



Shri Shivaji Science & Arts College, Chikhli Dist. Buldana

e-notes

**As per Revised Syllabus of Sant Gadge Baba Amravati University,
Amravati (2022-23)**

Compulsory English

B. A. II, Semester III

Prepared By

Dr. S. I. Jukkalkar

(The e-notes contain - The Text, Summary, Short Answer Questions, MCQs and Study material on Communication Skill. It is compiled by using various sources from Internet)

SANT GADGE BABA AMRAVATI UNIVERSITY, AMRAVATI

SYLLABUS

PRESCRIBED FOR

B.A - PART II EXAMINATION

Semester – III

Compulsory English

(To be implemented from the session 2023 - 24)

Total Periods : Theory + Tutorial = 75	Credit : 4
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Prescribed Textbook : 'Aspirations' by Board of Editors & published by Orient Blackswan

UNIT-I- PROSE (12 MARKS)

- I) The Way to Equal Distribution- MK Gandhi
- II) The Devoted Friend – Oscar Wilde
- III) The Mother of a Traitor- Maxim Gorky
- IV) Values in Life- Rudyard Kipling

UNIT –II POETRY (12 MARKS)

- I) Love's Philosophy- P.B. Shelley
- II) God's Grandeur- G.M. Hopkins
- III) The Priest of Nature – Amar Nath Prasad
- IV) The Toys - Coventry Patmore

UNIT-III- BASICS OF COMMUNICATION SKILLS IN ENGLISH (12 MARKS)

- I) Noun
- II) Pronoun

UNIT-IV- BASICS OF COMMUNICATION SKILLS IN ENGLISH (12 MARKS)

- I) Tenses
- II) Question Tag

UNIT- V - COMMUNICATION SKILLS (12 MARKS)

- I) Answering the Telephone and asking for someone.
- II) Taking and leaving messages.
- III) Asking for Time and Date

UNIT- VI – SKILL ENHANCEMENT MODULE (FOR INTERNAL ASSESSMENT)

Situational Communication

BA PART-II EXAMINATION
Compulsory English
SEMESTER – III
(Distribution of Marks)

TIME : 3 HOURS

MAXMARKS THEORY:80 MARKS

MINPASSING MARKS :32 MARKS

MAXMARKS INTERNALASSESSMENT:20MARKS

MINPASSINGMARKS: 08 MARKS

Unit - I

A) Prose

- i) The students will have to answer THREE out of FOUR short answer questions of 2 marks each. **6 Marks**
ii) The students will have to answer ONE out of THREE long answer questions of 6 marks. **6 Marks**

Unit - II

B) Poetry

- i) The students will have to answer THREE out of FOUR short answer questions of 2 marks each. **6 Marks**
ii) The students will have to answer ONE out of THREE long answer questions of 6 marks. **6 Marks**

Unit - III

Basics of Communication Skills in English

I) Noun

6 Marks

- i) Students will have to answer 6 questions of 1 mark each on identification of various types of Noun

II) Pronoun

6 Marks

- i) Students will have to answer 6 questions of 1 mark each on identification of various types of Pronoun

Unit - IV

Basics of Communication Skills in English

I) Tenses

8 Marks

- i) Students will have to answer 4 questions of 1 mark each on identification of tense
ii) Students will have to answer 4 questions of 1 mark each on Conversion of tense

II) Question Tag

- i) Students will have to answer 4 questions of 1 mark each on making Question Tag

Unit - V

Communication Skills

- I) Answering the Telephone and asking for someone. 4 Marks**

- II) Taking and leaving messages. 4 Marks**

- III) Asking for Time and Date 4 Marks**

Multiple Choice Questions

The Student will have to answer 10 MCQs based on Unit I, II, III and IV
(each MCQ carries 2 Mark)

20 Marks

Internal Assessment

- I) Assignment**

10 Marks

- II) Class Test**

10 Marks

Unit I : Prose

1. The Way to Equal Distribution

Mahatma Gandhi (1869-1948)

(Mohandas Karamchand Gandhi was an Indian lawyer and anti-colonial nationalist who employed non-violent resistance in the campaign for India's independence from British rule.

Born in 1869 in Gujarat, India, Gandhi studied law at the Inner Temple in London. After unsuccessfully attempting to practise in India, he moved to South Africa in 1893, where he stayed for 21 years. It was in South Africa that Gandhi first used tactics of non-violent resistance to campaign for civil rights. This activism gained Gandhi the title Mahatma, meaning 'great soul'.

The extract is taken from *Harijan*. *Harijan* literally means children of God, a term coined by Gandhi to refer to dalits or untouchables. It was a weekly magazine founded by Mahatma Gandhi that was published from 1933 to 1955 except for a hiatus during the Quit India movement of the 1940s. The newspaper aimed to support the campaign by its publisher,

The real implication of equal distribution is that each man shall have the wherewithal to supply all his natural needs and no more. For example, if one man has a weak digestion and requires only a quarter of a pound of flour for his bread and another needs a pound, both should be in a position to satisfy their wants).

Text

The real implication of equal distribution is that each man shall have the wherewithal to supply all his natural needs and no more. For example, if one man has a weak digestion and requires only a quarter of a pound of flour for his bread and another needs a pound, both should be in a position to satisfy their wants. To bring this ideal into being the entire social order has got to be reconstructed. A society based on non-violence cannot nurture any other ideal. We may not perhaps be able to realize the goal, but we must bear it in mind and work unceasingly to near it. To the same extent as we progress towards our goal we shall find contentment and happiness, and to that extent too shall we have contributed towards the bringing into being of a non-violent society.

It is perfectly possible for an individual to adopt this way of life without having to wait for others to do so. And if an individual can observe a certain rule of conduct, it follows that a group of individuals can do likewise. It is necessary

for me to emphasize the fact that no one need wait for anyone else in order to adopt a right course. Men generally hesitate to make a beginning if they feel that the objective cannot be had in its entirety. Such an attitude of mind is in reality a bar to progress.

Now let us consider how equal distribution can be brought about through non-violence. The first step towards it is for him who has made this ideal part of his being to bring about the necessary changes in his personal life. He would reduce his wants to a minimum, bearing in mind the poverty of India. His earnings would be free of dishonesty. The desire for speculation would be renounced. His habitation would be self-restraint exercised in every sphere of life. When he has done all that is possible in his own life, then only will he be in a position to preach this ideal among his associates and neighbours.

Indeed at the root of this doctrine of equal distribution must lie that of the trusteeship of wealth for the superfluous wealth possessed by them. For according to the doctrine they may not possess a rupee more than their neighbours. How is this to be brought about? Non-violently? Or should the wealthy be dispossessed of their possessions? To do this we would naturally have to resort to violence. This violent action cannot benefit society. Society will be the poorer, for it will lose the gifts of a man who knows how to accumulate wealth. Therefore the non-violent way is evidently superior. The rich man will be left in possession of his wealth, of which he will use what he reasonably requires for his personal needs and will act as a trustee for the remainder to be used for the society. In this argument honesty on the part of the trustee is assumed.

As soon as a man looks upon himself as a servant of society, earns for its sake, spends for its benefit, then purity enters into his earnings and there is ahimsa is

venture. Moreover, if men's minds turn towards this way of life, there will come about a peaceful revolution in society, and that without any bitterness.

It may be asked whether history at any time records such a change in

human nature. Such change has certainly taken place in individuals. One may not perhaps be able to point to them in a whole society. But this only means that up till now there has never been an experiment on a large scale in non-violence. Somehow or other the wrong belief has taken possession of that ahimsa is pre-eminently a weapon for individuals and its use should, therefore be limited to that sphere. In fact this is not the case. Ahimsa is definitely an attribute of society. To convince people of this truth is at once my effort and my experiment. In this age of wonders no one will say that a thing or idea is worthless because it is new. To say it is impossible because it is difficult is again not in consonance with the spirit of the age. Things undreamt of are daily being seen, the impossible is ever becoming possible. We are constantly being astonished these days at the amazing discoveries will be made in the field of non-violence. But I maintain that far more undreamt of are daily being seen, the impossible is ever becoming possible. We are constantly being astonished these days at the amazing discoveries in the field of non-violence. The history of religion is full of such examples. To try to root out religion itself from society is a wild goose chase. And were such an attempt to succeed, it would mean the destruction of society. Superstition, evil customs and other imperfections creep in from age to age and mar religion itself remains because the existence of the world in a broad sense depends on religion. The ultimate definition of religion may be said to be obedience to the law of god. God and his law are synonymous terms. Therefore God signifies an unchanging and living law. No one has really found him. But avatars and prophets have by means of their tapasya, given to mankind a faint glimpse of eternal law.

If, however, in spite of the utmost effort, the rich do not become guardians of the poor in true sense of the term and the latter are more and more crushed and die of hunger, what is to be done? In trying to find the solution to this riddle I have lighted on Non-violent Non-co-operation and civil disobedience as the right and infallible means. The rich cannot accumulate wealth without the co-operation of the poor people

in society. Man has been conversant with violence from the beginning, for he has

inherited this strength from the animal in his nature. It was only when he rose from the state of a quadruped (animal) to that of a biped (man) that the knowledge of the strength of ahimsa entered into his soul. This knowledge has grown within him slowly but surely. If this knowledge would become strong and would learn how to free themselves by means of non-violence from the crushing inequalities which have brought them to the verge of starvation.

Harijan, 25-8'40

(Downloaded from: <https://www.englishcharity.com/the-way-to-equal-distribution-questions-and-answers/> downloaded : 13/09/2023)

Summary in short

(Answer to Long Answer Question of Six Marks)

Gandhiji talks about the idea of equal distribution of resources among people. It means that everyone should have enough to meet their basic needs, like food. He suggests that to achieve this, society needs to change a lot. A non-violent society should aim for this ideal.

Individuals can start living this way without waiting for others. They should reduce their desires, earn money honestly, and avoid being greedy. Once they set an example, they can encourage others to do the same.

The author also discusses the idea of rich people acting as trustees for their extra wealth, using it for society's benefit. Violence is not the way to take wealth from the rich; instead, they should willingly share it.

When people consider themselves servants of society and use their resources for the community, it leads to purity and non-violence. This can bring about a peaceful change in society.

The text mentions that although individual changes have happened, large-scale experiments with non-violence haven't occurred yet. But it believes that non-violence is not just for individuals; it's for society as a whole.

The author thinks that religion is essential and cannot be removed from

society. Instead, it should be understood as obedience to an unchanging and living law, symbolized by God.

If the rich don't become true guardians of the poor, the text suggests using non-violent non-cooperation and civil disobedience to address inequality. It points out that violence is an inherited trait from our animal ancestors, but humans have also learned about the strength of non-violence.

In conclusion, Mahatma Gandhiji advocates for a society where resources are equally distributed, and people live non-violently, and it discusses various ways to achieve this goal.

Short answer questions (Two Marks Each)

1. What is the real implication of equal distribution according to the author, and why is it important in a non-violent society?

Answer: The real implication of equal distribution, as per the author, is that each person should have enough resources to fulfill their natural needs but not more than that. This concept is crucial in a non-violent society because it aims to eliminate inequality and ensure that everyone's basic needs are met, promoting contentment and happiness without resorting to violence.

2. How does Gandhiji suggest individuals can contribute to bringing about equal distribution through non-violence?

Answer: Gandhiji suggests that individuals can contribute by first making changes in their personal lives, reducing their wants to a minimum, earning honestly, and renouncing speculative desires. After setting an example in their own lives, they can then promote this ideal among their associates and neighbors, encouraging a broader shift towards equal distribution.

3. What is the concept of trusteeship of wealth mentioned in the prose, and how does it relate to achieving equal distribution non-violently?

Answer: The concept of trusteeship of wealth in the prose implies that wealthy individuals should not possess more than their neighbors and should act as trustees for the surplus wealth. This idea relates to achieving equal distribution non-violently by

allowing the rich to retain their wealth but use it primarily for the benefit of society, thus preventing violent dispossessions.

4. How does Gandhiji describe the transformation of an individual's mindset when they adopt a life of service to society and non-violence?

Answer: When an individual adopts a life of service to society and non-violence, Gandhiji suggests that purity enters into their earnings. This transformation occurs as they earn for the sake of society and spend for its benefit, ultimately leading to a peaceful revolution in society without bitterness.

5. According to the author, what is the role of non-violent non-co-operation and civil disobedience in addressing the issue of crushing inequalities if the rich do not become guardians of the poor?

Answer: The text proposes that if the rich do not become true guardians of the poor, non-violent non-co-operation and civil disobedience can be used as means to address crushing inequalities. These actions involve the refusal to cooperate with oppressive systems and disobedience of unjust laws, aiming to empower the poor and rectify societal imbalances without resorting to violence.

Multiple Choice Questions (Two Marks Each)

1) What is the main implication of equal distribution according to the text?

- A) Everyone should have more than they need.
- B) Each person should have enough for their natural needs and no more.
- C) Wealth should be concentrated in the hands of a few.
- D) Only the rich should benefit from distribution.

2) What does the text suggest about the social order to achieve equal distribution?

- A) It needs to be maintained as it is.
- B) It must be reconstructed entirely.
- C) It should rely on violence for change.
- D) It should prioritize wealth accumulation.

3) According to the text, what attitude is a bar to progress?

- A) Waiting for others to act first.
- B) Pursuing personal happiness.
- C) Focusing on individual needs.
- D) Accumulating wealth.

4) How can equal distribution be achieved through non-violence, as per the text?

- A) By forcefully taking wealth from the rich.
- B) By dispossessing the wealthy.
- C) By bringing about changes in personal life and renouncing dishonesty.
- D) By advocating for violent means.

5) What does the text suggest about the role of the wealthy in achieving equal distribution?

- A) They should be dispossessed of their possessions.
- B) They should accumulate more wealth.
- C) They should act as trustees of their excess wealth.
- D) They should use their wealth for personal luxury.

6) According to the text, what happens when an individual views themselves as a servant of society?

- A) They become wealthy.
- B) Purity enters into their earnings.
- C) They accumulate more possessions.
- D) They engage in violence.

7) How does the text suggest a peaceful revolution can come about in society?

- A) Through violent means.
- B) Through a gradual accumulation of wealth.
- C) By adopting non-violence and serving society.
- D) Through the destruction of society.

8) What does the text say about the use of ahimsa (non-violence)?

- A) It is limited to individuals only.
- B) It is primarily a weapon for groups.
- C) It is a weapon for personal gain.
- D) It has no value in society.

9) What is the author's view on the possibility of change through non-violence?

- A) It is impossible.
- B) It is only possible for individuals, not society.
- C) It is possible on a large scale.
- D) It is limited to small-scale experiments.

10) According to the text, what is the ultimate definition of religion?

- A) Superstition and customs.
- B) Obedience to the law of God.
- C) Accumulating wealth.
- D) Violence and coercion.

11) What does the text propose if the rich do not become guardians of the poor?

- A) Violent rebellion.
- B) Civil disobedience.
- C) Non-violent non-cooperation.
- D) More wealth accumulation.

12) How does the text describe man's knowledge of ahimsa?

- A) It has always been strong in human nature.
- B) It entered his soul as soon as he became a biped.
- C) It has been growing within him slowly.
- D) It has no place in human nature.

13) What does the author suggest about the strength of ahimsa (non-violence)?

- A) It is innate in human nature.
- B) It can free people from inequalities.
- C) It is only for individuals, not groups.
- D) It is not effective in social change.

14) According to the text, what have crushing inequalities brought people to the verge of?

- A) Wealth accumulation.
- B) Starvation.
- C) Violence.
- D) Revolution.

15) What is the author's main message regarding non-violence and social change?

- A) Violence is the only means for change.
- B) Non-violence cannot bring about change.
- C) Non-violence is essential for a just society.
- D) Non-violence is a tool for personal gain.

Answer

1)	B) Each person should have enough for their natural needs and no more.
2)	Answer: B) It must be reconstructed entirely.
3)	A) Waiting for others to act first.
4)	C) By bringing about changes in personal life and renouncing dishonesty.
5)	C) They should act as trustees of their excess wealth
6)	B) Purity enters into their earnings
7)	C) By adopting non-violence and serving society
8)	A) It is limited to individuals only
9)	C) It is possible on a large scale
10)	B) Obedience to the law of God
11)	C) Non-violent non-cooperation
12)	C) It has been growing within him slowly
13)	B) It can free people from inequalities

14)	B) Starvation
15)	C) Non-violence is essential for a just society

2) The Devoted Friend by Oscar Wilde

(Oscar Wilde (1854-1900) was born in Dublin on 16 October 1854. His father was a successful surgeon and his mother a writer and literary hostess. Wilde was educated at Trinity College, Dublin and Magdalen College, Oxford. While at Oxford, Wilde became involved in the aesthetic movement. After he graduated, he moved to London to pursue a literary career.

His output was diverse. A first volume of his poetry was published in 1881 but as well as composing verse, he contributed to publications such as the 'Pall Mall Gazette', wrote fairy stories and published a novel 'The Picture of Dorian Gray' (1891). His greatest talent was for writing plays, and he produced a string of extremely popular comedies including 'Lady Windermere's Fan' (1892), 'An Ideal Husband (1895)' and 'The Importance of Being Earnest' (1895). 'Salomé' was performed in Paris in 1896. He spent the rest of his life in Europe, publishing 'The Ballad of Reading Gaol' in 1898. He died in Paris on 30 November 1900.)

The Text

One morning, the old Rat put his head out of his hole. Little ducks were swimming in the pond and their mother was trying to teach them to stand on their heads in the water. The little ducks did not pay any attention to her.

“They are such bad children,” the Rat said. “They deserve to be drowned!”

“Nothing of the kind,” the Duck answered. “They are still little and parents must be patient.”

“Oh, I don't know anything about the feelings of parents,” said the Rat. “I am not a family man. I have never been married and I don't ever want to be. Love is fine, but friendship is much better. I know nothing in this world that is higher than devoted friendship.”

“And what should a devoted friend do?” asked a small green Bird sitting in a willow tree, who overheard the conversation.

“Yes, I want to know it, too,” said the Duck.

“What a silly question!” said the Rat. “I would expect a devoted friend to be devoted to me, of course.”

“And what would you do in return?” asked the Bird.

“I do not understand you,” answered the Rat.

“I will tell you a story to explain it,” said the Bird.

“Is the story about me?” asked the Rat. “If it is, I will listen to it. I like fiction very much.”

And the Bird told the story of The Devoted Friend.

Once upon a time, there was an honest little man named Hans. He was very kind and good-humoured. He lived alone in a very small cottage and every day he worked in his garden. It was the most beautiful garden in all the countryside, full of sweet flowers of all kinds. There were always beautiful things to look at and pleasant odours to smell.

Little Hans had many friends but the most devoted friend was the rich Miller. He was so devoted that he always stopped at his garden to pick some flowers or fill his pockets with plums or cherries.

“Real friends should have everything in common,” the Miller always said. Little Hans nodded and smiled. He was very proud of having a friend with such great ideas.

Sometimes the neighbours thought that it was strange that the Miller never gave little Hans anything in return, even though he was very rich. But Hans never thought about these things. What he enjoyed most was listening to all the wonderful things the Miller said about unselfishness and friendship.

So little Hans worked a lot in his garden. In spring, summer, and autumn he was happy. In winter he had no flowers or fruit to bring to the market and he was cold, hungry and lonely. The Miller never went to see him in winter.

“When people are in trouble they should be left alone,” the Miller said to his wife. “They shouldn't be bothered by visitors. That is what I think about friendship and I am sure that I am right. I will wait until spring and then I will visit him. In spring

he will be able to give me a large basket of primroses and that will make him very happy.”

“You are very thoughtful about others,” answered his wife. “It is nice to listen to the things you say about friendship. I am sure the priest himself could not say such beautiful things.”

“But could we not invite little Hans to our house?” asked the Miller's youngest son. “If he is in trouble, I could give him half of my supper and show him my white rabbits.”

“You are a very silly boy! Don't you learn anything at school? If little Hans came here and saw our warm fire and our food and our wine, he would get envious. And envy is a terrible thing. And if he came to our house, he might ask me for a bag of flour. Friendship is one thing but flour is another.” His son felt very ashamed and started to cry.

As soon as the winter was over and the primroses started to open, the Miller said to his wife that he would go and see little Hans.

“Oh, you have such a good heart!” cried his wife. “You always think of others. Don't forget to take the big basket for the flowers.”

So the Miller went down the hill with the basket on his arm.

“Good morning, little Hans,” said the Miller.

“Good morning,” said Hans smiling from ear to ear.

