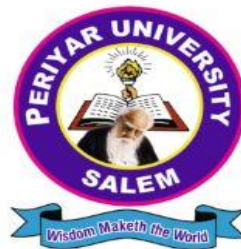


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SALEM - 636 011**

**CENTRE FOR DISTANCE AND ONLINE EDUCATION
(CDOE)**

**BACHELOR OF ENGLISH
SEMESTER - VI**



**NON MANDATORY ELECTIVE PAPER
COMMUNICATIVE ENGLISH -III**

(Candidates admitted from 2024 onwards)

PERIYAR UNIVERSITY

CENTRE FOR DISTANCE AND ONLINE EDUCATION (CDOE)

B.A.ENGLISH 2024 admission onwards

NON MANDATORY ELECTIVE PAPER

COMMUNICATIVE ENGLISH - III

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COMMUNICATIVE ENGLISH

UNIT I OBJECTIVES

In this unit, learners will understand the basic fundamentals. The foundation of each language is grammar, and studying English is no different. Effective communication requires a correct comprehension and implementation of grammatical principles. To succeed in any industry or pursuit, one must possess strong fundamentals. The fundamentals are the underlying ideas, knowledge, and abilities that underpin a certain subject or activity. They serve as the foundation for knowledge and abilities that are increasingly sophisticated. Knowing how to properly employ punctuation, verb tenses, sentence structure, and subject-verb agreement will help you communicate your ideas in a clear and concise way. When you use proper language, you can communicate your ideas clearly to your audience and make a good first impression.

1.1.1 – KINDS OF SENTENCES

DEFINITION OF SENTENCE

A group of words containing a subject and a verb that expresses a statement, a question, etc. When a sentence is written it begins with a big (capital) letter and ends with a full stop.

TYPES OF SENTENCES

There are four basic types of sentences that are used in spoken and written language.

These are:

- i) Declarative Sentences (or) Assertive sentences (or) Statement sentences

ii) Interrogative Sentences

iii) Imperative Sentences

iv) Exclamatory Sentences

DECLARATIVE SENTENCES:

A declarative sentence is a sentence that gives information and it ends with a full stop. A declarative sentence may be a simple sentence, have a subject and predicate or it may be a compound sentence having a comma (,) and a conjunction or a semi colon (;) used with or without a transition word.

EXAMPLES:

1. We travel to Bangalore
2. Today is very hot
3. They live in Chennai

INTERROGATIVE SENTENCES:

Interrogative sentences are used for asking direct questions. These sentences end with a question mark (?). Interrogatives sentences may begin with either a WH- word or a helping verb.

EXAMPLES:

1. Are you ready?
2. Which color do you like?
3. When will you leave?

IMPERATIVE SENTENCES:

Imperative sentences are used telling someone to do something. Imperative sentences include advice, suggestion, request, order, or instructions. These sentences can be identified by looking at the verb that gives some instructions

EXAMPLES:

1. Don't talk
2. Please help me
3. Let's go for the walk

EXCLAMATORY SENTENCES:

Exclamatory sentences are those sentences that express emotions. Exclamatory sentences end with an exclamatory mark (!).

EXAMPLES:

1. What a beautiful garden
2. Wow, Seval looks beautiful
3. Ah! All the questions are easy.

KINDS OF SENTENCES

- i. Simple Sentence
- ii. Compound Sentence
- iii. Complex Sentence
- iv. Compound-Complex Sentence

SIMPLE SENTENCE:

A simple sentence consists of one independent clause. An independent clause contains a subject and verb and expresses a complete thought.

Simple sentences have finite verbs.

Example:

- I. I was eating cake.
- II. The students were bored in the class.

- III. The dog slept in the park.
- IV. I went to the cinemas to see a movie.
- V. Ramu is too poor to buy a bicycle.

COMPOUND SENTENCE:

A compound sentence is a combination of two or more independent clauses joined either by a coordinating conjunction or semi-colon. Each clause if separated could form a sentence alone. A **Compound sentence** consists of **two main clauses**. These two clauses are linked together with conjunction words such as and, but, for, nor, or, so, yet

Example:

- I. I was eating cake, and I liked it.
- II. The students were bored in the class, but they tried to be attentive.
- III. The dog slept in the park, yet It was given food.
- IV. I have to wake up early, or I will be late.

COMPLEX SENTENCE:

A complex sentence consists of an independent clause and a dependent clause. A dependent clause starts with either a subordinating conjunction or a relative pronoun. A dependent clause contains a subject and verb, but it does not express a complete thought. The subordinate clause adds more weightage to the main clause.

Examples:

- I. I was eating cake when it was raining.
- II. Though the dog slept in the park, it was given food.
- III. If I do not wake up early tomorrow, I will be late.
- IV. *Ramu did not buy the cycle as he was too poor*

- **SUBORDINATING CONJUNCTIONS:** After, Although, As, Because, Before, How, If, Once, Since, Than, That, Though, Till, Until, When, Where, Whether, While.
- **RELATIVE PRONOUNS:** That, Which, Who, Whom, Whose

COMPOUND-COMPLEX SENTENCE:

A compound-complex sentence consists of at least two independent clauses and one or more dependent clauses. A compound-complex sentence is a sentence containing one or more dependent clauses and two or more independent clauses joined by a conjunction or semicolon. An independent clause comprises a subject and verb and is a complete thought.

Example:

- I. John stayed up late to finish his project
- II. He still managed to get to work on time.
- III. Although he was tired.

I.CHOOSE THE BEST ANSWER.

READ THE FOLLOWING SENTENCES AND IDENTIFY THE TYPE OF SENTENCE.

1. Please shut the windows and doors.
2. Do you like chocolate pastries?
3. My name is Astrid Gracy.
4. Where are you going?
5. Such a beautiful place!
6. Go and try this new flavour.
7. Today is Monday.
8. Please clean your cupboard today.

9. Turn off all the lights and fans when you leave the room.
10. May I come in?

ANSWERS:

1. Imperative Sentence
2. Interrogative Sentence
3. Declarative Sentence
4. Interrogative Sentence
5. Exclamatory Sentence
6. Imperative Sentence
7. Declarative Sentence
8. Imperative Sentence
9. Imperative Sentence
10. Interrogative Sentence

II. ANSWER THE FOLLOWING IN 250 WORDS (5 MARKS)

1. What is a Sentence?

A sentence is a group of words that conveys a complete idea. Sentence is basically the functional and fundamental unit of the English communication. Complete sentences must have at least one subject and predicate, and the predicate contains a verb. A subject is what we talk of and the predicate describes the subject. Complete sentences start with a capital letter, and they end with a punctuation mark such as a period, exclamation point, or question mark depending on the type of sentence

2. Brief declarative types of sentences (statement)

A declarative statement or assertive sentence is the most basic type of statement. They are meant to convey information and are separated by periods. A simple declarative statement allows you to create basic statements such as:

- I. I am a teacher.
- II. There is a white palace.
- III. The cat is sleeping on the sofa.
- IV. She likes the blue colour.

Note:- Declarative sentence always ends with a period (full stop)

3. Consider types of Sentences on the basis of structure.

If we read about the classification of sentences on the basis of structure, then there are also 4-kinds of sentences, and these are:

- I. Simple sentence
- II. Compound Sentence.
- III. Complex sentence
- IV. Compound-Complex sentence

III.ANSWER THE FOLLOWING IN 500 WORDS (10 MARKS)

1. Elucidate all the twelve Kinds of Sentences.

Sentences can be categorized into different types based on their structure and function. Here are some common kinds of sentences:

Declarative Sentences:

These sentences make a statement or provide information. They typically end with a period. For example, "I am going to the store."

Interrogative Sentences: These sentences ask questions and seek information. They end with a question mark. For example, "What time is it?"

Imperative Sentences:

These sentences give commands, instructions, or requests. They often do not include a subject and end with a period or an exclamation mark. For example, "Please pass the salt."

Exclamatory Sentences:

These sentences express strong emotions or excitement and typically end with an exclamation mark. For example, “What a beautiful sunset!”

Conditional Sentences: These sentences express a condition and its result. They often use words like “if,” “unless,” or “provided that.” For example, “If it rains, we will stay inside.”

Complex Sentences:

These sentences consist of one main clause (independent clause) and one or more subordinate clauses (dependent clauses). The clauses are linked together to form a complex structure. For example, “Although it was raining, they decided to go for a walk.”

Compound Sentences:

These sentences combine two or more independent clauses (main clauses) using coordinating conjunctions (such as “and,” “but,” “or,” “for,” “nor,” “so,” or “yet”). For example, “I wanted to go to the movies, but I couldn’t get a ticket.”

Simple Sentences:

These sentences consist of a single independent clause and typically express a complete thought. For example, “She loves to read.”

Rhetorical Questions:

These are questions asked not to obtain information but to make a point or create emphasis. They are often used in a way that does not expect a response. For example, “Do you think I’m stupid?”

Direct Speech:

Sentences that convey spoken words exactly as they were said. For example, “He said, ‘I’ll be there at 3 o’clock.’”

Indirect Speech:

Sentences that report what someone else has said without quoting their exact words. For example, “She said that she would come later.”

Narrative Sentences:

These sentences are used to tell a story or describe a series of events. They often use past tense and include details to create a narrative flow. For example, “Once upon a time, in a faraway land, there lived a brave knight.”

Descriptive Sentences:

These sentences provide vivid descriptions of people, places, objects, or situations. They use adjectives and adverbs to paint a picture in the reader’s mind. For example, “The old, dusty book sat on the wooden shelf.”

These are some of the common kinds of sentences, and sentences can often fall into multiple categories at once, depending on their structure and purpose.

1.1.2 – BASIC ENGLISH WORD ORDER

What is Word Order?

A word may be individual letter or group. It should give the meaning. Then it is a word. The term ‘word order’, as the name suggests, refers to the sequence or order in which words are to be placed in a sentence. .

Definition of Word Order

According to the Merriam-Webster Dictionary, word order is defined as the order or arrangement of words in a phrase, clause, or sentence, and the Collins Dictionary defines word order as the arrangement of words in a phrase, clause, or sentence. In many languages, including English, word order plays an important part in determining meanings expressed in other languages by inflections. The Macmillan Dictionary defines the same as the sequence in which words generally occur, especially in a clause or sentence.

1. Word Order in Positive Sentences
2. Word Order in Negative Sentences
3. Word Order in Subordinate Clauses
4. Position of Adverbs
5. Word Order in Questions.
6. Word Order in Passive- and Active Voice

In English, owing to the fewness of the inflexions, the order (or arrangement) of the words in a sentence is of the first importance. The following is the usual order of words in an English sentence:-

- (1) The subject usually comes before the verb; as,

The dog bit the horse. The people rang the bell for joy.

- (2) The object usually comes after the verb; as,

The horse bit the dog. The King wears a crown.

- (3) When there is an indirect object and also a direct object, the indirect precedes the direct; as,

Lend me your ears.

- (4) When the adjective is used attributively it comes before the noun which it qualifies; as,

I. Few cats like cold water.

II. I like the little pedlar who has a crooked nose.

III. King Francis was a hearty king, and loved a royal sport.

- (5) When the adjective is used predicatively it comes after the noun; as,

I. The child is asleep.

- II. The horse became restive.

(6) The adjective phrase comes immediately after the noun; as,

- I. Old Tubal Cain was a man of might.
- II. The tops of the mountains were covered with snow.

(7) The adverb is generally placed close to the word which it modifies; as,

- I. Nothing ever happens by chance.
- II. John is a rather lazy boy.
- III. He worked only two sums.
- IV. He never tells a lie.

Note: - When an adverb is intended to modify the sentence as a whole, it is placed at the beginning of a sentence; as,

- I. certainly he made a fool of himself.

(8) All qualifying clauses are placed as close as possible to the words which they qualify; as,

- I. He died in the village where he was born.
- II. The dog that bites does not bark.
- III. People who live in glass houses should not throw stones.

Owing to faulty arrangement of words a sentence may be turned into perfect nonsense; as,

- I. Few people learn anything that is worth learning easily.
- II. A gentleman has a dog to sell who wishes to go abroad.

It is, therefore, essential that all qualifying words, phrases and clauses should be placed as near as possible to the words to which they refer.

I. CHOOSE THE BEST ANSWER:

1. Arrange the words in the correct order.

this / bag /enough/ big/ is/ you/ for?

- a) Is this bag enough big for you?
- b) Is this big enough bag for you?
- c) Is this bag big enough for you?
- d) Is this enough big bag for you?

2. In sentences having both direct object and indirect object, the direct object precedes the indirect object in the sentence structure.

- a) True
- b) False

3. Select the wrong statement.

- a) The subject comes before the verb
- b) The object comes after the verb
- c) Adjective as attributes should be placed after the noun
- d) Adverb is placed close to the word it describes

4. Identify the sentence in which the order of words is wrong.

- a) He played magnificently in the match yesterday
- b) He played in the match yesterday magnificently
- c) He played in the match magnificently yesterday
- d) He played magnificently yesterday in the match

5. Arrange the words in the correct order.

always / wife/ my/ used to/ with me/ agree.

- a) My wife used to always agree with me
- b) My wife always used to agree with me
- c) Always my wife used to agree with me
- d) My wife used to agree with me always

6. Identify the sentence which needs rearrangement.

- a) The dog bit him in his leg
- b) My brother wore a tuxedo
- c) The teacher gave him an assignment
- d) A man of honor was joseph

7. In using the adjective predicatively, it should be placed before the noun.

- a) True
- b) False

8. Select the correct sentence structure from the options.

- a) Jacob meets his manager everyday at the park
- b) Jacob everyday meets his manager at the park
- c) Jacob meets his manager at the park everyday
- d) Jacob meets everyday his manager at the park

9. Identify the sentence which needs rearrangement.

- a) Rama was restless all day
- b) I was inspired by the paper written by that genius scientist
- c) David was a man of might
- d) He only solved two sums all this time

10. Which of the following options represent the jumbled sentence correctly?

better/ the movie/ been/ have/ certainly/ could.

- a) The movie could have been better certainly
- b) Certainly, the movie could have been better
- c) The movie could certainly have been better
- d) The movie certainly could have been better

ANSWERS:

- | | |
|------|------|
| 1. C | 5. B |
| 2. B | 6. D |
| 3. C | 7. B |
| 4. A | 8. C |

9. D

10.B

II. ANSWER THE FOLLOWING IN 250 WORDS (5 MARKS)

1. Arrange the following sentences:

1. she/there/ every day/to work/goes.
2. in this world/ looking/everybody/for happiness.
3. a movie/was/I/when you called/watching.

Ans:

1. She goes there to work every day.
2. Everybody is looking for happiness in this world.
3. I was watching a movie when you called.

2. Brief the Basic English Order of Words.

In English grammar, the rule of thumb is that the subject comes before the verb which comes before the object. This means that most of the sentences conform to the **SVO** word order. Note that, this is for the sentences that only have a subject, verb and object. We'll discuss more complex sentences and their order of words afterwards, but for now, we need to remember that for any type of sentence, we normally put the verb and object together. Some examples are:

object	subject	verb
○	⊙	→
bread	I	eat

I (S) am cleaning (V) the house (O)

subject	verb	object
⊙	→	○
I	eat	bread

He (S) loves (V) the cold breeze (O).

Now as we know about the basic word order used in simple sentences, we need to step our game up and learn about complex sentences. These sentences can contain, adverbs of place, time, two verbs, an indirect object etc

III .Answer the following in 500 words.

1. Explain word order.

1. Word order means the sequence of words in a sentence.

2. The basic word/sentence orders are:

- I. Subject + verb + direct object
- II. Subject + verb + indirect object + direct object
- III. Subject + link verb + subject complement

3. When there are time words and location words,

- I. They can be placed in the beginning or end of a sentence.
- II. Arrange the time or location from a smaller unit to a larger unit.
- III. Location words usually come before time words.

3. Frequency adverbs and expressions may be placed:

- I. in the beginning of a sentence
- II. in the middle (before an action verb, after a “be” verb, or between a helping verb and a main verb)
- III. at the end of a sentence

4. With more than one adjective in succession, arrange them in proper order:

determiner, opinion, size, age, shape, color, origin, religion, material, purpose, noun as adjective.

5. An embedded question needs to follow the order: question word + subject + verb.

The most basic sentence structure in English is a subject plus a verb. A subject performs the action in the sentence, and the verb identifies the action. Keep in mind that in some languages, such as Spanish and Italian, an obvious subject does not always perform the action in a sentence; the subject is often implied by the verb. Every sentence in English must have a subject and a verb to express a complete thought.

Not all sentences are as simple as a subject plus a verb. To form more complex sentences, writers build upon this basic structure. Adding a prepositional phrase to the basic sentence creates a more complex sentence. A preposition is a part of speech that relates a noun or a pronoun to another word in a sentence. It also introduces a prepositional phrase. If you can identify a preposition, you will be able to identify a prepositional phrase.

1.1.3 – USAGE OF PREPOSITION

Prepositions:

Prepositions show the relationship between nouns by modifying the noun that follows them (also called the object of the preposition). Together, a preposition and its object are called a prepositional phrase. For example, if a writer needs to discuss a book on a table. He or she needs to use the following sentence: The book lays on (a preposition) the table (the object of the preposition). Anyone reading the sentence needs to know where the book is located, so the preposition on connects the table (a second noun) to the book.

A preposition is a word or group of words used to link nouns, pronouns and phrases to other words in a sentence. Some examples of prepositions are single words *like in, at, on, of, to, by and with* or phrases *such as in front of, next to, instead of.*

Prepositions in English are most frequently dictated by fixed expressions. While there are some general guidelines to follow, many prepositions are used idiomatically with certain verbs. In these cases, it is best to memorize the phrase instead of the individual preposition.

A Few Rules for Usage:

Although there are hardly any rules as to when to use which preposition, most commonly prepositions define relationships between nouns and locate words, actions or ideas in a particular time or place. *To remember the role of prepositions, notice that "position" appears in the word "preposition"*

Important prepositions:

In, at, on, of, for, to, from, up, down, above, below, under, off, since, for, about, into, with, without, beside, after, before, behind, in front of, inside, back, outside.

Prepositions at/on/in: Place

at is used to talk about a large place or position at a point or before a proper noun

at is used when commenting on activities that occur somewhere

on is used for position on a surface

in is used for position inside a large area

Prepositions at/on/in: time

at - clock time - at 6:00pm , at dinnertime

on - a day of the week - on Monday, on Saturday night

in - a part of the day - in the evening, in the morning

Prepositions: other collocations

Many verbs, nouns and adjectives collocate with particular prepositions.

For : famous for apologize for for business

About : worried about argue about complaint about

In: invest in in a mood interested in

On: dependent on concentrate on on average

At: good at arrive at

The Noun or Pronoun which is used with a Preposition is called its Object. It is in the Accusative case and is said to be governed by the Preposition. Thus, in sentence 1, the noun field is in the Accusative case, governed by the Preposition in.

A Preposition may have two or more objects; as, The road runs over hill and plain. A Preposition is usually placed before its object, but sometimes it follows it; as,

1. Here is the watch that you asked for.
2. That is the boy (whom) I was speaking of.
3. What are you looking at?
4. What are you thinking of?
5. Which of these chairs did you sit on?

Note 1. - When the object is the Relative Pronoun that, as in sentence 1, the Preposition is always placed at the end. The Preposition is- often placed at the end when the object is an interrogative pronoun (as in sentences 3, 4 and 5) or a Relative pronoun understood (as in sentence 2).

Note 2. - Sometimes the object is placed first for the sake of emphasis; as,

This I insist on. He is known the entire world over.

The Prepositions for, from, in, on are often omitted before nouns of place or time; as, we did it last week. I cannot walk a yard. Wait a minute.

Compound Prepositions:

Compound prepositions which are generally formed by prefixing a Preposition (usually a = no or be = by) to a Noun, an Adjective or an Adverb.)
About, above, across, along, amidst, among, amongst, around, before, behind, below, beneath, beside, between, beyond, inside, outside, underneath, within, without.

Phrase Prepositions:

(Groups of words used with the force of a single preposition.) according to -- in accordance with -- in place of agreeably to -- in addition to -- in reference to along with -- in (on) behalf of -- in regard to away from -- in case of -- in spite of because of -- in comparison to -- instead of by dint of -- in

compliance with -- in the event of by means of -- in consequence of -- on account of by reason of -- in course of -- owing to by virtue of -- in favour of -- with a view to by way of -- in front of -- with an eye to conformably to -- in lieu of -- with reference to for the sake of -- in order to -- with regard to .

Words like barring, concerning, considering, during, notwithstanding, pending, regarding, touching, and a few more that are present participles of verbs are used exclusively without any noun or pronoun. They are occasionally identified as Participial Prepositions, but for all intents and purposes they are now Prepositions. Unless (= aside from) an unforeseen circumstance, the mail will be delivered tomorrow. There are a lot of rumors around the bazaar concerning (= regarding) yesterday's fire. In light of (= accounting for) the quality, the cost is reasonable.

Several words are used sometimes as Adverbs and sometimes as Prepositions. A word is a Preposition when it governs a noun or pronoun; it is an Adverb when it does not.

CHECK YOUR PROGRESS

I. Find out the preposition:

1. The dog is sitting on the wall.
2. She is font of chocolates.
3. Yuvanya is genius at chess
4. The boy fell into the pit.

Answer:

1. The dog is sitting **on** the wall.
2. She is font **of** chocolates.
3. Yuvanya is genius **at** chess
4. The boy fell **into** the pit.

I. CHOOSE THE BEST ANSWER

1. The four brothers are always quarrelling _____ themselves
 A) Between B) For C) Within D) Among
2. Kavin worked on his job _____ five hours.
 A) at B) on C) for D) over
3. the Rama is lying _____ the table.
 A) On B) For C) Within D) Among
4. Place a ladder _____ a wall.
 A) Between B) For C) Within D) Against
5. I was born ____ May.
 A) In B) For C) On D) At
6. They climbed ____ the highest hill they could find.
 A) Between B) For C) Up D) Under
7. We got married ____ our son was born.
 A) Between B) Up C) Within D) Before

II. ANSWER THE FOLLOWING IN 250 WORDS.

1. Write any 5 preposition and its definitions with examples

Around:

Illustrates movement that bypasses without harming an object. When used figuratively, implies dodging an area of concern or worry.

Ex. I crashed my bike when I did not go around the tree.

Ex. I must find a way around my financial problems.

At:

Demonstrates specific location. When describing future locations or goals, often used in place of toward.

Ex. I am at home.

Ex. I am aiming at having a degree in five years.

Behind:

Shows an object's location in relation to another. The first object precedes the second one. When used figuratively, implies procrastination or delay.

Ex. The magazine fell behind the couch.

Ex. I am behind on my project (because I was sick)

Upon:

Demonstrates location, (archaic) used in place of on; denotes a temporal occurrence.

Ex. The car sat upon the hill.

Ex. Upon finishing the book, loan it to Rasheeda.

With:

Implies a method of action; suggests association.

Ex. She quickly recorded the number with her pen.

Ex. He left with Mike and Rachel, not Chris.

2. Write a short note on Phrase Prepositions.

Compound Prepositions which are generally formed by prefixing a Preposition

About, above, across, along, amidst, among, amongst, around, before, behind, below, beneath, beside, between, beyond, inside, outside, underneath, within, without..

III. Answer the following in 500 words.

1. What is a preposition?

A preposition is a word used to link nouns, pronouns, or phrases to other words within a sentence. They act to connect the people, objects, time and locations of a sentence. **Prepositions are usually short words, and they are normally placed directly in front of nouns. In some cases, you'll find prepositions in front of gerund verbs.**

A nice way to think about prepositions is as the words that help glue a sentence together. They do this by expressing position and movement, possession, time and how an action is completed. Indeed, several of the most frequently used words in all of English, such as *of*, *to*, *for*, *with*, *on* and *at*, are prepositions.

Explaining prepositions can seem complicated, but they are a common part of language and most of us use them naturally without even thinking about it. In fact, it's interesting to note that prepositions are regarded as a 'closed class' of words in the English language. This means, unlike verbs and nouns, no new words are added to this group over time. In a way, it reflects their role as the functional workhorse of the sentence. They are unassuming and subtle, yet vitally important to the meaning of language.

There are two very important rules to remember when using prepositions. Because they are somewhat vague, learning about prepositions and using them correctly in sentences takes practice. Because 1:1 translation is often impossible when dealing with prepositions, even the most advanced English students have some difficulty at first.

The first rule is that to make sentences clear, specific prepositions are needed.

For example, the preposition *in* means one thing and the preposition *on* cannot substitute for it in all cases. Some prepositions are interchangeable but not always.

The correct preposition means one particular thing and using a different preposition will give the sentence a very different meaning. *I want to see you **in** the house now, Bill!* means something very different from *I want to see you **on** the house now, Bill!* *In the house* means Bill should go through the door, walk inside, and stand in the hall or living room. *On the house* means Bill would need to get a ladder and climb to the roof where he would be *on top of* the house.

The second rule for using prepositions is that prepositions are generally followed by nouns or pronouns. There was a time in the past when teachers held strictly to this rule, but it made for some clunky sentences. *I am seeking someone I can depend on* ends with the preposition *on*, so people who insisted that sentences shouldn't end with a preposition would be forced to use convoluted and unnatural phrasing. To avoid ending that sentence above with a preposition, you'd have to say, *someone I can depend on is whom I am seeking.*

There are more than 100 prepositions in the English language. In addition, there are endless possibilities for creating **prepositional phrases**, phrases that begin with a preposition and end with a noun or pronoun. In the following sections, you will find examples of prepositions, types of prepositions, a comprehensive list of prepositions, and some helpful preposition exercises. As you read the examples and study the list, remember that prepositions usually convey concepts such as comparison, direction, place, purpose, source possession, and time.

Examples of Prepositions

Using different prepositions or even different types of prepositions in place of the examples might change the relationship between the rest of the words in the sentence.

I prefer to read *in* the library.

He climbed *up* the ladder to get *onto* the roof.

Please sign your name *on* the dotted line *after* you read the contract.

Go *down* the stairs and *through* the door.

He swam *across* the pool.

Take your brother *with* you.

