



Orient BlackSwan

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model
curriculum

Language and Life

A Skills Approach

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Unit 1

READING

On the Conduct of Life

William Hazlitt

William Hazlitt (1778–1830), an English writer and critic, is considered to be one of the greatest essayists of the English language. He was intimately acquainted with many of the most famous writers of the Romantic Age.

The following piece has been extracted from a letter that Hazlitt wrote to his son when the latter joined boarding school. It contains many gems of wisdom and common sense that hold good, even today, for both children and adults.

My Dear Little Fellow,

You are now going to settle at school, and may consider this as your first entrance into the world. As my health is so indifferent, and I may not be with you long, I wish to leave you some advice (the best I can) for your conduct in life, both that it may be of use to you, and as something to remember me by. I may at least be able to caution you against my own errors, if nothing else.

As we went along to your new place of destination, you often repeated that 'you durst say they were a set of stupid, disagreeable people,' meaning the people at the school. You were to blame in this. It is a good old rule to hope for the best. Always, my dear, believe things to be right, till you find them the contrary; and even then, instead of irritating yourself against them, endeavour to put up with them as well as you can, if you cannot alter them. You said, 'You were sure you should not like the school where you were going.' This was wrong. What you meant was that you did not like to leave home. But you could not tell whether you should like the school or not, till you had given it a trial. Otherwise your saying that you should not like it was determining that you would not like it. Never anticipate evils, or, because you cannot have everything exactly as you wish, make them out worse than they are, through more spite and wilfulness.

You seemed at first to take no notice of your school-fellows, or rather to set yourself against them, because they were strangers to you. They knew as little of you as you did of them; so that this would have been a reason for their keeping aloof from you as well, which you would have felt as a hardship. Learn never to conceive a prejudice against others, because you know nothing of them. It is bad reasoning, and makes enemies of half the world. Do not think ill of

them, till they behave ill to you; and then strive to avoid the faults which you see in them. This will disarm their hostility sooner than pique or resentment or complaint.

I thought you were disposed to criticise the dress of some of the boys as not so good as your own. Never despise any one for anything that he cannot help—least of all, for his poverty. I would wish you to keep up appearances yourself as a defence against the idle sneers of the world, but I would not have you value yourself upon them. I hope you will neither be the dupe nor victim of vulgar prejudices. Instead of saying above—'Never despise any one for anything that he cannot help'—I might have said, 'Never despise any one at all'; for contempt implies a triumph over and pleasure in the ill of another. It means that you are glad and congratulate yourself on their failings or misfortunes. The sense of inferiority in others, without this indirect appeal to our self-love, is a painful feeling, and not an exulting one.

You complain since, that boys laugh at you and do not care about you, and that you are not treated as you were at home. My dear, that is one chief reason for your being sent to school, to inure you betimes to the unavoidable rubs and uncertain reception you may meet with in life. You cannot always be with me, and perhaps it is as well that you cannot. But you must not expect others to show the same concern about you as I should. You have hitherto been a spoiled child, and have been used to have your own way a good deal, both in the house, and among your play-fellows, with whom you were too fond of being a leader: but you have a good-nature and good sense, and will get the better of this in time. You have now got among other boys who are your equals, or bigger and stronger than yourself, and who have something else to attend to besides humouring your whims and fancies, and you feel this as repulse or piece of injustice. But the first lesson to learn is that there are other people in the world besides yourself. There are a number of boys in the school where you are, whose amusements and pursuits (whatever they may be) are and ought to be of as much consequence to them as yours can be to you, and to which therefore you must give way in your turn. The more airs of childish self-importance you give yourself, you will only expose yourself to be the more thwarted and laughed at. True equality is the only true morality or true wisdom. Remember always that you are but one among others, and you can hardly mistake your place in society. In your father's house, you might do as you pleased: in the world, you will find competitors at every turn. You are not born a king's son to destroy or dictate to millions: you can only expect to share their fate, or settle our differences amicably with them. You already find it so at school; and I wish you to be reconciled to your situation as soon and with as little pain as you can. [...]

I observe you have got a way of speaking of your school fellows as 'that Hoare, that Harris', and so on, as if you meant to mark them out for particular reprobation, or did not think them good enough for you. It is a bad habit to speak disrespectfully of others: for it will lead you to think and feel uncharitably towards them. Ill names beget ill blood. Even where there may be some repeated trifling provocation, it is better to be courteous, mild, and forbearing, than captious, impatient, and fretful. The faults of others too often arise out of our own ill-temper; or though they should be real, we shall not mend them, by exasperating ourselves against them. Treat your playmates as Hamlet advises Polonius to treat the players 'according to your own dignity,

rather than their deserts'. If you fly out at every thing in them that you disapprove or think done on purpose to annoy you, you lie constantly at the mercy of their caprice, rudeness or ill-nature. You should be more your own master. [...]

You are, I think, too fond of reading as it is. As one means of avoiding excess in this way, I would wish you to make it a rule, never to read at meal-times, nor in company when there is any (even the most trivial) conversation going on, nor ever to let your eagerness to learn encroach upon your play-hours. Books are but one inlet of knowledge; and the pores of the mind, like those of the body, should be left open to all impressions. I applied too close to my studies, soon after I was of your age, and hurt myself irreparably by it. Whatever may be the value of learning, health and good spirits are of more.

GLOSSARY

<i>indifferent</i>	not interested in something
<i>conduct</i>	behaviour
<i>endeavour</i>	to try
<i>alter</i>	to change
<i>spite</i>	to deliberately hurt, annoy, or offend (someone)
<i>wilfulness</i>	being deliberately stubborn
<i>aloof</i>	staying away from someone or something
<i>prejudice</i>	preconceived opinion that is not based on reason or actual experience
<i>disarm</i>	to deprive of the power to hurt.
<i>hostility</i>	unfriendliness
<i>pique</i>	a feeling of irritation or resentment as a result of disrespectful behaviour
<i>despise</i>	to feel contempt or deep distaste for
<i>sneer</i>	a contemptuous or mocking smile, remark, or tone
<i>dupe</i>	a victim of deception
<i>exulting</i>	to be triumphant or joyful
<i>inure</i>	to become used to something, especially something unpleasant
<i>betimes</i>	in the course of time; after some time
<i>reception</i>	the way one is treated by others
<i>hitherto</i>	till now
<i>humouring</i>	giving in to someone's wishes
<i>whims ... fancies</i>	wishes that may not always be rational or reasonable
<i>pursuit</i>	an activity of a specific kind
<i>consequence</i>	importance

<i>airs</i>	an annoying manner of self-importance
<i>thwarted</i>	opposed; prevented (something) from happening
<i>amicably</i>	in a friendly or peaceful manner
<i>reconciled</i>	accept gracefully
<i>reprobation</i>	severe disapproval
<i>uncharitably</i>	unfair; unkind
<i>begets</i>	gives rise to
<i>ill blood</i>	feelings of unfriendliness or enmity
<i>trifling</i>	inconsequential; unimportant
<i>provocation</i>	deliberate action or speech that makes someone angry
<i>courteous</i>	polite
<i>forbearing</i>	patient
<i>captious</i>	tending to find fault
<i>fretful</i>	constantly upset with everything
<i>exasperating</i>	intensely irritating
<i>playmates</i>	friends or children you play with
<i>players</i>	actors
<i>fly out</i>	to get angry with
<i>caprice</i>	a sudden change of mood or behaviour which cannot be explained
<i>trivial</i>	unimportant
<i>encroach</i>	to advance gradually beyond usual or acceptable limits
<i>inlet</i>	a place or means of entry
<i>irreparably</i>	beyond repair

COMPREHENSION**A. Choose the right answer from the following options.**

1. Who is this letter addressed to?
 - a. The author himself
 - b. The author's son
 - c. The reader

2. What is the occasion on which the author is writing this?
 - a. He is going to college.
 - b. He is writing this to all students going to school for the first time.
 - c. His son is going to boarding school for the first time.

3. What does his son first say about the school?
 - a. That it is full of stupid people
 - b. That he loves his school
 - c. That he doesn't want to leave home
4. What does the line 'ill names beget ill blood' mean?
 - a. Calling other people complimentary names causes offence
 - b. Calling people nasty names gives rise to unfriendliness and enmity
 - c. Calling people bad names causes illness

B. Mark the following statements as true or false.

1. The author urges his son to consider himself above his classmates. ()
2. The young boy doesn't want to leave home. (✗)
3. The author is ill, and is not sure whether he will see his son again. ()
4. The author feels that his son was a spoiled child. ()

C. Answer the following questions in 50–100 words.

1. What is the young boy's attitude towards his new school?
2. What two things does the author not like about his son's reaction to his new school?
3. What does he ask his son to do instead of reading all the time and why?
4. Why does the author ask his son to be courteous and polite to his classmates?

D. Answer the following questions in 200–300 words.

1. What does the author say about despising people? What justification does he provide for his advice?
2. What is the author's attitude towards how one should behave with other people? Do you agree with his reasoning? Give reasons for your answer.
3. The author stresses the importance of not judging people or places the first time you encounter them. Why does he say this? What was your reaction to some of your fellow students when you first met them? Have you become more tolerant of people after coming to college? Give reasons for your answer.
4. The author feels that in being school/hostel will teach his son about how to get along with others and prepare him for the ups and downs of life. Do you agree with this belief? Have you found this to be true in your own situation in college? Explain with examples from the text and your own personal experience.

Prepositions

Look at the sentences below, paying attention to the italicised words.

Social media is still *in* its infancy.

They are too focused *on* talking.

I tell them *about* my experience *in* Las Vegas.

I received a tweet *from* the Rio Hotel.

The highlighted words are prepositions, or words that appear in front of nouns, noun phrases, pronouns and gerunds¹, and link them to other nouns, verbs and adjectives in the sentence. The words that follow prepositions are called their objects.

The preposition together with its object forms a prepositional phrase. Look at the examples of prepositions which link the underlined words in the sentences below.

He smiled at Anju.

Prema kept the pen on the table.

They were good to her.

Mina is fond of reading.

Though a preposition is usually placed before its object, it can also appear in other positions. For example:

Dr Siddique is the person I spoke *to*.

What is the documentary *about*?

Gita needed something to wipe the plates *with*.

Simple prepositions consist of one word. For example:

<i>about</i>	<i>along</i>	<i>behind</i>	<i>between</i>
<i>above</i>	<i>among</i>	<i>below</i>	<i>by</i>
<i>across</i>	<i>around</i>	<i>beneath</i>	<i>despite</i>
<i>after</i>	<i>at</i>	<i>beside</i>	
<i>against</i>	<i>before</i>	<i>besides</i>	

Complex prepositions consist of two or more words. For example:

<i>along with</i>	<i>because of</i>	<i>except for</i>	<i>instead of</i>
<i>away from</i>	<i>due to</i>	<i>together with</i>	<i>in comparison to</i>

¹ Gerunds are the ‘-ing’ forms of verbs that behave like nouns; for example, ‘walking’ in ‘Walking keeps you fit’.

There are some words that look like adjectives or verbs, but used as prepositions. For example:

<i>barring</i>	<i>following</i>	<i>minus</i>	<i>unlike</i>
<i>concerning</i>	<i>including</i>	<i>near</i>	
<i>excepting</i>	<i>like</i>	<i>plus</i>	

Prepositions can have different functions: to indicate time, place, purpose, direction, movement, means/instrumentality, concession, comparison, source and manner. Look at the following sentences where the prepositions have these functions.

Sudha sits *between* Saroj and Usman. (POSITION)

Vijay went *from* Kanpur *to* Ahmedabad. (MOVEMENT and DIRECTION)

Father returned *at* 6 o'clock. (TIME)

The road is blocked *because of* the wedding procession. (REASON)

We went to the market *for* vegetables. (PURPOSE)

Jaya cut the lemon *with* a knife. (INSTRUMENT)

Let's go to Mumbai *by* bus. (MEANS)

In spite of the heat, the children are playing outdoors. (CONCESSION)

She sings *like* a koel. (COMPARISON)

Leela does all her work *with* great care. (MANNER)

They fetched water *from* the river. (SOURCE)

Some verbs, adjectives and nouns take only certain specific prepositions after them. You can look up a dictionary to find the correct combinations. Some examples are listed below.

verb/adj./noun	prep.	object of prep.
acceptable	to	someone
based	on	something (e.g., evidence)
common	to	everyone, etc.
compare	with	someone or something
enrol	for/in	a course
participate	in	something
reason	for	something

EXERCISES

Fill in the blanks in the following sentences with suitable prepositions.

1. The guests are coming six o' clock the evening Thursday.

2. We will have completed the work tomorrow.
3. I lived my parents Bengaluru four years.
4. She is leave the end of the week.
5. I read your brother's article this journal. It is page 36.
6. The house is the park the right the school.
7. They go the office train.
8. This dog belongs Sheila. She brought it Pune.
9. They were talking us their son.
10. He got the bus, and walked the theatre.

Rewrite the following sentences correctly.

1. Annie went in the bedroom to get her shawl.

.....

2. He goes to the university by foot.

.....

3. The doctor has been practising here since many years.

.....

4. They were shocked over the sight of the destruction.

.....

5. Are you going for the party?

.....

6. Please put the books back in the table.

.....

7. He climbed across the wall and ran until the main road.

.....

8. The burglar got in by the window besides the door.

.....

9. The purse is below the pillow.

.....

10. Don't be afraid. You're between friends here.

.....

Fill in the blanks with the correct prepositions chosen from those given in brackets alongside each sentence.

1. He lives 19 Tower Road. [*at, on*]
2. We will be gone two days. [*for, since*]
3. Tom and his friend will divide the money themselves. [*among, between*]
4. Many foods milk contain calcium. [*beside, besides*]
5. I will arrive six o'clock. [*at, in*]
6. I have known her last year. [*for, since*]

Fill in the blanks with the missing prepositions.

1. Since the restaurant is usually crowded, it is advisable to make reservations advance.
2. Because we have no car, we go everywhere foot.
3. I was out breath after running up the long flight of stairs.
4. We walked out the room tiptoe, so as not to disturb the sleeping baby.
5. We made out the report triplicate.

Paying attention to the nouns (in bold) which are usually followed by certain prepositions, fill in the blanks with the correct prepositions chosen from the pairs given in brackets.

1. We played a **joke** him. [*of, on*]
2. Who else has **access** the computer files? [*of, to*]

3. Missing the bus is no **excuse** being late. [for, of]
4. I have **confidence** his ability. [for, in]
5. The report should shed some **light** the situation. [for, on]
6. She has a **reputation** having the ability to deal with any situation. [for, of]
7. People often make **fun** what they do not understand. [of, to]
8. We will take a **survey** the participants. [of, on]

VOCABULARY

Word Formation I

English is a living language: it evolves over time. The English spoken a thousand years ago, or, even five hundred years ago, was very different from the English that is spoken today. One of the reasons for this is that the set of words in any living language—its vocabulary—changes over time. The English language has a very rich vocabulary of many thousands of words relating to every sphere of human life. Some words become obsolete; others change in meaning. But English vocabulary is always expanding because many new words are added to the language as time goes by. The process of inventing new words for a language is known as ‘word formation’.

There are many different methods of word formation. One method is creating a word by taking the key part of a word, its root, from another language. You will learn more about word formation through **foreign root words** in Unit 2. Another method is **affixation**: adding a prefix or a suffix to an existing word to create a new one. Such an affix may be borrowed from other languages—you will learn more about this particular method in Unit 3. Some other methods of word formation are listed below.

One of the most common ways to introduce new words into a language is **compounding**. A compound word is invented by combining two existing words. E.g.: *land + lord = landlord*; *fire + place = fireplace*. Such compounds may be created by combining a noun with a noun (*table + cloth = tablecloth*); a noun with an adjective (*court + martial = court-martial*); a verb with a noun (*break + fast = breakfast*); and so on. Many compounds become so common that we don’t even think of them as compound words any more (e.g., ‘breakfast’: even the pronunciation of this compounded word is different from that of its individual components). Some compounds use hyphens, others don’t. Occasionally, compounds begin as hyphenated words, and, over time, the hyphens are dropped (e.g., *tomorrow*, which was originally written as *to-morrow*).

Another method of adding to the existing vocabulary of a language is **conversion**, that is, the use of an existing word in a different grammatical role. A verb may be used as a noun. The noun ‘*alert*’ (meaning ‘a warning’ or ‘a signal’) was originally used only as a verb (meaning, ‘to warn’).

Nouns may also be converted to verbs. A good example is the noun '*e-mail*', which is now also used as a verb, meaning 'to send an e-mail to someone' (e.g., I will *e-mail* you).

Blending involves mixing parts of different words to indicate a concept that involves the idea behind both words. Good examples include *smog* (*smoke* + *fog*), *brunch* (*breakfast* + *lunch*), *webinar* (*web* + *seminar*) and *cyborg* (*cybernetic* + *organism*).

Acronyms are words formed by taking the first letters or syllables of the words in a phrase. The most well-known examples are *scuba* (self-contained underwater breathing apparatus) and *radar* (radio detection and ranging).

Languages sometimes resort to **borrowing** necessary and/or useful words from other languages—and English has done this a lot. The words *dacoit*, *jungle*, *loot*, and *pyjama* have been borrowed from Indian languages. *Banana*, *dengue*, *jumbo*, and *zebra* have been taken from African languages. From French, it has lifted words such as *gourmet*, *duplex*, *massage*, and *perfume*, while *cigar*, *macho*, *vanilla*, and, *hurricane* have been stolen from Spanish. Arabic has given English words such as *algebra*, *harem*, *sofa*, and *sultan*, while German has provided it with *kindergarten*, *hamburger*, *wanderlust*, and *zeitgeist*.