“How have you been all winter?” said the Miller.

“It is very nice of you to ask,” cried Hans. “The winter was really hard for me, but now the spring has come and I am very happy. All my flowers are doing well.”

“We often talked about you during the winter, Hans,” said the Miller.

“That was kind of you,” said Hans. “I was afraid that you had forgotten me.”

“Hans, I am surprised by what you say,” said the Miller. “Friendship never forgets, that is the wonderful thing about it. By the way, your primroses are looking very lovely.”

“Yes, they are very lovely,” said Hans. “It is very lucky for me that I have so many. I am going to bring them to the market and sell them. Then I will buy back my wheelbarrow with the money.”

“Your wheelbarrow? Don't tell me that you have sold it. It is a very stupid thing to do!”

“Well, I had to sell it,” Hans answered. “The winter was a very bad time for me and I had no money. I couldn't even buy bread. So I sold my silver buttons, my pipe, and even my wheelbarrow. But now I am going to buy it all back again.”

“Hans,” said the Miller. “I will give you my wheelbarrow. It is not in a very good condition. One side is gone and there is something wrong with the wheel. But I will give it to you, because I am very generous. People will say that I am very foolish, but I am different. I think that being generous is the most important thing about friendship. Besides, I have a new wheelbarrow for myself.”

“Really, you are very generous,” said little Hans and he was very happy. “I can easily repair it, because I have a plank of wood in the house.”

“A plank of wood!” said the Miller. “That's just what I need for the roof of my barn. There is a very large hole in it. I am very lucky that you said it. I have given you my wheelbarrow and now you are going to give me your plank. Of course, a wheelbarrow costs much more than a plank of wood, but true friendship never notices things like that. Give me the plank and I will mend the roof of the barn today.”

“Certainly,” cried little Hans, and brought the plank out of his house.

“It is not a very big plank,” said the Miller when he looked at it. “I am afraid that after I have mended the roof, there will be nothing left for mending the wheelbarrow. But it is not my fault. And because I have given you my wheelbarrow, I am sure you would like to give me some flowers in return. Here is the basket, and make it full.”

“Full?” asked little Hans sadly. It was a very big basket and he wanted to sell the flowers and buy back his silver buttons.

“Well, I have given you my wheelbarrow,” said the Miller. “A few flowers is not so much to ask in return. I thought that there is no selfishness in true friendship. But maybe I was wrong.”

“My dear friend, my best friend,” cried little Hans. “You can have all the flowers in my garden! You are more important to me than my silver buttons,” he said, picked all his pretty primroses and filled the Miller's basket.

“Goodbye, little Hans,” said the Miller and went up the hill with the plank on his shoulder, and the big basket in his hand.

“Goodbye,” said little Hans. He began to work happily because he was so pleased about the wheelbarrow.

The next day he was working again when he heard the Miller's voice calling to him from the road. He ran to the wall and saw the Miller with a large bag of flour on his back.

“Dear little Hans,” said the Miller. “Could you carry this bag of flour for me to the market?”

“Oh, I am so sorry,” said Hans, “but I am really very busy today.”

“Well, I think it is very unfriendly of you,” said the Miller. “After all, I have given you my wheelbarrow.”

“Oh, don't say that,” cried little Hans. “I never want to be unfriendly!” he said, took the bag on his back and went to the market.

“It was a very hot day and Hans was very tired. He got to the market, waited there for some time and sold the bag of flour for a very good price. Then he returned home.

“It has certainly been a hard day,” said little Hans to himself when he was going to bed. “I am glad I did not refuse the Miller. He is my best friend, and he is going to give me his wheelbarrow.”

“Early the next morning the Miller came down to get the money for his bag of flour, but little Hans was so tired that he was still in bed.

“You are very lazy,” said the Miller, “I am going to give you my wheelbarrow so you should work harder. Being lazy is a sin. I hope you don't mind that I speak so openly with you. Friends should say what they really mean. Anybody can say nice words but a true friend can say unpleasant things, because he knows that they are good.

“I am very sorry,” said little Hans. “I was so tired that I wanted to lie in bed for a little time and listen to the birds singing. Do you know that I always work better after I hear the birds sing?”

“I am glad of that,” said the Miller, “because I want you to come up to the mill and mend the roof of my barn.”

Poor little Hans was very anxious to go and work in his garden, because his flowers had not been watered for two days, but he did not want to refuse the Miller. He was such a good friend to him.

“Do you think it would be unfriendly if I said that I was busy?” he asked in a shy and quiet voice.

“Well,” answered the Miller, “I do not think it is much to ask of you. After all I am going to give you my wheelbarrow. But of course if you refuse, I will go and do it myself.”

“Oh! Of course not,” cried little Hans and he jumped out of bed. He dressed himself and went up to the barn.

He worked there all day and at sunset the Miller came to see how he was getting on.

“Have you mended the hole in the roof yet, little Hans?” cried the Miller happily.

“Yes, it is quite mended,” answered little Hans and came down the ladder.

“Ah!” said the Miller. “No work makes you so happy as the work you do for others.”

“You say such wonderful things,” said little Hans. “Do you think I will ever have such nice ideas as you have?”

“Of course,” answered the Miller. “But now go home and rest. I want you to take my sheep to the mountain tomorrow.”

Poor little Hans was afraid to say anything to this. Early the next day he went with the sheep to the mountain. It took him the whole day to get there and back. When he returned, he was so tired that he went off to sleep in his chair. He did not wake up till it was daylight.

"Today I will have a lovely day in my garden," he said, and went to work.

But he was never able to look after his flowers. His friend always came round and gave him some work to do. Hans was sometimes very unhappy, but he always said to himself that the Miller was his best friend, and he was going to give him his wheelbarrow.

So little Hans worked for the Miller, and the Miller said all kinds of beautiful things about friendship. Little Hans wrote them down in his notebook and read them every night.

One evening little Hans was sitting by his fireplace when somebody knocked loudly at the door. It was a stormy night and Hans first thought that it was only the wind. But someone knocked again, even more loudly.

“It is just a poor traveller,” said little Hans to himself, and he ran to the door.

There stood the Miller with a light in one hand and a big stick in the other.

“Dear little Hans,” cried the Miller, “I am in great trouble. My little boy has fallen off a ladder and hurt himself, and I am going for the Doctor. But he lives so far away, and it is such a bad night that I thought it would be much better if you went instead of me. You know I am going to give you my wheelbarrow, and it is fair that you should do something for me in return.”

“Certainly,” cried little Hans, “I am happy that you came to me and I will start off at once. But you must lend me your light, because the night is so dark that I am afraid I might fall somewhere.”

“I am very sorry,” answered the Miller, “but it is my new light. Something could happen to it.”

“Well, never mind,” cried little Hans. He put on a heavy coat and started off.

What a terrible storm it was! The night was black and the wind was very strong. After about three hours he arrived at the Doctor's house, and knocked at the door.

“Who is there?” cried the Doctor.

“Little Hans, Doctor.”

“What do you want, little Hans?”

“The Miller's son has fallen from a ladder, and has hurt himself, and the Miller wants you to come at once.”

“All right!” said the Doctor. He ordered his horse, his big boots, and his light, and came downstairs. He rode off towards the Miller's house and little Hans ran behind him. But the storm was getting worse and worse, and the rain fell heavily. Little Hans could not see where he was going. At last he lost his way and came to the moor. It was a very dangerous place, because it was full of deep holes. Poor little Hans fell into a hole and drowned. His body was found the next day and brought back to the cottage.

Everybody went to little Hans' funeral, because he was so popular.

“Because I was his best friend,” said the Miller, “I should have the best place.” So he walked at the front of the people in a long black cloak.

“Little Hans is certainly a great loss to everyone,” said the Blacksmith when the funeral was over, and they were all sitting comfortably in the inn, drinking wine and eating sweet cakes.

“A great loss to me,” answered the Miller. “I had given him my wheelbarrow, and now I really don't know what to do with it. It is in such bad condition that I could not get anything for it if I sold it. I will certainly never give away anything again. That's what I get for being too generous.”

“Well?” said the Rat, after a long pause.

“Well, that is the end,” said the little Bird.

“But what happened to the Miller?” asked the Rat.

“Oh! I really don't know,” replied the Bird. “And I am sure that I don't care.”

“I see that you have no sympathy,” said the Rat.

“I am afraid you don't understand the moral of the story,” said the Bird.

“The what?” screamed the Rat.

“The moral.”

“Do you mean to say that the story has a moral?”

“Certainly,” said the Bird.

The Rat went back into his hole, angrily.

“And how do you like the Rat?” asked the Duck who came up a few minutes later.

“I am afraid that I have made him angry,” answered the Bird. “In fact, I told him a story with a moral.”

“Ah! that is always a very dangerous thing to do,” said the Duck.

And I completely agree with her.

Summary in short

Answer to Long Answer Question of Six Marks

Once upon a time, there was a kind and honest man named Hans. He lived in a small cottage and had a beautiful garden full of flowers. His best friend was the rich Miller, who always took flowers and fruit from Hans' garden. Hans admired the Miller's talk about friendship and kindness.

In winter, Hans struggled with hunger and loneliness, but the Miller never visited him, believing that people in trouble should be left alone until spring. The Miller's family admired his thoughts on friendship, but they never invited Hans over, fearing he might ask for food.

When spring arrived, the Miller finally visited Hans, who happily talked about his primroses and his plan to sell them to buy back his wheelbarrow. The Miller offered Hans his old, broken wheelbarrow. Then, the Miller noticed Hans' plank of wood and took it to fix his barn roof, promising to return the favor.

Hans willingly gave away his plank, and the Miller asked for a basket of flowers in return. Hans agreed and filled the basket. The Miller left with the plank and flowers, leaving Hans content with the promise of the wheelbarrow.

The Miller then asked Hans to carry a bag of flour to the market the next day, and Hans agreed, even though he was tired. The Miller emphasized the importance of helping friends.

The following day, Hans took the flour to the market but returned home exhausted. Still, he was happy to have helped his friend.

Days went by, and the Miller asked Hans for more favors, like mending his barn roof and tending to his sheep. Hans, always wanting to be a good friend, obliged. He rarely had time for his garden anymore.

One stormy night, the Miller asked Hans to fetch the doctor because his son was hurt. Despite the terrible weather, Hans agreed but asked to borrow the Miller's light. The Miller refused, and Hans set off. Lost in the storm, he fell into a hole and drowned.

Hans' funeral was attended by many, including the Miller, who believed he should have the best place since he was Hans' best friend. At the inn, people lamented Hans'

loss, and the Miller complained about his broken wheelbarrow and how he regretted being generous.

In the end, Hans was a truly kind and selfless friend, always willing to help. However, the Miller's actions showed that he valued his possessions more than their friendship.

Short answer questions (Two Marks Each)

1) Who was Little Hans, and what kind of person was he?

Ans: Little Hans was an honest and kind-hearted man who lived in a small cottage and had a beautiful garden. He was known for his good nature and was liked by many people in the village.

2) Who was Little Hans's most devoted friend, and why did he visit Little Hans's garden?

Ans: The Miller was Little Hans's most devoted friend. He frequently visited Little Hans's garden to pick flowers, plums, and cherries, despite being rich. He believed in the idea of friends having everything in common.

3) How did the Miller justify not helping Little Hans during the winter?

Ans: The Miller believed that people in trouble should be left alone during the winter and should not be bothered by visitors. He decided to wait until spring to visit Little Hans and expected to receive a basket of primroses as a gift.

4) What did Little Hans have to sell during the winter to survive, and why did he sell them?

Ans: During the harsh winter, Little Hans had to sell his silver buttons, his pipe, and even his wheelbarrow to buy food because he had no money.

5) Why did the Miller offer Little Hans his old wheelbarrow?

Ans: The Miller offered Little Hans his old wheelbarrow because he believed in the importance of generosity in friendship. He also had a new wheelbarrow for himself.

6) How did the Miller gradually take advantage of Little Hans's kindness?

Ans: The Miller kept asking Little Hans for favors and help, gradually taking advantage of his kindness. He asked for his plank of wood, flowers from his garden, and even his assistance with various tasks.

7) What happened to Little Hans in the end?

Ans: Little Hans met a tragic fate when he drowned while trying to fetch the doctor for the Miller's injured son during a severe storm. The story ends with his funeral, and the Miller expressing regret for having given away his old wheelbarrow.

Multiple Choice Questions (Two Marks Each)

1) What was the name of the honest little man in the story?

- A) John
- B) Hans
- C) Miller
- D) Peter

2) Where did Hans live?

- A) In a big mansion
- B) In a small cottage
- C) In a castle
- D) In a city apartment

3) What was Hans known for in his village?

- A) Being wealthy
- B) His beautiful garden
- C) His intelligence
- D) His cooking skills

4) Who was Hans' most devoted friend?

- A) The Blacksmith
- B) The Baker
- C) The Farmer
- D) The Miller

5) What did the Miller often take from Hans' garden?

- A) Apples
- B) Plums and cherries
- C) Carrots
- D) Roses

6) Why did the Miller never visit Hans in the winter?

- A) He was too busy with work
- B) He believed people in trouble should be left alone
- C) He didn't like the cold weather
- D) He forgot about Hans

7) What did the Miller plan to bring Hans in the spring?

- A) A basket of primroses
- B) A bag of flour
- C) A new wheelbarrow
- D) A warm coat

8) How did the Miller's youngest son suggest helping Hans?

- A) By inviting Hans to their house
- B) By giving Hans money
- C) By offering to repair Hans' wheelbarrow
- D) By giving Hans his toys

9) What did the Miller ask Hans for in return for the wheelbarrow?

- A) Money
- B) A plank of wood
- C) A bag of flour
- D) A basket of flowers

10) Why did Hans give the Miller his pretty primroses?

- A) Because he wanted to make the Miller happy
- B) Because the Miller paid him a lot of money
- C) Because he felt sorry for the Miller
- D) Because the Miller threatened him

11) What did the Miller ask Hans to carry to the market?

- A) A bag of flour
- B) A basket of flowers
- C) A bag of apples
- D) A wheelbarrow

12) Why did Hans agree to help the Miller despite being tired?

- A) Because he was afraid of the Miller
- B) Because he didn't want to be unfriendly
- C) Because he needed the money
- D) Because he wanted to buy a new wheelbarrow

13) How did Hans feel about the Miller's constant requests for help?

- A) He was unhappy but didn't want to refuse
- B) He refused every time
- C) He was angry and told the Miller to stop
- D) He stopped talking to the Miller altogether

14) What happened to Hans when he went to fetch the Doctor in the storm?

- A) He got lost and drowned
- B) He found the Doctor quickly
- C) He successfully brought the Doctor to the Miller's son
- D) He was blown away by the wind

15) Why did the Miller attend Hans' funeral?

- A) Because he was truly saddened by Hans' death
- B) Because he wanted to show off his new clothes
- C) Because he felt guilty about his behavior
- D) Because he expected to receive something in return

Answers:

- 1) B) Hans
- 2) B) In a small cottage
- 3) B) His beautiful garden
- 4) D) The Miller

- 5) B) Plums and cherries
 - 6) B) He believed people in trouble should be left alone
 - 7) A) A basket of primroses
 - 8) A) By inviting Hans to their house
 - 9) B) A plank of wood
 - 10) A) Because he wanted to make the Miller happy
 - 11) A) A bag of flour
 - 12) B) Because he didn't want to be unfriendly
 - 13) A) He was unhappy but didn't want to refuse
 - 14) A) He got lost and drowned
 - 15) B) Because he wanted to show off his new clothes
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3. The Mother of a Traitor

Maxim Gorky (1868-1936)

(The author Maxim Gorky (1868-1936) was the pen name of Alexei Maximovich Peshkov who was a great figure in Russian literature of the early part of twentieth century. He took birth on March 28, 1868, in Russia, was a prolific and influential writer of the late 19th and early 20th centuries. He is celebrated for his literary contributions to socialist realism, portraying the lives of the working class and the downtrodden. Gorky's works, including "Mother" and "The Lower Depths," vividly depicted the struggles, aspirations, and social injustices faced by ordinary people. His writings played a significant role in the Russian literary canon and left an enduring impact on world literature. Gorky's commitment to social change and his eloquent storytelling continue to inspire readers and writers worldwide.)

'The Mother of a Traitor' is a very poignant story about a mother named Monna Marianna whose son turns out to be a traitor. She tries to dissuade him from destroying his own city but of no avail. Oscillating between her love for her son and her love for the motherland, she plunges a knife into his heart as he dozes off in her lap and he dies. But as a mother she has to be with her son and, therefore, plunges the same knife into her own breast and kills herself. Thus she plays the role of both the mother and the citizen.)

Text

One can talk endlessly about Mothers. For several weeks enemy hosts had surrounded the city in a tight ring of steel; by night fires were lit and the flames peered through the inky blackness at the walls of the city like a myriad red eyes—they blazed malevolently, and their menacing glare evoked gloomy thoughts within the beleaguered city.

From the walls they saw the enemy noose draw tighter; saw the dark shadows hovering about the fires, and heard the neighing of well-fed horses, the clanging of

weapons, the loud laughter and singing of man confident of victory—and what can be more jarring to the ear than the songs and laughter of the enemy?

The enemy had thrown corpses into all the streams that fed water to the city, they had burned down the vineyards around the walls, trampled the fields, cut down the orchards—the city was now exposed on all sides, and nearly every day the cannon and muskets of the enemy showered it with lead and iron.

Detachments of war-weary, half-starved soldiers trooped sullenly through the narrow streets of the city; from the windows of houses issued the groans of the wounded, the cries of the delirious, the prayers of women and the wailing of children. People spoke in whispers, breaking off in the middle of a sentence, tensely alert; was not that the enemy advancing?

Worst of all were the nights; in the nocturnal stillness the groans and cries were more distinctly audible; black shadows crept stealthily from the gorges of the distant mountains towards the half-demolished walls, hiding the enemy camp from view, and over the black ridges of the mountains rose the moon like a lost shield dented by sword blows.

And the people in the city, despairing of succour, worn out by toil and hunger, their hope of salvation waning from day to day, the people in the city stared in horror at that moon, at the sharp-toothed ridges of the mountains, the black mass of the gorges and the noisy camp of the enemy. Everything spoke to them of death, and not a star was there in the sky to give them consolation.

They were afraid to light the lamps in the houses, and a heavy darkness enveloped the streets, and in this darkness, like a fish stirring in the depths of a river, a woman draped from head to foot in a black cloak moved soundlessly. When they saw her, people whispered to one another:

'Is it she?'

'It is she!'

And they withdrew into the niches under archways, or hurried past her with lowered heads. The patrol chiefs warned her sternly: 'Abroad again, Monna Marianna? Take care, you may be killed and nobody will bother to search for the culprit...'

She drew herself up and stood waiting, but the patrols passed by, either not daring or else scorning to raise their hand against her; the armed men avoided her like a corpse and, left alone in the darkness, she continued her solitary wanderings from street to street, soundless and black like the incarnation of the city's misfortune, while all about her, as though pursuing her, melancholy sounds issued from the night; the groans, cries, prayers and the sullen murmur of soldiers who had lost all hope of victory.

A citizen and a mother, she thought of her son and her country; for at the head of the men who were destroying her town was her son, her gay, handsome, heartless son. Yet, not so long ago she had looked upon him with pride regarding him as her precious gift to her country, a beneficent force she had brought forth to aid the people of the city where she herself had been born and reared. Her heart was bound by hundreds of invisible threads to these ancient stones with which her forefathers had built their homes and raised the walls of the city; to the soil wherein lay buried the bones of her kinsfolk, to the legends, the songs and the hopes of the people. And now this heart had lost a loved one and it wept. She weighed in her heart as on scales her love for her son and her love for her native city, and she could not tell which weighed the more.

And so she wandered thus by night through the streets and many, failing to recognise her, drew back in fear mistaking her black figure for the incarnation of Death that was so near to all of them, and when they did recognise her, they turned silently away from the mother of a traitor.

But one day in a remote corner by the city walls she saw another woman, kneeling beside a corpse, so still that she seemed part of the earth. The woman was praying, her grief-stricken face upturned to the stars. And on the wall overhead the sentries spoke in low tones their weapons grating against the stone.

The traitor's mother asked:

'Your husband?'

'No.'

'Your brother?'

'My son. My husband was killed thirteen days ago, my son today.'

