

**Intermediary Level**

**ENGLISH**

**for Undergraduate Learners**

(For candidates admitted from 2016-17)

**Second Year - Third Semester**

by

**Guru Nanak College (Autonomous)**

**(Re-accredited at 'A' Grade by NAAC)**

**Velachery, Chennai – 600 042.**

@ Guru Nanak College (Autonomous)

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First Edition 2017

For Private Circulation only

Not for Sale

*Printed and Published by*

**Srivari Publication**

10/1, Giri Street, West Mambalam,  
Chennai - 600 033.

Phones: 9840576403 / 9444047719

Email: [srivaripublication@gmail.com](mailto:srivaripublication@gmail.com)

## **PREFACE**

Gurunanak College, Velachery, Chennai which blossomed as an Autonomous College during the academic year 2015-16, marches successfully towards the goal of rendering the best education to the students. As per its motto, “pro bono publico” – which means ‘for the benefit of all’, the Departments of English, both Shift I and Shift II brought out learning materials in the form of Text Books named Petrichor I and Petrichor II for all our First Year Undergraduate students. The two Text Books helped the students to acquire the four Major Skills of the language namely Listening, Speaking, Reading and Writing (LSRW). The Department (Shift I & II) has prepared yet another Text Book for the students who are entering into the Third Semester. Notes and Exercises have been prepared for the prescribed Lessons, Poems, Short Stories and Dramas. The last unit in the text (Unit V) focusses on Grammar, Language Skills and Functional English.

## **OBJECTIVES**

- \* To reinforce the English language competencies acquired in the previous semesters.
- \* To improve the knowledge of Grammar and Functional English for better communication skills.
- \* To help the students to become employable by getting fluency in the language.

We hope that the learners would have gained confidence after having perused the first two text books. As we know that language learning is a continuous process, it is hoped that this semester’s text book also will help them to gain more competence in the use of English Language.

This book is intended for private circulation only.

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**UNIT - I**  
**PROSE**

# **1 To Know When to Say 'It's None of Your Business'**

**Mark McCormack**

We used to have an executive in our company who was an incorrigible snoop. He had an insatiable need to know what everyone else in the company was doing – what project they were working on, whom they were meeting, where they were travelling to. He wasn't sneaky about it. In fact, he was almost charmingly open when he pried. One of his favourite tactics was to ask a senior executive's secretary about her boss's whereabouts. He would always phrase the question to imply that he already knew where the executive was: 'Joe's in Atlanta today, isn't he?'

The secretary would correct him: 'No, he's in Dallas for the week.'

'Really!' this snoop would reply, 'What's he doing there?'

And then the secretary would proceed to fill him on everything her boss was up to.

I have no idea what he did with all the 'intelligence' he gathered this way, but he was amazingly persistent and democratic with the approach. He would pry into anyone's affairs – subordinates, colleagues, senior executives, even assistants on my staff. Even more amazing was how long it took people in our company to figure him out. For a number of years, he snooped unchallenged. Very few people had the savvy or the gumption to tell him, 'That's none of your business.'

I've always thought that some of the most awkward moments in business occur because people can't say, 'It's none of your business.' I'm sure we all know people who are naturally curious by nature. But even the most curious people know what's appropriate and what's not. They know the difference between innocent curiosity and outright rudeness or invasion of privacy – and they usually don't go over the line.

For example, the snoop at our company was engaged in relatively harmless curiosity rather than corporate espionage. As I say, I don't know what he did with all the ephemera he gathered and I've never detected any damage to us as a result of his prying. But I suspect if he started asking

some very detailed questions in quasi-confidential areas, most of our people would have cut him off immediately or, at least, suspected his motives.

Unfortunately, the world doesn't make it easy for us to gauge when someone's curiosity is appropriate and when it's not. There are grey areas in even the most sensitive discussions that can cause trouble or make us look bad – and not all of us have the wisdom to appreciate that.

As a general rule, there are two topics for which 'None of your business' should always be on the tip of your tongue: someone else's money and your personal life. Of all the topics that are nobody's business, these would seem to be the most obvious. But I am astonished at how aggressively people pry into these areas, how much people reveal on these subjects and how few of us fully appreciate the consequences of doing so.

Consider the subject of money. All of us know that certain types of money discussions are taboo. In an era when people will gladly tell you how much they paid for their house or their jewellery, we still know that another person's salary is none of our business. Even with our best friend or our sister, we don't pry. But there are grey areas that confuse us, even on the subject of compensation.

Not long ago one of our literary clients called up his agent in our New York office with an innocent sounding request. We had just negotiated a fee for this writer to write the text of an illustrated book. For the work that needed to be done, the fee the publisher offered was fair and the writer agreed to it. As the writer began working on the book, however, he started having second thoughts about the illustrator's contribution to the project. So he called our office and asked us to find out what the illustrator was being paid. He didn't feel it was right if he was earning less than the illustrator. I suppose you could argue that this wasn't a totally inappropriate request. As agents, we want to get the best deal for our clients. But in another sense, the request was outrageous. In effect, our client was prying into the illustrator's pay cheque.

The fact that the request involved someone else's money should have put our agent on red alert. The agent should have told the client, 'You've accepted the fee. What the illustrator gets is none of your business.' But our agent didn't do that. Acceding to the client's request, she called the publisher who, in so many words, told her, 'Butt out!'.



I can't help thinking that everyone would have come out smelling better if our agent had told the client, 'It's none of your business.' The client would not have looked like a whiner and meddler. The agent would not have gone on a fool's errand. And the publisher would not have gone on a fool's errand. And the publisher would not have been spared an awkward confrontation.

Your personal life is another area that theoretically is nobody's business – and yet a lot of people allow the line between their professional and personal affairs to get blurred. I can see how this happens in a normal working environment, where bosses and subordinates are working eight – hour days together. Over time, as you develop a warm, friendly relationship with people at work, it's understandable when they become curious about some aspects about our personal life. They may know where you vacation with your family, and what you do on the weekends. In my opinion, this is precisely the sort of information that's nobody's business because you never know what your associates will do with that seemingly trivial knowledge.

A few years ago I met with the CEO of another company and two of his senior staffers. One of the staffers wasn't as well informed as he should have been on one of the topics under discussion. The CEO snapped at him. 'Maybe you'd know more if you didn't spend your evenings on the phone to your girlfriend in Chicago.'

I was taken aback by the CEO's remark, not merely because of its crudity but because of the betrayal it implied. The staff person obviously trusted the CEO; at least he regarded him as enough of a friend to confide some details of his personal life. But the CEO abused that trust when he used that information to berate his subordinate in front of me. The normal boss - subordinate relationship was weakened by the fact that the two men were also friends. I can't help thinking that both men would have been better off if they had kept personal details out of their professional relationship, that at least one of them had regarded this information as nobody else's business.

**ABOUT THE AUTHOR:**

Mark Hume Mc Cormack (1930-2003) was an American lawyer, sports agent and writer. He was the founder and CEO of the sports management Conglomerate International Management group (IMG). This group represents celebrities like Tiger Woods, Andre Agassi and Serena Williams. Some of his books are 'The Terrible Truth about Lawyers', 'The 110% solution' and 'Hit the Ground Running'.

**ABOUT THE LESSON:**

In this lesson, Mark Mc Cormack, discusses the importance of being strict, stiff and frank especially in business. He advises the reader that two things people should not be willing to discuss- someone else's money and personal life. If a person asks too many personal questions it is acceptable to be rude and say 'It's none of your business to them'. The author adds that it is possible to avoid many awkward moments in business if only people had the courage to say 'It's None of Your Business'.

**GLOSSARY:**

Snoop	- a person who tries to find out about others' private lives.
Incorrigible	- hopeless
Sneaky	- secretive
Gumption	- determination
insatiable	- greedy
Taboo	- not allowed
Savvy	- ability
Ephemera	- information not meant to have lasting value
Berate	- criticize
Persistent	- determined
Whiner	- complainer
Aggressive	- attacking without provocation
Fill him on	- supply the missing information
outrageous	- shocking
fool's errand	- wasted efforts
subordinate	- junior
snap	- speak angrily
meddler	- troublemaker

**ANSWER THE FOLLOWING QUESTIONS IN ABOUT  
50 WORDS EACH:**

1. What information did the Executive want to know from the people in the company?
2. How did the Executive succeed in getting the details from the secretary about her boss?
3. Why was the Executive unchallenged?
4. Why did most of the people avoid the Executive?
5. How was the Executive persistent and democratic in his approach?

**ANSWER THE FOLLOWING IN ABOUT  
100 WORDS EACH:**

1. What is the difference between innocent curiosity and invasion of privacy?
2. What kind of topics are unwelcome in a discussion?
3. Why shouldn't personal matters be shared?
4. What happens in a normal working environment?
5. Whom did the CEO betray? What was the betrayal?

**ANSWER IN ABOUT 300 WORDS:**

How does Mc Cormack illustrate the importance of saying 'It's None of Your Business'?

## **2 Malala Yousafzai's Speech to the United Nations Assembly (2013)**

In the name of God, The Most Beneficent, The Most Merciful.

Honourable UN Secretary General Mr Ban Ki-moon, Respected President General Assembly Vuk Jeremic, Honourable UN envoy for Global education Mr Gordon Brown, Respected elders and my dear brothers and sisters; Today, it is an honour for me to be speaking again after a long time. Being here with such honourable people is a great moment in my life.

I don't know where to begin my speech. I don't know what people would be expecting me to say. But first of all, thank you to God for whom we all are equal and thank you to every person who has prayed for my fast recovery and a new life.

I cannot believe how much love people have shown me. I have received thousands of good wish cards and gifts from all over the world. Thank you to all of them. Thank you to the children whose innocent words encouraged me. Thank you to my elders whose prayers strengthened me. I would like to thank my nurses, doctors and all of the staff of the hospitals in Pakistan and the UK and the UAE government who have helped me get better and recover my strength. I fully support Mr Ban Ki-moon the Secretary-General in his Global Education First Initiative and the work of the UN Special Envoy Mr Gordon Brown. And I thank them both for the leadership they continue to give. They continue to inspire all of us to action.

Dear brothers and sisters, do remember one thing. Malala day is not my day. Today is the day of every woman, every boy and every girl who have raised their voice for their rights. There are hundreds of Human rights activists and social workers who are not only speaking for human rights, but who are struggling to achieve their goals of education, peace and equality. Thousands of people have been killed by the terrorists and millions have been injured. I am just one of them.

So here I stand.... one girl among many. I speak – not for myself, but for all girls and boys. I raise up my voice – not so that I can shout, but so that those without a voice can be heard. Those who have fought for their rights:

Their right to live in peace. Their right to be treated with dignity. Their right to equality of opportunity. Their right to be educated.

Dear Friends, on the 9th of October 2012, the Taliban shot me on the left side of my forehead. They shot my friends too. They thought that the bullets would silence us. But they failed. And then, out of that silence came, thousands of voices. The terrorists thought that they would change our aims and stop our ambitions but nothing changed in my life except this: Weakness, fear and hopelessness died. Strength, power and courage was born. I am the same Malala. My ambitions are the same. My hopes are the same. My dreams are the same.

Dear sisters and brothers, I am not against anyone. Neither am I here to speak in terms of personal revenge against the Taliban or any other terrorists group. I am here to speak up for the right of education of every child. I want education for the sons and the daughters of all the extremists especially the Taliban. I do not even hate the Talib who shot me. Even if there is a gun in my hand and he stands in front of me. I would not shoot him. This is the compassion that I have learnt from Muhammad-the prophet of mercy, Jesus Christ and Lord Buddha. This is the legacy of change that I have inherited from Martin Luther King, Nelson Mandela and Muhammad Ali Jinnah. This is the philosophy of non-violence that I have learnt from Gandhi Jee, Bacha Khan and Mother Teresa. And this is the forgiveness that I have learnt from my mother and father. This is what my soul is telling me, be peaceful and love everyone.

Dear sisters and brothers, we realise the importance of light when we see darkness. We realise the importance of our voice when we are silenced. In the same way, when we were in Swat, the north of Pakistan, we realised the importance of pens and books when we saw the guns. The wise saying, "The pen is mightier than sword" was true. The extremists are afraid of books and pens. The power of education frightens them. They are afraid of women. The power of the voice of women frightens them. And that is why they killed 14 innocent medical students in the recent attack in Quetta. And that is why they killed many female teachers and polio workers in Khyber Pukhtoon Khwa and FATA. That is why they are blasting schools every day. Because they were and they are afraid of change, afraid of the equality that we will bring into our society.

I remember that there was a boy in our school who was asked by a journalist, "Why are the Taliban against education?" He answered very

simply. By pointing to his book he said, “A Talib doesn’t know what is written inside this book.” They think that God is a tiny, little conservative being who would send girls to the hell just because of going to school. The terrorists are misusing the name of Islam and Pashtun society for their own personal benefits. Pakistan is a peace-loving democratic country. Pashtuns want education for their daughters and sons. And Islam is a religion of peace, humanity and brotherhood. Islam says that it is not only each child’s right to get education, rather it is their duty and responsibility.

Honourable Secretary General, peace is necessary for education. In many parts of the world especially Pakistan and Afghanistan; terrorism, wars and conflicts stop children to go to their schools. We are really tired of these wars. Women and children are suffering in many parts of the world in many ways. In India, innocent and poor children are victims of child labour. Many schools have been destroyed in Nigeria. People in Afghanistan have been affected by the hurdles of extremism for decades. Young girls have to do domestic child labour and are forced to get married at early age. Poverty, ignorance, injustice, racism and the deprivation of basic rights are the main problems faced by both men and women.

Dear fellows, today I am focusing on women’s rights and girls’ education because they are suffering the most. There was a time when women social activists asked men to stand up for their rights. But, this time, we will do it by ourselves. I am not telling men to step away from speaking for women’s rights rather I am focusing on women to be independent to fight for themselves.

Dear sisters and brothers, now it’s time to speak up. So today, we call upon the world leaders to change their strategic policies in favour of peace and prosperity. We call upon the world leaders that all the peace deals must protect women and children’s rights. A deal that goes against the dignity of women and their rights is unacceptable. We call upon all governments to ensure free compulsory education for every child all over the world. We call upon all governments to fight against terrorism and violence, to protect children from brutality and harm. We call upon the developed nations to support the expansion of educational opportunities for girls in the developing world. We call upon all communities to be tolerant – to reject prejudice based on caste, creed, sect, religion or gender. To ensure freedom and equality for women so that they can flourish. We cannot all succeed when half of us are held back. We call upon our sisters around the

world to be brave – to embrace the strength within themselves and realise their full potential.

Dear brothers and sisters, we want schools and education for every child's bright future. We will continue our journey to our destination of peace and education for everyone. No one can stop us. We will speak for our rights and we will bring change through our voice. We must believe in the power and the strength of our words. Our words can change the world. Because we are all together, united for the cause of education. And if we want to achieve our goal, then let us empower ourselves with the weapon of knowledge and let us shield ourselves with unity and togetherness.

Dear brothers and sisters, we must not forget that millions of people are suffering from poverty, injustice and ignorance. We must not forget that millions of children are out of schools. We must not forget that our sisters and brothers are waiting for a bright peaceful future. So let us wage a global struggle against illiteracy, poverty and terrorism and let us pick up our books and pens. They are our most powerful weapons.

One child, one teacher, one pen and one book can change the world.

Education is the only solution. Education First.

**ABOUT THE AUTHOR:**

Malala Yousafzai was born on 12 July, 1997 in Khyber Pakhtunkhwa province in Pakistan. Her parents were Ziauddin Yousafzai and Tor Pekai Yousafzai. On 9th October 2012, a Taliban gunman shot Yousafzai as she rode home on a bus after taking an exam in Pakistan's Swat Valley. She was wounded by a bullet, which went through her head, neck, and ended in her shoulder. This murder attempt received worldwide media coverage. It also produced an outpouring of sympathy and anger. Over two million people signed the Right to Education campaign's petition in Pakistan. This led to the ratification of the first Right to Education Bill in Pakistan.

**ABOUT THE LESSON:**

On 12 July 2013, when she was just 16 years old, Yousafzai spoke at the UN to call for worldwide access to education. The UN dubbed the event "Malala Day". It was her first public speech since the attack. This led to the first ever Youth takeover of the UN. There was an audience of over 500 young advocates of education from around the world. On 10th October 2014, Yousafzai was announced as the co-recipient of the 2014 Nobel Peace Prize. This was given as a recognition of her struggle against the suppression of children and young people and for her fight for the right to education for all children. Currently residing in Birmingham, Malala is an active proponent for education as a fundamental, social and economic right.

**GLOSSARY:**

Beneficient	- doing good
Initiative	- to begin
Human rights	- rights of individuals to freedom and justice
Compassion	- kindness
Dignity	- respectful behaviour
Extremists	- persons who go to the extreme, especially in political matters
Legacy	- something that is result of events in the past
Inherit	- become heir to
Conservative	- traditional
Strategy	- a plan or method
Brutality	- cruelty
Hurdles	- difficulty to overcome



Deprivation	-	lack of basic necessities
Racism	-	a belief that one's own race is only superior
Potential	-	capable of becoming
Prejudice	-	prejudging ideas.
Empower	-	give power or authority
illiteracy	-	a lack of ability to read and write

**ANSWER THE FOLLOWING QUESTIONS IN ABOUT  
50 WORDS EACH**

1. Who were Malala's supporters?
2. 'Malala Day is not my day'. What does Malala mean by this statement?
3. Why was Malala shot?
4. How did Malala learn to be compassionate?
5. What does Malala focus on?

**ANSWER THE FOLLOWING IN ABOUT  
100 WORDS EACH**

1. Who are the people Malala wishes to thank?
2. Describe the incident in which Malala was shot.
3. What were the extremists afraid of?
4. Describe the war in Malala's place.
5. What kind of a policy change does Malala want?

**ANSWER IN ABOUT 300 WORDS**

'Education is the only solution for peace and prosperity'- How does Malala prove this in her speech?

**UNIT - II**  
**POETRY**

### 3 The Toys

Coventry Patmore

My little Son, who look'd from thoughtful eyes  
And moved and spoke in quiet grown-up wise,  
Having my law the seventh time disobeyed,  
I struck him, and dismiss'd  
With hard words and unkiss'd,  
His Mother, who was patient, being dead.  
Then, fearing lest his grief should hinder sleep,  
I visited his bed,  
But found him slumbering deep,  
With darkened eyelids, and their lashes yet  
From his late sobbing wet.  
And I, with moan,  
Kissing away his tears left others of my own;  
For, on a table drawn beside his head,  
He had put, within his reach,  
A box of counters and a red-vein'd stone,  
A piece of glass abraded by the beach  
And six or seven shells,  
A bottle with bluebells  
And two French copper coins, ranged there with careful art,  
To comfort his sad heart.  
So when that night I pray'd  
To God, I wept, and said:  
Ah, when at last we lie with tranced breath,  
Not vexing Thee in death,  
And Thou remember of what toys  
We made our joys,  
How weakly understood  
Thy great commanded good,  
Then, fatherly not less  
Then I whom Thou hast moulded from the clay,  
Thou'lt leave Thy wrath, and say,  
"I will be sorry for their childishness."

## NOTES AND EXERCISES

### ABOUT THE POET

Coventry Kersey Dighton Patmore was an English poet and Critic. He was born into a literary household at Woodford, London in 1823. His father, editor and novelist Peter George Patmore, educated his son, sent him to Paris when he was 16, and encouraged him to publish his first book, *Poems* (1844). His publications are “The Angel in the House” and “The Unknown Eros and other Odes”. Patmore had a religious bend of mind deeply associated with the everyday happenings of life. Through his poems, he reacted to the spiritual degeneration of his times. He died in 1896.

### ABOUT THE POEM

“The Toys” is one of the beautiful poems written by Patmore. The poem is autobiographical- based on a moment of anger towards his son, followed by regret, grief and prayer to God. The poem gives a graphic picture of the sorrows of childhood and the fatherly relationship of God to man. It conveys the idea of mercy of God through an incident in the poet’s house.