1.1.4 – USE OF ADJECTIVES

Adjectives:

An adjective modifies a noun or pronoun by providing descriptive or specific detail. Unlike adverbs, adjectives do not modify verbs, other adjectives, or adverbs. Adjectives usually precede the noun or pronoun they modify. Adjectives do not have to agree in number or gender with the nouns they describe.

Types of Adjectives:

1. Descriptive Adjectives (or) Adjective of quality
2. Proper Adjectives
3. Proper Adjectives
4. Limiting Adjectives
5. Interrogative Adjectives
6. Coordinate Adjectives
7. Compound Adjectives

Descriptive Adjectives (or) Adjective of quality:

A descriptive adjective names a quality of the noun or pronoun that it modifies.

Example: brown dog, bigger house, fluffy cat, smart city, intelligent student.

Proper Adjectives:

A proper adjective is derived from a proper noun.

Example: French class, Spanish food, European car, American dollar, Roman letter.

Limiting Adjectives:

A limiting adjective restricts the meaning of the word it modifies.

Example: that car, this room, the tree.

Interrogative Adjectives:

An interrogative adjective is used to ask a question.

Example: Whose book is this?, What is your plan?, Whose pen is this?

Coordinate Adjectives:

A coordinate adjective consists of two or more adjectives separated by a comma instead of by a coordinating conjunction.

Example: a cold, rainy day

Compound Adjectives:

Compound adjectives consist of two or more words that function as a unit. Depending on its position within the sentence, the compound adjective is punctuated with or without a hyphen. When a compound adjective comes before the noun it modifies, use a hyphen to join the adjectives. When a compound adjective follows the noun it modifies, do not use a hyphen to join the adjectives

Determiners as Adjectives:

Determiners, such as articles, pronouns, and numbers, can function as adjectives. When a determiner is used as an adjective, it restricts the noun it modifies, like a limiting adjective. Determiners functioning as adjectives tell Which one?, How many?, and Whose?

Placement and Order of Adjectives:

A single noun can be described as a list of adjectives. When more than one adjective is used to modify a noun, it is important to consider the order in which the adjectives appear. Generally, the adjectives most important in completing the meaning of the noun are placed closest to the noun.

Quantitative of adjective:

Adjective this shows the quantity of a thing.

Example:

Whole apple, no milk, some rice, little knowledge.

Number of adjective:

Adjective this expresses the number of persons or things.

Example:

two letters, five fingers, many languages, most girls..

Possessive of adjective:

These Adjectives express the distributive state of nouns.

Example:

my aim, your pen, my home, her note.

Following is the usual order of adjectives in a series:

1. Determiners: articles (a, the), demonstratives (this, those), and possessives (his, our, Mary's, everybody's), amounts (one, five, many, few), order (first, next last)
2. Coordinate adjectives (subjective evaluations or personal opinions): nice, nasty, packed, pitiful
3. Adjectives describing size: big, huge, little, tiny
4. Adjectives describing shape: long, short, round, square
5. Adjectives describing age: young, old, modern, ancient

6. Adjectives describing color: blue, green, red, white
7. Adjectives describing nationality: Italian, French, Japanese
8. Adjectives describing architectural style or religion: Greek, Gothic, Catholic, Jewish, Muslim
9. Adjectives describing material: cardboard, plastic, silver, gold
10. Nouns functioning as adjectives: soccer ball, cardboard box, history class

Example:

a big brick house (article, size, and material)

these old brown cardboard boxes (demonstrative, age, color, material)

a beautiful young Italian woman (article, personal opinion, age, nationality)

I. CHOOSE THE BEST ANSWER

1. We visited the museum, where we saw _____ art facts.
A. A lot of B. Ancient C. John's D. A room filled with
2. I received _____ awards at the ceremony today.
A. The manager's B. Two
C. Information about D. Motivation at the
3. Please get me a bag of _____ apples.
A. Intersting B. Riped red C. Oranges and D. Real
4. The president sat in a _____ chair.
A. Immportant B. Barber's C. Funny D. Leather
5. _____ weather is the norm in San Francisco.
A. Blue B. Big C. Foggy D. The best

Answer Key:

1. A – We visited the museum, where we saw *ancient* artifacts.
2. B – I received *two* awards at the ceremony today.

3. B – Please get me a bag of *ripe red* apples.
4. D – The president sat in a *leather* chair.
5. C – *Foggy* weather is the norm in San Francisco.

II. Answer the following in 200 words.

1. How are adjectives used in sentences?

Adjectives modify or describe nouns and pronouns. They can be attributive (occurring before the noun) or predicative (occurring after the noun). Predicative adjectives typically follow a linking verb (such as forms of the verb “to be”) that connects the subject of the sentence to the adjective.

Examples: Attributive and predicative adjectives

- I. The proud soldier is home.
- II. The soldier is proud.
- III. The dedicated employee starts early.
- IV. The employee is dedicated.

Note: While most adjectives can occur in both the attributive and predicative position, some can only be used in one position.

For example, the word “main” can only be used in the attributive position, while the word “asleep” can only be used in the predicative position.

- I. The main reason is that ...
- II. The reason is main.
- III. The man is asleep.
- IV. The asleep man is ...

2. Comparative and superlative adjectives:

Comparative adjectives are used to compare two things. They’re usually formed by adding the suffix “-er” (or “-r” if the word ends in the letter “e”). For two-syllable words that end in “y,” the “y” is replaced with “-ier.”

Comparative adjectives can also be formed by adding “more” or “less” before an adjective that has not been modified. The “more” form is typically used for words with two or more syllables, while the “less” form is used for all adjectives.

Examples:

Comparative adjectives in a sentence

- I. Simon’s essay is longer than Claire’s.
- II. The room is cozier with the fire lit and less cozy without it.
- III. I have never met a more honorable person.

Superlative adjectives are used to indicate that something has the most or least of a specific quality. They’re typically preceded by the definite article “the” and usually formed by adding the suffix “-est” (or “-st” if the word ends in the letter “e”). For two-syllable words that end in “y,” the “y” is replaced with “-iest.”

Superlative adjectives can also be formed by adding “most” or “least” before an adjective that has not been modified. The “most” form is typically used for words with two or more syllables, while the “least” form is used for all adjectives.

Examples:

Superlative adjectives in a sentence

- I. Even the greatest athletes need adequate rest.
- II. All the courses were delicious, but the dessert was the tastiest.
- III. Alicia is the most charming person at the party, but her partner is the least charming.

III. Answer the following in 500 words.

1. What is an adjective?

Adjectives are words that describe or modify other words, making your writing and speaking much more specific, and a whole lot more interesting. Words like *small*, *blue*, and *sharp* are descriptive, and they are all examples of adjectives.

Because adjectives are used to identify or quantify individual people and unique things, they are usually positioned before the **noun** or **pronoun** that they modify. Some sentences contain multiple adjectives.

Adjective examples:

1. They live in a **big, beautiful**
2. Since it's a **hot** day, Lisa is wearing a **sleeveless**
3. The mountaintops are covered in **sparkling**
4. On her birthday, Brenda received an **antique** vase filled with **fragrant**

Types of Adjectives

Remember that adjectives can modify as well as describe other words, and you'll find it much easier to identify different types of adjectives when you see them.

Articles

There are only three articles, and all of them are adjectives: *a*, *an*, and *the*. Because they are used to discuss non-specific things and people, *a* and *an* are called indefinite articles. For example:

1. I'd like *a*
2. Let's go on *an*

Neither one of these sentences names a specific banana or a certain adventure. Without more clarification, any banana or adventure will do. The word *the* is called the definite article. It's the only definite article, and it is used to indicate very specific people or things:

1. Please give me a banana. I'd like *the* one with *the* green stem.
2. Let's go on an adventure. *The* Grand Canyon mule ride sounds perfect!

Possessive Adjectives:

As the name indicates, possessive adjectives are used to indicate possession. They are: My, Your, His, Her, Its, Our, Their.

Possessive adjectives also function as possessive pronouns.

Demonstrative Adjectives:

Like the article *the*, demonstrative adjectives are used to indicate or demonstrate specific people, animals, or things. *These, those, this* and *that* are demonstrative adjectives.

- I. *These* books belong on *that*
- II. *This* movie is my favorite.
- III. Please put *those* cookies on the blue plate.

Coordinate Adjectives:

Coordinate adjectives are separated with commas or the word *and*, and appear one after another to modify the same noun. The adjectives in the phrase *bright, sunny day* and *long and dark night* are coordinate adjectives. In phrases with more than two coordinate adjectives, the word *and* always appears before the last one; for example: The sign had *big, bold, and bright* letters.

Numbers Adjectives:

When they're used in sentences, numbers are almost always adjectives. You can tell that a number is an adjective when it answers the question "How many?"

1. The stagecoach was pulled by a team of *six*
2. He ate *23* hotdogs during the contest, and was sick afterwards.

Interrogative Adjectives:

There are three interrogative adjectives: *which, what, and whose*. Like all other types of adjectives, interrogative adjectives modify nouns. As you probably know, all three of these words are used to ask questions.

1. *Which* option sounds best to you?
2. *What* time should we go?

1.1.5 – USE OF ADVERBS

Adverbs are words that describe or modify verbs, adjectives, and other adverbs. Adverbs express ideas of time, place, manner, cause, and degree.

FUNCTION AND POSITION:

The adverb is usually near the word it modifies, but it can be found anywhere in the sentence.

When the adverb modifies another adverb or an adjective, it is in front of the word it modifies.

If the adverb is modifying a verb, the adverb can appear almost anywhere—before or after the verb, between the helping and main verbs, or at the beginning or end of the sentence.

Examples:

BEFORE THE VERB: Mary often stays late.

AFTER THE VERB: Mary stays, often late.

BETWEEN THE HELPING AND MAIN VERB: Mary will often stay late.

BEGINNING OF THE SENTENCE: Often Mary stays late.

END OF THE SENTENCE: Mary stays late often.

Examples:

MODIFYING A VERB: John attends the Writing Center regularly.

MODIFYING AN ADJECTIVE: John is a very conscientious student.

MODIFYING ANOTHER ADVERB: John writes his papers really well.

Like the adjective, the adverb qualifies other words by answering questions about those words.

How? The student worked diligently. (Worked how?)

Where? Mary went home to write her paper. (Went where?)

When? John handed in his paper yesterday. (Handed in when?)

To what degree? The paper was unusually well-written. (How well-written?)

Some adverbs will use the same form as adjectives. The adjective may not have a suffix or may already have an –ly ending.

No suffix: straight late far right

-ly suffix: early daily weekly hourly

TYPES OF ADVERB:

1. Adverbs of Manner:
2. Adverbs of time:
3. Adverbs of place:
4. Adverbs of frequency or number:
5. Adverbs of Degree or Extent:
6. Interrogative Adverb
7. Adverbs of reason or purpose:

Adverbs of Manner:

These adverbs express in what manner or how an action is done.

Example:

- I. Karunya dances gracefully on the stage.
- II. Seval delivered his speech felicitously.

Adverbs of time:

These adverbs express the time of an action.

Example:

- I. Mrs.Preethi arrived late for the party
- II. Sankavi was already there.

Adverbs of place:

These adverbs express or point out the place of an action.

Example:

- I. We gathered there
- II. It was raining outside

Adverbs of frequency or number:

These adverbs express how often or how frequently an action takes place.

Example:

- I. He always speaks the truth
- II. I visited the Taj mahal only once.

Adverbs of Degree or Extent:

These adverb expresses modify the adjectives, verbs, and other adverbs by telling to what level or extent. The add meaning to a sentence by clarifying if something is too much, almost done, just enough, or very good.

Example:

- I. These adverbs express the degree or extent of an action.
- II. He is working very fast
- III. The machine has completely gone out of order.

Interrogative Adverbs:

These adverbs are used to ask the questions.

Example:

- I. What are you doing?

- II. Where are you living?
- III. Have you solved the sum?

Adverbs of reason or purpose:

These adverbs express the reason for or purpose of an action.

Example:

- i. Krishna was hence neglected by the teachers.
- ii. The teacher is ill and therefore is unable to come to school.

COMMON PROBLEMS WITH ADVERBS:

Do not confuse adverbs with adjectives, especially well with good. Well is an adverb; good is an adjective.

Avoid double negatives. For instance, do not use hardly, scarcely, only, or never with no or not. One negative word to a clause is enough.

I.CHECK YOU'RE PROGRESS:

1. Read the sentences given below and underline the adverbs.

1. The boy is too careless.
2. The winds are very strong.
3. The baby slept soundly.
4. The soldiers fought the war valiantly.
5. Joey always tries his best.
6. Surely you are mistaken.
7. The movie is to end soon.
8. Your friend messaged again.
9. I did my homework already.

10. I was rather busy.

Answers –

1. Too
2. Very
3. Soundly
4. Valiantly
5. Always
6. Surely
7. Soon
8. Again
9. Already
10. Rather

2. Identify the Type of Adverb

Go through the given sentences and identify the type of adverb used in each sentence.

1. The boy practised his speech regularly.
2. The phone kept ringing constantly.
3. The people have gone out.
4. I have heard this story before.
5. Are you quite sure?
6. You are driving too carelessly.
7. I always try my best.
8. You are quite right.
9. He solved the problem quickly.
10. I have heard enough.

Answers –

1. Regularly – Adverb of Frequency
2. Constantly – Adverb of Frequency
3. Out – Adverb of Place
4. Before – Adverb of Time
5. Quite – Adverb of Degree
6. Too – Adverb of Degree
7. Always – Adverb of Frequency
8. Quite – Adverb of Degree
9. Quickly – Adverb of Manner
10. Enough – Adverb of Degree

II. Answer the following in 250 words

1. What is a conjunctive adverb?

A conjunctive adverb is a type of adverb used to connect and modify two independent clauses. It does this by turning the second clause into an adverbial modifier of the first. Conjunctive adverbs can be used as transition words to introduce condition, consequence, clarification, comparison, and contrast (e.g., “The weather is fine now. However, it is going to rain later.”). But it’s important not to confuse them with conjunctions.

2. Write a short note on Adverbs and verbs

Adverbs often modify verbs. This means that they describe the way an action is happening.

*Jack sings **loudly** in the shower.*

*My cat waits **impatiently** for his food.*

*I will **seriously** consider your suggestion.*

The adverb in each of the sentences above answers the question *In what manner?* How does Huan sing? Loudly. How does my cat wait? Impatiently. How will I consider your suggestion? Seriously. Adverbs can answer other types of questions about how an action was performed. They can also tell you when (“we arrived **early**”), where (“turn **here**”), or with what frequency (“I go there **often**”).

However, there is one type of verb that doesn’t mix well with adverbs. **Linking verbs**, such as *feel, smell, sound, seem, and appear*, typically precede adjectives, not adverbs.

III. Answer the following in 500 words

1. Describe the functions of Adverbs

Adverbs can perform a wide range of functions: they can modify verbs, adjectives, and even other adverbs. They can come either before or after the word they modify. In the following examples, adverbs are in bold, while the words they modify are in italics (the **quite** *handsome* man):

- I. The desk is made of an **especially** *corrosion-resistant industrial* steel.
- II. The power company uses huge generators which are **generally** *turned* by steam turbines.
- III. Jaime won the race, because he *ran* **quickly**.
- IV. This fence was *installed* **sloppily**. It needs to be redone.

An adverb may provide information about the manner, place, time, frequency, certainty, or other circumstances of the activity indicated by the verb. Some examples, where again the adverb is in bold and the words modified are in italics:

- I. Samreen sang **loudly** (*loudly* modifies the verb *sang*, indicating the manner of singing)
- II. We left it **here** (*here* modifies the verb phrase *left it*, indicating place)
- III. I worked **yesterday** (*yesterday* modifies the verb *worked*, indicating time)

- IV. He **undoubtedly** did it (*undoubtedly* modifies the verb phrase *did it*, indicating certainty)
- V. You **often** make mistakes (*often* modifies the verb phrase *make mistakes*, indicating frequency)

They can also modify noun phrases, prepositional phrases, or whole clauses or sentences, as in the following examples. Once again the adverbs are in bold, while the words they modify are in italics.

- I. I bought **only** the fruit (*only* modifies the noun phrase *the fruit*)
- II. Roberto drove us **almost** to the station (*almost* modifies the prepositional phrase *to the station*)
- III. **Certainly** we need to act (*certainly* modifies the sentence as a whole)

1.1.6 DETERMINERS-AGREEMENT (SUBJECT – VERB, PRONOUN- ANTECEDENT)

Agreement of the verb:

A verb must agree with its subject in number and person. Otherwise it is called Error of proximity.

The verb is made to agree in number with a noun near it instead of with its proper subject.

This should be avoided as shown in the following examples:-

- i. The quality of the mangoes was not good.
- ii. The introduction of tea and coffee and such other beverages has not been without some effect.
- iii. His knowledge of Indian vernaculars is far beyond the common.

Two or more singular nouns or pronouns joined by and require a plural verb;
as,

- i. Gold and silver are precious metals.
- ii. Fire and water do not agree.
- iii. Knowledge and wisdom have oft-times no connection.
- iv. Are your father and mother at home?
- v. In him were centered their love and their ambition.
- vi. He and I were playing.

But if the nouns suggest one idea to the mind, or refer to the same person or thing, the verb is singular; as,

- I. Time and tide waits for no man.
- II. The horse and carriage is at the door.
- III. Bread and butter is his only food.
- IV. Honour and glory is his reward.
- V. The rise and fall of the tide is, due to lunar influence.
- VI. My friend and benefactor has come.
- VII. The novelist and poet is dead.

Words joined to a singular subject by with, as well as, etc., are parenthetical.
The verb should therefore be put in the singular; as,

- I. The house, with its contents, was insured.
- II. The Mayor, with his councillors, is to be present.
- III. The ship, with its crew, was lost. •
- IV. Silver, as well as cotton, has fallen in price.

- V. Sanskrit, as well as Arabic, was taught there.
- VI. Justice, as well as mercy, allows it.
- VII. The guidance, as well as the love of a mother, was wanting.

Two or more singular subjects connected by or or nor require a singular verb; as.

- I. No nook or corner was left unexplored.
- II. Our happiness or our sorrow is largely due to our own actions.
- III. Either the cat or the dog has been here.
- IV. Neither food nor water was to be found there.
- V. Neither praise nor blame seems to affect him.

But when one of the subjects joined by or or nor is plural, the verb must be plural, and the plural subject should be placed nearest the verb ; as,

- I. Neither the Chairman nor the directors are present.

When the subjects joined by or or nor are of different persons, the verb agrees with the nearer; as,

- i. Either he or I am mistaken.
- ii. Either you or he is mistaken.
- iii. Neither you nor he is to blame.
- iv. Neither my friend nor I am to blame.

But it is better to avoid these constructions, and to write:-

- I. He is mistaken, or else I am.
- II. You are mistaken, or else he is.
- III. He is not to blame, nor are you.

IV. My friend is not to blame, nor am I.

Either, neither, each, everyone, many a, must be followed by a singular verb; as,

- I. He asked me whether either of the applicants was suitable.
- II. Neither of the two men was very strong.
- III. Each of these substances is found in India.
- IV. Every one of the prisons is full.
- V. Every one of the boys loves to ride.
- VI. Many a man has done so.
- VII. Many a man does not know his own good deeds.
- VIII. Many a man has succumbed to this temptation.

Two nouns qualified by each or every, even though connected by and, require a singular verb; as,

- I. Every boy and every girl was given a packet of sweets.

Some nouns which are plural in form, but singular in meaning, take a singular verb; as,

- I. The news is true. Politics was with him the business of his life.
- II. The wages of sin is death.
- III. Mathematics is a branch of study in every school.

Pains and means take either the singular or the plural verb, but the construction must be consistent; as,

- I. Great pains have been taken.
- II. Much pains has been taken.
- III. All possible means have been tried.

IV. The means employed by you is sufficient.

In the sense of income, the word means always takes a plural verb; as,

I. My means were much reduced owing to that heavy loss.

II. His means are ample.

some nouns which are singular in form, but plural in meaning take a plural verb; as, According to the present market rate twelve dozen cost one hundred rupees. None, though properly singular, commonly takes a plural verb (see § 132); as,

None are so deaf as those who will not hear.

Cows are amongst the gentlest of breathing creatures; none show more passionate tenderness to their young.

A Collective noun takes a singular verb when the collection is thought of as one whole; plural verb when the individuals of which it is composed are thought of ; as,

I. The Committee has issued its report.

The Committee are divided on one minor point. But we must be consistent. Thus, we should say : The Committee has appended a note to its (not their) report. When the plural noun is a proper name for some single object or some collective unit, it must be followed by a singular verb; as,

I. The Arabian Nights is still a great favourite.

II. The United States has a big navy.

III. Plutarch's Lives is an interesting book.

IV. Gulliver's Travels was written by Swift.

When a plural noun denotes some specific quantity or amount considered as a whole, the verb is generally singular; as,

- I. Fifteen minutes is allowed to each speaker.
- II. Ten kilometers is a long walk.
- III. Fifty thousand rupees is a large sum.
- IV. Three parts of the business is left for me to do.

1.1.7 COLLOCATIONS

A collocation is a word pair that a native speaker considers to be natural. In English, collocations can be classified into seven different categories:

- I. noun + noun,
- II. adjective + noun,
- III. verb + verb,
- IV. adverb + adjective,
- V. verb + adverb, and
- VI. verb + preposition or prepositional phrase (phrasal verb).

Some resources to assist you with these combinations are listed below. Note: Depending on the English-speaking nation you are in, these combinations might change.

Collocations are pervasive in all types of writing and can be found in phrases, chunks, proper names, idioms, and terminology. Therefore, automatic extraction of monolingual and bilingual collocations is important for many applications, including natural language generation, word sense disambiguation, machine translation, lexicography, and cross language information retrieval.

Collocations can be classified as lexical or grammatical collocations. Lexical collocations exist between content words, while a grammatical collocation exists between a content word and function words or a syntactic structure.

Types of Collocations:

There are several different types of collocation made from various combinations of a verb, noun, adjective, etc in the English language. Some of the most common types are:

- ✓ **adverb + adjective:** completely satisfied
- ✓ **adjective + noun:** excruciating pain
- ✓ **noun + noun:** a surge of anger
- ✓ **noun + verb:** lions roar
- ✓ **verb + noun:** commit suicide
- ✓ **verb + expression with a preposition by its side:** burst into tears
- ✓ **verb + adverb:** wave frantically
- ✓

Even though sometimes, it may not feel so common to use these combinations of words, it will be highly effective in conveying your message in a more appropriate sense. Collocation refers to a group of two or more words that usually go together and are found in pairs or in small phrases. Even though it is possible to use other word combinations, understanding collocations will definitely help English learners improve their fluency and communication skills because they are words that usually go together. There might be hard and quick rules in terms of grammar why some of these words belong together, or there may be no rules at all; the words are just that way because of regular colloquial use.

Types of Collocations:

Verb Collocations:

Verb collocations are those types of collocations that are used extensively and tend to involve a verb + noun phrase in the day to day situations. Here are the examples of these words so you can interpret them in a better way. In every

instance, the verb has other meanings as well, but the outcome of combining it with the other words is a verb collocation.

1. **Pay a Bill:** I refuse to pay a bill if I am not satisfied with the service.
2. **Come Prepared:** Come prepared to the school tomorrow, since you have a presentation.
3. **To Find a Replacement:** Indian team requires to find a replacement for Sachin as early as possible.

Adjective Collocations:

When you add adjectives with nouns and adverbs, it forms adjective collocations. Here are a few examples of adjective collocations.

1. **Deep:** Deep feeling, deep holes, deep trouble, deep sleep.
2. **Heavy:** Heavy rainfall, a heavy drinker, heavy snow, heavy traffic.
3. **Strong:** Strong smell, strong body, strong sense, strong denial.
4. **Big:** Big disappointment, big failure, big mistake, big surprise.

Noun Collocations:

In Noun collocations, a verb and a noun can be used to form a group of words. Service industry, tea leaves, dogs bark, water flows, paper flutters, blurred vision, critical analysis.

Business Collocations:

Most of the time, collocations are critical in several types of businesses and work scenes. There are multiple ways in which you can make a collocation with the help of verbs, nouns, adjectives, and adverbs. They can be mixed with keywords and a business expression can be made.

Some of the Important Business Collocations are as follows.

- Cash Flow
- Opinion Poll
- Make Money
- Forgive a Debt
- Counterfeit Money
- Key in a PIN
- Annual Turnover
- Security Blanket

- Go Bankrupt
- Cease to Trade
- Hard-earned Money
- Deposit a Check
- Close a Deal
- Open an Account

I. Answer the following in 250 words.

1. Write an example Sentences of Different Collocations

Verb + Adverb Collocations for IELTS

1. Two children were **severely injured** in the accident.
2. The girl **blatantly refused** to change seats.
3. After some time, he **deeply regretted** his actions
4. The doctor **firmly believes** in the advantages of a healthy diet.
5. The Stylist **completely understood** why the customer was annoyed.

Verb + Noun Collocations for IELTS

1. On her 18th birthday, she decided to **throw a party**.
2. He decided to **break a habit** in the new year.
3. She **made an appointment** to see the gynaecologist.
4. The professor **paid her a compliment** about her well-written essays.

2. Write the common mistake related to collocation.

So-So

While it is all right to use this term in casual chat, using it in the IELTS writing task can harm your score. **Try to replace it with uninspiring or ordinary.**

II. Answer the following in 500 words.

1. Elucidate collocation types with examples.

Collocation is the juxtaposition of two or more words. These words have been used together so often and for so long that replacing them with any synonym renders them awkward and sometimes unintelligible.

There are different types of collocations in the English language. For example, collocations can be made up of an adjective and noun, noun and noun, verb and noun, adverb and adjective, verb and prepositional phrase, and verb and adverb. The following sections explain and provide examples of such collocations.