And rising from her knees, the mother of the slain man said humbly:

'The Madonna sees all and knows all, and I am grateful to her!' 'For what?' asked the first, and the other replied: 'Now that he has died honourably fighting for his country I can say that I feared for him: he was light-hearted, too fond of revelry and I feared that he might betray his city, as did the son of Marianna, the enemy of God and Man, the leader of our foes, may he be so cursed and the womb that bore him!'

Marianna covered her face and went on her way. The next morning she appeared before the city's defenders and said:

'My son has come to be your enemy. Either kill me or open the gates that I may go to him...'

They replied:

'You are a human being, and your country must be precious to you; your son is as much an enemy to you as to each one of us.'

I am his mother. I love him and feel that I am to blame for what he has become!'

Then they took counsel with one another and decided.

'It would not be honourable to kill you for the sins of your son. We know that you could not have led him to commit this terrible sin, and we can understand your distress. But the city does not need you even as a hostage; your son cares nought for you, we believe that he has forgotten you, fiend that he is, and there is your punishment if you think you have deserved it! We believe that is more terrible than death itself!'

'Yes,' she said. 'It is indeed more terrible.'

And so they opened the gates and suffered her to leave the city and watched long from the battlements as she departed from her native soil, now drenched with the blood her son had spilt. She walked slowly, for her feet were reluctant to tear themselves away from this soil, and she bowed to the corpses of the city's defenders, kicking aside a broken weapon in disgust, for all weapons are abhorrent to mothers save those that protect life.

She walked as though she carried a precious phial of water beneath her cloak and feared to spill a drop and as her figure grew smaller and smaller to those who

watched from the city wall, it seemed to them that with her went their dejection and hopelessness.

They saw her pause halfway and throwing back the hood of her cloak turn back and gaze long at the city. And over in the enemy's camp they saw her alone. They approached and inquired who she was and whence she had come.

'Your leader is my son,' she said, and not one of the soldiers doubted it. They fell in beside her, singing his praises, saying how clever and brave he was, and she listened to them with head proudly raised, showing no surprise, for her son could not be otherwise.

And now, at last, she stood before him whom she had known nine months before his birth, him whom she had never felt apart from her own heart. In silk and velvet he stood before her, his weapons studded with precious stones. All was as it should be, thus had she seen him so many times in her dreams rich, famous and admired.

'Mother!' he said, kissing her hands. 'Thou hast come to me, thou art with me, and tomorrow I shall capture that accursed city!'

Intoxicated with his prowess, crazed with the thirst for more glory, he answered her with the arrogant heat of youth:

'I was born into the world and for the world, and I mean to make the world quake with wonder of me! I have spared this city for thy sake, it has been like a thorn in my flesh and has retarded my swift rise to fame. But now tomorrow I shall smash that nest of obstinate fools!'

'Where every stone knows and remembers them as a child,' she said.

'Stones are dumb unless man makes them speak. Let the mountains speak of me, that is what I wish!' 'And what of men?' she asked.

'Ah yes, I have not forgotten them, Mother. I need them too, for only in men's memory are heroes immortal!'

She said: 'A hero is he who creates life in defiance of death, who conquers death ...'

'No!' he objected. 'The destroyer is as glorious as the builder of a city. See, we do not know who it was that built Rome-Aeneas or Romulus—yet we know well the name of Alaric and the other heroes who destroyed the city . . .'

'Which outlived all names.' the mother reminded him.

Thus they conversed until the sun sank to rest; less and less frequently did she interrupt his wild speech, lower sank her proud head.

A Mother creates, she protects, and to speak to her of destruction means to speak against her; but he did not know this, he did not know that he was negating her reason for existence.

A Mother is always opposed to death; the hand that brings death into the house of men is hateful and abhorrent to Mothers. But the son did not perceive this, for he was blinded by the cold glitter of glory that deadens the heart.

Nor did he know that a Mother can be as clever and ruthless as she is fearless, when the life she creates and cherishes is in question.

She sat with bowed head, and through the opening in the leader's richly appointed tent she saw the city where first she had felt the sweet tremor of life within her and the anguished convulsions of the birth of this child who now thirsted for destruction. The crimson rays of the sun dyed the walls and towers of the city blood-red, cast a baleful glare on the windowpanes so that the whole city seemed to be a mass of wounds with the crimson sap of life flowing from each gash. Presently the city turned black as a corpse and the stars shone above it life funeral candles.

She saw the dark houses where people feared to light candles so as not to attract the attention of the enemy, saw the streets steeped in gloom and rank with the stench of corpses, heard the muffled whispers of people awaiting death—she saw it all, all that was near and dear to her stood before her, dumbly awaiting her decision, and she felt herself the mother of all those people in her city.

Clouds descended from the black peaks into the valley and swooped down like winged steeds upon the doomed city.

'We may attack tonight,' said her son, 'if the night is dark enough! It is hard to kill when the sun shines in your eyes and the glitter of the weapons blinds you, many a blow goes awry,' he remarked, examining his sword.

The mother said to him: 'Come, my son, lay thy head on my breast and rest, remember how gay and kind thou wert as a child, and how everyone loved thee. . . '

He obeyed her, laid his head in her lap and closed his eyes, saying:

'I love only glory and I love thee for having made me as I am.'

'And dost thou not desire children?' she asked finally.

'What for? That they might be killed? Someone like me will kill them; that will give me pain and I shall be too old and feeble to avenge them.'

'Thou art handsome, but as barren as a streak of lightning,' she said with a sigh.

'Yes, like lightning. . .' he replied, smiling.

And he dozed there on his mother's breast like a child.

Then, covering him with her black cloak, she plunged a knife into his heart, and with a shudder he died, for who knew better than she where her son's heart beat. And, throwing his corpse at the feet of the astonished sentries, she said addressing the city:

'As a Citizen, I have done for my country all I could: as a Mother I remain with my son! It is too late for me to bear another; my life is of no use to anyone.'

And the knife, still warm with his blood, her blood, she plunged with a firm hand into her own breast, and again she struck true, for an aching heart is not hard to find.

Summary in short

Answer to Long Answer Question of Six Marks

This is a short story which deals with Dual love: Love for the country and love for the son.

Marinna's son: He was heartless man. He was brave and cleaver. He was a traitor. He was head of the men destroying the town. He was hated by the town. He thinks that he can become famous by destroying others life. He says people don't remember the men who built the Rome but remembers the men who destroyed Rome. He was so blind for the Glory.

Suffering caused by war: Enemy used to torture the citizen. Citizens were crying due to pain. They lost all hope. Enemy had poisoned all the water sources by throwing dead bodies in water. Citizen used to talk about death all the time.

Monna Marinna: She is the central character of the story. She is not happy with her son. She is worried about her country as a citizen. She thought previously that her son would become a great leader of the country and would do something for the

country. Contrary to her will, he harasses citizen of the country. Marinna has equal love for her son and native country.

City's defenders and mother: Marinna requests them to kill her. They refused and said she is not responsible for her son's actions.

Marinna fulfills her duty: As a citizen her heart was weeping as her son was giving suffering to the citizen. Finally she goes to her son. She tries to convince her son that hero is one who creates life. But her son arrogantly answers that the destroyer is more glorious than the builder. Finally Marinna makes her son rest in her lap and immediately covers him with her black cloak. Then she kills him by pushing a knife into his heart.

Thus she fulfills her duty as a citizen. But she is also a mother and a mother cannot live her life by killing her own son. She also kills herself with the same knife and fulfills her duty as a mother. She is the tragic hero of the story.

Short Answer questions of two marks each

1) What were the conditions like in the besieged city, and how did the people feel during this time?

Answer: The conditions in the besieged city were dire, with enemy forces surrounding it, fires burning at night, and constant threats of violence. The people in the city felt despair, toil, hunger, and a waning hope of salvation. They lived in fear of the enemy's advance and found no consolation even in the night sky devoid of stars.

2) Who is Monna Marianna, and why did people react with caution and concern when they saw her in the city?

Answer: Monna Marianna is a woman draped in a black cloak who moved silently through the darkened streets of the besieged city. People reacted with caution and concern when they saw her because her presence raised questions about her motives and actions in such perilous times. The patrol chiefs warned her to be careful, as her activities could result in her death, and no one would bother to investigate her fate.

3) Who is the main character in the text, and what is she trying to do as the patrols pass by?

In the text, the main character is Marianna, a mother who stands waiting as

patrols pass by. She is trying to navigate through the city unnoticed by the patrols. The patrols either do not dare or scorn raising their hands against her, possibly due to her status as a mother and citizen.

4) What did Marianna's son become, and how did she feel about it?

Marianna's son has become a leader of the men who are destroying their city. Initially, she had mixed feelings about his transformation. She had once been proud of him, considering him a gift to their country. However, as he took on this destructive role, she felt conflicted, torn between her love for her son and her love for her native city.

5) How does Marianna ultimately resolve the conflict between her love for her son and her love for her city?

To resolve the conflict between her love for her son and her love for her city, Marianna takes a drastic and heartbreaking step. She kills her own son, who had become a destructive leader. She also sacrifices her own life by plunging a knife into her own heart. She believes her life is of no use to anyone after her son had become a destroyer, and she chooses to die alongside him.

MCQs of TWO marks each.

1) Who is the main character in the text?

- A) The son
- B) The enemy leader
- C) Monna Marianna
- D) A city defender

2) What is the city in the text facing?

- A) Economic crisis
- B) A natural disaster
- C) An enemy siege
- D) Political turmoil

3) What do the citizens of the city fear most during the nights?

- A) Starvation
- B) Enemy soldiers

- C) Fires
- D) Groans and cries

4) Why do people avoid lighting lamps in their houses?

- A) To conserve fuel
- B) To save money
- C) To hide from the enemy
- D) To protect the environment

5) How does the text describe Monna Marianna's appearance when she roams the streets?

- A) In colorful clothing
- B) Draped from head to foot in a black cloak
- C) Covered in armor
- D) Carrying a torch

6) Why do the patrol chiefs warn Monna Marianna when they see her?

- A) They want to arrest her.
- B) They fear for her safety.
- C) They suspect her of being a spy.
- D) They think she's a thief.

7) What is Monna Marianna's initial plea to the city's defenders?

- A) To let her son into the city
- B) To open the gates so she can leave
- C) To join the enemy
- D) To provide her with food

8) How does the city's defenders respond to Monna Marianna's request to leave the city?

- A) They kill her.
- B) They let her go.
- C) They imprison her.
- D) They make her a hostage.

9) What ultimately happens to Monna Marianna's son?

- A) He becomes a hero of the city.
- B) He is captured by the city's defenders.
- C) He is killed by his mother.
- D) He becomes a leader of the enemy forces.

10) What does Monna Marianna do after killing her son?

- A) She flees to another city.
- B) She surrenders to the enemy.
- C) She takes her own life.
- D) She returns to the city's defenders.

Answers

- 1) C) Monna Marianna
- 2) C) An enemy siege
- 3) B) Enemy soldiers
- 4) C) To hide from the enemy
- 5) B) Draped from head to foot in a black cloak
- 6) B) They fear for her safety.
- 7) B) To open the gates so she can leave
- 8) B) They let her go.
- 9) C) He is killed by his mother.
- 10) C) She takes her own life.

4) Values in Life

Rudyard Kipling (1865-1936)

(Joseph Rudyard Kipling was an English journalist, short-story writer, poet, and novelist. He was born on 30 December 1865 in Bombay, India, to British parents John Lockwood Kipling and Alice Kipling. He lived in India until he was about six and went to Britain with his younger sister to do his schooling. His perception of India as a child had shaped the stories in the book "The Jungle Book".

Rudyard Kipling lived under foster care for the better part of his school years as his parents were still in India. He recalls his childhood in Britain as terrible as hell as his foster mother had often ill-treated him.

After spending about a decade in Britain, Rudyard Kipling returned to India to work as a journalist in 1882. He wrote and circulated some of his earlier stories and poems during his stay in India. Eventually, in 1889, he returned to Britain as he realised that writing was his calling.

Kipling's most memorable book is "The Jungle Book", published in 1894. His other works include "Kim" (1901), short stories such as "The Man Who Would Be King" (1888), poems such as "Mandalay" (1890), "Gunga Din" (1890), "The Gods of the Copybook Headings" (1919), "The White Man's Burden" (1899), and "If—" (1910), and an autobiography published posthumously called "Something of Myself for My Friends Known and Unknown" (1937).

In 1907, and at the age of 41, he was awarded the Nobel Prize in Literature, the first English-language writer to receive the prize and the youngest winner to date. On 18 January 1936, he died at the age of 70 after succumbing to an illness.)

Text

PRINCIPAL PETERSON; most-learned fellow-Doctors; and You, discreet and well-conducted Students of our University: According to the ancient and laudable custom of the schools, I, as one of your wandering scholars returned, have been instructed to speak to you. The only penalty youth must pay for its enviable privilege is that of listening to people known, alas, to be older and alleged to be wiser. On such occasions youth feigns an air of polite interest and reverence, while age tries to look virtuous. Which pretences sit uneasily upon both of them?

On such occasions very little truth is spoken. I will try not to depart from the convention. I will not tell you how the sins of youth are due very largely to its virtues; how its arrogance is most often the result of its innate shyness; how its brutality is the outcome of its natural virginity of spirit. These things are true, but your preceptors might object to such texts without the proper notes and emendations. But I can try to speak to you more or less truthfully on certain matters to which you may give the attention and belief proper to your years.

When, to use a detestable phrase, you go out into "the battle of life", you will be confronted by an organised conspiracy which will try to make you believe that the world is governed by the idea of wealth for wealth's sake, and that all means which lead to the acquisition of that wealth are, if not laudable, at least expedient. Those of you who have fitly imbibed the spirit of our University—and it was not a materialistic University which trained a scholar to take both the Craven and the Ireland in England—will violently resent that thought; but you will live and eat and move and have your being in a world dominated by that thought. Some of you will probably succumb to the poison of it.

Now, I do not ask you not to be carried away by the first rush of the great game of life. That is expecting you to be more than human, But I *do* ask you, after the first

heat of the game, that you draw breath and watch your fellows for a while. Sooner or later, you will see some man to whom the idea of wealth as mere wealth does not appeal, whom the methods of amassing that wealth do not interest, and who will not accept money if you offer it to him at a certain price.

At first you will be inclined to laugh at this man and to think that he is not “smart” in his ideas. I suggest that you watch him closely, for he will presently demonstrate to you that money dominates everybody except the man who does not want money. You may meet that man on your farm, in your village, or in your legislature. But be sure that, whenever or wherever you meet him, as soon as it comes to a direct issue between you, his little finger will be thicker than your loins. You will go in fear of him: he will not go in fear of you. You will do what he wants: he will not do what you want. You will find that you have no weapon in your armoury with which you can attack him; no argument with which you can appeal to him. Whatever you gain, he will gain more.

I would like you to study that man. I would like you better to be that man, because from the lower point of view it doesn't pay to be obsessed by the desire of wealth for wealth's sake. If more wealth be necessary to you, for purposes not your own, use your left hand to acquire it, but keep your right for your proper work in life. If you employ both arms in that game you will be in danger of stooping; in danger, also, of losing your soul. But in spite of everything you may succeed, you may be successful, you may acquire enormous wealth. In which case I warn you that you stand in grave danger of being spoken and written of and pointed out as “a smart man”. And that is one of the most terrible calamities that can overtake a sane, civilised, white man in our Empire to-day.

They say youth is the season of hope, ambition, and uplift—that the last word youth needs is an exhortation to be cheerful. Some of you here know—and I remember—that youth can be a season of great depression, despondencies, doubts, waverings, the worse because they seem to be peculiar to ourselves and incommunicable to our fellows. There is a certain darkness into which the soul of the young man sometimes descends—a horror of desolation, abandonment, and realised worthlessness, which is one of the most real of the hells in which we are compelled to walk.

I know of what I speak. This is due to a variety of causes, the chief of which is the egotism of the human animal itself. But I can tell you for your comfort that the best cure for it is to interest yourself, to lose yourself, in some issue not personal to yourself—in another man's trouble, or, preferably, another man's joy. But if the dark hour does not vanish, as sometimes it doesn't; if the black cloud will not lift, as sometimes it will not; let me tell you again for your comfort that there are many liars in the world, but there are no liars like our own sensations. The despair and horror mean nothing, because there is for you nothing irremediable, nothing ineffaceable, nothing irrevocable in anything you may have said or thought or done. If, for any reason, you cannot believe or have not been taught to believe in the infinite mercy of Heaven which has made us all, and will take care we do not go far astray, at least believe that you are not yet sufficiently important to be taken too seriously by the Powers above us or beneath us. In other words, take anything and everything seriously except yourselves.

I regret that I noticed certain signs of irreverent laughter when I alluded to the word "smartness". I have no message to deliver, but if I had a message to deliver to a University which I love, to the young men who have the future of their country to mould, I would say with all the force at my command: Do not be "smart". If I were not a Doctor of this University with a deep interest in its discipline, and if I did not hold the strongest views on that reprehensible form of amusement known as "rushing", I would say that whenever and wherever you find one of your dear little playmates showing signs of "smartness" in his work, his talk, or his play, take him tenderly by the hand—by both hands, by the back of the neck if necessary—and lovingly, playfully but firmly, lead him to a knowledge of higher and more interesting things.

Summary

(Answer to 06 Marks Question)

'Values in Life' appears in Kipling's collected speeches. The address was originally delivered in the fall of 1907 to the students of McGill University in Montreal, Canada. In "Values in Life" Rudyard Kipling explores the theme of greed, honesty, conflict and acceptance.

In his speech, Rudyard Kipling addresses the learned doctors and students of a university. He begins by acknowledging the tradition of older people sharing wisdom with the younger generation. He humorously remarks how both youth and age often pretend to be interested in each other's advice.

Kipling talks about the challenges young people will face as they enter the "battle of life." He warns them of a pervasive belief that the world is solely driven by the pursuit of wealth and that any means to attain it are acceptable. He encourages students who have imbibed the university's values to resist this idea.

He suggests that as students embark on their journey, they should observe those who don't prioritize wealth and materialism. These individuals may initially seem unconventional but ultimately hold great power over those obsessed with money. Principal Peterson urges students to study and even aspire to be like these people. Kipling emphasizes the importance of using one's skills and resources for purposes beyond personal gain. He warns that becoming obsessed with wealth can lead to a loss of one's true purpose in life.

Rudyard Kipling acknowledges that youth is not always a season of hope and uplift; it can also be a time of doubt and despair. He advises that focusing on others' joys and sorrows can help alleviate this darkness. And if despair persists, he reassures students that their feelings are not permanent and should not be taken too seriously.

He also cautions against arrogance and "smartness," urging students not to take themselves too seriously. He expresses concern about "rushing," a form of reckless behavior, and encourages students to lead their peers toward more meaningful pursuits.

In essence, Rudyard Kipling's message is to resist the shallow pursuit of wealth, maintain humility, and find purpose in serving others. He encourages students to be thoughtful, compassionate individuals who take life seriously but not themselves, ultimately contributing positively to society.

2) Short Answer Questions (Two Marks each)

1) What is the speaker's main message to the fellow doctors and students?

Answer: The speaker's main message is to caution the students about the prevailing idea that the world is driven by the pursuit of wealth and the belief that any means to

acquire wealth are acceptable. The speaker encourages the students to observe and learn from those who do not prioritize wealth for its own sake, as they often wield great influence and are not easily swayed by monetary temptations.

2) Why does the speaker suggest that youth's sins are often connected to its virtues?

Answer: The speaker implies that youth's arrogance and brutality can stem from qualities like shyness and a natural innocence of spirit. These virtues can sometimes manifest as vices when young individuals are navigating the complexities of life.

3) How does the speaker advise the students to approach the pursuit of wealth?

Answer: The speaker advises the students not to be immediately swept up by the pursuit of wealth when entering the "battle of life." Instead, they should take a step back, observe their peers, and look for individuals who don't prioritize wealth solely for its sake. These individuals, who do not easily succumb to monetary temptations, should be studied as role models.

4) What warning does the speaker give to those who acquire enormous wealth?

Answer: The speaker warns that those who amass great wealth run the risk of being labeled "smart" by society, which is portrayed as a grave calamity. The implication is that being solely focused on wealth can lead to a loss of one's true purpose and a deterioration of one's character, despite material success.

5) What does Rudyard Kipling say about the challenges young people can face?

Answer: Rudyard Kipling acknowledges that youth can be a challenging time, marked by feelings of depression, doubt, and a sense of worthlessness. These difficulties can feel isolating because they seem unique to each individual.

6) How does the author suggest dealing with the darkness of youth?