The speakers of a language often coin new words when new concepts demand them. Words like *aspirin*, *nylon*, or even *muggle* are good examples of **coinages**. Some coinages, such as *google* or *xerox*, began life as brand names of products or services that became common nouns or verbs.

WRITING

Clauses and Sentences

A **clause** is a group of words having a subject and a ¹finite verb² that appears as a part of a sentence. For example, look at the underlined parts of the sentences below.

I left on time, but missed my flight.

When I came home, she would ask me what I had learnt in class.

Clauses that can work as sentences in their own right (e.g., I left on time; I missed my flight; she would ask me what I had learnt in class) are known as main, or independent, clauses.

Those that do not express a complete thought by themselves (e.g., When I came home) are known as subordinate, or dependent, clauses.

A **sentence** is a group of words that is complete in itself. It usually contains a subject and predicate (a verb and its complements), and consists of a main clause and (often) one or more subordinate clauses.

² Finite verbs are those that indicate tense, person or number. A verb is considered non-finite if it does not indicate tense, or if it does not agree with the subject in number or person. Infinitives, participles and gerunds are usually non-finite verbs.

Sentences may be classified as *simple*, *compound* or *complex* sentences on the basis of the clauses they contain.

Simple sentences

A simple sentence consists of a subject and a predicate that has only one finite verb. In other words, a simple sentence consists of a single clause. For example, in the sentences below, the italicised words are finite verb forms.

Balu *skipped*.

My sister *writes* poetry.

Many young girls *are opting* for aerospace engineering.

The man *entered* a low mud hut.

The above sentences represent basic structures, and it is possible to expand these simple sentences by adding adverbs, adjectives and phrases.

Balu *skipped* excitedly.

My talented sister *writes* poetry.

Inspired by Kalpana Chawla, many young girls *are opting* for aerospace engineering.

Having crossed the paddy field, the man *entered* a low mud hut.

Note that in the phrases at the beginning of the last two sentences above, 'inspired' and 'having crossed' are not finite verbs, but past participle and perfect participle forms, which remain unchanged no matter what the tense, number or person of the main verb is.

Other than the past participle and perfect participle forms, you might find two other non-finite verbs in simple sentences. These are the present participle ('seeing') and the infinitive ('to call').

Seeing the butterflies, the children *clapped* their hands in joy.

Prakash *ran* to call his father.

Compound sentences

A compound sentence has two or more main clauses (which can stand alone as independent sentences) linked by coordinating conjunctions. For example, in the sentences below, the main clauses are joined by the coordinating conjunctions 'and', 'or', 'but' and 'yet'.

He left the house late, *and* he got stuck in traffic.

She said nothing, *but* her silence meant disapproval.

You can send the packet by courier, *or* Raj can take it with him.

Sheila asked Anil to stay for lunch, *but* he left.

It was raining, *yet* we went shopping.

Note that the subject of the second clause in a compound sentence can be omitted or replaced with the corresponding pronoun in case it happens to be the same as that of the first one.

He left the house late *and* [he] got stuck in traffic.

Kiran and Usha read the book, *but* [they] did not like it.

Some other coordinating conjunctions used to form compound sentences are 'for', 'so', 'as well as', 'either ... or', 'neither ... nor', 'not only ... but also', 'both ... and' and 'whether ... or'.

Complex sentences

A sentence with a main clause and one or more subordinate clauses is a complex sentence. Subordinate clauses do not make sense by themselves and need to be linked to a main clause. They do the work of an adjective, an adverb or a noun in complex sentences and are hence known as **adjectival, adverbial and noun clauses**.

For example, the complex sentence *The man who lives next door is my friend's brother-in-law* is formed by combining the simple sentences *The man lives next door* and *The man is my friend's brother-in-law*. Though the two are clauses in the combined sentence, the clause *who lives next door* (called an **adjectival or relative clause**) cannot stand on its own as an independent sentence.

Look at some more examples of adjectival, adverbial and noun clauses. The italicised words in the sentences are subordinate clauses, and the underlined words are used to connect them to the main clause to form complex sentences.

Although they were sisters, they rarely spoke to each other. (adverbial clause)

She fetched the bag which was made of cloth. (adjectival clause)

She dropped me home because her office is nearby. (adverbial clause)

People said that she had once been famous. (noun clause)

Her happiest moments had been with her friends whom she left behind. (adjectival clause)

While she worked she hummed a tune. (adverbial clause)

What she did helped us. (noun clause)

You can form complex sentences (and recognise them too) by using subordinating conjunctions such as 'who', 'whose', 'which', 'that', 'when', 'while', 'where', 'before', 'after', 'since', 'till', 'until', 'as soon as'/'no sooner than', 'as'/'because'/'since', 'so that', 'if'/'unless', 'although'/'though', 'as though'/'as if', 'what', 'how' and 'whether'.

It is thus possible to have, for example, any one of the following.

My email to Rita bounced. (SIMPLE SENTENCE)

I sent Rita an email, but it bounced. (COMPOUND SENTENCE)

The email that I sent Rita bounced. (COMPLEX SENTENCE)

Let us look at examples of how simple, compound and complex sentences are changed from one to the other. Note that the meanings of the sentences remain the same.

Having helped Sally fill in the application form, Arun posted it for her.
(SIMPLE SENTENCE)

Arun helped Sally fill in the application form and posted it for her.
(COMPOUND SENTENCE)

Arun, who helped Sally fill in the application form, posted it for her.
(COMPLEX SENTENCE)

In spite of searching everywhere for the key, we could not find it.

(SIMPLE SENTENCE)

We searched everywhere for the key but could not find it.

(COMPOUND SENTENCE)

Although we searched everywhere for the key, we could not find it.

(COMPLEX SENTENCE)

Similarly, we can also transform one compound sentence into another and one complex sentence into another without changing their meanings.

The film is good, but it is not a box-office hit.

The film is good, yet it is not a box-office hit.

As soon as it stopped raining, Mohit left for work.

No sooner did it stop raining than Mohit left for work.

EXERCISES

Rewrite the following sentences as directed in brackets.

1. My parents left me with her when they went to live in the city.
(Change into a simple sentence.)

.....

2. When my parents were settled in the city, they sent for us.
(Change into a compound sentence.)

.....

3. I cherished the photograph as the last sign of our friendship.
(Change into a complex sentence.)

.....

4. When I went to college, I was given a room of my own.
(Change into a simple sentence.)

.....

5. There were no stray dogs in the streets, and he took to feeding pigeons.
(Change into a complex sentence.)

.....

6. She used to wake me up in the morning and get me ready for school.
(Change into a complex sentence.)

.....

7. My grandfather's portrait hung above the mantelpiece in the drawing-room.
(Change into a complex sentence.)

.....

8. When we finished work, we would walk back home.
(Change into a simple sentence.)

.....

9. The general saw the signal, and led the attack against the enemy.
(Change into a complex sentence.)

.....

10. Even after my explanation, they refused to help me.
(Change into a compound sentence.)

.....

LIFE SKILLS

Values and Ethics

Values and ethics form the fundamental building blocks of your personality. **Values** are certain principles that govern the way you conduct your life, while **ethics** are moral principles that determine right behaviour from wrong behaviour. For instance, being kind to everyone irrespective of their social status, class or caste is a value, while not lying or indulging in cheating is ethical behaviour. Both are tied together in that having a solid value system usually means leading an ethical life.

You will find that the better your value system and sense of ethics are, the easier you will be able to negotiate and deal with various issues both in the workplace as well as other social situations. Being respectful towards other people, being sensitive to cultural specificities in the workplace, making sure that you are honest in your dealings with people, that your work is done the right way, and so on, all form part of having a solid value system and sense of ethics.

In the following poem, Nobel laureate Rudyard Kipling talks about living a life in accordance with positive values such as self-discipline, integrity, self-reliance, fortitude and justice. A life based on these values would be an inspiration to everyone around us. The writer Khushwant Singh once referred to Kipling's poem as 'the essence of the message of *The Gita* in English'.

If—
Rudyard Kipling

If you can keep your head when all about you
 Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
 But make allowance for their doubting too;
If you can wait and not be tired by waiting, → Patience.
 Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
 And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!' } will
} Power

If you can talk with crowds and keep your virtue, (humble) \leftrightarrow virtue.
Or walk with Kings—nor lose the common touch, \rightarrow down to earth.
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much; (all are equal, nobody is other
than you)
If you can fill the unforgiving minute other, closer
With sixty seconds' worth of distance run, (Time is cruel, utilize time)
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

GLOSSARY

<i>impostor</i>	a person who pretends to be someone else in order to deceive others
<i>knave</i>	a dishonest or unscrupulous man
<i>stoop</i>	to lower one's moral standards so far as to do something very bad
<i>pitch-and-toss</i>	play catch with a ball
<i>sinew</i>	a piece of tough tissue connecting muscle and bone
<i>common touch</i>	being one of the common people and not feeling superior to them
<i>foes</i>	enemies

ACTIVITIES

Individual activity

Read the first stanza carefully.

- What do you think the poet is saying?
- What are three ways in which you can keep yourself from judging people or having prejudices?
- Can you think of three ways in which you can get along with everyone?

Write these down in your notebook.

Group activity

Form groups of three or four. Each group should prepare a short presentation on one of the following topics, and present it to the rest of the class. Include simple ways in which you can either eliminate or achieve these values in your daily lives on campus.

- | | | |
|---------------------|---------------|-----------------------|
| • prejudice | • cleanliness | • ethics |
| • caste | • poverty | • charity |
| • class distinction | • compassion | • listening to others |

WRITING ACTIVITY

Unit 2

READING

The Brook → Stream of water flowing from
Alfred Tennyson @ hill top.

Alfred Tennyson (1809–1892) was Poet Laureate of the United Kingdom for much of the Victorian period. A master of rhythm and rich, descriptive imagery, Tennyson authored lyric poems such as 'The Charge of the Light Brigade', 'Break, Break, Break', 'Ulysses', and 'The Lady of Shalott' which remain popular to this day.

In the following poem, a small stream narrates its journey from its origin in the hills to its destination, the river with which it merges. Tennyson creates a poem full of music and beautiful imagery out of simple words.

Place 2 types of birds.

I come from haunts of coot and hern,

I make a sudden sally → turn

And sparkle out among the fern, (A.M.)

To bicker down a valley.

quarrel

By thirty hills I hurry down,

Or slip between the ridges, (Narrow

By twenty thorpes, a little town,

And half a hundred bridges.

The present poem was written during Post Industrial where it talks about the loss of Nature.

* The book is personified

Imagery and Symbolism are major themes in the poem

Till last by Philip's farm I flow * (destination).

To join the brimming river,

For men may come and men may go,

But I go on for ever.

I chatter over stony ways, (talk loudly). (rocks).

In little sharps and trebles, (high pitch)

I bubble into eddying bays,

I babble on the pebbles.

↓

(unnecessary noise).

With many a curve my banks I fret (constant movements of water caused By many a field and fallow, (erosion).
And many a fairy foreland set → Mass of land over looking the group. With willow-weed and mallow.

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

I wind about, and in and out,
With here a blossom sailing, (flower) (floating)
And here and there a lusty trout,
And here and there a grayling, } types of fish.

And here and there a foamy flake (creamy type layer).

Upon me, as I travel
With many a silvery waterbreak (As sunlight is falling up on the foamy flake)
Above the golden gravel, (stones).

And draw them all along, and flow
To join the brimming river
For men may come and men may go,
But I go on for ever.

I steal by lawns and grassy plots, (plants).

I slide by hazel covers; (flower) (small plant)

I move the sweet forget-me-nots
That grow for happy lovers. → Sign of love and faithfull ness

I slip, I slide, I gloom, I glance,
Among my skimming swallows; (small birds)
I make the netted sunbeam dance
Against my sandy shallows.

I murmur under moon and stars (P.M.).
In brambly wildernesses; (thorny) (jungle area)
I linger by my shingly bars;
I loiter round my cresses; (small weeds)

And out again I curve and flow
 To join the brimming river,
 For men may come and men may go,
 But I go on for ever.

GLOSSARY

<i>haunts</i>	places where one frequently spends time
<i>coot</i>	a water bird
<i>hern</i>	old word for heron, another type of water bird
<i>sally</i>	a sudden movement out of a hidden place
<i>bicker</i>	to argue
<i>thorpe</i>	a village or hamlet
<i>brimming</i>	full to the brim
<i>sharps ... trebles</i>	musical notes
<i>eddying</i>	moving in a circular way
<u><i>babble</i></u>	to talk or make noise without stopping or making sense; this word is often used to describe the sound of a brook
<u><i>fret</i></u>	to worry; (in this context) to constantly wear down
<i>fallow</i>	a piece of land that has been ploughed but left without being sown with crops
<i>foreland</i>	an area of land bordering on another
<i>mallow</i>	a plant
<u><i>trout, grayling</i></u>	types of fish
<i>waterbreak</i>	an area of water which is broken up or foaming, especially in a stream or brook
<i>hazel covers</i>	small groups of hazel trees
<i>skimming swallows</i>	swallows (a type of bird) flying just over the water without touching it
<i>murmur</i>	soft continuous sound
<i>brambly</i>	thorny
<i>wilderness</i>	jungle area
<i>linger</i>	to stay for a while
<i>shingly</i>	full of shingles (small pebbles)
<i>loiter</i>	to wait around or to walk aimlessly
<i>cresses</i>	small weeds that are edible

COMPREHENSION**A. Choose the right answer from the following options.**

1. Who is the speaker in the poem?
 - a. the poet
 - b. the brook
 - c. the reader

2. What is the one line that is repeated throughout the poem?
 - a. For men may come and men may go / But I go on for ever
 - b. I slip, I slide, I gloom, I glance
 - c. Half a league, half a league, half a league onward

3. Which of the following words are not 'sound' words?
 - a. babbling
 - b. murmuring
 - c. shimmering

4. What kind of fish are found in this brook?
 - a. Trout and grayling
 - b. Snapper and herring
 - c. Hilsa and pomfret

B. Fill in the blanks with the appropriate words.

1. The brook murmurs under

2. The word used to describe the sunbeam in the poem is

3. A is a small, fast flowing body of water.

4. is another word for 'talking a lot' in the poem.

C. Answer the following questions in 50–100 words.

1. What kind of landscape is described in the first three stanzas?
2. What are the types of water bodies and plant life that are talked about in the poem?
3. Explain the line: 'I make the netted sunbeam dance / Against my sandy shallows.'
4. What is the mood of the poem?

D. Answer the following questions in 200–300 words.

1. What are the various words the poet uses to describe the sound of the brook? How does it contribute to the effect of the poem?

2. How has the poet described landscape, flowers, plants and colours in the poem? How does it make you feel as a reader? Substantiate your answer with examples from the poem.
3. Explain what you think is meant by the lines 'For men may come and men may go, / But I go on for ever'. What does it say about Nature?
4. Who is the speaker of the poem? What is this technique of investing human qualities into non-living things called? Why do you think the poet has chosen to use this technique here? How does it contribute to the effect of the poem?

GRAMMAR

Articles

The words 'a', 'an' and 'the' are called articles. They always come before a noun or noun phrase, and help to identify the person, place, animal or thing referred to by them.

The articles 'a' and 'an' are called *indefinite articles*, and they come before singular countable nouns and identify the person or thing they represent in a general way. For example, in the sentence 'A woman came in a car', the indefinite article 'a' only identifies the nouns that follow as some woman and as some car, without telling us anything more specific about their identity. Similarly, in the sentence 'I saw an object lying there', the indefinite article 'an' simply identifies what was seen as some object—again in a general way.

The indefinite article 'a' is used when the following noun begins with a consonant sound, and the indefinite article 'an' appears when the following noun begins with a vowel sound. Look at the use of 'a' and 'an' in the sentences below. The nouns which follow the indefinite article in the first two sentences begin with consonant sounds. In contrast, the nouns following the indefinite article in the last two sentences begin with vowel sounds.

I wrote with *a* pencil.

Bina was baking *a* cake.

An owl hooted.

Let me give you *a* umbrella.

It is important to remember that we are referring to consonant and vowel sounds, and not letters. For example, in the sentences below, the indefinite article 'a' appears with words beginning with the letter 'u', because in the words concerned the letter is pronounced as the consonant sound /j/.

Vinod wants to join *a* university.

We are members of *a* union.

Similarly, in the sentences below, the indefinite article 'an' is used before words beginning with the letter 'h', because in the words concerned the consonant letter is silent.

You are *an* honest person.

I have been waiting here for *an* hour.

The article 'the' is the *definite article*, and it precedes both singular and plural nouns to refer to the person or thing they represent in a specific way. For example, in the sentence 'Deepu saw the helicopter take off', the use of the definite article indicates that it was a specific helicopter that Deepu saw, and this information is shared by the speaker as well as by the listener. Again, in the sentence 'Will you watch the film?' the use of the definite article indicates a specific film. Look at the following sentences.

The acrobat ran up the rope ladder.

Keep the apple and the banana on a plate.

The dog chased a cat up a tree.

Hamid was waiting for Alok at the bus stop.