- **adverb + adjective**
 - **Correct:** fully aware
 - **Incorrect:** outright aware
- **adjective + noun**
 - **Correct:** deep sleep
 - **Incorrect:** low sleep
- **noun + noun**
 - **Correct:** round of applause
 - **Incorrect:** group of applause
- **noun + verb**
 - **Correct:** cats purr, dogs bark
 - **Incorrect:** cats bark, dogs purr
- **verb + noun**
 - **Correct:** give a speech
 - **Incorrect:** send a speech
- **verb + expression with preposition**
 - **Correct:** run out of time
 - **Incorrect:** speed out of time
- **verb + adverb**
 - **Correct:** speak loudly
 - **Incorrect:** speak blaringly

UNIT II OBJECTIVES

In this unit, learners will imply different styles of communication. People approach communication in different ways, which is reflected in their communication styles. They help you develop your communication strategy and self-awareness. A person's preferred method of expressing their thoughts, ideas, and emotions is used to categorize their communication styles. When trying to persuade someone else to do something, people may use motivation as a communication goal. They could take this action to support the person in achieving their objectives or enhancing their performance. For instance, a mentor could inspire a worker to create focus-boosting techniques.

SECTION 2.1: TENSES REPORTED SPEECH

What is Reported Speech?

Reported speech is the form in which one can convey a message said by oneself or someone else, mostly in the past. It can also be said to be the third person view of what someone has said. In this form of speech, you need not use quotation marks as you are not quoting the exact words spoken by the speaker, but just conveying the message.

Definition of Reported Speech

Reported speech, according to the Oxford Learner's Dictionary, is defined as a report of what somebody has said that does not use their exact words. The Collins Dictionary defines reported speech as speech which tells you what someone said, but does not use the person's actual words. According to the Cambridge Dictionary, reported speech is defined as the act of reporting something that was said, but not using exactly the same words. The Macmillan Dictionary defines reported speech as the words that you use to report what someone else has said.

Rules to be Followed When Using Reported Speech

Reported speech is a little different from direct speech. As it has been discussed already, reported speech is used to tell what someone said and does not use the exact words of the speaker. Take a look at the following rules so that you can make use of reported speech effectively.

- I. The first thing you have to keep in mind is that you need not use any quotation marks as you are not using the exact words of the speaker.
- II. You can use the following formula to construct a sentence in the reported speech.

Subject said that (report whatever the speaker said)

- I. You can use verbs like said, asked, requested, ordered, complained, exclaimed, screamed, told, etc. If you are just reporting a declarative sentence, you can use verbs like told, said, etc. followed by 'that' and end the sentence with a full stop.

When you are reporting interrogative sentences, you can use the verbs – enquired, inquired, asked, etc. and remove the question mark. In case you are reporting imperative sentences, you can use verbs like requested, commanded, pleaded, ordered, etc. If you are reporting exclamatory sentences, you can use the verb exclaimed and remove the exclamation mark. Remember that the structure of the sentences also changes accordingly.

- II. Furthermore, keep in mind that the sentence structure, tense, pronouns, modal verbs, some specific adverbs of place and adverbs of time change when a sentence is transformed into indirect/reported speech.

Transforming Direct Speech into Reported Speech

As discussed earlier, when transforming a sentence from direct speech into reported speech, you will have to change the pronouns, tense and adverbs of time

and place used by the speaker. Let us look at the following tables to see how they work.

Normally, the tense in reported speech is one tense back in time from the tense in direct speech:

*She said, I am tired. = She said that she **was** tired.*

Table 1 – Change of Pronouns

Direct Speech	Reported Speech
I	He, she
Me	Him, her
We	They
Us	Them
You	He, she, they
You	Him, her, them
My	His, her
Mine	His, hers
Our	Their
Ours	Theirs
Your	His, her, their
Yours	His, hers, theirs

Table 2 – Change of Adverbs of Place and Adverbs of Time

Direct Speech	Reported Speech
This	That
These	Those
Adverbs of Place	
Here	There
Adverbs of Time	
Now	Then
Today	That day
Tomorrow	The next day / The following day
Yesterday	The previous day
Tonight	That night
Last week	The week before
Next week	The week after
Last month	The previous month
Next month	The following month
Last year	The previous year
Next year	The following year
Ago	Before
Thus	So

Table 3 – Change of Tense

Direct Speech	Reported Speech
Simple Present Example: Preethi said, I cook pasta.	Simple Past Example: Preethi said that she cooked pasta.
Present Continuous Example: Preethi said, I am cooking pasta.	Past Continuous Example: Preethi said that she was cooking pasta.
Present Perfect Example: Preethi said, I have cooked pasta.	Past Perfect Example: Preethi said that she had cooked pasta.
Present Perfect Example: Preethi said, I have been cooking pasta.	Past Perfect Continuous Example: Preethi said that she had been cooking pasta.
Simple Past Example: Preethi said, I cooked pasta.	Past Perfect Example: Preethi said that she had cooked pasta.
Past Continuous Example: Preethi said, I was cooking pasta.	Past Perfect Continuous Example: Preethi said that she had been cooking pasta.
Past Perfect Example: Preethi said, I had cooked pasta.	Past Perfect (No change) Example: Preethi said that she had cooked pasta.
Past Perfect Continuous Example: Preethi said, I had been cooking pasta.	Past Perfect Continuous (No change) Example: Preethi said that she had been cooking pasta.

Table 4 – Change of Modal Verbs

Direct Speech	Reported Speech
Will	Would
May	Might
Can	Could
Shall	Should
Has/Have	Had

Tips to Practise Reported Speech

Here are some tips you can follow to become a pro in using reported speech.

- Select a play, a drama or a short story with dialogues and try transforming the sentences in direct speech into reported speech.
- Write about an incident or speak about a day in your life using reported speech.
- Develop a story by following prompts or on your own using reported speech.

Examples of Reported Speech

Given below are a few examples to show you how reported speech can be written. .

- Santana said that she would be auditioning for the lead role in *Funny Girl*.
- Blaine requested us to help him with the algebraic equations.

- Karishma asked me if I knew where her car keys were.
- The judges announced that the Warblers were the winners of the annual acapella competition.
- Binsha assured that she would reach Bangalore by 8 p.m.
- Kumar said that he had gone to the doctor the previous day.
- Lakshmi asked Teena if she would accompany her to the railway station.
- Jibin told me that he would help me out after lunch.
- The police ordered everyone to leave from the bus stop immediately.
- Rahul said that he was drawing a caricature.

Check Your Understanding of Reported Speech

Transform the following sentences into reported speech by making the necessary changes.

1. Rachel said, I have an interview tomorrow.
2. Mahesh said, What is he doing?
3. Sherly said, My daughter is playing the lead role in the skit.
4. Dinesh said, It is a wonderful movie!
5. Suresh said, My son is getting married next month.
6. Preetha said, Can you please help me with the invitations?
7. Anna said, I look forward to meeting you.
8. The teacher said, Make sure you complete the homework before tomorrow.
9. Sylvester said, I am not going to cry anymore.
10. Jade said, My sister is moving to Los Angeles.

Now, find out if you have answered all of them correctly.

1. Rachel said that she had an interview the next day.
2. Mahesh asked what he was doing.
3. Sherly said that her daughter was playing the lead role in the skit.
4. Dinesh exclaimed that it was a wonderful movie.
5. Suresh said that his son was getting married the following month.
6. Preetha asked if I could help her with the invitations.
7. Anna said that she looked forward to meeting me.
8. The teacher told us to make sure we completed the homework before the next day.
9. Sylvester said that he was not going to cry anymore.
10. Jade said that his sister was moving to Los Angeles.

Phrase in direct speech	Equivalent in reported speech
Simple present	Simple past
I always drink coffee , she said	She said that she always drank coffee.
Present continuous	Past continuous
I am reading a book , he explained.	He explained that he was reading a book
Simple past	Past perfect
Bill arrived on Saturday , he said.	He said that Bill had arrived on Saturday.
Present perfect	Past perfect
I have been to Spain , he told me.	He told me that he had been to Spain.
Past perfect	Past perfect

I had just turned out the light, he explained.	He explained that he had just turned out the light.
Present perfect continuous	Past perfect continuous
They complained, We have been waiting for hours .	They complained that they had been waiting for hours.
Past continuous	Past perfect continuous
We were living in Paris , they told me.	They told me that they had been living in Paris.
Future	Present conditional
I will be in Geneva on Monday , he said.	He said that he would be in Geneva on Monday.
Future continuous	Conditional continuous
She said, I'll be using the car next Friday .	She said that she would be using the car next Friday.

You do not need to change the tense if the reporting verb is in the present, or if the original statement was about something that is still true, e.g.

- He says **he has missed** the train but **he'll catch** the next one.
- We explained that **it is** very difficult to find our house.

These modal verbs do not change in reported speech:

might, could, would, should, ought to

- We explained, it **could** be difficult to find our house. = We explained that it **could** be difficult to find our house.
- She said, I **might** bring a friend to the party. = She said that she **might** bring a friend to the party.

SECTION 2.2: ACTIVE AND PASSIVE VOICE

In English, the verb form which indicates whether the subject (person or object) of a sentence do something or something has been done on the subject called the voice.

A sentence that begin with the subject or the object to determine whether the sentence was categorized as active or passive voice sentences.

For example:

when a sentence has one auxiliary verb, such as am, are, is, been, being, be, and past participle of verbs like written, driven, drawn, known, learnt, broken, discovered; the sentence is a passive voice.

1. Arjunan helps kaveri.
2. Kaveri is helped by Arjunan.

It will be seen that these two sentences express the same meaning. But in sentence 1, the form of the Verb shows that the person denoted by the subject does something. Arjunan (the person denoted by the subject) does something. The Verb helps is said to be in the Active Voice.

In sentence 2, the form of the Verb shows that something is done to the person denoted by the Subject. Something is done to Kaveri (the person denoted by the Subject.) The Verb helped is said to be in the Passive Voice. Def.- A verb is in the Active Voice when its form shows (as in sentence 1) that the person or thing denoted by the Subject does something ; or, in other words, is the doer of the action. The Active Voice is so called because the person denoted by the Subject acts. A Verb is in the Passive Voice when its form shows (as in sentence 2) that something is done to the person or thing denoted by the Subject.

The Passive Voice is so called because the person or thing denoted by the Subject is not active but passive, that is, suffers or receives some action. Def.- Voice is that form of a Verb which shows whether what is denoted by the Subject does something or has something done to it. Note the change from the Active Voice to the Passive Voice in the following sentences:-

Active Voice :

1. kavi loves Sathish.
2. The mason is building the wall.
3. The peon opened the gate.
4. Some boys were helping the wounded man.
5. He will finish the work in a fortnight.
6. Who did this?
7. Why did your brother write such a letter?

Passive Voice :

1. Sathish is loved by Kavi.
2. The wall is being built by the mason.
3. The gate was opened by the peon.
4. The wounded man was being helped by some boys.
5. The work will be finished by him in a fortnight.
6. By whom was this done?
7. Why was such a letter written by your brother?

It will be noticed that when the Verb is changed from the Active Voice to the Passive Voice, the Object of the Transitive Verb in the Active Voice becomes the Subject of the Verb in the Passive Voice. [Thus in sentence 1, Sathishi which is the

object of loves in the Active Voice, becomes the Subject of is loved in the Passive Voice.] Since the Object of a verb in the active voice becomes the Subject of the passive form, it follows that only Transitive Verbs can be used in the Passive Voice, because an Intransitive Verb has no Object.

Active voice:

In active sentences, the subject is active or the subject performs the actions.

Example:

The cow (Subject) is eating (Verb) grass (Object).—Active Voice

Passive voice:

In passive sentences, the subject is no longer active or the subject is acted upon by the verb(What is verb?).

Example:

Grass (Subject) is being eaten (Verb) by the cow (Object).

Rules of Passive Voice

Uses of Passive Voice:

1. By is used in the passive voice when the actor needs to know the job.

Example: Love addicted was sung by Vamps.

2. Passive voice is used if it doesn't need to know the perpetrator work.

Example: the streets are cleaned everyday

3. Passive voice is used if we don't know or forget who the perpetrator work.

Example: The police was murdered.

4. Passive voice is used if we are more interested in the job than the actors who work.

Example: A new departmental store is being built.

5. Passive voice is used to avoid an awkward sentence or inappropriate with grammar.

USING THE AUXILIARY VERB BE

The passive voice is formed by using a form of the auxiliary verb be (be, am, is, are, was, were, being, been) followed by the past participle of the main verb.

Active

He loves me.

We took our children to the circus.

A thief stole my money.

Passive

I am loved.

The children were taken to the circus.

My money was stolen.

Notice how the be auxiliaries change the meaning of the verbs from action to condition or from doing to being.

He remembers his grandmother. (he is doing an action: remembering)

His grandmother is remembered. (she is in a condition: being remembered)

In this way, the past participle functions very much like an adjective; it describes the subject.

The woman is pretty.

The woman is married.

She is a pretty woman.

She is a married woman

VERB TENSES USED IN ACTIVE AND PASSIVE VOICE:

The following is a summary of active and passive forms of all verb tenses. Remember that in active forms the subject of the sentence is the person or thing that does the action. In passive constructions, the verb is performed by someone or something other than the subject; often, the action is done to the subject by someone else.

Present Time:

Simple Present:

Use the simple present tense to make a generalization, to present a state of being, or to indicate a habitual or repeated action.

Active

base form or -s/-es form

All humans are equal.

Maria eats in the cafeteria.

Passive

am/is/are + past participle

All humans are created equal.

The cafeteria is cleaned

Present Progressive:

Use the present progressive to describe an ongoing activity or a temporary action

Active

am/is/are + -ing

The students are learning Spanish.

I am working at McDonald's until I finish school.

Passive

am/is/are + being + -ed/-en

Classes are being conducted in Spanish.

He is being hired to work at McDonald's.

Present Perfect:

Use the present perfect to describe an action occurring in the past but relevant to the present, or extending to the present.

Active	Passive
has/have + -ed/-en	has/have + been + -ed/-en
Hunter has opened a language Institute in East Harlem.	The language institute has been opened to relocate students off the main campus

I. CHOOSE THE BEST ANSWER.

1. Convert the following sentence in active voice to passive voice:

He is writing the book.

- a) The book has been written by him.
- b) The book is being written by him.**
- c) The book is written by him.
- d) The book was written by him.

II. Answer the following in 250 words.

1. Why Intransitive verb cannot be changed into passive voice?

The sentences having intransitive verbs (belonging to any tense) cannot be changed into passive voice. The reason is that there is not any object in such sentences and without object of sentence passive voice is not possible. A sentence can be changed into passive voice if it has subject and object.

Sometimes subject may not be written in passive voice but it does not mean that it has no subject. Such sentences have subject but the subject is so common or familiar or known that if even it is not written in passive voice, it gives full meaning.

For example: Cloth is sold in yards

2. Write a short note on Imperative sentences.

Imperative Sentences A sentence that expresses a command, or a request or an advice, or an entreaty is called an Imperative Sentence or Desire.

Characteristics of Imperative Sentences:

1. The object you is generally missing in Imperative Sentences. The structure of such sentences in Passive Voice is: Let + object + be/not be + V3
2. . In sentences which express request, advice and order, such phrases as, You are requested to/advised to /ordered to are used. 3. Word kindly/please are dropped

III. Answer the following in 500 words.

1. Explain Active and Passive Voice.

Active voice:

Somebody or something did something.

This is the basic form of a sentence in the active voice.

The subject of the sentence **does** the action of the verb. The subject and the doer are the same person or animal or thing.

Examples:

- I. The forestry company fired the woodsman.
- II. The woodsman sharpened his *ax.
- III. The president of the forestry company vacated the building in a hurry.
- IV. The fire destroyed the building.
- V. The woodsman rescued many of the workers.

Passive voice:

Something or someone was affected (acted upon) by somebody or something.

This is the basic form of a sentence in the passive voice.

The subject of the sentence **receives** the action of the verb. The subject and the doer are not the same person or animal or thing.

Examples:

- I. The woodsman was fired by the forestry company.

- II. The ax was sharpened by the woodsman.
- III. The building was vacated in a hurry by the president of the forestry company.
- IV. The building was destroyed by the fire.
- V. Many of the workers were rescued by the woodsman.

The object in the active voice becomes the subject in the passive voice;
 The passive voice takes a form of the verb “to be”: *was, were, is, are*, and so forth;
 The verb “to be” is followed by a past participle that serves as the main verb;
 The subject in the active voice often becomes the object of a preposition in the passive voice.

Obviously, this applies in all the above examples.

Sometimes, especially in cases of crime, where the doer of the action is still unknown, passive voice is useful:

The fire was started in the basement.

How do find if a sentence is in active voice or in passive voice?

To find the voice of any sentence, do this:

find the subject;

find the main verb;

ask, “Is the subject doing the action stated by the verb?”

If your answer is

yes, the sentence is in the active voice;

no, the sentence is in the passive voice.

SECTION 2.3: PHRASAL VERBS

Phrasal Verbs:

A verb that is combined with an adverb or a preposition, or sometimes both, to give a new meaning, such as ‘look after’ or ‘put somebody off’.

In English grammar, a phrasal verb is composed of two or three words – One verb is combined with a preposition (at, on, in) or an adverb (up, down). They are

made up of a verb and a particle or, sometimes, two particles. The particle often changes the meaning of the verb.

I called Jen to see how she was. (call = to telephone)

They've called off the meeting. (call off = to cancel)

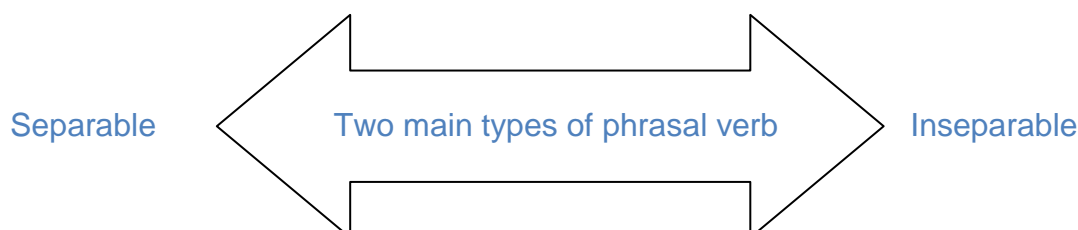
Some examples of phrasal verbs with the verb GET are get at , get in , get out , get off , get away , get over , get back ... and they ALL have different meanings.

Each phrasal verb can also have multiple definitions. For example, GET OUT can mean:

1. Leave or escape
2. Become known (Somehow the secret got out)
3. Say something with difficulty (He could hardly get the words out for the tears)
4. Clean something (This detergent will get most household stains out)
5. Spend free time out of the house (You work too hard. You should get out more)

Phrasal verbs are used more frequently in everyday speech than in formal writing/ speaking. They are used often in everyday conversation by native speakers of English

In terms of word order, there are:



Separable:

With separable phrasal verbs, the verb and particle can be apart or together.

*They've **called** the meeting **off**.*

OR

*They've **called off** the meeting.*

However, separable phrasal verbs must be separated when you use a personal pronoun.

I. *The meeting? They've **called it off**.*

Here are some common separable phrasal verbs:

II. *I didn't want to **bring** the situation **up** at the meeting.*

(bring up = start talking about a particular subject)

III. *Please can you **fill** this form **in**?*

(fill in = write information in a form or document)

IV. *I'll **pick** you **up** from the station at 8 p.m.*

(pick up = collect someone in a car or other vehicle to take them somewhere)

V. *She **turned** the job **down** because she didn't want to move to Glasgow.*

(turn down = to not accept an offer)]

Non-separable:

Some phrasal verbs cannot be separated.

I. *Who **looks after** the baby when you're at work?*

II. Even when there is a personal pronoun, the verb and particle remain together.

III. *Who **looks after** her when you're at work?*

IV. Here are some common non-separable phrasal verbs:

V. *I **came across** your email when I was clearing my inbox.*

(come across = to find something by chance)

VI. *The caterpillar **turned into** a beautiful butterfly.*

(turn into = become)

VII. *It was quite a major operation. It took months to **get over** it and feel normal again.*

(get over = recover from something)

- VIII. *We are aware of the problem and we are **looking into** it.*
(*look into* = investigate)
- IX. Some multi-word verbs are inseparable simply because they don't take an object.
- X. *I **get up** at 7 a.m.*

With two particles:

Phrasal verbs with two particles are also inseparable. Even if you use a personal pronoun, you put it after the particles.

Who came up with that idea?

(*come up with* = think of an idea or plan)

*Let's **get rid of** these old magazines to make more space.*

(*get rid of* = remove or become free of something that you don't want)

*I didn't really **get on with** my stepbrother when I was a teenager.*

(*get on with* = like and be friendly towards someone)

*Can you hear that noise all the time? I don't know how you **put up with** it.*

(*put up with* = tolerate something difficult or annoying)

*The concert's on Friday. I'm really **looking forward to** it.*

(*look forward to* = be happy and excited about something that is going to happen)

Types of Phrasal Verbs:

Phrasal verbs can be divided into four main types or rather two main categories based on how they behave when used in sentences.

They are:

- Transitive Phrasal Verbs
- Intransitive Phrasal Verbs

- Separable Phrasal Verbs
- Inseparable Phrasal Verbs

Transitive Phrasal Verbs:

Just like normal transitive verbs, a transitive phrasal verb can be identified by its demand for an object.

For example:

- It was not possible for Veena to **do away with** all of it as they brought back so many memories of the past.
- Can you **fill in** the required details so that we can move forward with the screening process.

Intransitive Phrasal Verbs:

Intransitive phrasal verbs behave exactly like intransitive verbs. They do not require an object to complete the sentence they are used in or make sense of the context.

For example:

- My car **broke down** all of a sudden while driving through the ghat section.
- It has been years since we met, we should definitely **catch up**.

How to Use Phrasal Verbs?

As fun and interesting as it is to use phrasal verbs, there are a few pointers you have to keep in mind when using them in your daily communication. Following a particular word order and conjugating it to represent the tense of the sentence are the two things you have to learn and put into practice.

Conjugating Phrasal Verbs:

As far as the conjugation part is concerned, all you have to remember is to employ the same rules of conjugation you would if the verb stands by itself. When

the phrasal verb is used as a main verb, you have to conjugate the verb alone according to the respective tense and not change the preposition in the phrasal verb.

For example:

- Heera **dropped out** of school due to her illness. (Drop out)
- My friend, Sharon, had **broken up** with her boyfriend last month. (Break up)
- The security guard **asked around** the whole building to know whose car was parked right in front of the gate. (Ask around)
- I **hung out** with my friends after the wedding reception. (Hang out)

Note that, in the above sentences, the prepositions remain the same whereas the verbs ‘dropped’, ‘asked’ and ‘hung’ have been conjugated in the simple past form and the verb ‘broken’ has been conjugated in the past participle form. Keep in mind that irregular verbs take the same spellings as they do when used as normal verbs conjugated in the different forms.

Using the Right Word Order

Word order comes into the picture mainly when you are attempting to split up the phrasal verbs. Always bear in mind that intransitive phrasal verbs and inseparable phrasal verbs have to be used together. The verb and the participle/preposition should go next to each other.

With separable phrasal verbs, it is different. They are transitive and always have a direct object to complete them. You can separate the phrasal verb by putting the direct object in between the verb and the preposition.

For example:

- Kate **let me down** when she did not show up for my court hearing.

Some phrasal verbs will always require to be separated by the direct object in between.

For example:

- We are very glad that we **have** you **around** during this difficult time.

When noun phrases act as the object, it can also be placed in between the verb and the preposition.

For example:

- He was asked to **leave** all of it **out** for approval.

Check Your Understanding of Phrasal Verbs:

Fill in the blanks by choosing the most appropriate phrasal verbs from the list of phrasal verbs given below. Conjugate them to suit the tense of the sentence.

(stand for, narrow down, hold on, run into, check out, go through, fall apart, pull off, fill in, hold against)

1. Make sure you _____ of the hotel at the right time, else they will charge you extra.
2. Levin was asked to _____ for Suresh.
3. _____ the whole itinerary before you make a decision.
4. Tom and Jerry _____ after their last meeting.
5. Please _____ for a minute, I forgot to take my car keys.
6. It is not good to _____ such a silly issue _____ her for so many years.
7. Do you think Andreah would be able to _____ it _____ all by herself?
8. We have _____ the possibilities of them finding us.
9. Do you know who we _____ on our way here?
10. Nelson Mandela _____ for the rights of his people.

Check your answers here.

1. check out

2. fill in
3. Go through
4. fell apart
5. hold on
6. hold , against
7. pull it off
8. narrowed down
9. ran into
10. stood up

II. Answer the following in 250 words.

1. Write a short note on separable Phrasal Verbs:

Separable phrasal verbs include transitive phrasal verbs which have the characteristic property of separating the phrasal verb with the object in between. There is, however, a word order which should be taken into account when separating the phrasal verb.

For example:

- I am not the kind of person who **holds** all of this **against** you.
- Dhiraj is the one who is taking care of the applications for gold loan. Can you please **hand** it **over** to him?

2. Write a short note on inseparable Phrasal Verbs:

Inseparable phrasal verbs, as the name suggests, cannot be separated from each other and have to be used together, no matter what.

For example:

- You will have to **account for** all the losses that have been incurred.
- Harish was asked to **check out** of the hotel before 9 p.m. on Tuesday.

III. Answer the following in 500 words.

1. Elucidate Phrasal Verbs and its example.

Phrasal Verbs:

A verb that is combined with an adverb or a preposition, or sometimes both, to give a new meaning, such as 'look after' or 'put somebody off'.

In English grammar, a phrasal verb is composed of two or three words – One verb is combined with a preposition (at, on, in) or an adverb (up, down). They are made up of a verb and a particle or, sometimes, two particles. The particle often changes the meaning of the verb.

I called Jen to see how she was. (call = to telephone)

They've called off the meeting. (call off = to cancel)

Examples of Phrasal verbs:

Phrasal verbs are most often a topic that confuses a lot of people, especially second language learners and new learners of the language. Since the multiple words used in a phrasal verb have different meanings and have a completely different meaning when used together, they end up being a slightly puzzling topic for some.

Phrasal verbs can be conjugated to suit the tense of the sentence and can be used like a normal verb. Here are a few examples of phrasal verbs. Identify how many of them you know and how often you use them in your regular communication.

