He decided to go to Kanchannagar. Quite a few princes had by then assembled at Kanchannagar. There were some young men, too, wishing to try their luck, if the princes were to fail. They all spent their time guessing what kind of tests the princess would put them through. Some of them thought it could be

wrestling. Some others thought it could be their performance with the bow and arrow.

The time came to announce the details of the tests. The King & Princess Indumati came to the stage and sat next to the king, and on the other side of the king sat the Prime Minister. He got up from his seat and faced the princely suitors. "The contest is about to start! Several suitors are present here to win the hand of princess Indumati. It is her wish that they are put to certain tests.

Whoever succeed in the test will qualify to wed her. You all can see the wall in front of you. You have to climb the wall and jump down into the three- tiered cage of sharp knives. The test is, while doing so, you must be careful not to injure

yourself. There should not be a single scratch on your body from the blades of the knives. Whoever is willing to participate in the test may step forward!"

Many princes rose from their seats, and went and took a good look at the high wall as well as the cage of knives. One by one they went back to their seats. The wall looked too high for them; the cage was placed deep down below; and the space between the knives was very small. They would not be able to jump down without injuring themselves. None dared even to make an attempt.

As they went back to their seats, some of them protested. "What kind of test is

this? It could have been a sword- fight or wrestling or archery, or any other of that kind. But not this! It is almost a trap from where one can't escape with one's life. Why should any one sacrifice his life for the hand of a mad princess in the world!"

It looked as though no suitor was willing to take the test. The king was in a dilemma. He regretted that his daughter did not accept his advice and desisted from insisting on the tests.

Kurupshana was watching all this from his seat. Suddenly a thought struck him. After all, people back home, like his stepmother, were only wishing for his death. If he were to succeed in the test by the grace of god, he stood to win the hand of none else than a princess!

So, why should he not try his luck? And if he were to die, nobody would grieve over his fate. He left his seat and walked up to King Chandradeep. "Your Majesty, can I have your permission to take the test?"

The king was shocked. Who was this ugly- looking handicapped youth? Suppose he were to succeed in the test? His daughter would have to marry him- according to the rules of the game. And if that happened, she would have to spend the rest of her life in the company of a handicapped husband!

Princess Indumati, too, was in a similar dilemma. She was expecting to be married off to a prince, brave, daring and handsome. But look at this ugly youth! Would it be her fate to become his wife? She regretted she ever thought of tests for her suitors.

Suddenly a doubt arose in her mind: would this young man be able to climb that high wall? How would he avoid a scratch while jumping into the cage when he had no hands to guide him through the sharp knives? She almost concluded that he would only meet with his end

if he were to be foolish enough to attempt jumping down from the wall. King Chandradeep waited for a moment to know his daughter's reaction, and then gave the permission to Kurupshana.

Kurupshana went up the wall and asked the soldiers to take him to the top of the wall.

He then took a good look at the cage and jumped down. He landed between the knives arrayed all around on all the three tiers. He was unscratched! A loud cheer arose from the audience.

The cage was slowly raised, to allow the young man to come out. He then walked towards the king and the princess. Their face had gone a milky white.

Kurupshana realised their predicament. "O King! Please don't worry. I didn't wish to marry the princess. I had only wanted to take a challenge and I know I've succeeded.

That itself is a big reward of my life and I can now face life." He bowed low before the king and retreated.

The vampire ended his narration there and turned to King Vikramaditya. " O King! Didn't Kurupshana behave like a foolish? If he had no intention of marrying the princess, why did he at all decide to undergo the test?

And after having succeeded in the test and qualified to wed the princess, why did not want to marry her? What was the reward he was referring to when he said he didn't want to aspire for anything

more? If you know the answer and still decide not to satisfy me, beware, your head will be blown to pieces!

""True, Kurupshana was a handicapped young man," said the king. " He was fully aware of his handicap that bothered his stepmother. He really wished that she changed her opinion about him. She should not any longer feel that he was no good.

Instead she should know that where people with no handicap had failed, he could, despite his handicap, come out a victor.