## GLOSSARY

Struck	-	hit
Hinder	-	prevent
Slumber	-	sleep
Sobbing	-	weeping
Moan	-	feel sad
Blue bells	-	a kind of wild flower having large erect bell-shaped bluish flowers.

### ANSWER THE FOLLOWING QUESTIONS IN ABOUT 50 WORDS EACH:

1. How did the son of the poet usually behave towards his father?
2. Why did the poet punish his son?
3. Why did the poet feel sorry after punishing his son?
4. What was the poet’s pleading to God at night?
5. What is the central idea of the poem “The Toys”?

**ANSWER THE FOLLOWING IN ABOUT  
100 WORDS EACH:**

1. Comment on the autobiographical touch of the poem “The Toys”
2. Briefly explain the moral of the poem “The Toys”.
3. How did the child console himself?

**ANSWER THE FOLLOWING IN ABOUT 300 WORDS:**

Explain in your own words what religious lesson Coventry Patmore drew from the incident of “The Toys”.

## **4 The Summer Garden**

**Anna Akhmatova**

I only wish to see the roses in that garden  
Where the best of the walls in the world rise up,

Where the statues remember me young,  
And I remember them, near the waters of the Neva.

In the fragrant silence between the royal lindens,  
I imagine the creaking of a ship's masts.

And a swan, as before, floats through the ages,  
Admiring the beauty of his double.

The dead steps of hundreds of thousands sleep,  
Of enemies and friends; of friends and enemies.

A procession of shadows with no end in sight,  
From the vases of granite to the door of the palace.

There they whisper, my white nights  
About someone's high and secret love.

And all is lit with mother-of-pearl and jasper,  
But the source of light is mysteriously hidden.

**ABOUT THE POET**

Anna Andreyevna Gorenko(1889 – 1966), better known by the pen name Anna Akhmatova was a Russian modernist poet, one of the most acclaimed writers in the Russian canon. Akhmatova was born at Bolshoy Fontan, near the Black Sea port of Odessa. Her father, Andrey Antonovich Gorenko, a naval engineer, and her mother, Inna Erazmovna Stogova, were both descended from the Russian nobility . Her work ranges from short lyric poem to intricately structured cydes.Her style, characterized by its economy and emotional restraint, was strikingly original and distinctive to her contemporaries .Her perennial themes include meditations on time and memory and the difficulties of living and writing in the shadow of Stalinism

The Summer Garden occupies an island between the Fontanka, Moika, and the Swan Canal in Saint Petersburg and shares its name with the adjacent Summer Palace of Peter the Great.

**GLOSSARY**

Neva	- a river in Russia
Fragrant	- Sweet smelling
Linden	- lime-wood
Creaking	- produces sound
Masts	- a tall, slim post: supported by wires
Procession	- process
Vase	- container used for displaying fresh, dried, or artificial flowers
Whisper	- the act of speaking in a low voice
Admire	- delight
Swan	- any of various species of large, long necked water fowl

**ANSWER THE FOLLOWING QUESTIONS IN ABOUT 50 WORDS EACH**

1. Who is the narrator of the poem?
2. What is the poet's dream?
3. What are her wishes for the visitors?

4. How does the narrator imagine sweet freedom for all?
5. Pick out words from the poem which indicate 'cherish'.

**ANSWER THE FOLLOWING IN ABOUT 100 WORDS EACH**

1. How does the narrator shun pleasure in her wishes?
2. In the fragrant silence between the royal lindens / I imagine the creaking of a ship's masts-what does this reveal about the narrator?
3. Which lines reveal the narrator's optimistic attitude about the garden?
4. How does the poet describe love and peace in the garden?
5. Why does the narrator compare joyfulness to the visitors?

**ANSWER IN ABOUT 300 WORDS**

Summarize Anna Akhmatova's dreams and joy about the garden



**UNIT - III**  
**SHORT STORIES**

## **5 The Conjuror's Revenge**

**Stephen Leacock**

"Now, ladies and gentlemen," said the conjurer, "having shown you that the cloth is absolutely empty, I will proceed to take from it a bowl of goldfish. Presto!"

All around the hall people were saying, "Oh, how wonderful! How does he do it?"

But the Quick Man on the front seat said in a big whisper to the people near him, "He-had-it-up-his-sleeve."

Then the people nodded brightly at the Quick Man and said, "Oh, of course"; and everybody whispered round the hall, "He-had-it-up-his-sleeve."

"My next trick," said the conjurer, "is the famous Hindostanee rings. You will notice that the rings are apparently separate; at a blow they all join (clang, clang, clang)--Presto!"

There was a general buzz of stupefaction till the Quick Man was heard to whisper, "He-must-have-had-another-lot- up-his-sleeve."

Again everybody nodded and whispered, "The-rings-were- up-his-sleeve."

The brow of the conjurer was clouded with a gathering frown.

"I will now," he continued, "show you a most amusing trick by which I am enabled to take any number of eggs from a hat. Will some gentleman kindly lend me his hat?"

Ah, thank you--Presto!"

He extracted seventeen eggs, and for thirty-five seconds the audience began to think that he was wonderful. Then the Quick Man whispered along the front bench, "He-has-a- hen-up-his-sleeve," and all the people whispered it on. "He-has-a-lot-of-hens-up-his-sleeve."

The egg trick was ruined.

It went on like that all through. It transpired from the whispers of the Quick Man that the conjurer must have concealed up his sleeve, in addition to the rings, hens, and fish, several packs of cards, a loaf of bread, a doll's cradle, a live guinea-pig, a fifty-cent piece, and a rocking-chair.

The reputation of the conjurer was rapidly sinking below zero. At the close of the evening he rallied for a final effort.

"Ladies and gentlemen," he said, "I will present to you, in conclusion, the famous Japanese trick recently invented by the natives of Tipperary. Will you, sir," he continued turning toward the Quick Man, "will you kindly hand me your gold watch?"

It was passed to him.

"Have I your permission to put it into this mortar and pound it to pieces?" he asked savagely.

The Quick Man nodded and smiled.

The conjurer threw the watch into the mortar and grasped a sledge hammer from the table. There was a sound of violent smashing, "He's-slipped-it-up-his-sleeve," whispered the Quick Man.

"Now, sir," continued the conjurer, "will you allow me to take your handkerchief and punch holes in it? Thank you. You see, ladies and gentlemen, there is no deception; the holes are visible to the eye."

The face of the Quick Man beamed. This time the real mystery of the thing fascinated him.

"And now, sir, will you kindly pass me your silk hat and allow me to dance on it? Thank you."

The conjurer made a few rapid passes with his feet and exhibited the hat crushed beyond recognition.

"And will you now, sir, take off your celluloid collar and permit me to burn it in the candle? Thank you, sir. And will you allow me to smash your spectacles for you with my hammer? Thank you."

By this time the features of the Quick Man were assuming a puzzled expression. "This thing beats me," he whispered, "I don't see through it a bit."

There was a great hush upon the audience. Then the conjurer drew himself up to his full height and, with a withering look at the Quick Man, he concluded:

“Ladies and gentlemen, you will observe that I have, with this gentleman’s permission, broken his watch, burnt his collar, smashed his spectacles, and danced on his hat. If he will give me the further permission to paint green stripes on his overcoat, or to tie his suspenders in a knot, I shall be delighted to entertain you. If not, the performance is at an end.”

And amid a glorious burst of music from the orchestra the curtain fell, and the audience dispersed, convinced that there are some tricks, at any rate, that are not done up the conjurer’s sleeve.

#### **ABOUT THE AUTHOR:**

Stephen P.H. Butler Leacock was born in Swan moor, a village near Southampton in southern England. He was the third of the eleven children born to Walter. He was a Canadian teacher, Political Scientist, writer and humorist. He was best known as an English speaking humorist in the world.

#### **ABOUT THE LESSON:**

In ‘The Conjurer’s Revenge’ Stephen Leacock, one of the most popular humorists of the century, deals with a pest of this sort. Preserving the essential anonymity of the man, Leacock calls him the Quick Man. As the Quick Man dismisses each trick as mere fraud, the conjuror decides to take his revenge. He announces an altogether new trick for which he takes the Quick Man’s gold watch, spectacles and other belongings. He also obtains the man’s permission to destroy them. The things are destroyed. As the Quick Man wonders what the marvel is going to be, the conjurer declares that the show is over. The subtlety of the conjurer’s revenge is characteristic of Leacock as a writer. He loved mischief.

#### **GLOSSARY:**

Conjurer	- juggler; magician
Stupefaction	- amazement
Frown	- anger
Transpired	- appeared
Guinea pig	- a rat like animal
Mortar	- a dish in which things are ground with a pestle
Pound	- grind

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Grasped	-	held
Sledge	-	a heavy hammer
Beamed	-	shone brightly
Passes	-	movements
Puzzled	-	bewildered
Hush	-	silence
Withering	-	scorching
Suspenders	-	trouser straps that go round the shoulders
Dispersed	-	scattered

**ANSWER THE FOLLOWING QUESTIONS IN ABOUT  
50 WORDS EACH.**

1. What was the people's reaction when the conjurer performed the goldfish trick?
2. Why did the conjurer get annoyed by the Quick Man's suggestions?
3. How did the Quick Man ruin the egg trick?
4. What was the conjurer's Japanese trick?
5. Why did the Quick Man permit the conjurer to pound his gold watch to pieces?

**ANSWER THE FOLLOWING IN ABOUT 100 WORDS EACH.**

1. Why did the conjurer get angry with the Quick Man?
2. How did the conjurer take revenge on the Quick Man?
3. I don't see through it a bit'. What is it that the Quick Man could not see through?
4. How did the conjurer prove that he was smarter than the Quick Man?
5. Why are people like a flock of sheep and agree when someone says something without stopping to think if what they hear is true?

**ANSWER IN ABOUT 300 WORDS.**

What was the penalty that the Quick Man had to pay for his cleverness?

## **6 The Best Investment I Ever Made**

**A.J. Cronin**

On the liner's second day out from New York, while making the round of the promenade deck. I suddenly became aware that one of the other passengers was watching me closely, following me with his gaze every time I passed his eyes filled with a queer intensity.

I had crossed the Atlantic many times. And on this occasion, tired, I wanted to rest, to avoid the tedium of casual and importunate shipboard contacts. I gave no sign of having noticed the man.

Yet there was nothing importunate about him. On the contrary, he seemed affected by a troubled, rather touching diffidence. He was in his early 40's I judged out of the corner of my eye-rather short in build, with a fair complexion a good forehead from which his thin hair had begun to recede, and clear blue eyes. His dark suit, sober tie and rimless spectacles gave evidence of a serious and reserved disposition.

At this point the bugle sounded for dinner and I went below. On the following forenoon, I again observed my fellow voyager watching me earnestly from his deck chair.

Now a lady was with him, obviously his wife. She was about his age, quiet and restrained, with brown eyes and slightly faded brown hair, dressed in a grey skirt and grey woollen cardigan.

The situation by this time had begun to intrigue me and from my steward I discovered they were Mr. and Mrs. John S from a small suburb of London. Yet when another day passed without event, I began to feel certain that Mr. S- would remain too shy to carry out his obvious desire to approach me. However, on our final evening at sea Mrs. S decided the matter. With a firm pressure on his arm and a whispered word in his ear, she urged her husband toward me as I passed along the deck.

'Excuse me, Doctor I wonder if I might introduce myself if you could spare a few minutes ...my wife and I would so like to have a word with you.

A moment later I was occupying the vacant chair beside them. Haltingly he told me this had been their first visit to America. It was not entirely

a holiday trip. They had been making a tour of the New England States , inspecting many of the summer camps for young people there. Afterward, they had visited settlement houses in New York and other cities.

There was in his voice and manner , indeed in his whole personality, a genuine enthusiasm which was disarming, I found myself liking instinctively. Questioning him further, I learned the he and his wife had been active for 15 years in the field of youth welfare. He was by profession a solicitor but, in addition found time to act as director of an organization devoted to the care of boys and girls, mostly from city slums, who had fallen under the ban of the law.

As he spoke with real feeling, I got a vivid picture of the work these two people were doing- how they took derelict adolescents from the juvenile courts and, placing them in a healthy environment, healed them in mind and body, sent them back into the world trained in a useful craft and fit to take their place as worthy members of the community.

It was a work of redemption which stirred the heart, and I asked what had directed his life into this channel. He took a sharp breath and exclaimed: 'So you still do not remember me?'

I shook my head: to the best of my belief I had never in my life seen him before.

'I' ve wanted to get in touch with you for many years," he went on, under increasing stress. 'But I was never able to bring myself to do so". Then, bending near, he spoke a few words, tensely, in my ear, At that, slowly the veils parted, my thoughts sped back a quarter of a century, and I remembered the sole occasion when I had seen this man before.

I was a young doctor and had just set up practice in a working -class district of London . On a foggy November night, towards one O' Clock, I was awakened by a loud banging at the door. In those days of economic necessity and call, even at this unearthly hour, was a welcome one. Hurriedly I threw on some clothes, went downstairs. It was a sergeant of police, in dripping helmet and cape , mistily outlined on the doorstep. A suicide case, he told me abruptly, in the lodgings round the corner – I had better come at once.

Outside it was raw and damp, the traffic stilled , the street deserted, quiet as the tomb. We walked the short distance in silence, even our footsteps muffled by the fog. And turned into the narrow entrance of an old building.

As we mounted the creaking staircase, my nostrils were stung by the sick-sweet odor of illuminating gas. On the upper storey the agitated landlady showed us to a bare little attic where, stretched on a narrow bed, lay the body of a young man.

Although apparently lifeless, there remained the barest chance that the youth was not quite beyond recall. With the sergeant's help, I began the work of resuscitation. For an hour we labored without success. A further 15 minutes: it appeared useless. Then, as we were about to give up, completely exhausted, there broke from the patient a shallow, convulsive gasp. It was like a resurrection from the grave, a miracle this stirring of life under our hands. Half an hour of redoubled efforts and we had the youth sitting up, gazing at us dazedly and, alas, slowly realizing the horror of his situation.

He was a round-checked lad with a simple countrified hair, and the story he told us as he slowly regained strength in the bleak morning hours was simple, too. His parents were dead. An uncle in the provinces, anxious no doubt to be rid of an unwanted responsibility, had found him a position as clerk in a London solicitor's office. He had been in the city only six months. Utterly friendless, he made bad companions, and like a young fool began to bet on horses. Soon he had lost all his small savings, pledged his belongings, and owed the bookmaker a disastrous amount. In an effort to recoup, he took a sum of money from the office safe for a final gamble which, he was assured, was certain to win. But this last resort failed. Terrified of the prosecution which must follow, sick at heart, sunk in despair, he shut himself in his room and turned on the gas.

A long bar of silence throbbed in the little attic when he concluded this halting confession. Then, gruffly, the sergeant asked how much he had stolen. Pitifully, almost, the answer came: seven pounds ten shillings. Yes, incredible though it seemed, for this paltry sum this poor misguided lad had almost thrown away his life.

Again there came a pause in which, plainly, the same unspoken thought was uppermost in the minds of the three of us who were the sole witnesses of this near tragedy. Almost of one accord, we voiced our desire to give the youth-whose defenseless nature rather than any vicious tendencies had brought him to this extremity – a fresh start. The sergeant, at considerable risk to his job, resolved to make no report upon the case, so no court



proceedings would result. The landlady offered a month's free board until he got up on his feet again. While I, making perhaps the least contribution, came forward with seven pounds ten shillings for him to put back in the office safe.

The ship moved on through the still darkness of the night. There was no need of speech. With a tender gesture Mrs. S-had taken her husband's hand. And as we sat in silence, hearing, the sounding of the sea, and the sighing of the breeze, a singular emotion overcame me. I could not but reflect that, against all the bad investments I had made throughout the years-foolish speculations for material gain-here at last was one I need not regret, one that had paid no dividends in worldly goods, yet which might stand, nevertheless, on the profit side in the final reckoning.

### ABOUT THE AUTHOR

Archibald Joseph Cronin (19 July 1896–6 January 1981) was a Scottish novelist, dramatist, and non-fiction writer who was one of the most renowned storytellers of the twentieth century. His best-known works are 'The Citadel' and 'The Keys of the Kingdom', both of which were made into Oscar-nominated films.

### ABOUT THE LESSON

Though the word investment means different things to different people, it is generally associated with money and any returns gained in terms of money. The story stresses a few things:

When we help others, it should not be driven by hopes of profit. We cannot always predict the effects of our actions on others. Unknowingly, we might even influence somebody's life. A doctor by profession, the author rescued a suicide survivor and took pity on him. He helped the victim with the money he needed to repay his debts. The young man changes dramatically. The once wayward young man undergoes a drastic change in his attitude and lifestyle that he really became a contributing member of the society. The story has two parts: one is the boy's story and the other is the doctor's story and both these give us an insight into human nature in general.

### GLOSSARY:

Promenade deck	– the broad upper deck of a liner where people may walk
Queer	– strange
Tedium	– boredom
Importunate	– pleading
Diffidence	– shyness;
Recede	– go back
Bugle	– a brass wind instrument resembling a cornet and sometimes having keys or valves, used typically for sounding military signals
Restrained	– to strain again
Intrigue	– to draw or capture
Disarming	– removing or capable of removing hostility, suspicion, etc., as by being charming

Derelict	– in a very poor condition as a result of disuse and neglect
Exhausted	– very tired
Dazedly	– to overwhelm
Pledged	– to promise solemnly
Disastrous	– causing great distress or injury; very unfortunate; calamitous
Despair	– hopelessness
Gesture	– the use of such movements to express thought, emotion, etc
Dividends	– a sum out of an insolvent estate paid to creditors
Complexion	– natural colour of the skin esp. the face
Sober	– calm; temperate; self-controlled
Rimless	– edgeless
Disposition	– character; tendency

**ANSWER THE FOLLOWING QUESTIONS IN ABOUT  
50 WORDS EACH.**

1. Where did the speaker meet Mr and Mrs John?
2. Where are Mr and Mrs John from?
3. Why did Mr John not approach the speaker?
4. What was the reason for the visit of Mr & Mrs John to America?
5. What was the young doctor doing in London?

**ANSWER THE FOLLOWING IN ABOUT 100 WORDS EACH**

1. What is the profession and the organization of Mr. John?
2. How did the young doctor help and inspire the young man?
3. Check how far the title is appropriate to the story?
4. Why was Cronin puzzled when he saw the young man watching him closely?
5. Why was the young man excited to see Mr Cronin who had in fact given him a 'rebirth'?

**ANSWER IN ABOUT 300 WORDS**

The best investment in life is not money but values. Substantiate this view with the help of the story” The best investment I ever made “by AJ Cronin.

**UNIT - IV**  
**DRAMA**

## 7 A Meeting in a Forest

G.B. Shaw

*Overture; forest sounds, roaring of lions, Christian hymn faintly. A jungle path. A lion's roar, a melancholy suffering roar, comes from the jungle. It is repeated nearer. The lion limps from the jungle on three legs, holding up his right forepaw, in which a huge thorn sticks. He sits down and contemplates it. He licks it. He tries to extract it by scraping it along the ground, and hurts himself worse. He roars piteously. He licks it again. Tears drop from his eyes. He limps painfully off the path and lies down under the trees, exhausted with pain. Heaving a long sigh, like wind in a trombone, he goes to sleep. Androcles and his wife Megaera come along the path. He is a small, thin, ridiculous little man who might be any age from thirty to fifty-five. He has sandy hair, watery compassionate blue eyes, sensitive nostrils, and a very presentable forehead; but his good points go no further; his arms and legs and back, though wiry of their kind, look shrivelled and starved. He carries a big bundle, is very poorly clad, and seems tired and hungry.*

*His wife is a rather handsome pampered slattern, well fed and in the prime of life. She has nothing to carry, and has a stout stick to help her along.*

**MEGAERA** (*suddenly throwing down her stick*) I won't go another step.

**ANDROCLES** (*pleading wearily*) Oh, not again, dear. What's the good of stopping every two miles and saying you won't go another step? We must get on to the next village before night. There are wild beasts in this wood: lions, they say.