Give up – combination of a verb (give) and a preposition (up)

Individually, the verb 'give' means to give something to someone and the preposition 'up' shows the position of some object. The magic happens or the confusion begins

when both the verb and the preposition are used together. The phrasal 'give up' means to surrender or to stop making an effort in doing something.

Let us look at how the phrasal verb 'give up' can be conjugated to represent the different verb forms in English.

- **Simple Past Form**

The captain ***gave up*** at the last quarter.

- **Infinitive Form**

It was not easy for the coach ***to give up*** trying to encourage the team even in such a hopeless situation.

- **Gerund Form**

Giving up is not the solution to the problem, it is just the easiest choice.

- **Past Participle Form**

I have ***given up*** on them.

SECTION 2.4: LINKERS/ DISCOURSE MARKERS

Discourse Markers:

Discourse markers are words and phrases that are used to manage and organize the structure of discourse. They connect sentences without changing the general meaning of what is being said. Discourse markers are also known as linking words, linking phrases or sentence connectors.

Definition:

Discourse markers are words or phrases that are used to signal the relationship and connections between utterances and ideas in a speech or writing. They serve to guide the listener or reader through the content, clarifying, connecting, and organizing the parts of the conversation or text.

Examples of discourse markers include words and phrases like 'however', 'on the other hand', 'because', 'firstly', 'in conclusion', and 'for instance'. These markers play a crucial role in making communication clear and coherent.

Discourse markers are crucial in exam settings because they help structure your responses and make your points clearer and more persuasive. Whether you're writing an essay or answering short answer questions, using discourse markers can guide the examiner through your thought process, showing the logical connections between your ideas.

For instance, you might use 'firstly', 'secondly', and 'finally' to organize your points in an essay. In a debate or argument, 'however' and 'on the other hand' can be used to introduce counterarguments.

By using these markers effectively, you can demonstrate your understanding of the subject matter and your ability to construct a coherent and logical argument, which can help you score higher in exams.

What is the purpose of discourse markers?

Discourse markers are helpful tools in making speech and writing both logical and coherent. Without discourse markers, the connections between sentences and paragraphs wouldn't be as smooth or clear. Discourse markers can also be categorized based on their function. Here are some examples:

Additive: and, in addition, furthermore, also. They add information.

Contrastive: but, however, on the other hand, although. They introduce a contrast or contradiction.

Sequential: first, then, next, finally. They indicate order or sequence.

Causal: because, therefore, so, as a result. They show cause and effect.

Conclusive: in conclusion, to sum up, in summary. They signal the end of a discourse or summarising points.

Let's take a look at some examples with and without the use of discourse markers to see what effect they have:

With discourse markers:

I don't like milk and it's not **because** I'm lactose intolerant.

I usually wouldn't go to the theatre **but** I'll go with you.

She's the most experienced doctor in the surgery, **so** they treat her with respect.

Without discourse markers:

I don't like milk. I'm not lactose intolerant.

I usually wouldn't go to the theater. I'll go with you.

She's the most experienced doctor in the surgery. They treat her with respect.

Note how the use of the discourse markers ('because', 'but' and 'so') help the phrases to flow a lot smoother. Without discourse markers, the messages that are being sent might be vague and they might not even be understood.

1.What are the four categories of discourse markers?

Discourse markers are split into **four broad** categories:

1. Interpersonal discourse markers,
2. Referential discourse markers,
3. Structural discourse markers and
4. Cognitive discourse markers.

Four Categories of Discourse Markers		
Categories of discourse markers	Purpose of the discourse marker	Examples of discourse markers
Interpersonal discourse markers	Indicates the relationship between the listener and speaker.	<u>Perception</u> ('Look!'), <u>Agreement or Disagreement</u> ('Exactly'), <u>Amazement</u> (Wow!).
Referential discourse markers	Indicates the sequence, causality (the cause and effect), and coordination between sentences.	Sequence ('Now' or 'Then'), Causality ('Because'), Coordination ('And') and Non-coordination ('But').
Structural discourse markers	Indicates the hierarchy of the actions in a conversation at the exact time they are being performed.	<u>Organization</u> ('First of all'), <u>Introduction</u> ('To begin with'), <u>Summarisation</u> ('In conclusion').
Cognitive discourse markers	Indicates the thought process of the speaker(s) during a conversation.	Processing Information ('Um'), Realization ('Oh!'), Rephrasing ('I mean').

Now, let's take a closer look at each category of discourse markers and their examples.

Interpersonal discourse markers

The purpose of interpersonal discourse markers is to indicate the **relationship between the listener and the speaker.**

There are a number of attitudes that show this relationship:

Perception

Interpersonal discourse markers that show perception include words and phrases such as 'look', 'believe me' and 'you know'.

AMAR: It was such a horrible experience.

AMIR: **Believe me**, I get it. It was horrible for me too.

AMAR: **Look**, I know it seems like a lot now, for both of us. But we'll be fine. It's going to be alright, **you know**.

AMIR: Yeah. I know.

'*Believe me*', '*look*' and '*you know*' are interpersonal discourse markers that are used to express the perception of the participants in the conversation. They establish the relationship between Evelyn and Amir who exchange their turns as listener and speaker back and forth.

Agreement or Disagreement

Agreement can be expressed through the use of interpersonal discourse markers such as '*exactly*', '*absolutely*', '*certainly*', '*definitely*', '*okay*', and '*I see*'. Disagreement can be voiced with interpersonal discourse markers such as '*I'm not sure*', '*mind you*', '*I don't think so*', '*I beg to differ*' and '*not necessarily*'.

Agreement:

AMIR: I think this is a very ugly vase.

AMAR: **Absolutely!** It's hideous.

Disagreement:

AMIR: I think this is a very ugly vase.

AMAR: **I don't think so.** It looks fine to me.

Note how, depending on the different discourse markers that are used, Evelyn can express either agreement or disagreement with Amir's statement.

Amazement

Amazement can be expressed through the use of a number of different interpersonal discourse markers, such as '*wow*', '*wonderful*' and '*yay*'.

AMAR: Look at my new dress!

MAYA: **Wow!** It's gorgeous!

The interpersonal discourse marker 'wow' enhances Maya's expression of amazement.
Study with friends

Referential discourse markers

Referential discourse markers are **usually conjunctions**. They are used to indicate the **sequence, causality** (the cause and effect), and **coordination** between sentences.

Sequence

Referential discourse markers that indicate sequence are words and phrases such as '*now*' and '*then*'.

MAYA: **Now** I'm fine. But you should've been there! He shouted at me ..

AMIR: **And then** what happened?

MAYA: **Then** I started crying.

Here, the referential discourse markers are used to organise Maya's story in sequences.

Causality

The cause and effect of an action, also known as causality, can be shown through the referential discourse markers '*because*', '*as a result of*', '*thanks to*' and '*due to*'.

AMAR: I was late **because** my alarm didn't go off. Why were you late?

AMIR: **Thanks to** my brother who was in the bathroom, I had to wait for half an hour before I could brush my teeth!

Evelyn and Amir use the referential discourse markers '*because*' and '*thanks to*' to state the reasons for being late.

Coordination and Non-coordination

Referential discourse markers that express coordination and non-coordination, are used to connect sentences that are complete thoughts that don't depend on each other to make sense separately. To indicate coordination, you can use referential discourse markers such as '*and*' and '*so*'. As for non-coordination, you can use the referential discourse marker '*but*'.

Coordination:

My shift ended **and** I went home.

The same effect can be achieved through the use of the discourse marker 'so':

Coordination:

My shift ended **so** I went home.

Non-coordination:

My shift hadn't ended **but** I went home.

Depending on the different discourse markers that are used, the message can be either one of coordination ('*and*', '*so*') or non-coordination ('*but*').

Structural discourse markers:

The role of structural discourse markers is to indicate the **hierarchy of the actions** in a conversation at the exact time they are being performed. This category of discourse markers expresses the value the speaker adds to the statements that are uttered in a conversation, highlighting which statements are the least and the most important to them.

Organization:

Structural discourse markers that are used to show organization include phrases such as '*first of all*', '*secondly*', '*for a start*', '*next*' and '*last of all*'.

AMAR: **First of all**, you don't know me.

AMIR: Okay, and what's **second of all**?

AMAR: **Secondly**, you have no right to judge me.

AMIR: I didn't mean to ...

AMAR: **And last of all**, no one can tell me how to live my life.

In this conversation, Evelyn uses structural discourse markers to lay out her point and, in this way, to make a statement.

Introduction:

Introduction can be expressed through the use of the structural discourse markers 'so', '*to begin with*', '*to start with*', '*for a start*'.

MAYA: **So** we'll start the presentation by welcoming all of you here today.

AMAR: Yes, thank you all for coming. **To begin with**, let's introduce ourselves!

Maya and Evelyn both use structural discourse markers to indicate the beginning of their presentation. As a structural discourse marker, 'so' has a different function than as a referential discourse marker. While as a referential discourse marker, 'so' is used to express coordination and to connect equal statements, as a structural discourse marker, the function of 'so' is to indicate the beginning of a statement.

Summarisation:

Summarisation is the opposite of introduction - it expresses the ending of a statement. Some structural discourse markers that are used for summarization are: '*in the end*', '*to sum up*', '*to conclude*', and '*in conclusion*'.

AMAR: **To sum up**, with this whole presentation, all we really want to say to you is that the most important thing in life is to be kind to others.

MAYA: **In the end**, that's all that really matters, isn't it?

Here, Evelyn and Maya use structural discourse markers to conclude their presentation and summarize their message.

Create and study flashcards

Cognitive discourse markers:

Cognitive discourse markers are used to **reveal the thought process** of the speaker(s) during a conversation.

Processing information:

A speaker can express how they are processing the information that is exchanged during a conversation, through the use of cognitive discourse markers such as *'uhh'*, *'um'* and *'erm'*.

AMIR: So what do you think?

MAYA: **Um...** I'm not sure. Let me think.

(Amir asks Maya a question and her thought process is revealed through the use of the cognitive discourse marker *'um'*).

Realization:

Realization can be indicated through the use of cognitive discourse markers such as *'oh!*', *'Really?'* And *'oh no!'* .

AMAR: We're going to be late for class!

MAYA: **Oh no!** Let's hurry!

(Maya's immediate reaction upon realizing the information she has been given is expressed through the cognitive discourse marker *'oh no!'*.)

Rephrasing:

Some of the cognitive discourse markers you can use are those used to rephrase something you have already said. They include *'I mean'* and *'in other words'*.

I like pizza. **I mean**, I don't mind having it once in a while.

So that the speaker isn't misunderstood, they rephrase the statement with the cognitive discourse marker '*I mean*'. This means they don't want pizza all the time, only '*once in a while*'

.

Formal discourse markers vs Informal discourse markers:

Discourse markers can be used for different formal and informal purposes, both in discourse and in spoken conversation. Formal discourse markers are used in formal discourse while informal discourse markers are used in informal discourse.

Examples of discourse markers	Written discourse	Spoken Discourse
Formal discourse markers	<ul style="list-style-type: none"> • Academic essays • Official work-related documents • Formal letters • Emails 	Appears in formal communication, like diplomatic or business negotiations.
Informal discourse markers	<ul style="list-style-type: none"> • Emails • Text • DMs between friends 	Used in casual conversations between friends and small talk between acquaintances.

III. Answer the following in 250 words.

1. Write a short note on linkers.

Transitions link one main idea to another separated by a semi-colon or full-stop. When the transition word is at the beginning of the sentence, it should be followed by a comma:

Among other functions, they can signal cause and effect or sequencing

Alternatives: whereas; conversely; in comparison; by contrast; another view is...;

Alternatively; although; otherwise; instead.

Sequencing: first (ly); second (ly); third (ly); another; additionally; finally moreover; also; subsequently; eventually; next; then

2. Write a short note on coordinating conjunction.

Linking words **within a sentence** are referred to as coordinating conjunctions. Do not worry about the term: think about the function.

For: connects a reason to a result

And: connects equal and similar ideas

Nor: connects two negative ideas

But: connects equal but different ideas

III. Answer the following in 500 words.

1. Write some examples of formal and informal discourse markers are:

- **Linking / transition words** and phrases join ideas, sentences and paragraphs together. They should be used within sentences and to move from one idea to another (between sentences).

These words and phrases indicate the direction, order and flow of ideas. Significantly, they strengthen the quality and structure of your work.

- **Redundant Words - less is more.** Particularly when trying to reduce the word count, it is important to look for phrases which can be replaced with a single word.

Structural discourse markers stating organization (to introduce additional information):

- In addition, Furthermore, Moreover (**formal**)
- What's more, On top of that (**informal**)

Referential discourse markers stating non-coordination (to state something that is despite what has already been said or written):

- However, Nevertheless. Nonetheless (**formal**)
- But (**informal**)

Referential discourse markers stating causality (to explain something that is the result of something else):

- Consequently (**formal**)
- Because (**informal**)

Let's take a look at **the difference between these formal and informal discourse markers examples**:

Formal: I was exhausted. **Nevertheless**, I continued working.

Informal: I was exhausted **but** I kept on working.

Discourse markers - key takeaways

- Discourse markers, also known as linking words, are **words and phrases that are used to manage and organize the structure of discourse**. Discourse markers are words and phrases such as *'well'*, *'because'*, *'however'*.
- The function of discourse markers is to make the connections between sentences and paragraphs clear.

- There are four categories of discourse markers: **interpersonal discourse markers**, **referential discourse markers**, **structural discourse markers** and **cognitive discourse markers**.
- **Interpersonal discourse** markers express perception, agreement or disagreement, and amazement. **Referential discourse markers** indicate sequence, causality, and coordination. **Structural discourse markers** show organization, introduction, and summary. **Cognitive discourse markers** express processing information, realization, and rephrasing.
- Discourse markers can be **formal** (*moreover*) and **informal** (*what's more*).

SECTION 2.5: 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?

How do we form QUESTION TAGS

- Auxiliaries like be, have, can, may, must, should, etc. used in the statement are reported at the end followed by the subject (always a pronoun):

John was annoyed, wasn't he?

auxiliary verb

He wasn't annoyed, was he?

I am late, aren't I? Notice that we say aren't I? (= am I not)

- b) With all other verbs, tag questions are formed with do/don't and does/doesn't (Present Simple) and did/didn't (Past Simple):

You like fish, don't you? They don't like fish, do they?

He likes fish, doesn't he? She liked fish, didn't she

- c) Tag questions are also possible with there:

There will be a strike, won't there

Note that the subject of the question tag is always a pronoun, never a noun.

Agreements and Disagreements with Statements:

Agreements with affirmative statements are made with Yes/So/Of course + pronoun + auxiliary. It is a good film. - Yes, it is. Mohan has already come. - So he has. He can speak Hindi very well. - Of course he can. He looks dishonest. - Yes, he does. Agreements with negative statements are made with No + pronoun + auxiliary + n't/not. The apples aren't good. - No, they aren't. She doesn't like fish. No, she doesn't. He can't help coughing. No, he can't, They haven't played well. No, they haven't.

Disagreements with affirmative statements are made with No/Oh no + pronoun + auxiliary + n't/not. But is used in disagreement with a question or an assumption. He is drunk. - No, he isn't. You are joking. - Oh no, I'm not. Why did you beat him? - But I didn't. I suppose she knows Bangali, - But she doesn't.

Disagreements with negative statements are made with (Oh) yes/ (Oh) but + pronoun + auxiliary. You can't understand it. - Yes, I can. He won't come again. - But he will. You don't know him. - Oh yes, I do. I didn't break it. - Oh but you did.

Additions to Remarks. Affirmative additions to affirmative remarks are made with So + auxiliary + subject. Anand likes oranges. So do I. She must go home. So must I. He was late for the meeting. So were you. I've finished my homework. So has my sister. Negative additions to negative remarks are made with Nor/Neither + auxiliary + subject. Ramesh doesn't like sweets. Nor do I. He didn't believe it. Neither did I. I can't do the sum. Nor can my father. Tom wasn't there. Neither was Peter.

Negative additions to affirmative remarks are made with But + subject + auxiliary + n't/not. He knows German. But I don't. I understood the joke. But Mary didn't. He knows how to cook. But his wife doesn't. I can play chess. But my brother can't. Affirmative additions to negative remarks are made with But + subject + auxiliary. He doesn't know her. But I do. I didn't see the film. But Gopi did. He can't play cricket. But I can. She wasn't late. But you were.

Check your progress

1. There is no water in the tank, ?.
2. She never fails in his duty, ?
3. You did not see him, ?
4. Arun and Ajith were here, ?
5. It's very hot today, ---
6. You like him,---
7. Kishore will come, ---.
8. We must hurry, ---.

9. He will never give up, ---.

10. Your father is a doctor, ---.

II. Answer the following in 250 words.

1. Write any 5 question tag rules.

Question tags rules:

Specific rules should be followed while writing sentences with Question tags. They ensure sentences with proper usage of grammar. Some rules are written below:

Rule1:

When question tags are negative, Anomalous verbs are used in an abbreviated form. For example: don't, shouldn't, couldn't, daren't, hadn't, won't they, etc.

Rule2:

If the sentence is positive, the question tag will be negative and vice-versa. Question tags should be written after the end of the statement with a comma. The structure is as follows: helping verb+ Subject? Or helping verb n't+ Subject?

Rule3:

Pronouns are used with question tags, and nouns are not used.

Example:

- I. Ram is going to Delhi, isn't he?
- II. You are studying, aren't you?

Rule4:

In case helping verbs are missing from the sentence, do/does/did are used in the question tags.

Example:

- I. He eats vegetables, doesn't he?
- II. They run fast, don't they?

Rule5:

If the sentence's subject is a personal pronoun, question tags contain the same personal pronoun, but if the subject is a noun, then the pronoun used in the question tag would be according to the subject's gender and quantity.

Example:

- I. They play, don't they?
- II. It is wrong, isn't it?
- III. We played a game, didn't we?

2. Write a short note on question tag with auxiliary verb.

If there is an auxiliary verb (be, have, do, is, etc.) in the main sentence, the question tag also contains the same auxiliary verb.

It's raining, isn't it?

Similarly, if there is a modal verb (could, can, should, etc.) in the main sentence, the question tag is also constructed with the same modal verb.

They couldn't hear him, could they?

III. Answer the following in 500 words.

1. Describe Question tag with example.

Question tags are interrogative sentences that appear at the end of the sentence to act as confirmation for the before said statement. In this type, there would be any sentence like the imperative, explanatory, or interrogative sentences in a statement. There would be a question tag that would function to obtain confirmation from the receiver and always be in the form of an interrogative sentence.

Examples:

1. Affirmative Sentences-

- I. Ramesh is intelligent, isn't he?
- II. You are running for election, aren't you?

- III. He lived in Delhi, didn't he?

2. Interrogative Sentences-

- I. Do you like sugar? Don't you?
- II. Are you doing homework? Aren't you?
- III. Will she come to the doctor's appointment? Won't she?

3. Exclamatory Sentences-

- I. Bravo! You won, didn't you?
- II. Alas! She didn't get that job, did she?
- III. Hurray! He came first in the race, didn't he?

4. Imperative Sentences-

- I. Come here, won't you?
- II. Please close the door, will you?
- III. Go to the doctor, won't you?

UNIT III OBJECTIVES

In this unit, learners will learn about extempore communication practices in the topic. Constructing a word accurately and putting it on paper is rather simple; however, constructing a sentence can be a little challenging. In academic terms, writing a paragraph is the hardest assignment. When it comes to developing writing skills in any language, it is far more necessary than any other activity. Knowing how to structure a paragraph in a way that is coherent, cohesive, and united indicates that you are proficient in the principles of any academic writing pyramid. It is hard for a writer to create a basic cover letter, an academic essay, a thesis, or a dissertation if they lack solid, hands-on experience composing paragraphs.

SECTION 3.1: PARAGRAPH WRITING

A paragraph is a set of related sentences that represent a single idea or issue, or it may be thought of as a collection of related sentences that support a single idea. These definitions demonstrate that a composition's paragraphs are more than just arbitrary divisions. A chapter should be divided into paragraphs based on the concepts that are introduced. As a result, there is no set length requirement for paragraphs. Depending on the requirements of the situation, they could be brief or lengthy. A paragraph may consist of a single sentence or of multiple sentences.

(Note.-In. this respect, the paragraphs of a piece of prose differ from the stanzas or verses of a poem. The stanzas of a poem are usually of the same length and pattern; but paragraphs are long or short according to the amount of matter to be expressed under each head).

Paragraph by definition is a group of closely related sentences that develop one single idea. From the mentioned definition, it is quite clear that only one topic is being discussed in a paragraph. The discussion of more than one topic is not acceptable under one paragraph. Let's observe the below paragraph.

The assassination of Mahatma Gandhi shocked all Indians in every corner of India. Gandhi was a small man, and he was vegetarian. He lived a very simple life. The minorities lost a man who always stood up for them; the poor lost the only

person who was working towards real equality. Even his enemies felt a great loss in his death because he never hated anyone, big or small

(While reading the above paragraph carefully, you will find out that two sentences do not form the essential part of it. They are irrelevant. The topic sentence, which is the main idea of the above paragraph, is: Gandhi's assassination shocked everyone, but sentences no. 2 and 3 Gandhi was a small man, and he was vegetarian. He lived a very simple life are irrelevant sentences which have to be omitted.)

Kinds of Paragraph:

There seems to be different kinds of paragraph, but here we are going to focus on three basic types of paragraph, which are Narrative Paragraph, Descriptive Paragraph, and Expository Paragraph.

Narrative Paragraph:

To tell a story in its simplest form is called narrative paragraph. This type of writing is mostly talking about the events that happened in the past. It has the same organization as other paragraphs have (Topic Sentence, Supporting Sentences and Concluding Sentence). Writing any types of paragraph needs to know and use specific transitions. Here for narrative paragraph, we have specific transitions by which we give chronological order to the supporting sentences in the body of paragraph.

Descriptive Paragraph:

When you write a descriptive paragraph, you are trying to communicate picture or feeling in words. You might want to tell your reader how something looks, or how it sounds, smells, feels, or tastes. If you say that the new film actress is very beautiful, your audience's next question will almost be what does she look like? (Amiri, 2008). In addition, the purpose of descriptive paragraph is to paint a vivid picture in reader's mind. The reader should be able to see the picture that you are describing in his or her mind.

Expository Paragraph:

In this kind of paragraph, you as a writer explain something. There are different ways by which you can explain something; one common way of this is by giving examples (i.e. for example, for instance and so on). As space order is important in descriptive paragraph, logical order is equally important in expository paragraph. Being a writer, you decide and give your own order to the major supporting sentences, because the logics are different from one person to the other.

PRINCIPLES OF PARAGRAPH STRUCTURE:

UNITY:

The first and most important principle to be observed in constructing a paragraph is that of Unity. Just as each sentence deals with one thought, each paragraph must deal with one topic or idea- and with no more than one. In writing an essay, for example, every head, and every sub-head, should have its own paragraph to itself. And every sentence in the paragraph must be closely connected with the main topic of the paragraph. The paragraph and every part of it must be the expression of one theme or topic. (Note:- A good practice is to read a chapter in a book, and give a short heading or title to each paragraph, which will express in a word or brief phrase the subject of the paragraph). The topic, theme or subject of a paragraph is very often expressed in one sentence of the paragraph - generally the first. This sentence is called the topical sentence (because it states the topic), or the key-sentence (because it unlocks or opens the subject to be dealt with in the paragraph).

ORDER:

The second principle of paragraph construction is Order - that is, logical sequence of thought or development of the subject. Events must be related in the order of their occurrence, and all ideas should be connected with the leading idea and arranged according to their importance or order. (Note:- The two most important sentences in the paragraph are the first and the last. The first, which should as a rule be the topical sentence, should arouse the interest of the reader; and the last should

satisfy it. The first, or topical, sentence states the topic - a fact, a statement, or a proposition; the last should bring the whole paragraph on this topic to a conclusion, or summing up).

VARIETY:

A third principle of paragraph construction is Variety; by which is meant that, to avoid monotony, the paragraph of composition should be of different lengths, and not always of the same sentence construction. To sum up:- the essentials of good paragraph construction are - (1) Unity. (2) A good topical sentence. (3) Logical sequence of thought. (4) Variety. (5) A full and rounded final sentence in conclusion.

How to Write a Perfect Paragraph:

Topic Sentence:

What is the topic sentence? The topic sentence is the first sentence in a paragraph. What does it do? It introduces the main idea of the paragraph. How do I write one? Summarize the main idea of your paragraph. Make clear what your paragraph will be about. Example: Canada is one of the best countries in the world to live in. First, Canada has an excellent health care system. All Canadians have access to medical services at a reasonable price. Second, Canada has a high standard of education. Students are taught by well-trained teachers and are encouraged to continue studying at university. Finally, Canada's cities are clean and efficiently managed. Canadian cities have many parks and lots of space for people to live. As a result, Canada is a desirable place to live.

Supporting Details:

What are supporting sentences? They come after the topic sentence, making up the body of a paragraph. What do they do? They give details to develop and support the main idea of the paragraph. How do I write them? You should give supporting facts, details, and examples.

Example:

Canada is one of the best countries in the world to live in. First, Canada has an excellent health care system. All Canadians have access to medical services at a reasonable price. Second, Canada has a high standard of education. Students are taught by well-trained teachers and are encouraged to continue studying at university. Finally, Canada's cities are clean and efficiently managed. Canadian cities have many parks and lots of space for people to live. As a result, Canada is a desirable place to live.

Closing Sentence:

What is the closing sentence? The closing sentence is the last sentence in a paragraph. What does it do? It restates the main idea of your paragraph. How do I write one? Restate the main idea of the paragraph using different words.

Example:

Canada is one of the best countries in the world to live in. First, Canada has an excellent health care system. All Canadians have access to medical services at a reasonable price. Second, Canada has a high standard of education. Students are taught by well-trained teachers and are encouraged to continue studying at university. Finally, Canada's cities are clean and efficiently managed. Canadian cities have many parks and lots of space for people to live. As a result, Canada is a desirable place to live.