Answer: The author advises that one way to overcome the darkness of youth is to become interested in and involved with issues outside of oneself, such as helping others in their joys or troubles. It emphasizes that sometimes these feelings persist, but they are not insurmountable.

7) What is the speaker's message about taking oneself too seriously?

Answer: The Speaker encourages young people not to take themselves too seriously. It suggests that, in the grand scheme of things, personal problems and feelings of

despair are not as significant as they might seem, and individuals should focus on taking other matters seriously instead.

8) What does the author say about being "smart" in one's actions?

Answer: The author advises against being "smart" in one's actions, emphasizing that it's better to avoid this kind of behavior. It encourages young people to steer clear of arrogance or overconfidence and instead engage with more meaningful and substantial pursuits.

MCQs of 02 Marks each

1. According to the text, who is the speaker addressing?

- a) Fellow scholars
- b) University professors
- c) Students of the University
- d) Elders of the community

2. What is the penalty mentioned in the speech that youth must pay for its privilege?

- a) The penalty of arrogance
- b) The penalty of listening to older people
- c) The penalty of shyness
- d) The penalty of pretending reverence

3. According to the author, what is the world often believed to be governed by?

- a) Wisdom
- b) Virtue
- c) Wealth for wealth's sake
- d) Knowledge

4. What does the speaker suggest about the man who does not desire wealth for its own sake?

- a) He is easily influenced by money.
- b) He is not considered "smart."
- c) He will always accept money if offered.
- d) He is fearful of those who desire wealth.

5. What is the speaker's advice to the students when they enter "the battle of

life"?

- a) To seek wealth for its own sake
- b) To watch their fellow competitors
- c) To be cynical about the world
- d) To focus solely on their own goals

6. Why does the speaker warn against being labeled "a smart man"?

- a) It may lead to arrogance.
- b) It can be detrimental in the long run.
- c) It indicates a lack of intelligence.
- d) It is a compliment.

7. According to Rudyard Kipling, what is the season of youth often associated with?

- a) Depression and doubts
- b) Despondency and waverings
- c) Ambition and uplift
- d) Hope and joy

8. What is suggested as a cure for the darkness that can descend upon young people's souls?

- a) Focusing on personal issues
- b) Self-reflection and introspection
- c) Losing oneself in another's joy or trouble
- d) Seeking professional help

9. What does the author say about sensations of despair and horror?

- a) They are always accurate reflections of reality.
- b) They should be taken very seriously.
- c) They mean nothing and are not irremediable.
- d) They can only be cured by divine intervention.

10. What is the speaker's message regarding self-importance?

- a) Take everything seriously, especially oneself.
- b) Take nothing seriously, including oneself.
- c) Balance seriousness with humor.

d) Only the Powers above us are important.

11. According to the text, what is the speaker's attitude toward "smartness"?

- a) Encouraging
- b) Disapproving
- c) Indifferent
- d) Enthusiastic

12. What does the speaker suggest doing when one encounters someone displaying "smartness"?

- a) Avoid them completely
- b) Mock them openly
- c) Lead them to higher and more interesting things
- d) Confront them aggressively

13. What form of amusement does the speaker find reprehensible in the text?

- a) Sports
- b) Reading
- c) Rushing
- d) Intellectual debates

14. What does the speaker express for the University and its students in the text?

- a) Indifference
- b) Affection
- c) Frustration
- d) Contempt

15. What is the primary theme or message conveyed in the speech?

- a) The importance of material wealth
- b) The virtues of youth
- c) The dangers of arrogance and "smartness"
- d) The value of self-importance

Answers:

- 1) c) Students of the University
- 2) b) The penalty of listening to older people
- 3) c) Wealth for wealth's sake

- 4) b) He is not considered "smart."
 - 5) b) To watch their fellow competitors
 - 6) b) It can be detrimental in the long run.
 - 7) c) Ambition and uplift
 - 8) c) Losing oneself in another's joy or trouble
 - 9) c) They mean nothing and are not irremediable.
 - 10) b) Take nothing seriously, including oneself.
 - 11) b) Disapproving
 - 12) c) Lead them to higher and more interesting things
 - 13) c) Rushing
 - 14) b) Affection
 - 15) c) The dangers of arrogance and "smartness"
-

Unit II

1) Love's Philosophy

Percy Bysshe Shelley

(Percy Bysshe Shelley (1803-1822) Percy Bysshe Shelley, (born Aug. 4, 1792, Field Place, near Horsham, Sussex, Eng.—died July 8, 1822, at sea off Livorno, Tuscany), English Romantic poet. The heir to rich estates, Shelley was a rebellious youth who was expelled from Oxford in 1811 for refusing to admit authorship of *The Necessity of Atheism*. Later that year he eloped with Harriet Westbrook, the daughter of a tavern owner. He gradually channeled his passionate pursuit of personal love and social justice into poetry. His first major poem, *Queen Mab* (1813), is a utopian political epic revealing his progressive social ideals. In 1814 he eloped to France with Mary Wollstonecraft Godwin (see *Mary Shelley*); in 1816, after Harriet drowned herself, they were married. In 1818 the Shelleys moved to Italy. Away from British politics, he became less intent on social reform and more devoted to expressing his ideals in poetry. He composed the verse tragedy *The Cenci* (1819) and his masterpiece, the lyric drama *Prometheus Unbound* (1820), which was published with some of his finest shorter poems, including "Ode to the West Wind" and "To a Skylark." *Epipsychidion* (1821) is a Dantean fable about the relationship of sexual desire to spiritual love and

artistic creation. Adonais (1821) commemorates the death of John Keats. Shelley drowned at age 29 while sailing in a storm off the Italian coast, leaving unfinished his last and possibly greatest visionary poem, The Triumph of Life.)

The poem was published by Leigh Hunt in The Indicator, December 22, 1819 and reprinted by Mrs. Shelley in Posthumous Poems, 1824.

Text

The fountains mingle with the river,

And the rivers with the ocean;

The winds of heaven mix forever,

With a sweet emotion;

Nothing in the world is single;

All things by a law divine

In one another's being mingle;--

Why not I with thine?

See! the mountains kiss high heaven,

And the waves clasp one another;

No sister flower would be forgiven,

If it disdained it's brother;

And the sunlight clasps the earth,

And the moonbeams kiss the sea;--

What are all these kissings worth,

If thou kiss not me ?

(Downloaded from : <https://www.ucm.es/data/cont/docs/119-2014-05-31-ShelleyLove%20Philosophy.pdf> 14/09/2023)

Summary

(Answer to 06 Marks Question)

The poem "Love's Philosophy" by Percy Bysshe Shelley is a beautiful expression of love and the interconnectedness of nature. In simple language, the poem conveys the idea that everything in the world is connected, just like how different

elements of nature come together.

The poem begins by describing how fountains mix with rivers, and rivers flow into the ocean. This blending of elements in nature represents the idea that things naturally come together. The winds of heaven also mix together, creating a harmonious and sweet feeling. The poet observes this natural blending and wonders why humans can't come together in the same way.

The poet continues by giving examples from nature. Mountains seem to touch the sky, and waves in the ocean seem to embrace each other. The poet even mentions that no flower would be forgiven if it refused to be close to its sister flower. This highlights the idea that in nature, everything is connected and shares a bond.

The poem goes on to mention how sunlight embraces the earth, and moonbeams seem to kiss the sea. These natural acts of affection emphasize the theme of interconnectedness. The poet then questions the worth of all these natural connections if the person they love does not return their affection.

In essence, "Love's Philosophy" is a romantic poem that uses the imagery of nature to convey the idea that love should also be natural and effortless, just like the way elements of nature come together. The poet longs for the one they love to embrace them in the same way that nature's elements embrace each other.

So, in simple terms, the poem is about the poet's yearning for love and their belief that love should be as natural and inevitable as the blending of elements in the natural world. It's a beautiful expression of the universality of love and the desire for reciprocity in affection.

2) Short Answer Questions (Two Marks each)

1) What is the main theme of Percy Bysshe Shelley's poem "Love's Philosophy"?

Answer: The main theme of the poem is the interconnectedness of nature and the desire for love to be as natural and harmonious as the elements of the natural world.

2) How does the poet use nature to illustrate the idea of love in the poem?

Answer: The poet uses examples from nature, such as rivers merging, mountains touching the sky, and waves embracing each other, to illustrate how love should be as seamless and effortless as these natural phenomena.

3) What does the poet suggest about the importance of reciprocated love in the poem?

Answer: The poet suggests that all the natural connections and affections in the world are incomplete and less valuable if love is not reciprocated or returned.

4) What is the poet's overall message in "Love's Philosophy"?

Answer: The poet's message is that love should flow naturally, like the elements of nature coming together, and that love's true worth is realized when it is shared and reciprocated by the loved one.

MCQs of 02 Marks each

1) What is the main theme of "Love's Philosophy" by Percy Bysshe Shelley?

- A. The beauty of nature
- B. The interconnectedness of nature
- C. The power of human love
- D. The importance of rivers

2) What natural elements does the poem use to illustrate its theme?

- A. Trees and birds
- B. Sunlight and moonbeams
- C. Mountains and rivers
- D. Deserts and hurricanes

3) How does the poet describe the blending of elements in nature?

- A. Effortless and harmonious
- B. Chaotic and unpredictable
- C. Violent and destructive
- D. Disconnected and cold

4) What does the poet compare the relationship between flowers in nature to?

- A. Sibling rivalry
- B. Forgiveness
- C. Human friendships
- D. Romantic love

5) According to the poem, what should love be like?

- A. Forced and unnatural
- B. Complicated and difficult
- C. Natural and inevitable
- D. Temporary and fleeting

6) What does the poet yearn for in the poem?

- A. Wealth and power
- B. Fame and recognition
- C. The embrace of nature
- D. Reciprocal love

7) How does the poet feel about the interconnectedness of nature?

- A. Indifferent
- B. Envious
- C. Amused
- D. Inspired

8) What does the poet believe is missing if love is not reciprocated?

- A. Sunshine
- B. Moonlight
- C. Harmony
- D. Worth

9) Which natural elements in the poem symbolize affection?

- A. Mountains and rivers
- B. Sunlight and moonbeams
- C. Flowers and trees
- D. Winds and clouds

10) In summary, what is the central message of "Love's Philosophy"?

- A. Nature is indifferent to love.
- B. Love should be natural and reciprocal.
- C. Love is a complex and mysterious force.
- D. Humans should avoid love and focus on nature.

- 1) Answer: B. The interconnectedness of nature
 - 2) Answer: C. Mountains and rivers
 - 3) Answer: A. Effortless and harmonious
 - 4) Answer: D. Romantic love
 - 5) Answer: C. Natural and inevitable
 - 6) Answer: D. Reciprocal love
 - 7) Answer: D. Inspired
 - 8) Answer: D. Worth
 - 9) Answer: B. Sunlight and moonbeams
 - 10) Answer: B. Love should be natural and reciprocal
-

2) God's Grandeur

GERARD MANLEY HOPKINS

The world is charged with the grandeur of God.

It will flame out, like shining from shook foil;

It gathers to a greatness, like the ooze of oil

Crushed. Why do men then now not reckon his rod?

Generations have trod, have trod, have trod;

And all is seared with trade; bleared, smeared with toil;

And wears man's smudge and shares man's smell: the soil

Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;

There lives the dearest freshness deep down things;

And though the last lights off the black West went

Oh, morning, at the brown brink eastward, springs —

Because the Holy Ghost over the bent

World broods with warm breast and with ah! bright wings.

(Source: <https://www.poetryfoundation.org/poems/44395/gods-grandeur>,
14/09/2023)

Summary of the poem (For Six Marks)

"God's Grandeur" by Gerard Manley Hopkins is a beautiful poem that talks about how the world is filled with the greatness and beauty of God. The poem suggests that God's presence is all around us, like a powerful force ready to burst forth, much like light reflected off shiny metal. However, despite this divine presence, people often fail to recognize or respect God's power in the world.

The poem describes how over the generations, humans have neglected to acknowledge the power of God. Instead, they have focused on material pursuits like trade and hard work. As a result, the world has become tainted and polluted by human activity, losing its natural beauty and purity.

Despite this, the poem highlights a glimmer of hope. It suggests that nature itself never loses its freshness and beauty. Deep within all things, there remains a sense of renewal and vitality. Even when the day turns to night, there is the promise of a new morning with its bright, hopeful beginnings.

The poem concludes with a reference to the Holy Ghost, a part of the Christian Trinity, symbolizing the presence of God in the world. It suggests that God watches over the world with warmth and care, like a mother bird sheltering her chicks with her wings. This imagery conveys a sense of protection, love, and renewal that comes from God's presence.

In simple terms, "God's Grandeur" tells us that the world is full of God's greatness and beauty, but people often ignore it in their pursuit of material things. Despite human neglect, nature continues to renew itself, and there is always hope for a better tomorrow because of God's love and presence in the world. The poem encourages us to appreciate the divine in our surroundings and find solace in the enduring beauty of nature.

Short answer questions (Two Marks each)

1) What is the central theme of Gerard Manley Hopkins' poem "God's Grandeur"?

Answer: The central theme of the poem is the enduring grandeur of God in the face of human industrialization and materialism.

2) How does the poem describe the state of the world due to human activities?

Answer: The poem describes the world as "seared with trade," "bleared, smeared with toil," and polluted by human industry.

3) What contrast does the poem draw between the world's condition and nature's resilience?

Answer: The poem contrasts the world's degradation with the "dearest freshness deep down things," highlighting nature's ability to maintain its beauty and vitality.

4) What is the significance of the poem's closing lines about the Holy Ghost?

Answer: The closing lines suggest that despite humanity's impact on the world, the presence of the Holy Ghost brings hope and renewal, symbolized by the dawn.

MCQs of Two Marks each

1) What is the central theme of Gerard Manley Hopkins' poem "God's Grandeur"?

- a) Human progress and innovation
- b) Nature's destructive power
- c) The enduring grandeur of God
- d) Industrialization and pollution

2) How does the poem describe the state of the world due to human activities?

- a) Flourishing and pristine
- b) Seared with trade and smeared with toil
- c) Unchanged and unblemished
- d) Joyful and harmonious

3) What contrast does the poem draw between the world's condition and nature's resilience?

- a) Nature is also degraded by human actions
- b) Nature is indifferent to human activities
- c) Nature remains fresh and resilient despite human impact
- d) Nature has no role in the poem

4) What does the poem's closing lines suggest about the Holy Ghost?

- a) The Holy Ghost is absent from the world
- b) The Holy Ghost is responsible for the world's problems
- c) The Holy Ghost brings hope and renewal
- d) The Holy Ghost condemns human actions

5) What does the poem compare the world's grandeur to in the first stanza?

- a) A dark abyss
- b) Shining foil
- c) An empty void
- d) A barren wasteland

6) What has happened to the world's condition over generations according to the poem?

- a) It has become increasingly pristine
- b) It has remained unchanged
- c) It has deteriorated due to human activities
- d) It has transcended human influence

7) What natural event symbolizes hope and renewal in the poem?

- a) A volcanic eruption
- b) A meteor shower
- c) The last lights off the black West
- d) A thunderstorm

Answers

- 1 c) The enduring grandeur of God**
 - 2 b) Seared with trade and smeared with toil**
 - 3 c) Nature remains fresh and resilient despite human impact**
 - 4 c) The Holy Ghost brings hope and renewal**
 - 5 b) Shining foil**
 - 6 c) It has deteriorated due to human activities**
 - 7 c) The last lights off the black West**
-

3) The Priest of Nature

Dr. Amar Nath Prasad

(Dr. Amar Nath Prasad heads the Department of English at Jagdam College, J.P.University, Chapra (Bihar). Born at the village Aruwan, near Bhagwanpur Hat, District Siwan, Dr. Prasad is the Gold Medallist in M.A., English from B.R.A. Bihar University, Muzaffarpur. He also served in Indian Army as Religious Teacher for a very brief period. He has to his credit more than a dozen research papers and a number of poems published in different books and journals, magazines and newspapers. He has presented research papers and delivered lectures as Chairperson in several National and International seminars and conferences. He edits biannually Unheard Melody, the Sarup & Sons Journal of English Literature. Dr. Prasad has authored, edited and co-edited more than 30 books of English literature. Most of his published books are on Google and Amazon. Some of his well-known books are:

- 1. Arundhati Roy's The God of Small Things: A Critical Study**
- 2. Critical Response to R.K.Narayan**
- 3. Indian Writing in English: Past and Present**
- 4. Studies in Indian Drama in English**
- 5. New Lights on Indian Women Novelists in English (in four volumes)**

6. The Plays of Vijay Tendulkar. A Critical Exploration
7. Recritiquing S.T. Coleridge (There are five other books in Recritiquing series)
8. Feminism in Indian Writing in English
9. Four Indian Playwrights: A Critical Assessment
10. A New Approach to English Grammar

Dr. Prasad also writes in Hindi and Bhojpuri. At present he is translating the immortal Bhojpuri verses of Sant Kavi Lakshmi Sakhi of Saran district into English language.)

Text

Let me go to the depth of sea
Where pearls and diamonds lie;
Let me go to the meadows and lea
Where farmers work and die.

Free from every fever and fret
He enjoys the life of pleasure,
Caught in ever financial net
Which we hardly measure.

Blithe and happy in the lap of nature
A saintly priest indeed;
Even in hardships he gets pleasure
And seldom pines for meed.
He gets his bread from the field
In which he pours his blood
He fights his life without any shield
To face the drought and flood.

He pulls a tired and miserable life
In little clay-made house
His life becomes a bundle of strife
And he a trapped mouse.

He smiles and sings to his crop
In gay and jolly mood
He sheds his sweat drop by drop
To earn his livelihood.

No poets write, no bards sing
He unlamented dies In funeral march, no bells ring
No one sobs and sighs.

(Source : : Shod Samagam. PEBBLES ON THE SEASHORE

https://www.shodhsamagam.com/uploads/issues_tbl/PEBBLES%20ON%20THE%20SEASHORE.pdf

Summary of the poem (For Six Marks)

In the first part of the poem, the poet who is the speaker of the poem wishes to explore the depths of the sea where precious pearls and diamonds are found. He also wants to visit the peaceful meadows and fields where farmers toil and sometimes even lose their lives. The speaker is drawn to the idea of a life free from worries and financial troubles.

The second part of the poem contrasts this life of leisure with the life of a farmer. The farmer is described as someone who finds joy in the simple pleasures of life. He works hard in the fields, facing the challenges of unpredictable weather, but he does so without complaint. He lives in modest clay houses and face many difficulties, but with a positive attitude.

The farmer's life is portrayed as a life of dedication and resilience. He works tirelessly to earn livelihood, sweating and toiling in the fields. Despite his hardships, the farmer remains content and even sings to their crops.

The poem ends on a somber note, highlighting the contrast between the two lives. While the farmer lives and dies in obscurity, with no poets or bards celebrating their life, the person living a life of luxury and ease may not find true happiness. The farmer's life is one of quiet dignity and hard work, and their contribution often goes unnoticed by society.

In simple terms, the poem tells us that there are two ways to live life: one filled with luxury and comfort, and the other filled with hard work and struggle. The poem suggests that the simple and hardworking life of a farmer, though tough, is more fulfilling and noble compared to a life of extravagance and ease. It reminds us of the importance of appreciating the people who work hard behind the scenes and often go unnoticed.

Short Answer Questions (two Marks each)

Q1 : What is the central contrast highlighted in the poem?

A: The central contrast in the poem is between a life of luxury and ease and a life of hard work and struggle of an Indian Farmer.

Q2 : How does the speaker feel about the life of leisure and luxury?

A: The speaker is drawn to the idea of a life of leisure and luxury, where they can explore the depths of the sea and enjoy the meadows. However, they also acknowledge the existence of financial troubles in such a life.

Q3: Describe the farmer's attitude towards their work and life.

A: The farmer is depicted as someone who finds happiness in simple pleasures, works diligently despite challenges, and remains content even in the face of hardships.

Q4: How is the farmer's life portrayed in contrast to the life of luxury?

A: The farmer's life is portrayed as one of dedication and resilience. They live in modest conditions, work hard in the fields, and earn their livelihood through sweat and toil, while those living in luxury are often dissatisfied.

Q5: What is the significance of the farmer's life going unnoticed?

A: The poem suggests that the farmer's contributions often go unrecognized, with no poets or bards celebrating their existence. This underscores the idea that hardworking individuals who support society may not receive the recognition they deserve.

Q6: What message does the poem convey about the two ways of living?