**MEGAERA.** I don't believe a word of it. You are always threatening me with wild beasts to make me walk the very soul out of my body when I can hardly drag one foot before another. We haven't seen a single lion yet.

**ANDROCLES.** Well, dear, do you want to see one?

**MEGAERA** (*tearing the bundle from his back*) You cruel brute, you don't care how tired I am, or what becomes of me (she throws the bundle on the ground): always thinking of yourself. Self! self!self! always yourself! (*She sits down on the bundle*).

**ANDROCLES** (*sitting down sadly on the ground with his elbows on his knees and his head in his hands*) We all have to think of ourselves occasionally, dear.

**MEGAERA.** A man ought to think of his wife sometimes.

**ANDROCLES.** He can't always help it, dear. You make me think of you a good deal. Not that I blame you.

**MEGAERA.** Blame me! I should think not indeed. Is it my fault that I'm married to you?

**ANDROCLES.** No, dear, that is my fault.

**MEGAERA.** That's a nice thing to say to me. Aren't you happy with me?

**ANDROCLES.** I don't complain, my love.

**MEGAERA.** You ought to be ashamed of yourself.

**ANDROCLES.** I am, my dear.

**MEGAERA.** You're not; you glory in it.

**ANDROCLES.** In what, darling?

**MEGAERA.** In everything. In making me a slave, and making yourself a laughing-stock. Its not fair. You get me the name of being a shrew with your meek ways, always talking as if butter wouldn't melt in your mouth. And just because I look a big strong woman, and because I'm good-hearted and a bit hasty, and because you're always driving me to do things I'm sorry for afterwards, people say "Poor man: what a life his wife leads him!" Oh, if they only knew! And you think I don't know. But I do, I do, (*screaming*) I do.

**ANDROCLES.** Yes, my dear: I know you do.

**MEGAERA.** Then why don't you treat me properly and be a good husband to me?

**ANDROCLES.** What can I do, my dear?

**MEGAERA.** What can you do! You can return to your duty, and come back to your home and your friends, and sacrifice to the gods as all respectable people do, instead of having us hunted out of house and home for being dirty, disreputable, blaspheming atheists.

**ANDROCLES.** I'm not an atheist, dear: I am a Christian.

**MEGAERA.** Well, isn't that the same thing, only ten times worse?

Everybody knows that the Christians are the very lowest of the low.

**ANDROCLES.** Just like us, dear.

**MEGAERA.** Speak for yourself. Don't you dare to compare me to common people. My father owned his own public-house; and sorrowful was the day for me when you first came drinking in our bar.

**ANDROCLES.** I confess I was addicted to it, dear. But I gave it up when I became a Christian.

**MEGAERA.** You'd much better have remained a drunkard. I can forgive a man being addicted to drink: its only natural; and I don't deny I like a drop myself sometimes. What I can't stand is your being addicted to Christianity. And what's worse again, your being addicted to animals. How is any woman to keep her house clean when you bring in every stray cat and lost cur and lame duck in the whole countryside? You took the bread out of my mouth to feed them: you know you did: don't attempt to deny it.

**ANDROCLES.** Only when they were hungry and you were getting too stout, dearie.

**MEGAERA.** Yes, insult me, do. *(Rising)* Oh! I won't bear it another moment. You used to sit and talk to those dumb brute beasts for hours, when you hadn't a word for me.

**ANDROCLES.** They never answered back, darling. *(He rises and again shoulders the bundle).*

**MEGAERA.** Well, if you're fonder of animals than of your own wife, you can live with them here in the jungle. I've had enough of them and enough of you. I'm going back. I'm going home.

**ANDROCLES** *(barring the way back)* No, dearie: don't take on like that. We can't go back. We've sold everything: we should starve; and I should be sent to Rome and thrown to the lions--

**MEGAERA.** Serve you right! I wish the lions joy of you. *(Screaming)* Are you going to get out of my way and let me go home?

**ANDROCLES.** No, dear--

**MEGAERA.** Then I'll make my way through the forest; and when I'm eaten by the wild beasts you'll know what a wife you've lost. (*She dashes into the jungle and nearly falls over the sleeping lion*). Oh! Oh! Andy! Andy! (*She totters back and collapses into the arms of Androcles, who, crushed by her weight, falls on his bundle*).

**ANDROCLES** (*extracting himself from beneath her and slapping her hands in great anxiety*) What is it, my precious, my pet? What's the matter? (*He raises her head. Speechless with terror, she points in the direction of the sleeping lion. He steals cautiously towards the spot indicated by Megaera. She rises with an effort and totters after him*).

**MEGAERA.** No, Andy: you'll be killed. Come back. (*The lion utters a long snoring sigh. Androcles sees the lion and recoils fainting into the arms of Megaera, who falls back on the bundle. They roll apart and lie staring in terror at one another. The lion is heard groaning heavily in the jungle.*)

**ANDROCLES** (*whispering*) Did you see? A lion.

**MEGAERA** (*despairing*) The gods have sent him to punish us because you're a Christian. Take me away, Andy. Save me.

**ANDROCLES** (*rising*) Meggy: there's one chance for you. It'll take him pretty nigh twenty minutes to eat me (I'm rather stringy and tough) and you can escape in less time than that.

**MEGAERA.** Oh, don't talk about eating. (*The lion rises with a great groan and limps towards them*). Oh! (*She faints*).

**ANDROCLES** (*quaking, but keeping between the lion and Megaera*) Don't you come near my wife, do you hear? (*The lion groans. Androcles can hardly stand for trembling*). Meggy: run. Run for your life. If I take my eye off him, its all up. (*The lion holds up his wounded paw and flaps it piteously before Androcles*). Oh, he's lame, poor old chap! He's got a thorn in his paw. A frightfully big thorn. (*Full of sympathy*) Oh, poor old man! Did um get an awful thorn into um's tootsums wootsums? Has it made um too sick to eat a nice little Christian man for ums breakfast? Oh, a nice little Christian man will get um's thorn out for um; and then um shall eat the nice Christian man and the nice Christian man's nice big tender wifey pifey. (*The lion responds by moans of self-pity*). Yes, yes, yes, yes, yes. Now, now (*taking the paw in his hand*) um is not to bite and not to scratch, not even if it hurts a very, very little. Now make velvet paws. That's right.



*(He pulls gingerly at the thorn. The lion, with an angry yell of pain, jerks back his paw so abruptly that Androcles is thrown on his back). Steadeeee! Oh, did the nasty cruel little Christian man hurt the sore paw? (The lion moans assentingly but apologetically). Well, one more little pull and it will be all over. Just one little, little, leetle pull; and then um will live happily ever after. (He gives the thorn another pull. The lion roars and snaps his jaws with a terrifying clash). Oh, mustn't frighten um's good kind doctor, um's affectionate nurse. That didn't hurt at all: not a bit. Just one more. Just to show how the brave big lion can bear pain, not like the little crybaby Christian man. Oopsh! (The thorn comes out. The lion yells with pain, and shakes his paw wildly). That's it! (Holding up the thorn). Now it's out. Now lick um's paw to take away the nasty inflammation. See? (He licks his own hand. The lion nods intelligently and licks his paw industriously). Clever little lion-pion! Understands um's dear old friend Andy Wandy. (The lion licks his face). Yes, kissums Andy Wandy. (The lion, wagging his tail violently, rises on his hind legs and embraces Androcles, who makes a wry face and cries) Velvet paws! Velvet paws! (The lion draws in his claws). That's right. (He embraces the lion, who finally takes the end of his tail in one paw, places that tight around Androcles' waist, resting it on his hip. Androcles takes the other paw in his hand, stretches out his arm, and the two waltz rapturously round and round and finally away through the jungle).*

**MEGAERA** *(who has revived during the waltz)* Oh, you coward, you haven't danced with me for years; and now you go off dancing with a great brute beast that you haven't known for ten minutes and that wants to eat your own wife. Coward! Coward! Coward! *(She rushes off after them into the jungle).*

**ABOUT THE AUTHOR:**

George Bernard Shaw (G B Shaw) was an Irish playwright . He wrote more than 60 plays and was awarded the Nobel Prize for literature in 1925. “Pygmalion” was one of his plays which was made into a film twice. Though his first plays such as “Plays Unpleasant” and “Plays pleasant” were not among his best works, they laid the groundwork for Shaw’s signature wit combined with social criticism.

**About the work:**

“A Meeting In a Forest” is an excerpt from the play “Androcles and the Lion” written by George Bernard Shaw. It is a retelling of an incident from a Roman writer named Gelies Aulus of 2nd Century AD. The excerpt pictures the incident where Androcles is on the run from his Roman persecutors. He is accompanied by his nagging wife Megaera. While on the run, they come across a wounded Lion. The wife makes an escape but Androcles stays behind and finds out the root cause for the Lion’s pain. He finds a thorn embedded in its paw. Without being frightened by the Lion, he extracts the thorn gently, while talking to it in a soothing manner.

**GLOSSARY:**

Melancholy	– Sad
Contemplate	– To plan/ think deeply
Trombone	– A large , brass wind instrument.
	Shrivelled- Wrinkled or dried up
Slatern	– A dirty, untidy woman
Disreputable	– A person who is not considered respectable.
Shrew	– A quarrelsome woman
Blaspheme	– Speak disrespectfully
Atheist	– One who doesn’t believe in God.
Meek	– Humble
Stout	– Plump
Quaking	– Shaky/unstable
Assentingly	– To express agreement
Waltz	– A kind of dance

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**ANSWER THE FOLLOWING IN ABOUT 50 WORDS EACH:**

1. What does Androcles warn Megaera about in the forest?
2. Why does Megaera blame Androcles?
3. What animal do they come across? What condition is it in?
4. What does Megaera think of the lion?
5. Why does Androcles Waltz away with the lion?

**ANSWER THE FOLLOWING IN ABOUT 100 WORDS:**

1. Explain the reason for Androcles fleeing from the Romans.
2. Narrate the conversational significance in the conversation between Androcles and Megaera.
3. Briefly sketch the character of Megaera
4. What happens when the lion appears at the scene?
5. Why does Megaera complain at the end?

**ANSWER THE FOLLOWING IN ABOUT 300 WORDS:**

Elaborate on the use of the comic element in the play.

# **8 The Count's Revenge**

**J.H. Walsh**

## **SCENE - 1**

Characters:

Albert, a young French nobleman,

Countess of Morcerf (formerly called Mercedes),  
mother of Albert.

Two Valets.

The Count of Monte Cristo (formerly called Edmond Dantes).

The Count of Morcerf (formerly called Fernand Mondego), father of  
Albert.

Beauchamp, editor of a Paris newspaper and a friend of Albert.

Morrel, a friend of the Count of Monte Cristo Bertuccio, a Corsican,  
steward of Monte Cristo.

**Scene 1:** A luxuriously furnished apartment in the house of the Count  
of Morcerf in the Rue du Helder ,Paris. The Countess of Morcerf is seated.  
Her son, Albert, is pacing to and fro in distraction.

**ALBERT:** It comes to this, mother-mark my words carefully-it comes  
to this: that my father is publicly disgraced and we are ruined.

**COUNTESS:** Disgraced, Albert? Are you sure?

**ALBERT:** It is true beyond all doubt. The case came up for enquiry  
this evening in the Chamber of Deputies. The enquiry was conducted by  
the President himself. He --

**COUNTESS:** Stay a moment. Were you present at this enquiry, my  
son?

**ALBERT:** Not so, mother. Members of the public were not admitted.  
But I had a report of the proceedings from my good friend Beauchamp the  
newspaper editor.

**COUNTESS:** Ah, just so. Proceed.

**ALBERT:** My father arrived punctually in the Chamber at eight O'clock. The case was put before him. He was reminded of the anonymous charges against him which had appeared in two different newspapers. These charges were that, in the year 1823, when he was a captain in the French army, he received bribes from the enemy and surrendered to them the fortress of Yanina.

**COUNTESS:** And what did your father say to those charges?

**ALBERT:** He denied them.

**COUNTESS:** Did he prove that they were false?

**ALBERT:** He could not do so. He had no proofs, he said. But he spoken with such boldness and spirit that everyone believed him. Then, at the last minute, there came in a witness – a strange lady who had been at Yanina at the time when the fortress was given up. She brought with her proofs-proofs signed, sealed and witnessed-that my father had taken money from the Turks and betrayed his country. After the Deputies had seen these proofs, not one of them was in doubt as to his guilt. My father is condemned as a traitor, and we-we are disgraced and ruined.

**COUNTESS:** Did your father still deny the charge?

**ALBERT:** Not at all mother. He seemed quite overcome. He turned pale; he was terrified. When with one voice the Deputies condemned him he rushed from the chamber, shrieking like a madman.

**COUNTESS:** Then we are indeed ruined! My son what can you do now? what can you say?

**ALBERT:** What can I do? My father's disgrace is mine. I dare no longer bear the name of Morcerf. The name of Morcerf is dragged down into the mire. I shall change my name and leave Paris. But there is one other thing that I must do first; I must seek out the man who has done this thing and punish him. I must put this sharp sword of mine through his body.

**COUNTESS:** (uneasily) What man is that? Who has done this thing? Whom do you mean to kill, my son? Will you kill the President of the Republic and all the Deputies?

**ALBERT:** Bah! The crime is not theirs! They acted according to the

evidence, and did no more. But there is another, a villain who is behind all this-he is the man I seek, and he is the man whom I shall punish.

**COUNTESS:** But who is he , my son?

**ALBERT:** How should I know? He is the man who wrote those paragraphs for the newspapers and caused all this mischief. He is one who knows the secret of my father's villainous past and is determined to secure his punishment.

**COUNTESS:** But if your father is a villain, why punish the man who has made his villainy public?

**ALBERT:** (*drawing himself up*) Why? Why, indeed! It is no longer a matter of right or wrong, of truth or falsehood. It is a matter of the family honour and of our good name.

**COUNTESS:** And how will you find this man?

**ALBERT:** I cannot find him myself. But I have set my good friend Beauchamp to discover who he is it was in Beauchamp's newspaper that the accusations first appeared. If Beauchamp fails me, I shall ask the Count of Monte Cristo.

**COUNTESS:** Ah, the Count of Monte Cristo. There you have a friend indeed. Why did you not ask his help from the first, my son? The Count is rich and powerful, and has been like a father to you .If you must avenge the family name. why not get the Count to help you?

**ALBERT:** Because he was out of Paris when this affair occurred. You must remember that he and I were on holiday together in Normandy, and that I was summoned home to hear of my father's disgrace. The Count promised to follow at his leisure. But I have good hope that I shall not need his help; for if Beauchamp succeeds in his enquiries I shall know by midnight the name of my father's persecutor. And then let him beware!

*(The doors are opened by two valets, who stand aside to admit a splendidly-dressed nobleman. It is the Count of Monte Cristo. If you have been often to the cinema you will recognize his sort at once-the handsome hero, gay, cynical not very young, with a touch of the devil about him)*

**VALET:** (*In a loud voice*): The Count of Monte Cristo (The Countess rises, a little flustered. Monte Cristo comes forward, bows, kisses her hand.)

**MONTE CRISTO:** Madam, Your servant! My first duty, on returning, to Paris from any journey, must always be to pay my compliments to the Countess of Morcerf.

**COUNTESS:** Sir, in my poor home you are ever welcome. For your, many kindnesses to me and to my son, I am your humble and grateful servant.

**MONTE CRISTO:** (turning to the young man and taking him warmly by the hand) And now, Albert, my young friend! But, ah, I see the cloud on your brow! You have met with misfortune since you broke off our holiday in Normandy and returned to Paris.

**ALBERT:** I need hardly ask you, my dear Count if you know the nature of that misfortune. All Paris is ringing with it. You will have heard of my father's disgrace.

**MONTE CRISTO:** (*bowing*) I have heard of his disgrace indeed. And I have heard that his disgrace is well deserved. But what do you mean to do, Albert? What are your plans for the future?

**ALBERT:** What are my plans? Why my first plan is to find out my enemy, and avenge the family honour.

**MONTE CRISTO:** (*a little amused*) The family honour? Ah I see! Weak and fearful as your father is known to be, cruel as he has often been to you and your mother, traitor as he has been proved in the eyes of all his countrymen, you will yet avenge his disgrace for the sake of your family name? May I ask who the man is on whom you propose to revenge yourself?

**ALBERT:** (*seizing his hand*) Ah Count if only you could help me to find him out—the villain who brought about my father's disgrace by publishing evil reports in the newspapers! But it may be that I shall not need your help to find him. Beauchamp has promised to assist me and I believe he is now very near to finding the name of my enemy.

**MONTE CRISTO:** And when you have found him this—this enemy what will you do to him?

**ALBERT:** Can you ask it? I shall challenge him within the hour. May I hope that you will be my second Count?

**MONTE CRISTO:** (*smiling and shaking his head*) That might prove difficult. Besides you know my opinion of duels! I told it to you when we were in Rome. If a man has insulted you or struck a blow then a duel may be a good way of dealing with him but (slowly and with deliberation) when

a man has done you a deadly wrong, has subjected you to slow, profound, eternal torture, then you must treat him as he has treated you. An eye for an eye, a tooth; for tooth that is the rule I follow.

**ALBERT:** But you will at least help me to find my man?

**MONTE CRISTO:** *(smiling)* That will not be in the least necessary I assure you. Your friend Beauchamp will find him easily enough. *(Turning to the Countess of Morcerf)* Madam I pray you to excuse me now. I called here for but a moment to pay my compliments to you and to speak a word of commiseration to my young friend Albert.

**COUNTESS:** *(protesting)* But Count why need you leave us so soon? You have not even rested after your journey. Pray be seated, sir, while I summon my servants and order them to set some refreshment before you.

**MONTE CRISTO:** *(waving his hand)* Pardon me madam I cannot stay. *(To Albert)* Albert, au revoir, and remember what I tell you. Do not put your trust in duels but in a slow and surely planned revenge. Madam *(he turns to the countess)* you, most abject slave! *(He raises her hand to his lips, kisses it and then walks to the door which is opened for him by the valets. He goes out.)*

**COUNTESS:** *(after a short silence)* Strange! So very strange!

**ALBERT:** Strange indeed, mother! Why should he object to dwelling? What does he know of revenge?

**COUNTESS:** I was not speaking of dwelling or of revenge. It was another thing which struck me as strange. Have you never observed, Albert that in all his visits to our home, the Count of Monte Cristo has never once broken bread? Often as I have begged him to do so, he has never accepted refreshment of any kind whatsoever.

**ALBERT:** *(who has been pacing to and fro and who now stops short).* That is indeed singular, now that you have mentioned it.

**COUNTESS:** *(thoughtfully).* It is an Arab custom, is it not never to eat food in the house of a deadly enemy?

**ALBERT:** Mother, who can you mean? In what sense could the Count of Monte Cristo be looked upon as our deadly enemy?

**COUNTESS:** In no sense, my son. A man who has shown us both so



many kindnesses and who once actually saved your life! And yet-and yet ...  
*(Her sentence remains unfinished for the doors are opened once more and the Count of Morcerf appears. We take one look at him and we know by his pale face by his thin compresses lips and his crafty expression that he is a villain.)*

**VALET:** *(announcing)*. The Count of Morcerf!

**MORCERF:** So, my dear wife, you have heard of it, no doubt? You, heard of my disgrace?

**COUNTESS:** *(coldly)*. All Paris has heard of it, sir.

**MORCERF:** And since we were not very good friends before, I take it we are not likely to be better friends now. But tell me, who is the man who has just driven away in his carriage? Someone has called here this evening.

**ALBERT:** The Count of Monte Cristo.

**MORCERF:** *(sarcastically)*. Ah, the mysterious stranger. The foreign Count who has taken all Paris by storm! The noble, the charming, the obliging! And what did the Count want with us?

**ALBERT:** He called as a matter of courtesy, father. I was on holiday with him recently in Normandy and I was obliged to leave him hastily and return to Paris in order to see after your-your affairs.