THE WRITING OF SINGLE PARAGRAPHS:

Paragraphs, which are elements of major structures, such as a book chapter or essay. However, instead of writing essays on topics of general interest, students are frequently required to produce brief, standalone paragraphs for examinations. These short paragraphs are essentially little essays, but they must be constructed according to the same guidelines as previously described (apart from the principle of variation). Every paragraph needs to be cohesive, address a single, distinct topic, and flow naturally from one idea to the next. Generally speaking, it's also important to keep in mind the guidelines about the subject phrases and the conclusion. A few

illustrations ought to clarify this. Let's say you are required to write a paragraph about The Cat, for instance. It

The Cat:

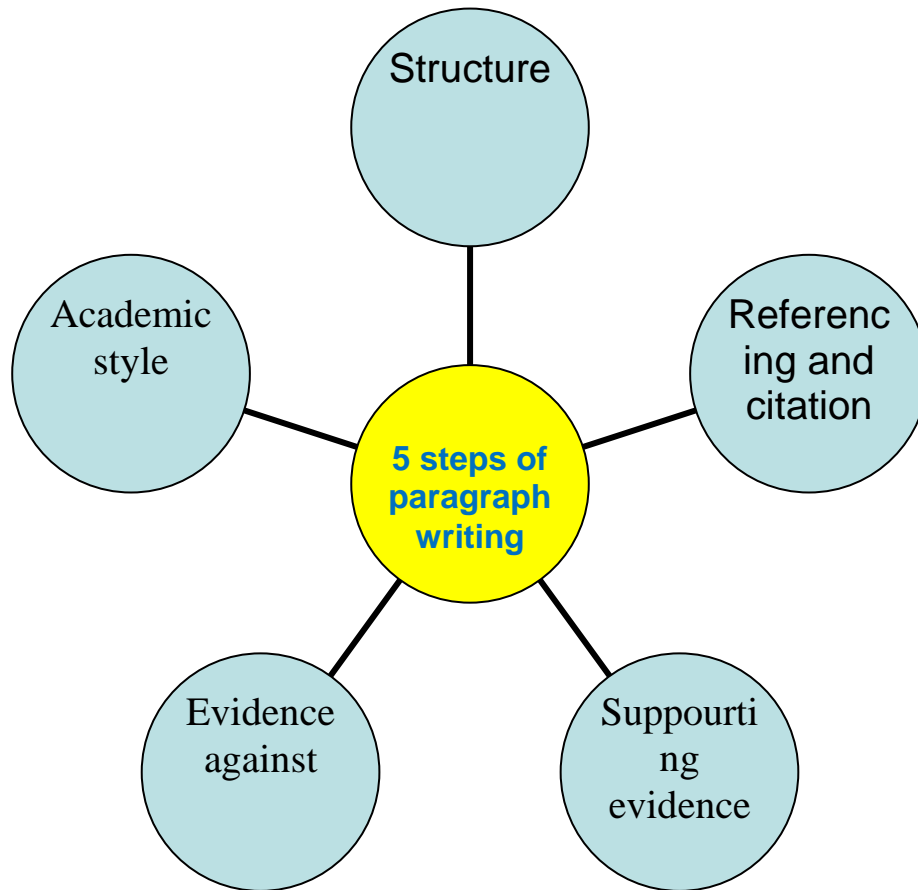
There is some truth in the common saying that while dogs become attached to persons, cats are generally attached to places. A dog will follow his master anywhere, but a cat keeps to the house it is used to; and even when the house changes hand, the cat will remain there, so long as it is kindly treated by the new owners. A cat does not seem to be capable of the personal devotion often shown by a dog. It thinks most of its own comfort and its love is only cupboard love.

Write short paragraphs on the following subjects:-

1. A summer Day.
2. A wedding party.
3. The bus.
4. Trees.
5. My friend.

II. Answer the following in 250 words.

1. What are the 5 steps of paragraph writing?



2. Write a short note on types of paragraph.

Types of paragraphs

Expository: Common in nonfiction and all types of essays, expository paragraphs revolve around explaining and discussing a single point or idea.

Persuasive: Just like expository paragraphs, persuasive paragraphs focus on discussing a single point; however, they support opinions instead of facts.

Narrative: When telling a story, a narrative paragraph explains an action or event. Each new sentence furthers or expands upon the action by providing new information.

Descriptive: Also common in storytelling, descriptive paragraphs focus on describing a single topic, such as a person or an environment. Each new sentence adds a new detail about that topic.

III. Answer the following in 500 words.

1. Explain the format of paragraph:

In English language, it is compulsory to know the format of paragraph. A paragraph which is based on correct format is considered a great work of professionalism in writing skills. There are certain numbers of rules which have to be followed while writing a standard paragraph in the term of format (Boardman & Frydenberg, 2008).

1. Put your name and date in the upper right hand corner.
2. Center the title above your paragraph.
3. Indent the first sentence of your paragraph.
4. Start each sentence with a capital letter.
5. End each sentence with a period, a question mark, or an exclamation mark.
6. Begin each sentence where the previous sentence ends.
7. Write on every other line. This is called double-spacing.
8. Put margins of about one inch on each side of the paper.

SECTION 3.2: COHESION

Cohesion means sticking together. If your group of friends heads to the lunchroom as a team and sits all together, you're demonstrating strong *cohesion*.

Cohesion is a word that comes to us through physics, where *cohesion* describes particles that are the same and tend to stick together — water molecules, for example. Outside of physics, *cohesion* describes unity among

parts, and is something to be sought after. A team that has good *cohesion* is often a team that wins.

Definitions of *cohesion*

1. noun

the state of cohering or sticking together

synonyms: coherence, coherency, cohesiveness

2. noun

(botany) the process in some plants of parts growing together that are usually separate (such as petals)

3. noun

(physics) the intermolecular force that holds together the molecules in a solid or liquid

Cohesion is the grammatical and lexical linking within a text or sentence that holds a text together and gives it meaning. It is related to the broader concept of coherence.

There are two main types of cohesion:

- **grammatical cohesion:** based on structural content
- **lexical cohesion:** based on lexical content and background knowledge.

A cohesive text is created in many different ways. In *Cohesion in English*, M.A.K. Halliday and Ruqaiya Hasan identify five general categories of cohesive devices that create coherence in texts: reference, ellipsis, substitution, lexical cohesion and conjunction.

Lexical cohesion refers to the way related words are chosen to link elements of a text. There are two forms: repetition and collocation. Repetition uses the same word, or synonyms, antonyms, etc. For example, Which dress are you going to

wear? – I will wear my green frock, uses the synonyms dress and frock for lexical cohesion. Collocation uses related words that typically go together or tend to repeat the same meaning. An example is the phrase once upon a time . This is lexical cohesion.

I. CHOOSE THE BEST ANSWER.

1. Universities are usually happy to welcome a percentage of **senior / mature** students.
2. He's had an unusual career **road / path** from market trader to company owner.
3. Most people aim for the best qualifications they can get in their chosen **field / territory**.
4. For many people, education is about **heightening / broadening** their knowledge, not getting a better job.
5. **Further / Distance** learning means you don't need to be physically present at a college.
6. Just make sure your degree is officially **recognised / known** by the government.
7. Open University students' essays are usually **assessed / criticised** by an online tutor.
8. In recent years, universities have started charging **scholarship / tuition** fees.

II. Answer the following in 250 words.

1. What is Coherence and Cohesion?

Coherence and cohesion: signposting the reader, and achieving flow
 Coherence refers to the overall connection between ideas in your writing. It is achieved through presenting a clear argument, a logical structure, and use of cohesive devices.

Cohesion refers to the cohesive devices that connect sentences together grammatically. It helps you to achieve coherence and makes your writing flow.

SECTION 3.3: ESSAY WRITING: DESCRIPTIVE AND NARRATIVE

ESSAY-WRITING

The word Essay is defined in The Concise Oxford Dictionary as a literary composition (usually prose and short) on any subject. Properly speaking, it is a written composition giving expression to one's own personal ideas or opinions on some topic; but the term usually covers also any written composition, whether it expresses personal opinions, or gives information on any given subject, or details of a narrative or description. School exercises or attempts to express your thoughts in good English, (School essays of this kind are sometimes called themes, from the fact that such an essay is a composition written upon a given theme, or subject).

CHARACTERISTICS OF A GOOD ESSAY:

Unity:

An essay must be a unity, developing one theme with a definite purpose. The subject must be clearly defined in the mind and kept in view throughout. Nothing that is not relevant to it should be admitted to the essay. At the same time, the subject may be treated in a variety of ways and from different points of view.

Order:

The essay should follow a certain ordered line of thought and come to a definite conclusion. It should not consist of haphazard reflections put down anyhow. There should be not only unity of subject but also unity of treatment. Hence the necessity for thinking out a line of thought before beginning to write.

Brevity:

School essays should not be long. The limit should be about three hundred words; though, of course, there can be no strict rule as to length, which will depend a good deal on the nature of the subject. But an essay should be a brief exercise, concisely expressed.

Style:

Open letters should have a conversational tone that is simple, natural, and familiar. We may also utilize slang terminology that is inappropriate for a book when writing these kinds of letters. However, an essay ought to have a more formal, literary tone. In an essay, slang, colloquial language, and loose, simple formulations are inappropriate. It is a mistake to do any kind of fancy writing at the same time. Simple, direct, and natural language and sentence structure are ideal. Clear thinking is the key to clear writing.

If you clearly understand all about your matter, you will never want thoughts, and thoughts instantly become words. This was said by Cobbett, a writer whose style is a model of clearness, simplicity and directness.

The Personal Touch:

In essay needs to convey the author's thoughts and feelings. It ought to reflect his uniqueness. As stated previously, an essay is essentially a written work that expresses the author's personal thoughts or beliefs about a subject; this originality and color should not be eliminated, otherwise the essay will become lifeless and unoriginal. Therefore, don't be scared to voice your own beliefs in your writings and don't settle for just summarizing others' viewpoints. Make sure everything you write has an authentic tone. In summary, an essay should be cohesive, covering a single topic in an organized manner; it should be brief and not overly long;

Three features are necessary in a good essay - suitable subject-matter, proper arrangement, and adequate power of expression. Where all these three are presents, the essay will be a success.

CLASSIFICATION OF ESSAYS:

Essays can be categorized into five types: descriptive, imaginative, expository, reflective, and narrative. The classification is helpful as long as it is kept in mind that these groups are not exclusive of one another and that many writings may have characteristics from multiple classes. A narrative essay, for instance, can

have a lot of description. Essays for all classes should also be mostly reflective because the original purpose of this type of writing was to share the author's thoughts and feelings about the subject matter.

Reflective Essays :-

A reflection is a thought on some subject-on an idea arising in the mind. So a reflective essay consists of reflections or thoughts on some topic, which is generally of an abstract nature;

Example:

(a) habits, qualities, etc., such as truthfulness, thrift, temperance, cowardice, heroism, patriotism, industry, etc.,

(b) social, political and domestic topics, such as riches and poverty, caste, democracy, liberty, government, family life, education, marriage, business, etc.,

(c) philosophical subjects, such as right and wrong, reality, consciousness, the meaning of the universe, etc.; or

(d) religious and theological topics. In treating such themes, you should try

(i) to explain, for example, the importance or advantages of possessing good habits and qualities, and the risks and disadvantages of lacking them; and quote stories, fables, or historical or literary references in support of your statements;

(ii) discuss the importance of social institutions etc.;

(iii) expound and discuss philosophical and theological theories. You should reason and support your statements with arguments and facts.

Narrative Essays :-

A narrative essay consists mainly in the narration of some event, or series of events. I say mainly because a narrative essay must not be confused with a short story or bits of history. The narrative it relates should be treated as a subject for thought and comment, and so the essay should be more or less reflective.

Narrative essays may treat of-

- (a) historical stories or legends (e.g., the reign of Akbar, the story of Rama and Sita);
- (b) biographies (e.g., life of Shivajee, or of Babar);
- (c) incidents (e.g., a street quarrel, a festival, a marriage);
- (d) an accident or natural disaster (e.g., a flood, a fire, a ship-wreck, an earthquake);
- (e) a journey or voyage;
- (f) a story (real or imaginary). A work from S. CHAND & COMPANY LTD.

Descriptive Essays :-

A descriptive essay consists of a description of some place or thing; e.g.,

- (a) animals, plants, minerals (such as the elephant, the pipal tree, coal);
- (b) towns, countries, buildings, etc., (e.g., Mumbai, Italy, the Taj Mahal);
- (c) aspects and phenomena of nature (such as volcanoes, the monsoon, sunlight, organic life); and

(d) manufactured articles (such as motor-cars, steam-engines, silk, paper, etc.).

Expository Essays :-

An expository (or explanatory) essay consists of an exposition or explanation of some subject; e.g. :

(a) institutions, industries, occupations {e.g., parliament, the press, silk weaving, farming, etc.):

(b) scientific topics (such as gravitation, evolution, astronomy, etc.);

(c) literary topics (such as the nature of poetry, prose styles, the genius of Shakespeare, the novels of Scott, history of fiction, etc.).

Imaginative Essays :-

Essays on subjects such as the feelings and experiences of the sailor wrecked on a desert island may be called imaginative Essays. In such the writer is called to place himself in imagination in a position of which he has had no actual experience. Such subjects as If I were a king, or The autobiography of a horse, would call for imaginative essays.

HINTS ON ESSAY-WRITING

General Preparation:-

One of the chief difficulties young people feel in essay-writing is lack of matter. They do not easily find anything to say about a subject. This is natural, because their experience and general reading are limited. But it may be remedied by reading, and by training the power of observation.

Reading :-

Bacon said, Reading maketh a full man ; that is, a person who reads much and widely stores his mind with a large variety of facts, thoughts,

illustrations and general information. If you want to write good essays you must acquire a love of reading-not simply reading stories for amusement, but reading good books of history, travel, biography and science. Fill your mind with fine thoughts and accurate information. By so doing you will become a full man , and a full man can always find plenty to say on most subjects.

Observation :-

But all knowledge does not come from books. We may learn much from the life around us - what we see and hear and observe for ourselves. Keep eyes and ears open, and learn from your own experience. Practise writing short descriptions of what you see in everyday life - the people you meet, bits of scenery that strike you, buildings, street scenes, trees and flowers, hills and valleys, the habits of animals and birds. Don't be contented with reading other people's description of such things, but see them for yourself It is surprising what a lot may be learnt from personal observation.

Conversation :-

Books are written by men and women; and if we can learn from the books they write, we can learn also from the words they say. Listen to people's conversation; get them to talk to you about the things they know, and discuss subjects that interest you, with your friends. In this way, also, you may learn much.

A writer reads, observes, and gets people to talk; and in these ways he is always enriching his mind with ideas and knowledge.

Special Preparation :-

Now we come to the special preparation needed for writing an essay on some particular subject; and the first thing we must do is to define the subject.

Defining the Subject :-

It is very important that you should have a clear and accurate conception of the subject of the essay before you attempt to write on it-what exactly it is and (equally important) what it is not. Some subjects are so simple that you can scarcely make a mistake about them; but some want looking into to define them exactly.

For example:

The Uses of Computers . The subject is not how computers work. Nor is it the history of computers. Yet some students, carelessly reading the subject, might easily take up a large part of their essay with such topics. In a short school-essay there is no room for irrelevant matter. You have to come to the point at once, and start away with the subject. The subject in this case is the uses of computers in offices, in industries, in aircraft, in spacecraft, etc. It is, therefore, very necessary that you should define the subject clearly in your own mind, or you may waste much time and paper in writing on more or less irrelevant matters.

Collecting materials :-

Reading up the Subject :-

When you have got a clear idea of your subject, the next step will be to think of what you can say about it. Some subjects are so simple that a little reflection should supply you with sufficient material for a short essay; but for others, special information will be needed for which you may have to do some special reading. For instance, if you have to write about some historical subjects, or give a description of some country you have seen, you will have to get hold of some book and read the subject up. But in any case, you have to collect materials for your essay before you can write it. In schools, class-discussions on the subject, under the guidance of the teacher, are very helpful in this stage of special preparation. In any case, do not attempt to write the essay before you have given some time to thinking over what you can say on

the subject. The common habit of beginning to write down the first thing that comes into one's head, without knowing what is to come next, is fatal to good essay writing.

Collection :-

As you think over the subject, ideas, facts, and illustrations will pass through your mind. But if you don't catch them as they come, you may forget them just when you want them. So, as you catch birds and put them in a cage, catch and cage these fleeting thoughts by jotting them down on a piece of paper just as they come into your head, without troubling yourself at this stage about their order or suitability. You can examine the birds thus caught at your leisure later. (To save time afterwards, and for convenience of reference, number these notes as you jot them down.)

Selection :-

When you think you have collected enough material for your essay, or you can't think of any more points, read over the notes you have jotted down to select the points most suitable for your purpose. Examine at your leisure the birds in the cage, to see what they are worth. You may find that some points are not very relevant or won't fit in; cross them out. You may find that some are mere repetitions of others; and others may be simply illustrations to be brought under main heads. This process of selection will probably suggest to you in a general way the line of thought you may follow in the essay.

Logical Arrangement :-

Now you should be ready to decide on the line of thought of the essay, i.e., the logical order in which you can arrange the points you have selected. The necessity of thus arranging your thoughts according to some ordinary plan cannot be too strongly insisted upon. Without it, the essay will probably be badly arranged, rambling, disproportioned, and full of repetitions and irrelevancies.

Making the outline :-

Bearing your subject definitely in your mind and with your purpose clearly before you, sketch out a bare outline of the main heads, under which you will arrange your various materials in a natural, logical and convincing order - from a brief Introduction to an effective Conclusion.

Filling in the Outline :-

Having thus mapped out the main points with which you are going to deal, arrange the ideas you have collected each under its proper main head, rejecting all those not really relevant to your subject or which simply repeat other thoughts, and taking care that each really belongs to the division in which you place it. You will now have a full outline, which is to be a guide to you in writing the essay. But this is not the essay, but only its well-articulated skeleton. You must now clothe the skeleton with flesh, and (most difficult of all) breathe into it the breath of life, before you can call your production an essay.

EXAMPLE:

To illustrate this method of collecting materials and drawing up an outline, let us work out together a simple example for an essay on, say, The Elephant. The subject is so simple, that we need not spend any time defining it. What is wanted is evidently a Descriptive Essay, and all we have to do is to think of all we can say about the Elephant, So we can set to work at once catching and caging our birds, or, in other words, jotting down, as they come into our mind, all we can remember about elephants. The thoughts may come to us something like this, and we will put them down and number them as they occur to us.

The Elephant :

1. Largest of all animals.
2. Used in tiger-hunting.

3. Revengeful - story of tailor and elephant.
4. Its trunk and large ears.
5. Found in India and Africa - two kinds.
6. Its skill in piling logs.
7. Its great strength.
8. In India, used in state processions.
9. How caught and tamed.
10. Mad elephants.

Structure of an Essay :-

We may divide an essay into three parts - the Introduction, the Body of the Essay, and the Conclusion.

The Introduction :-

This, in a short essay, must be very brief. It would be absurd to have the porch bigger than the building itself. It may be simply a sentence, or a very short paragraph. But it should always be arresting and pertinent to the subject. The introduction may consist of a definition or a quotation, proverb, very brief story, or general remark, leading up to the subject.

The Body of the Essay:

This contains the essay itself in its entirety; the introduction serves as the house's main opening, and the end serves as its back door or exit. When organizing the essay's body, pay attention to proportion—that is, give each section the weight it deserves. If the essay's topic is

The good and bad influence of newspapers, don't spend three-quarters of the space on the positive effects and just 25% discussing the negative. Pay close attention to your entire plan at all times. The paragraphs should be cohesively written, link to one another in a way that makes sense for your plan, and, to the greatest extent feasible, demonstrate how one paragraph relates to another. Refrain from padding and stay direct.

Make your best effort to choose words and phrases that precisely convey the thoughts you are trying to convey. Also, make sure the sentences are well-structured and convey your point strongly. Steer clear of superfluous words. When you go over your essay again, make sure to remove any unnecessary repetitions and redundant expressions. Align the language with the meaning, and modify the style according to the topic. Never write ponderously on a lighthearted or amusing subject, or frivolously on a serious one.

The Conclusion :-

Just as the introduction ought to spark curiosity, the resolution ought to satiate it. An essay's impactful opening and rewarding conclusion are equally crucial. A hurried or weak conclusion could ruin the essay's overall impact.

A good conclusion may consist of :-

- (a) a summing up of the arguments of the essay;
- (b) final conclusion drawn from the subject-matter;
- (c) a suitable quotation;
- (d) a sentence that strikingly expresses the main point you want to drive home.

Style in Writing:

To acquire a simple, direct and forceful style in writing calls for constant practice. It does not come by nature. As the poet Pope says, True case in writing comes from art, not chance; As those move easiest who have learned

to dance. The secret of clear writing is clear thinking. So, be perfectly clear about what you want to say, and then say it-as directly, as simply, as concisely as possible. Be direct, use short sentences in preference to long and involved periods. Be simple : don't attempt any oratory or flowery language but use simple words and constructions and avoid elaborate and superfluous words; say what you want to say as tersely as is consistent with making your meaning clear. Never use two words where one (the right one) will do. Be natural: don't try to imitate any author's style, however eloquent, but be yourself.

SUMMARY OF METHOD OF PROCEDURE:

To sum up :-

1. Clearly define your subject in your own mind.
2. Think over it, until ideas about it come into your mind, and jot the points down on paper as they occur to you - numbering them.
3. Classify these points in groups under suitable headings, rejecting any that are unsuitable.
4. Arrange these headings in a bare outline.
5. Fill in the outline, making a full outline.
6. Now begin to write the essay, dividing it into paragraphs.
7. The essay should consist of introduction, body and conclusion.
 - (a) Make the introduction arresting.
 - (b) Keep the parts of the body of the essay in proper proportion; and take pains in choosing words, constructing sentences and building up paragraphs.
 - (c) Make the conclusion effective and satisfying.

8. Write in a simple, concise, clear, direct and natural style.st.

I.CHOOSE THE BEST ANSWER.

1. Which of these is not a characteristic of a good essay?
a) Brevity b) Dignified style **c) Fakeness** d) Personal touch
2. Which of these is not a type of essay?
a) Narrative essay b) Descriptive essay
c) Argumentative essay d) Personal essay
3. Which of these essays tells a story?
a) Narrative essays b) Descriptive essays
c) Reflective essays d) Argumentative essays
4. In which of these essays, the writer arrives at a conclusion by logical reasoning?
a) Narrative essays b) Descriptive essays
c) Reflective essays d) **Argumentative essays**
5. _____ Essays are a collection of one's thoughts.
a) Narrative b) Expository
c) Argumentative d) **Reflective**
6. Which of these explains a subject?
a) Narrative essays **b) Expository essays**
c) Argumentative essays d) Reflective essays
7. Which kind of essay uses the five senses (touch, smell, taste, sound, sight) to enhance the imagery of the setting?
a) Narrative essays **b) Descriptive essays**
c) Expository essays d) Argumentative essays
8. Academic writing is a serious and way of writing.
a. **Formal** b. Informal c. Easy d. Difficult
9. Documentation style MLA stands for
a. Malayalam Language Association b. **Modern Language Association**
c. Marathi Language Association d. Medium Language Association
10.is the main part of an essay.
a. introductory paragraph c. concluding paragraph
c. body paragraph d. background information

II. Answer the following in 250 words.

1. How to write the essay?

Paragraphs :-

Every essay should be divided into paragraphs, and each heading should have at least one paragraph to itself. An essay not thus paragraphed looks unattractive, and is not easy to read. A paragraph is a group of related sentences that develop a single point. In constructing a paragraph these principles should be kept in view :-

(i) Unity. The paragraph must treat of one subject only,

(ii) Variety. Paragraphs should not all be of the same length or of the same monotonous structure .

(iii) Logical sequence of thought,

(iv) Topical sentence. The most important sentences of a paragraph are the first and the last. In many paragraphs the first sentence states the subject, and is called the topical sentence (or key-sentence). The concluding sentence may sum up effectively what is been said in the paragraph.]

2. Write a short note on narrative essay.

A narrative essay consists mainly in the narration of some event, or series of events. I say mainly because a narrative essay must not be confused with a short story or bits of history. The narrative it relates should be treated as a subject for thought and comment, and so the essay should be more or less reflective.

Narrative essays may treat of-

(a) historical stories or legends (e.g., the reign of Akbar, the story of Rama and Sita);

(b) biographies (e.g., life of Shivajee, or of Babar);

(c) incidents (e.g., a street quarrel, a festival, a marriage);

(d) an accident or natural disaster (e.g., a flood, a fire, a ship-wreck, an earthquake);

(e) a journey or voyage;

(f) a story (real or imaginary).

III. Answer the following in 500 words.

1. Explain types of paragraphs in a basic essay.

In an essay, there are four types of paragraphs—**introductory, body, transitional and concluding**—and each serves a slightly different function in the paper. In the simplest terms, introductory paragraphs introduce your thesis, body paragraphs develop it, transitional paragraphs move your readers from one aspect of it to another, and concluding paragraphs sum up the development of the thesis and restate it. Thus, while all **four types** support the thesis, they support it in different ways.

Introductory paragraphs:

An introductory paragraph supports the thesis in three ways.

First, it engages readers' interest with a strong opening sentence. Some writing texts advise using a quotation or an anecdote to capture readers' attention, and this can work well. Whatever kind of opening you use; however, it should be relevant to your subject and move your readers quickly and smoothly toward your thesis. An introductory paragraph also supports the thesis by giving relevant background information and context, such as important facts or theory.

For example, if you were writing an introduction to a paper about Napoleon's loss at Waterloo, before presenting your thesis statement, you might offer a sentence or two about the ongoing hostilities that led up to the final battle.

This sketch of important background should be accomplished quickly with just enough information to help your readers understand why your subject and thesis are important.

Body paragraphs:

Once you have engaged your readers and presented your thesis in your introduction, use your body paragraphs to fully develop your ideas. You can do this by first introducing a sub-topic of the thesis in a topic sentence. For example, if you were expanding a theme about Napoleon's loss at Waterloo, you might have a topic sentence that reads like this: "Napoleon brought on one of the first financial crises of the French government by emptying government coffers for his war with Britain."