A: The poem conveys the message that a life of simplicity, hard work, and contentment, as exemplified by the farmer, is more fulfilling and noble than a life of extravagance and ease. It reminds us to appreciate the unsung heroes who work tirelessly behind the scenes.

MCQs of TWO marks each

1) What is the main theme of the poem?

- A) The beauty of nature
- B) The pursuit of luxury
- C) The contrast between different ways of life
- D) The value of financial success

2) How does the speaker feel about a life of luxury and ease?

- A) They believe it brings true happiness.
- B) They are critical of it for being too extravagant.
- C) They long for it but recognize its financial challenges.
- D) They see it as a life of hard work and struggle.

3) How does the farmer in the poem approach their work?

- A) With complaints and bitterness
- B) With joy in simple pleasures
- C) With a desire for recognition
- D) With a focus on luxury and extravagance

4) What is the fate of the farmer's life as described in the poem?

- A) They are celebrated by poets and bards.
- B) They live a life of luxury and ease.
- C) They go unnoticed and unlamented.
- D) They are constantly seeking financial success.

5) What does the poem emphasize about the farmer's contribution?

- A) It highlights their extravagant lifestyle.
- B) It suggests they are always dissatisfied.
- C) It underscores their dedication and hard work.
- D) It portrays them as financially successful.

6) What does the poem ultimately suggest about the two ways of living?

- A) A life of luxury is always more fulfilling.
- B) Simplicity and hard work lead to a more noble life.
- C) Financial success is the only path to happiness.
- D) Farmers should aspire to live lives of luxury.

7) What does the speaker want to explore in the first part of the poem?

- A) The joys of a life of luxury
- B) The challenges of farming
- C) The depths of the sea and the meadows
- D) The difficulties of financial success

Answers

- 1) Answer: C) The contrast between different ways of life**
 - 2) Answer: C) They long for it but recognize its financial challenges.**
 - 3) Answer: B) With joy in simple pleasures**
 - 4) Answer: C) They go unnoticed and unlamented.**
 - 5) Answer: C) It underscores their dedication and hard work.**
 - 6) Answer: B) Simplicity and hard work lead to a more noble life.**
 - 7) Answer: C) The depths of the sea and the meadows**
-

4) The Toys

COVENTRY PATMORE

My little Son, who look'd from thoughtful eyes
And moved and spoke in quiet grown-up wise,
Having my law the seventh time disobey'd,
I struck him, and dismiss'd
With hard words and unkiss'd,
His Mother, who was patient, being dead.
Then, fearing lest his grief should hinder sleep,
I visited his bed,
But found him slumbering deep,
With darken'd eyelids, and their lashes yet
From his late sobbing wet.
And I, with moan,
Kissing away his tears, left others of my own;

For, on a table drawn beside his head,
He had put, within his reach,
A box of counters and a red-vein'd stone,
A piece of glass abraded by the beach
And six or seven shells,
A bottle with bluebells
And two French copper coins, ranged there with careful art,
To comfort his sad heart.
So when that night I pray'd
To God, I wept, and said:
Ah, when at last we lie with tranced breath,
Not vexing Thee in death,
And Thou rememberest of what toys
We made our joys,
How weakly understood
Thy great commanded good,
Then, fatherly not less
Than I whom Thou hast moulded from the clay,
Thou'lt leave Thy wrath, and say,
"I will be sorry for their childishness."

(Source : <https://www.poetryfoundation.org/poems/44845/the-toys-56d22417d5e2e> 15/09/2023)

Summary (For Six Marks Question)

The poem "The Toys" by Coventry Patmore tells a touching story about a father and his young son. The father describes his little son as having thoughtful eyes and acting in a mature and grown-up way, even though he's just a child. However, the son disobeys his father's rules for the seventh time, and the father becomes angry and

scolds him, not even giving him a goodnight kiss. The mother, who used to be patient with the child, is no longer there because she has passed away.

Worried that his son's sadness might keep him from sleeping, the father goes to check on him later in the night. He finds the boy in deep slumber, with his eyes still wet from crying. The father feels remorse for being harsh and kisses away his son's tears, shedding tears of his own in the process.

Next to the child's bed, the father notices a table with some objects the child has collected. These items include a box of counters, a red-veined stone, a piece of glass worn smooth by the sea, six or seven seashells, a bottle with bluebells, and two French copper coins, all carefully arranged. These items seem to have been placed there by the child to bring comfort to his sad heart.

The poem takes a spiritual turn as the father reflects on life and death. He prays to God, expressing his sorrow and regret for being harsh with his son. He imagines a time when, after death, people will be at peace and will understand that the things that brought them joy in life were simple and not fully understood. He believes that God, like a loving father, will forgive their shortcomings and childishness.

In simple terms, the poem teaches us about the importance of love, understanding, and forgiveness within a family. It shows how even when we make mistakes, we can make up for them with kindness and compassion. The objects by the child's bedside symbolize the innocence and wonder of childhood, and the poem suggests that God will be understanding and forgiving when we face the mysteries of life and death. Ultimately, it's a poem about the enduring love between a parent and a child and the hope for forgiveness and understanding in the end.

Short Answer Questions of 02 Marks each

Q. 1 What is the central theme of Coventry Patmore's poem "The Toys"?

Answer: The central theme of the poem is the importance of love, understanding, and forgiveness within a family, especially between a father and his son.

Q. 2 : Why does the father in the poem feel remorseful and shed tears?

Answer: The father feels remorseful because he scolded his son and sent him to bed without a goodnight kiss. He sheds tears when he realizes the impact of his harsh words on his son and kisses away the boy's tears.

Q 3: What objects does the child arrange near his bed, and what do they symbolize?

Answer: The child arranges a box of counters, a red-veined stone, sea glass, seashells, and other items near his bed. These objects symbolize the innocence and wonder of childhood and serve to comfort the child's sad heart.

Q. 4: How does the poem envision God's response to human actions and understanding after death?

Answer: The poem envisions that after death, people will come to understand the simplicity and importance of the things that brought them joy in life. It suggests that God, like a loving father, will be forgiving and understanding, saying, "I will be sorry for their childishness," when people face the mysteries of life and death.

MCQs of 02 marks each.

1) What is the main emotion experienced by the father in Coventry Patmore's poem "The Toys"?

- A. Anger
- B. Joy
- C. Remorse
- D. Indifference

2) Why does the father visit his son's bedside in the middle of the night?

- A. To scold him again
- B. To check if he's asleep
- C. To give him a goodnight kiss
- D. To collect the toys

3) What objects does the child arrange near his bed?

- A. Books and crayons
- B. A box of toys and a red-veined stone
- C. A computer and headphones
- D. A musical instrument

4) What do the objects placed near the child's bed symbolize in the poem?

- A. Wealth and luxury
- B. Childhood innocence and wonder
- C. Educational tools
- D. Items for decoration

5) What does the father imagine God will say in the end, according to the poem?

- A. "I will punish them for their mistakes."
- B. "I will be sorry for their childishness."
- C. "I will reward them for their obedience."
- D. "I will forget their existence."

6) What action by the father causes the son to shed tears in the poem?

- A. Giving him a goodnight kiss
- B. Visiting his bedside
- C. Scolding him and being harsh
- D. Arranging toys by his bedside

7) What is the significance of the objects arranged near the child's bed in the poem?

- A. They are valuable collectibles.
- B. They represent the child's disobedience.
- C. They symbolize the simplicity and wonder of childhood.
- D. They are meant to be a distraction.

1) Answer: C. Remorse

2) Answer: B. To check if he's asleep

3) Answer: B. A box of toys and a red-veined stone

4) Answer: B. Childhood innocence and wonder

5) Answer: B. "I will be sorry for their childishness."

6) Answer: C. Scolding him and being harsh

7) Answer: C. They symbolize the simplicity and wonder of childhood

UNIT-III- BASICS OF COMMUNICATION SKILLS IN ENGLISH (12 MARKS)

I) Noun

A noun is a fundamental part of speech in English and is used to name people, places, things, ideas, or concepts. Nouns serve as the subject or object of a sentence and are an essential element for constructing meaningful sentences. There are several types of nouns, each with its own characteristics and functions. Let's explore the various types of nouns with examples in detail:

1) Common Noun

Common nouns are generic names used to refer to general people, places, things, or ideas. They are not specific to any particular individual, location, or object. Here are some examples of common nouns:

Example: dog (referring to any dog),

city (referring to any city like Buldana, Akola),

book (referring to any book)

cat, car, tree, flower, computer, restaurant, teacher, student, house, river, movie, food, friend, job, music, phone, game

Common nouns are essential building blocks of language and are used in everyday communication to talk about ordinary things and concepts.

2) Proper Nouns

Proper nouns are specific names for people, places, or things and are always capitalized.

Example:

John (referring to a specific person), Paris, Nagpur, Amravati, Chikhli (referring to a specific city)

The Great Gatsby (referring to a specific book)

John Smith (person's name)

Paris (city)

Facebook (company)

Amazon River (river)

Mona Lisa (painting)

Mount Everest (mountain)
The Beatles (music band)
Harvard University (university)
Coca-Cola (brand)
United Nations (organization)
Eiffel Tower (landmark)
New York City (city)
Toyota (car manufacturer)
Queen Elizabeth II (royalty)
The Great Wall of China (structure)
Sydney Opera House (building)
Apple Inc. (company)
Statue of Liberty (monument)
Sahara Desert (desert)
Google (technology company)

3) Concrete Nouns: Concrete nouns are tangible, physical objects that you can perceive with your senses (sight, touch, taste, smell, or hearing). These nouns represent things that have a physical existence and can be experienced through the senses.

Examples : Dog, Chair, Car, Apple, Ocean, Guitar, Pizza, Phone, Tree, Ball, Sunflower, Book, Beach, Watermelon, Laptop, Bicycle, Television, Mountain, Coffee, Shoes

4) Abstract Nouns: Abstract nouns refer to intangible concepts, ideas, emotions, or qualities that cannot be perceived with the senses.

Examples : Love, Joy, Happiness, Honesty, Freedom, Courage, Knowledge, Wisdom, Friendship, Patience, Peace, Beauty, Trust, Hope, Kindness, Truth, Compassion, Faith, Justice, Loyalty

5) Countable Nouns (Count Nouns): Countable nouns can be counted as individual units and have both singular and plural forms.

Examples:

Cat - Cats

Dog - Dogs

Book - Books

Table - Tables

Chair - Chairs

Car - Cars

Apple - Apples

Banana - Bananas

Person - People

Child - Children

Student - Students

Pen - Pens

House - Houses

Bicycle - Bicycles

Shoe - Shoes

Cup - Cups

Plate - Plates

Computer - Computers

Phone - Phones

Flower - Flowers

In each case, the plural form is created by adding -s or -es to the singular form, depending on the spelling rules for forming plurals in English.

6) Uncountable Nouns (Mass Nouns): Uncountable nouns cannot be counted as individual units and are usually treated as singular.

Examples: water (uncountable, not "waters"), rice (uncountable, not "rices")

Milk, Sugar, Salt, Rice, Sand, Coffee, Tea, Air, Information, Furniture, Luggage.

Money, Advice, Equipment, Jewelry, Weather, Traffic, Happiness, Music

Uncountable nouns typically do not have a plural form and are used with singular verbs. They are often quantified using words like "some," "a lot of," or "a little," rather than specific numbers.

7) Collective Nouns: Collective nouns refer to groups of people, animals, or things as a single entity.

Example: team (referring to a group of players)

herd (referring to a group of cattle)

Herd: A herd of cattle grazed in the field.

Flock: The flock of birds filled the sky with their wings.

Pack: We encountered a pack of wolves in the forest.

Swarm: A swarm of bees buzzed around the hive.

School: A school of fish darted through the clear water.

Gaggle: The gaggle of geese waddled along the riverbank.

Hive: The hive of activity at the construction site was impressive.

Troop: A troop of scouts set off on a camping trip.

Crew: The film crew worked tirelessly to capture the scene.

Ensemble: The musical ensemble played a beautiful symphony.

Choir: The choir sang harmoniously at the church service.

Team: The team of scientists made a groundbreaking discovery.

Cast: The cast of actors rehearsed their lines for the play.

Gang: A gang of street performers entertained the crowd.

Cabinet: The president's cabinet discussed important policies.

Orchestra: The orchestra performed a magnificent concerto.

Board: The board of directors approved the new business plan.

Panel: A panel of experts discussed climate change.

Cohort: Her cohort of students graduated with honors.

Squadron: The squadron of fighter jets soared across the sky.

These collective nouns are used in different fields to describe groups of entities or individuals, whether they are animals, people, or objects.

8) Compound Nouns: Compound nouns are formed by combining two or more words to create a new noun.

Example:

toothbrush (tooth + brush)

football (foot + ball)

Toothbrush (tooth + brush): A tool for cleaning teeth.
Bookstore (book + store): A shop that sells books.
Airplane (air + plane): A powered flying vehicle.
Sunglasses (sun + glasses): Eyewear that protects the eyes from the sun.
Raincoat (rain + coat): A waterproof garment for rainy weather.
Headphones (head + phones): A pair of devices for listening to audio.
Toothpaste (tooth + paste): A substance for cleaning teeth.
Basketball (basket + ball): A game played with a ball and hoop.
Baseball (base + ball): A bat-and-ball sport played on a diamond-shaped field.
Mailbox (mail + box): A container for receiving mail.
Lighthouse (light + house): A tall structure with a light for guiding ships.
Watermelon (water + melon): A juicy fruit with a high water content.
Bedroom (bed + room): A room for sleeping.
Teapot (tea + pot): A container for brewing and serving tea.
Fireplace (fire + place): A structure for containing a fire indoors.
Toothpick (tooth + pick): A small stick used for cleaning teeth.
Clockwise (clock + wise): In the direction of a clock's hands.
Crosswalk (cross + walk): A marked pedestrian crossing on a road.
Firefighter (fire + fighter): A person who fights fires.
Handshake (hand + shake): A gesture of greeting or agreement.

These examples demonstrate how compound nouns are formed by combining two words to create a new, specific concept or object.

9) Possessive Nouns: Possessive nouns indicate ownership or possession and are formed by adding an apostrophe and an "s" ('s) to the noun.

Example:

Sarah's (Sarah's book)

the cat's (the cat's toy)

Emily's book: The book that belongs to Emily.

Michael's car: The car that Michael owns.

Olivia's house: The house where Olivia lives.

Daniel's cat: Daniel's pet feline.

Sophia's laptop: The laptop that Sophia uses.

William's garden: The garden tended by William.

Ava's bicycle: The bicycle that Ava rides.

Matthew's necklace: A piece of jewelry owned by Matthew.

Isabella's restaurant: A dining establishment owned by Isabella.

Ethan's dog: Ethan's faithful canine companion.

Grace's phone: The mobile device belonging to Grace.

Benjamin's painting: A work of art created by Benjamin.

Chloe's coffee: The coffee that Chloe brewed.

Jacob's vacation: The holiday trip planned by Jacob.

Sofia's camera: The camera used by Sofia for photography.

Liam's recipe: A cooking instruction provided by Liam.

Oliver's garden tools: Tools used by Oliver for gardening.

Emma's piano: The musical instrument in Emma's possession.

Mia's wardrobe: The collection of clothing belonging to Mia.

James's achievements: A list of accomplishments attributed to James.

10) Plural Nouns: Plural nouns indicate more than one of a particular thing and are usually formed by adding "s" or "es" to the singular noun.

Example:

cats (plural of "cat")

boxes (plural of "box")

11) Singular Nouns: Singular nouns indicate only one of a particular thing.

Example:

Car: I drive a red car. | Cars: There are many cars on the road.

Dog: Our dog is very friendly. | Dogs: Dogs love to play fetch.

Cat: The cat is napping in the sun. | Cats: Cats are independent animals.

Book: I'm reading a good book. | Books: The library has many books.

Child: The child is playing in the park. | Children: Children enjoy playgrounds.

House: Our house has a red door. | Houses: There are several houses on this street.

Tree: The tree provides shade in summer. | Trees: Trees change colors in the fall.

Friend: She is my best friend. | Friends: Friends make life more enjoyable.

Country: Canada is a vast country. | Countries: There are 195 countries in the world.
Toy: The toy belongs to my nephew. | Toys: Toys are essential for child development.
Knife: This knife is very sharp. | Knives: Knives are kitchen tools.
Childhood: Childhood is a precious time. | Childhoods: Different childhoods shape us.
Mouse: A mouse scurried across the floor. | Mice: Mice are small rodents.
Tooth: I have a loose tooth. | Teeth: Brush your teeth twice a day.
Person: She's a remarkable person. | People: People come from diverse backgrounds.
Leaf: The green leaf fell from the tree. | Leaves: Leaves rustle in the wind.
Bus: The bus is late today. | Buses: Buses are a common mode of transport.
Box: The box is heavy. | Boxes: We need more boxes for moving.
Shoe: I bought a new shoe. | Shoes: These shoes are comfortable.
Company: This company is growing. | Companies: Many companies compete in the market.

These examples show how nouns change from singular to plural form in English.

12) Gerunds: Gerunds are nouns formed by adding "ing" to a verb. They are used to represent actions or activities.

Example: swimming (I enjoy swimming.)

Swim + ing = Swimming: I love swimming in the ocean.

Read + ing = Reading: Reading books is my favorite pastime.

Run + ing = Running: Running helps me stay in shape.

Eat + ing = Eating: Eating healthy is important for your well-being.

Write + ing = Writing: Writing requires creativity and discipline.

Sing + ing = Singing: Singing in the choir brings me joy.

Dance + ing = Dancing: Dancing is a great way to express yourself.

Play + ing = Playing: Playing sports is a fun way to exercise.

Cook + ing = Cooking: Cooking can be a relaxing hobby.

Listen + ing = Listening: Listening to music helps me relax.

Speak + ing = Speaking: Speaking confidently is a valuable skill.

Travel + ing = Traveling: Traveling broadens your perspective.

Teach + ing = Teaching: Teaching requires patience and dedication.

Learn + ing = Learning: Learning new languages is challenging but rewarding.

Help + ing = Helping: Helping others makes me feel fulfilled.

Bake + ing = Baking: Baking cookies is a delightful activity.

Paint + ing = Painting: Painting landscapes is a form of artistic expression.

Volunteer + ing = Volunteering: Volunteering at the shelter is a selfless act.

Garden + ing = Gardening: Gardening allows you to connect with nature.

Practice + ing = Practicing: Practicing mindfulness improves mental well-being.

Gerunds are formed by taking the base form of a verb and adding "-ing" to it. They function as nouns in sentences, representing actions or activities.

13) Noun of Direct Address: Nouns used to address someone directly are called nouns of direct address and are often set off by a comma.

Example: John, please pass the salt.

1) John, please pass the salt.

In this sentence, "John" is the noun of direct address.

2) Mom, can I have some money?

Here, "Mom" is directly addressing the speaker's mother.

3) Sir, I need your assistance.

"Sir" is used to address someone respectfully.

4) Ladies and gentlemen, welcome to the show.

5) "Ladies and gentlemen" is addressing a group of people.

6) Doctor Smith, could you explain the diagnosis?

In this case, "Doctor Smith" is addressing a specific person with the title "Doctor."

Identify the type of noun of the underlined and bold word.

1) One can talk endlessly about Mothers.

2) Abroad again, Monna Marianna.)

3) For she knew that the son she loved had brought glory to the foe by his treachery.

4) Her son brought hopelessness to his countrymen.

5) To the soil wherein lay buried the bones of her kinsfolk.

6) They were afraid to light the lamps in the houses.

7) For several weeks enemy hosts had surrounded the city.

- 8) Principal Peterson; most-learned fellow-Doctors; and You, discreet and well-conducted Students of our University.
- 9) I will not tell you how the sins of youth are due very largely to its virtues.
- 10) They say youth is the season of hope, ambition, and uplift.
- 11) And if an individual can observe a certain rule of conduct, it follows that a group of individuals can do likewise.
- 12) We have contributed towards the bringing into being of a non-violent society.
- 13) He would reduce his wants to a minimum, bearing in mind the poverty of India.
- 14) Indeed at the root of this doctrine of equal distribution must lie that of the trusteeship of wealthy for the superfluous wealth possessed by them.
- 15) That is what I think about friendship and I am sure that I am right.
- 16) It was a stormy night.