**MORCERF:** *(smiling bitterly)*. My affairs, yes

**ALBERT:** Yes sir; and now, if Monsieur Beauchamp.

**VALET:** *(announcing)* Monsieur Beauchamp.

*(Beauchamp comes in hastily. He is evidently excited and the disorder of his dress indicates that he has just returned from a journey. Albert and the Countess both come forward to greet him. He barely awaits the Countess's Forward/greet invitation to fling himself into a chair.)*

**BEAUCHAMP:** *(breathing violently)*. Pardon me, my dear Countess-and you sir-and you too Albert. For the last hour I have been very active in pursuing my enquiries.

**ALBERT:** *(impatiently)*. Quick, sir-what have you discovered? I know that you have discovered something. What is it?

**BEAUCHAMP:** I have discovered- I have discovered the name of the man who sent those paragraphs to the papers, and brought about your father's disgrace.

**MORCERF:** Ah, my disgrace! Who caused it? Speak, sir.

**BEAUCHAMP:** It is the same man, Albert, as he who sent a witness to the Chamber this evening, in order to convince the Deputies of your-father's guilt.

**ALBERT:** Yes but who man? Who?

**BEAUCHAMP:** The name will surprise you.

**ALBERT:** For heaven's sake man, spare us the torture of-

**BEAUCHAMP:** It is a man whose name would-not I believe, would not have occurred to you. You are prepared to hear it? Very well. The man who betrayed your father, Albert is your own close friend the Count of Monte Cristo!

*(The Countess utters a shriek and sinks into a chair. Albert is pale and still. Morcerf stares unbelieving.)*

**ALBERT:** *(very quietly)*. Are you sure, Beauchamp?

**MORCERF:** The Count of Monte Cristo my enemy! I have always mistrusted him and I am right.

**COUNTESS:** *(raising her head)*. But why, why? What motive, what purpose, what-?

**ALBERT:** *(still very quietly)*. BEAUCHAMP, You are quite sure of this?

**BEAUCHAMP:** I am perfectly sure. I have proofs which no man can doubt. The Count of Monte Cristo is your man.

**COUNTESS:** *(proudly)*. The Count of Monte Cristo is our friend. He has helped us in many ways and he has saved my son from death.

**BEAUCHAMP:** *(firmly)*. Nevertheless, it is he who has gone about to bring disgrace upon your family.

**ALBERT:** Beauchamp, will you be my second?

**BEAUCHAMP:** Your second? My dear Albert, you do not mean to carry matters so far?

**ALBERT:** I mean to go to the Count of Monte Cristo without delay late in the evening as it is. I mean to throw my glove in his face. I mean to give him choice of weapons and if he chooses swords – as he undoubtedly will, for his is an expert swordsman. I mean that at dawn tomorrow the point of my sword shall pierce him through the heart.

**MORCERF:** It is well said, my son. Nothing less will satisfy me or the honour of the house of Morcerf.

**COUNTESS:** But, Albert-

**ALBERT:** Madam, I cannot stay to argue. I go to receive an apology or to issue a challenge. I have much work to do. Come Beauchamp.

*(Albert marches from the room. Beauchamp gazes after him for a moment, then shrugs his shoulders, bows to the Countess and the Count in turn, and follows Albert.)*

**COUNTESS:** *(to Morcerf after a silence)*. Are you aware, my dear husband that there is an old Arab custom never to break bread in the house of an enemy?

**MORCERF:** I do not understand what you mean.

**COUNTESS:** [Simply this] that at some time in your life you must have mortally offended the Count of Monte Cristo.

*(She goes out, leaving her husband staring.)*

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**SCENE II**

(An apartment in the house of the Count of Monte Cristo in the Champs Elysees. The Count is seated in the centre of the room; There is a pistol in his hand and there are more pistols beside him. From time to time he turns sideways to fire at an unseen Target. Occassionally he reloads a pistol. By his side stands his friend Morrel, watching each shot as it goes to its mark.

**MONTE CRISTO:** I have sent for you, my dear Morrel, because I need your help in a very important Matter.

**MORREL:** *(laughing)* What that matter is, my dear count, I need hardly enquire. You present occupation makes it all too clear. You intend to fight a duel, and you are going to ask me to assist you as your second. Is that not so?

**MONTE CRISTO:** *(Firing)* You have guessed right

**MORREL:** May I know who your opponent is to be?

**MONTE CRISTO:** Certainly, It is Albert, son of the Count of Morcerf.

**MORREL:** Indeed? One of your closest friends! In what way have you offended him?

**MONTE CRISTO:** I, Morrel? I have done nothing. Here he came, half an hour ago with his friend Beauchamp and challenged me to fight a duel

**MORREL:** And what was your answer?

**MONTE CRISTO:** Oh, I agreed without hesitation. What is more, I allowed him choice of weapons. He chose pistols, and we ,meet tomorrow morning in the Bois de Vincennes.

**MORREL:** And what will you do with him?

**MONTE CRISTO:** What shall I do with Albert? I shall kill him before ten o'clock tomorrow morning. *(He fires at the target)*

**MORREL:** I suppose-I suppose there is some cause for the quarrel between you

**MONTE CRISTO:** Cause? I hardly know. But the fact is, Morrel, that Albert is upset by the disgrace which has fallen upon his father

**MORREL:** Had you any hand in it?

**MONTE CRISTO:** Certainly . It ws I who inserted in the newspapers the paragraphs which led to the Count of Morcerf's ruin. It was I who sent to the Chamber of Deputies this evening - a witness who furnished proofs to his guilt.

**MORREL:** And yet Albert is your friend! My dear Monte Cristo what can your motive be?

**MONTE CRISTO:** Ah, my motive!

*(He fires at the target, and at the same moment his Corsican steward, Bertuccio, comes in)*

**BERTUCCIO :** (to Monte Cristo) Pardon me, sir. There is a lady to see you

**MONTE CRISTO:** What lady, Bertuccio?

**BERTUCCIO:** She wears a veil over her face, sir, and I do not know her name.

**MORREL:** *(rising)* Well, count. I will go about this business of the duel. Tomorrow morning , you say , in the Bois de Vincennes? I take it that Beauchamp will act as Albert's second. I will call at his house immediately, and will return to you when all is settled.

*(He goes out. As he passes through the doorway – he gives a curious glance at the veiled lady who has been ushered in. The lady waits until Bertuccio has also gone, and has closed the door after him, and then she throws aside the Veil. It is the Countess of Morcerf)*

**COUNTESS:** *(coming forward in a beseeching manner)* Edmond Dantes! Do not kill my son!

**MONTE CRISTO:** *(starting)* How? Edmond Dantes?

**COUNTESS:** Edmond Dantes. Do you think I do not know you? Do you think I have not known you since you arrived in Paris? Do you think I have not been long aware that the name of the Count of Monte Cristo cloaks the person of one to whom I was formerly betrothed?

**MONTE CRISTO:** *(recovering himself)* Well, madam, you have found me out. What is your business with me?

**COUNTESS:** (*firmly*) Edmond, I know everything that has passed between you and my son. For the sake of our family name he has challenged you, and tomorrow morning he will fight with you. Is that not so?

**MONTE CRISTO:** He has challenged me, madam, yes; and tomorrow morning I shall kill him. (The Countess of Morcerf shudders) I do not see how I can help killing him. My pistol, you see, never misses its aim, (He turns and fires at the target)

**COUNTESS:** (*coming forward suddenly and kneeling before him*) Edmond, there was a time, more than twenty years ago, when you and I were to be married. I come to implore you, if you still recall those happy days, to spare the life of a mere boy who has done you no wrong.

**MONTE CRISTO:** Madam, I have sought no quarrel with you son. It is he who has sought a quarrel with me.

**COUNTESS:** Edmond, for heaven's sake hear me ! It is you who provoked a quarrel by bringing disgrace upon your family. Why should you do such a thing? I ask you why.

**MONTE CRISTO:** Why should I do such a thing? Madam, I beg of you to rise, and seat yourself quietly in this chair. I will then answer your question by telling you a story.

(*The Countess of Morcerf does as she is asked . She looks wonderingly at Monte Cristo , who walks to and fro in much agitation as he speaks*)

**MONTE CRISTO:** Now listen, madam, and mark well what I am going to say. Many years ago-indeed, more than twenty years ago-there returned to his home in Marseilles a young sailor, who had been on a long voyage. He was happy, for he had hopes of being married shortly to a beautiful Catalan girl. (*The Countess of Morcerf raises her eyes*) The name of that young girl, as you know well, madam, was Mercedes.

But there was also in that city another young man, a fisherman, who was a villain. (*The Countess of Morcerf looks astonished*) This villain resolved to win Mercedes from the young sailor; and with the help of conspirators he hatched a plot-the most devilish plot that has ever been hatched against mortal man. He produced false evidence to show that young sailor was a spy, an agent of the exiled Buonaparte. The sailor was tried in court, found guilty of spying, and condemned to pass the rest of his life in an underground dungeon.

**COUNTESS:** {rising,distracted} Edmond ! I implore you to believe that of this devilish plot I knew nothing whatever.

**MONTE CRISTO:** (*ironically*) You , madam? Why should you have done?

**COUNTESS:** Edmond, why will you persist in this play-acting ? You know well that you are the sailor who was tried and cast into prison; you know that I am that Mercedes whom you were to have married ; and you know \_\_\_\_\_

**MONTE CRISTO:** I know that your husband is that villain who accused me wrongfully and caused me to pass fourteen years of my life in a dungeon.

**COUNTESS:** Edmond, I \_\_\_\_\_ I \_\_\_\_\_

**MONTE CRISTO:** Madam, fourteen years is a large slice from a man's life. There was time enough for me to plan my revenge when I should escape from that dungeon. At last chance favoured me: I escaped from prison: I travelled and flourished: I have grown rich since then. And you \_\_\_\_\_

**COUNTESS:** (*in a low voice*) I married him-him, the villain Fernand Mondego, But, Edmond, I swear to you that I know nothing of his villainy, and all men assured me that you were dead. (*In a lower voice still.*) I was soon to find out how mean and hearless he was.

**MONTE CRISTO:** Can you then blame me for pursuing your husband as I have done? Can you blame me for having ferreted out his secrets till I discovered that it was he, 'not I, who was a traitor to his country?

**COUNTESS:** (*proudly*) No, Edmond . I cannot blame you if you seek a worse vengeance, a far worse vengeance, for fourteen years of wrongful imprisonment. But why, why must your vengeance fall on my son as well as on my husband? My son has never done you wrong, Edmond; he loves and admires you. You saved his life once; why did you save it then if you are resolved to take it now? (*She comes to him and seizes his hand*). Edmond, it is more than twenty years since that young sailor loved the Catalan girl. I cannot expect to move your heart now; but will you not, remembering the past , listen to the entreaties of one who never knowingly wronged you, and who has never ceased to admire and respect you?

*(Monte Cristo is much moved. He withdraws gently from the Countess of Morcerf. Sits down and buries his face in his hands)*

**MONTE CRISTO:** *(looking up at last)* What do you ask of me? Your son's life? Very well, he shall live.

**COUNTESS:** *(seizing the count's hand and raising it to her lips)* Oh, thank you, thank you. Edmond! You are now the man whom I have never ceased to regard as noble.

**MONTE CRISTO:** So much the better that you should acknowledge it, for I shall not have much longer to be thought noble by you.

**COUNTESS:** *(in renewed terror)* What do you mean, Edmond?

**MONTE CRISTO:** I mean that since you command me to do so, Mercedes, I must die.

**COUNTESS:** Die, Edmond? Who said anything of dying?

**MONTE CRISTO:** You do not suppose that, challenged as I have been, I can withdraw from this quarrel and beg your son's pardon? No, Mercedes a challenge has been issued and a duel must take place. But I shall fire into the air, and it will be my blood, not your son's which will stain the ground tomorrow.

**COUNTESS:** But, Edmond, you must not die. You shall not die when

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**MONTE CRISTO:** {leaping up} Enough, Mercedes, it is settled. Leave me now. *(He raises his voices.)* Bertuccio! *(The door opens and Bertuccio appears)* Show the Countess of Morcerf out of the house.

**COUNTESS:** But Edmond, I implore you to \_\_\_\_\_

**MONTE CRISTO:** Mercedes, say no more. Your son shall not die \_\_\_\_\_ I have sworn it. Bertuccio show this lady to her carriage.

**COUNTESS:** Edmond! Your life is \_\_\_\_\_

**MONTE CRISTO:** *(in a formidable voice)* Bertuccio!

*(The Countess of Morcerf sees that further expostulation is useless. She is led away by Bertuccio. The count of Monte Cristo goes to a drawer in a writing-desk and takes out a document. He sits down and examines it closely. Bertuccio comes in again)*



**MONTE CRISTO:** (*looking up*) Bertuccio, this document is my will, to which I am about to put my signature. I wish you to be a witness to it; and I shall also need a second witness.

**BERTUCCIO :** Monsieur Morrel has returned , sir.

**MONTE CRISTO:** Then ask him to come in.

(*Bertuccio goes out and returns with Morrel.*)

**MORREL:** Ah, my dear count, I am glad to see that you are not yet retired to bed. All is now settled . It is fixed for tomorrow morning, at eight O' clock, in the Bois de Vincennes. The seconds are all chosen and you may be back here for breakfast by nine O' clock.

**MONTE CRISTO:** One moment, Morrel, This document which you see here is my will. I will not trouble you now to read it; but when I am dead , go to my solicitor and examine it, Meanwhile I must ask you to witness my signature.

**MORREL:** What? When you are dead?

**MONTE CRISTO:** Yes. Must not I be prepared for everything , my friend?

**MORREL:** True, though in this case such a precaution is hardly necessary. And yet-if I might entreat you to grant me a favour, I would beg you not to kill Albert, Consider , the unhappy youth as a mother.

**MONTE CRISTO:** I have not forgotten it.

**MORREL:** You are the offended party; you will have the right to fire first. After what I have seen of your marksmanship I do not doubt that you can kill Albert if you choose, his only chance of safety lies in your generosity. Break his arm-wound him-do not kill him.

**MONTE CRISTO:** Thank you , Morrel, But to tell the truth. I do not need entreating to spare Albert's life; he shall be so well spared that he will return quietly home with his friends, while I...

**MORREL:** While you ?

**MONTE CRISTO:** That will be another matter, I shall be brought home.

**MORREL:** No,no!

**MONTE CRISTO:** It is as I have said. Albert will kill me.

**MORREL:** Kill you? My dear count!

**MONTE CRISTO:** Come , no more words. Morrel. Draw near, Bertuccio. I take the pen-thus; and I sign my will. (*He signs.*) Now, Morrel, write your name here. Morrel does so.) Ah, Morrel ! When a man resolves to avenge himself , he should first of all tear out the heart from his breast!

### SCENE III

(The same apartment as in scene I. The countess of Morcef is restless, and paces to and fro. As the curtain rises, a clock strikes nine)

**MORCERF:** Nine o' clock! They were to have met an hour ago we should have had some certain news by now. Hark! Is that the sound of a carriage?

**COUNTESS:** No, I heard nothing.

**MORCERF:** (*after a moment's silence*) I must say, madam, that you take the whole situation very calmly. One would think it was nothing to you that your son's life was in the balance. At any moment now he may be brought home to you, a blood-stained corpse. (*A silence*) For heaven's sake, why don't you say something?

**COUNTESS:** (*rousing herself*) I do not think that Albert will be brought home dead. It is another man who, if I mistake not, has died this morning.

**MORCERF:** You think so? I wish I had your faith in our son's good aim. This devilish Monte Cristo is said to be an excellent shot- and remember, it is he who will shoot first.

**COUNTESS:** None the less, I think that it is Albert who will walk victorious from the field. In some ways I wish it were not.

**MORCERF:** (*astonished*) You wish it were not? Why, in heaven's name, should you wish such a thing?

**COUNTESS:** Because his safety will be purchased by the death of an honourable man.

**MORCERF:** I do not understand you. In what way is Monte Cristo honourable? Or are you like all we men prepared to pity the man who loses, even though he is a villain?

*(The Countess of Morcerf makes to reply to this question, but after a little while she speaks)*

**COUNTESS:** Fernand, after this affair of the duel is settled, I plan to leave Paris and go away. Albert has promised to go with me.

**MORCERF:** *(bitterly)* So! In my disgrace, when I am in most need of support, you leave me! I expected it. {He listens intently} But hark! I hear a carriage entering the courtyard. It is Albert returned.

**COUNTESS:** *(rising)* Pray God the poor boy is safe!

**MORCERF:** The poor boy? But a moment ago you were pitying the poor man!

*(The door is opened by two valets, Beauchamp comes in.)*

**VALET:** Monsieur Beauchamp.

**COUNTESS:** *(hurrying forward)* My son, Monsieur Beauchamp? Is he alive? Is all well with him?

**BEAUCHAMP:** He is on his way here. He is not far behind me.

**COUNTESS:** But why has he delayed so long? Is he wounded? Has he come to any harm?

**BEAUCHAMP:** Madam, you will soon know all that there is to know. *(The doors open and Albert comes in.)*

**COUNTESS:** Albert! You are alive and well! Thank God! *(She clasps him. The Count of Morcerf comes forward.)*

**MORCERF:** My son Albert, you have done well! I see by your safe return that you have avenged the family honour. {He extends both hands.} Embrace me, my son, and receive a father's thanks.

*(Albert draws back. Morcerf is astonished, and looks enquiringly from Albert to Beauchamp)*

**ALBERT:** *(quietly)* Before you embrace me, father, I think it right that you should know what has occurred this morning.

**MORCERF:** I have no desire to know the details. It is enough that you have killed Monte Cristo and have returned to me alive.

**ALBERT:** I beg of you to listen, for I have something of importance to say. Now, father, before I describe to you the events of this morning I wish to speak of what happened last night. (*The Countess looks at him questioningly*) Last night, after I had challenged the count to a duel, my mother went to him at his house in the Champs Elysees. There She begged for the life of her son.

**MORCERF:** (*to his wife*) Is this true?

**COUNTESS:** Perfectly true. I did what I could to save Albert.

**ALBERT:** (*continuing*) The Count of Monte Cristo not only promised to spare my life; he also told my mother why he had sought to bring our family into disgrace. He made it clear that it was neither she nor I who was his enemy. All his enmity was directed against you.

**MORCERF :** (*astonished*) Against me? But I hardly know the man! Until he arrived in Paris some months ago I had never met him.

**ALBERT:** So you think. However, to continue. After my mother had pleaded with him, the count resolved to spare my life and to die in my stead. All this my mother told me upon her return. I learned this morning that the last thing the count did yesterday was to make his will.

(*The Countess sinks into a chair and buries her face in her hands*)

**MORCERF:** (*smiling*) I should judge that to be the most sensible thing he could do.

**ALBERT:** (*continuing*) Today, as I walked to the meeting-place in the Bois de Vincennes, I made up my mind what I must do. The Count of Monte Cristo was waiting, and with him were his two seconds. Without hesitation I approached him, and (*slowly and deliberately*) for having insulted him and challenged him to a duel I humbly begged his pardon. I told him that in view of what my mother had told me, I considered that his attempts to humiliate and dishonor my family were fully justified.

**MORCERF:**(*stupefied*) You begged his pardon?

**ALBERT:** I apologized most humbly, and hoped that he would continue to be my friend.

**MORCERF:** You apologized! You, who should have been the first to defend your father? You debased yourself before your father's enemy! It is *(he chokes)* too much!

**COUNTESS:** *(who, as soon as she heard Albert's apology, has shown both surprise and delight)* Albert, you have acted nobly! And the count is still living!

**ALBERT:** He is still living. We have breakfasted together. He has accompanied me to this house.

*(The Count of Morcerf has meanwhile the victim of an interned struggle. When he speaks it is with a considerable effort at self-control.)*

**MORCERF:** Albert, There is clearly much here that demands explanation. Might I, for example, be permitted to ask why, at such short notice, you have decided to abandon me and side with my enemy?