Transitional Paragraphs:

There may be times when you want to shift from one sub-topic of your thesis to another or from a general discussion to a more detailed treatment of an idea. At these times, you can use a transitional paragraph to sum up and hint at the material to come. In other words, transitional paragraphs act as signposts that guide readers to the next part of your essay. Because transitional paragraphs serve such a specific function, you will not find many of them in an essay, and in a shorter piece, there may not be any. Save transitional paragraphs for times when you think your readers might be confused or lost if you introduce the next part of your essay before reviewing the ground you have already covered.

Concluding Paragraphs:

Some students think that the purpose of a conclusion is to restate the thesis and this is partly true. The conclusion should reassert the core idea of your paper, but it should also clearly flow from the material you have carefully developed in your body paragraphs and thus, it should be more than a mechanical restatement of your

thesis. Rather, an effective concluding paragraph should reinforce the central idea of your paper and leave your readers satisfied that you have made your case.

UNIT IV OBJECTIVES:

In this unit, learners will dissect information. Learners will analyze objects in this unit. Reading comprehension is one of the most important abilities. Analyzing the important and relevant details of a chunk or piece of content is made possible by reading comprehension proficiency. The main objective of instruction in reading comprehension is to improve students' vocabulary and grammar skills. The pupils' critical thinking abilities are strengthened by this comprehension, which also makes them future readers. It inspires students to enjoy reading all types of texts. The six reading comprehension stages are: **connecting, visualizing, questioning, inferring, determining importance in text, and synthesizing**. Depending on their degree of ability, students can enhance both their foundational and advanced reading abilities. Thus, reading comprehension is beneficial.

1. To enhance understanding and critical thinking abilities
2. To learn and gain understanding via the media or text
3. To improve linguistic proficiency and vocabulary
4. To draw links between one's own experiences, other texts, or the outside world and the text or media.
5. To assess and analyze the author's viewpoint, goal, and language use
6. To cultivate compassion and knowledge of various viewpoints and cultural traditions
7. To recognize and assess propaganda, stereotypes, and bias in the text or media
8. To become proficient at summarizing, paraphrasing, and synthesizing data from texts or media
9. To get better at posing meaningful queries regarding the media or text
10. To cultivate a passion for reading and watching as well as an interest in using a variety of texts and media to learn.

SECTION 4.1: READING COMPREHENSION – SKIMMING AND SCANNING

Reading comprehension is an important skill for navigating the textual world around us. It is a dynamic process that involves making predictions, summarizing the

main idea, questioning one's predictions, and clarifying unclear concepts. This handout will help you understand how reading involves using these reading strategies. The strategies will be incorporated into a sequence that involves pre-reading, during-reading, and post-reading phases. Before you start, find a place where you can think aloud to yourself. While you read, speak your thoughts aloud so you can externalize what you are thinking. After you have organized your thoughts verbally, write them down. Pre-Reading Phase Predictions Reading involves making predictions about the big picture. A mental template that you can form before to beginning to read is called a prediction. With the aid of this model, you can concentrate on foreseeing the text's main ideas.

A genre is a type/category of writing that has a particular form (similar to genres of movies—e.g., horror, romance, comedy, etc.). For example, you can recognize that a scientific article is a scientific article by how it has a few distinctive features: an abstract, a methods section, a findings section, and so on.

There are also features of the writing that can help you to identify the piece as a scientific article, such as use of the passive voice, which is common in scientific writing.

Vocabulary reviewing key words before reading can help you avoid getting bogged down by unfamiliar vocabulary. Skim the text, make a list of key words you aren't familiar with, and look up their definitions. Once you've gathered this information, revise and clarify your predictions by thinking about how these words will relate to your predictions. As a rule of thumb, if you have a list of more than twenty key words, you may need to re-read the passage a few times to become familiar with the key words and the core meaning of the text. Reading Comprehension,

During-Reading Phase At this point, your brain has made a mental model of the text and reviewed the key words, which frees up your brain to focus now on identifying the most important parts of the text. It will also be helpful to annotate the text you are reading. Remember, the goal of annotation is to provide you with a map you can reference when you go back to the text. Try not to over-annotate—if you are

highlighting or underlining too much of the text, the annotations lose their meaning, and they won't help you later on (as you won't know where to focus your attention). Focus on underlining or highlighting the key words and ideas and any transition words that indicate the argument is shifting. Make notes in the margins with your own thoughts about the text. Write down any questions you have about the text in the margins to reflect on how well you understand the text. In only one or two sentences, jot down simple summaries of each main paragraph.

Post-Reading Reflection Reflect on how this reading process has influenced the way you understand this piece. This step will help you consciously identify your strengths and weaknesses as a reader and to strategically plan out how you may approach reading a text next time. Ask yourself: What ideas in the text surprised you? What ideas were you not surprised by? What did you agree with or disagree with? What parts of this sequence were challenging for you? What strategies helped or didn't help? If you have to read similar texts in the future, what would you do? You can also fill out the L section in your K-W-L chart to take note of the new information you learned from reading the piece.

Reading Strategies: Skimming and Scanning:

There are many ways to read selectively to get an idea for a text. Two of these techniques are called skimming and scanning, both of which can be an important first step in approaching a dense or difficult text.

Skimming or scanning first can help you retain more information as you read more closely later. They are also especially helpful tools in your preliminary research process to see if a source is a good fit for your paper. That way, you're not stuck reading ten or twenty papers in their entirety just to scrap them!

Skimming:

Skimming is a strategic reading technique of reading to get the main ideas of an article that allows you to read more in less time. This can be helpful in previewing a passage to decide if it's worth reading.

How to skim :

To skim effectively, there must be a structure to get the information you need without reading every word.

1. Read the first few paragraphs in detail to get an idea of what will be discussed. Once you understand what the reading will be about, read only the first sentence in each paragraph

2. Decide if the rest of the paragraph is worth the read, then skim through looking for important information like dates, names, events, etc.

3. The final paragraphs contain a conclusion or summary, you should stop skimming and read in detail. Skimming is a technique to grasp the main ideas of a passage, the overall comprehension will be lower than reading in detail.

Scanning Similar to skimming:

scanning is a technique used to look for specific pieces of information in the text. This is a birds-eye approach of looking for information with the goal to locate particular facts.

How to Scan:

Scanning is a method of looking for specific information or answers. Skim the passages first to decide if you might find the information you search for.

To scan:

1. Search for keywords, one at a time, while jumping around the passage

2. Scan through the passages rapidly until you find the keyword you search for

3. Read the surrounding the surrounding material carefully, decide if you've found what you need

Conclusion:

There are many ways to approach a text; knowing how to get a sense for its general outline before reading more closely is a valuable skill. It can help you comprehend dense or difficult texts, narrow down your research for an essay, and even find books to read for fun.

How Do we Use Skimming?

1. Read the title. If it is an article, check the author, publication date, and source.

2. Read the introduction. If it is very long, read only the first paragraph completely. Then, read only the first sentence of every paragraph. That sentence will usually be the main idea of that paragraph.

3. Read any headings and sub--headings. The headings, when taken together, form an outline of the main topics covered in the material.

4. Notice any pictures, charts, or graphs; they are usually included to emphasize important dates or concepts.

5. If you do not get enough information from the headings, or if you are working with material that does not have headings, read the first sentence of each paragraph.

6. Glance at the remainder of the paragraph.

a. Notice any italicized or boldface words or phrases. These are key terms.

b. Look for lists of ideas within the text of the material. The author may use numerals, such as (1), (2), (3) in the list, or signal words such as first, second, one major cause, another cause, etc.

8. Read the summary or last paragraph.

I. CHOOSE THE BEST ANSWER.

1. The reading technique used to find a job advert in the local newspaper is_____
 - a. **Skimming** b. Scanning c. Detailed d. None
2. You have to read a leaflet that is handed to you in the street. Which reading technique will you use?
 - a. **Skimming** b. Scanning c. Detailed d. None
3. The technique used to read a telephone number in the address book is _____
 - a. **Skimming** b. Scanning c. Detailed d. None
4. Which reading technique is used for learning a subject for an exam?
 - a. **Skimming** b. Scanning c. Detailed d. None
5. Skimming and scanning are reading skills that help you finding information...
 - a. **Slowly** b. quickly c. Detailed d. happily

II. Answer the following in 250 words

1. What is SQ3R?

SQ3R Method SQ3R is a reading method to increase retention and understanding, moving from smaller details to larger ideas. It can be beneficial to those who rely on written information and want to better understand.

S: Survey Scan the text to get a general grasp of what it's about. Look for chapter titles, graphics, highlighted, bolded, or italicized words. You can read summaries or reviews of books as well.

Q: Question Form some questions about the text and about what you might be interested in learning. What do you think this text talks about? What are you curious to understand? You can turn chapter or section titles into questions as well.

3 R: Read, Recite, Review Read:

Try to read actively and take notes about important details or questions that come up. Recite: Re-write in your own words what you've read.

How would you summarize it?

How would you explain it to a friend?

Review: Re-read the most important sections, paying extra attention to passages you may not have understood on the first read.

Revisit the questions you wrote down—can you answer them?

2. What are three types of skimming?

Three Types of Skimming:

1. Pre--read skimming refers to preparing to read.
2. Skim reading refers to situations in which skimming is the only coverage you plan to give the material.
3. Review skimming assumes you have already read the material and are going back over it as a means of study and review.

III. Answer the following in 500 words.

1. Explain scanning and how to use scanning?

Scanning:

What is Scanning?:

Scanning is a method of selective reading, when searching for a particular fact or answer to a question. Scanning can best be described as a looking rather than a reading process.

How Do Use Scanning?

1. State in your mind specifically the information for which you are looking. Phrase it in question form, if possible.
2. Try to anticipate how the answer will appear and what clues you might use to help you locate the answer.
3. Determine the organization of the material; it is your most important clue to where to begin looking for information. Especially when looking up information contained in charts and tables, the organization of the information is crucial to rapid scanning.
4. Use headings and any other aids that will help you identify which sections might contain the information for which you are looking.
5. Selectively read and skip through likely sections of the passage, keeping in mind the specific question you formed and your expectations of how the answer might appear. Move your eyes down the page in a systematic way.
6. When you have found the needed information, carefully read the sentences in which it appears in order to confirm that you have located the correct information

SECTION 4.2: INFERENCE AND DEDUCTION

Inferences **is a skill with which students often need much practice.** If you've looked for resources in the same places that I have, you probably haven't been too happy with what you found. I believe that the inference worksheets that I've created are of a higher quality than the other available resources and, as usual, I'm giving them away for free. I hope that you'll appreciate these inference worksheets and that your students may better this valuable reading skills.

An inference is a guess that a reader makes by combining details from a text and personal knowledge. A reader makes an inference about what is happening

SECTION 4.3: READING VARIOUS KINDS OF MATERIAL

Introduction to Types of Reading Material

Various types of reading materials:

Information can come from virtually anywhere — media, blogs, personal experiences, books, journal and magazine articles, expert opinions, encyclopedias, and web pages. Look at the table below examining different sources of information. Notice the similarities between them.

- **Magazines:** There are lots of great magazines for kids, both at the corner shop and available for digital downloads.
- **Comic books:** Don't discount the power of comics to hook kids on reading. They are a great way to teach your children about the back and forth of dialogue.
- **Newspapers:** You can find human interest or local story articles in any newspaper to share with your children and students. This can help both develop their reading skills and their understanding of the surrounding community.
- **Play scripts:** Explore what it might be like to be on screen or stage by reading a few scripts together. You can even put on a play after reading them.
- **Poetry:** Grab a collection of poems or sit down and write some with your children. Rhyming is an important skill for reading, and having your children write poems on their own is a great way to build that skill.

And so much more! Explore the shelves of your local library or shops to find the best reading materials to work for your children.

MAGAZINE:

A magazine is a collection of articles and images about diverse topics of popular interest and current events. Usually these articles are written by journalists or scholars and are geared toward the average adult. Magazines may cover very serious material, but to find consistent scholarly information, you should use journals.

USE:

- to find information or opinions about popular culture
- to find up-to-date information about current events
- to find general articles for people who are not necessarily specialists about the topic

EXAMPLES:

- *National Geographic*
- *Ebony*
- *Sports Illustrated*
- *People*

ACADEMIC JOURNAL:

A journal is a collection of articles usually written by scholars in an academic or professional field. An editorial board reviews articles to decide whether they should be accepted. Articles in journals can cover very specific topics or narrow fields of research.

USE:

- when doing scholarly research
- to find out what has been studied on your topic
- to find bibliographies that point to other relevant research

EXAMPLES:

- *Journal of Communication*
- *The Historian*

- *Journal of the American Medical Association*
- *Lancet*

DATABASE:

A database contains citations of articles in magazines, journals, and newspapers. They may also contain citations to podcasts, blogs, videos, and other media types. Some databases contain abstracts or brief summaries of the articles, while other databases contain complete, full-text articles.

USE:

- when you want to find articles on your topic in magazines, journals or newspapers

EXAMPLES:

- Academic Search Complete (a general database)
- Compendex (an engineering database)
- ABI/Inform (a business database)

NEWSPAPERS:

A newspaper is a collection of articles about current events usually published daily. Since there is at least one in every city, it is a great source for local information.

USE:

- to find current information about international, national and local events
- to find editorials, commentaries, expert or popular opinions

EXAMPLES:

- *Roanoke Times*
- *New York Times*
- *Suddeutsche Zeitung*

BOOKS:

Books cover virtually any topic, fact or fiction. For research purposes, you will probably be looking for books that synthesize all the information on one topic to

support a particular argument or thesis.

USE:

- when looking for **lots** of information on a topic
- to put your topic in context with other important issues
- to find historical information
- to find summaries of research to support an argument

EXAMPLES:

- Nash, Gary B. ed. *The American People: Creating a Nation and a Society*, 1990.
- Silverstone, Roger, ed. *Visions of Suburbia*, 1997.
- Smith, J. T. *Roman Villas: A Study in Social Structure*, 1997

I. CHOOSE THE BEST ANSWER.

1. Which activity is least likely to be associated with extensive reading?

- Reading for detailed and accuracy.**
- Reading for general understanding.
- Reading for enjoyment and relaxation.
- Reading for built vocabulary.

II. Answer the following in 250 words.

1. Write a short note on Encyclopedias:

Encyclopedias are collections of short, factual entries often written by different contributors who are knowledgeable about the topic.

There are two types of encyclopedias: general and subject. General encyclopedias provide concise overviews on a wide variety of topics. Subject encyclopedias contain in-depth entries focusing on one field of study.

USE:

- when looking for background information on a topic

- when trying to find key ideas, important dates or concepts

EXAMPLES:

- *African-American Encyclopedia* (subject encyclopedia)
- *Encyclopedia Americana* (general encyclopedia)
- *World Book* (general encyclopedia found online)
- *Gale encyclopedia of genetic disorders* (subject encyclopedia found online)

2. Write a short note on Website.

The Web allows you to access most types of information on the Internet through a browser. One of the main features of the Web is the ability to quickly link to other related information. The Web contains information beyond plain text, including sounds, images, and video.

The important thing to do when using information on the Internet is to know **how to evaluate it!**

USE:

- to find current information
- to find information about companies
- to find information from all levels of government – federal to local
- to find both expert and popular opinions
- to find information about hobbies and personal interests

EXAMPLES:

- www.loc.gov/ (The Library of Congress)
- wikipedia.org (a wiki)
- www.vt.edu (Virginia Tech)

III. Answer the following in 500 words.

1. What are the different reading genres?

Finding the right genre for each individual student can be the best way for you to encourage them to read in their leisure time.

These include:

Mystery/ Detective fiction:

Mystery fiction is a story or narrative in which something unexpected or unexplained happens, and the characters work towards solving the mystery. Mystery fiction stories are good for getting children engaged with books and literature, as they are encouraged to keep reading to reach the conclusion of the mystery.

Science fiction:

Science-fiction (sometimes shortened to sci-fi or SF) is a genre of speculative fiction. These stories typically deal with imaginative and futuristic concepts such as advanced science and technology, space exploration, time travel, parallel universes, and extraterrestrial (alien) life. Science-fiction stories are very popular with young children as they are filled with imagination, adventure and discovery - everything you might want in a story!

Fantasy:

Fantasy is a genre of fiction that typically, taking inspiration from myth and legend, is set in a fictional universe and features supernatural characters and mythical creatures. Fantasy stories are a wonderful escape from the norm which makes them so popular with children. As fantasy stories often feature more complex storylines with mysterious characters and plots, they provide excellent reading practice and a great genre for writing practice.

Adventure Stories:

Adventure stories are the tales that often include something exciting and extraordinary, often a quest or a mission. Follow a brave hero through twists and turns that you never expected. From escaping some kind of danger, going on a quest to discover something mystic and magical. Reading adventure stories in the classroom and home is a fantastic way to encourage your students to get lost in a good book.

SECTION 4.4: SPEAKING: NARRATION OF INCIDENTS / STORIES/ ANECDOTES

Narrating an incident in English is one of the most important skills. An incident can be a story about something that happened in the past, present or future. It can also be a dialogue between two people or even a whole book. Narrating incidences is not only used by journalists but also by fiction writers and poets. The introduction should briefly explain the section topic, followed by an introduction and summary of what will be discussed.

The art of narrating suspense is a skill that is learned over time. To be able to master the art of suspense, one must know how to use the upcoming controversial story elements. The most important part of a suspenseful story is to create tension and anticipation for the reader. You don't want them to see where the story is going or what will happen next, so make sure there's always something that could go wrong.

Knowing how to narrate a story is important because it can be used for many purposes. We will be looking at how to narrate an incident in English from different angles, such as the perspective of the victim, the perpetrator, or a bystander. Narrating an incident is not just about telling the story of what happened but also about making the audience feel the emotions of what happened. Narrating an incident is a skill that requires practice and experience.

Short Tips to Improve Your English Storytelling Skills:

1. Practice your storytelling skills by telling stories to yourself in the mirror.
2. Use a storyboard to plan out your story before you start writing it.
3. Set aside time for practice every day and try to write for an hour each day.
4. Look at your audience - make sure they are engaged and listening before you start telling the story.

5. Keep it short - shorter stories are easier for people to follow.

6. Don't worry about grammar mistakes or mispronunciations - it's okay if your story doesn't sound perfect, just keep going.

Anecdote:

An anecdote is a short story or account about a person or event that is typically amusing, informative, entertaining, or biographical in nature. Anecdotes usually relate to the subject matter that people are discussing to make a point or simply share a relevant story. They can be used in everyday life or in literature. For example, if coworkers are discussing pets, and one person tells a story about how her cat comes downstairs at a certain time every night, then that individual has just shared an anecdote.

Anecdote Examples in Everyday Life

Anecdotes cover a wide variety of stories and tales, especially since they can be about basically any subject under the sun. You might be checking out at the supermarket one day and the cashier comments on your brand of apple juice. Perhaps that will spark the employee to share a quick story about the summer she and her four-year-old went apple picking in Upstate New York. That's an anecdote; such stories come up all the time. Other everyday examples of anecdotes include:

I once had a border collie. She was so smart! Every morning, I'd open up the front door and she'd run out, pick up the newspaper and deliver it to my husband at the breakfast table.

Oh, I love Ireland! I visited the west coast six times last year. Last time I went to Kilmacduagh, an old monastery where the winds whip with songs of the deceased who are laid to rest there. While I was there, I swore I heard something. I think it was a ghost!

El Meson is my favorite Mexican restaurant. They have the best Sunday brunch every week. One time when I went there, they prepared a wonderful

traditional buffet with tetelas, gordita de harina, café de olla in a clay pot, and more that you just can't get anywhere else. It was just like my abuela used to make!

Is that a white rose? Wow! I love them. My grandfather had a massive rose garden with over 200 different species. Every Friday, he'd go out into the garden, clip a dozen, and make my grandmother a bouquet. Does love like that exist anymore?

Childhood Anecdote Examples:

It's very common for people to share stories about their childhood experiences with friends and other family members. Reminiscing in this way can be a lot of fun. It's also a great way to get a conversation started or keep one going. After all, everyone has childhood experiences they can share, and to which others can relate.

When I was a child, my family went on a summer vacation to the Great Smoky Mountains every year. One year, my aunt saw a black bear while she was hiking. She was so terrified, she ended up sitting on a boulder for an hour just to make sure it had gotten far enough away from her. She still won't go hiking alone anywhere.

I remember learning how to swim. I took lessons at the community pool in the town where I grew up. One of the lifeguards, Ms. Jen, really helped me get comfortable with holding my breath. She'd play this bobbing game with us that had a fun song to go along with it. Whenever I get in a pool, I still sing that song in my head.

Some of my favorite childhood memories revolve around the time I spent helping my mother plant and tend a vegetable garden in our backyard. She let me help till the rows and plant the seeds. Going near okra plants made her itch, so she let me pick all of that myself. To this day, okra makes me think of her.

Before I had my tonsils removed in sixth grade, I was sick a lot. I got strep throat often and I missed a lot of school. I dreaded going to the doctor, as I would always get a shot and foul-tasting medicine. After the tonsillectomy, I hardly ever got sick again. As a result, middle school was a lot better for me than elementary school.

Anecdote Examples about Interesting Events:

People experience interesting things throughout their lives, not just during childhood. Sharing anecdotes about one's experiences is a fun way to interact with friends, coworkers and family members.

One evening, I went to see a movie with my roommate and some other people from our dorm. I drove my car to the theater. Imagine our surprise when we got to the car to find the windshield covered with slices of ham. To this day, I don't know who put ham on my car or why.

While walking through the neighborhood behind my mostly wooded property, I saw what I at first thought was a strange-looking white dog on the edge of the woods. I pointed it out to my husband, who recognized it as a small albino deer. It still lives in the woods. The deer is fully grown now. I see it fairly often.

My dog Cody loved the water. He loved to swim; he would swim all day long when we visited my mom. One day, she needed him out of the pool area. He was soaked, so she put him in the garage, but didn't close the windows. He leaped up five feet and soared through a screen to get to the pool.

When we were in graduate school, we had no money. My then-boyfriend (now husband) had a gas card on his father's account for emergencies. There were several times that we had no money for groceries, so we would go food shopping at the gas station convenience store using that credit card. His dad was not happy

SECTION 4.5: CURRENT NEWS AWARENESS

Speaking English when discussing current affairs is crucial in a society where news and events happen constantly. People can have meaningful talks and stay informed when they learn how to converse on such topics. In order to help readers develop their methods and skills, this article, [How to Discuss Current Events and News in English](#), explains how to have productive conversations about current events and news in the language.

It's critical to read newspapers, go to reputable websites, watch news broadcasts, listen to podcasts, and participate in online forums in order to remain current on the news. This will provide different viewpoints on world events.

It's preferable to start a conversation about current events with a wide topic. For instance, discussing current affairs in politics or a scientific discovery might be engaging and draw in listeners. Selecting subjects that are relatable to all will encourage participation as well.

Furthermore, it's critical to accept differing viewpoints and explain ideas properly when debating current events in English. Using appropriate linguistic patterns and terminology enhances the conversation. Additionally, uninterrupted listening to others promotes understanding between people.

Lastly, discussing current affairs in English fosters critical thinking in addition to improving language proficiency. Being able to assess information objectively and comprehend its ramifications is a huge benefit.

Importance to discuss current events and news in English:

Speaking English when discussing news and current affairs is essential in today's globalized society. By doing this, we obtain a variety of viewpoints and stay up to date on global events.

In addition, it broadens our knowledge, sharpens our critical thinking abilities, and enhances our language competence. We can value everyone's opinions and create a more inclusive society by actively participating.

To highlight how important it is to talk about news and current events in English, let's examine some of its specifics. By doing this, we become more open to different cultures, beliefs, and viewpoints. This promotes empathy amongst people from various origins and aids in the eradication of stereotypes. It also helps us understand complex situations that impact us better.

Tips for improving English language skills to discuss current events and news:

1. Read widely across different topics to expand your vocabulary.
2. Talk with native speakers or join discussion groups to get better at expressing opinions.
3. Also, keep up with the latest news from trustworthy sources.
4. Summarize main points to refine listening and speaking skills.

To sharpen English language ability for discussing current affairs and news, there are more helpful hints:

- I. Listen to news programs or podcasts in English. This will help you understand accents and speaking styles as well as different ideas about global matters.
- II. Get involved in online forums or social media debates about current events.

This allows you to interact with people from many backgrounds.

Adopting certain strategies works well:

- I. Paraphrase news articles or headlines in your own words. This strengthens your understanding of the content and helps you communicate complicated ideas briefly.
- II. Take part in debates or mock interviews. Explore different views confidently while honing critical thinking skills.
- III. Get feedback from native speakers or language tutors.

UNIT V OBJECTIVES

Students will analyze texts in this unit. Through textual analysis, literary critics can go deeply into a work to find hidden meanings, themes, or symbols. It enables people to interpret the author's points of view, historical contexts, and implicit messages that are conveyed through the text. Beyond these examples, there are countless other study topics where textual analysis is an indispensable tool. It helps us to interpret and understand the complicated world of text, making it a vital tool in our ever changing, text-heavy environment.

SECTION 5.1: *NIRAD C CHAUDHURI INFINITE CLOUDS*

Nirad C Chaudhari's essay "The Eternal Silence of These Infinite Clouds" is one of the very good one's written on Indian social behaviour. My friend sent referred that essay to me to read, I liked it very much . In of the para he write:

“In the buses of Delhi all of us make use of one another for bodily comfort. In northern India people have very great difficulty in keeping steady in moving vehicles, and therefore they lean against one another or put their arms around a fellow-passenger. Nobody is so ill-natured as to mind being used as a cushion, and if anyone with a wholly alien notion of private ownership in respect of his body objects, he is asked in offended tones. 'What harm is there in it, you are not a woman?' Again, if anyone wants to know the time and has not got a watch he simply takes up the left hand of another passenger and looks at his wrist-watch. I wear mine on the underside, and therefore I have my wrist twisted. “(i have added this).

One will enjoy reading this essay. In this he spoke of silence on the streets of British, where being calm is a social behavior expressive of kindness in public discourse. He contrasts the same with respect to India, writing “In India heartiness is found more in the public intercourse of men what in private social relations.