Uses of indefinite articles

- before a noun that is introduced for the first time in speech or writing
I will tell you about an officer in the Indian navy. (The speaker/reader has not heard of the officer ever before.)
- before a noun which represents not an individual person or thing, but an instance of a whole class
A doctor must have a lot of compassion. (Here the reference is not to a particular doctor, but to all members of the profession.)
- to indicate the numeral one
I gave him a rupee. (meaning, one rupee)
- with personal names in two very specific situations
- when the person referred to is a stranger to the speaker
Father has gone to the bank with a Dr Sen. (The speaker does not know who Dr Sen is.)
- when the qualities of the person, and not the person herself, are being referred to
Rohit is turning out to be an Einstein. (very good at physics)
Your niece is a Sonal Mansingh. (an exceptionally talented dancer)

Uses of the definite article

- before a noun that has already been mentioned and is referred to again in the same piece of speech or writing.
Nimi bought a book on marine life. After she read the book, she decided to study oceanography.
- when used with a singular countable noun, 'the' is used to refer to a whole class of things, objects, etc.
The psychiatrist is a doctor who treats mental illness. (referring to all doctors who have specialised in the area)

- when used to refer to a noun which is the only one of its kind in a particular situation
I would like to speak to an employee here. (when there are many employees)
but *I would like to speak to the person in charge here.* (when there is only one person in charge)
- when the noun following it is made specific by the use of a qualifying word, phrase or clause
The red flowers are geraniums. (underlined word, an adjective)
The flowers in the vase are geraniums. (underlined words, an adjectival phrase)
The flowers that I gave you are geraniums. (underlined words, an adjectival clause)
- before the names of mountain ranges (but not mountain peaks or hills), oceans, seas, rivers, lakes and groups of islands (but not with a single island)
Mount Everest is the highest peak in the Himalayas.
The Andaman and Nicobar islands and Sri Lanka are both close to India.
We flew over the Pacific Ocean.
- before points on the earth, and before points of the compass
'the South Pole', 'the equator', 'the west', 'the Middle East'
- with adjectives in the superlative degree
Susan is the fastest sprinter in the college.
- before adjectives when they are used as nouns referring to a class of people, animals, things, etc.
The strong can carry the logs of wood upstairs. (meaning those who are strong)
- before the names of holy books
'the Gita', 'the Koran', 'the Granth Sahib'
- before the names of well-known buildings, the names of trains and the names of newspapers
'the Rashtrapati Bhavan', 'the Rajdhani Express', 'the Indian Express'
- before the plural forms of proper nouns to refer to families
The Mehtas are wonderful hosts.
- before the singular forms of proper nouns to suggest a comparison
Anu is the Sania Mirza of our college. (implying that she is a brilliant tennis player)
- before names of countries which consist of more than one word
Roma used to live in the United States of America.
but *Roma used to live in America.*

Articles are not used in the following cases.

- usually, before proper nouns, except in the situations given above
- before abstract nouns, e.g., 'peace', and names of activities and subjects of study, e.g., 'garden-ing' and 'economics', except when they are made specific by some phrases that follow them
 We long for peace. (not 'the peace')
but We long for *the* peace of the hills.
- before mass nouns like 'air' and 'milk', except when these are made specific by a following phrase or clause
 We breathe air. (not 'the air')
but We breathe in *the* air of the sea.
- before the names of most diseases (exceptions 'headache' and 'cold')
 Cancer, if detected early, is curable.
- before names of colleges and universities, if the name does not include 'of'
 Ranjit took a degree in law from Delhi University.
but Ranjit took a degree in law from *the* University of Delhi.
- before the names of meals had at different times of the day
 He took us out to dinner.
but *The* dinner we had at Balu's Tiffin Centre was delicious.
- before nouns like 'church', 'college', 'hospital', when we are referring to them in relation to their primary purpose (prayer, higher education, treatment for illness, etc.) and not as places or buildings
 Her daughter is at college. (for education)
but Her daughter cycles to *the* college. (the building and surrounding campus)
 They go twice a week to church. (to pray)
but They reached *the* church before 7 a.m. (the building)
- usually before some collective nouns such as 'humankind', 'society' and 'humanity'
 This is a great service to humanity.
 Will society forget such a great person?
- in phrases with the preposition 'by' showing means of transport/transmission
 Mansur came to the city by train.
 You can go by car.

EXERCISES

Fill in the blanks in the sentences below with 'a', 'an' or 'the'. In case more than one article can be used, use the one you think would be more appropriate than the other(s). If the blank space does not need any of the three words, indicate this with an X.

1. peacock is in danger of extinction.

2. Could you get me kilogram of tea, please.
3. There is European and Eskimo among the tourists.
4. Sally I know lives in Bhubaneswar.
5. Sajita found wallet on her way home. She took wallet to the police station.
6. We must work to save tigers from becoming extinct.
7. Have you had breakfast?
8. You must reach school before 9 a.m.
9. It is awe-inspiring sight to see Brahmaputra in spate.
10. This is a painting of Western Ghats, and that is a photograph of Mahabaleshwar peak.
11. Mary will go to school when she is three.
12. Our library has three copies of *Mahabharata*.

Some of the following sentences may have errors relating to the use of articles. Rewrite the sentences correctly. If you think the given sentence is correct, leave the space below it blank.

1. The oranges and lemons are citrus fruits.
.....

2. Asif is going to visit the Oxford University.
.....

3. The elephants and the lions are found in India.
.....

4. Have you been to Nilgiri hills?
.....

5. History is not really Lisa's favourite subject, but she finds the history of the Greeks fascinating.
.....

30

6. You can take Visaka Express to Mumbai.

7. The children have been sent to the bed.

8. Gold you buy here is of excellent quality.

9. Manoj heard a old tale about an unicorn.

10. Philosophy discussed in this book is very difficult to understand.

Fill in the blanks with indefinite articles where necessary.

1. She doesn't own car.

2. He came from humble beginnings.

3. I saw bears at the zoo.

4. He asked for milk

5. She didn't get invitation.

6. I saw eagle fly by.

7. She was English teacher. She taught at European university.

8. He bought milk, butter, and loaf of bread.

9. The table is made of wood.

10. Dr Abdul Kalam was honest man.

Insert articles wherever necessary.

1. There is book in my backpack. Book is very heavy.

2. Do you know where I left car keys?

.....

3. I enjoy reading detective novels, especially ones by famous author Arthur Conan Doyle.

.....

4. French drink wine, while Americans drink beer.

.....

5. Group of MBA students from university of Mumbai visited Harvard University in United States.

.....

6. Bible was first book to be printed by Gutenberg in fifteenth century.

.....

7. I am fond of music of Mozart. My grandfather owns antique piano.

.....

8. Cloth is sold by metre. Metre of this fabric cost me moon.

.....

9. Sun is at highest point in sky at noon.

.....

10. After humans, chimpanzee is most intelligent among animals.

.....

Correct the following sentences by using the right articles.

1. All applicants must possess an university degree.

.....

2. I am studying for a MA in history.

.....

3. He had spelt the word with a 's' instead of a 'c'.

.....

4. I always use a HB pencil.

.....

5. In the class, the children were having arithmetic lesson.

.....

6. My brother is electrical engineer.

.....

7. The war lasted almost hundred years.

.....

8. I always get headache if I don't wear my glasses.

.....

9. Swiss are very fussy about hygiene.

.....

10. His lawyer produced an important new evidence.

.....

11. Give it to cat.

.....

12. Ann is doctor.

.....

13. Our plants need a water.

.....

14. We had a breakfast in the hotel restaurant.

.....

15. We must try harder to stop these people from destroying the nature.

.....

16. I don't like driving in a heavy traffic.

.....

17. The petrol is expensive.

.....

18. They have the really bad roads here.

.....

VOCABULARY

Word Formation II

In the previous unit, you learnt about some common methods of word formation. In this unit, we will look at another method: the formation of new words using root words from other languages, specifically from Greek and Latin.

A root is a simple form of a word, or a part of a word, without any prefix or suffix. It is the foundational unit of any word, its main part. Many English words were borrowed from Greek and Latin. It is a good idea to learn the meaning of common roots, as this could help you deduce the meaning of new and unfamiliar words.

Greek root	Meaning	Examples
auto	self	autograph, automatic
bio	life	biology, biography
chrono	time	chronology, synchronise

dem	people	democracy, demographic
electro	amber³	electricity, electromagnet
geo	earth	geography, geology
graph	write	autograph, graphic
mega	large	megawatt megabyte
meter	measure	thermometer, kilometre
pan	all, entire	pandemic, pantheon
phil	love	philosophy, bibliophile
photo	light	photograph, photosynthesis
psych	mind, soul	psychiatry, psychology
tele	far away	television, telescope
theo	god	theology, atheist

Latin root	Meaning	Examples
audi	hear	audio, audience
bene	good	benefit, benign
cred	believe, trust	credential, incredible
dict	speak	dictate, verdict
doct	teach	document, doctor
fact	make	factory, manufacture
fin	end, limit	final, confine
gen	birth	gene, generation
mis / mit	send	transmit, missile
nov / nou	new	novice, renovate
omni	all	omnivorous, omnipotent
port	carry	transport, portable
scrib / script	write	scribble, script
sens / sent	feel	sentiment, sensation
vid / vis	see	visible, video

³ Amber has magnetic properties.

EXERCISE

In the third column of the table below, write down at least two words formed using the given word roots.

Root	Meaning	Words formed
phone	(Greek) sound	Cellphone, Gymnophone
temp	(Latin) time	Temporary, temperature
alter	(Latin) other	alternative, alternator
therm	(Greek) heat	thermometer, thermister
pater	(Latin) father	Paternal, Pater family

WRITING**Punctuation**

Punctuation is an essential criterion for good writing. It provides clarity and organisation to a written text. Proper punctuation can also indicate those words or phrases that a writer wishes to stress.

A poorly punctuated passage is difficult to read. On the other hand, a passage which is correctly punctuated signals the fact that the writer is competent, careful, and aware of the niceties of communication—all of which create a good impression in the reader.

In this section, we will revise the five most important punctuation marks: the full stop, the comma, the colon, the semicolon, and the apostrophe.

The **FULL STOP** or the **period** (.) marks the end of a sentence (which is not an exclamation or a question). It announces the end of a logical and complete thought.

I went to college this morning.

Kolkata is the capital of West Bengal.

Its other uses include the indication of abbreviations (such as 'a.m.' or 'etc.'), ellipses ('I... I'm not sure...') and decimal points in numbers ('7.5%').

A common error involving the use of full stops is the writing of sentence fragments. A complete sentence contains both a subject (what or whom the sentence is about) and a predicate (which tells us something about the subject or expresses an action).

- * When Shoaib found the cap. He returned it to Vijaya.
- ✓ When Shoaib found the cap, he returned it to Vijaya.

When a single word forms the entire sentence—such as in a greeting ('Hello.') or a command ('Stop.')—the full stop may be placed after the word.

The **COMMA** (,) has many applications in English. If used incorrectly, it may change the meaning of a sentence entirely, and cause much confusion.

Commas are used after each item in a series of three or more words or phrases.

You may choose either apples, bananas, or pears.

She shouted, waved her arms, jumped, and ran away.

Fundamental rights include right to equality, right to freedom, and right to education.

A comma is necessary when two independent clauses are joined by a coordinating conjunction (e.g., 'and', 'or', 'but', 'yet').

Vijaya left her cap on the field, and now it is missing.

A comma is necessary when a subordinate clause precedes an independent (main) clause.

Upon finding her cap missing, Vijaya returned to the field.

Commas are used to enclose non-restrictive (i.e., non-defining) clauses or non-essential details in a sentence. The commas are placed on either end of such an insertion or clause.

Vijaya, our team captain, has lost her cap.

Commas are also used before question tags.

Vijaya lost his cap, didn't she?

The **COLON** (:) is used to elaborate on an idea that has been stated. One way of doing this is by introducing a list.

Vijaya played several sports: hockey, basketball, kho kho, and volleyball.

The colon also separates two independent clauses where the second clause demonstrates, illustrates or explains the first.

The election results were in: she had lost.

Note that the clause before the colon is always a complete, independent statement in itself.

The **SEMICOLON** (;) is used to link two or more independent clauses that are connected to each other.

She refused to give up; she had worked too hard.

Each of these clauses could have been a separate sentence, but the semicolon joins them in order to emphasise the relation of one to the other.

The semicolon is also used to separate items in a list in which each item itself contains commas.

The players who got injured were Sumi, the Loreto striker; Mallika, one of the midfielders for Miranda House; and Vijaya, the goalkeeper and captain of our team.

The APOSTROPHE (') has two (very different) functions in English punctuation. Its first function is to indicate possession for nouns.

Vijaya's cap

the dog's tail

three weeks' leave

Note that the apostrophe is not used to indicate possession for personal pronouns.

This cap is *yours*, not *hers*.

The dog wagged *its* tail.

The second use of the apostrophe is to indicate omissions in contractions.

it's = it is

didn't = did not

I'm = I am

they'd = they would

we've = we have

you're = you are

EXERCISES

PUNCTUATE THE FOLLOWING SENTENCES CORRECTLY. CAPITALISE WORDS WHERE REQUIRED.

- i speak telugu and hindi better than english what about you

.....

2. i need an assistant who can do the following input data write reports and complete tax forms

.....

3. whos there oh its you

.....

4. the ganges is considered a holy river by the hindus its source is the gangotri glacier in the himalayas and it empties into the bay of bengal in eastern india

.....

5. i drove my rusty old green ambassador back home as it chugged slowly down the street its engine grunting and wheezing its wheels wobbling all the way i realised it was time to buy a new car

.....

.....

6. he got what he worked for a promotion

7. you're responsible for your belongings

8. it's a lovely day today isn't it i want to go to the park but im not sure if it's open

9. you may be required to bring many things sleeping bags pans utensils and warm clothing

10. i'd forgotten that he'd mentioned that it's there

11. i am soaking wet i forgot my umbrella

12. who's the Indian team's captain

13. Sultan was born at Gandhi Memorial Hospital in Hyderabad. He's an investment banker. He lives in New York, but he visits India often. His sister's birthday is in January on New Year's Day.

Determine whether the sentences below require or do not require a semicolon. If they do, mark the semicolon's correct position. If you think a comma has been used incorrectly, change it to a semicolon.

1. She went swimming every day while on holiday in Coorg.

2. He is not from Hyderabad; he is from Bangalore.

3. Her fitness is poor she will probably not do well in the physical education exam.

.....

4. I want to go to the library, but I think it might be closed today.

.....

5. Are you okay travelling by bus, or do you want to travel by train?

.....

6. All of the art supplies are in that cabinet, we only take them out during art class.

.....

7. The weather was terrible it wouldn't stop raining.

.....

LIFE SKILLS

Self-Improvement

Every one of us has strengths and weaknesses. Being aware of these qualities and personality traits is the first step to self-improvement. Self-improvement is where you not only learn to recognise those areas of your personality which need work and improvement, but also actively work on those problem areas to make yourself into a better and more rounded person. For instance, if you have a tendency to procrastinate, you can improve yourself by maintaining a schedule and making sure you finish jobs as and when they need to be done.

If you cannot see or accept that there are areas of your personality you need to improve then you will end up remaining in the same position you are in for the rest of your life. People will find it hard to relate to you or work with you, and you might not be very successful at what you do. The ability to change and grow, and become better over time means that you will be able to successfully integrate yourself into whatever environment you find yourself in, whether at work or in your other social spheres.

The Nobel Prize-winning writer George Bernard Shaw was a socially conscious individual who wished to improve the society of his time. However, he found himself unable to influence people and spread his ideas because he was not very good at public speaking. In the following extract from the essay 'How I became a public speaker', Shaw talks about how he improved his ability to speak so as to effect change in people's minds.

How I Became a Public Speaker

George Bernard Shaw

When I went with Lecky to the Zetetical meeting I had never spoken in public. I knew nothing about public meeting or their order. I had an air of impudence, but was really an arrant coward, nervous and self-conscious to a heart-breaking degree. Yet, I could not hold my tongue. I started up and said something in the debate, and then, feeling that I had made a fool of myself, as in fact I had, I was so ashamed that I vowed I would join the Society; go every week; speak in every debate; and become a speaker or perish in the attempt. I carried out this resolution. I suffered agonies that no one suspected. During the speech of the debater I resolved to follow, my heart used to beat as painfully as a recruit's going under fire for the first time. I could not use notes; when I looked at the paper in my hand I could not collect myself enough to decipher a word. And of the four or five points that were my pretext for this ghastly practice I invariably forgot the best.

The Society must have hated me; for to it I seemed so uppish and self-possessed that at my third meeting I was asked to take the chair. I consented as offhandedly as if I were the Speaker of the House of Commons; and the secretary probably got his first inkling of my hidden terror by seeing that my hand shook so that I could hardly sign the minutes of the previous meeting. My speeches must have been little less dreaded by the Society than they were by myself; but I noticed that they were hardly ever ignored; for the speaker of the evenings, in replying, usually addressed himself almost exclusively to my remarks, seldom in an appreciative vein. Besides, though ignorant of economics, I had read, in my boyhood, Mill on Liberty, on Representative Government, and on the Irish Land Question; and I was as full of Darwin, Tyndall and George Eliot as most of my audience. Yet every subject struck my mind at an angle that produced reflections new to my audience. My first success was when the Society paid to Art, of which it was utterly ignorant, the tribute of setting an evening aside for a paper on it. I wiped the floor with that meeting; and several members confessed to me afterwards that it was this performance that first made them reconsider their first impression of me as a bumptious discordant idiot.

never give up
I persevered doggedly. I haunted all the meetings in London where debates followed lectures. I spoke in the streets, in the parks, at demonstrations, anywhere and everywhere possible. In short, I infested public meetings like an officer afflicted with cowardice, who takes every opportunity of going under fire to get over it and learn his business.)