**ALBERT:** That the count himself shall-tell you. *(To a Valet)* Show in the Count of Monte Cristo.

*(The count of Monte Cristo comes in. He is his ordinary smiling self. He bows to the countess of Morcerf and kisses her hand. He bows slightly to the Count of Morcerf and stands waiting)*

**MORCERF:** *(at last)* Sir, my son has just told me a strange story.

**MONTE CHRISTO:** Sir, I am about to tell you a stranger one.

**MORCERF:** Sir, you had a meeting with my son this morning.

**MONTE CHRISTO:** I had.

**MORCERF:** And my son had good reason for wishing to fight with you and endeavouring to kill you.

**MONTE CHRISTO:** Yes, sir, he had many good reasons; but you see that in spite of them he has not killed me, and did not even fight me.

**MORCERF:** Doubtless, then, you made some apology or gave some explanation.

**MONTE CHRISTO:** I explained nothing, and it was he who apologized to me.

**MORCERF:** How do you account for his conduct?

**MONTE CHRISTO:** By his having found, perhaps, that there is one more guilty than I.

**MORCERF:** (*sneering*) Or by the fact that he is a coward.

**MONTE CHRISTO:** Your son is no coward. It is his father who is the coward.

**MORCERF:** (*roused*) You call me coward ! Let me tell you this – that I hate you! I hate you instinctively ; it seems as though I have always hated you! In short, since the young men of today will not fight , it only remains for the older ones to do so. Do you not agree, sir?

**MONTE CHRISTO:** Certainly , sir, it was to fight that I came here.

**MORCERF:** Are you prepared?

**MONTE CHRISTO:** Yes, sir.

**MORCERF:** You know that we shall fight until one of us is dead?

**MONTE CHRISTO:** (*calmly*) Until one of us is dead.

**MORCERF:** Let us start, then, without further discussion.

**MONTE CHRISTO:** True, we may do so. We both of us know only too well the real cause of the enmity between us.

**MORCERF:** (*pausing*) On the contrary, I know little of it. You are practically a stranger to me, and I to you.

**MONTE CHRISTO:** You a stranger to me? Not so. I have known you for many years – for more than twenty years.

**MORCERF:** (*much / more disturbed*) than twenty years? How can that be?

**MONTE CHRISTO:** I know you well. Are you not the Captain Fernand who betrayed the fortress of Yanina to the Turks?

**MORCERF:** What of it?

**MONTE CHRISTO:** Worse than that-far worse; are you not the Fernand Mondego who betrayed an innocent man to a living death In a dungeon?

**MORCERF:** (*starting violently*) An innocent man? What do you mean?

**MONTE CHRISTO:** I mean that twenty years ago you , a young fisherman, gave false evidence which condemned one of your friends to imprisonment for-life!

**MORCERF:** *(staggered)* You-you-how can you know this?

**MONTE CHRISTO:** Who should know it better than I? Who should know better than I that you are the villain Fernand Mondego, that your wife was the girl to whom your victim was betrothed, and that I \_\_\_\_\_

**MORCERF:** *(suddenly realizing)* That you are Edmond Dantes!

**MONTE CHRISTO:** *(bowing slightly)* Edmond Dantes, your victim.

**MORCERF:** Edmond Dantes! *(He takes a step backward)* Edmond Dantes! You\_\_\_ you\_\_\_ you\_\_\_ *(His face has filled with hatred and rage His hand has gone to a side pocket, and when he withdraw it it holds a pistol.)* Edmond Dantes who was dead! *(He laughs wildly.)* You have come back from the tomb and to the tomb you Shall return! *(He raises the pistol)*

**COUNTESS:** *(shrieking)* Edmond!

**ALBERT:** Father!

*(Laughing, the Count of Mocerf takes aim . Albert and Beauchamp rush forward seize his arm and wrestle with him. The Count of Morcerf bends forward, there is a loud explosion, and Albert and Beauchamp relinquish their hold and draw back. The Count of Morcerf falls to the ground. There is a moment's silence. Then Albert bends down turns him over on to his back, and listens at his heart. Albert rises to his feet, very pale)*

**ALBERT:** *(slowly and distinctly)* The Count of Monte Cristo is avenged!

*(The Countess of Morcerf utters little cry , totters forward a few steps, and sinks down in a dead faint. It is fortunate that the Count of Monte Cristo who has watched the whole scene impassively, is near enough to catch her before she touches the floor.)*

### ABOUT THE AUTHOR

John Henry Walsh (21 October 1810 – 12 February 1888) was an English sports writer. He was educated in private schools and became a fellow of the Royal College of Surgeons in 1844. He worked as a surgeon for several years, but gradually changed his profession after his writings on rural sports became successful. He moved to London in 1852.

### ABOUT THE PLAY

A one-act play has only one act, as distinct from plays that occur over several acts. The origin of the one-act play may be traced to the very beginning of drama. This play is about how Count Cristo takes revenge for the disgrace he suffered .

### GLOSSARY

Disgrace	– bring shame
Ruined	– destroyed physically.
Count	– a nobleman having rank equal to a British Earl.
Mire	– Slush
Valet	– Personal attendant
Deliberation	– careful consideration
Hesitation	– a certain degree of unwillingness.
Commiseration	– Expression of Sympathy
Singular	– Strange
Curious	– eager to investigate.
Implore	– beg
Glance	– a quick look.
Target	– a reference point to shoot at.
Conduct	– the way a person behaves toward other people.
Formidable	– strong
Stupified	– Amazed
Relinquish	– give up
Pardon	– the act of excusing a mistake.
Totter	– Stagger
Coward	– a person who shows fear or timidity.
Avenge	– take revenge for a perceived wrong.
Former	– the first mentioned of two.
Enquiry	– an instance of questioning.



**ANSWER THE FOLLOWING IN ABOUT 50 WORDS EACH:**

1. Who is Beauchamp?
2. What was the Arab custom that the Countess was referring with Count Monte Cristo?
3. Who was Count Monte Cristo?
4. What does Count Monte Cristo do after his meeting with Countess Morcerf the night before the duel?
5. Why did Albert beg the Count of Monte Cristo's pardon before the duel at the Bois de Vincennes?

**ANSWER THE FOLLOWING IN 100 WORDS EACH:**

1. How were the deputies convinced that Count Morcerf was guilty?
2. What is the cause for enmity between Count Monte Cristo and Count Morcerf?
3. Why did not the Count of Monte Cristo accept the refreshment offered by the Countess?
4. Why does the Countess visit Count Monte Cristo's home?
5. How does the Count of Morcerf meet his end?

**ANSWER THE FOLLOWING IN 300 WORDS EACH:**

How does the Count of Monte Cristo get his revenge against the Count of Morcerf?

## **UNIT - V**

- 1. Grammar**
- 2. Language Skills**
- 3. Functional English**
- 4. Classroom Activities**

## 9 GRAMMAR

### 1. KINDS OF QUESTIONS

‘Questions’ also called ‘Interrogative Sentences’ form an integral part in our day – today communication. Whenever we need an answer or information, we raise different kinds of questions to the person/s concerned. There are four kinds of Questions:

#### I. Wh – type Questions:

When our mind is totally blank for want of an answer, we may have to raise any one of the following questions:

- What is the time now?
- Where are you going?
- When is the Sports Day?
- Which bag is yours?
- Why are you late?
- Who has not submitted the Assignment?
- By whom was this dam built?
- Whose idea is this?
- How did you send the money to him?

All the above questions except the last, start with a word beginning with ‘wh-.’ So these questions are called ‘wh-type’ questions. The word ‘How’ is an exception but comes under this group of wh-words.

It is quite interesting to know that the comforts we enjoy today are the answers to the questions raised by the discoverers and inventors.

#### II. Yes/No Type or Polarity Type Questions:

Sometimes when we know the answer partially but still in doubt, we raise such questions which will bring out the answer either ‘Yes’ or ‘No’ They are also called ‘Polarity Type’ questions based on the extremities, North Pole or South Pole – either positive or negative.

##### A. The primary Auxiliaries Comprising “Be’ verbs, ‘Do’ verbs and ‘Have’ verbs are used to raise yes/no Type questions:

- |                 |   |                        |
|-----------------|---|------------------------|
| a) ‘Be’ Verbs   | : | Am, is, are, was, were |
| b) ‘Do’ verbs   | : | Do, does, did          |
| c) ‘Have’ verbs | : | Have, has, had         |

Examples:

- *Am I disturbing you?*
  - *Is English difficult to learn?*
  - *Are you eligible to join the Army?*
  - *Was my courier delivered promptly?*
  - *Were you absent yesterday?*
  - *Do they help you in need?*
  - *Does your pendrive have space?*
  - *Did you pay the fees before the last date?*
- B. The secondary Auxiliaries comprising the 'Modals' and 'Variants of Modals' or Quasi modals are also used to raise yes/no Type questions.
- a) Modals: Can, could, shall, should, will, would, may, might, must
  - b) Variants of Modals: Had (to), dare (to), need (to) ought (to), used (to), bound (to)

**Examples:**

- I. *Can you draw these lines?*  
*Could you talk when you were a baby?*  
*Shall I return it tomorrow?*  
*Should you go now?*  
*Will it rain today?*  
*Would you please move a little?*  
*May I join you?*  
*Might we venture it?*  
*Must I do it for you?*
- II. *Had I shown you my award?*  
*Dare you do this?*  
*Need I help you?*  
*Ought we follow the rules?*

**Note:** All the above questions may also be used in the negative form.

### III. Question Tags:

In communication, Question Tags are used to confirm whether the listener(s) is/ are following the speaker (s). They are used at the end of an intended sentence by using the auxiliary form of the verb used and the

pronoun of the subject used. If the sentence begins positively, the question tag is to be used in negative form and vice versa. In negative tags, the contractions like *don't*, *ain't*, *aren't*, *won't*, *can't*, *doesn't* and so on are used.

**Examples:**

*We are all mortal beings, aren't we?*

*Nobody is perfect, is anybody?*

*She sings well, doesn't she?*

*He only wrote it, didn't he?*

*It will not occur to me, will it?*

*You cannot violate the rules, can you?*

*Let us do it together, shall we?*

*Stop screaming, will you? (or won't you?)*

*I am faithful, ain't I? (Or aren't I)*

*I used to swim well, didn't I?*

**IV. Rhetorical Questions:**

This is a scholarly and intellectual way of expressing our ideas definitely not expecting any answer but to make the listener or the reader realize the content and the intent. This is normally used in poetry.

**Examples:**

*Should you be so busy that you don't even respond to my calls?*

*"If Winter comes, can spring be far behind"?*

*Have we become numb that we don't instantaneously help the accident victims for the fear of the consequences?*

**Exercise I**

Frame questions using wh-words:

*what, where, when, which, why, who, whom, whose and How:*

**Exercise II**

Choose the right answers:

- a. \_\_\_\_\_ you happy? (Is / Are)
- b. \_\_\_\_\_ he remember you? (Do / Does)
- c. \_\_\_\_\_ it rain yesterday? (Does / Did)
- d. \_\_\_\_\_ you completed your work? (Has / Have)
- e. \_\_\_\_\_ I ever disappoint you? (Were / Will)
- f. \_\_\_\_\_ you please move it? (Should / Could)
- g. \_\_\_\_\_ we go to the Library? (Shall / Will)
- h. \_\_\_\_\_ she do it for me? (Can / May)
- i. \_\_\_\_\_ Ramesh the winner? (Was / Were)
- j. \_\_\_\_\_ Meena attend the interview? (Do / Did)

**Exercise III**

Add suitable Question Tags:

- a. We will win, \_\_\_\_\_ ?
- b. Daisy and Rosy are batchmates, \_\_\_\_\_ ?
- c. Prem did not trouble you, \_\_\_\_\_ ?
- d. Let's work together, \_\_\_\_\_ ?
- e. We must not be lazy, \_\_\_\_\_ ?
- f. I have applied for the job, \_\_\_\_\_ ?
- g. My mother and father are my role models, \_\_\_\_\_ ?
- h. Haste makes waste, \_\_\_\_\_ ?
- i. We love our country, \_\_\_\_\_ ?
- j. Life is full of challenges, \_\_\_\_\_ ?

**BEGINNING SENTENCES WITH ‘IT’**

Look at this sentence:

**To climb a mountain is a tedious task.**

This sentence can also be written as:

**It is a tedious task to climb a mountain.**

Let us examine another sentence:

**Driving a car needs good practice.**

We can rewrite this sentence as:

**It needs good practice to drive a car.**

**Rewrite the following sentences beginning with ‘IT’:**

1. To make a story from a picture is fun.
2. To find the answer of the question was difficult.
3. To be punctual to the class is very important.
4. To forgive is divine.
5. Recalling our pleasant past memories is exciting.
6. Finding a buyer for that house is difficult.
7. Changing your opinion about something often is not advisable.
8. To respect your elders is a good habit.
9. To reach the station on time is not possible now.
10. To get funds for his education is a challenge for him.

**Exercise II****Rewrite the following sentences beginning With ‘IT’:**

1. To cross the river by swimming is very difficult.
2. To see the stars twinkling in the sky is beautiful.
3. To speak truth always was Gandhiji’s advice.
4. To become a pilot is my aim.
5. Reading lot to improve your knowledge is advisable.
6. Carrying a bottle of water when you are going out is a good idea.
7. Reaching the station in time to catch the train is very important.

8. To give his child good education is his aim.
9. To cross the road when there is heavy traffic is dangerous.
10. To visit historical monuments is my hobby.

Look at the sentence below:

**I went to the railway station to pick up my friend.**

This sentence can be written as:

**It was to pick up my friend that I went to the railway station.**

Look at this sentence now:

**That Sandra can't come to the party is a pity.**

We can write this sentence as:

**It is a pity that Sandra can't come for the party.**

### Exercise III

**Rewrite the following sentences beginning with 'IT':**

1. That you left the room was lucky.
2. That she is going to Australia is unlikely.
3. How they could win the prize is a mystery.
4. When she will meet me next is uncertain.
5. Whether they will again be friends is doubtful.
6. She came here to see me.
7. He plays Tennis everyday to keep himself fit.
8. He gave some money to get a copy of King Lear.
9. That I found my missing book on the table came as a surprise.
10. That you should wear the Identity Card is the college rule.



## Identifying different types of clauses

### CLAUSE

A Clause is a group of words with a subject and a predicate.

Now, what is a predicate?

It is a verb used with object or it is a conjugated verb.

1a. A clause has certain characteristics:

- ☐ It is a group of words
- ☐ It has meaning
- ☐ It is a part of a sentence
- ☐ It can be an Independent clause or also known as the Main clause
- ☐ It can be a Dependent clause or also known as the Subordinate clause

1b. There is at least one clause in every complete sentence

e.g.,

- (i) *Meena bought a new computer.* (One sentence one clause)
- (ii) *Meena bought a new computer, but she still has the old one.*  
(one sentence two clauses)
- (iii) *Although he still has his old one, Meena now has a new computer* (One sentence two clauses).

1c. What is an Independent clause or a main clause?

An independent clause makes sense by itself. It expresses a complete thought.

e.g., *Meena bought a new computer* (one independent clause)

*Meena bought a new computer, but she still has the old one.*

(two Independent clauses)

but – is the co-ordinating conjunction

*Although she still has her old one, Meena now has a new computer*

(the underlined words form the Independent clause)

1d. what is a Dependent or a Subordinate clause?

A dependent clause does not make sense by itself.

It does not express a complete thought.

e.g., *Although she still has her old one, Meena now has a new computer.*

*The first clause is dependent on the second clause.*

So, it is only a sentence fragment.

It is a subordinating clause.

It usually begins with a subordinating conjunction, a relative pronoun, or some other word that makes it to depend on the other.

Thus, a dependent clause makes sense only when it is joined with an independent clause.

“He still has the old one” – (without the conjunction, the clause becomes independent)

Meena now has a new computer although she still has her old one.

The second clause is the dependent clause that makes sense when combined with the first Independent clause.

So, the second clause is a subordinating clause.

Dependent clauses can come after, before or in the middle of the independent clause.

- ☐ *Meena now has a new computer although she still has her old one.*

(Dependent clause after an Independent clause)

- ☐ *Although she still has her old one, Meena now has a new computer.*

(Dependent clause before the Independent clause)

- ☐ *Meena, although she still has her old one, now has a new computer.*

(Dependent clause inside the Independent clause)

### **Practise what you have learnt-**

#### **Part -1-Decide whether each group of words is a clause or not a clause.**

**(Mark a tick)**

1. Because we left early. (Clause/not a clause)
2. Under the bed or in the closet (Clause/not a clause)
3. I was listening well in class today. (Clause/not a clause)
4. The castle looking over the valley. (Clause/not a clause)
5. Four bald eagles soared over the river. (Clause/not a clause)

**Part -2-Decide whether each clause is independent or dependent.****(Mark a tick)**

1. Every year the elephants cross the desert in search of water.  
(Independent/dependent)
2. While we were listening to the concert.  
(Independent/dependent)
3. One car seemed to go much faster than the other.(Independent/dependent)
4. Which proves that theory wrong. (Independent/dependent)
5. When my dog finally stopped barking. (Independent/dependent)

**Relative Clauses**-start with the relative pronouns.-who, that, which, whose, where, when.They are used to define or identify the noun that precedes them.

**Examples-**

1. *A note book is a computer which can be carried around.*
2. *I will not eat in a restaurant whose cooks smoke.*

Relative pronouns are used with their preceding nouns-

Preceding noun	relative pronoun	examples
a person	who, whom, that, where	<i>Do you know the girl who...</i> <i>He was a man that.....</i> <i>He is the boy whose parents...</i>
a thing	which,that,whose	<i>Do you have a computer which...</i> <i>This is a book whose author.....</i>

**Some Relative Clauses** give extra information about the noun and need to be separated by commas-

1. Einstein, who was born in Germany, is famous for his Theory of Relativity.
2. The heavy rain, which was unusual for the time of year, destroyed most of the plants in the garden.

“that” cannot be used to introduce an extra information (non- restrictive or non-defining) clause about a person.

e.g., *Neil Armstrong, who was born in 1930, was the first man to stand on the moon.*

### Spoken English-

#### The relative pronoun is left out in spoken English.

- Do you know the girl (who/m) he's talking to.
- I didn't like that girl (that) you brought to the party.
- Did you find the money (which) you lost?
- I haven't read any books (that) I got for Christmas.

**A relative clause which has a present or past participle and the auxiliary verb "to be", both can be omitted while speaking.**

- Who's that man (who is) standing by the gate?
- The family (that is) living in the next house comes from Thanjavur.
- Most of the parents (who were) invited to the annual day did not turn up.
- Any one (that is) caught writing on the walls will be expelled from the institution.

#### Defining or Restrictive Relative Clause:

It gives essential information to define or identify the person or thing we are talking about.

*e.g., Dogs that like Cats are very unusual*

Here we talk about the dogs that like cats.

#### No commas are used to separate the restrictive relative clause.

*e.g., The reason why I came here today is not important*

#### Non defining or not restrictive relative clause:

It gives extra information about the person or thing which is not necessary.

*Eg: Kannan, **who I worked with**, is doing the Chennai Marathon this year*

The relative clause is in bold, and the person or thing being referred to is underlined.

#### Commas are used to separate the non restrictive relative clause

#### Adjective Clause:

It is a group of words that has both a subject and a verb that modifies a noun in a sentence. It is a dependent clause.

Adjective clauses begin with “signal word” or “relative pronouns”

Which, who, whoever, whomever, that, whose

Sometimes the relative pronouns act as the real subjects or the objects.

*e.g., Who is the author of this book?*

“Who” is the subject.

*e.g., Mrs. Raman, who faints easily, saw the wild mouse and screamed.*

“who faints easily” is an adjective clause that modifies the proper noun “Mrs. Raman”

**Practise:**

**Underline the adjective clause:**

1. The forest through which travelled was dark and gloomy.
2. This is the same house that APJ Kalam lived in.
3. The girl who won the first prize is my niece.
4. The plan that I proposed was rejected.

**Noun Clause:**

It is a clause that plays the role of a noun.

*e.g., I like what I see.*

I’ve met the man who won the lottery

The shaded clauses function as nouns and make them noun clauses.