That, for him, was the biggest reward he could aspire for. He decided to undergo the hazardous test not with the hope of marrying a princess. If he married her, he would one day be called upon to rule the kingdom. But as a ruler, he wouldn't be able even to hold sword.

If that was the case, it wouldn't be proper for him to marry her. That was why he gave up his claim to her hand. It was not any act of a foolish person. On the contrary, it was the decision of an intelligent, wise person."

Betaal knew that king will definitely speak out the answer so he flew back to the ancient tree carrying the corpse along with him.

Vikramaditya drew his sword and went after the Betaal.

Yaksha Prashna

The Story of the Righteous Crane Mahabharata, Aranya Parva, 311–12

Vaisampayana said, 'Yudhishtira saw his brothers, each possessed of the glory of Indra himself, lying dead like the Regents of the world dropped from their spheres at the end of the Yuga. And beholding Arjuna lying dead, with his bow

and arrows dropped on the ground, and also Bhimasena and the twins motionless and deprived of life, the king breathed a hot and long sigh, and was bathed in tears of grief. And beholding his brothers lying dead, the mighty armed son of Dharma with heart racked in anxiety, began to lament profusely, saying, "Thou hadst, O mighty-armed Vrikodara, vowed, saying,—I shall with mace smash the thighs of Duryodhana in battle! O enhancer of the glory of the Kurus, in thy death, O mighty-armed and high-souled one, all that hath become fruitless now! The promises of men may be ineffectual; but why have the words of the gods uttered in respect of thee been thus fruitless? O Dhananjaya, while thou wert in thy mother's lying-in-room, the gods had said,—O Kunti, this thy son shall not be inferior to him of a thousand eyes! And in the northern Paripatra mountains, all beings had sung, saying,—The prosperity of this race, robbed by foes will be recovered by this one without delay. No one will be able to vanquish him in battle, while there will be none whom he will not be able to vanquish. Why then hath that Jishnu endued with great strength been subject to death? Oh, why doth that Dhananjaya, relying on whom we had hitherto endured all this misery, lie on the ground blighting all my hopes! Why have those heroes, those mighty sons of Kunti, Bhimasena and Dhananjaya, came under the power of the enemy,—those who themselves always slew their foes, and whom no weapons could resist! Surely, this vile heart of mine must be made of adamant, since, beholding these twins lying today on the ground it doth not split! Ye bulls among men, versed in holy writ and acquainted with the properties of time and place, and endued with ascetic merit, ye who duly performed all sacred rites, why lie ye down, without performing acts deserving of you? Alas, why lie ye insensible on the earth, with your bodies unwounded, ye unvanquished ones, and with your vows untouched?" And beholding his brothers sweetly sleeping there as they usually did on mountain slopes, the high souled king, overwhelmed with grief and bathed in sweat, came to a distressful condition. And saying,—"It is even so", that virtuous lord of men, immersed in an ocean of grief anxiously proceeded to ascertain the cause of that catastrophe. And that mighty-armed and high-souled one, acquainted with the divisions of time and place, could not settle his course of action. Having thus bewailed much in this ???????? ???? ????? strain, the virtuous Yudhishtira, the son of Dharma or Tapu, restrained his soul and began to reflect in his mind as to who had slain those heroes. "There are no strokes of weapons upon these, nor is any one's foot-print here. The being must be mighty I ween, by whom my brothers have been slain. Earnestly shall I ponder over this, or, let me first drink of the water, and then know all. It may be that the habitually crookedminded Duryodhana hath caused this water to be secretly placed here by the king of the Gandharvas. What man of sense can trust wicked wight of evil passions with whom good and evil are alike? Or, perhaps, this may be an act of that wicked-souled one through secret messengers of his." And it was thus that that highly intelligent one gave way to diverse reflections. He did not believe that water to have been tainted with poison, for though dead no corpse-like pallor was on them. "The colour on the faces of these my brothers hath not faded!" And it was thus that Yudhishtira thought. And the king continued, "Each of these foremost of men was like unto a mighty cataract. Who, therefore, save Yama himself who in due time bringeth about the end of all things, could have baffled them thus." And having concluded this for certain, he began to perform his ablutions in that lake. And while he descended into it, he heard these words from the sky, uttered by the Yaksha,—"I am a crane, living on tiny fish. It is by me that thy younger brothers have been brought under the sway of the lord of departed spirits. If, thou, O prince, answer not the questions put by me, even thou shalt number the fifth corpse. Do not, O child, act rashly! This lake hath already been in my possession. Having answered my questions first, do thou, O Kunti's son, drink and carry away as much as thou requirest!" Hearing these words, Yudhishtira said, "Art thou the foremost of the Rudras, or of the Vasus, or of the Marutas? I ask, what god art thou? This could not have been done by a bird! Who is it that hath overthrown the four mighty mountains, the Himavat, the Paripatra, the Vindhya, and the Malaya? Great is the feat done by thee, thou foremost of strong persons! Those whom neither gods, nor Gandharvas nor Asuras, nor Rakshasas could endure in mighty conflict, have been slain by thee! Therefore, exceedingly wonderful is the deed done by thee! I do not know what thy business may be, nor do I know thy purpose. Therefore, great is the curiosity and fear also that have taken possession of me? My mind is greatly agitated, and as my head also is aching, I ask thee, therefore, O worshipful one, who art thou that stayest here?" Hearing these words the Yaksha said, "I am, good betide thee, a Yaksha, and not an amphibious bird. It is by me that all these brothers of thine, endued with mighty prowess, have been slain!"