I had quiet literary evenings in University College at the meetings of the New Shakespeare Society under F.J. Furnivall, and breezier ones at his Browning Society. I joined another very interesting debating society called the Bedford founded by Stopford Brooke who had not then given up his pastorate at Bedford Chapel to devote himself to literature. At all these meetings I took part in the debates. My excessive nervousness soon wore off.

I soon became sufficiently known as a Socialist orator to have no further need to seek out public debates.) I was myself sought after. This began when I accepted an invitation from a Radical Club at Woolwich to lecture to it. At first I thought of reading a written lecture; for it seemed hardly possible to speak for an hour without text when I had hitherto spoken for ten

minutes or so only in debates. But if I were to lecture formally on Socialism for an hour, writing would be impossible for want of time: I must extemporize. The lecture was called 'Thieves', and was a demonstration that the proprietor of an unearned income inflicted on the community exactly the same injury as a burglar does. I spoke for an hour easily, and from that time always extemporized. [...]

I never took payment for speaking. It often happened that provincial Sunday Societies offered me the usual ten guineas fee to give the usual sort of lecture, avoiding controversial politics and religion. I always replied that I never lectured on anything but very controversial politics and religion, and that my fee was the price of my railway ticket third class if the place was farther off than I could afford to go at my own expense. The Sunday Society would then assure me that on these terms I might lecture on anything I liked and how I liked. Occasionally, to avoid embarrassing other lecturers who lived by lecturing, the account was settled by a debit and credit entry; that is, I was credited with the usual fee and expenses, and gave it back as a donation to the Society. In this way I secured perfect freedom of speech, and was armed against the accusation of being a professional agitator. For instance, at the election of 1892, I was making a speech in the Town Hall of Dover when a man rose and shouted to the audience not to let itself be talked to by a hired professional agitator from London. I immediately offered to sell him my emoluments for five. He hesitated; and I came down to four. I offered to make it five shillings-half-a-crown-a shilling-six pence. When he would not deal even at a penny I claimed that he must know perfectly well that I was there at my own expense. If I had not been able to do this, the meeting, which was a difficult and hostile one, would probably have broke up.

GLOSSARY

1 T - 3 21/2

⇒ 12 years.

<i>arrant</i>	complete, utter
<i>impudence</i>	being deliberately cheeky and mischievous
<i>recruit going under fire</i>	a first-time soldier going into war
<i>decipher</i>	to make out; to decode
<i>pretext</i>	a false reason given to justify a course of action
<i>ghastly</i>	causing great horror or fear
<i>upnish</i>	arrogant
<i>offhandedly</i>	without making a big deal
<i>seldom</i>	very rarely
<i>wipe the floor with</i>	inflict a humiliating defeat on
<i>bumptious</i>	irritatingly opinionated
<i>discordant</i>	harsh, jarring, without harmony
<i>doggedly</i>	without giving up
<i>pastorate</i>	the office of a pastor (priest)
<i>extemporized</i>	to speak without notes

provincial
agitator
emoluments

from the countryside (not from the city)
someone who deliberately stirs up political arguments
salary

ACTIVITIES

Individual activity

The author of the above extract, George Bernard Shaw, felt that he needed to improve his public speaking ability as it would help him spread his message. He confronted his fear of speaking in public by forcing himself to make speeches in front of large groups. He didn't let failure deter him, and persevered till he became better at it.

Reflect on the following and make notes for self-improvement:

- Identify one area of your life that you would like to improve. It could be anything from becoming punctual to becoming better at penalty shootouts, as long as it is personal to you—something that you wish for yourself, and not something that you do simply because other people would like it.
- Think about what you need to do to improve in this area.
- Also think about the challenges you might face and the obstacles preventing you from improving.
- Make an action plan to help you improve. This should consist of something you do every day (or at least at regular intervals, such as once in three days or once a week).
- Get started on your action plan and do not give up. Don't overthink it—just do it!

Group activity

Here is a group activity that will help you improve your public speaking ability.

- Form groups of five.
- Each individual in a group must choose a topic from a limited set of topics suggested by the class teacher.
- Every person should talk on her/his chosen topic to the rest of the group for exactly a minute.
- At the end of each individual's speech, the rest of the group gives suggestions to the speaker on what she/he can improve on.

WRITING ACTIVITY

Unit 3

READING

The Death Trap

Saki

Saki was the pen name of Hector Hugh Munro (1870–1916), a British master of the short story genre. Munro's stories feature brilliantly comic characterisation; light, polished, witty dialogue; and finely judged narratives.

The Death Trap is a suspenseful one-act drama. A trio of officers plot to assassinate their young king, while the king's friend attempts to save his life. Who will succeed? The following extract contains the opening two-thirds of the play.

Characters

DIMITRI	<i>Reigning prince of Kedaria</i>
DR STRONETZ	<i>Physician to the prince</i>
COL. GIRINTZA	<i>Officer of the Kranitzki Regiment of Guards</i>
MAJOR VONTIEFF	<i>Officer of the Kranitzki Regiment of Guards</i>
CAPTAIN SHULTZ	<i>Officer of the Kranitzki Regiment of Guards</i>

Scene *An ante-chamber in the prince's castle at Tzern.*

Time *The present day. The scene opens about ten o'clock in the evening.*

An ante-chamber, rather sparsely furnished. Some rugs of Balkan manufacture on the walls. A narrow table in the centre of room, another table set with wine bottles and goblets near window, R. Some high-backed chairs set here and there round room. Tiled stove, L. Door in centre. Girintza, Vontieff, and Shultz are talking together as curtain rises.

Girintza. The Prince suspects something: I can see it in his manner.

Shultz. Let him suspect. He'll know for certain in half an hour's time.

Girintza. The moment the Andrieff Regiment has marched out of the town we are ready for him.

Shultz (*drawing revolver from case and aiming it at an imaginary person*). And then—short shrift for your Royal Highness! I don't think many of my bullets will go astray.

Girintza. The revolver was never a favourite weapon of mine. I shall finish the job with this. (*Half draws his sword and sends it back into its scabbard with a click.*)

Vontieff. Oh, we shall do for him right enough. It's a pity he's such a boy, though. I would rather we had a grown man to deal with.

Girintza. We must take our chance when we can find it. Grown men marry and breed heirs and then one has to massacre a whole family. When we've killed this boy we've killed the last of the dynasty, and laid the way clear for Prince Karl. As long as there was, one of this brood left, our good Karl could never win the throne.

Vontieff. Oh, I know this is our great chance. Still, I wish the boy could be cleared out of our path by the finger of Heaven rather than by our hands.

Shultz. Hush! Here he comes.

(Enter, by door, centre, *Prince Dimitri, in undress cavalry uniform. He comes straight into the room, begins taking cigarette out of a case, and looks coldly at the three officers.*)

Dimitri. You needn't wait.

(They bow and withdraw, *Shultz going last and staring insolently at the Prince. He seats himself at table, centre. As door shuts he stares for a moment at it, then suddenly bows his head on his arms in attitude of despair. ... A knock is heard at the door. Dimitri leaps to his feet. Enter Stronetz in civilian attire.*)

Dimitri (eagerly). Stronetz! My God, how glad I am to see you!

Stronetz. One wouldn't have thought so, judging by the difficulty I had in gaining admission. I had to invent a special order to see you on a matter of health. And they made me give up my revolver; they said it was some new regulation.

Dimitri (with a short laugh). They have taken away every weapon I possess, under some pretext or another. My sword has gone to be reset, my revolver is being cleaned, my hunting-knife has been mislaid.

Stronetz (horrified). My God, Dimitri! You don't mean—?

Dimitri. Yes, I do. I am trapped. Since I came to the throne three years ago as a boy of fourteen I have been watched and guarded against this moment, but it has caught me unawares.

Stronetz. But your guards!

Dimitri. Did you notice the uniforms? The Kranitzki Regiment. They are heart and soul for Prince Karl; the artillery are equally disaffected. The Andrieff Regiment was the only doubtful factor in their plans. And it marches out to camp tonight. The Lonyadi Regiment comes in to relieve it an hour or so later.

Stronetz. They are loyal, surely?

Dimitri. Yes, but their loyalty will arrive an hour or so too late.

Stronetz. Dimitri! You mustn't stay here to be killed! You must get out quick!

Dimitri. My dear good Stronetz, for more than a generation the Karl faction have been trying to stamp our line out of existence. I am the last of the lot; do you suppose that they are going to let me slip out of their claws now? They're not so damned silly.

Stronetz. But this is awful! You sit there and talk as if it were a move in a chess game.

Dimitri (rising). Oh, Stronetz! If you knew how I hate death! I'm not a coward, but I do so want to live. Life is so horribly fascinating when one is young, and I've tasted so little of it yet. (*Goes to window.*) Look out of the window at that fairyland of mountains with the forest running up and down all over it. You can just see Grodvitz where I shot all last autumn, up there on the left, and far away beyond it all is Vienna. Were you ever in Vienna, Stronetz? I've only been there once, and it seemed like a magic city to me. And there are other wonderful cities in the world that I've never seen. Oh, I do so want to live. Think of it; here I am alive, and talking to you, as we've talked dozens of times in this grey old room, and tomorrow a fat stupid servant will be washing up a red stain in that corner—I think it will probably be in that corner.

(*He points to corner near stove, L.*)

Stronetz. But you mustn't be butchered in cold blood like this, Dimitri. If they've left you nothing to fight which I can give you a drug from my case that will bring you a speedy death before they can touch you.

Dimitri. Thanks, no, old chap. You had better leave before it begins; they won't touch you. But I won't drug myself. I've never seen anyone killed before, and I shan't get another opportunity.

Stronetz. Then I won't leave you; you can see two men killed while you are about it.
(*A band is heard in distance playing a march.*)

Dimitri. The Andrieff Regiment marching out! Now they won't waste much time! (*He draws himself up tense in corner by stove.*) Hush, they are coming!

Stronetz (rushing suddenly towards Dimitri.) Quick! An idea! Tear open your tunic! (*He unfastens Dimitri's tunic and appears to be testing his heart. The door swings open and the three officers enter. Stronetz waves a hand commanding silence, and continues his testing. The officers stare at him.*)

Girintza. Dr Stronetz, will you have the goodness to leave the room? We have some business with His Royal Highness. Urgent business, Dr Stronetz.

Stronetz (facing round). Gentlemen, I fear my business is more grave. I have the saddest of duties to perform. I know you would all gladly lay down your lives for your Prince, but there are some perils which even your courage cannot avert.

Girintza (puzzled). What are you talking of, sir?

Stronetz. The Prince sent for me to prescribe for some disquieting symptoms that have declared themselves. I have made my examination. My duty is a cruel one... I cannot give him six days to live!

(Dimitri sinks into chair near table in pretended collapse. The officers turn to each other nonplussed.)

Girintza. You are certain? It is a grave thing you are saying. You are not making any mistake?

Stronetz (laying his hand on Dimitri's shoulder). Would to God I were!

(The officers again turn, whispering to each other.)

Girintza. It seems our business can wait.

Vontieff (to Dimitri). Sire, this is the finger of Heaven.

Dimitri (brokenly). Leave me.

(They salute and slowly withdraw. Dimitri slowly raises his head, then springs to his feet, rushes to door and listens, then turns round jubilantly to Stronetz.)

Dimitri. Spoofed them! Ye gods! That was an idea, Stronetz!

Stronetz (who stands quietly looking at Dimitri). It was not altogether an inspiration, Dimitri. A look in your eyes suggested it. I had seen men who were stricken with a mortal disease look like that.

Dimitri. Never mind what suggested it, you have saved me. The Lonyadi Regiment will be here at any moment and Girintza's gang daren't risk anything then. You've fooled them Stronetz, you've fooled them.

Stronetz (sadly). Boy, I haven't fooled them... (Dimitri stares at him for a long moment.) It was a real examination I made while those brutes were waiting there to kill you. It was a real report I made; the malady is there.

Dimitri (slowly). Was it all true, what you told them?

Stronetz. It was all true. You have not six days to live.

GLOSSARY

Kedaria, Tzern	a fictional country and its capital
regiment	a unit of the army
ante-chamber	a small room or waiting area leading to a bigger room
sparsely	in a scattered manner; not having too many items
goblet	a drinking glass in which the top part is shaped like a bowl

<i>short shrift</i>	quick and unsympathetic dismissal
<i>astray</i>	away from the correct path or behaviour
<i>scabbard</i>	a cover for a sword or a dagger
<i>brood</i>	children
<i>disaffected</i>	dissatisfied with people in control
<i>speedy</i>	quickly
<i>peril</i>	serious and immediate danger
<i>avert</i>	to prevent something bad from happening
<i>disquieting</i>	something that is worrying
<i>nonplussed</i>	so surprised that one does not know how to react
<i>grave</i>	serious
<i>Sire</i>	archaic form of 'sir'
<i>jubilantly</i>	triumphantly; with great joy
<i>spoofed</i>	tricked
<i>stricken</i>	affected by
<i>mortal</i>	liable to cause death; fatal
<i>brutes</i>	uncivilised; savage
<i>malady</i>	illness

COMPREHENSION

A. Choose the right answer from the following options.

1. Who is going to be killed?
 - a. Stronetz
 - b. Prince Dmitri
 - c. the Andrieff regiment

2. Which of the following ways are they planning to use to kill the prince?
 - a. sword
 - b. poison
 - c. blow to the head

3. Who is Stronetz?
 - a. a guard
 - b. a doctor
 - c. Dmitri's father

4. Why is the prince sad at the end of the extract?
- he is dying
 - he is betrayed by the doctor
 - he is killed by the doctor

B. Fill in the blanks with the appropriate words.

- Shultz's weapon of choice is
- The Andrieff Regiment is to the prince.
- The prince was when he took the throne.
- Vontieff feels the prince's illness is a sign from

C. Answer the following questions in 50–100 words.

- Why do Girintza, Shultz and Vontieff want to kill the prince?
- How has the prince been trapped?
- What does the prince not want to do?
- What does the doctor ask the prince to do as the conspirators are coming in?

D. Answer the following questions in 200–300 words.

- Describe the conversation between Stronetz and the prince. What do you understand from it?
- What can you tell about the prince's character from this extract? Use examples from the text to support your answer.
- Explain the meaning of the line 'Life is so horribly fascinating when one is young, and I've tasted so little of it yet'. Why do you think the prince feels this way? What are some of the things you would like to do before you die and why?
- How does the doctor stop the conspirators from killing the prince? What is the irony behind this trick?

GRAMMAR

Noun–Pronoun Agreement

Certain classes of words, such as pronouns and verbs, change their forms depending on the nouns that they are connected to. This is known as 'agreement'.

A pronoun must agree with its antecedent (i.e., the noun to which it refers or which it replaces) in terms of both number and gender. A singular antecedent requires a singular pronoun; a plural antecedent requires a plural pronoun; masculine and feminine antecedents require masculine and feminine pronouns respectively.

- Sumi raised *her* hand.

Since the noun 'Sumi' (the subject) is singular, the connected pronoun 'her' is also singular. Also, since the subject is feminine, the pronoun is also feminine.

- Sumi's parents praised *their* daughter.

Since the noun 'parents' (the subject) is plural, the connected pronoun 'their' is also plural.

- Sumi's uncle praised *his* niece.

Since the noun 'uncle' (the subject) is masculine, the connected pronoun 'his' is also masculine.

When the subjects are joined by 'and', use a plural pronoun.

- Sumi and Lata celebrated *their* victory.

When the subjects are joined by 'either ... or', 'neither ... nor', or 'not only ... but also', the pronoun will agree in number with the antecedent positioned closest to it in the sentence.

- Either Sumi or her parents will have *their* way.
- Either her parents or Sumi will have *her* way.

The words 'each' and 'every' require singular pronouns.

- Each girl contributed *her* share.
- Every man for *himself*.

When the following indefinite pronouns are used as the subject of a sentence (the antecedent), they require singular pronouns:

anybody	anyone	anything
everybody	everyone	everything
each	either	neither
nobody	no one	nothing
somebody	someone	something

- Everything had been moved from *its* place.
- Neither of the dogs returned to *its* master.

The above rule is the source of much confusion and awkwardness when the subject's gender is not known or if the subject refers to a group that might comprise both men and women. One could choose to use either the feminine singular or the masculine singular pronoun: 'Everyone should return to *his* seat' or 'Everyone should return to *her* seat'. However either construction may be deemed sexist. One could say 'Everyone should return to *his or her* seat'; however, this solution will soon sound clunky if used in several sentences within a passage. For these reasons, the plural pronoun 'their' is increasingly being used as a gender-neutral pronoun: 'Everyone should return to *their* seat'. The most elegant solution is to re-write the sentence to a plural antecedent (keeping in mind the context): 'Students should return to *their* seats'.

When choosing a pronoun for collective nouns such as 'audience', 'class', 'committee', 'family', 'public', etc., look at the context. If the group is acting as a single unit, use a singular pronoun.

- The team celebrated *its* victory.

If the group is acting as individuals, use a plural pronoun.

- The team disagreed on *their* course of action.

Alternatively, replace the collective noun with a plural noun in order to use a plural pronoun.

- The players celebrated *their* victory.

Subject–Verb Agreement

Present tense forms of the verb must agree with the subject in number and person. This means that the form of the verb depends, in the case of some tenses, on whether its subject is in first, second or third person and on whether it is singular or plural. Study the examples below to understand how this happens.