*e.g., A person who trusts no one can’t be trusted.*

The noun clause is the Subject of the sentence.

That he believes his own story is remarkable.

The noun clause is the subject of the sentence.

To start the noun clause with “That” is acceptable.

Many writers prefer to begin with “The fact.....”

**Practise:**

**Underline the noun clauses:**

1. I cannot understand why she is angry with me.
2. That you should cheat me hurt me.

3. They said that they would accept the offer.
4. I think I will win.

### **Adverb Clause:**

It is a clause that functions as adverbs. They are dependent clauses. They must have a subordinating conjunction to connect them to the other clause.

**Subordinating conjunctions can be arranged according to the purpose of the clause they begin.**

*e.g.,*

- ☐ Time: *after, when, until, soon, before, once, while, as soon as, whenever, by the time.*
- ☐ Condition: *if, whether or not, provided, in case, unless, even if, in the event*
- ☐ Cause and effect: *because, as, since, so, in order that, now that, in as much as*
- ☐ Contrast: *though, although, while, whereas, even though*

*e.g.,*

*Because he has a college degree, he got a great job.*

*When the storm started, she was at the store.*

*Babu wore the coat that I gave in.*

*She enjoyed the party more than he did.*

### **Note:**

The first two examples are sentences with an adverb clause separated with a comma.

The third and fourth sentences are examples with an adverb clause without commas.

### **Practise:**

**Underline the adverb clause.**

1. Whether you like it or not, you have to go to bed now.
2. She likes the red car more than her husband does.
3. Give us a call when you get back from your trip.
4. Once they saw the car coming, the birds flew from the street.

### SIMPLE, COMPOUND AND COMPLEX SENTENCES

Before we learn about Simple, Compound and Complex Sentences we must learn and understand about Phrases and Clauses.

#### What is a **Phrase**?

A **Phrase** is a group of words in a sentence. Phrases make sense but not complete sense. Phrases have no subjects and predicates.

Some Examples to understand about Phrases:

- (a) *My bag is lying **on the table.***
- (b) *Students must know **how to achieve.***
- (c) *My mother is a woman **of great talent.***

In the above three sentences, the group of words given in **bold and underlined** are Phrases.

**EXERCISE:** Underline the **Phrases** in the following sentences.

1. My friend met me in the evening.
2. My father has some urgent work at his office.
3. They stood in silence.
4. They speak English with great perfection.
5. Mahatma Gandhiji was a man of great moral courage.

#### What is a **Clause**?

A Clause is also a group of words. A Clause is only a part of a sentence. It has a subject and a predicate. A Clause does not make complete sense without the Principal part of the sentence, called Principal Clause.

Some Examples to understand about Clauses:

- (a) *My friend told me **that he had completed his assignment.***
- (b) *We should remember God **wherever we are.***
- (c) *We do not know **where they joined.***

In the above three sentences, the group of words given in **bold and underlined** are Clauses.

Now let us discuss the **Types of Clauses**.

There are **three kinds of Clauses**. They are:

1. Principal Clause (or) Main Clause (or) Independent Clause
2. Coordinate Clause
3. Subordinate Clause (or) **Dependent Clause**

What is a **Principal Clause**?

‘Principal’ means main. Principal Clause is the main part of a sentence. The Principal Clause contains the subject as well as the finite verb and the object. It can make complete sense by itself. The Principal Clause does not have to depend upon any other clause. That is why it is also called as the Main Clause or Independent Clause.

Some Examples to understand about Principal Clause:

- (i) *The elephants drank water in the river.*
- (ii) *They are my best friends.*
- (iii) *I read a book by Swami Vivekananda.*

What is a **Co-ordinate Clause**?

A **Co-ordinate Clause** is one which forms part of a sentence. In rank, it is equal to the Principal Clause. But the Co-ordinate Clause cannot stand alone. It is connected to a Principal Clause by coordinating conjunctions.

Note: ‘**and**’ and ‘**but**’ are coordinating conjunctions.

**Example:** Some students are poor in studies but they are hard working.

What is a **Subordinate Clause**?

A Subordinate Clause cannot give the complete meaning on its own. It depends on a Main Clause for its complete meaning. A Subordinate Clause is also called as a Dependent Clause.

**Examples:**

*Though I am poor, I am happy.*

*Unless we work hard, our country cannot become a developed nation.*

**EXERCISE:** Underline the **clauses** in the following sentences and say what type of clauses they are.



1. We like people who are kind.
2. My mother reads a lot, whenever she gets time.
3. We like movies which have happy endings.
4. Unless we speak English regularly, we cannot improve it.
5. They are not happy, though they are rich.

Based on the above discussions we understand that there are three kinds of sentences. They are: Simple, Compound and Complex Sentences.

**What is a Simple Sentence?**

When a sentence has only one Main Clause it is called as a Simple Sentence.

Example

*Having read the book, David returned it to the library.*

**What is a Compound Sentence?**

When a sentence has more than one Main Clause and combined by coordinating conjunctions it is called as a Compound Sentence.

Example

*My friend is not well but she attends classes.*

**What is a Complex Sentence?**

When a sentence has one Subordinate Clause and one Main Clause it is called as a Complex Sentence.

Example

*As I studied well, I could get the University Rank.*

SIMPLE SENTENCES	COMPOUND SENTENCES	COMPLEX SENTENCES
Being not well, Mohan couldn't attend the meeting today.	Mohan is not well and so he couldn't attend the meeting today.	As Mohan is not well, he couldn't attend the meeting today.
Because of her hard work, she got success in her studies.	She worked hard and so she got success in her studies.	She got success in her studies because she worked hard.
Doing carefully, Rahim completed the project in time.	Rahim did carefully and so he completed the project in time.	As Rahim did carefully, he completed the project in time.
Playing carefully, our college team won the kabadi match.	Our college team played carefully and so they won the kabadi match.	As our college team played carefully, they won the kabadi match.
On account of his poor health, he left the hostel.	He had poor health and so he left the hostel.	As he had poor health, he left the hostel.
The doctor is too tired to treat the patients today.	The doctor is very tired and so he cannot treat the patients.	The doctor is so tired that he cannot treat the patients.
After doing the surgery, the doctor left the operation theatre.	The doctor had done the surgery and then he left the operation theatre.	After the doctor had done the surgery, he left the operation theatre.
On seeing the Principal, the students stood up.	The students saw the principal and they at once stood up.	As soon as the students saw the Principal they stood up.
In spite of our hard work, we couldn't get the first place in the singing competition.	We worked hard but we couldn't get the first place in the singing competition.	Though we worked hard, we couldn't get the first place in the singing competition.
In the event of your studying well, you could get the University Rank.	You must study well or else you cannot get the University Rank.	If you study well, you can get the University Rank.

**EXERCISE:** Do as directed:

1. You must apply for the course early, otherwise you will be disappointed.  
(into a Simple Sentence)
2. Not knowing English well, my friend found it difficult to get a job.  
(into a Compound Sentence)
3. I translated one of the poems written by Robert Frost. (into a Complex Sentence)
4. He being poor, could not continue his higher studies. (into a Complex Sentence)
5. My professor praised me in order to encourage me. (into a Compound Sentence)

## **10** Language Skills

### **REARRANGE THE FOLLOWING JUMBLED UP SENTENCES INTO MEANINGFUL ONES.**

1. in/ people/ some/ distress /God /only/ believe
2. good /and /rising/old/ is/ for /early /both /adults
3. books/ knowledge/ good/ every/ magazines/ and/ light/ the/ lamp/ up/  
of/ in/ home
4. lived/ dreamt/ I/ in/ I /Malabar hills/ that
5. ice-cream/ cool/ a /good/ eating/ way/ to/ is/ off
6. is/ a /from/life/ gift/ to/ us /precious/God
7. illnesses/ treated/ course/ many/ can/ be/ with/ a/ of/ drug
8. human/ maps/ have/ unlike/ travellers/ do/ not/ animals
9. when/ going/ playground? /are /we/ to /the
10. you/ first /do/ the /day /when /we /remember/ met?
11. of/ my/ have/ film /brothers /none/ seen/ this
12. I/ him/ hotel /the /way /told/ to/ the
13. summer/ of/ my/ abroad/ friends/ went /half/ this
14. I /you/ go /I /if /would /by /car/ were
15. never/ home /they/ fatty /foods/ eat /at
16. you/ come /if /see/ enough/ time/ have /and/ me
17. are/ challenges /overcome/ determined/ they/ to/ those
18. second/ book /is/ the/ cupboard/ on/ the /shelf /of /the
19. art /is /May /going/ held/ show/ the /to/ be/ in
20. college/ has/ clean /our /is /very/ gardens /and /lovely
21. much/ did /spend/ time/ library/ how/ you /in /the /yesterday?
22. is/ parts /very /in /Coffee/ many /of /popular /the/ world
23. rocked/ storm/ the /ship /the /violently
24. forward /seeing/ look/ again/ to /we /you
25. in/ this/ book/are there/ pages/ how/ many ?
26. why/ you/ don't/ bothering/ instead of/ me/ go
27. other/ section/ in the/ any friend/ don't/ have/ you?
28. our/ every/ college/ year/ shows/ results/ the best
29. you/ fail/ will/ your time/ waste/ if/ you
30. till/ you/ come back/ wait/ here/ shall/ I

### PHRASAL VERBS

When prepositions and adverbs are added after verbs they acquire new meaning. They are called phrasal verbs. Like many other verbs, phrasal verbs often have more than one meaning.

e.g. back up, break down, put out, call on, get back, look into.

#### Examples with meaning:

1. *ask around* – ask many people the same question.  
I asked around but nobody has seen my pen.
2. *add up to* – equal.  
Your purchases add up to Rs. 2000.
3. *blow up* – add air.  
We have to blow 50 balloons up for the party.
4. *break down* – get upset.  
The woman broke down when the police told her that her son had died.
5. *break into* – enter forcibly.  
The firemen break into the room to rescue the children.
6. *call on* – visit someone.  
We called on you last night but you weren't at home.
7. *cheer up* – become happier.  
She cheered up when she heard the good news.
8. *come across* – find unexpectedly.  
I came across these old photos when I was cleaning the cupboard.
9. *dress up* – wear nice clothing.  
It's a fancy restaurant so we have to dress up.
10. *drop in* – come without an appointment.  
He dropped in at my house on his way from Singapore.
11. *eat out* – eat at a restaurant.  
I don't feel like cooking tonight. Let's eat out.
12. *fill in* – to write information blanks.  
Please fill in the form with your name, address and phone number.

- 
13. *get away* – escape.  
The robbers got away with the stolen money.
  14. *get back* – return.  
We got back from our vacation.
  15. *grow apart* – stop being friend over time.  
My best friend I grew apart after she changed her school.
  16. *hand in* – submit.  
I have to hand in my assignment by Friday.
  17. *hold back* – hide an emotion.  
Meera held back her tears at her grandfather's funeral.
  18. *keep up* - maintain.  
We should keep up our promises.
  19. *look after* – take care of.  
I have to look after my sick grandmother.
  20. *look over* – check, examine.  
Can you look over my essay for spelling mistakes?
  21. *mix up* – confuse two or more things.  
I mixed up the twins' names again!
  22. *pick out* – choose.  
I picked out three shirts for you to try on.
  23. *run into* – meet unexpectedly.  
I ran into an old school-friend at the railway station.
  24. *shop around* – compare prices.  
I want to shop around a little before I decide on these shoes.
  25. *take after* – resemble a family member. I take after my mother. We both are short-tempered.

**EXERCISE****i. Use the following phrasal verbs in sentences of your own:**

- |                 |                 |
|-----------------|-----------------|
| 1. blow up      | 14. get on      |
| 2. break in     | 15. get over    |
| 3. break out    | 16. give up     |
| 4. call off     | 17. hand over   |
| 5. calm down    | 18. hang in     |
| 6. catch up     | 19. look into   |
| 7. drop off     | 20. look out    |
| 8. drop out     | 21. put down    |
| 9. do away with | 22. run through |
| 10. end up      | 23. sit back    |
| 11. fall apart  | 24. turn on     |
| 12. fall out    | 25. warm up     |
| 13. find out    |                 |

**ii. Fill in the blanks:**

1. Our car broke \_\_\_\_\_ at the side of the Central Railway Station.
2. The kids just broke \_\_\_\_\_ as soon as the clown appeared.
3. My grandmother brought me \_\_\_\_\_ after my parents died.
4. I don't care \_\_\_\_\_ for his behavior.
5. The bus driver got angry when that car cut \_\_\_\_\_.
6. I cut this article \_\_\_\_\_ of the magazine.
7. The money must have fallen \_\_\_\_\_ of my pocket.
8. I got \_\_\_\_\_ early today to study for my exam.
9. My maths homework was too difficult so I gave \_\_\_\_\_.
10. We are going \_\_\_\_\_ for dinner.
11. Hang \_\_\_\_\_ while I grab my coat and shoes!
12. I am looking \_\_\_\_\_ a red dress for the wedding.
13. My plane takes \_\_\_\_\_ in five minutes.
14. The communication was cut \_\_\_\_\_.
15. Arun work \_\_\_\_\_ at the gym three times a week.

### CONFUSING WORDS IN ENGLISH

English language can be very confusing at times. There are a lot of reasons for this. Two words might have slightly similar spelling leading to confusion. Sometimes, two words might be pronounced in a similar manner. Or, they might have similarity in meaning. For instance, the words house and home have been used by many of us to denote the same thing. But house means a building while home means a place where a family lives.

Mixing up words might lead one to make mistakes while speaking and writing. Improper usage of words might cause one embarrassment and misunderstanding between people. Learning confused and unfamiliar words can help a student differentiate between similar sounding words and words which are difficult to pronounce. Learning everything can be a daunting task. It is essential to know atleast some of the commonly confused words to equip oneself with the correct usage of words. Here are some examples given below.

#### WORDS WITH SIMILAR PRONUNCIATION

##### **Complement and Compliment**

Complement (noun) - that which completes or brings to perfection;  
(verb) - to make complete

Rice is a good complement to a curry dish.

Compliment (noun) - something said in admiration, praise, or flattery;  
(verb) - to pay a compliment to; congratulate

She gave me a nice compliment on seeing my paintings.

##### **Site and Sight**

Sight (noun) - something seen, a view, field of vision

She was a sight for sore eyes.

Site (noun) - a piece of land considered for a specific purpose

The corner lot was a perfect site for the new shopping center.

#### WORDS WITH SIMILAR SPELLING

##### **Bank**

Bank (noun) - ground near a river

My house is on the river bank.



Bank (noun) - an establishment for keeping money, valuables, etc. safely  
Most of the banks have upgraded their security system recently.

**Feast**

Feast (noun) - unusually large or elaborate meal

The wedding feast delighted the guests.

Feast (verb) – enjoy the beauty of something or somebody

He feasted his eyes on the beautiful valley.

**EXERCISE****Pick out the correct answer**

1. People were laughing at the clown's silly \_\_\_\_\_. (antics/antiques)
2. The shop was filled with rich \_\_\_\_\_. (antics/antiques)
3. The accused was released on a \_\_\_\_\_ of thousand rupees. (bale/bail)
4. The cloth was packed in \_\_\_\_\_. (bales/bails)
5. The king \_\_\_\_\_ the young man from his kingdom. (banished/vanished)
6. The magician \_\_\_\_\_ into thin air. (banished/vanished)
7. Students should \_\_\_\_\_ themselves to a noble cause. (devout/devote)
8. Mrs. Shukla is a \_\_\_\_\_ old lady. (devout/devote)
9. The pretty lady broke into \_\_\_\_\_ of laughter. (peels/peals)
10. My mother \_\_\_\_\_ potatoes. (peels/peals)
11. The teacher asked the students to draw a \_\_\_\_\_ line. (strait/straight)
12. Mark the \_\_\_\_\_ of Gibraltar in the map. (straits/straights)
13. My \_\_\_\_\_ concern is the welfare of the poor.
14. The \_\_\_\_\_ of this horse looks beautiful.
15. The country needs \_\_\_\_\_ development. (industrial/industrious)
16. Swetha is an \_\_\_\_\_ student. (industrial/industrious)
17. The police defused the explosive \_\_\_\_\_. (device/devise)
18. The friends needed to \_\_\_\_\_ a new plan. (device/devise)
19. Mr. Dinesh is an \_\_\_\_\_. (imposture/impostor)
20. He makes a living by lying and \_\_\_\_\_. (imposture/impostor)

**EXERCISE****Pick out the correct answer**

1. \_\_\_\_\_ have a difficult life. (miners/minors)
2. She suffered \_\_\_\_\_ injuries from the accident. (miner/minor)
3. Tomato \_\_\_\_\_ is perfect for a winter night. (swoop/soup)
4. The soldiers \_\_\_\_\_ down on the bandits. (souped/swooped)
5. The old man leant on a long, wooden \_\_\_\_\_. (stuff/staff)
6. The pillow was \_\_\_\_\_ with feathers. (stuffed/staffed)
7. The crew \_\_\_\_\_ the sinking ship. (deserted/abandoned)
8. He \_\_\_\_\_ his young wife and went abroad. (deserted/abandoned)
9. There is a \_\_\_\_\_ expanse of water behind the airport. (brood/broad)
10. Her mother said, "Don't brood over the past". (brood/broad)
11. Rohan loves to eat juicy \_\_\_\_\_. (peers/ pears)
12. The man was \_\_\_\_\_ over the wall. (pearing/peering)
13. Old people \_\_\_\_\_ easily. (tyre/tire)
14. He bought a bicycle \_\_\_\_\_. (tyre/tire)
15. They tried in \_\_\_\_\_ to discover what had happened. (vein/vain)
16. Royal blood ran in his \_\_\_\_\_. (veins/vains)
17. She was \_\_\_\_\_ aimlessly up and down the road. (wondering/wandering)
18. I \_\_\_\_\_ whether they will arrive on time. (wonder/ wander)
19. There was a \_\_\_\_\_ on the door. (rap/wrap)
20. The gifts were \_\_\_\_\_ neatly. (rapped/wrapped)

Let us look at a few more examples of words that are confusing:

- *two - to - too* = two is a number, to means toward, too means also, much, or very
- *their- there* - they're = their shows possession, there is a place, they're is a contraction for they are
- *I - me* = I is a subject pronoun, me is an object pronoun
- *who - whom* = who is the subject pronoun, whom is an object pronoun
- *fewer - less* = fewer means a smaller number, lesser is a smaller amount.
- *its - it's* = its shows possession, it's is a contraction for it is

- *your - you're* = your shows possession, you're is a contraction for you are
- *can - may* = can shows ability, may shows permission
- *lead - led* = lead is a metal and a word for others to follow, led is the past tense form of the verb lead

### EXERCISE

**Underline the correct word.**

1. (Who, Whom) is going to the party?
2. I need to make (fewer, less) mistakes.
3. I want to go, (two, to, too).
4. Put the box over (their, there, they're).
5. She (lead, led) the children in a song.
6. (Can, May) I have another cookie?
7. Give (I, me) the present
8. I need (your, you're) telephone number.
9. The toy has lost (its, it's) batteries.
10. The students got off the bus and went to their (respectable, respectful, respective) classrooms.
11. I am going (two, to, too) the show.
12. (Their, There, They're) going to be here soon.
13. Are you talking to (I, me)?
14. (Who, Whom) should I say is calling?
15. I want to put (fewer, less) sugar in my tea.
16. (Its, It's) time to go.
17. (Your, You're) going to be late.
18. I know you (can, may) do it all by yourself.
19. That is made of (lead, led).
20. A good student is (respectable, respectful, respective) towards his teachers.