Vaisampayana continued, ‘Hearing these accursed words couched in harsh syllabus, Yudhishtira, O king, approaching the Yaksha who had spoken then, stood there. And that bull among the Bharatas then beheld that Yaksha of unusual eyes and huge body tall like a palmyra-palm and looking like fire or the Sun, and irresistible and gigantic like a mountain, staying on a tree, and uttering a loud roar deep as that of the clouds. And the Yaksha said, “These thy brothers, O king, repeatedly forbidden by me, would forcibly take away water. It is for this that they have been slain by me! He that wisheth to live, should not, O king, drink this water! O son of Pritha, act not rashly! This lake hath already been in my possession. Do thou, O son of Kunti, first answer my questions, and then take away as much as thou likest!” Yudhishtira said, “I do not, O २२२२२२ २२२२२२२ Yaksha, covet, what is already in thy possession! O bull among male beings, virtuous persons never approve that one should applaud his own self. Without boasting, I shall, therefore, answer thy questions, according to my intelligence. Do thou ask me!” १ · 1 The Yaksha then said, “What is it that maketh the Sun rise? Who keeps him company? Who causeth him to set? And in whom is he established?” Yudhishtira answered, “BrahmamakeththeSunrise:thegodskeephimcompany:Dharmacauseth him to set: and he is established in truth.” २ · 2 The Yaksha asked, “By what doth one become learned? By what doth he attain what is very great? How can one have a second? And, O king, how can one acquire intelligence?” Yudhishtira answered, “It is by the study of the Srutis that a person becometh learned; it is by ascetic austerities that one acquireth what is very great: it is by intelligence that a person acquireth a second and it is by serving the old that one becometh wise.” ३ · 3 The Yaksha asked, “What constituteth the divinity of the Brahmanas? What even is their practice that is like that of the pious? What also is the human attribute of the Brahmanas? And what practice of theirs is like that of the impious?” Yudhishtira answered, “The study of the Vedas constitutes their divinity: their asceticism constitutes behaviour that is like that of the pious; their liability to death is their human attribute and slander is their impiety.” ४ · 4 The Yaksha asked, “What institutes the divinity of the Kshatriyas? What even is their practice that is like that of the pious? What is their human attribute? And what practice of theirs is like that of the impious?” Yudhishtira answered, “Arrows and weapons are their divinity: celebration of sacrifices is that act which is like that of the pious: liability to fear is their human attribute; and refusal of protection is that act of theirs which is like that of the impious.” ५ · 5 The Yaksha asked, “What is that which constitutes the Sama of the sacrifice? What the Yajus of the sacrifice? What is that which is the refuge of a sacrifice? And what is that which sacrifice cannot do without?” 1 Yudhishtira answered, “Life is the Sama of the sacrifice; the mind is the Yajus of the sacrifice: the Rik is that which is the refuge of the sacrifice; and it is Rik alone which sacrifice cannot do without.” ६ · 6 The Yaksha asked, “What is of the foremost value to those that cultivate? What is of the foremost value to those that sow? What is of the foremost value to those that wish for prosperity in this world? And what is of the foremost value to those that 1The reference is to the first three of the four vedas, Rigveda, Samaveda and Yajurveda, and also to the original meaning of their names: rik, praise or sacred verse; sama, melody; yajus, sacrificial formula. 3२२२२२२ २२२२२२२ bring forth?” Yudhishtira answered, “That which is of the foremost value to those that cultivate is rain: that of the foremost value to those that sow is seed: that of the foremost value to those that bring forth is offspring.” ७ · 7 The Yaksha asked, “What person, enjoying all the objects of the senses, endued with intelligence, regarded by the world and liked by all beings, though breathing, is not yet alive?” Yudhishtira answered, “The person, who does not offer anything to these five: gods, guests, servants, ancestors (pitris), and himself, though endued with breath, is not yet alive.” ८ · 8 The Yaksha asked, “What is weightier than the earth itself? What is higher than the heavens?” What is fleeter than the wind? And what is more numerous than grass?” Yudhishtira answered, “The mother is weightier than the earth; the father is higher than the heaven; the mind is fleeter than the wind; and our thoughts are more numerous than grass.” ९ · 9 The Yaksha asked, “What is that which doth not close its eyes while asleep; What is that which doth not move after birth? What is that which is without heart? And what is that which swells with its own impetus?” Yudhishtira answered, “A fish doth not close its eyes while asleep: an egg doth not move after birth: a stone is without heart: and a river swelleth with its own impetus.” १० · 10 The Yaksha asked, “Who is the friend of the exile? Who is the friend of the householder? Who is the friend of him that ails? And who is the friend of one about to die?” Yudhishtira answered, “The friend of the exile in a distant land is his companion, the friend of the householder is the wife; the friend of him that ails is the physician: and the friend of him about to die is charity. ११ · 11 The Yaksha asked,—“Who is the guest of