1st person	singular	I <i>am</i> a student
	plural	We <i>are</i> students.
2nd person	singular	You <i>are</i> a student
	plural	You <i>are</i> students.
3rd person	singular	He/she <i>is</i> a student.
	plural	They <i>are</i> students.

In the sentences above, all of which are in *simple present tense*, the verb 'be' appears in *three* different forms—'am', 'is' and 'are'— depending on the number and person of the subject.

However, the verb 'be' appears in just *two* forms 'was' and 'were' when the sentence is in *simple past tense*.

1st person	singular	I <i>was</i> a student.
	plural	We <i>were</i> students.
2nd person	singular	You <i>were</i> a student.
	plural	You <i>were</i> students.
3rd person	singular	He/she <i>was</i> a student.
	plural	They <i>were</i> students.

The three forms of 'be' in the present tense and its two variants in the past tense are true of the verb whether it appears in a sentence as a main verb or as an auxiliary. The sentences below, where 'be' appears as an auxiliary verb, will make this clear.

- I *am* working in Goa.
We *are* working in Goa.
They *are* working in Goa.

- I *was* working in Goa.
We *were* working in Goa.
They *were* working in Goa.

In the case of all other verbs (including 'have' and 'do', which like the verb 'be' can be used as main verbs as well as auxiliaries), there are only *two* variant forms, known as 'singular' and 'plural', that are used in agreement with the number and person of the subject when the sentence is in simple present tense. The singular form of the verb is used with a subject in third person singular (he/she) and the plural form with all other kinds of subjects. Look at the examples below.

I *walk* to school every day.

Vilas and I *walk* to school every day.

You (sing.) *walk* to school every day.

You (pl.) *walk* to school every day.

He *walks* to school every day.

My sisters *walk* to school every day.

In the set of sentences above, the verb in the stem + *s* form ('walks') is said to be the singular form of the verb, and the verb in the stem form ('walk') is called the plural form of the verb. The choice of the verb form depends as said earlier on the number and person of the subject of a sentence in present tense. Look at some more examples of the use of the singular and plural forms of verbs in simple present tense.

Mr Anand *teaches* English.

Trains *arrive* on time here.

Note that the agreement rule is not followed if the verb is in the simple past tense. In other words, the form of the verb remains the same irrespective of the number and person of the subject.

The only exception to this is, as seen above, the verb 'be', which appears as 'was' or 'were' in the simple past, in its usage as both a main verb and an auxiliary. Look at the sentences below to understand this fully.

I *gave* her fruit.

We *gave* her fruit.

You (sing.) *gave* her fruit.

You (pl.) *gave* her fruit.

The girl *gave* her fruit.

The girls *gave* her fruit.

Although the agreement rule is applicable in most cases, it has to be used with care in some special cases, which we shall look at now.

- When the subject consists of two singular or plural nouns (or pronouns) joined by 'and', the plural form of the verb is normally used. For example:

The president and the vice president *are* coming to the meeting.

In the sentence above, the two nouns joined by 'and' refer to two different people.

- In case the two nouns refer to the same person, the singular form of the verb is used. For example:

The president and chief executive of the company *has* arrived.

Here the two nouns ('president' and 'chief executive') refer to the same person.

- If the two nouns joined together by 'and' are thought of as a single 'thing', the singular form of the verb is used. For example:

Idli and sambar is my favourite breakfast.

- When we refer to an amount or quantity of something (distance, money, etc.), it is used with the singular form of the verb. For example:

150 kilometres *is* not a great distance.
Ten thousand rupees *is* a fair price for this bike.
- The singular form of the verb is used if the subject consists of two singular nouns joined together by 'either ... or' and 'neither ... nor', as in the following examples.

Either the president or the secretary *has* signed this document.
Neither Robert nor Abdul *has* come to the meeting.
- However, if the nouns connected by 'either ... or'/'neither ... nor' are plural, the plural form of the verb is used. For example:

Either my children or their friends *have* written this letter.
Neither the girls nor the boys *have* any knowledge of this matter.
- When the subject of a sentence is a pronoun, such as 'everyone', 'someone' and 'no one', the singular form of the verb is used. For example:

Everyone *wants* to succeed.
No one *knows* the answer.
- Pronouns such as 'everyone', 'everybody', 'no one', 'nobody', 'someone' and 'somebody' are considered to be singular and therefore take the singular form of the verb. However, note that they are followed by plural pronouns such as 'they', 'them' and 'their'. For example:

Everyone *has* finished their work.
Nobody *is* allowed to drive unless they are eighteen.
- Some nouns ending in '-s' are considered plural in form and take plural verbs. These nouns do not have singular forms. For example:

His trousers *have* become too tight.
Where *are* your spectacles (glasses)?

Some other nouns of this kind are: 'arms' (meaning 'weapons'), 'belongings', 'congratulations', 'goods', 'surroundings', 'thanks' and 'troops'.
- Uncountable nouns, such as 'baggage', 'equipment', 'furniture' and 'luggage', are treated as singular nouns. Hence, they take singular verbs only. For example:

Your baggage *is* heavy.
The equipment *was* expensive.

- Collective nouns, such as 'government', 'public', 'team', 'party' and 'media', can take either a singular or a plural verb. For example:

The committee *is* investigating this matter.

The committee *are* of the view that the investigation should be completed quickly.

The first sentence refers to 'committee' as an undivided group, but the second refers to the individuals who form the committee.

EXERCISE

Fill in the blanks in the sentences below using the appropriate form of the verb in brackets. Use the verbs in the tenses suggested. For example:

Bose speaks Kannada fluently. (speak: simple present)

- I for an NGO in Gwalior. (work: simple present)
- There three crows on the tree branch. (be: simple past)
- The boys table tennis. (play: past continuous)
- Stephen the table. (clear: present perfect)
- The planes the airport. (approach: present continuous)
- The young children in this school yoga classes twice a week. (have: simple present)
- Both the rice and the curd fresh and tasty. (be: simple past)
- The rice and curd which the restaurant serves fresh and tasty. (be: simple present)
- Rs 10,000 a month a good salary for a beginner. (be: simple present)
- Neither Murali nor Tara the answer to this question. (know: simple present)
- Either the boys or their parents the report cards. (collect: present perfect)
- Thank you! The news you just gave me me very happy. (make: simple present)

VOCABULARY

Word Formation III

A prefix is a word fragment added in front of a word (e.g., *bi-*, *pre-*, *un-*). A suffix is a word fragment added at the end of a word (e.g., *-hood*, *-less*, *-y*). Combining roots with prefixes and suffixes produces new words. For example, prefix *un-* + root *able* = new word *unable*; root *able* + suffix *-y* = new word *ably*.

Breaking a word down into root, prefix, and suffix might help you determine its literal meaning. Given below, are some prefixes and suffixes that have been derived from Greek and Latin.

Prefixes		
Greek prefix	Meaning	Examples
anti / ant	instead, against	antisocial, antacid
deca	ten	decade, decalogue
eco	environment, habitat	ecology, ecosystem
homo	like, similar	homogeneous, homonym
hyper	over, above, beyond	hyperactive, hyperbole
kilo	thousand	kilogram, kilometre
macro	large	macroscopic, macroeconomics
micro	small	microbe, microscope
neo	new	neoclassical, neophyte
octo	eight	octogenarian, octopus
para	beside, beyond, near	paradox, paranormal
proto	first	prototype, proton
pseudo	false	pseudonym, pseudo-science
syn / sym	together, with	symmetric, synopsis
Latin prefix	Meaning	Examples
a	not, without	amoral, apolitical
bi	two, double	bifurcate, biannual
contra	against	contradict, contrast
de	down, off, removal	deformed, descend
extra	outside of, beyond	extraordinary, extrovert
in / im	in, into, not, toward	incision, impure, impulse
infra	below, inferior, after	infrared, infrasonic
mal	evil, badly	malnourished, malevolent
non	not	non-resident, nonconformity
pre	before, early, toward	precedent, preposition
quadr	four times, fourfold	quadriceps, quadrangle
retro	backwards, behind	retrofit, retrograde
semi	half	semicircle, semivowel
tri	three	triangle, triceps
ultra	beyond, extremely	ultrasound, ultraconservative

Suffixes		
Greek suffix	Meaning	Examples
ac / iac	pertaining to	cardiac, maniac
cracy	government	aristocracy, democracy
genic	suitable	carcinogenic, photogenic
gram	record	telegram, electrocardiogram
iatry	healing	podiatry, psychiatry
ic	pertaining to, one who	dogmatic, aristocratic
ical	pertaining to, made of	political, biological
ise / ize	to make to give	criticise, sanitise
ism	belief in, profession of	terrorism, feminism
logy	science or study of	biology, geology
oid	resembling, like, shaped	cuboid, android
phobia	fear of	claustrophobia, xenophobia
scope	observe, watch	telescope, microscope
sis	act, state of	crisis, metamorphosis
therapy	to nurse, care for	hydrotherapy, aromatherapy
Latin suffix	Meaning	Examples
able, ably	able to, capable of being	transferable, identifiably
age	belonging to, related to	postage, marriage
en	to become, cause to be	darken, weaken
ery / ry	place for, occupation of	vinery, dentistry
fy	to make, cause to be	clarify, horrify
hood	state, quality	childhood, priesthood
ish	of, belonging to	boyish, foolish
ist	person who does	philanthropist, artist
less	without, lacking	pitiless, tireless
like	characteristic of	childlike, godlike
ment	result, means of an act	movement, moment
ness	state, quality of being	greatness, sadness
some	like, tending to be	tiresome, lonesome
tion	state of something	elation, depression
wise	direction, manner	clockwise, lengthwise

The meaning of a word can be changed by either modifying the root, or adding a prefix or suffix.
 Word: *telephone* = Greek prefix *tele* (far) + Greek root *phone* (sound)
 Change root to *pathy* (Greek: feeling); new word: *telepathy*

EXERCISES

For each sentence below, study the word that is printed in bold. Try to identify the root word along with any prefix and/or suffix that is/are attached to it.

1. Salman watched a **preview** of the movie.

Root: view Prefix: pre

2. The magician made the pigeon **disappear**.

Root: appear Prefix: dis

3. Radhika asked the actress for her **autograph**.

Root: graph Prefix: auto

4. Chandan **removed** the item from the box.

Root: move Prefix: re Suffix: ed

5. I stood on a balcony **overlooking** the park.

Root: look Prefix: over Suffix: ing

6. Himesh's story was **unbelievable**.

Root: believe Prefix: un Suffix: able

7. One should not dress **informally** in office.

Root: formal Prefix: in Suffix: ly

Complete the following table, using the given clues.

Prefix	Root	Suffix	Word	Meaning
man				create or produce
un	fortune	ate	unfortunate	not favoured by fortune
			photographic	relating to photography
	graph			story of one's own life
mar				underwater warship
		ial		originating or located outside Earth

Fill in the blanks by modifying the words in the brackets as instructed.

1. Don't be (child + suffix)
2. He his strength. (prefix + estimate)
3. Our team won the hockey (champion + suffix)
4. It is to kill endangered animals. (prefix + legal)
5. She was given a of sweets. (hand + suffix)
6. He wants to me on Facebook. (prefix + friend)
7. You need a of hard work and determination to succeed. (combine + suffix)

WRITING

Principles of Good Writing

Writing is an important part of both your academic and professional life. It helps you communicate, explain, advise and record various things to people in a variety of ways. In order to communicate effectively through writing, one must learn how to write well. This chapter seeks to explain and illustrate some basic principles of good writing.

The first thing one must keep in mind is to know your goal. What is the purpose of your writing? Is it a scientific report, an essay, an informal letter, a job application? You have to make sure your language, formatting, vocabulary and tone is appropriate to whatever task your writing is supposed to achieve. For instance, a job application letter would be formatted differently from a scientific report. A descriptive essay would be much longer than a formal letter. An informal e-mail to a friend would be worded differently than a letter to the head of your university. You need to ask yourself who your reader is, what you want them to know and what is the most effective way to communicate that to them.

Once you know what and why you are writing, you need identify the *key points* you want to discuss. This is another fundamental step in learning to write well. Writing well is not simply writing a lot but learning to be organised in your writing. First, identify what is the main point of your message. For instance, it could be explaining how a windmill works. Then you need to put down all the main ideas associated with it in the right order. For instance, a report on how windmills work would have an objective, a description of a windmill and its working parts, a drawing or two to illustrate the windmill, the theory of how kinetic energy is converted to electricity, an explanation of how a windmill uses this process to produce electricity, how the electricity is stored and what its possible applications are. This ensures that you have covered all the important points and you have done so in a logical and orderly manner. A good way of coming up with ideas and organising them is to brainstorm or mindmap the topic and then arrange the ideas in bullet point form in order of importance and coherence.

The next step is to convert these ideas into paragraphs. A few points to remember here:

- ✓ Every paragraph should have unity of theme which means that it should be built around a single idea expressed in a topic sentence. For example, in a paragraph on global warming, the sentence 'Some governments are encouraging wind and solar energy production' would be out of place.
- The topic sentence can be placed at the beginning, somewhere within, or at the end of the paragraph. In texts relating to science and technology, the first position is most often preferred.
- Do not make your paragraphs too long. The best paragraphs ('best' in terms of the ease with which they can be understood) are never very long, except in scholarly or technical texts. This is because it is easy for a reader to understand what is said when the information is presented in short coherent bits.
- ✓ A paragraph must have the feature of coherence, which means that all the sentences in it must be arranged in a way that indicates a logical progression of thought.
- ✓ Coherence in a paragraph can be achieved by arranging its sentences according to chronological, spatial or logical order. Chronological order is useful in describing events; spatial order, in describing a scene; and logical order, in describing phenomena where a cause-and-effect relation needs to be presented.
- A second way of writing a coherent paragraph is by using connectives, such as 'therefore', 'however', 'also', 'thus', 'finally', 'firstly', etc.
- A third way of ensuring coherence in a paragraph is by the use of pronouns and other reference words.
- Remember that the best paragraphs are written in your own words, chosen carefully to express your observations, feelings and opinions.
- Paragraphs on personal topics can be based on actual experiences or be purely imaginary, while paragraphs on general topics call for an awareness of current affairs and the world we live in.
- When asked to compose a paragraph on a general topic, it is a good idea to refer to some books to collect facts.

Organising paragraphs

Paragraphs must be organised in a particular manner to ensure your document is understood by the reader. The most important way of doing this is to have an introduction and conclusion.

- An *introduction* is a paragraph or section where you introduce the topic of the document in a manner that allows the reader to know exactly what the rest of the document is about. This should always come first.
- A *conclusion* is a paragraph or section which sums up the key points in your document and brings all your ideas together in a manner that brings your document to a definite close. This should always come last.

The style in which these will be written depends on whether you are writing a descriptive essay, report, formal letter or informal letter. Here are some examples of introductions and conclusions.

Introduction to a job application

My name is Bharathi Kumar, and I am writing in reply to your advertisement for the post of assistant lab technician. I am currently based in Hyderabad, and have been working in Piramal Laboratories for the past one year as a junior lab technician.

Conclusion to a job application

My CV is attached. I hope that you will look upon my résumé and application favourably. I look forward to hearing from you.

Introduction to an essay on caste discrimination

There are different forms of discrimination practiced in our society today, even though we might say that we are an equitable society. Discriminations based on gender, age, class and socio-economic position are visible in every sphere of life. Caste is no different. Though more subtle, discrimination based on caste is a fact of life in India. From education to who is allowed to eat in our homes, caste-based discrimination permeates our outlook and the way we treat our fellow citizens.

Conclusion to an essay on caste discrimination

In conclusion, it is evident that caste-based discrimination has deep roots, having been a part of Indian society for a very long time. That does not mean it must continue to inform the way we live. It is our responsibility to ensure that future generations do not carry on the legacy of caste discrimination. We need to make every effort to ensure that caste does not continue to play a role in creating further divisions in our country.

Creating coherence

Once you have an introduction in place, you can arrange the paragraphs in your document according to the format of your document. Some of the ways you can organise paragraphs are as follows.

- *Order of importance:* Paragraphs with the most important ideas come first, and other paragraphs follow in descending order of importance.
- *Chronological order:* Paragraphs are arranged as per a sequence of events. Use connectors such as 'first', 'then', 'finally', etc., to structure your paragraphs. This method is useful while narrating a story or writing up procedures for an experiment.
- *Problem-solution:* Here, you state the problem in your introduction, and the rest of the paragraphs outline a solution in a logical, sequential manner.
- *Question-answer:* When you have to write an argumentative essay in which you take a stand for or against something, or you are asked to define something, you need to first state the question and then provide the answer in the following paragraphs.

Techniques for writing precisely

Apart from organising your writing, you also need to ensure that your writing itself is precise. This can be achieved in a number of ways. Some of the more important ones are:

- **Be brief:** No one likes reading long, meandering sentences unless it is a literary work. For all official and scientific writing, keep it short and to the point.
- **Be grammatical:** Keeping your sentences short does not mean resorting to ungrammatical constructions. Make sure you structure your sentences correctly.
- **Avoid jargon and abbreviations:** Unless absolutely necessary, do not use specialised technical terminology, unnecessarily complex words, or abbreviations that your reader might not understand. Use language that is appropriate to both the situation as well as your reader's level of comprehension. If you do not know the meaning of a word, look it up in a dictionary; if you still do not understand it, do not use it. It is always better to use correct vocabulary than vocabulary that looks impressive but is actually wrong.
- **Describe:** When talking about an object or event, describe it vividly. Use words that describe size, shape, texture, colour, smell, taste, weight, material, use, etc. When writing a descriptive essay or subjective piece, you can even describe the feelings the subject evokes in you, or your own reaction to the object/event being described. This gives your writing more immediacy and greater recall.
- **Define:** Define your objective/idea/object as fully as you can. This makes your writing clearer, and it also tells the reader that you know what you are talking about.
- **Classify:** Make sure you classify whatever it is you are writing according to what you need it to do. For instance, you would write a report on a class excursion differently from a report on laboratory experiment.
- **Provide examples/evidence:** Always present examples, evidence or data to support your claims. Backing up your opinions or ideas means that the reader will believe you and that your writing will be convincing.
- **Edit:** A very basic principle of good writing is to ensure that your writing is free of errors. This means that you need to be careful about using correct spelling, grammar, sentence structure, and appropriate vocabulary in all your writing. Always proof-read or check your writing before submitting it.