Here are a few more examples of words that are often confused:

- *accept - except* = accept means to receive, except means to leave out or take
- *affect - effect* = affect is a verb meaning to influence, effect is a noun meaning result

- *capital* - *capitol* = capital is the seat of government, capitol is the building where the legislative body meets
- *council* - *counsel* = council is a group, counsel is a verb meaning advise
- *descent* - *dissent* = descent means a decline, dissent means disagree or opposition
- *lose* - *loose* = lose means to not win or you can't find something, loose means roomy or unrestrained
- *precede* - *proceed* = precede means to come before, proceed means to continue or go forward
- *principal*, *principle* = principal means the main person or part, principle means a fundamental truth

### EXERCISE

**Directions: Underline the correct word.**

1. The school (principal, principle) came into the room.
2. The ancient temple in Thanjavur should be (preserved, conserved).
3. We went before the teen (council, counsel).
4. The (capital, capitol) of Colorado is Denver.
5. I like all (accept, except) the blue one.
6. The new medicine has shown (considerable, considerate) improvement in his health.
7. I would like to (precede, proceed) with my story.
8. It was a steep (descent, dissent) into the cave.
9. His wife is (uninterested, disinterested) in politics.
10. Our manager is always (considerable, considerate) towards the subordinates.
11. Edison (discovered, invented) the electric bulb.
12. The Senate was in session at the (capital, capitol) today.
13. The actor waited for his (queue, cue) to enter the stage.
14. The government's decision met with much (descent, dissent).
15. Regular exercise will (preserve, conserve) our health.
16. Columbus (discovered, invented) America.
17. You should always stand by your (principals, principles).
18. He will (council, counsel) me to help me make the right decision.
19. A good judge is (disinterested, uninterested) in the case.
20. A joke should (precede, proceed) your speech.

## PUNCTUATION

Punctuation is an important tool in our day-to-day communication. Many punctuation marks are used in English to give a better meaning. Only when there are proper punctuation marks in our communication, especially in the course of our writing, the intended meaning is properly understood by the one who reads it. Sometimes giving wrong punctuation will create confusion and even misunderstanding. It is quite interesting to see in English language that for the same passage when we use the punctuation marks differently, we get different meanings.

*e.g.,*

*i. Hang him, not release him.*

*ii. Hang him not, release him.*

Let us now look into the punctuation marks used in English language:

a)The capital letters	:	A, B, C, D .....Z
b)The Full Stop	:	.
c)The Comma	:	,
d)The Semi Colon	:	;
e)The Colon	:	:
f)The Question Mark	:	?
g)The Exclamation Mark	:	!
h)The Inverted commas	:	a) single – ‘....’
	:	b) Double – “.....”
i)The Apostrophe	:	‘
j)The Hyphen	:	-
k)The Dash	:	_____
l)The square Brackets	:	[    ]
m)The Curve Brackets	:	(    )

We shall now learn the use of punctuation marks through examples:

1. I love my country. (The capital letter ‘I’ is used to indicate the beginning of the sentence. The Full stop at the end indicates the closing of the sentence.)
2. When the professor entered the classroom, all the students stood up. (The comma is used to indicate a short pause between two actions)
3. To succeed in life, we need to be self–confident, courageous, hard-working, honest and self-reliant. (The comma is also used while listing many items in the same sentence but it is not at all used before the conjunction ‘and’)

4. My senior said, "Don't take everything for granted." (The comma is used to separate the quoted matter. The open and closed double inverted commas show the beginning and the ending of the quoted matter.
5. What should I do to improve my English? (The Question mark is used to show that an answer is required)
6. I studied at St. Joseph's Girls' Higher Secondary school. (The Apostrophe is used in two places, Joseph's as well as Girls' to indicate the possessive case. In plural forms, like 'Girls' the apostrophe is placed at the end of the word above 's'.
7. The players assembled in the ground; the coach gave instructions and advice; the match began; then the rest of it was thrilling. (The semi colon is used to separate independent clauses which are not joined by any conjunction.)
8. The commander – in – chief came to our college with his son – in – law. (The Hyphen is used in compound words)
9. Once these lived a hare and a tortoise – and all of us know the rest of the story. (The Dash is used as a blank for us to fill up the relevant details)
10. I bought this pen for just Rs.100 (But it's worth Rs.250 in the open market). The brackets are used to separate two main clauses.

#### **Exercise:**

##### **Punctuate the following carefully:**

1. continents like asia, america, antarctica, africa, and australia begin and end with a
2. india is surrounded by the arabian sea, the bay of bengal and indian ocean
3. whose fault is this
4. jai hind is a famous slogan
5. you stupid shouted the girl
6. my friend said please help me
7. i need a pen a pencil a scale an eraser and a sharpener
8. stop said the traffic police
9. i found this advertisement in the times of india
10. my parents advice me regularly don't count the chickens before they are hatched.

# 11 Functional English

## DIARY WRITING

A diary entry is a very personal kind of writing. It is meant to record certain significant events and feelings of the writer. One who writes a diary is called Diarist. The purpose of a diary entry is to keep memories alive, lighten the burden of our heart, connect to our experiences of everyday life and provide a place for our dreams and ideas to grow.

When you are happy or sad you wish to share your feelings with someone close to you. But some people find it difficult to share their feelings with others. If you are unable to share your emotions with your friends or family, you can give an outlet to your feelings through the medium of a diary.

There are no rules for writing a diary, but there are some basic features which should be included in a diary entry. It should be written in the first person narrative and the language used should be colloquial and informal.

### Format:

- Date/day
- Salutation 'Dear Diary'
- Heading of the entry
- Contents of the diary entry
- Signature

### Some Tips for Writing Diary

1. Write in a chronological order. Start with events that happened early in the day and end with events that took place in the evening/night.
2. Write the Day, Date and Time at the top of the page.
3. Write in the first person. Use pronouns such as I, We, Us, We're, I'm. This will give a personal touch.
4. Use simple past tense, present perfect and future tense.
5. Start with an introduction. It gives a hint to the reader what you are writing about.
6. In some part of your diary include your feelings. Talk about familiar

events that involve you, or your family, or close friends. Avoid talking about strangers and events you were not involved in.

7. Explain why you are including some events and omitting others.
8. If you are sad, remember to explain why (Don't just say "I'm sad today...")
9. If you are happy, tell your diary why you are happy!
10. Most importantly, write, write and write.

### Sample Diary Writing

Friday 30th April 2017

Dear Diary,

I had the best day EVER today. I woke up this morning, the sun was shining through the curtains and I could smell breakfast cooking downstairs. I jumped out of my bed, threw on my uniform and skipped down to the kitchen.

A delicious breakfast was waiting for me on the table and I gobbled it down as quickly as a flash. I grabbed my bag, shouted "Bye!" to my mum and dashed out of the door to college.

When I arrived at college, my teacher handed my assignment back to me and a huge grin spread across her face. Guess what? I got 20 out of 20! I couldn't believe it!

It was lunchtime. The menu today was my favourite: Fried Rice followed by Chocolate pudding –yum! The afternoon flew by and we ended the college happily.

After college, I came home and was met with the most amazing surprise; my mum told me that we were going out to the cinema and to Pizza Hut for dinner. We had a fantastic time!

I'm sitting on my bed writing this, remembering all the fun things that happened today. I hope tomorrow is just as good!

Ahmed



**You are going on a picnic with your classmates and teachers. You are very excited. The night before the trip you sit down to write your diary. Describe in about 150 words what you have planned for the picnic and how you hope to enjoy yourself there. You are John.**

Monday, 14 June 2017

Dear Diary,

**My class picnic**

I am feeling very excited tonight. I am going on a picnic tomorrow with my classmates. Some of our teachers will also accompany us. We have been planning for this trip ever since our principal gave us permission a month ago. We are going to Vandalur Zoo. I have packed some food items including potato chips and chewing gum. My mother has made a dozen sandwiches and a cake. My friends will also be bringing some food, and we shall all share and eat. I am also carrying my cricket bat with me. We plan to play a match. I feel I just cannot go to sleep tonight. I keep imagining all the fun that we are going to have tomorrow. But my mother came into the room just now and warned me that if I do not go to sleep now, I might fall asleep at the picnic! As if that is ever going to happen! But may be she's right. So, good night!

John

**This is the first-ever diary entry of nine-year-old Ernest Hemingway.**

My name is Ernest Miller Hemingway. I was born on July 21 1899. My favourite authors are Kipling, O. Henry and Steuart Edward White. My favourite flower is Lady Slipper and Tiger Lily. My favourite sports are Trout fishing, Hiking, shooting, football and boxing. My favourite studies are English, Zoology and Chemistry. I intend to travel and write.

**EXERCISES**

1. You happen to meet your star idol on the festive occasion of Diwali and your feelings are on top of the world. You decided to share your joy to all your friends, who, too, become excited on hearing the news. Write a diary entry about it.
2. You went to see the IPL match where your favourite team won the match and entered into the semi-finals. Write a diary entry expressing your feelings.
3. You participated in a speech competition for the first time and you couldn't perform well. Write a diary entry expressing your feelings.
4. You were a member of a team of students campaigning against the use of plastic bags in the village community. Make a diary entry describing your participation and success achieved in your mission.
5. You had a memorable time with your friend, spending the summer holidays in a beautiful place. Make a diary entry expressing the joy.

### FORMAL LETTERS

Formal letters are usually official letters written to communicate information in a formal way.

Formal letters include leave applications, Job applications, request to place an order to a company, congratulatory letters, letters of appreciation, complaint letters, letter of apology etc.

The format of a formal letter is as follows

1. Date on the top right side.
2. Address of the sender below the date on the left-hand side
3. Addressee's address below the sender's address
4. Salutation
5. Subject of the letter
6. Body of the letter
7. Concluding the letter
8. Subscription
9. Signature

The language used in the formal letter is formal and polite and to the point. Normally, unnecessary information is not included in a formal letter. Formal letters are very brief in structure.

Salutation: Dear Sir/Madam

Respected Sir/Madam

Dear Mr. K. Raghuram etc.

Subject: between the salutation and the body of the letter

Conclusion: Thank you.

Subscription: Yours faithfully

Yours sincerely

Yours truly

**SAMPLE LETTER**

15 – 03 – 2017

From

K. Koushik,  
II Year Student, Electronics Engineering,  
St. Stephen's Engineering College,  
Chennai – 73.

To

The Librarian,  
St. Stephen's Engineering College.

Dear Sir,

Subject: Loss of Library Card

I am sorry to inform you that I lost my Library Card issued by the college while travelling by bus. I request you to kindly issue me a duplicate Library Card so that I can use the library again. I am willing to pay the fine as per the college rules.

Thank you

Yours faithfully,

(Sd)

K. Koushik

**EXERCISES:**

1. Write a letter to your Principal requesting him to grant you leave for five days to attend your sister's wedding.
2. Write a job application to the Director of Southern Electronics for the post of Manager in the company.
3. Write a letter to the Manager of SR Publishers to complain about the delivery of books in damaged condition.
4. Write a letter to the Reshma Books Store placing an order for the home delivery of three text books.
5. Write a letter to the Council Member of your area to complain about the poor condition of roads in your area.

## RESUME WRITING

In the job hunting market, the graduates fresh out of college have the challenging task of preparing to ‘market’ themselves as the best to potential employers. The first step to apply for a job, is to prepare an application letter. An application letter consists of a Cover Letter and Resume/Curriculum Vitae (CV).

### COVER LETTER

A Cover Letter introduces the Resume/CV to the recruiters. It is essential to a CV. It gives the personal touch that a Resume/CV lacks. It is not wise to submit a resume/CV without a cover letter.

#### Cover Letter Format

<b>First Paragraph</b> <ul style="list-style-type: none"> <li>• State the job you’re applying for.</li> <li>• Where you found out about it (advert in The Hindu newspaper)</li> <li>• When you’re available to start work (and end if it’s a placement)</li> </ul>	<b>Second Paragraph</b> <ul style="list-style-type: none"> <li>• Why you’re interested in that type of work</li> <li>• Why the company attracts you</li> </ul>
<b>Third Paragraph</b> <ul style="list-style-type: none"> <li>• Summarise your strengths and how they might be an advantage to the organisation.</li> <li>• Relate your skills to the competencies required in the job.</li> </ul>	<b>Last Paragraph</b> <ul style="list-style-type: none"> <li>• Mention any dates that you won’t be available for interview.</li> <li>• Thank the employer and say you look forward to hearing from them soon.</li> </ul>

If you start with a name (e.g. “Dear Mr. Peter”) you should end with “Yours sincerely”. If you start with “Dear Sir or Madam” you should end with “Yours faithfully”.

### RESUME/CV

For a single job offer, there may be many job applications. So, a student’s challenge lies in designing a perfect Resume/CV to make it attractive and grab the attention of the recruiters. The sole purpose of a Resume/CV is to

get you an interview. A résumé/CV is a summary of all your educational and professional qualifications. While a resume is a brief summary, a CV is a more detailed synopsis.

### RESUME

A resume is a brief summary of a person's educational qualification, background and work history, if any. Normally, it is one or two pages in length. Only when a resume sparks the interest of a recruiter, the candidate will gain an interview.

### RESUME FORMAT

There is no standard resume format. A person can choose different formats based on how they want to present themselves on paper to prospective employers. The basic details remain the same in all these formats. It is important to choose the details that are needed in a resume and leave out all unnecessary details. Based on the job applied for, the resume can be changed.

Every detail mentioned in the resume should be specific and supported by factual information. It is advisable to use bullet points rather than paragraphs.

Given below is the basic framework of a resume.

Category	Required Details
Resume Header	Identity and contact information (Name, address, contact no., Email id).
Objective	To match job requirement of the employer and objective (shows how focused are).
Education	The basic eligibility criteria (Degree/ Internship).
Experience/Project	To show whether you have practical knowledge related to the job.
Interests	Mention interests other than the job.
Personal Attributes	Showcasing your personality traits and occupational skills.
Others	Mention anything that might be of interest to the employer related to the job offered (Area of Interest, Academic Activities)
Personal Profile Declaration	Personal details should be furnished. It states that all information provided in the resume is true.
Signature	Signature with place and date should end the resume.

**Resume Header-** The starting part of any resume should have the name, contact address, contact number and Email id, preferably the name in bold font. It is not necessary to add a photo unless it is specifically requested by the recruiter.

**Objective-** The objective conveys what is your goal to the recruiter. It should be customized according to the particular job applied for in the job hunting market. It should be crisp and have information about the position wanted, functional area and industry wanted. It should not be more than 15-20 words.

**Education-** Educational Qualification from Tenth standard till present should be presented in reverse chronological order (the recent qualification in top followed by the next). For schooling, name of school, board, specialization if any, year of study and Marks/Percentage should be given. For college, the name of degree, name of college, university, specialization, year of study and Marks/CGPA should be given. The details can be presented neatly in a tabular format.

**Experience/Project-** This section can have any heading based on the practical experience that a person may have like projects, internship and volunteering activities. This part of the resume is very important as this is the section that will differentiate one faceless candidate from the other. If a person has done something unique it will be reflected here.

**Interests-** It is detrimental that the employer learns about your extra-curricular activities. These activities might be related to the job applied for. So, this category should furnish details of that.

**Personal Attributes-** This section brings out the personal attributes like soft skills and core skills, which in turn can be transferred to the job applied for. Eg: Leadership skills.

**Personal Profile-** Normally these would be your personal details like date of birth, father's name, sex, marital status, nationality, languages known, hobbies, etc. This section provides more information about you as an individual beyond the professional setting.

**Declaration-** Any resume submitted as a job application is held accountable by an employer. So it is necessary to vouch that the details furnished in the resume are true.

**Signature-** Every resume ends with a signature with place and date mentioned.

**Sample Resume**

The following is a resume of Economics graduate seeking an entry level position in the job market.

J.DEVA

No: 2, 10th Cross,

Pondicherry – 605001

Mobile: +91 90000 00009

Email ID: deva\_rajana2000@yahoo.com

**Objective:**

To obtain a career opportunity with a reputed firm where I can best nurture my technical knowledge to learn, grow and add value to the growth of the organization.

Qualification	Name of Institution	Percentage Secured	Year of Passing
B.A. Economics	Pondicherry University	68.62 %	2012
Higher Secondary	Boys School	65.16 %	2009
SSLC	Seventh Day High School	90%	2007

**Computer Knowledge:**

Certificate in DTP (Desktop Publishing)

Knowledge in MS Office

**Area of interest:**

Macro Economics

Environmental Economics

Academic Activities:

Won second prize in state level Quiz Competition

Paper Presentation on 'Effect of Immigration'



**Personal Attributes:**

Willingness to take initiative

Excellent Communication and Interpersonal Skills

**Personal Profile:**

Date of Birth: 25-07-1995

Father's Name: R.Jagan

Languages Known: Tamil, Hindi, English, French

Sex: Male

Marital Status: Single

Nationality: Indian

Hobbies: Reading Books and Gardening

Place: Chennai

Date: 20-07-2017

Declaration: I hereby declare that the information stated above is true to the best of my knowledge and belief.

(DEVA.J)

**Exercise**

1. You are Mohan/Mira, a resident of No 20, Block-A, 6th Street, Delhi-1, an MBA graduate from Amity University; You come across an advertisement in the Times of India published Federal Bank, New Delhi. Write an application for the post of Business development Manager with your resume.
2. You are Ram, a fresher with a Bachelor's degree. You come across this advertisement offering a position of a Reservation Executive in a travel industry. Write a resume to apply for this job.

<b>JOB OPPORTUNITY</b>
Discover a Career in the Travel Industry
<b>1. Reservation Executive : 02 Position</b> Graduate in any discipline, Good communication skills, Computer knowledge essential. Freshers can apply too.
<b>2. Accounts Executive : 02 Position</b> Graduate in commerce, Good communication skills, working knowledge of Tally ERP essential. At least 01 Years Experience required

3. Prepare your own resume, imagining yourself as a final year undergraduate student facing campus placements.

## **CURRICULUM VITAE**

While Resumes are used by individuals looking to define themselves in professional terms, showcasing the specific skills they have, a CV is used by an individual looking to define themselves in scholarly terms and showcase their education and areas of expertise.

### **CURRICULUM VITAE**

A Curriculum Vitae (CV) is a Latin word meaning “the course of one’s life”. It is an outline of a person’s educational and professional history, usually prepared for job applications highlighting one’s skills. Your CV is your chance to make a great first impression and secure yourself an interview.

A CV conveys your personal details in the way that presents you in the best possible light. It can be used to make multiple applications to employers in a specific career area. It can be structured as per choice within the basic framework.

### **CV FORMAT**

There are particular sections that employers expect to see on your CV regardless of industry or job role, so we recommend using the following structure:

- Contact details
- Personal statement
- Experience
- Education
- Achievements
- Hobbies and interests
- References

#### **Contact details**

The first part of your CV, positioned at the top of the page, should contain your contact details. This is the very basic stuff: your name, physical address, email address and phone number. It’s not necessary to include personal details such as your date of birth, marital status, or religion.

**Personal statement**

Your personal statement is one of the most important aspects of your CV. It's where you give an overview of who you are and inject a touch of personality. You should tailor it to every job you apply for, highlighting specific qualities that match you to the role. Aim to keep your personal statement short and sweet, and no longer than a few sentences. To make the most of this section, you should try to address the following:

1. Who are you?
2. What can you offer the company?
3. What are your career goals?

**Experience and employment history**

This section gives you a chance to outline your previous jobs, internships, and work experience. Your experience should be listed in reverse chronological order. You should state your job title and the dates you worked, followed by your responsibilities. It helps to choose the duties most relevant to the job you're applying for, especially if it's a long list. You can experiment with the format, but in this section, bullet points are useful for clarity and highlighting key skills. For example:

Administrative Assistant at Company Name

(April 2012 – January 2014)

Responsible for:

- Keeping records up-to-date;
- Implementing the new company filing system;
- Answering phone calls/responding to emails.

**Education**

Like the Experience section, your education should be listed in reverse chronological order. Include the name of the institutions and the dates you were there, followed by the grades you achieved. If you have a lot of qualifications, there's no need to list them all; just choose the most relevant. If you have a degree, you could list a few of the most relevant modules you took.

Bullet points are useful in this section, too. For example:

Name of Institution

(September 2009 – July 2011)

A-Levels:

- History, Business, English Literature
- Achieved grades A-B

### **Achievements**

If you've done anything you're particularly proud of, like completing a project or receiving a promotion, you can and should include it. It's only going to help the recruiter build a picture of you and your successes.