Answers :

- 1) **Common Noun**
 - 2) **Proper Noun**
 - 3) **Abstract Noun**
 - 4) **Abstract Noun**
 - 5) **Concrete Noun**
 - 6) **Concrete Noun**
 - 7) **Countable Noun**
 - 8) **Countable Noun**
 - 9) **Abstract Noun**
 - 10) **Countable Noun**
 - 11) **Collective Noun**
 - 12) **Collective Noun**
 - 13) **Proper Noun**
 - 14) **Abstract Noun**
 - 15) **Abstract Noun**
 - 16) **Common Noun**
-

2) Pronouns

Pronouns are words used to replace nouns in sentences, making language more concise and less repetitive. There are several types of pronouns, each serving a specific function. Here are various types of pronouns with examples in sentences:

1) Personal Pronouns - Refer to specific people or things.

i) Subject Pronouns: I, you, he, she, it, we, they

She is going to the store.

They are my friends.

ii) Object Pronouns: me, you, him, her, it, us, them

Sarah gave me the book.

I saw him at the park.

iii) Possessive Pronouns: mine, yours, his, hers, its, ours, theirs

The red car is mine.

Is this pen yours?

2) Reflexive Pronouns - Reflect the action of the verb back on the subject.

myself, yourself, himself, herself, itself, ourselves, yourselves, themselves

She hurt herself while playing.

We did the work ourselves.

3) Relative Pronouns - Introduce relative clauses and relate to a noun mentioned earlier.

who, whom, whose, which, that

The woman who is singing is my sister.

The book that I'm reading is interesting.

4) Demonstrative Pronouns - Point out specific things or people.

this, that, these, those

This is my favorite movie.

I like those shoes.

5) Interrogative Pronouns - Used to ask questions.

who, whom, whose, which, what

Who is at the door?

What did you eat for breakfast?

6) Indefinite Pronouns - Refer to non-specific or unknown people or things.

all, another, any, anybody, anyone, anything, both, each, either, everybody, everyone, everything, few, many, neither, nobody, none, no one, nothing, several, some, somebody, someone, something

Everybody loves a good story.

Many are coming to the party.

7) Possessive Determiners (not pronouns, but related) - Indicate possession and always come before a noun.

my, your, his, her, its, our, their

My cat is very cute.

Is this your book?

8) Reciprocal Pronouns - Indicate an action or feeling that is reciprocated.

each other, one another

They love each other.

The teams helped one another.

These are the main types of pronouns in English, and they each have their specific roles in sentences.

Identify the type of pronoun (underlined and bold) used in the sentences.

- 1) "They approached and inquired who she was and whence she had come."
- 2) "She drew herself up and stood waiting."
- 3) "I am his mother. I love him and feel that I am to blame for what he has become!"
- 4) "We believe that is more terrible than death itself!"
- 5) "Let the mountains speak of me, that is what I wish!"
- 6) "Thou (You) hast come to me, thou art with me, and tomorrow I shall capture that accursed city!"
- 7) "Intoxicated with his prowess, crazed with the thirst for more glory, he answered her with the arrogant heat of youth."
- 8) "The traitor's mother asked: 'Your husband?'"
- 9) "As a Citizen, I have done for my country all I could."
- 10) "What for? That they might be killed? Someone like me will kill them; that will give me pain and I shall be too old and feeble to avenge them."

Answers

- 1) **Demonstrative Pronoun:**
 - 2) **Personal Pronoun (Third Person Singular):**
 - 3) **Personal Pronoun (First Person Singular):**
 - 4) **Personal Pronoun (First Person Plural):**
 - 5) **Personal Pronoun (Person Singular Objective Pronoun):**
 - 6) **Personal Pronoun (Second Person Plural):**
 - 7) **Possessive Pronoun:**
 - 8) **Possessive Pronoun (Third Person Singular):**
 - 9) **Possessive Pronoun (First Person Singular):**
 - 10) **Personal Pronoun (Third Person Plural):**
-

UNIT-IV- BASICS OF COMMUNICATION SKILLS IN ENGLISH (12 MARKS)

- I) Tenses II) Question Tag

I) Tenses

Base Sentence: "She writes a letter."

- 1) **Present Simple:** She writes a letter every day.
- 2) **Present Continuous:** She is writing a letter right now.
- 3) **Present Perfect:** She has written a letter this morning.
- 4) **Present Perfect Continuous:** She has been writing letters all day.
- 5) **Past Simple:** She wrote a letter yesterday.
- 6) **Past Continuous:** She was writing a letter when I called.
- 7) **Past Perfect:** She had written a letter before I arrived.
- 8) **Past Perfect Continuous:** She had been writing letters for hours before she took a break.
- 9) **Future Simple:** She will write a letter tomorrow.
- 10) **Future Continuous:** She will be writing a letter at this time tomorrow.
- 11) **Future Perfect:** She will have written a letter by the time you get here.
- 12) **Future Perfect Continuous:** She will have been writing letters for hours by the time you arrive.

These examples illustrate different tenses using the same base sentence to convey various time frames and aspects of the action.

Identify the tense used in the following sentences.

- 1) To bring this ideal into being the entire social order **has got** to be reconstructed.
- 2) It **is** perfectly possible for an individual to adopt this way of life without having to wait for others to do so.
- 3) As soon as a man looks upon himself as a servant of society, purity enters into his earnings and there is ahimsa in venture.
- 4) It **was** only when he **rose** from the state of a quadruped (animal) to that of a biped (man).
- 5) The Miller never **went** to see him in winter.
- 6) I **will wait** until spring and then I will visit him.
- 7) All my flowers **are doing** well.
- 8) I was afraid that you **had forgotten** me.
- 9) But now **I am going** to buy it all back again.
- 10) I **am** different.
- 11) The next day he **was working** again.
- 12) I **do not think** it is much to ask of you.
- 13) I **had given** him my wheelbarrow.
- 14) For several weeks enemy hosts **had surrounded** the city.
- 15) A citizen and a mother, she **thought** of her son and her country.
- 16) Intoxicated with his prowess, crazed with the thirst for more glory, he **answered** her with the arrogant heat of youth.
- 17) I **will try** not to depart from the convention.
- 18) And he **dozed** there on his mother's breast like a child.
- 19) She **plunged** a knife into his heart.
- 20) And again she **struck** true, for an aching heart is not hard to find.
- 21) I **do not ask** you not to be carried away by the first rush of the great game of life.
- 22) They **say** youth is the season of hope, ambition, and uplift.

Answers

- 1) **Present perfect tense**
- 2) **Simple Present tense**
- 3) **Simple Present tense**
- 4) **Simple Past Tense**
- 5) **Simple Past Tense**
- 6) **Simple Future Tense**
- 7) **Continuous Present Tense**
- 8) **Past Perfect Tense**
- 9) **Continuous Present Tense**
- 10) **Simple Present Tense**
- 11) **Past Continuous Tense**
- 12) **Simple Present Tense**
- 13) **Past Perfect Tense**
- 14) **Past Perfect Tense**
- 15) **Simple Past Tense**
- 16) **Simple Past Tense**
- 17) **Simple Future Tense**
- 18) **Simple Past Tense**
- 19) **Simple Past Tense.**
- 20) **Simple Past Tense**
- 21) **Simple Present Tense**
- 22) **Simple Present Tense**

Convert the tense of the following sentences as directed.

- 1) Enemy hosts had surrounded the city. (Simple Present)
- 2) From the walls they saw the enemy. (Past Perfect)
- 3) The enemy had thrown corpses into all the streams. (Past Perfect Continuous)
- 4) People spoke in whispers. (Simple Present)
- 5) She drew herself up and stood waiting. (Simple Future)
- 6) "The Madonna sees all and knows all. (Simple Past)

- 7) I will try not to depart from the convention. (Past Perfect)
- 8) He will presently demonstrate to you that money dominates everybody. (Past Perfect)
- 9) They say youth is the season of hope, ambition, and uplift. (Simple Future)
- 10) I remember—that youth can be a season of great depression, despondencies. (Simple Past)
- 11) We shall find contentment and happiness. (Continuous Present)
- 12) Superstition, evil customs and other imperfections creep in from age to age. (Simple Past)
- 13) God signifies an unchanging and living law. (Simple Past)
- 14) He lived alone in a very small cottage. (Past Perfect)
- 15) I will give you my wheelbarrow. (Present Perfect)

Answers

- 1) Enemy hosts surround the city.
- 2) From the walls they had seen the enemy.
- 3) The enemy had been throwing corpses into all the streams.
- 4) People speak in whispers.
- 5) She will draw herself up and stood waiting.
- 6) The Madonna saw all and knew all.
- 7) I had not tried to depart from the convention.
- 8) He had presently demonstrated to you that money dominates everybody.
- 9) They say youth will be the season of hope, ambition, and uplift.
- 10) I remembered—that youth could be a season of great depression, despondencies.
- 11) We are finding contentment and happiness.
- 12) Superstition, evil customs and other imperfections crept in from age to age.
- 13) God signified an unchanging and living law.
- 14) He had lived alone in a very small cottage.
- 15) I have given you my wheelbarrow.

Question Tags

Question tags are short questions at the end of statements.

They are mainly used in speech when we want to:

- **confirm that something is true or not**, or
- **to encourage a reply** from the person we are speaking to.

Question tags are formed with the auxiliary or modal verb from the statement and the appropriate subject.

A **positive** statement is followed by a **negative** question tag.

- Jack **is** from Spain, **isn't** he?
- Mary **can** speak English, **can't** she?

A **negative** statement is followed by a **positive** question tag.

- They **aren't** funny, **are** they?
- He **shouldn't** say things like that, **should** he?

When the verb in the main sentence is in the *present simple* we form the question tag with **do / does**.

- You *play* the guitar, **don't** you?
- Alison *likes* tennis, **doesn't** she?

If the verb is in the *past simple* we use **did**.

- They *went* to the cinema, **didn't** they?
- She *studied* in New Zealand, **didn't** she?

When the statement contains a word with a **negative** meaning, the question tag needs to be **positive**

- He **hardly ever** speaks, **does** he?
- They **rarely** eat in restaurants, **do** they?

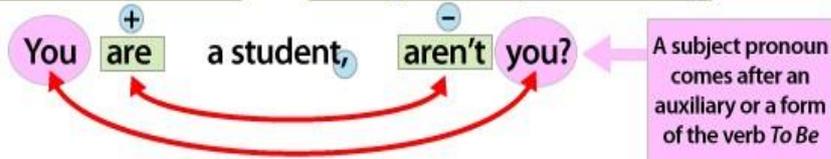
Question Tags Summary Charts

Question Tags

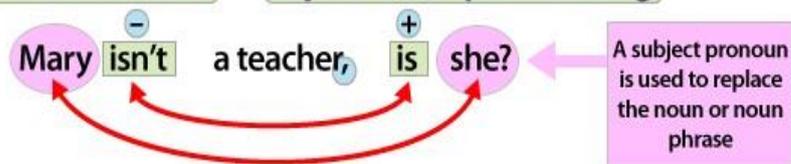


A question tag is a small question at the end of a statement.
Question tags are used when asking for agreement or confirmation.

a positive statement + a negative question tag



a negative statement + a positive question tag



Intonation and Meaning

The intonation of a question tag shows the exact meaning of it.

If the intonation of the question tag goes **up**, it means you are not sure and you want to know the answer.

John **doesn't** speak Spanish, **does** he?

If the intonation of the question tag goes **down**, it means you are checking / confirming information or making conversation.

John **doesn't** speak Spanish, **does** he?

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Positive Question Tags



Question tags are used when asking for agreement or confirmation.

a negative statement + a positive question tag

Negative Statement

Positive Tag

You	aren't	a teacher,	are you?
He	isn't	crazy,	is he?
He	wasn't	relaxed,	was he?
They	weren't	late,	were they?
You	don't	speak French,	do you?
You	didn't	study for the test,	did you?
You	haven't	been here all week,	have you?
You	hadn't	done it before then,	had you?
You	won't	fail the exam,	will you?
You	can't	drive a car,	can you?
You	couldn't	do it for me,	could you?
We	mustn't	say anything,	must we?
You	shouldn't	be so busy,	should you?
You	wouldn't	stop me,	would you?

Statements using *barely*, *hardly*, *neither*, *no*, *nobody*, *none*, *nothing* and *seldom* are treated as negative statements.

<u>Nobody</u>	went	to the meeting,	did they?
<u>Nothing</u>	is	ready,	is it?

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Negative Question Tags

Question tags are used when asking for agreement or confirmation.

a positive statement + a negative question tag

Positive Statement

You **are** a student,
He **is** very busy,
He **was** happy,
They **were** surprised,

You **speak** English,
He **studies** Spanish,
You **studied** for the test,

You **have** studied all week,
You **had** arrived before he left,
You **will** pass the exam,
You **can** speak two languages,
You **could** do it for me,
We **must** be patient,
You **should** go now,
You **would** like a new job,

Exceptions

I **am** late,
Let's go home,

Negative Tag

aren't you?
isn't he?
wasn't he?
weren't they?

don't you?
doesn't he?
didn't you?

haven't you?
hadn't you?
won't you?
can't you?
couldn't you?
mustn't we?
shouldn't you?
wouldn't you?

aren't I?
shall we?

Negative auxiliaries and verbs in tags are usually in their contracted form (= n't)

BE CAREFUL

Exceptions

Some verbs / expressions have different question tags. For example:

I am - I am attractive, **aren't** I?

Positive imperative - Stop daydreaming, **will** / **won't** you?

Negative imperative - Don't stop singing, **will** you?

Let's - Let's go to the beach, **shall** we?

Have got (possession) - He has got a car, **hasn't** he?

There is / are - There aren't any spiders in the bedroom, **are there**?

This / that is - This is Paul's pen, **isn't it**?

Intonation

When we are sure of the answer and we are simply encouraging a response, the intonation in the question tag goes down:

- This is your car, **isn't it?**
(Your voice goes down when you say isn't it.)

When we are not sure and want to check information, the intonation in the question tag goes up:

- He is from France, **isn't he?**
(Your voice goes up when you say isn't he.)

Exercises:

- 1) **Equal distribution is important.**
- 2) **Social order needs reconstruction.**
- 3) **We must work toward the goal.**
- 4) **Individuals can adopt this way of life.**
- 5) **Hesitating to make a beginning hinders progress.**
- 6) **Personal changes are necessary.**
- 7) **The rich should act as trustees.**
- 8) **Serving society leads to purity.**
- 9) **Non-violence is making progress.**
- 10) **Knowledge of non-violence can free from inequalities.**

Answers:

- 1) Equal distribution is important, isn't it?
- 2) Social order needs reconstruction, doesn't it?
- 3) We must work toward the goal, mustn't we?
- 4) Individuals can adopt this way of life, can't they?
- 5) Hesitating to make a beginning hinders progress, doesn't it?
- 6) Personal changes are necessary, aren't they?
- 7) The rich should act as trustees, shouldn't they?
- 8) Serving society leads to purity, doesn't it?
- 9) Non-violence is making progress, isn't it?
- 10) Knowledge of non-violence can free from inequalities, can't it?

-
- 11) **Little Hans lived in a small cottage.**
 - 12) **The Miller often picked flowers and fruits from Hans' garden.**
 - 13) **The neighbors found it strange that the Miller never gave anything to Hans.**
 - 14) **Little Hans enjoyed listening to the Miller's ideas about friendship.**
 - 15) **The Miller promised to visit Hans in the spring.**
 - 16) **The Miller's wife praised him for his thoughts on friendship.**
 - 17) **The Miller's youngest son wanted to invite Hans to their house.**

- 18) **The Miller said that envy is a terrible thing.**
- 19) **The Miller offered his wheelbarrow to Hans.**
- 20) **The Miller asked Hans to mend the roof of his barn.**

Answers:

- 11) Little Hans lived in a small cottage, didn't he?
- 12) The Miller often picked flowers and fruits from Hans' garden, didn't he?
- 13) The neighbors found it strange that the Miller never gave anything to Hans, didn't they?
- 14) Little Hans enjoyed listening to the Miller's ideas about friendship, didn't he?
- 15) The Miller promised to visit Hans in the spring, didn't he?
- 16) The Miller's wife praised him for his thoughts on friendship, didn't she?
- 17) The Miller's youngest son wanted to invite Hans to their house, didn't he?
- 18) The Miller said that envy is a terrible thing, didn't he?
- 19) The Miller offered his wheelbarrow to Hans, didn't he?
- 20) The Miller asked Hans to mend the roof of his barn, didn't he?

21) **The text begins with a statement about talking endlessly about mothers. Mothers are often a topic of discussion.**

22) **In the text, enemy hosts had surrounded the city. The situation seems dire.**

23) **The fires lit by the enemy at night had a menacing glare.**

24) **The people in the city were living in constant fear.**

25) **The mother of the traitor's son wore a black cloak and moved soundlessly through the city streets.**

26) **The patrols avoided confronting the mother of the traitor. They didn't want to harm her.**

27) **The citizens of the city decided not to kill the traitor's mother. It was a difficult decision.**

28) **The mother's son was determined to capture the city. He seemed intoxicated with his own ambition.**

29) **The mother had a different perspective on heroism compared to her son.**

30) **The story ends with a tragic twist. The mother made a heart-wrenching choice.**

Answers

21) The text begins with a statement about talking endlessly about mothers. Mothers are often a topic of discussion, aren't they?

22) In the text, enemy hosts had surrounded the city. The situation seems dire, doesn't it?

23) The fires lit by the enemy at night had a menacing glare, didn't they?

24) The people in the city were living in constant fear, weren't they?

25) The mother of the traitor's son wore a black cloak and moved soundlessly through the city streets, didn't she?

26) The patrols avoided confronting the mother of the traitor. They didn't want to harm her, did they?

- 27) The citizens of the city decided not to kill the traitor's mother. It was a difficult decision, wasn't it?
- 28) The mother's son was determined to capture the city. He seemed intoxicated with his own ambition, didn't he?
- 29) The mother had a different perspective on heroism compared to her son, didn't she?
- 30) The story ends with a tragic twist. The mother made a heart-wrenching choice, didn't she?
-

- 31) **I have been instructed to speak to you.**
- 32) **You will live in a world dominated by that thought.**
- 33) **You may meet that man on your farm, won't you?"**
- 34) **You will find that you have no weapon in your armory.**
- 35) **I suggest that you watch him closely.**
- 36) **They say youth is the season of hope.**
- 37) **Some of you here know that youth can be a season of great depression.**
- 38) **There is a certain darkness into which the soul of the young man sometimes descends.**
- 39) **The best cure for it is to interest yourself.**
- 40) **Take anything and everything seriously except yourselves.**

Answers

- 31) I have been instructed to speak to you, haven't I?
- 32) You will live in a world dominated by that thought, won't you?
- 33) You may meet that man on your farm, won't you?
- 34) You will find that you have no weapon in your armory, will you?
- 35) I suggest that you watch him closely, don't I?
- 36) They say youth is the season of hope, don't they?
- 37) Some of you here know that youth can be a season of great depression, don't they?
- 38) There is a certain darkness into which the soul of the young man sometimes descends, isn't there?
- 39) The best cure for it is to interest yourself, isn't it?
- 40) Take anything and everything seriously except yourselves, will you?
-

UNIT- V - COMMUNICATION SKILLS (12 MARKS)

&

UNIT- VI – SKILL ENHANCEMENT MODULE (FOR INTERNAL ASSESSMENT)

Telephone Conversations

ANSWERING THE TELEPHONE AND ASKING FOR SOMEONE

The telephone is very much a part of our lives today. In this unit you will learn to use English to make a telephone call, answer the telephone, greet the person at the other end of the line, ask for someone and respond when someone else makes such a request. You will also see how the language of formal telephone calls is a little different from that of informal calls.

In every dialogue, note carefully the words highlighted in **bold**.

Dialogue 1 (formal)

The phone rings in the office of EduBooks Publishing Company.

Receptionist : **Good afternoon.** EduBooks Publishing Company.

Caller : **Could I speak to** the sales manager, please.

Receptionist : **Could I tell him who's calling, please.**

Caller : **My name's Nitya Menon. I am calling from the Women's College library.**

Receptionist : **Thank you, ma'am. I'll put you through to Mr Abdullah, the sales manager.**

Caller : **Thank you.**

Dialogue 2 (formal)

The phone rings in Suman's home.

Suman : **Hello.** Suman Bhushan.

Caller : **Hello. Could I speak to Mr Prem Bhushan, please?**

Suman : **May I know who's calling?**

Caller : **I'm Srinath, his colleague.**

Suman : Hold the line, please. Mr Bhushan will talk to you in a moment.

Caller : Thank you.

Dialogue 3 (formal)

The phone rings in Ms Samuel's home. Santosh takes the call.

Santosh : Hello, this is 27613625.