Covetousness constitutes an incurable disease. He is honest that desires the weal of all creatures, and he is dishonest who is unmerciful.” २५ · 25 The Yaksha asked,—“What, O king, is ignorance? And what is pride? What also is to be understood by idleness? And what hath been spoken of as grief?” Yudhishtira answered,—“True ignorance consists in not knowing one’s duties. Pride 6२२२२२२२ २२२२२२२२ is a consciousness of one’s being himself an actor or sufferer in life. Idleness consists in not discharging one’s duties, and ignorance in grief.” २६ · 26 The Yaksha asked,—“What hath steadiness been said by the Rishis to be? And what, patience? What also is a real ablution? And what is charity?” Yudhishtira answered,—“Steadiness consists in one’s staying in one’s own religion, and true patience consists in the subjugation of the senses. A true bath consists in washing the mind clean of all impurities, and charity consists in protecting all creatures.” २७ · 27 The Yaksha asked,—“What man should be regarded as learned, and who should be called an atheist? Who also is to be called ignorant? What is called desire and what are the sources of desire? And what is envy?” Yudhishtira answered,—“He is to be called learned who knoweth his duties. An atheist is he who is ignorant and so also he is ignorant who is an atheist. Desire is due to objects of possession, and envy is nothing else than grief of heart.” २८ · 28 The Yaksha asked,—“What is pride, and what is hypocrisy? What is the grace of the gods, and what is wickedness?” Yudhishtira answered,—“Stolid ignorance is pride. The setting up of a religious standard is hypocrisy. The grace of the gods is the fruit of our gifts, and wickedness consists in speaking ill of others.” २९ · 29 The Yaksha asked,—“Virtue, profit, and desire are opposed to one another. How could things thus antagonistic to one another exist together?” Yudhishtira answered,—“When a wife and virtue agree with each other, then all the three thou hast mentioned may exist together.” ३० · 30 The Yaksha asked,—“O bull of the Bharata race, who is he that is condemned to everlasting hell? It behoveth thee to soon answer the question that I ask!” Yudhishtira answered,—“He that summoneth a poor Brahmana promising to make him a gift and then tells him that he hath nothing to give, goeth to everlasting hell. He also must go to everlasting hell, who imputes falsehood to the Vedas, the scriptures, the Brahmanas, the gods, and the ceremonies in honour of the Pitris, He also goeth to everlasting hell who though in possession of wealth, never giveth away nor enjoyeth himself from avarice, saying, he hath none.” ३१ · 31 The Yaksha asked,—“By what, O king, birth, behaviour, study, or learning doth a person become a Brahmana? Tell us with certitude!” Yudhishtira answered,—“Listen, O Yaksha! It is neither birth, nor study, nor learning, that is the cause of Brahmanahood, without doubt, it is behaviour that constitutes it. One’s behaviour should always be well-guarded, especially by a Brahmana. He who maintaineth his conduct unimpaired, is never impaired himself. Professors and pupils, in fact, all who 7२२२२२२२ २२२२२२२२ study the scriptures, if addicted to wicked habits, are to be regarded as illiterate wretches. He only is learned who performeth his religious duties. He even that hath studied the four Vedas is to be regarded as a wicked wretch scarcely distinguishable from a Sudra if his conduct be not correct. He only who performeth the Agnihotra and hath his senses under control, is called a Brahmana!” ३२ · 32 The Yaksha asked,—“What doth one gain that speaketh agreeable words? What doth he gain that always acteth with judgment? What doth he gain that hath many friends? And what he, that is devoted to virtue?”—Yudhishtira answered,—“He that speaketh agreeable words becometh agreeable to all. He that acteth with judgment obtaineth whatever he seeketh. He that hath many friends liveth happily. And he that is devoted to virtue obtaineth a happy state in the next world.” ३३ · 33 The Yaksha asked,—“Who is truly happy? What is most wonderful? What is the path? And what is the news? Answer these four questions of mine and let thy dead brothers revive.” Yudhishtira answered,—“O amphibious creature, a man who cooketh in his own house, on the fifth or the sixth part of the day, with scanty vegetables, but who is not in debt and who stirreth not from home, is truly happy. Day after day countless creatures are going to the abode of Yama, yet those that remain behind believe themselves to be immortal. What can be more wonderful than this? Argument leads to no certain conclusion, the Srutis are different from one another; there is not even one Rishi whose opinion can be accepted by all; the truth about religion and duty is hid in caves: therefore, that alone is the path along which the great have trod. This world full of ignorance is like a pan. The sun is fire, the days and nights are fuel. The months and the seasons constitute the wooden ladle. Time is the cook that is cooking all creatures in that pan with such aids; this is the news.” ॐ The Yaksha asked,—“Thou hast, O repressor of foes, truly answered all my questions! Tell us now who is truly a man, and what man truly possesseth every kind of wealth.” Yudhishtira answered,—“The report of one’s good action reacheth heaven and