The tips and techniques given above will help you write more concisely and correctly. Practicing these principles will help you communicate more effectively.

EXERCISES

Answer the following questions in one or two sentences.

1. Name three techniques that will help you write more precisely.
2. Why should you edit your writing?
3. When can you use abbreviations in your writing?

Rearrange each group of jumbled sentences below so as to have well-written paragraphs.

1. 3 a. It contains, of course, the meanings of 'difficult words'.
 1. b. One of the most important reference books that you must possess is a dictionary.
 4 c. It also gives you the pronunciation of the words.
 2 d. You do possess one, perhaps, but I doubt whether you are aware of the different kinds of information it contains.
 5 e. The dictionary can be referred to for the various grammatical forms of words as well.
 2 f. Every college dictionary should provide at least these four kinds of information about words, namely pronunciation, meaning, grammatical patterns and usage.
 6 g. Finally, a good dictionary contains illustrative sentences or phrases, showing how words are actually used.
2. 5 a. They are chemistry, physics, physiology or medicine, literature and peace.
 2 b. It is awarded from funds bequeathed by Alfred Nobel, a Swedish inventor and philanthropist.
 6 c. In 1969, economics was added to the list.
 4 d. Nobel's will designated six areas for which prizes could be awarded.
 7 e. Prizes in these seven areas are presented in December every year, in the presence of the King of Sweden, as a fitting tribute to Alfred Nobel.
 f. The Nobel Prize is considered one of the most prestigious awards made to people whose work benefits humanity.
 g. The funds are administered by the Nobel Foundation in Stockholm.

Develop the following hints into a paragraph of your own. Write out the complete paragraph in your exercise book.

"Where there's a will there's a way"—resolution overcomes obstacles—half the battle—all walks of life—determination surest way to success—difficulties disappear—life of Napoleon—body and mind into goals—Alps stood in way of his armies—"There shall be no Alps"—road was made—heights previously inaccessible—"Impossible is a word only to be found in the dictionary of fools"—resolution a condition of success—beware of mistaking undisciplined energy for firmness and self-command

LIFE SKILLS

Time Management

The ability to manage time effectively is one of the biggest assets you can have on your side in all walks of life. Whether you are an artist or an engineer or even an intern, you need to learn how to do multiple things within a finite amount of time. As you grow older and move up the employment ladder, you will have to deal with many more responsibilities. The key to

managing these responsibilities without getting stressed or worried or anxious is to manage your time wisely.

Planning, prioritising, making schedules, multitasking and being able to adapt your schedule to emergencies are all valuable time management tools. If you can avoid procrastination, playing on your mobile phone too much, mindlessly surfing the internet, and other such distractions, you will find it easier to manage your time effectively. Once people see that you are able to manage your tasks on time and do it well, you will find them more willing to work with you, give you promotions, and help you grow in your career.

Time management has been regarded as a very important life skill throughout history. The following extract is from a letter written by the first-century Roman philosopher Seneca to his friend about the value of every minute.

On Saving Time Seneca

[...] my dear Lucilius—set yourself free for your own sake; gather and save your time, which till lately has been forced from you, or filched away, or has merely slipped from your hands. Make yourself believe the truth of my words,—that certain moments are torn from us, that some are gently removed, and that others glide beyond our reach. The most disgraceful kind of loss, however, is that due to carelessness. Furthermore, if you will pay close heed to the problem, you will find that the largest portion of our life passes while we are doing ill, a goodly share while we are doing nothing, and the whole while we are doing that which is not to the purpose. What man can you show me who places any value on his time, who reckons the worth of each day, who understands that he is dying daily? For we are mistaken when we look forward to death; the major portion of death has already passed. Whatever years be behind us are in death's hands.

Therefore, Lucilius, [...]: hold every hour in your grasp. Lay hold of to-day's task, and you will not need to depend so much upon to-morrow's. While we are postponing, life speeds by. Nothing, Lucilius, is ours, except time. We were entrusted by nature with the ownership of this single thing, so fleeting and slippery that anyone who will can oust us from possession. What fools these mortals be! They allow the cheapest and most useless things, which can easily be replaced, to be charged in the reckoning, after they have acquired them; but they never regard themselves as in debt when they have received some of that precious commodity—time! And yet time is the one loan which even a grateful recipient cannot repay.

GLOSSARY

<i>filched</i>	stolen
<i>reckons</i>	understands, measures
<i>fleeting</i>	does not last long
<i>mortals</i>	humans
<i>commodity</i>	an object that can be bought or sold
<i>recipient</i>	a person who receives (something)

ACTIVITIES**Individual activity**

In a notebook, jot down the following—

- Recall five ways in which you waste time every day.
- What can you do to rectify these things?

After completing the above exercise, note down the following—

- What are four productive things (apart from studying) you can do with your time every day?
- How would you go about doing these things?

Pair activity

Choose a partner. Write down your daily schedule and a list of goals you want to achieve in a month.

Now exchange your list with that of your partner's. Offer suggestions on how your partner can improve his daily schedule to manage time more effectively and let him/her do the same for you. Also offer suggestions on how each of you can achieve your monthly goals most effectively and in order of importance.

WRITING ACTIVITY

Unit 4

READING

Chindu Yellama

Chindu Yellamma (1914–2005) hailed from a disadvantaged community in the town of Basara near Nizamabad, in Telangana. She was given the name 'Saraswati' at birth and belonged to a family and community which travelled from village to village, performing *Chindu Bhagavatam*, a folk theatre art form. Her father suffered from near blindness, and Saraswati believed that if she dedicated her life in service to the goddess Yellamma, then perhaps her faith would be repaid and her father's sight would be restored. Indeed, over time her father did re-acquire his sight. As a sign of respect and devotion, Saraswati changed her name to 'Chindu Yellamma'.

She was married off at the age of fourteen, but she found that marital duties prevented her from dedicating herself completely to her art. Arrangements were made so that her husband could marry her sister, while she could live a childless life—one in which she was intent on furthering *Chindu Bhagavatam* as an art form.

Bhagavatam, considered to be the essence of all Vedas, exists in various versions including *Chindu Bhagavatam*, characteristic of a nomadic community from Telangana. The name is derived from the manner of the community's presentation of the art form. *Chindu*, in Telugu, means 'jump', and as their troupe's presentation involves the use of leaps and jumps, it became a title that they embraced. In the Telangana region, there are 800 *Chindu Bhagavatam* troupes. Each troupe is made up of fifteen skilled performers, typically all male. These performers are called *Chindulollu*, and are trained in various arts including singing, makeup, and playing musical instruments such as the harmonium, cymbals, and *dholak* (a type of drum).

Chindu was one such exceptional artiste who, despite leading the difficult life of a nomad, always performed with a sense of dignity and reverence towards her profession. It was her hope to make *Chindu Bhagavatam* popular among the masses so that it would bring recognition and respectability to her community, while drawing attention to their plight as a group of people struggling to survive violent caste politics.

During pre-independence times, the *Doras* (an upper-caste community) had people from lower castes tend to their property. The *Doras* frequently organised *Chindu Bhagavatam* performances in their villages as they believed doing so would ensure divine blessings and prosperity. Chindu used these events as opportunities to combine her performance with moral anecdotes and advice for the *Doras* in the hope that they would treat the poor with compassion.

Nataraja Ramakrishna, the chairman of the Sangeet Natak Akademi, was the first to introduce Chindu Yellamma to broader, urban audiences. As a result of this, she earned immense respect and recognition, and the story of her life remains a shining example of one dedicated to the arts.

GLOSSARY

<i>disadvantaged</i>	without advantages (usually of wealth or position)
<i>essence</i>	the most essential part; the central meaning
<i>nomadic</i>	leading a wandering life, usually without having a concrete home
<i>troupe</i>	a group of performers who travel to different venues with their shows
<i>exceptional</i>	unusually good; outstanding
<i>artiste</i>	a public performer (such as a dancer or singer)
<i>reverence</i>	attitude of prayer and awe
<i>plight</i>	a difficult situation
<i>tend</i>	to take care of
<i>anecdotes</i>	small stories that usually illustrate a point
<i>urban</i>	belonging to the city

COMPREHENSION**A. Choose the right answer from the following options.**

1. What was Chindu Yellama's birth name?
 - a. Saraswati
 - b. Gauri
 - c. Bhagwati
2. Where was she born?
 - a. Nizamabad
 - b. Vizag
 - c. Basara
3. What art form did she specialise in?
 - a. Harikatha
 - b. Chindu Bhagavatam
 - c. Carnatic classical music
4. Who introduced her to more urban audiences?
 - a. the chairman of the Sangeeta Kalanidhi
 - b. the director of Kalakshetra
 - c. the chairman of the Sangeet Natak Akademi

B. Mark the following statements as true or false.

1. Yellamma changed her name after her father's eyesight returned. ()
2. She had ten children. ()

3. She was world famous before performing at the Sangeet Natak Akademi. ()
 4. She belonged to the upper caste *Dora* community. ()

C. Answer the following questions in 50–100 words.

1. Why did she decide to dissolve her marriage?
2. Whom did she try and convince to be more compassionate through her performances, and why?
3. What does the term 'Chindu Bhagavatam' mean?
4. Why is this art form considered important?

D. Answer the following questions in 200–300 words.

1. What do you understand of Yellamma's character from the text? What kind of person do you think she is, and why do you think she should be written about?
2. Identify two instances in which Yellamma breaks gender and caste barriers in her life. Why and how do you think she does this?
3. This piece talks about a woman whose dedication to art brings about significant change in people's lives. Has any particular form of art or music made a difference to your life? Describe both the form, and how it changed your life.
4. Briefly explain the history of Chindu Bhagavatam from the information provided in the text.

GRAMMAR

Misplaced Modifiers

A modifier is a word, phrase or clause that modifies a noun or a noun clause. Look at the following sentences:

The leather sofa was torn.

The sofa made of leather was torn.

The sofa, which was made of leather, was torn.

In each case, the subject of the sentence is the noun 'sofa'. In each sentence, the noun 'sofa' is modified by either a word ('leather'), a phrase ('made of leather'), or a clause ('which was made of leather'). Modifiers add descriptive details to the noun they modify. They are usually positioned close to the noun that they modify.

The boy drank the coffee, which was *already cold*.

The modifier 'already cold' describes the coffee that the boy was drinking.

Sometimes a modifier is separated from the noun they describe and is positioned elsewhere in the sentence. These modifiers cause confusion because they seem to describe some other noun in the sentence instead of the noun they intend to modify.

Already cold, the boy drank the coffee.

In the above sentence, the modifier 'already cold' (intended to describe the coffee) is positioned in such a manner that it seems to be describing the boy. Such incorrectly positioned modifiers are called 'misplaced modifiers'.

Misplaced modifiers change the meaning of the sentence. Look at the following examples:

- I *only* arrived today.

Here, the word 'only' modifies the word 'arrived'. This sentence means that all I did today was to arrive. I didn't eat, I didn't sleep—I did nothing but arrive.

- I arrived *only* today.

Here, the word 'only' modifies the word 'today'. This sentence means that I arrived today, not yesterday or the day before.

- Sonia ate the breakfast her mother prepared *quickly*.

This sentence implies that Sonia's mother prepared the breakfast quickly.

- Sonia *quickly* ate the breakfast her mother prepared.

This sentence means that Sonia ate her meal quickly.

In order to correct a misplaced modifier ...

1. understand what the sentence actually wishes to communicate,
2. identify the subject of the sentence, and
3. move the modifier to a position closer to the subject.

- ✗ Shoaib saw many rabbits walking down the hill.

(The writer intended to say that Shoaib was walking down the hill. However, the above sentence implies that rabbits were walking down the hill.)

- ✓ Walking down the hill, Shoaib saw many rabbits.

- ✗ Full of stains, Shoaib wore the only jacket he had.

(This sentence suggests that Shoaib is full of stains. Revise the sentence so that the stains apply to the jacket.)

- ✓ Shoaib wore the only jacket he had, which was full of stains.

- ✗ When not working, Shoaib's hobbies include chess and fixing computers.

(Here the modifier 'when not working' has been misapplied to the noun phrase 'Shoaib's hobbies'.)

- ✓ When Shoaib isn't working, his hobbies include chess and fixing computers.

- ✗ Shoaib brushed his teeth after eating with Dento toothpaste.
- ✓ After eating, Shoaib brushed his teeth with Dento toothpaste.

When correcting misplaced modifiers, be sure to remove any possible source of ambiguity.

- ✗ Shoaib said on Wednesday he completed his work.

This could be re-written in two ways, depending on the intended meaning:

- ✓ On Wednesday, Shoaib said he completed his work.
(i.e., Shoaib said that on Wednesday)
- ✓ Shoaib said he completed his work on Wednesday.
(i.e., the work was completed by Shoaib on Wednesday)

EXERCISE

Rewrite each sentence, moving the misplaced modifier to its correct position.

1. The train was nearly late by five hours.

.....

2. Sindhu bought a pen from a shop that didn't cost much.

.....

3. I only need to do this once.

.....

4. The piece was missing from the puzzle that we needed to complete the set.

.....

5. We listened to the speech by the Prime Minister huddled around the radio.

.....

6. The wrestler was a large man with a flowing beard weighing 130kgs.

.....

7. She gave the beggar her food who was sitting on the road.

.....

8. The book was only published in Telugu.

.....

9. Mani presented a paper at a seminar titled 'Management Challenges in a Digital Age'.

.....

10. We saw lots of miniature paintings on a school trip to an art gallery.

.....

VOCABULARY

Synonyms

Synonyms are words that have the same or nearly the same meaning. For example, 'finish' and 'complete' are synonyms of each other. Similarly, 'calm', 'tranquil' and 'peaceful' are synonyms of each other, and are often used in place of one another. It is useful to know the synonyms of a word because you can use them to bring variety to your speech and writing.

Words often have more than one meaning, and when we talk of synonyms, note that we only mean that two or more words match in *one* of their senses. Thus, the word 'fair' is a synonym for the word 'just' in one of its meanings, but not in its other senses.

The umpire's decision was **fair** / **just**. ('Fair', in the sense of 'morally right' or 'free from favouritism' is a synonym for 'just'.)

but

Jose is the short, **fair** boy in a brown shirt. ('Fair', in the sense of 'light-coloured skin', is not a synonym for 'just').

Synonyms allow us to refer to objects, actions and feelings in more than one way, which makes what we say or write more interesting to others. For example, note how synonyms are used below to avoid repetition.

I am **afraid** of the new boss. Are you **frightened** of him?

The boss is strict, but understanding; you needn't be **scared** to talk to him.

Look at the sentences below. They will give you synonyms that can, most of the time, be freely used in place of one another.

We got printed **cloth** / **fabric** / **material** for the curtains.

Mr Sonalkar is an **able** / **a capable** / **a competent** manager.

The sky was full of **sparkling** / **shining** / **glittering** stars.

Nina's boss knows that she is an **industrious** / **hard-working** / **diligent** worker.

The bridge **connects** / **joins** / **links** the old and new parts of the city.

We have a huge mango tree at the **back** / **rear** of the house.

However, most often, a number of words that you find on a list of synonyms do not actually have identical meanings and cannot be used interchangeably.

- Firstly, two words may share one of their meanings but each of them may have other meanings, because of which they cannot always be used in place of each other (e.g., *dull* and *boring* can be used interchangeably in 'a dull / boring book'; but 'a dull day' is not the same as 'a boring day').
- Secondly, many such words may indicate slightly different shades or degrees of meaning (e.g., *grief* and *sadness*); be suitable for different situations, such as formal or informal (e.g., *seldom* and *rarely*); may be commonly used by a particular group of speakers, such as adults and children (e.g., *stomach* and *tummy*); or may indicate emotions, such as approval or disapproval (e.g., *curious* and *inquisitive*). For examples, look at the sets of sentences below. Though the highlighted words have almost the same meaning, note that they cannot always be used as alternatives.

How big / large is your office?

The girl had **big** / **large** brown eyes.

We dug a **big** / **large** pit in the field.

but

Don't cry! You're a **big** boy, aren't you? (*not* 'a large boy')

Maria and her brother had a **big** fight about the bicycle. (*not* 'a large fight')

She's a **clever** / **bright** / **an intelligent** child.

but

What a **clever** / **bright** idea! (*not* 'an intelligent idea')

You must, therefore, be careful with synonyms when preparing for a talk, or when drafting a letter or report. Reading will help you learn to use words that are almost the same in meaning. You can also look up a dictionary or a thesaurus, which gives lists of similar or related words to see if it is appropriate to use one word in place of another.

EXERCISES

Match each word in the box with its synonym on the next page.

abate	wreck	yearly	meticulous	appear
broad	futile	lucid	elementary	mandatory

wide	useless
clear	compulsory
destroy	lessen
seem	annually
basic	careful

Complete the sentences using words that mean the same as those in brackets.