Caller : Is that Ms Karuna Samuel's residence?

Santosh : Yes. Would you like to speak to her?

Caller : Yes, please.

Santosh : Could you hold on a minute, please. I'll call her.

Caller : Thanks.

Dialogue 4 (informal)

The phone rings in Sitara's home.

Sitara : Hello.

Caller : Hi, Sitara, This is Arun.

Sitara : Hi, Arun. What's up?

Caller : Nothing much. Remember, we have a meeting tomorrow morning.

Sitara : Thanks for reminding me, Arun. It's about the editorial for the school magazine, isn't it?

Caller : Yes. Just wanted to make sure you'll be there.

Sitara : I will. Don't worry.

Caller : Bye, then.

Sitara : Bye, Arun.

Dialogue 5 (informal)

The phone rings in Anil's home.

Anil : Hello. 27462132.

Caller : Hey, Anil. It's me, Kiran.

Anil : Hi, Kiran. Great to hear from you. Where've you been all these days?

Caller : I was at the cricket coaching camp.

- Anil* : Good for you. How did it go?
Caller : Great. Let's meet this evening. I'll tell you all about it.
Anil : Yes, let's. I'll meet you at the canteen.
Caller : **Right. Bye.**
Anil : **Bye.**

Useful points to remember

- At the beginning of a telephone conversation:
 - ✓ the person who answers the call says *Hello* and gives either the phone number or a name.
 - ✓ the person who calls identifies herself/himself.
- In the middle of the conversation:
 - ✓ in formal conversations, the people speaking on the telephone exchange information, keeping the dialogue brief and to the point.
 - ✓ in informal conversations, they may talk to each other a little longer and also exchange news.
- To end/close the conversation:
 - ✓ they may say *Bye* or *Thank you* / *Thanks* or *That's all right* / *That's okay*, depending on the context.
- Notice that the voice of the speakers moves from low to high:
 - ✓ when they say *Hello*.
 - ✓ when they make polite requests, as in,
Could I talk to Mr Surendra, please.
Hold the line, please.
Could you hold the line, please.
 - ✓ when they ask questions politely, as in,
May I know who's calling?
Would you like to speak to her?
- You have learned to use shortened forms such as *I'll*, *I'm*, *we're*, *don't* and *can't* while speaking. But remember that at the end of a sentence:

- ✓ you cannot use shortened forms like *I'll*, *he's* and *we're*. For example:
 - A: Raju, will you come to the temple tomorrow?
 - B: Sure, *I will*. (not *I'll*)
- ✓ you can, however, use negative shortened forms such as *can't*, *don't* and *won't*. For example:
 - A: Rashmi, could you help me with my homework, please.
 - B: I'm sorry, Asif, I *can't*. I have a test tomorrow.
- On the telephone, just as in face-to-face conversation, people sometimes use:
 - ✓ verb-less sentences, e.g., *Nothing much*, *Great*, *Good for you*.
 - ✓ incomplete sentences, e.g., *Just wanted to make sure* (instead of *I just wanted to make sure*) and *Let's* (instead of *Let's meet this evening*).

Activity 1

INDIVIDUAL

Read the sample dialogues again and repeat each line aloud for practice.

Activity 2

PAIR WORK

Complete the telephone conversations below with suitable lines spoken by the people answering the calls. Enact your dialogues with your partner.

- a. A:
- B: Could I speak to Dr Johnson, please.
- A:
- B: I'm Mini Anand from Advanced Techno Solutions.
- A:, ma'am. I'll
- B: Thank you.
- b. A:
- B: Hi! Is that Sudha? Mary here. Can I speak to Lata, please.

- A:
- B: Sure, I'll hold the line. Thanks.
- c. A:
- B: Hello, auntie. This is Sandeep. How're you?
- A: I'm When
- B: I got back yesterday. Thought I'll drop in and see you and uncle this evening.
- A: That'll this evening.
- B: Okay, I'll be there by five. Bye!
- A:

Activity 3

INDIVIDUAL

Complete the telephone conversations below with the lines spoken by the callers.

- a. A: Hello. 24915707.
 B: Hello.
 A: Could I tell her who's calling, please.
 B: Prasad Mohan MRS Steel Tubes.
 A: Thank you, sir. I'll put you through to Ms Anand.
 B:
- b. A: Good morning. Anita John.
 B: Dr John,
 A: May I know who's calling, please.
 B:
 A: Hold the line, please, Ms Hasan. Dr John will speak to you in a moment.
 B:
- c. A: Hello. 27842710.
 B:, Aslam. Vinod.
 A: Hi! How're you?
 B: Fine, Can Aruna, please.

A: Sure. Can you hold on? I'll call her.

B:

Activity 4

PAIR WORK

Work in pairs and enact the dialogues that you completed above.

Activity 5

PAIR WORK

Work in pairs. Each of you can write a short dialogue similar to the samples given. (For e.g., Chitra speaks to Mrs Vidya Mohan and asks for her daughter Mala.) One of the situations in your dialogues could be formal, and the other informal.

Activity 6

PAIR WORK

Enact one of the two dialogues that you wrote above before the class.

TAKING AND LEAVING MESSAGES

Sometimes, when we answer a phone call or make one, the person who is needed is either not available or is busy and cannot take the call at that time. In such a situation, the caller can leave a message. This unit will help you learn how to take and leave telephone messages.

In every dialogue, note carefully the words highlighted in **bold**.

Dialogue 6 (formal)

The phone rings in Mr Ansari's home.

Mrs Ansari : **Hello.**

Caller : **Hello. I'm Jeevan Prasad. Could I speak to Mr Ansari, please.**

Mrs Ansari : **He's gone out. Can I take a message?**

Caller : **Yes. Please tell Mr Ansari I called. And could you ask him to call me back at 48723434, please. It's urgent.**

Mrs Ansari : **Could you repeat the number please.**

Caller : **48 - 72 - 34 - 34. Have you got that now?**

- Mrs Ansari :** Yes. 48 – 72 – 34 – 34. I'll tell Mr Ansari that you called.
- Caller :** Thank you.
- Mrs Ansari :** You're welcome.

Dialogue 7 (formal)

The phone rings in the office of a college.

- Secretary :** Good morning. Girls Government Junior College, Ranchi.
- Caller :** Good morning. Could I speak to Professor Rai, please.
- Secretary :** Professor Rai is on leave. May I know who's calling?
- Caller :** I'm Jabbar Ali, from Mehbubia College. Could I leave a message, please.
- Secretary :** Just a minute, sir. (pause) Yes?
- Caller :** Please tell Professor Rai that the meeting to be held on 15th April has been postponed to 4th May.
- Secretary :** D'you mind repeating that, sir?
- Caller :** The meeting scheduled for 15th April has been postponed to 4th May.
- Secretary :** Anything else, sir?
- Caller :** You can ask him to call me if he needs any more information. My number is 28453536.
- Secretary :** 28453536. I'll certainly convey your message, sir.
- Caller :** Thank you.
- Secretary :** You're welcome, sir.

Dialogue 8 (formal)

The phone rings in the CSI Hospital.

- Secretary :** Hello. Good afternoon. CSI Hospital.
- Caller :** Good afternoon. I'd like to speak to Dr Nandita Desai, please.

- Secretary :** Dr Desai's in the operation theatre, sir. I can take a message.
- Caller :** Thank you. Could you tell her Rajesh Rao called, please.
- Secretary :** I'll do that, sir. Would you like to leave your phone number?
- Caller :** Dr Desai has my number. Thank you.
- Secretary :** You're welcome.

Dialogue 9 (informal)

The phone rings in Bharat's home.

- Bharat :** Hello.
- Caller :** Hello. I'm Rani. Is Rekha there?
- Bharat :** Hi, Rani. I'm Bharat, Rekha's brother. She's gone to the music class. I'll tell her you called.
- Caller :** Thanks, Bharat. Please tell her I'll talk to her in the evening.
- Bharat :** Okay.
- Caller :** Thanks. Bye.
- Bharat :** Bye.

Dialogue 10 (informal)

The phone rings in Vasu's home.

- Vasu :** Hello.
- Caller :** Hello. Suresh mama? Priya here.
- Vasu :** Hi, Priya. This is Vasu. Father's gone to the market. Anything important?
- Caller :** No, not really. Just tell him that I've got the book he wanted. I'll bring it over on Sunday.
- Vasu :** Right. I'll tell him that.
- Caller :** Thanks, Vasu. And how're your exams going?
- Vasu :** All right. I have the last one tomorrow.
- Caller :** Good luck. See you on Sunday then.
- Vasu :** Yes. Bye.
- Caller :** Bye, bye.

- b. A:
- B: Good morning. I'd like to speak to Shanti, please.
- A: the college. speaking, please.
- B: I'm Sameer Choudhury, a colleague. Could I leave a message, please.
- A:
- B: Please tell Shanti (that) I have the book she wanted, and (that) I'll give it to her in the college tomorrow. My number is 26827102.
- A: Is that right?
- B: Yes, thank you.
- A:
- c. A: 27340156.
- B:, Mani. Shobha here. Can I speak to auntie?
- A:, Shobha. Mother's resting. She has a terrible headache. Is there anything to tell her?
- B: Yes. I wanted the recipe for the tomato chutney she sent us yesterday. (that) I'll call again in the evening,
- A: tell her.
- B:
- A: You're welcome, Shobha.

Activity 10**GROUP WORK**

Form groups of ten. Each group can imagine two situations, one formal and the other informal. For example, the members of one group can imagine that they are attending a science conference. One of them can be the secretary, and the others can be the participants. The participants can try to contact one another on telephone through the secretary. They can leave messages, and he/she can take messages.

Similarly, think of an informal situation. Write short dialogues and enact them. Use the expressions in bold in the sample dialogues above. You can also correct one another.

MAKING INQUIRIES ON THE PHONE

You often need to use the telephone to get some information or to find out, for example, the time of arrival of a train or the last date for the sale of application forms or whether classes will be held on a particular day. In doing this, you have to be clear, brief and polite. This will make it easy for you to get the information you want. The unit will help you learn how to use English to make inquiries. In every dialogue, note carefully the words highlighted in **bold**.

Dialogue 11

The phone rings in a railway inquiry office.

Inquiry : Good afternoon. Railway inquiry.

Caller : Could you tell me when the Rajdhani Express to Delhi leaves, please.

Inquiry : At 7.10 in the morning, ma'am.

Caller : Is it a daily train?

Inquiry : No, ma'am. It runs five days a week. Monday to Friday.

Caller : Thank you very much.

Inquiry : My pleasure, ma'am.

Dialogue 12

The phone rings in the office of Yatri Nivas. The receptionist takes the call.

Receptionist : Good morning, Yatri Nivas.

Caller : What time does the Volvo coach leave for Shirdi, please?

Receptionist : There are two coaches to Shirdi every Friday. One at sixteen hundred hours and the other at eighteen hundred hours.

Caller : Could you reserve ten seats on the 6 p.m. coach, please.

Receptionist : In whose name should I make the booking, sir?

Caller : It's for Lakshman Reddy and family.

- Receptionist :** Yes, sir. I'll repeat that. Ten seats for Mr Lakshman Reddy and family on the 6 o'clock Volvo.
- Caller :** That's right. Thank you.
- Receptionist :** You're welcome, sir.

Dialogue 13

The phone rings in the MSRTC inquiry office.

- MSRTC :** Hello. MSRTC inquiry.
- Caller :** Good morning. Could you tell me what the fare to Pune would be, please. I'd like to travel by the twelve noon express.
- MSRTC :** It's four hundred rupees.
- Caller :** Pardon? Could you repeat that, please.
- MSRTC :** The fare is four hundred rupees.
- Caller :** Thank you very much.
- MSRTC :** You're welcome, ma'am.

Dialogue 14

The phone rings in the Government Science College office.

- Office assistant :** Hello. GSC.
- Caller :** Good afternoon. Could you tell me when you'll begin issuing application forms for the BA first year course, please.
- Assistant :** From Thursday, 20th April.
- Caller :** What would be the price of a form?
- Assistant :** Fifty rupees, ma'am.
- Caller :** What time can I buy one?
- Assistant :** Ten to four, from Monday through Friday.
- Caller :** Could you tell me the last date for the issue of forms, please.
- Assistant :** 12th May, ma'am.
- Caller :** Thank you.
- Assistant :** Most welcome, ma'am.

Activity 11

INDIVIDUAL

Re-read the above dialogues, and repeat each of them for practice.

Activity 12

PAIR WORK

Enact the above dialogues with a partner. Take turns so that each of you gets a chance to play the roles of the person answering the call and the person making inquiries.

Useful points to remember

Note that inquiries over the phone are usually similar to those that we make directly at an inquiry office or across a counter. Look at some questions that can be used to make inquiries.

Purpose	Expression
Asking for time of departure / arrival of train / plane / bus	Could you tell me when . . . , please.
	Could you let me know when . . . , please.
	What time does . . . , please?
	When does . . . , please?
Asking for frequency	Is it a daily/biweekly/weekly . . . ?
	How often does . . . ?
Asking for the fare	What would be the fare to . . . , please?
	Can you tell me the fare to . . . , please.
	Could you tell me how much a ticket to . . . costs, please.
Asking for a booking	Can you book . . . , please.
	Can you reserve . . . , please.
	Could you book me on . . . , please.
	I'd like to book . . . , please.
Asking about the issue of forms	Could you tell me when you will issue forms for . . . , please.
	What would be the price of a form, please?
	When will forms for . . . be available, please?
	When will you begin issuing forms, please?

Activity 13

PAIR WORK

Working in pairs, complete the telephone conversations below using some of the expressions given above. Enact your dialogues with your partner.

- a. A: Hello. Vizag Shipping Company.
 B: Good evening. I'd like to know if send cargo through you to Chennai,
 A: Yes, we do carry cargo to Chennai and Mumbai.
 B: a week you offer the service,?
 A: Twice a week, on Mondays and Thursdays.
 B:
 A: You're welcome.
- b. A: Hello. Railway inquiries.
 B: the Bangalore Express leaves Kachiguda station,
 A: At 7.15 in the evening, sir.
 B:
 A: You're welcome.
- c. A: Good morning, Railway inquiries.
 B: How many the Falaknuma Express go to Kolkata,?
 A: Daily, ma'am.
 B:
 A: You're welcome, ma'am.
- d. A: Hello. Mercury Travels.
 B: I'd four seats on the Deluxe bus to Srikakulam,
 A: When would you like to travel?
 B:
 A: It'll be done, sir. You could pick up the tickets tomorrow evening.

B:

A: Glad to be of service, sir.

e. A: Hello. KSRTC inquiries.

B: Good afternoon. Could from Bangalore to Nagpur,

A: It's five hundred and fifty rupees for the non-AC coach.

B: much.

A: You're welcome, ma'am.

Activity 14

GROUP WORK

- Form groups of ten.
- On sheets of paper, write down five dialogues for different situations where inquiries are made on the telephone.
- Fold the sheets of paper and jumble them up.
- Now choose a partner and pick up one of the folded sheets.
- Each pair can practise its dialogue and then enact it before the group.

Interpersonal Conversations

GETTING PEOPLE'S ATTENTION AND INTERRUPTING

It sometimes happens that we have to politely get people's attention before we can speak to them. Also, sometimes when we need to speak urgently to a person who is busy doing something or talking to someone else, we have to interrupt—again, politely. These are important skills that every speaker of English will need to learn and practise, and this unit will help you do so.

In every dialogue, note carefully the words highlighted in bold.

Dialogue 1 (formal)

Jayaram wants to get the attention of his science teacher, who is in the staff room correcting examination scripts.

Jayaram : **Excuse me, ma'am. I know (that) you're busy, but may I speak to you for a moment?**

Teacher : **Yes, Jayaram? What can I do for you?**

Jayaram : **It's about** the chart for the science exhibition. Can I make one with pictures of what a healthy diet should include?

Teacher : I think that's a good idea, Jayaram. The chart will look attractive with pictures.

Jayaram : **Thank you, ma'am. Sorry to have bothered you.**

Teacher : **That's all right, Jayaram.**

Dialogue 2 (formal)

Manjula needs to give the principal, who is in a staff meeting, a message. She stands at the door of the staff room to get his attention.

- Principal :* (noticing Manjula at the door) **Yes, Manjula, what is it?**
- Manjula :* Sir, **sorry to interrupt, but** someone's come to see you. He's from the Board of Intermediate Education.
- Principal :* Thank you, Manjula. Please tell him I'll be coming in a minute. He could wait in my office.
- Manjula :* Yes, sir.

Dialogue 3 (formal)

Roopa interrupts two strangers talking to each other at a bus stop.

- Roopa :* **Pardon me, but could you tell me** which bus goes to the railway station from here?
- Stranger :* 47 B.
- Roopa :* **Thanks. I'm sorry I interrupted your conversation.**
- Stranger :* **That's okay.**

Dialogue 4 (informal)

Veena is among her friends. Something occurs to her suddenly and she butts into the conversation to ask a question.

- Veena :* **Just a minute.** Does anyone know if Mrs Sharma is leaving for Allahabad tomorrow?
- Naresh :* I think she is.
- Veena :* **Thanks.** I need to send a packet for Sunder with her. **Sorry, what were we talking about? Oh, yes, the movie . . .**

Dialogue 5 (informal)

Suresh walks up to his friends who are chatting over coffee in the canteen.

- Suresh :* **Sorry, am I interrupting?** I came to ask if some of you could come to the college on Sunday. We need people to help us decorate the place for the Independence Day celebrations.

- Tony :** Sure, we can come. What time?
- Suresh :** About ten, let's say. **I think you were in the middle of something. Sorry I disturbed you.**
- Leena :** **It was nothing important.** Come and join us for coffee.
- Suresh :** Thanks. I'd love to.

Useful points to remember

- When trying to get someone's attention, it is polite to wait until the person looks at you.
- One way of getting someone's attention or interrupting someone to say something to them without causing offence is to begin with an apology (*Sorry / Sorry to bother you / Excuse me*) followed by *but* and your reason for wanting to speak to the person.
- Your tone should indicate that you feel sorry about interrupting.
- When someone tries to get your attention or interrupts when you are busy or engaged in conversation with others, it is polite to respond with words that sound friendly and encouraging (for example, *That's all right / No problem / Sure*).
- Here are some other expressions you can use to interrupt or get someone's attention and to respond when someone else does so.

Interrupting someone

- ✓ Pardon me . . .
- ✓ Pardon the interruption, but . . .
- ✓ I hate to interrupt you, but . . .
- ✓ I don't want to interrupt you, but . . .
- ✓ I'm sorry to interrupt you, but . . .
- ✓ Could I interrupt . . . ?
- ✓ Excuse me, but d'you have a moment?
- ✓ I'm sorry, but . . .
- ✓ Are you free for a minute?
- ✓ Have you got a minute?

- ✓ Could I just ask . . . ?
- ✓ Excuse me, but . . .
- ✓ Sorry to butt in, but . . .
- ✓ Sorry, but could I ask you a quick question?

Responding to an interruption

- ✓ Yes? What can I do for you?
- ✓ Yes?
- ✓ That's all right.
- ✓ It's not a bother.
- ✓ No problem.
- ✓ Sure.
- ✓ Not at all.
- ✓ Of course.

Activity 1

INDIVIDUAL

Re-read Dialogues 1 to 5, and repeat each of them for practice.

Activity 2

PAIR WORK

Enact Dialogues 1–5 with your partner, taking turns to play the role of the person trying to get someone's attention/interrupting as well as that of the person responding to the interruption.

Activity 3

PAIR WORK

Complete the following dialogues with suitable expressions that you have learnt in the unit. After you finish, enact them with your partner.

(a) *Pratap goes to the staff room to get the world map. He sees two teachers talking to each other.*

Pratap : , but could I take the world map, please?

Teacher : Sure, Pratap. D'you have a geography class now?

Pratap : Yes, ma'am. I'm

Teacher : That's all right, Pratap.

(b) *Sujata meets her friends in the park and tells them that her sister's getting married.*

Sujata :

Vivek : Don't worry, Sujata. We were only talking about the weather. But you look excited. What's the news?

Sujata : My sister's wedding is fixed! She's getting married this summer.

Salim : How wonderful! Sit down. Tell us more.

Sujata : I can't. I've got to go home. The groom's people are coming for dinner. I must help my mother.

Vivek : You've brought us great news.

(c) *Joshi walks up to his boss and tries to get his attention.*

Joshi :, sir. a minute?

Boss : Come in, Joshi.

Joshi :, sir.