them away in the form of a deer! O amiable Yudhishtira, do thou ask for another boon that thou mayst like! I will confer it on thee. O foremost of men, I have not yet been satisfied by granting boons to thee! Do thou my son, accept a third boon that is great and incomparable! Thou, O king, art born of me, and Vidura of portion or mine!" Thereat Yudhishtira said,—“It is enough that I have beheld thee with my senses, eternal God of gods as thou art! O father, whatever boon thou wilt confer on me I shall surely accept gladly! May I, O lord, always conquer covetousness and folly and anger, and may my mind be ever devoted to charity, truth, and ascetic austerities! The Lord of justice said,—“Even by nature, O Pandava, hast thou been endued with these qualities, for thou art the Lord of justice himself! Do thou again attain what thou asked for!” Vaisampayana continued,—‘Having said these words, the worshipful Lord of justice, who is the object of contemplation of all the worlds, vanished therefrom; and the high-souled Pandavas after they had slept sweetly were united with one another. And their fatigue dispelled, those heroes returned to the hermitage, and gave back that Brahmana his firesticks. That man who pursueth this illustrious and fame-enhancing story of the revival of the Pandavas and the meeting of father and son (Dharma and Yudhishtira), obtaineth perfect tranquillity of mind, and sons and grandsons, and also a life extending over a hundred years! And the mind of that man that layeth this story to heart, never delighteth in unrighteousness, or in disunion among friends, or misappropriation of other person’s property, or staining other people’s wives, or in foul thoughts!’ Translation by Kisari Mohan Ganguli Republished by The Matheson Trust