1. She (rarely) plays the violin now.
2. It was a (hazardous) journey, and we were lucky to have escaped unharmed.
3. I had to be away from office because of (pressing) personal work.
4. The bus slowed down at the (junction).
5. We (craved) for a cold drink after the long walk in the heat.
6. What a (pitiless) man you are!

Antonyms

An antonym is a word that means the opposite of another word. Learning antonyms is an important part of building your vocabulary because it will help you avoid using long phrases to express the opposite meaning. For example, compare the two alternative ways in which you can convey the opposite of the word ‘purposefully’ in the sentence ‘Rita walked purposefully down the road’.

Rita walked *without a clear purpose* down the road.

Rita walked *purposelessly* down the road.

The antonym of a word ...

- may bear no resemblance to it (e.g., ‘cold’ and ‘hot’)
- may be formed by replacing the first word in a compound with another word (e.g., ‘part-time’ and ‘full-time’)
- may be formed by adding a prefix in front of it (e.g., ‘important’ and ‘unimportant’)
- may be formed by replacing a suffix at its end (e.g., ‘useful’ and ‘useless’)

You will find all these kinds of antonyms in the list on the next page. Practise using them when you speak and write.

acquit	convict	active	inactive, passive
barren	fertile	bend	straighten
clockwise	anticlockwise	do	undo
eager	reluctant	exclude	include
expensive	cheap, inexpensive	follow	lead
honest	dishonest	legal	illegal
lend	borrow	major	minor
possible	impossible	powerful	powerless
reveal	conceal, hide	strict	lenient
success	failure	timely	untimely
undersized	oversized	urban	rural
vacant	occupied	well-mannered	ill-mannered

Note that you cannot always form antonyms by adding letters at the front and the end of words. Some of these beginnings and endings do not always mark opposite meanings—they could sometimes be part of an entirely unrelated word. For example:

- anti-perspirant:* a substance that prevents you from sweating (the word ‘perspirant’ is not used in English)
- disillusion:* to make someone see that something they thought was good or true is not actually good or true (‘illusion’ is not used as a verb, so you can ‘disillusion’ someone but not ‘illusion’ them)
- disown:* to say that you no longer want to be connected with someone or something, especially a member of your family (not the opposite of ‘own’, which means ‘possess’)
- dislocate:* to move a bone out of its normal position in a joint, usually because of an accident (unrelated to ‘locate’, meaning ‘to find the exact position of something’ or ‘to be situated in a particular place’)
- unearth:* to find something that has been buried in the ground or lost for a long time after a search (‘earth’ is not used as a verb, so you can ‘unearth’ treasure, but not ‘earth’ it)
- unfailing:* always there, even in times of difficulty or trouble, as in ‘I am grateful for your unfailing help.’ (not the opposite of ‘failing’, which means a fault or weakness)
- undoubted:* definitely true (the synonym of ‘doubtless’, as in ‘undoubted talent’)

Antonyms, therefore, have to be learnt and used carefully. Reading (and this is true of vocabulary development in general) is the best way to add to the antonyms you know. As this will happen only over a period of time, you can use a dictionary when you want to find an antonym for a word or need to be sure you are using the right one.

EXERCISE

In each set, underline the word that is the closest antonym of the italicised word on the left. Use a dictionary to look up the meanings of words that you are not familiar with.

1. <i>diffident</i>	confident	difficult	tolerant
2. <i>extempore</i>	careful	extraordinary	well-prepared
3. <i>consent</i>	forbid	resent	permit
4. <i>amicable</i>	negative	surprising	unfriendly
5. <i>ambiguity</i>	clarity	guilt	liveliness
6. <i>subside</i>	initiate	ignore	increase
7. <i>transient</i>	permanent	illogical	deep
8. <i>refute</i>	praise	negate	accept
9. <i>paucity</i>	wealth	abundance	distance
10. <i>dormant</i>	forgotten	latent	active

WRITING

Essay Writing

The essay is a long piece of composition on a theme or subject. The word 'essay' literally means an 'attempt' on a given topic. It is self-contained, that is, it has a beginning, a middle and an end.

KINDS OF ESSAYS

There are several kinds of essays. But most of them would fall into one of four types: descriptive, narrative, expository and discursive.

Descriptive essays

These are essays that describe some object or place or person. Here the opening paragraph is written to introduce the general, identifying features of the subject that is being described. The paragraphs that follow it focus on the more specific aspects, and lead to the concluding paragraph that would sum up or comment in a general way on the subject. An example would be an essay on your college campus or on a place that you have visited.

Narrative essays

As the name itself suggests, the aim of the narrative essay is to narrate or report an event. The arrangement is by the order in which the events occurred. The narration must be carried to a natural conclusion which satisfies the reader's curiosity. The essay may narrate episodes from history, legend, or someone's biography; an event such as an election or a basketball match; or an incident such as a miraculous escape or a train accident.

Expository essays

The purpose of an expository essay is to explain a subject or to define or interpret a term or concept. Its aim is to inform the reader. Expository essays can be written on a wide variety of subjects, e.g., 'healthy eating', 'quantum computing', or 'the UN and its activities'.

Argumentative (or discursive) essays

The aim of an argumentative essay is to convince your reader that the position you have taken on a subject is right. When writing an essay of this kind, you must state your position in clear terms, bring in evidence to support your stance, and present your arguments in a logical manner. For example, the topic for a discursive essay could be 'The mother tongue as the medium of teaching at the college level'. These essays are also known as reflective essays.

In order to understand the difference between these types of essays, think about how a single topic—say, earthquakes—could be treated in a variety of ways. An expository essay would talk about what earthquakes are, why they occur, how they are studied, and give examples of recorded earthquakes. A narrative essay, on the other hand, would relate the incidents that took place during a particular earthquake. A descriptive essay might describe the scenes that present themselves to the eye in the aftermath of a major earthquake. An argumentative essay might discuss your personal opinion on the best ways to minimise the impact of earthquakes.

WRITING AN ESSAY

Beginning a long piece of composition can sometimes seem a daunting task. Here are a few useful points to remember when writing any extended written composition.

- An essay must have unity of theme, which means that you should have your aim clearly set down before you start writing.
- The beginning introduces the subject of the essay. The middle of the essay develops the theme and presents the writer's thoughts on it. Finally, the essay is brought to a close in a suitable concluding passage.
- You can give emphasis to the main idea in the essay by placing it in a prominent position (for example, the beginning or end), by giving more space to it, or by directly stating it.
- To ensure that your essay is balanced, the points that are included in it must be given the treatment they deserve according to their importance. For example, avoid making your introduction so long that there is a delay in your getting to the main point.
- For an essay to be coherent, arrange the ideas it contains in a definite order and also make clear the link between any two adjacently placed points.
- An essay should not be loosely structured or rambling, and every part should contribute to its total meaning.
- Most essays are written in a formal style. Thus, complete sentences are used and colloquial expressions and slang are avoided.

Follow the steps given below to help you write a well-developed essay.

- Step 1: Specify the topic.
- Step 2: Jot down relevant points.

Step 3: Order the main points as headings.

Step 4: Arrange the remaining points under the main headings to get an outline.

Step 5: Develop the outline into a complete essay.

After writing an essay, always read through your draft and revise it, paying attention to clarity and grammatical accuracy. In addition to the above-mentioned general guidelines, here are some suggestions for specific types of essays.

Writing a descriptive essay

- Think about or observe the subject of the description. Write down words that describe what it looks like, its parts and features, and how it works (or, say, how a change takes place through a series of stages).
- Introduce the general, identifying features of the subject in the opening paragraph.
- Focus on the specific details in the following paragraphs that form the body of the essay.
- Choose clear, precise words that convey the exact meaning intended, not a general sense. For example, to describe a tidal wave, the word 'gigantic' would be a better choice than merely 'big'.
- Appeal to the senses of the reader. Describe how something smells, feels, sounds, tastes or looks.
- For mechanisms and processes, remember to use the passive voice (for example, 'The machine is connected to...' or 'Next, the gas is passed into a chamber...') and sequence markers (such as 'firstly', 'secondly' and 'lastly').
- Sum up or comment in a general way on the subject in the concluding paragraph of the essay.

Say, for example, you were to write a descriptive composition on a house. Here is how you might go about it.

- | | |
|--------------|---|
| Paragraph 1: | general introduction—size, location, etc. |
| Paragraph 2: | rooms and their location and purpose |
| Paragraph 3: | details of the rooms |
| Paragraph 4: | open spaces, for example verandas and gardens |
| Paragraph 5: | concluding remarks |

Writing a narrative essay

- Narrative writing may relate a real life situation or an imagined one.
- This type of writing mostly uses the past tense (but sometimes also the present tense).

- Mention the setting or background (time and place). This is usually provided at the beginning of the narration; for example, 'On a blistering summer afternoon in a tiny village in Visakhapatnam ...'.
- The action or events of the narrative should ideally have a beginning, a middle, and an ending. This is particularly preferable when you are just beginning to write such essays.
- Decide on and stick to a single point of view.
- The sequencing of events is usually done in the order of their occurrence in time. However, you could sometimes begin at the ending or in the middle of a narrative for dramatic effect.
- Spoken communication may be presented within your essay in either direct or indirect speech, or in a mixture of both. If the narrative includes dialogues, the words spoken by each person, enclosed in quotation marks, is treated as a separate paragraph.
- Do not forget to use a variety of sentence types and vocabulary to avoid monotony.

Writing an expository essay

- Research the chosen topic before you begin writing your essay. Visit a library or use the internet for discovering information and points of view on the subject.
- Plan your essay. What is the purpose of the essay? What do you intend to include and what will you leave out? How comprehensive will your treatment of the topic be?
- Think about your audience. Who is the intended reader? How much would she/he already know about the topic? Will she/he understand what you are saying if you use jargon or technical terminology? Remember to write in such a way as to match the knowledge and language level of the intended reader.
- Follow the broad steps mentioned earlier: note down relevant points; organise the points into an outline; and develop the outline into an essay by expanding the points.
- Remember to maintain the qualities of unity, balance and coherence (already discussed earlier), and do not deviate from the theme of the essay.
- Make sure that the reader understands the context in which the essay is written. Provide any necessary background information that may be required.
- An expository essay could include citations of sources that you have referred to when researching your essay. It is a good idea to make a note of the details of the sources of the information you use in your essay. You could provide these to your reader (e.g., as footnotes or endnotes), so that she/he can independently evaluate the merit of the information in your essay (as well as read further on the topic).
- A good way to end an expository essay is by restating or rephrasing the theme (or thesis) of your essay. You could also quickly review and sum up the main points, and mention your final thoughts on the matter.

Writing an argumentative or discursive essay

- Clearly state the issue in the introductory paragraph.
- Next, state the main thesis, which is your opinion or stand on the issue.

- List at least two or three arguments in favour of your thesis.
- Think about why people might have a different opinion or an opposing point of view, and include arguments that will show why they are not right.
- Make sure that the arguments are in a logical sequence.
- Write a short paragraph on each of your arguments, supporting them with reasons, examples, details, facts and statistical data.
- Use connecting words (such as 'secondly', 'furthermore', 'to conclude', etc.) to link paragraphs with supporting arguments, to connect a general statement with an example or a fact, or to indicate to the reader that you are concluding your article/essay.
- Use the active voice as much as possible to state your supporting arguments as this will add strength to your writing. For example, write 'Many people believe that capital punishment is cruel and inhumane' instead of 'It is believed by many people that capital punishment is cruel and inhumane'.
- Stay focused on the position you take all through the essay, and avoid the temptation to discuss related issues.
- Sum up your main thesis on the concerned topic clearly and briefly and end with a concluding statement that matches the opinion you expressed in the final paragraph.

You could use the following outline to write an argumentative article/essay:

- Paragraph 1: introduction, position taken in the essay, opposite views
Paragraph 2: argument 1, with supporting examples/evidence
Paragraph 3: argument 2, with supporting examples/evidence
Paragraph 4: argument 3, with supporting examples/evidence
Paragraph 5: conclusion, summing up, reinforcement of position taken in paragraph 1

MODEL ESSAY

Here is an illustration of the steps you can take in writing an essay. The topic is 'Machine civilisation'.

First prepare an outline of the main points and ideas. Using this outline, you can write the essay in full. (From the outline below, can you tell if this is a descriptive, narrative, expository or argumentative essay?)

Machine civilisation

- A. *Short historical note*
 1. Industrial Revolution to early 19th century
 2. late 19th century and 20th century
- B. *Features of machine civilisation*
 1. machines and modern industry
 2. machines in daily life

- 3. machines have made the world smaller
 - 4. faster travel
 - 5. faster communication
- C. *Advantages of machine civilisation*
- 1. higher standard of living
 - i. luxuries and comforts
 - ii. abundance
 - 2. faster travel: by land, air or sea
 - 3. leisure and entertainment
 - i. radio, cinema, television
 - ii. books and magazines
- D. *Disadvantages of machine civilisation*
- 1. quality of life has fallen: life has become mechanical
 - 2. pollution
 - 3. noise
 - 4. craze for speed
 - 5. dependence on machines

Now develop the above outline into an essay.

Machine civilisation

The modern age is the age of machines. From the time the Industrial Revolution began in Europe, man's life has been changing in many ways. At first the change was slow. But in the second half of the nineteenth century, there was an increase in the rate of mechanisation, and as a result, life began to change more quickly. During the last fifty years, machines of all kinds have become part of our daily lives and have transformed them in the most incredible manner.

Machines have turned human society from an agrarian into an industrial one. Today in countries like the USA, the UK and Japan, only a small section of the population is engaged in agriculture. Industry forms the basis of the life and progress of these nations.

Machines have changed the life of the individual too in many ways. Life at home has been made more comfortable, and the drudgery of household work has been removed. People travel to schools and offices in buses or trains, and spend their evenings in amusements made possible by machine civilisation.

The use of machines has made the world a small place. Distance has been conquered by modern means of transport. We can travel over the oceans of the world in a few hours. One

of the most remarkable features of modern civilisation is the use of the electronic media of communication. The world has been rightly called an 'electronic village'.

When we think of these features of modern civilisation, we are tempted to ask ourselves whether they have made our lives better in quality. What benefits has machine civilisation bestowed on us?

One of the important benefits of machine civilisation is that our standard of living has improved. There is much more variety to be found in all spheres of human interest.

We have a wide choice of everything from wrist watches to ice creams, from fountain pens to flashlights. Food from any part of the world can be obtained in any season of the year. On our table we can have fruit from the Mediterranean, wine from France and cheese from Australia.

Mass production of goods leads to abundance everywhere. Articles can be produced in hundreds or thousands in modern automated factories. Scooters, television sets, air coolers and other articles that add to comfort and variety are available to anyone who wants them. Mass production helps to keep their prices within the reach of the common person.

A hundred and fifty years ago, people who wanted to travel had to depend on animals like horses and camels. Today we can choose our mode of travel. If we are very busy, we can travel by air. Or we can take a bus or a train, and enjoy a longer and more leisurely journey.

Machines save time, and therefore people have plenty of leisure today. Workers who stand for hours near a lathe or some other machine must surely have some means of relaxation at the end of the day. Machine civilisation has provided various forms of entertainment for these hours of leisure. There is the radio, which helps people to listen to programmes of music, sports commentaries or talks. The cinema is another popular form of entertainment. Television combines the features of the radio and the cinema and brings live pictures from far-off corners of the world (why, even from outer space) into our drawing rooms. Another way of spending leisure is to read books and magazines. Today books and magazines to suit all tastes are available in every important language of the world.

These are some of the ways in which machine civilisation has improved our lives. But there is the other side of the picture too to be considered. People have had to pay a price for these benefits. Let us look at some of the objections to machine civilisation.

The chief criticism against machine civilisation is that while it has provided variety and abundance in our daily lives, the quality of life has deteriorated. Life has become artificial, and people themselves function like machines, repeating the same actions day after day. A worker operates a machine and produces 1,000 metal bolts every day; another worker attaches handles to the doors of 300 cars during a day's work. If we have got rid of the old drudgery of slow and difficult labour, we have now in its place the new drudgery of repetitive labour.

Another serious danger posed by the new civilisation is the harm done to the environment by the new way of life. The problem of pollution is causing alarm to ecologists and conservationists, people who want to preserve the balance and the beauty of the environment in which we live. The exhaust fumes from motor cars and factory chimneys fill the atmosphere with deadly gases. The waste products of industry pollute our rivers and even our oceans. Agricultural chemicals, like pesticides and weed-killers, get into our food and bodies. If this continues unchecked, there will be danger to all forms of life on earth.

A different kind of menace comes from noise. We are assailed by noise from all sides: from machines, from cars, from aeroplanes. Physicists have found that the level of this noise is so high that our ears cannot tolerate it. 'Noise pollution' of this kind can lead to deafness, and can cause nervous diseases in people who are exposed to it.

Another factor of machine civilisation that affects our lives is speed. Today there is a craze for speed, a craze to do things faster, to reach places faster. Speed itself has no virtue. The pace at which people, especially of advanced countries, live is sure to affect their mental and physical health.

The paradox today is that people have plenty of leisure, but they have not learnt to make use of it properly. People never relax in the real sense. It is also paradoxical that though we built machines to serve us, we have allowed them to dictate our lives. We are dependent on machines and have lost our individuality. Like the scientist Frankenstein in Mary Shelley's novel, we may find the machine that we have created turning against us. This is a warning that must be borne in mind to balance the impressive list of benefits that humankind has received from machine civilisation.