### **Hobbies and interests**

You don't need to state your hobbies and interests on your CV, but they help recruiters know more about your personality. If you have any interesting hobbies that make you shine, or if your hobbies relate to the industry you're going into, you can use this section to build a bigger picture of you as a person. If you're running low on space, don't worry too much; just remember that, if worded well, this section could really make you stand out.

### **References**

Your referees should be your previous employers or your educational tutors, but there's no need to list all their details in this section. A person's name, physical address, contact number and email address are common things to include.

A good way of bringing a CV to a conclusion is to list a few personal interests and hobbies. Don't be exhaustive here. A few bullet points are enough to give an indication of your personality.

A CV ought to demonstrate all of your skills. Most key skills fall into one of three categories:

- Transferable skills: These are skills which have been acquired in one setting but can be used in many different sorts of businesses.
- Job-related skills: These skills are specific to a certain line of employment or trade and may require you to have received training to perform.

- Adaptive skills: These sorts of aptitudes are sometimes less obvious and harder to quantify because they rely on personality traits rather than learning. E.g: Team worker, creativity, adaptability, tenacity, etc.

The two most popular CV layouts are reverse chronological and skills-based. Both have their advantages.

### **Reverse chronological**

- This is the most common type of CV.
- Lists your experience in a chronological order, with the most recent at the top.
- The format is quick and easy to put together (but can look generic and emphasize any gaps that you have taken out of work).
- Skills can be highlighted under each experience heading (though if you find yourself repeating the same skills, you might be better off with a skills-based layout).

### **Skills-based**

- This CV emphasizes your skills first (a big help for the employer).
- Takes a bit more thinking than a chronological CV.
- Experience is listed below each key skill, with years and a brief summary of key duties or achievements.
- To make it easier, pick the top 5 skills for the job you will be applying for, then choose 2 or 3 examples for each skill from a range of examples including education, work and other activities.
- It can also help to split skills up into these main headings: education, work and achievements (see below).
- The benefit of this CV format is that you are clearly identifying the skills required for the job and how you fit the bill (easier for the employer to make a decision quickly, and normally in the right direction!).
- This format isn't recommended for those with little experience.

**Sending your CV online**

In today's digital world, it's likely that you'll be sending your CV via email. Save your CV with the .PDF file extension to ensure that recruiters can open it on any device. A PDF will also maintain formatting, so you can be sure that employers are seeing your CV as you intended.

- Put your cover letter as the body of your email. It's wise to format it as plain text as then it can be read by any email reader.
- Emails are not as easy to read as letters. Stick to simple text with short paragraphs and plenty of spacing. Break messages into points and make each one a new paragraph with a full line gap between paragraphs. Avoid using Uppercase Letters.
- Your CV is then sent as an attachment. Say you'll send a printed CV if required.
- If you don't know the name of the person you are writing to, it's probably best to use the formal Dear Sir or Madam and to sign off Yours Sincerely or Yours Faithfully. If they have emailed you and addressed you Hi Dave, then it's OK to reply Hi Jenny.
- Also mirror the way they sign off, if they use "regards", "best wishes", then it's safe to do the same.

**The most common mistakes made via email include:**

- Accidentally clicking send before the email is ready;
- Embarrassing spelling and grammar mistakes;
- Copying a client into an internal email about them;
- Forwarding an inappropriate email trail;
- Forgetting an attachment;

**Sample CV**

The following is a Curriculum Vitae example for a job seeker with work experience. This CV includes employment history, education, competencies, awards, skills and personal interests.

**Allen Roger**

No 3/208, Anna Street,  
Ram Nagar, West Mambalam,  
Chennai- 600 025  
044- 2544765  
allen\_roger@rediffmail.com

**EDUCATION****Sept. 2009 - Present, Anna University, BE**

- Candidate for Bachelor in Mechanical Engineering (ME).
- Major academic course highlights: Company Property Management, Marketing, Technology Communication, Information Management System, Modern Fabrication System.

**May 2010, Certified Public Accounting Training (CPA)****EMPLOYMENT HISTORY****Dec. 2010 - Present, ITT Flygt Investment, China**

*Application Engineer, Sales & Marketing*

- Achieve sales budget goals through application support and new industry market application research.
- Pay visits to end users and DI for seminars and technical presentations with salespersons or distributors while collecting marketing information and competitor information analysis.

**July 2009 – Sept. 2009, Intel Products Co., Shanghai, China**

*CPU Assembly Engineer (Internship)*

- Analyzed yield ratio trends, documented and solved current problems.
- Participated in and helped oversee the training of marketing, business process modeling, and analysis at Intel University.
- Developed and led a project review with multi-media animation, which was highly appreciated by department manager.



**June 2008 - July 2008, GF Fund Management Co., LTD.***Campus Intern*

- Analyzed investment principles and related financially derived products.
- Formulated the scheme of market popularization and network marketing.

**AWARDS**

- 2006-2010, Scholarship for Excellent Students of Anna University.

**COMPETENCIES & INTERESTS**

**English Ability:** Band 6; intermediate competency

**German Ability:** 600 hours of Germany lessons at TongJi University

**Computer Skills:**

- National Computer Lever 3rd Certificate (Network Communication).
- Professional Certificate of Assistant Information Officer (AIO).
- Fluent in: C++, VBA, Provision, JMP, AutoCAD, 3Dsmax, Photoshop, Solidworks, Aftereffect.

**Personal Interests:**

Basketball; Speed Skating; Snooker

**References:**

Will be furnished on request.

Date: 20-07-2017

Place: Chennai

**Declaration:** I hereby declare that the information stated above is true to the best of my knowledge and belief.

(ALLEN ROGER)

### Sample CV- Fresher

The following is a curriculum vitae example for a job seeker with no work experience. This CV includes details of education, achievements, skills and personal interests.

Eliza Thomas  
No 7, Binny Street,  
Adyar, Chennai- 600 045  
Contact: +91 9988776655  
E mail Id: eliza\_thomas@yahoo.com

### Career Objective

To start my career and take it ahead to a higher position with my consistent learning behavior and positive attitude for the growth of the organization.

### Key skills:

- Computer savvy.
- Positive attitude.
- Committed towards work.
- Good logical and analytical skills.
- Learn independently.
- Never give up attitude.

### Educational Qualifications:

Qualification	Name of Institution Studied	Name of University/ Board	Year of Passing	Specialization	Percentage /Grade
B.Sc	WCC College for Women	University of Madras	2015	Mathematics	87%
XII	Carmel High School	TamilNadu State Board	2012	Maths, Biology, Physics, Chemistry	89%
X	Carmel High School	TamilNadu State Board	2010	-	92%

**Certification course**

- 6 month diploma for quick mathematical calculation.
- PGDCA (post graduate diploma in computer application) from CSC Institute with A grade.

**Seminars**

- Attended 3 day seminar on using of Ms Excel formulas with practical exposure organized at our college.
- Attended 1 week seminar on “Soft skills development” at NIIT institute.

**Achievements**

- Represented the college at national level in Science exhibition.
- Champion of badminton in college.

**Hobbies**

- Playing badminton.
- Listening music.
- Dancing.

**Personal details**

Date of birth: 17-08-1996  
Father's Name: Joe Thomas  
Languages Known: Tamil, Hindi, English, French  
Sex: Female  
Marital Status: Single

**References:**

1. Mrs. Jasper Belinda Kingsley,  
Assistant Professor,  
WCC College for Women,  
Chennai.  
Contact No: 044 2233556

2. Mrs. Mary George,  
Teaching Assistant,  
Carmel High School,  
Chennai.  
Contact No: 044 2567896

Date: 20-07-2017

Place: Chennai

**Declaration:** I hereby declare that the information stated above is true to the best of my knowledge and belief.

(ELISA THOMAS)

### Exercise

1. You are Gauri/Gaurav. You come across the following advertisement in a national daily. You consider yourself suitable and eligible for the post. Write an application in response to the advertisement.

Applications are invited for the post of a teacher in a reputed school of Chennai. The candidate must have at least 5 years' experience of teaching. The applicant must have a pleasant personality. He/she should be creative and innovative. Attractive salary. Interested candidates should apply to "The Principal, AKS International, Anna Nagar, Chennai" within 10 days with detailed resume.

2. Prepare your own CV as an undergraduate student seeking part-time employment with a restaurant chain for any position of your choice.

### REPORT WRITING

A report is a brief account of an event that has already taken place. It helps us record important events that occur in our daily life. It attempts to present a first hand information of an incident or event: for example a bus strike, a road accident, effects of a flood or cyclone or events that took place in a college- freshers day, cultural events and the like. A report on an event includes one's ideas, opinions and impressions on the event.

However, there are a few guidelines one needs to keep in mind before we begin formulating a news report.

**who, what , where, when, why**

A good news report must answer all these questions.

We have to think of the audience – **who** is going to read this report?

**What** is the purpose of the report ?

**Where** and **when** did the event/accident take place?

**Why** did it happen? (This includes suggestions on 'How it could have been prevented')

Headlines are very important in a newspaper report. They have to be catchy and precise. They have to sum up what the report is about.

Some **do's** and **don'ts** are given below. If you follow these guidelines, your report writing would be effective.

- Begin with a quote (optional).
- Mention the place, date, time and other relevant facts about the event.
- Include information collected from people around or affected by the event.
- Provide a suitable title/heading.
- Words should not be too long or complicated.
- Write in past tense.
- Write in reported speech.
- Make sure your sentences contain only one idea.
- Use passive form of expression.

- Use a simple subject verb form.
- Don't use too many commas.
- Paragraphs should be short and to the point. Develop ideas (causes, reasons, consequences, opinions) logically.
- Write in a less formal and more descriptive manner while writing a report for a school magazine.
- Present your ideas and impressions to make the report interesting.

## CBSE gives lifeline to class 9 students

**HT Correspondent**  
#edtorshop@hindustantimes.com

**INDORE:** In a relief to the students of Class 9 who failed to obtain required marks in the summative assessments (both SA-I and SA-II), the Central Board of Secondary Education (CBSE) has directed all the CBSE-affiliated schools to conduct a special exam in July and allow 'failed' students to take in the exam.

In a circular issued on May 1, 2014, the board asked schools to consider the students as a special case and hold special exam in July and allow the students to take the exam and submit the report before October.

If the students, who attend Class 10, still fail to clear the special exam, school can hold

**IF MORE CHANCES ARE GIVEN, THE MAXIMUM NUMBER OF STUDENTS WILL IMPROVE THEIR PERFORMANCE.**

ARCHANA SHARMA, principal, Indus World School

them back in Class 9.

Though officially no figures are available, it is estimated that 5 to 10% students have failed to score 25% marks (15 out of total 60 marks) and they deserve third and final lifeline.

Speaking to Hindustan Times, Indore Sahodaya Complex chairman and Prestige Public School principal Prakash Choudhary said, "Technically, it is a third chance to students. The first is the SA-1 and SA-2 together."

"The reason for the latest update is that it has come to the notice of the board that this time a large number of students failed to achieve required marks in the first summative assessment and in Improvement of Performance (IOP or SA-II).

The reason for the failure may be being the first year of implementation, large number of students and their parents were either not aware of the rule or students were not able to cope up even after the improvement examination conducted by the school in April."

Quoting an example of his own school, Choudhary said in the batch of 92 students of Class 9, 23 failed to clear SA 1. In SA 2, 16 out of 23 managed to achieve 25% marks.

He said the board has instructed the officials to allow those students who failed in SA 1 and SA 2 (IOP) to sit in class 10.

"If these students again fail in July exam, they will certainly be held back," said Choudhary.

Principal of Indus World School Archana Sharma appreciated the board's move and said many a time something unfortunate happens in life and students fail to score well. If more chances are given, the maximum number of students will improve their performance.

## Sample Example

Q. You are a reporter at Dainik Times. You recently witnessed a road accident due to rash and negligent driving by a Blueline bus driver. The driver lost control over the bus. It hit a pole leaving two persons dead and twenty five injured. Write a news report on the same in about 100-125 words.

### The killer wheels-2 dead, 25 injured

Amit Bansal

New Delhi, May 7

Two persons died and twenty five injured when a blueline bus from Punjabi Bagh to Dwarka hit a pole Near Raja Garden intersection. The collision was so severe that valves of CNG cylinders burst open and the gas gushed out. The injured were rushed to Maharaja Green Hospital. According to hospital resources, a woman, identified as Renuka Kanwar (40) was brought dead and Mr. Anil Kumar, a resident of Kirti Nagar succumbed to injuries soon after. The bus was badly damaged and had to be towed away by the traffic police. According to a passenger, "the blast was so powerful that we thought that a bomb exploded inside the bus". The driver, Ram Singh, fled the scene. In the meanwhile, the police questioned the passengers about how the bus veered out of control. An inquiry has been ordered into the case.

# The Daily News

21<sup>st</sup> July 1969      THE WORLD'S FAVOURITE NEWSPAPER      - Since 1879

## The Eagle Has Landed!



The American flag is placed on the moon

American astronaut Neil Armstrong has become the first person to step on the surface of the moon.

Armstrong used the phrase 'the eagle has landed' to let Houston know that the lunar module had actually landed on the moon.

As Armstrong put his foot on the moon he declared: "That's one small step for man, one giant leap for mankind." The craft landed on an area of the moon called 'the sea of tranquility'.

Armstrong was joined on the moon by Edwin 'Buzz' Aldrin. A third astronaut, called Michael Collins, stayed aboard the Columbia mothership and orbited the moon.

The two moon bound astronauts stayed on the moon for a total of around 21 hours. They spent most of this time inside the lunar module.

*Story continued on the next page.*

### EXERCISES

1. Write a report on the Freshers Day held in your college.
2. Write a report about an accident you witnessed when you were travelling to your native place by bus.

# 12

## Classroom Activities

### I. Rhyme Time

“Haiku” is a tradition form of Japanese poetry. Haiku poems consist of 3 lines. Here is an example of Haiku poetry.

Green and speckled legs,  
Hop on logs and lily pads  
Splash in cool water.

How many syllables are in each line of the example? Use a / to separate each syllable.

Green and speckled legs,	syllables: _____
Hop on logs and lily pads	syllables: _____
Splash in cool water.	syllables: _____

What animal do you think the Haiku is describing?

\_\_\_\_\_

The first and the last line of a Haiku have 5 syllables and the middle line has 7 syllables. Here is a Haiku to help you remember.

I am first with five  
Then seven in the middle --  
Five again to end.

**Write your own Haiku below:**

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**II. Write a story in 150 words on your own, based on the pictures given below:**

(a) Write a story with a moral and give it a suitable title.



(b) Look at the given picture and think of an apt story.



(c) What do you think will happen in a place like this?



(d) Write your own story based on this image.



### III. Picto-Write-Ups

(a) Where would you find all these things? Write ten sentences based on your experience.

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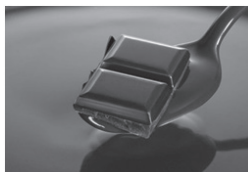
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(b) Using these pictures as a base, write a paragraph.

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**IV. Wacky Words.**

Write a pair of rhyming words with the clues given. For example: a waxy doorknob? a candle handle

1. a comical rabbit?
2. a young person who cannot be tamed?
3. a dinner party for wild animals?
4. a banana colored man?
5. a rose's strength?
6. a cold tablet?
7. a definite healing?
8. an unhappy father?
9. burning pan?
10. a child's cover?

**V. Words Within Words**

How many words can you see within these words? Only words with at least 3 letters are acceptable.

Example: In the word “**t o m a t o e s**,” the following words can be seen:

mat, toe, sat, ate, eat, moo, sot, oats, atom, toss, stem, same, mast, team, teem, seam, seem, tame, moat, mote, smote, soot, moot, most, mate, seat, meat, teat, motto, stoat, toast, stoma, matte, steam

1. PERAMBULATOR
2. OVERWROUGHT
3. COMPLIMENTARY
4. R E M E M B E R A N C E
5. P H O T O G R A P H E R
6. M I S U N D E R S T A N D I N G
7. WINDSHIELD
8. REVOLUTIONARY
9. MUNIFICENCE
10. DISSERTATION
11. COLONIALISM
12. ANGULARITY
13. ANTICONGLOMERATE
14. LAUNDROMAT
15. CONTRADICTION

**VI. Debate Topics**

1. Homework should be banned.
2. All students should be required to perform one year of community service.
3. All citizens who do not vote should pay a fine.
4. The driving age should be raised.
5. Junk food should be banned from colleges.
6. Solar energy should replace all traditional forms of energy.
7. Grades should be abolished.
8. Recycling should be required.
9. Should laptops be allowed in classrooms?
10. Will posting students' grades on bulletin boards publicly motivate them to perform better or is it humiliating?
11. Are security cameras an invasion of our privacy?
12. All colleges should make it a requirement to teach arts and music to their students
13. Should the death penalty be taken away completely?
14. Should Students be able to grade their Teachers?
15. Should colleges put Tracking Devices in Students' ID cards?

**VII. Complete the analogy in the following pairs of words.**

1. *pest* is to *nuisance* as *worry* is to \_\_\_\_\_.  
a) anxious b) failure c) concern
2. *carpenter* is to *hammer* as *dentist* is to \_\_\_\_\_.  
a) drill b) patient c) tooth
3. *arrogant* is to *modest* as *feeble* is to \_\_\_\_\_.  
a) power b) vain c) strong
4. *conclusion* is to *introduction* as *poverty* is to \_\_\_\_\_.  
a) wealth b) poor c) successful
5. *innocence* is to *guilt* as *triumph* is to \_\_\_\_\_.  
a) failure b) victory c) disastrous
6. *sprain* is to *injury* as *stomach* is to \_\_\_\_\_.  
a) digestion b) organ c) body
7. *doctor* is to *stethoscope* as *navigator* is to \_\_\_\_\_.  
a) direction b) compass c) discovery
8. *refrigerator* is to *cool* as *microwave* is to \_\_\_\_\_.  
a) steam b) heat c) boil

9. *humiliated* is to *embarrassed* as *enraged* is to \_\_\_\_\_.  
a) angry b) sad c) upset
10. *pipe* is to *water* as *artery* is to \_\_\_\_\_.  
a) heart b) blood c) plasma

### VIII. Witty Words

Write funny dialogues/sentences in the speech bubbles given below

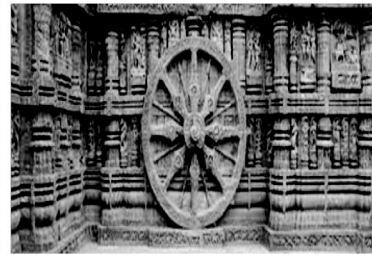


**IX. Captivating Captions**

Write captivating captions for the images given below in one or two sentences.











## X. Write a Recipe

### Example: Baigan Bhartha (Eggplant Puree)

#### Ingredients

- 1 large eggplant
- 1 tomato
- 1 onion
- 1 teaspoon fresh ginger, finely chopped or grated
- 1½ teaspoons vegetable oil
- ½ teaspoon turmeric, ground ½ teaspoon chili powder
- 1 teaspoon salt
- 1 teaspoon garam masala (see recipe below)

#### Procedure

1. Wash and cut eggplant and tomato into small cubes and finely chop onion and ginger.
2. Heat the oil in a saucepan for 1 minute.
3. Add the onion and ginger and fry over medium to high heat, stirring constantly, until golden brown.
4. Add the turmeric, chili powder, salt, and garam masala to saucepan. Mix thoroughly.

5. Add the eggplant and tomato to saucepan. Stir well and cover pan with lid.
6. Reduce the heat to low and cook until the eggplant and tomato are soft, stirring occasionally to prevent vegetables from sticking to pan.
7. After 20 minutes, remove the lid and continue to cook over low heat, stirring often, until liquid evaporates. The dish is ready when the ingredients are blended together as a thick puree.
8. Serve with rice, whole wheat bread, or tortillas. Serves 6.

**Activity: Write down the recipe to make Kheer (Sweet Rice Pudding) /Vegetable rice/Tandoori Chicken your favourite dish in your own words.**

## NOTES

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