Moreover, for us noise is as essential a condition of cheerfulness as is the warmth of the sun." It would be very difficult to tell whose social behavior he praised. But the essay will surely make u laugh.

Nirad C Chaudhari is a highly acclaimed Indian author in English literature; we know him for his Autobiography of an Unknown Indian. He wrote his last book at the age of 99. Anyway, that was what he wrote on silence.

When I am reading this I felt an uncanny resemblance to what Lord Krishna has to say in Bhagawat Geetha

Silence is a condition where our listening senses, ears, do not pick any signal. Can we apply it to other senses?

Ears... Silence, lack of sound, one who goes on a trip to developed countries can feel this. The nights will be so calm that we people will not get even sleep.

Tongue... Tasteless, An awkward situation where u neither like, not dislike what is in your mouth. Taste is something which will tempt one to eat with pleasure. Without any taste the mouth tends to chew what is can, and swallow as fast it can, as brain continuously tell that please finish it off as what is being fed is good for the organized body.

Touch... Nothing to feel, A situation u have nothing to feel by your hands, no warmth of anybody or anything. It is as if you are alone, devoid of any real thing to feel. A very dangerous situation where you know, that you are alive, but no one to love, or no one to be loved by.

Eyes... Blind. Well blind do not necessarily mean lack of vision, but even those who have vision can also feel so. Say when one person is put in white clothes, enclosed in white walls, everything his eyes can catch is white. The space has no corners, and no features of any sort. Don't imagine, it is blindness only. Well don't associate white colour with Bhishmapitamaha or peace, or goodness. That might

convey wrong message. Stare at a very beautiful sky, for a moment, for few minutes, for every moment for about few days. One will die of blindness.

Nose .. Odourless. Devoid of good or bad odours. You only imagine.

Silence also means 'not to talk'. Well this is a great choice, which many people actively choose, though, for a variety of purposes. Some don't have anything to say, some don't want to say anything, some have something to say, want to say but don't have guts, some have many things to say but fear that their thoughts will be exposed, some feel what they say will not impact anyone, so better remain silent.

In Krishna's words- gyanendriyamu. If we also include the shutdown of this sense also, imagine, that would be no less than death. The brain functions only to control limbs, coordinate senses, eat, and that's it. Where is life, where is the organism living of the 'ability to think' is surrendered. What is the use of brain when it judges the real world from what is visible to its eyes only. from what is spread or planted in front of eyes? How much does it matter whether he has a mouth or not, when he cannot shout when in pain. What use are those limbs of when it can't kick (as the asses do) when in discomfort and fear.

Probably this was what Nirad meant by 'eternal silence of infinite crowds'. The spineless individuals who are alive only to bear more and more of the pain caused to them, in order not to disturb an 'equilibrium' that has been set for, by, the few who rule the minds. When the tallest Bhishma had to fall, when it becomes inevitable, how come a five feet average Indian bear. Well, the 'infinite crowds' have been doing since centuries, and the world order has become habituated to it- when British came, or when other political invaders rode over us.

SECTION 5.2: *DRS RADHAKRISHNAN THE SHAPING OF MY CHARACTER*

Dr. S. Radhakrishnan was a profound scholar, statesman and philosopher who served as the president of India from 1962 to 1967. He was born on 5th of September and his birthday is celebrated as Teachers' Day to honour his distinguished service as a teacher. He had the distinction of being the first Indian to teach at the University of Oxford in England. His contribution towards the fields of education earned him several awards including the Bharat Ratna. *Character is Destiny* is a thought-provoking essay by Dr. S. Radhakrishnan. He explains the potential power of a strong character with virtues like honesty, courage, truthfulness and discipline. The essay begins with the mention of the Renaissance, the Reformation, the Industrial Revolution and the Political Revolution that paved way for the advancement in social, economic and religious status of the countries.

As a consequence, universities and colleges produce numerous scientists, technicians, engineers, agriculturist etc., over the years for changing the economic character of our race society.

According to the author, the developed countries in the world reached great progress in the scientific and technological side but they failed to bring about peace, safety and security of their own people.

The function of universities is not merely to produce technically and professionally skilled persons but it is their duty to build in them the quality of compassion as all the religions indicated clearly that each human individual is to be regarded as a spark of the Divine. Education should be acquired in parallel with character and compassion. For the author, minds and hearts of the people need to be changed. One must strive to become democratic in the political, social and economic sense. It can be attained through learning of the humanities including philosophy and religion. Then, the author gives the importance of reading books.

The enjoyment of great books and the company of good souls are two fruits of incomparable value that change the character of the individual and the nature of the society. Character is the noblest quality of a person. It is that on which the destiny of a nation is built.

Character includes many moral qualities such as humility and compassion. If one cannot acquire good qualities then all his education and qualifications become worthless. A man without compassion is equated to a demon and also dangerous for the society.

In the concluding lines, the author advises young minds to develop the qualities of cleanliness, nobility and dedication in themselves.

I.CHOOSE THE BEST ANSWER.

1.In which year Dr. Sarvepalli Radhakrishnan was born?

- A. 1880 B. 1884 C. 1888 D. 1890

Ans. C

Explanation: Dr. Sarvepalli Radhakrishnan was born on 5 September 1888 at Thiruttani, Madras Presidency, British India (now in Tamil Nadu, India)

2. In which year did Dr. Sarvepalli Radhakrishnan become the President of India?

- A. 1960 B. 1962 C. 1964 D. 1967

Ans. B

Explanation: In 1962, he became the President of India. He served from 1962 to 1967. He was the second President of India.

3. When did Dr Sarvepalli Radhakrishnan was awarded the country's highest civilian honour, Bharat Ratna?

- A. 1950 B. 1954 C. 1955 D. 1960

Ans. B

Explanation: Dr. Sarvepalli Radhakrishnan was awarded the country's highest civilian honour, Bharat Ratna in 1954.

4. In which year, Dr. Sarvepalli Radhakrishnan was elected as the chairman of UNESCO's executive board?

- A. 1948 B. 1949 C. 1950 D. 1951

Ans. A

Explanation: He was elected chairman of UNESCO's executive board (1948–49).

5. Consider the following statement about Dr. Sarvepalli Radhakrishnan.

1. He was named as Spalding Professor of Eastern Religions and Ethics at the University of Oxford in 1936.
2. He was elected as a Fellow of the All Souls College.
3. He was elected to the Constituent Assembly in 1946.

Which of the following above statement(s) is/are correct about Dr. Sarvepalli Radhakrishnan?

- A. Only 1
 B. 1 and 2
 C. 1 and 3
 D. 1, 2 and 3

Ans. D

Explanation: Dr. Sarvepalli Radhakrishnan was also named as Spalding Professor of Eastern Religions and Ethics at the University of Oxford in 1936. He was elected as a Fellow of the All Souls College. He was elected to the Constituent Assembly in 1946.

6. In which year Sahitya Akademi fellowship conferred the highest honour conferred by the Sahitya Akademi on a writer Dr. Sarvepalli Radhakrishnan?

- A. 1963
 B. 1965
 C. 1968
 D. 1970

Ans. C

Explanation: In 1968, the Sahitya Akademi fellowship was the highest honour conferred by the Sahitya Akademi on a writer Dr. Sarvepalli Radhakrishnan. He is the first Indian to get this award.

7. When was Dr Sarvepalli Radhakrishnan named as Spalding Professor of Eastern Religions and Ethics at the University of Oxford?

- A. 1930
- B. 1933
- C. 1936
- D. 1940

Ans. C

Explanation: He was appointed as a Spalding Professor of Eastern Religions and Ethics at the University of Oxford in 1936. HN Spalding made this position because he was impressed by Sarvepalli Radhakrishnan's lectures in London. He was also fascinated by his personality.

8. Consider the following statements regarding Dr. Sarvepalli Radhakrishnan.

1. He was elected chairman of UNESCO's executive board (1948-49).
2. From 1953 to 1962, he was chancellor of the University of Delhi.
3. He served as a professor of philosophy at Mysore (1918–21).

Which of the following statement(s) given above is/are correct?

- A. 1 and 2
- B. 1 and 3
- C. 2 and 3
- D. 1, 2 and 3

Ans. D

Explanation: He was elected chairman of UNESCO's executive board (1948-49). From 1953 to 1962, he was chancellor of the University of Delhi. Also, he served as a professor of philosophy at Mysore (1918–21).

II. Answer the following in 500 words.

1. Describe life sketch of Radhakrishnana.

Dr. Sarvepalli Radhakrishnan (1888—1975) , an academic, philosopher, and statesman was born on September 5, 1888 in a Brahmin family lived at Tiruttani, a very small temple town to the North-West of Madras (at present Chennai). His father Sarvepalli Veeraswami was a subordinate revenue official in the service of a local

zamindar and Sitamma was his mother. He got his early education in Tiruttani. Radhakrishnan was very intelligent and was awarded scholarships throughout his academic life. He won scholarship at Voorhees' College and completed his High School in 1902 from Voorhees College, Vellore. After winning the scholarship of Christian College, Madras he completed his graduation in 1904 and post graduation in Philosophy in 1906 from the same college. He presented a dissertation titled "The Ethics of Vedanta and its Metaphysical Presuppositions".

From 1909, his teaching career began and he served as Lecturer in Philosophy at Presidency College, Madras. He had undergone licentiate in Teaching (L.T) training in 1910 at the Teacher's Training College, to qualify for the permanent post of Assistant professor. In 1916, he was elevated to the Post of Professor and placed in Govt. Arts College, Rajahmundry (A.P). In 1936, he was appointed as Professor in Oxford University, London. In 1939, he was appointed as Vice Chancellor of Banaras Hindu University. He chaired the University Education Commission in 1948. He was given the assignment of Ambassador to USSR in July 12, 1949. Because of his learning and wisdom his impact in political circles raised to new heights.

Rajya Sabha elected him as the first Chairman and Vice President in 1952. He was appointed as second President of India in 1962. When he became President, some of his students and friends requested him to allow them to celebrate his birthday, 5th September. He replied, "Instead of celebrating my birthday, it would be my proud privilege if 5th September is observed as Teachers Day." Since then, his birthday has been celebrated in India as Teachers' Day. He got Bharat Ratna, the highest national award in 1967. Dr. Radhakrishnan's contribution to education has been unique and irreplaceable. He passed away in 1975.

His Writings-

Indian Philosophy, The Pursuit of Truth, The Hindu View of Life, The Philosophy of Rabindranath Tagore, The Bhagavadgita, The Dhammapada, Religion and Culture, The Brahma Sutra: The Philosophy of Spiritual Life, and many more. Dr. Radhakrishnan, a Great Thinker and His Contribution in

Education Radhakrishnan was one of the most recognized and influential Indian thinkers in academic circles in the 20th century. He was a great and loved teacher and realized the problems of education from the root level. His report of 'University Commission, 1948-49' makes us aware about his educational ideas and it was the greatest contribution in education.

SECTION 5.3: CHARLES LAMB'S DREAM CHILDREN

Introduction:

Lamb is not an objective essayist. He is known as the prince of personal essays which are coloured by his own thoughts, recollection dreams, likes, dislikes, joy and sorrow. In short his essays are full of autobiographical elements. Written about a dream world, the essay Dream Children by Charles Lamb belongs to his famous work Essays of Elia (1823) published in London magazines. Referring to himself by the pseudonym Elia, Lamb has penned down the essays as personal accounts of his life devoid of any didactic or moral lessons. Enriched with humour, pathos and regret for the time long gone, Lamb's essays leave an everlasting impression on the minds and hearts of the readers.

DREAM CHILDREN: A REVERIE CHARLES LAMB

Summary:

The children of James Elia, John and Alice, asked him to tell them about his grand -mother and their great grandmother- Mrs. Field who used to live in a great mansion in Norfolk. The house belonged to a rich nobleman who lived in another new house. Grandmother Field was the keeper of the house and she looked after the house with great care as though it was her own. The tragic incident of the two children and their cruel uncle had taken place in the house. The children had come to know the story from the ballad of 'The Children in the wood'. The story was carved in wood upon the chimney piece. But a foolish rich person later pulled down the wooden chimney and put a chimney of marble. The new chimney piece had no story on it.

Alice was very unhappy that the rich man had pulled down the chimney piece with the story. She looked upbraiding and her anger was like her mother's. When the house came to decay later, after the death of Mrs. Field the nobleman carried away the ornaments of the house and used them in his new house. The ornaments of the old house looked very awkward in the new house, just like the beautiful tombs of Westminster Abbey would look awkward if placed in someone's drawing room. Things looked beautiful only if they are in harmony with the surroundings. John enjoyed the comparison and smiled as if he also felt it would be very awkward indeed.

Grandmother Field was a very good lady. She was also very religious for she was well acquainted with 'The Book of Psalms' in 'The Old Testament' and a great portion of 'The New Testament' of 'The Bible'. Alice here spread her hands as if she was not interested in the praise of a quality of the grandmother that she herself did not have. Children find it difficult to learn lessons by heart. Grandmother Field did not fear the spirits of the two infants which haunted the house at night. So she slept alone. But Elia used to sleep with his maid as he was not so religious. John tried to look courageous but his eyes expanded in fear. When the grandmother died many people in the neighbourhood including the gentry or the aristocrats attended her funeral. She was also a good dancer when she was young. Here, Alice moved her feet unconsciously as she too was interested in dancing.

Grandmother Field was tall and upright but later she was bowed down by a disease called cancer. She was good to her grand children. Elia in childhood used to spend his holiday there. He used to gaze upon the bust of the twelve Caesars or roam about in the mansion or in the garden. In the garden, there were fruits like nectarines, peaches, oranges and others. Elia never plucked them but rather enjoyed looking at them. Here John deposited a bunch of grapes upon the plate again. He was showing that he too was not tempted by fruits. •

His farce, Mr H, was performed at Drury Lane in 1807. Fortuitously, Lamb's first publication was in 1796. His collected essays, under the title Essays of Elia, were published in 1823. Critical Analysis This essay is about a dream. In this essay all characters are real except the children Alice and John. From the title we can

guess that it's a dream and reverie, i.e., a day dream. Alice and John are children of James Elia (Charles Lamb). They ask their father, James Elia, to tell them about their grandmother. Grandmother's name is Field who has been acquainted to us by Lamb as a perfect woman with great qualities. Incidents are real from the life of Lamb. There is a story related to the house where grandmother. Mrs Field was a keeper. It was about the murder of children by their cruel uncle.

Alice and John came to know this story through a carved writing on a tree which was later brought down by a rich man. After the death of grandmother, house owner took away her belongings and placed them in his new house where they looked awkward. When grandmother was alive she used to sleep alone but Elia was afraid of the souls of infants murdered by uncle as it was thought that house was haunted by the spirits of those children.

Elia had a brother John full of enthusiasm and zeal, who was loved by everyone specially by their grandmother on the other hand Elia's childhood was full of isolation and he remained stagnant throughout his life. His mind was working fast but bodily or physically he was totally off and lazy. He was lame and helped by John in every possible way who used to carry him in his back. Unfortunately, John also became lame but Elia never helped him and after his death he realized missing him.

At the end of the essay, Alice and John are crying after hearing all this. Elia is looking his wife, whose name also Alia, in Alices face. The children start to become faint and say to Elia or Lamb that we are not your real children and Alice is not your wife and our mother. Lamb wakes up and finds himself in armed chair and James Elia was vanished.

The whole story is based on life of Lamb, he was never able to get married and childless died. He is also regretting and remembering moments like, about his brother, about grandmother, his childhood etc. So, whole of essay is full of melancholy and sad tone of Lamb's life. (One should better study about Lamb's short biography in order to understand his essays).

A Stylistic Analysis on Lamb's Dream Children:

Charles Lamb was a famous English prose-writer and the best representative of the new form of English literature early in the nineteenth century. He did not adhere to the old rules and classic models but made the informal essay a pliable vehicle for expressing the writer's own personality, thus bringing into English literature the personal or familiar essay. The style of Lamb is gentle, old-fashioned and irresistibly attractive, for which I can think of no better illustration than Dream Children.

A Reverie:

From the stylistic analysis of this essay we can find Lamb's characteristic way of expression. Dream Children records the pathetic joys in the author's unfortunate domestic life. We can see in this essay, primarily, a supreme expression of the increasing loneliness of his life. He constructed all that preliminary tableau of paternal pleasure in order to bring home to us in the most poignant way his feeling of the solitude of his existence, his sense of all that he had missed and lost in the world. The key to the essay is one of profound sadness. But he makes his sadness beautiful; or, rather, he shows the beauty that resides in sadness. There are remarkable writing techniques to achieve such an effect.

Dream Children is an autobiographical essay:

Dream Children: A Reverie is also an autobiographical essay which helps us to get an idea about his early life. Through it we know about some of his relatives whom he loved and lost and about his love affair with a young woman. In this essay Lamb tells something about his grandmother Mrs. Mary Field who was good and religious most, handsome and best dancer in her youth. Lamb also places his brother John Lamb or James Elia on high place although he does not deserve it as he was mean and selfish. In this essay Lamb also has spoken about his youthful love with a young beauty. Ann Simmons whom he has called here Alice W-N. To mystify the reader he tells that he has married with her but actually she married a pawn broker whose name was Bartrum.

Summing up:

Dream Children by Charles Lamb highlights the pain and regret of losing loved ones in life persuading the essayist to indulge in a dream world fantasy in order to reflect upon the sweet memories of the days gone. Enriched with pathos, the essay describes the importance of childhood and the dear ones in the life of an individual without whom the world appears to be a dark alley suffocating the individual at every turn. We are not of Alice, nor of thee, nor are we children at all. The children of Alice call Bartrum father. We are nothing; less than nothing, and dreams. We are only what might have been, and must wait upon the tedious shores of Lethe millions of ages before we have existence, and a name.

I. CHOOSE THE BEST ANSWER.

1. Wherein were Lamb's essays first published serially?

- (A) In the Quarterly Review
- (B) In the London Magazine
- (C) In the Edinburgh Review
- (D) In Blackwood's Magazine

Question's Answer: In the London Magazine

2. Which essays of Lamb is most pathetic?

- (A) Dream-Children
- (B) Recollections of Christ's Hospital
- (C) Grace Before Meet
- (D) In Praise of Chimney-Sweepers

Question's Answer: Dream-Children

3. Who was Elia under whose name Lamb published his Essays?

- (A) Lamb's elder brother
- (B) Lamb's colleague in Christ's Hospital
- (C) Lamb's colleague working with him in The East India House
- (D) Just an imaginary name

Question's Answer: Lamb's colleague working with him in The East India House

4. How did Lamb's mother die?

- (A) She was killed by Lamb's mad sister
- (B) She committed suicide
- (C) She was drowned in the Thames
- (D) She was killed in an accident

Question's Answer: She was killed by Lamb's mad sister

5. "It is the man Charles Lamb that constitutes the charm of his written words." Who says

this?

- (A) Saintsbury
- (B) Canon Ainger
- (C) De Quincey
- (D) Hugh Walker

Question's Answer: Canon Ainger

6. Who says Lamb "One of the best beloved of English authors"?

- (A) Hugh Walker
- (B) Saintsbury
- (C) W.H. Hudson
- (D) George Sampson

Question's Answer: W.H. Hudson

7. Which essays of Lamb is most autobiographical?

- (A) Bachelor's Complaint against Married Men
- (B) Poor Relations
- (C) Old Cho
- (D) Imperfect Sympathies

Question's Answer: Bachelor's Complaint against Married Men

8. "The children of Alice call Bartrum father."

This sentence is part of Lamb's essay Dream-Children. Who was Bartrum?

- (A) A close relative of Lamb
- (B) Lamb's colleague in East India House
- (C) The man who married the woman whom Lamb loved
- (D) Lamb's elder brother

Question's Answer: The man who married the woman whom Lamb loved

9. Lamb suffered from a hereditary disease for some time. What was that disease?

- (A) A streak of madness
- (B) Consumption
- (C) Asthma
- (D) Melancholia

Question's Answer: A streak of madness

10. Lamb begin his career as _____ .

- (A) An Assistant Editor in the London Magazine
- (B) A clerk in Christ's Hospital
- (C) A clerk in East India House
- (D) A freelance journalist

Question's Answer: A clerk in East India House

Questions & Answers:

1. Why is the essay entitled Dream Children ?

Ans: Charles Lamb entitled the essay Dream Children because he never married and naturally never became the father of any children. The children he speaks of in the essay were actually the creations of his imagination or fancy.

2. Who was Field? How does Lamb present her before his dream children?

Ans: Field, pseudonym for the actual person, was Lamb's grandmother. Lamb presents her as an ideal grandmother in an imaginary and inflated way before his dream children —she was extremely pious, fearless and compassionate person besides being the best dancer of the area in her youth.

3. Why is the essay entitled A Reverie?

Ans: The essay is subtitled as a 'reverie' because Lamb never married and so he never had children. In the essay he created an imaginary picture of a happy conjugal life—a picture which finally dissolves into nothing as he comes back to reality.

4. How does Lamb present his brother John L—?

Ans: Lamb's elder brother, John L—in his youth was a handsome, high-spirited, strong and fearless person. He loved Lamb very much. But subsequently in his old age he became lame footed and spent the rest of his life in utter hopelessness, irritation and pain.

5. Whom does Lamb refer to as faithful Bridget by side?

Ans: Lamb had a sister, Mary Lamb, who did not marry since she had attacks of insanity. She has been referred to here as faithful Bridget because she never married and was Lamb's only companion in his life. At the sudden breakdown of his reverie, he finds her seated by his side.

6. What, according to you, is the most striking feature of the essay and why?

Ans: The chief characteristic feature of the essay is the author's mingling of pathos and humour. Lamb begins the essay in somewhat deceptive fashion, describing the incidents, full of humour. But gradually he reduces the tone towards the end describing the tragedies of his personal life.

How does Lamb present the autobiographical elements in the essay? Or, Why is the essay called a personal essay? /Or, What type of essay is Dream Children

1. Explain Themes Of The Dream Children Essay

The essay reflects on these experiences and explores the themes of Imagination, the beauty of Childhood, Memory, Love, and Loss of Love. The power of imagination: Lamb shows how imagination can create a world of happiness and fulfillment. He also shows how imagination can be a source of pain and disappointment, when it clashes with reality or when it fades away.

The beauty of childhood: Lamb portrays childhood as a time of innocence, wonder, and joy, as well as a time of learning and growth. He contrasts his own childhood with that of his dream children, who are deprived of their mother and their uncle. He also reflects on how childhood shapes one's personality and character.

The value of memory: Lamb demonstrates how memory can preserve the past and keep alive the loved ones who are gone. He also shows how memory can be selective and subjective, highlighting some aspects and omitting others. He also questions the reliability and accuracy of memory, as he admits that some of his stories may not be true or may be embellished.

The meaning of love: Lamb expresses his love for his family and friends, especially for his brother John and his beloved Alice. He also shows how love can be unrequited, frustrating, or lost. He also suggests that love can transcend death and time, as he feels the presence of his ancestors and his lover in his dream. The central theme of “Dream Children: A Reverie” is loss. Lamb explores the tragic loss of his brother, John, and the impact that this had on his life. He also reflects on the loss of his own dreams and ambitions, as he had been forced to give up his own aspirations in order to support his family.

SECTION 5.4: *RUSKIN BOND NIGHT TRAIN AT DEOLI*

Summary :

The Night Train at Deoli is a real life story which is inspired from author own life. The Story is about a station named Deoli, a small station which is 30 miles away from Dehra, a place where narrator’s grandmother live. The writer used to spend every summer vocation at his grandmother home which is located in Dehra.

Summary of The Night Train at Deoli :

The novel The Night Train at Deoli is written by famous Anglo-Indian author Ruskin Bond and it was first published in 1988. The novel narrator is Ruskin Bond who shares his train experience throughout the book. In every summer, narrator goes at his grandmother home for a vocation and on the way to his grandmother home, comes a railway station named Deoli, a very small railway station. Her grandmother home is in Dehra which is thirty miles away from Deoli station. The strange things is when train stop at Deoli station for 10 minutes but neither no one go outside from train nor anyone comes inside of train.

Whenever narrator comes at Deoli station, he feels very strange as the station is covered with deep forest around it. As the summer comes, narrator goes at his grandmother home and as usual he goes by passing Deoli station where he saw a poor girl who is selling basket at station without wearing anything on feet in such a cold place. The narrator saw girl's hair which is shining, and a girl also have attractive eyes which narrator finds very amazing. A girl realize narrator is staring at her but she ignores it first but after a while she goes near at narrator and ask him if he wants to buy a basket made of fine wood which author denied first but end up buying it because of girl persistent effort.

Furthermore, narrator reach his grandmother home but he does not sleep through his train journey because he was still thinking about a girl who is part of his memories now. After spending two months in grandmother home, narrator come back to his home and as usual he goes by passing Deoli station where narrator saw basket girl again and feels very good and they talk for a while like they were childhood friends. A girl and narrator seem very happy throughout their conversation because they haven't forget about their last meet up which was two months ago when narrator was coming to his grandmother home. The narrator hold girl's hand in his hand and request girl to come with him in Delhi but she refused his request and told him that one day we will meet again soon. He told her that I will come back to this station soon, will you be there to meet me again?

A girl neither says yes nor no nor move forward to sell her basket after saying good by to him. As the story move forward, we learn that the narrator graduation is about to complete, and he decides to meet his grandmother again, but we all know why narrator is going back to his grandmother home in Dehra because his is in love with that basket girl. The narrator leaves for Dehra and when train passes to Deoli, he stops at station to meet that girl but does not find her anywhere. He asks few locals about girl who told him that a girl has stopped coming at station.

He leaves for Dehra but still thinking about a basket girl as he is in deeply love with her looks and memories. When narrator comes back from his grandmother

home, he searches for girl one more time but does not find her anywhere and in the end, he decides to move on.

The moral of the story is people come and people go and that is life but we should never mourn for them as it gives nothing but pain.