Activity 4

GROUP WORK

Form groups of four or five. Every member of the group can take turns to interrupt the others and get their attention, and each of the others in the group can respond suitably. Use the additional expressions in the list above as well as the words in bold in the sample dialogues, making sure that none of the expressions is repeated.

MAKING REQUESTS AND RESPONDING TO THEM

We sometimes need to ask other people for something—help, information, directions, money or a book—and also respond when someone makes similar requests to us. It is important to know how to use language carefully to do this if you want a positive response to your request. It is also necessary to agree to a request pleasantly, without making the other person feel that the request is bothering you or that you are doing him/her a favour. In case you have to decline the request, it has to be done tactfully, without causing offence. In this unit, you will learn how to make and respond to requests politely in English.

Read the dialogues given below. They are requests made in formal contexts where a person is either talking to someone he/she does not know well or to someone who is senior in position. The samples will also show you how you can agree to requests or decline them politely. In every dialogue, note carefully the words highlighted in bold.

Dialogue 6

Asif Abbas goes to his manager, Mr Jain, with a request for a month's leave.

Asif: Good morning, Mr Jain.

Mr Jain: Good morning, Abbas. What's the matter? You look worried.

Asif: My son is unwell and needs to have an operation. **I'd be grateful if you could permit me to take ten days leave.**

Mr Jain: **That shouldn't be a problem.** Das can take care of your projects while you are away.

Asif: **Thank you very much,** Mr Jain.

Mr Jain: **You're welcome,** Abbas. Don't worry. Your son's going to be fine.

Dialogue 7

Mrs Vasudev speaks to a person at a bank and asks him how to open a bank account.

Mrs Vasudev: **Excuse me. Could you help me, please.**

Bank official: **Yes, ma'am? What can I do for you?**

Mrs Vasudev: **I'd like to open an account in your bank. Could you tell me how I can do it, please.**

Bank official: **Certainly, ma'am. I'd be happy to.** Please be seated. I'll explain.

Mrs Vasudev: **Thank you for being so helpful.**

Bank official: **Please don't mention it, ma'am. It's my duty.**

Dialogue 8

Francis asks a passenger in his train compartment to take care of his luggage for a short while.

Francis : I hate to trouble you, but would you mind keeping an eye on my suitcase for a while? I need to speak to the TTE.

Passenger : No problem at all.

Francis : Thank you so much, ma'am. It's very nice of you.

Passenger : You're welcome.

Dialogue 9

Manju asks a junior colleague to help her with a project report.

Manju : Amir, would it be possible for you to help me draft my project report this evening?

Amir : I really wish I could've helped, but I'm leaving after lunch. My mother's arriving from Pune, and I have to meet her at the station. I'm so sorry.

Manju : That's all right.

Dialogue 10

Mr Kumar goes to a neighbour's house to make a phone call.

Mr Kumar : Good morning, Mrs Subbaiah. Could I use your telephone, please.

Mrs Subbaiah : I'm afraid our phone's not working since yesterday, Mr Kumar. But if it's urgent, you could use my son's mobile.

Mr Kumar : Thank you, but it's really not so important. I'll wait until I get to the office.

Activity 5

INDIVIDUAL

Read the above dialogues again, and repeat each of them for practice.

The dialogues given on the next page are requests made in informal contexts where a person is talking to a friend, relative

or neighbour. Again, note that when we are not able to agree to a request, we must turn it down politely.

Dialogue 11

Savita has to leave for Mumbai urgently. She requests her friend Asha to book her ticket.

Savita : Asha, my mother has fractured her leg. I have to leave for Mumbai tonight. **Sorry to bother you, but could you please** book a ticket for me on the Goa Express leaving this evening.

Asha : **Sure. If it's not available** (or If I can't get one), **can** I get you a *tatkal* ticket?

Savita : **Yes, please.**

Asha : I'll go **right away**. You see to the packing.

Savita : **Thanks so much, Asha. I knew I could ask you for help.**

Asha : **You don't have to thank me, Savita. That's what friends are for, aren't they? Bye.**

Savita : Bye.

Dialogue 12

Sarala asks her nephew to help her with a heavy suitcase.

Sarala : Naveen, **would you help me** put this suitcase on the shelf? I can't lift it. It's too heavy.

Naveen : **Sure, auntie. I'll do it for you.** (*Puts the suitcase on the shelf.*) There you are.

Sarala : **Thanks, Naveen. You're a great help.**

Naveen : **Anytime, auntie. Always happy to help you.**

Sarala : A glass of orange juice for your trouble?

Naveen : I'd love that. Thanks.

Dialogue 13

Hari is riding his motorbike. He sees Jose at the bus stop.

Jose : Hi, Hari. Where're you going?

Hari : (I'm going) to the market.

- Jose : Can you give me a lift to the post office, please.
 Hari : Okay! Hop on.
 Jose : Thanks.

Dialogue 14

Sudhir asks his cousin Amita to go shopping with him.

- Sudhir : Amita, **will you** come shopping with me this evening, **please**? I have to buy a present for mother. It's her birthday next week.
 Amita : **I'm sorry I can't** make it today, Sudhir. I have my music class. **But I'd love to help you** choose a gift for auntie. **Can we go tomorrow evening instead?**
 Sudhir : **Oh, yes. We could do that.** See you tomorrow evening then. Bye.
 Amita : Bye.

Dialogue 15

Vinu asks his friend Praveen to take care of his dog for two days while he is out of town.

- Vinu : Praveen, **could you do me a favour, please.** **Could you** take care of my dog while I'm away?
 Praveen : I **really wish I could**, but I'm going to my village for a week. **Sorry about not being able to help.**
 Vinu : **That's okay. I'll think of** someone else.
 Praveen : Hey! Why don't you ask Kamala? Her college is closed for the summer vacation, and she loves Babu anyway. I don't think she'd mind.
 Vinu : Thanks. That's a good idea. I'll speak to Kamala.

Useful points to remember

- Requests can be either direct (as in *Could I use your telephone, please*) or indirect (as in *Would it be possible for you to draft my project report?*)
- When making a request, remember that *Would you . . . ?* or *Could you . . . ?* are more formal than *Will you . . . ?* or *Can you?*

- One way of making a request more polite is by starting with an apology (as in *Sorry to bother you, but could you book a ticket for me?*)
- When agreeing to a request, you can show that you are doing so willingly by using *I'd be happy to/I'd be glad to/Certainly/Yes, of course/My pleasure.*
- When declining a request, you can show that you regret not being able to agree by using expressions such as *I'm sorry, but . . .* and *I wish I could have, but . . .* You can also indicate that you are concerned about the problem of the person making the request by offering alternative solutions or making helpful suggestions (as in *Can we go tomorrow instead?*)

Activity 6

INDIVIDUAL

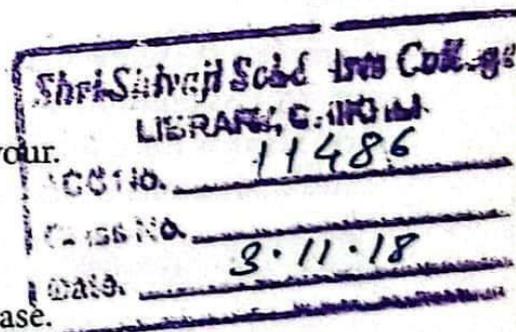
Re-read Dialogues 11 to 15, and repeat each of them for practice.

Useful points to remember

Here are some expressions you could use to make and respond to a request. The expressions at the top of each list are more formal than those towards the bottom of the list. The expressions marked with an asterisk (*) are used only in very formal situations.

To make a request

- ✓ May I request you to . . ., please.*
- ✓ I was wondering if you'd do me a favour.
- ✓ I'd be grateful if you could . . .
- ✓ I'd really appreciate it if you'd . . .
- ✓ If you don't mind, could you . . ., please.
- ✓ Could I ask a favour of you, please.
- ✓ I wonder if you could . . .?
- ✓ Do you think it would be possible for you to . . .?
- ✓ Do you think you could . . .?
- ✓ Would it be possible for you to . . .?
- ✓ Would you mind . . .?
- ✓ Sorry to bother you, but could you . . ., please.
- ✓ I hate to trouble you, but could you . . ., please.



- ✓ Would you . . . , please.
- ✓ Could you . . . , please.
- ✓ Can you . . . , please.

To respond to a request

- ✓ I consider it a privilege to . . . *
- ✓ I feel honoured to . . . *
- ✓ I would like to thank . . . for . . .
- ✓ My pleasure.
- ✓ Certainly.
- ✓ I'd be delighted.
- ✓ I'd be happy to.
- ✓ Of course.
- ✓ I'd be glad to.
- ✓ No problem at all.
- ✓ Sure.
- ✓ Okay.

Activity 7

INDIVIDUAL

Complete these dialogues with suitable expressions. You can use the expressions that appear in bold in the sample dialogues. The first blank is filled for you as an example. Remember that in some cases there could be more than one acceptable answer.

Requests	Responses
Could you do me a favour, please	<i>I'd be glad to.</i>
..... carry these books for me to the library?
Hey, Rema, can you help me with the physics problems?	I'm afraid Arjun..... (give a reason)
..... take baby out for a while?	<i>I'd love to.</i>

..... the chairperson to deliver her inaugural address.	I feel to address this learned audience.
I was wondering pick up my shirts from the tailor on your way back from the school. But I have to go to the computer class today, and that's in the other direction.

Activity 8

PAIR WORK

Enact Dialogues 6 to 15 with your partner.

Activity 9

PAIR WORK

Enact the completed exchanges in Activity 3 with your partner.

Activity 10

PAIR WORK

Working in pairs, complete the short exchanges below, consisting of requests and responses (positive/negative). You can use the words in the boxes and add others of your own to fill in the gaps in the outlines. After you have completed the dialogues, enact them with your partner.

(a) *Mrs Shekhar asks Smita to buy a kurta for her son Amit. (informal)*

sure can any time thanks love to

Mrs Shekhar : Amit.

Smita : I'd, auntie.

Mrs Shekhar :

Smita :

(b) *Rajiv asks Arun to help him decorate the stage for a dance programme. (informal)*

would thanks okay mind wish I could have to be

- Rajiv : you staying back to
 the dance programme?
 Arun : I, but I home early today.
 Rajiv : That's
 Arun : for understanding.

(c) *The physical instructor asks the head of the sports department to help him plan the schedule for Sports Day. (formal)*

pleasure certainly not too much trouble thank you

- Instructor : If it's, help me plan the schedule for Sports Day?
 Head :
 Instructor : so much.
 Head : My

(d) *The headmaster requests the chief guest, the Education Minister, to inaugurate the new science block and to address the gathering. (very formal)*

look forward delighted may present request

- Headmaster : I now the Hon'ble Education Minister the new science block and ...
 the gathering.
 Minister : I'm to be here this morning, and to speaking to you.

Activity 11

PAIR WORK

Rewrite Dialogue 14 by changing the situation, but retaining the expressions used to make and respond to a request. For example, you could begin the dialogue with: *Amita, will you come to the Dussehra celebrations with me this evening, please?* Each pair can then enact its dialogue before the class.

ASKING FOR DIRECTIONS AND GIVING DIRECTIONS

If you do not know the way to a place, you usually ask someone how to get there. You also have to explain how to reach a place if someone asks you the way. This unit will help you learn how to ask politely for and give clear directions in English. Note that whether you are talking to complete strangers or to people whom you know, there is not much difference in the kind of language you will use to ask for and give directions.

In every dialogue, note carefully the words highlighted in **bold**.

Dialogue 16

Ratan is a new student in the college. He asks Varun for directions to the library.

Ratan : Excuse me, could you tell me the way to the library?

Varun : Sure. Go straight down this path and you'll reach the new block. To the left of the reception desk is a staircase. Go up the stairs to the second floor and turn right. You will find the library at the end of the floor.

Ratan : Thanks a lot.

Varun : You're welcome.

Dialogue 17

Asma calls Bharat from the bus depot, asking for directions to his house.

Asma : (on the phone) Hi, Bharat.

Bharat : Oh, hi, Asma! Where're you calling from?

Asma : From the Saket bus depot. How do I get to your house?

Bharat : First, turn right, then turn left and walk down the road until you come to the traffic lights at the crossroads. There, take the right turn. Got it?

Asma : Yes. And then?

Bharat : Keep walking till you see the Shubham Hotel on your left. Right opposite the hotel is a lane leading

to my house. It's the second house in the lane. There's a big mango tree in the garden. Okay?

Asma : Yes, thanks. I'll be there soon. See you.

Dialogue 18

Paul asks a passerby where he can find a stationery shop.

Paul : Excuse me, would you mind telling me where I can find a stationery shop here?

Passerby : Not at all. Turn left at the chemist's, go down the road and take the second right. Walk on till you reach Ganesh department store. The stationer's is the third shop from the department store.

Paul : Third shop from the department store?

Passerby : Yes, that's right.

Paul : Thank you so much.

Passerby : You're welcome.

Dialogue 19

Reena wants Suma to work with her on a project at the weekend. But Suma does not know the way to Reena's house.

Reena : Could you come home on Saturday, Suma? We can work on the science project.

Suma : I can come, Reena, but I don't know the way.

Reena : I'll tell you how to get there. Take bus number 9 from Anand Nagar. Get off at Shanti cinema. Right opposite the cinema is Sharada Apartments. Walk in and take the lift to the second floor. Our flat is B6.

Suma : That's easy. See you at ten, then.

Reena : Okay.

Useful points to remember

Here are some more expressions you can use to ask for directions and to give them.

Asking for directions	Giving directions
Can you tell me where the Bata shoe shop is?	It's opposite the State Bank of Hyderabad, next to the Kamath Hotel.
Could you direct me to the principal's office, please?	Go along the corridor and turn left. It's just round the corner.
How far is the Navrang theatre from here?	It's about a three-minute walk from here. Cross the road and go straight on.
Can you help me find the bus pass counter, please?	It's on the other side (of this bus stand), near the main entrance, facing the fresh fruit juice stall. You can't miss it.
 <p>Can you show me the way to Skyline cinema?</p>	It's in Lal Bagh. From the crossing, go towards Panchsheel. On your right, you'll see Woodlands. Take the lane next to the hotel and walk down it about ten yards. You'll see Skyline on your left. You can't miss it.
Excuse me, is this Shivaji Park?	No, I'm afraid you've come to the wrong place. This is Shivaji Nagar. Shivaji Park is at the other end of the city, near the Secretariat.

Activity 12

INDIVIDUAL

Read Dialogues 16 to 19 again, and repeat each of them for practice.

Activity 13

PAIR WORK

Complete the dialogue on the next page using any one of the expressions given in brackets. All the expressions would be acceptable. After you complete the dialogue, enact it with your partner, taking turns so that each of you plays the two roles.

Namita : Excuse me, (could you tell me the way / which is the way / how do I get) to the Gandhi Nagar bus stop?

Anandi : Go (straight / till the traffic lights), then (take the first right turn / turn to your left) and the bus stop is (next to / in front of / opposite) the Taj Hotel.

Namita : Thank you so much. It's really kind of you to help.

Anandi : Not at all. You're welcome.

Activity 14

PAIR WORK

Working in pairs, complete the dialogue below, in which Vincent gives Anand directions to reach his house for lunch. Use some of the expressions you have learnt in this unit to complete it. After you finish, enact it with your partner.

Vincent : I hope you're coming over to my place for lunch tomorrow.

Anand : Of course, I am. But I'm not sure if I know the way to your house.

Vincent :

Anand : Thanks. That sounds simple. I think I'll be able to find my way.

Activity 15

PAIR WORK

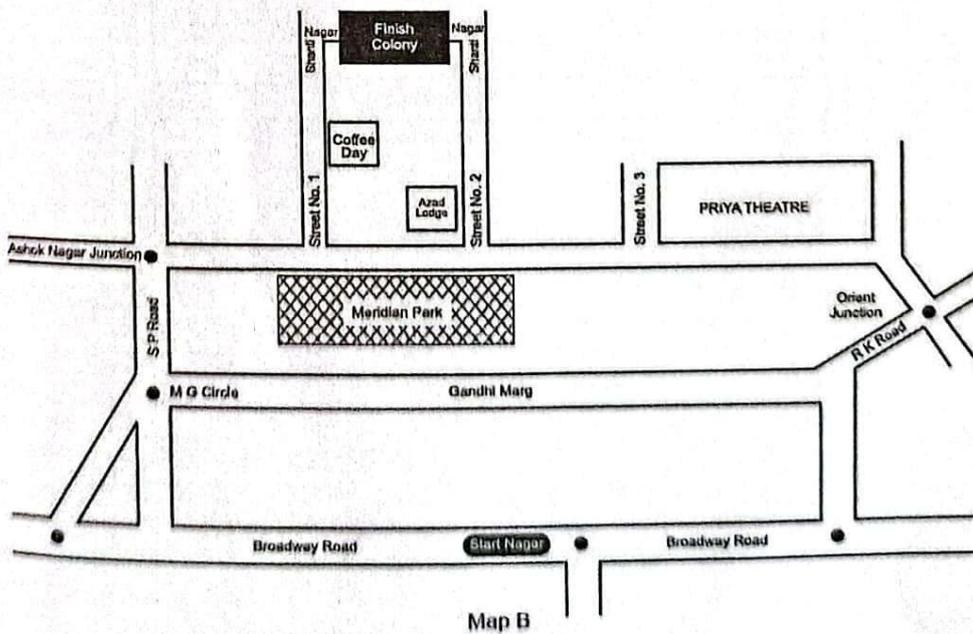
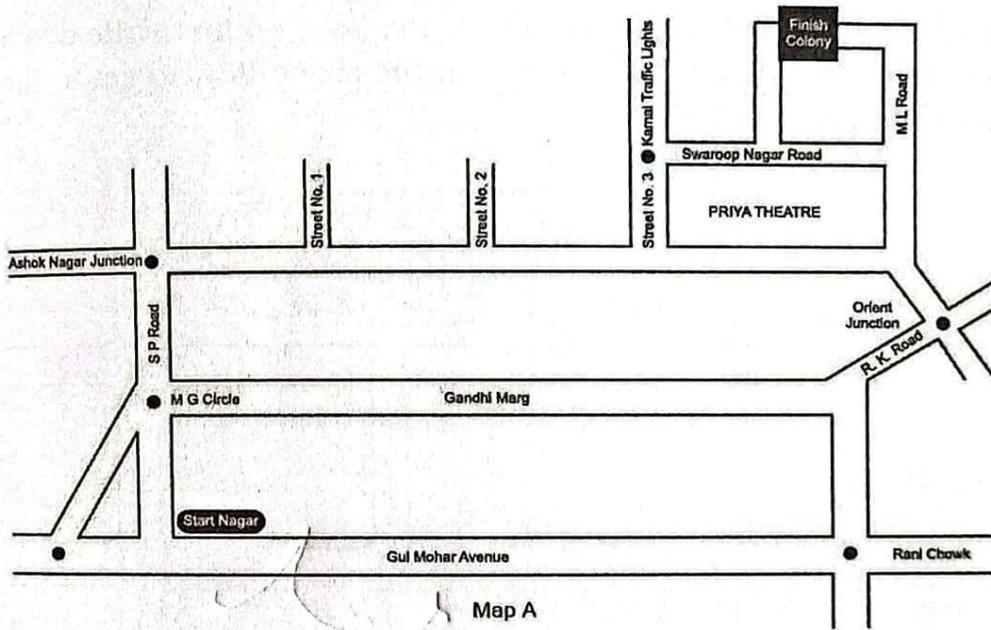
Working in pairs, change the situation in Dialogue 16 and rewrite it using any of the expressions in bold letters to ask for and give directions. You can, for example, begin the dialogue like this: *Excuse me, could you tell me the way to the canteen?* After you finish writing the dialogue, enact it with your partner, taking turns so that each of you plays the two roles.

Activity 16

PAIR WORK

There are two maps A and B on the next page, each with two routes that could be taken to go from Start Nagar to Finish Colony. Working in pairs, choose a map each, and first mark one of the routes and then

give your partner clear directions to take that route to Finish Colony. Your partner will mark the route you give in his/her book. Compare your map with your partner's to check if the two routes match. Next your partner will give you directions, and you can mark the route in the second map. Again, follow the steps explained above.



Activity 17

GROUP WORK

Form groups of five. In the map below, there are five different routes you can take to go from the Vocational Training College to Lotus Lake. Work together and mark the five routes on the map using the numbers 1-5.

Each of you can then choose one route. You can first write down the route and then tell the others in the group how to get to the lake by that route.