JATAKA TALES

The following stories are Jataka tales: stories of the previous lives of the Buddha. They are short and meant to teach a lesson about correct behavior and being a good Buddhist. They are from a book called Buddha Stories by Demi (Henry Holt, 1997). When you read them, think: ● How is this story related to Buddhism? ○ Is it related to the Four Noble Truths? ○ Is it related to the Eightfold Path? ○ Is it related to the Five Precepts? ● What is the moral of the story? What is the reader supposed to learn? ● How could this story apply to my life?

The Black Bull

On a rich farm in India, a beautiful black calf was born. He was so perfectly formed and so strong that his master named him Beauty. He fed him the finest rice and treated him with kindness. In time, Beauty grew into a giant bull of the most amazing strength. He thought to himself, I should do something to repay my master’s kindness! He said to his master, “Oh kind master! Why don’t you have a contest for a thousand gold pieces to see which bull can pull a hundred carts loaded with stones!” His master thought the idea excellent and arranged a great race. As the race began, he jumped on Beauty’s back and fiercely whipped his sides. The he shouted, “Pull, you demon! Pull!” But Beauty had never heard such words or felt his master’s whip before. The bull would not budge an inch. His master lost the contest and went home in defeat. He went to bed even though the sun was shining. Beauty strolled over to his window and looked in. He asked, “Master, why are you taking a nap?” “Taking a nap? I’ve lost so much money I’ll never sleep again!” Beauty asked, “Master, in all my life, have I ever hurt you or your children?” “Never,” said his master. “Then why were you so cruel to me? Did the thought of so much money make you forget all respect for your friend and servant?” His master was silent. Beauty said, “Arrange another contest, this time for two thousand gold pieces, but remember to treat me kindly.”¹ So his master arranged another contest. This time, he stroked Beauty’s back and said softly, “Beautiful bull, please show us your amazing strength!” And Beauty gave a single pull and moves so far ahead of all the other bulls that he beat them by many miles.

The Beautiful Parrots

Once upon a time, two parrots lived in a deep green forest. Both were gorgeous, with red, yellow, and blue feathers, but one was wise and the other was foolish. A hunter trapped the two birds and gave them to the king as a present. The king was pleased with his beautiful birds and put them in a golden cage with golden dishes full of honey, parched corn, and sugar water to drink. The king talked and talked with the parrots, and soon they became favorites of the whole court. Then one day a hunter trapped a big black monkey and gave it to the king as a present. Soon, all the attention was paid to the monkey. He made funny faces and became the favorite. The wise parrot said nothing. But the foolish parrot complained, "Now the monkey gets the attention that belongs to us!" The wise parrot said, "By what right does all the attention belong to us?" The foolish parrot replied, "Because we were so good! So loyal and true! And we never bit anyone or squawked! We were such well-behaved birds!" The wise parrot said, "Attention belongs to nobody; Gain and loss and praise and blame Pleasure, pain, dishonor, fame All come and go like a breeze, Why should a little parrot grieve?" Meanwhile, as time went on, the monkey did not seem so funny anymore. Soon he began to scare the children. The king became angry and ordered the monkey back to the forest. Once again the parrots were the favorites of the whole court and the foolish parrot sang with joy. But the wise parrot warned, "Gain and loss and praise and blame Pleasure, pain, dishonor, fame Come and go like the spring. Why should a little parrot sing?"