II. Answer the following in 250 words.

1. Character sketch of the girl who sells baskets.

The girl came down the platform, selling baskets, on the lonely Deoli railway station. The narrator first met her in a cold morning. She had a shawl thrown across her shoulder. Her feet were bare and her clothes were old. She was a young girl, walking with grace and dignity. She had pale skin, with shiny black hair and dark, troubled expressive eyes. The narrator looked at her intently. Even though the girl pretended not to notice, their eyes met. After the second meeting, the girl was no longer seen at Deoli. The narrator holds on to his memories of this modest village girl.

2. Character sketch of young Bond.

Young Bond in The Night Train at Deoli is an adolescent person who often gets infatuated towards beautiful things around him. In the story, he meets a poor girl selling cane baskets at a small station at Deoli on the way to Dehradun. He falls in love with her. He meets the girl only twice, never to see her again. But she remains in his memory ever after. He still remembers her face even after having left her a long time ago. He says,

“

I could not rid my mind of the picture of the girl's face and her dark, smouldering eyes.”

SECTION 5.5: *RABINDRANATH TAGORE SUBHA*

When the new-born girl was named Subhashini, who knew that she would turn out to be speech-impaired, or simply, dumb? Her elder sisters had been named Sukeshini (One with Lots of Hair) and Su-hasini (One with a Nice Smile). To rhyme with those names, this one was named Su-bhashini (One Who Can Speak Well or, Eloquent). Now everyone called her Su-bha for short.

The two elder sisters had been duly married off. But Subha was unmarried as yet, a silent load weighing upon her parent's minds.

People do not generally remember that even when someone cannot speak, they can nevertheless hear and feel. So people openly expressed their worries about her, and discussed her right in front of her. From her very childhood Subha had come to understand that her birth was a curse upon her family. As a result she always tried to keep herself hidden from public view. It would be a relief if people forgot about me, she used to think. But she was always there in her parents thought – as a painful problem.

Subha's mother was generally a little irritated with her, as though in some way she reflected some shortcoming or herself as a mother. But Subha's father Banikanttha had a soft corner for her.

Subha had no power of speech, but she had two large, dark eyes with long lashes and lips that trembled at the slightest twinge of emotion. Dark eyes have their own power of expression.

The village in which Subha lived was named Chandipur. It was on the bank of a small river and Banikanttha's house was right by the riverside. It was a prosperous household, with cowshed and mango grove, bamboo fencing and haystack.

Whenever Subha found the time, she used to come and sit by the riverside. Nature used to make up for her lack of speech. Nature spoke for her – in terms of the gurgle of the waves, the songs of the birds, the murmur of trees, the footfall and talk of people all around. All of it seemed in some way to be the speech that Subha could not make.

At mid-day when the boatmen had their meals, householders took their nap, and even birds fell silent, Subha used to sit under the trees and watch the world through her large, long-lashed eyes. Nature and Subha would be alone in each other's mute company.

It is not as though Subha did not have a few friends of her own. There were two cows Sarvashi and Panguli who knew her very footsteps and responded lovingly to the way she folded her arms around them and rubbed her cheeks against their ears. Gazing at her affectionately, they licked her body. Every now and then Subha would go to the cowshed. The days she heard some bitter comment or reproach, she used to go there. Sensing something, they would come closer and rub their horns against her arms, as if to comfort her.

There was a goat and a kitten as well, which she petted. Then there was a creature of a higher order – Pratap – the youngest of the family of the Gosains. His main activity was fishing. One can spend a lot of time sitting by the waters with one's fishing rod. That is what Pratap did, and that is how Subha and he often came to meet. Pratap felt good in people's company. But for someone who is fishing, a silent friend is the best. So Pratap came to value Subha's silent companionship. He began to call her 'Su' rather than Subha – the name by which everybody else called her.

Subha used to sit under the Tamarind tree and Pratap used to sit with his fishing rod. A paan was Pratap's everyday quota and Subha made this betel-nut preparation herself and brought it along for him. She wished that Pratap would ask her for some special help. She wished for Pratap to see that she too could be of some use to the world. But Pratap needed no help and never asked her to do anything for him. Then Subha used to pray to God for some magic powers that

would give Pratap a big surprise and make him exclaim: I never knew Subha had such abilities!

Suppose, for instance, that Subha was a mermaid, coming up from the river's depths, and leaving a jewel on the riverbank. Pratap then would dive in search for more, and come upon an underwater palace. Subha let her imagination go further. Pratap, she imagined, he would come upon the princess of that land under the river, and then find that it was none other than Subha! But nothing so fantastic happened, and gradually Subha grew into a young woman as distinct from a girl. She felt the tide of youth flood her body. When it was full moon, she would often find herself open the door of her room and timidly step out.

The moonlit night stretched silently before and Subha stood silently gazing at it. Meanwhile Subha's parents had realized that it was high time for their daughter to get married. Village people were gossiping. In fact, they were thinking of making Banikanthha a social outcast because he had not married off his daughter even though she had grown-up.

Banikanthha and his wife discussed the matter at length. Banikanthha was away from the village for a while. Then he came back and asked his family to go to Kolkata with him. Preparations for the journey began. Subha's heart filled with a vague dread. Like a dumb animal she stayed by her parents' side. Looking into their faces with her large eyes, she tried to understand something. But they never explained anything to her.

One afternoon, however, Pratap looked up from his fishing and said with a smile: Subha, I heard that a match has been found for you and you are going away to get married. Don't forget us, though! Then he looked away again and concentrated on his fishing.

Subha looked at him like a stricken deer looking at the hunter. Silently she seemed to say: 'What wrong did I do to you?' She did not sit under the tree anymore. She went up and sat down at her father's feet. Banikanthha had had his nap and was

having a smoke. Subha looked into his face and began to cry. Banikanttha tried to comfort her but tears came to his own eyes as well.

The day of departure was fixed. Subha went to the cowshed to take leave of her childhood friends. She fed Sarvashi and Panguli herself, put her arms around their necks and gazed into their eyes with eyes full of unspoken words. Tears fell from her long-lashed eyes.

That night Subha left her room and went out to the moon washed river-bank. She fell upon the ground under the trees. Clutching at the earth, she tried to pray to Mother Nature not to let her go, but stretch out her hand like herself and clutch her to her breast. On going to Kolkata, Banikanttha took up a temporary accommodation and presented Subha before a possible match for her.

His wife tied up Subha's hair in golden ribbons, covered her up with ornaments, and obliterated her natural beauty as much as she could. Tears coursed down Subha's cheeks. Her mother scolded her because that would make her eyes get swollen and ugly. But scolding could not make the tears stop.

The bridegroom himself, along with a friend, came to interview Subha. Subha kept on crying. But this enhanced her value to the bridegroom. It made him think: The girl has a soft heart and one day that may of use to me. After looking at Subha for a long time, he pronounced: Not bad . A suitable day was determined according to astrological calculations. Depositing their dumb daughter to an alien household, the parents went back to their village. They had met the requirements of social traditions.

The bridegroom was employed at a distance from Kolkata, in the central provinces. Immediately after the wedding, he took his bride there. Within a week everyone got to understand that the newly wedded bride was speech-impaired, dumb. Nobody understood that it was not her fault.

She had not deceived anyone. Her eyes had said everything but nobody had been able to understand it. Subha looked here and there. Wherever she looked, she found no one who could understand the language of the dumb. She could not see the familiar faces she had known since her birth. In the silent heart of the young girl, there rang out an inarticulate cry that no one but God could hear. This time her husband used both his ears and eyes and chose a bride endowed with the power of speech.

Sum up:

In ‘*Subha*’, Tagore delves into the themes of loneliness and lack of opportunities for women who are both auditory and speech impaired. The title of the story is given after its central character, ‘Subha’. Her proper name is **Subhasini** which means ‘soft-spoken’. Subha is the youngest of the three sisters of Banikantha’s family. The three sisters have rhyming names – Seukeshini, Suhasini, and Subhasini. The story is set in a small village called Chandipur, by the riverside in present-day West Bengal.

Subha’s parents had married their elder two daughters ‘*with usual costs and difficulty.*’ This social picture of India where a girl’s parents are burdened with the expenditure and stress of marriage remains unaltered till now. Tagore, poignantly, points out how Subha’s inability to hear and speak makes her existence invisible in society. People talk about her, around her as if she is not present. The parents’ burden of marrying off a deaf and mute girl supersedes their care for her anxieties and needs. Subha’s large eyes and trembling lips are described as the girl’s ability to communicate beyond words. But it seems no one cares to understand her and her *mother’s abhorrence is described as,*

Once the villagers began to talk about the young unmarried girl at Banikantha’s home, Subha’s father left for a few days. On return, he said, “We must go to Calcutta”. This was unbearable for Subha, she was agonized to leave her home, her friends – the cows. She wept for Mother Earth to keep her there but she had to leave with her family. ‘Fishing’ is used as a metaphor to show that Banikantha’s family was well off as they ate fish twice a week and then Pratap

comments that Subha's father has caught the bridegroom for her and then focuses on the fish.

In Calcutta, the prospective groom visits with his friend and finds the teary-eyed Subha suitable for marriage. He says, "Not so bad." After marriage, he was to leave with the bride in the west for work. But, within ten days of marriage, Subha's impairment is disclosed to all.

Tagore writes that Subha was not at fault, for she never deceived anyone. But leaves the reader pondering on what the future might hold for Subha – the innocent voiceless village girl, and now sent back from her in-laws' house. Gender plays an important role in dictating opportunities and prospects. Being a woman, Subha faces an inherent disadvantage which is further curbed down by her impairment.

I.CHOOSE THE BEST ANSWER.

1. When was Rabindranath Tagore born?

1. **7 May 1861**
2. 7 May 1871
3. 7 May 1881

2. Where was Tagore born?

1. Serampore
2. **Calcutta**
3. Murshidabad

3. Rabindranath Tagore is also known as:

1. **The Bard of Bengal**
2. The architect of the Indian Constitution
3. The father of Indian independence

4. Rabindranath Tagore wrote in which language?

1. **Urdu**
2. Bengali
3. Kannada

5. Who is Asia's first Nobel Laureate?

1. **Rabindranath Tagore**

2. Amartya Sen
3. Mother Teresa

6. What is Tagore's most popular collection of poems?

1. Gita Govinda
2. Ramayana
3. **Gitanjali**

7. Which of the following institutes were founded by Rabindranath Tagore?

1. Akhil Bharatiya University
2. Bhartiya Jnanpith
3. **Visva Bharatiya University**

8. Out of the following options, Rabindranath Tagore composed the national anthems for which two nations?

1. **India and Bangladesh**
2. India and Pakistan
3. India and Sri Lanka

9. Which of the following comes under the Rabindranath Tagore awards list?

1. Nobel Prize in Peace
2. **Nobel Prize in Literature**
3. Nobel Prize in Science

10. Tagore won the Nobel Prize for which of his works?

1. **Geetanjali**
2. Kabuliwala
3. The Home and the World

SECTION 5.6: AGRA GRA AND YOU CALL ME COLOURED

And you call me colored?

Colour.

When I born, I black

When I grow up, I black

When I go in Sun, I black

When I scared, I black

When I sick, I black
And when I die, I still black
And you white fellow
When you born, you pink
When you grow up, you white
When you go in sun, you red
When you cold, you blue
When you scared, you yellow
When you sick, you green
And when you die, you gray
And you calling me colored?

This is clearly experiences that this young African boy has faced in life. If you think about it, it really is true. Those with lighter colored skin do turn different colors depending on their mood, state of living, emotion, temperature etc. but everyone regardless of their skin color experiences these things, we just don't all turn different colors to express this. Turning blue when you're cold or turning a greenish color when you are sick is not under your control, but it shows, but only for some people depending on their skin tone. What this boy is trying to say is that we are all the same, we all feel cold, we all get angry, we all die but just because his skin is dark and his emotions and feelings don't show through his skin doesn't mean it is still okay to call him colored, if anything those who have lighter skin are the one's who are colored, not him—I thought this was so true, so powerful.

This poem relates to Nella Larsen's *Passing*, because during the time period where this book takes place, the color of one's skin was important for some reason due to the racist and prejudice ideas of others. Clare passes as white just for her husband and the dominant white community she lives in just so she does not have to face the hardships black people were facing, just like the African boy who wrote the poem. Clare's skin was very light so when it was cold, she turned blue and when she was angry, she did turn red—even though she was in fact a mulatto, she was not fully white. This just goes to show that here we have someone who was part black and

yet her skin did change colors, but only because it was light. Though her racial status was determined by her husband and the others towards the end of the novel, this poem can still apply to her, even though she now can side with the poem's author since she is now deemed as black, or in the terms of the poem colored.

The theme of the poem is about the **awareness of racism**. The poem explains that white people often refer to **black people** as **colored** when in fact, white people are the ones who easily change their colors depending on their mood, situations they're going through, temperature, emotions, and etc. Meanwhile, black people are black, so the poem says, they stay black. When we get sick, we turn greenish, we're pinkish when we're born, we turn red when we feel hot, we turn blue when we are sad, and yellow when we're scared.

This poem explains that everybody feels the same emotion, but not everything that we feel shows. But it does not mean if their skin tone is darker and their emotion and feelings do not show through their skin, it is okay for us to call them colored. So no one has a right to judge someone because of their skin color.

SECTION 5.7: ALFRED LORD TENNYSON ULYSSES

Tennyson's Poems Summary and Analysis of Ulysses Ulysses complains that he is idle as a king, home with his elderly wife, stuck passing enlightened laws for a savage race that sleeps and eats but does not know him. He does not want to cease his travels; he has made the most of his life, having suffered and experienced pleasure both with others and alone and both at sea and on the shore. He is a famous name; he has seen the world and has been honored everywhere. He also has enjoyed battling at Troy with his fellow warriors.

He is a part of all that I have met, but this is not the end, for his experience is an archway to new experiences, with the horizon always beyond reach. It is boring to stop and wither away and be useless in his old age; simply breathing is not life. Multiple lives would be too little to get the most out of existence, and little of his one life remains, but at least he is alive and there is time for something more. It would

be a shame to do nothing for even three days; he does not want to store himself away. His gray spirit yearns to attain knowledge and follow it like a sinking star, /

Beyond the utmost bound of human thought. In contrast, his son Telemachus, who will succeed him as king, seems content to stay put and simply rule the people. Ulysses loves him and knows that he will use his prudence to govern wisely, turning the rugged people mild, and he is blameless and decent in his common duties. He honors the family's gods. Yet, Telemachus does not have his father's energy; He works his work, I mine. Ulysses looks at the port and the sea beyond, calling to him. He recalls the thunder and the sunshine of his mariners' exciting travels together, their free hearts and free minds, and understands that he and they are old now. Yet, they still can do something noble and suited to their greatness, especially as they are men who once fought with gods.

Light fades, and the day wanes. Ulysses calls out that it is not too late to discover a newer world. They can leave this shore and sail beyond the sunset, exploring until he dies. Perhaps they even will reach the Happy Isles and meet Achilles. Although they are weak in age, much vigor remains; they still have heroic hearts which are strong in will and want to persevere, to explore and discover and never give up.

Analysis :

Ulysses was published in 1842 in the collection of poetry that secured Tennyson's literary fame. It had been written nine years earlier, when he was 24 years old, following the death of his closest friend, Arthur Henry Hallam. Tennyson commented that it was more written with the feeling of [Hallam's] loss upon me than many poems in *In Memoriam*. The poem is seventy lines of blank verse in the style of a dramatic monologue, with three audiences—Odysseus himself, the reader, and his mariners (although he may only be imagining what he might say to us and to his mariners).

The poem garnered praise from Tennyson's contemporaries as well as successive literary figures including T.S. Eliot, who called it a perfect poem. It is

generally considered one of his finest works and is a mainstay of Victorian poetry anthologies as well as selections of Tennyson's oeuvre. The poem is based on the character Odysseus from Homer's *Odyssey* (Ulysses is the Latin form of the name), but Tennyson also drew upon Dante's *Inferno*, Canto XXVI, in which Dante is led by the Roman epic poet Virgil to meet Ulysses and hear his tale.

In Homer, Odysseus is told by the blind prophet Tiresias that he will return home to Ithaca but will then make one more journey to a land far away from home. In Dante, this part of the story is fleshed out. Ulysses gathers his men together to prepare for the journey and exhorts them not to waste their time left on earth. He dies on this journey, which is why he is in Dante's hell.

Tennyson's character is somewhere in between these literary predecessors, as Ulysses knows he will set off on a last journey but has not done so yet. Critics also note the influence of Shakespeare, particularly his *Troilus and Cressida*, which also includes Ulysses. Tennyson's Ulysses is now old, having experienced all of the adventures of battle at Troy and on the seas throughout his odyssey. Back home, he has had enough of his life as a ruler of men, keeping the peace at home; instead, he desires to embark upon his next journey.

In the first part of the poem he speaks to himself, lamenting his uselessness as a ruler given the idleness of his people. They have no ambition; they know not the kind of adventuresome spirit that their king has. In contrast, he will drink / Life to the lees, as is his wont. Ulysses knows he is famous for his great deeds, but this is not what motivates him. His inquisitive spirit is always looking forward. He has seen much and has seen a great variety of cultures, but this is all in the past. Experiences have made him who he is, but what matters is passing through the arch to the untravell'd world and constantly moving toward the ever escaping horizon.

In addition to the arch, Ulysses uses another metaphor here, calling himself a sword that must shine in use rather than rust unburnish'd. Yet, at home he feels bored and impotent, yearning to truly engage with what is left of his life. He is impatient for new experiences, lamenting every hour and every day that he does not seek something more. His quest for adventure and fulfillment, like the goal of

Goethe's Faust, is defined by the pursuit of new and unique knowledge beyond the utmost bound of human thought.

In the second part of the poem, as though spoken to the reader (although this address may only be in his mind), Ulysses explains the difference between himself and his son Telemachus. Yes, his son will be a fair and decent ruler to his people, but the political life in this context is boring. Telemachus is rooted in regular political life, where one's aspiration is merely to lead a rough populace into accepting a somewhat better vision of morality and expedience. It is a duty that a leader of uninspired and imprudent citizens may well fulfill with honor, like fulfilling one's regular duty to honor the household gods. But to Ulysses this slow life is intolerable even if somebody has to do it.

Thus Telemachus works his work, I mine. In the third part Ulysses seems to address his hearty mariners. The port, the boat, and the seas all beckon him. The mariners are his compatriots; they have been through thick and thin together. Unlike living under a king, on the seas they made their choices and took their risks with free hearts, free foreheads. Those were the good old days, even fighting with gods, but there is no good reason to waste away in nostalgia. So long as they can do something ere the end, / Some work of noble note, Ulysses wants to be doing it. Although the coming night in the poem reflects the waning years of their lives, it is not too late to seek a newer world.

The many voices of the ocean call out to them to come back—the voices of experiences past and of experiences yet to come. Their life is fulfilling when they are adventuring on the sea. No matter how much strength they have, while they have it they retain the strength of will / To strive, to seek, to find, and not to yield. The allusion to Achilles in the Happy Isles (or the Blessed Isles) draws a contrast to Hades. Whereas in Dante,

Ulysses has died, here he holds out hope that he will reach the heavenly isles where someone like vigorous Achilles deserves to spend eternity. In Homer's Iliad, Achilles is the featured warrior whose anger and valor generate the primary storyline. He is a hero who lived his life to the fullest in Troy, once he got back into the battle.

But for much of the Iliad, Achilles sulked in his tent and left his sword and his skills unburnish'd.

Accordingly, Achilles is a good model of the heroic for Ulysses. Ulysses has been called a crisis lyric, which is a genre from the Romantic period that presents a crisis and an attempt to resolve that crisis (see William Wordsworth's *Intimations Ode*).

For Ulysses, the crisis is due to old age: should he live out his days as king, fading away in dotage like King Lear? Or should he refuse to focus on death as an endpoint but, instead, constantly stay engaged in life as an adventurer? Will he live out the boring but honorable life of Telemachus at home as he ages, or the noble and risky life of surviving by his wits in uncertain waters, living by his strength of will even as his body weakens? He knows death is unavoidable, but he also knows that death-in-life—the impotency, the obsolescence—is intolerable for a person like him.

It may be a stretch to go a step farther and argue that Ulysses seeks to understand life beyond death, but consider that it may be that they reach the isles where Achilles resides. After all, Ulysses says that *my purpose holds / To sail beyond the sunset, and the baths / Of all the western stars, until I die*. Critic Charles Mitchell notes, one needs to emphasize that Ulysses's goal is not death, but is in death: that is, Ulysses seeks not death, but life in death. Other details in the poem support this view, such as the sea voyage, which is often a symbol for the voyage of death; his old age; his referring to himself and shipmates as spirits; and the dark, broad, sea which is unfathomable and carries mysterious voices. Certainly it is quite an adventure to reach the isles or Hades or somewhere that human beings normally do not reach while alive.

Ulysses may indeed want to find direct evidence of spiritual reality after death. But this is not the point of the concluding lines. They are Ulysses' enduring challenge to himself, and ultimately Tennyson's challenge to us, to push ahead with vigor and strength of will no matter how old or weak our bodies are. To yield to age or weakness is to be less than fully human. As honorable as it may be to live a peaceful

life without risk, we miss the most exciting aspects of life if we do not venture out, at least a little bit, into the unknown.

II. Answer the following in 250 words.

1. Explain the Autobiographical Element in the poem Ulysses.

At one time Tennyson had said that “There is more about myself in Ulysses, which was written under the effect of loss and that all had gone by, but that still life must be fought out to the end”. The loss referred to in the foregoing lines is the death of his father in 1831 but the more important event for him was the death of his close and intimate friend Arthur Henry Hallem in 1933. Hallem had been Tennyson’s close Cambridge friend and Tennyson was emotionally tied to him. The two friends in their life discussed poetry and philosophy, had written poems and had travelled together in the south of France and Germany. The loss was also great because one of Tennyson’s sisters, Emilia, had been engaged to Hallem and he had to console her also. Tennyson had great hopes about his friend particularly in the field of politics and of his becoming an astute statesman.

After his father’s death Tennyson had to bear the responsibilities of the household and his father had twelve children and so he was called back to look after the family at Somersby in Lincolnshire. The family strain was too much for him and for some time it greatly told upon his physical and mental health but soon after he got over the depression. He realized that life must be lived and fought and with this determination his outlook began to improve and he reestablished his contacts with his friends and published the first volume of his poems in 1933, when he received the news of Hallem’s death. But the total effect of all this on the poet’s mind was for the better because now he realized that for him there was no escape and that life had to be lived and fought and at this time the myth of Ulysses gave him great encouragement and like the mariners he “at this time he wrote that the poem “gave my fillings about the need of going forward and braving the struggle of life.”

III. Answer the following in 500 words.

1. Explain Tennyson's Ulysses as a dramatic monologue.

The entire poem is spoken by a single character, whose identity is revealed by his own words. The lines are in blank verse, or unrhymed iambic pentameter, which serves to impart a fluid and natural quality to Ulysses's speech. Many of the lines are enjambed, which means that a thought does not end with the line-break; the sentences often end in the middle, rather than the end, of the lines. The use of enjambment is appropriate in a poem about pushing forward beyond the utmost bound of human thought.

Finally, the poem is divided into four paragraph-like sections, each of which comprises a distinct thematic unit of the poem. In this poem, written in 1833 and revised for publication in 1842, Tennyson reworks the figure of Ulysses by drawing on the ancient hero of Homer's *Odyssey* and the medieval hero of Dante's *Inferno*. Homer's Ulysses, as described in Scroll XI of the *Odyssey*, learns from a prophecy that he will take a final sea voyage after killing the suitors of his wife Penelope. The details of this sea voyage are described by Dante in Canto XXVI of the *Inferno*.

Dante's Ulysses is a tragic figure who dies while sailing too far in an insatiable thirst for knowledge. Tennyson combines these two accounts by having Ulysses make his speech shortly after returning to Ithaca and resuming his administrative responsibilities, and shortly before embarking on his final voyage. However, this poem also concerns the poet's own personal journey, for it was composed in the first few weeks after Tennyson learned of the death of his dear college friend Arthur Henry Hallam in 1833.

Like *In Memoriam*, then, this poem is also an elegy for a deeply cherished friend. Ulysses, who symbolizes the grieving poet, proclaims his resolution to push onward in spite of the awareness that death closes all. As Tennyson himself stated, the poem expresses his own need of going forward and braving the struggle of life after the loss of his beloved Hallam.

The poem's final line, *to strive, to seek, to find, and not to yield*, came to serve as a motto for the poet's Victorian contemporaries: the poem's hero longs to flee the tedium of daily life among these barren crags and to enter a mythical

dimension beyond the sunset, and the baths of all the western stars ; as such, he was a model of individual self-assertion and the Romantic rebellion against bourgeois conformity. Thus for Tennyson's immediate audience, the figure of Ulysses held not only mythological meaning, but stood as an important contemporary cultural icon as well.

Ulysses, like many of Tennyson's other poems, deals with the desire to reach beyond the limits of one's field of vision and the mundane details of everyday life. Ulysses is the antithesis of the mariners in *The Lotos-Eaters*, who proclaim we will no longer roam and desire only to relax amidst the Lotos fields. In contrast, Ulysses cannot rest from travel and longs to roam the globe. Like the Lady of Shalott, who longs for the worldly experiences she has been denied, Ulysses hungers to explore the untraveled world. By far the most popular reading of the poem matches the popular Victorian one, builds to the famous final line: To strive, to seek, to find, and not to yield.

According to this reading, *Ulysses* embodies the Victorian stiff-upper lip, the need to endure when things get difficult and unpleasant. However, according to Chiasson, the poem, which so many take to be an uplifting call to courageous perseverance, is in fact a form of intellectual satire, which can be read as the dramatic presentation of a man who has faith neither in the gods nor consequently in the necessity of preserving order in his kingdom or in his own life , and thus, like Tithonus and the mariners in *The Lotus-Eaters* dramatizes an intellectual position that the poet wishes to explore but not accept. Nevertheless, Like Browning's

The Bishop Orders His Tomb at St. Praxed's, *Ulysses* is a deathbed poem, which treats death as the last great adventure into the unknown — a reading that fits perfectly with Tennyson's statements about the occasion on which he wrote the poem as well as the other poems that explore the nature of death.