Note how this essay develops the outline prepared earlier:

- The first two parts of the outline are developed in the four opening paragraphs.
- The fifth paragraph is a transition paragraph: it connects the introductory section of the essay to the next part of the essay.
- The second part is then developed in the next five paragraphs.
- The eleventh paragraph is again a transition paragraph.
- The third part is developed in the last five paragraphs.

Note also that even at this stage, a point or two may be added or omitted. The general outline, however, is not changed.

EXERCISES

On the next page is the outline of an expository essay on 'Body image and the media'. Use the points to expand the outline into a complete essay of about 500–750 words. Feel free to add new points to the essay or to modify the given outline.

Essay plan: Body image and the media

Introduction: What is body image? How do you define it?

1. Ways in which body image is created by media
 - i. Ads
 - ii. Films
 - iii. Books
 - iv. Music videos
 - v. Reality shows
 - vi. Facebook and other social media platforms
2. Standards of beauty/ugliness
 - i. How are they defined?
 - ii. Who defines them?
 - iii. What are they based on?
3. Positive effects of media portrayal of body image
 - i. Leads to healthier lifestyles
 - ii. More consciousness about food habits
 - iii. Environmental awareness and connectedness increase
4. Negative effects
 - i. Lifestyle diseases
 - ii. Mental health problems: depression, anxiety, etc.
 - iii. Development of low self-esteem leading to conditions such as bulimia and anorexia
 - iv. Promotes unhealthy lifestyles and unreal expectations

Now try your hand at writing an expository/analytical essay of about 500–750 words on the following topics. You can refer to books, magazines or newspapers. If you have access to the internet, you can look for information there as well.

1. Climate change and its impact
2. Social media: a curse or boon?
3. The benefits of diversity in society
4. The role of women in the armed forces
5. Science and religion can never agree
6. Fast food and lifestyle diseases
7. Freedom and censorship

8. Women's empowerment
9. Books and the digital age
10. Advertisements and their effects on the society
11. The benefits of meditation
12. The role of the youth in nation building
13. Intolerance in Indian society
14. The dangers of environmental pollution
15. Genetically modified food
16. Overdependence on technology
17. The benefits of self-employment
18. The need for water conservation and rainwater harvesting
19. The uses and abuses of mobile phone technology
20. India suffers from Brain Drain

Given below is the outline of a narrative essay on 'A visit to a museum'. Use the points to expand the outline into a complete essay of about 500–750 words. Feel free to add new points to the essay or to modify the given outline.

Essay plan: *A visit to a museum*

- A. Which museum you decided to visit and why
 1. Location
 2. What is special about it
 3. How you got there
- B. Your experience there
 1. Art works you saw
 - i. Renaissance paintings
 - ii. Modernist paintings
 - iii. Indian modern paintings
 - iv. Miniature paintings
 2. Sculptures
 - i. Classical
 - ii. Ancient Indian
 - iii. Modernist
 - iv. Modern Indian

3. Rare books and manuscripts
 - i. Pali
 - ii. Sanskrit
 - iii. Telugu
- C. Which part you liked best and why
- D. Your thoughts on the way back

Follow the instructions given below to write narrative essays.

1. Here is the last paragraph of an essay. Supply the preceding paragraphs.
 'At the end of the day everyone was tired. But the day had been full of excitement. At one time, we had given up all hope of getting back home. And now, here we were, safe in our homes, warm and comfortable in our beds. Was it true or was it a dream?'
2. Write an essay describing an eventful cricket/football/hockey/basketball match. An exciting finish, a high score of runs/goals/points, a hat-trick, the behaviour of spectators—all these can make a match interesting. Use these ideas in your essay.
3. On returning home after a weekend picnic, you find that there has been a burglary in your house. Write an essay to describe the event.
4. Imagine that an alien from Mars has arrived in a big city. It observes life there and believes that the cars and motorbikes on its roads are living creatures. Write a description of the city streets as seen by the Martian.

Now try your hand at writing a narrative or a descriptive essay of about 500–750 words on the following topics.

1. Trekking in the mountains
2. The proudest moment of your life
3. An embarrassing experience
4. What super power would you choose to have, and why?
5. How you would spend a million rupees?
6. If you could change one thing about yourself, what would it be?
7. An accident/a robbery that you have witnessed
8. An unexpected holiday
9. One thing you would change about the world
10. A difficult choice you have made

Write two short essays—one for and one against—on each of the following topics.

1. Zoos should be banned.
2. Should journalists be allowed to write about the private life of celebrities?
3. Is there a necessity for a dress code in college?

Write a discursive essay of about 500–750 words on the following topics. You may choose to write either for OR against the given topic. Remember to do some research before you begin!

1. One should not criticise one's country
2. Cricket in India today is more about spectacle than sport
3. India should reduce its defence budget and spend more on education
4. Television journalism today is little more than entertainment
5. The exorbitant amount spent by the Indian government in space exploration is a waste of taxpayers' money
6. Greed is good
7. Marriages arranged by family elders last longer
8. Technology is ruining our ability to communicate
9. Money spent by the government on the arts is better spent elsewhere
10. Nursing homes can provide better care for the elderly than their families
11. People living in the public eye have little right to privacy
12. The death penalty is the only deterrent for serious crimes
13. Tourism should be banned in certain areas to protect local culture
14. Violence in cinema promotes violence in society
15. Students should be allowed to carry phones in schools

LIFE SKILLS

Innovation

There are many times when you would have found yourself in situations where there doesn't seem to be an immediate solution to a problem. This is when you have to innovate, be creative and find a solution that is not obvious. Being innovative is the ability to generate new ideas, forms, methods, interpretations, etc., out of common or already available materials. It is the ability to perceive the world in new ways, display curiosity about many things and ask several questions about everything.

Innovative people find solutions to several unsolved problems in a different way. They are versatile, adaptable and divergent thinkers. Everyone has to be innovative to become successful in the different fields of life. You will find that most successful people are successful because they are also innovative and creative people in their own fields. Being innovative and creative is one of the most essential skills every employer expects from his employees.

Write a discursive essay of about 500–750 words on the following topics. You may choose to write either for OR against the given topic. Remember to do some research before you begin!

1. One should not criticise one's country
2. Cricket in India today is more about spectacle than sport
3. India should reduce its defence budget and spend more on education
4. Television journalism today is little more than entertainment
5. The exorbitant amount spent by the Indian government in space exploration is a waste of taxpayers' money
6. Greed is good
7. Marriages arranged by family elders last longer
8. Technology is ruining our ability to communicate
9. Money spent by the government on the arts is better spent elsewhere
10. Nursing homes can provide better care for the elderly than their families
11. People living in the public eye have little right to privacy
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The following extract is taken from a biography of Muhammad Yunus, who won the Nobel Peace Prize for his innovative approach to traditional finance which helped many people (especially women) who were drowning in poverty.

Muhammad Yunus

Muhammad Yunus (born 1940) is a Bangladeshi banker, author and economist, whose focus on microcredit and microfinance concepts led to him being awarded the Nobel Prize in 2006 for 'efforts to create economic and social development from below'. *Time* magazine has listed Yunus as one of the top twelve business leaders in their segment on 'sixty years of Asian heroes'. The Wharton School of Business chose Yunus as one of the twenty-five most influential business persons of the past twenty-five years. He is also the founder of Grameen Bank, a Nobel Prize winning organisation.

Yunus was born in the village of Bathua in East Bengal during the British Raj. It was a turbulent time, especially after his mother was afflicted with a psychological illness. His mother was his role model; a woman who helped anyone that knocked on their door. He performed well in school, securing the sixteenth position among thirty-nine-thousand students in Pakistan.

In 1971, India and Pakistan were engaged in the Bangladesh Liberation War. It was a nine-month war that saw the secession of East Pakistan, which would become Bangladesh. Yunus was in the US when the war took place, and set up the Bangladesh Information Center with other Bangladeshis in the US. The idea behind the centre was to raise support for liberation. Following the war, Yunus returned to Bangladesh and joined Chittagong University's Economics department. It was during his time as acting head of the Economics department that Yunus would stumble across an idea that would lead to him helping millions of poverty-stricken people, and being awarded the Nobel Prize.

In 1974, Bangladesh suffered from a famine. The famine was accompanied by massive flooding that resulted in a dip in Bangladesh's population. The people of Bangladesh received no relief and no aid from other countries. Most people in rural areas suffered from starvation, and the floods and the rains that caused the floods had devastated crops. The US did not commit to food aid at the time because of Bangladesh's policy of exporting jute to Cuba, a country the US was politically in a stalemate with.

Yunus was profoundly affected by the famine. He remembered his mother's actions—opening the door to help anyone who came knocking—and he began to be actively involved in poverty reduction. He established a rural economic program as a research project, so that he could get a feel for the scope of damage caused by the famine. He began putting forward several proposals to help the rural areas of Bangladesh.

In 1976, as part of his research, Yunus visited the poorest households in a village near Chittagong. He interviewed a woman who was making bamboo stools and learnt that she was being charged exorbitant rates for her loans, and thus was barely making a profit. He realised the potential for recovery then and there and, in an exhibition of practical economics, loaned

<i>stalemate</i>	a situation in which further action or progress by opposing parties seems impossible
<i>exorbitant</i>	a price or amount that is unreasonably high
<i>advantageous</i>	to someone's advantage
<i>stuck in a rut</i>	unable to get out of a certain situation or way of life
<i>viable</i>	capable of surviving; possible
<i>clergy</i>	priests or religious officers of a certain faith
<i>diversify</i>	to spread out a business over many fronts
<i>equity</i>	stocks and shares
<i>alleviate</i>	to make less severe

ACTIVITIES

Individual activity

Your mother has a number of chores to do every day.

- What are the things that take up most of her time?
- Can you think of four innovative ways in which you can help her save time doing those chores? (Hint: do-it-yourself appliances, mechanical or financial aid, etc.)

Group activity

Form groups of five. You will be given newspaper, adhesive tape, scissors and thread.

Try and create at least three objects out of these materials and present them as a group to the class.

WRITING ACTIVITY

the equivalent of twenty-seven US dollars to forty-two women in the village. It was his first loan. With more advantageous rates, these women were able to raise their profits and manage better than before. Without these new rates, the women would likely have been stuck in a rut for the rest of their lives. Yunus did the math and realised that on a smaller scale, microfinance and microcredit could really help Bangladesh's struggle with poverty.

Yunus knew that the first problem he faced with this solution was that traditional banks would not be interested in loans of small value at reasonable interest rates, especially to the poor, where the risk of missing repayment would be high. Yunus believed that given the chance, microcredit could be a viable business model. He believed that what was needed for that chance was an institution to lend to those who had nothing, and so applied for a loan from the government Janata Bank so that he could set up this institution. By the end of 1976 he received the loan and set to work.

The institution put into effect the microcredit model that Yunus had proposed and began taking loans from other banks to continue operating. It succeeded. By 1982 the institution had expanded to twenty-eight thousand members, and in 1983 confirmed its status as a fully-fledged bank and was renamed Grameen Bank (the name means 'village' bank).

Grameen Bank initially faced many difficulties: radical leftists threatened Yunus and his colleagues; conservative clergy cautioning women from borrowing money from the bank. Despite these setbacks, the company continued to grow, and by the 1990s the bank had started to diversify, focusing on irrigation schemes and equity projects and even telecommunications. Grameenphone became the biggest private sector phone company in Bangladesh, supplying over a quarter-of-a-million phones to the poor across fifty thousand villages. By 2007, Grameen Bank had issued over six billion dollars to more than seven million borrowers. Repayment of loans was ensured through 'solidarity groups' where a small group would apply together for a loan and the members within the groups would support one another to ensure repayment of the loan and ensure economic self-advancement.

Such a system helped major portions of Bangladesh pull themselves out from under the heavy weight of poverty. It is interesting to note that nearly ninety-five per cent of Grameen loans were to women. The reason behind this was that Bangladeshi women were more likely to suffer from poverty than men, and, the women were more likely to devote their earnings to their family, unlike the men. Grameen was employing a model that they hoped would do two things: alleviate poverty, and empower women.

GLOSSARY

<i>microcredit</i>	the lending of small amounts of money at low interest to new businesses in disadvantaged parts of the world
<i>microfinance</i>	another term for microcredit
<i>turbulent</i>	unstable; not calm
<i>secession</i>	the action of withdrawing formally from membership of a federation or body especially a political state

<i>stalemate</i>	a situation in which further action or progress by opposing parties seems impossible
<i>exorbitant</i>	a price or amount that is unreasonably high
<i>advantageous</i>	to someone's advantage
<i>stuck in a rut</i>	unable to get out of a certain situation or way of life
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WRITING ACTIVITY

Unit 5

READING

Politics and the English Language

George Orwell

George Orwell (1903–1950) was born in the British colony of Bengal. His growing dislike of imperialism led him to resign from the Indian Imperial Police in Burma. He spent a few years in poverty, and volunteered to fight in the Spanish Civil War, before becoming well known for his journalism. He is best remembered for his two great novels, *Animal Farm* and *Nineteen Eighty-Four*.

Orwell is also known for his insights about the political implications of the use of language. In his famous essay ‘Politics and the English Language’, he satirised the meaningless use of clichés, bureaucratic euphemisms, and academic jargon, and explained how these have a negative impact on thought itself. A small portion of the essay is reproduced below.

Most people who bother with the matter at all would admit that the English language is in a bad way, but it is generally assumed that we cannot by conscious action do anything about it. Our civilisation is decadent and our language—so the argument runs—must inevitably share in the general collapse. It follows that any struggle against the abuse of language is a sentimental archaism, like preferring candles to electric light or hansom cabs to aeroplanes. Underneath this lies the half-conscious belief that language is a natural growth and not an instrument which we shape for our own purposes.

Now, it is clear that the decline of a language must ultimately have political and economic causes: it is not due simply to the bad influence of this or that individual writer. But an effect can become a cause, reinforcing the original cause and producing the same effect in an intensified form, and so on indefinitely. A man may take to drink because he feels himself to be a failure, and then fail all the more completely because he drinks. It is rather the same thing that is happening to the English language. It becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier for us to have foolish thoughts. The point is that the process is reversible. Modern English, especially written English, is full of bad habits which spread by imitation and which can be avoided if one is willing to take the necessary trouble. If one gets rid of these habits one can think more clearly, and to think clearly is a necessary first step toward political regeneration: so that the fight against bad English is not frivolous and is not the exclusive concern of professional writers. [...]

[T]wo qualities are common to all [bad writing]. The first is staleness of imagery; the other is lack of precision. The writer either has a meaning and cannot express it, or he inadvertently says something else, or he is almost indifferent as to whether his words mean anything or not. This mixture of vagueness and sheer incompetence is the most marked characteristic of modern English prose, and especially of any kind of political writing. As soon as certain topics are raised, the concrete melts into the abstract and no one seems able to think of turns of speech that are not hackneyed: prose consists less and less of *words* chosen for the sake of their meaning, and more and more of *phrases* tacked together like the sections of a prefabricated hen-house. [...]

I said earlier that the decadence of our language is probably curable. Those who deny this would argue, if they produced an argument at all, that language merely reflects existing social conditions, and that we cannot influence its development by any direct tinkering with words and constructions. So far as the general tone or spirit of a language goes, this may be true, but it is not true in detail. Silly words and expressions have often disappeared, not through any evolutionary process but owing to the conscious action of a minority. Two recent examples were *explore every avenue* and *leave no stone unturned*, which were killed by the jeers of a few journalists. [...]

What is above all needed is to let the meaning choose the word, and not the other way around. In prose, the worst thing one can do with words is surrender to them. When you think of a concrete object, you think wordlessly, and then, if you want to describe the thing you have been visualising you probably hunt about until you find the exact words that seem to fit it. When you think of something abstract you are more inclined to use words from the start, and unless you make a conscious effort to prevent it, the existing dialect will come rushing in and do the job for you, at the expense of blurring or even changing your meaning. Probably it is better to put off using words as long as possible and get one's meaning as clear as one can through pictures and sensations. Afterward one can choose—not simply *accept*—the phrases that will best cover the meaning, and then switch round and decide what impressions one's words are likely to make on another person. This last effort of the mind cuts out all stale or mixed images, all prefabricated phrases, needless repetitions, and humbug and vagueness generally. But one can often be in doubt about the effect of a word or a phrase, and one needs rules that one can rely on when instinct fails. I think the following rules will cover most cases:

1. Never use a metaphor, simile, or other figure of speech which you are used to seeing in print.
2. Never use a long word where a short one will do.
3. If it is possible to cut a word out, always cut it out.
4. Never use the passive where you can use the active.
5. Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.
6. Break any of these rules sooner than say anything outright barbarous.

These rules sound elementary, and so they are, but they demand a deep change of attitude in anyone who has grown used to writing in the style now fashionable. [...]

I have not here been considering the literary use of language, but merely language as an instrument for expressing and not for concealing or preventing thought. Stuart Chase and others have come near to claiming that all abstract words are meaningless, and have used this as a pretext for advocating a kind of political quietism. Since you don't know what Fascism is, how can you struggle against Fascism? One need not swallow such absurdities as this, but one ought to recognise that the present political chaos is connected with the decay of language, and that one can probably bring about some improvement by starting at the verbal end. If you simplify your English, you are freed from the worst follies of orthodoxy. You cannot speak any of the necessary dialects, and when you make a stupid remark its stupidity will be obvious, even to yourself. Political language—and with variations this is true of all political parties, from Conservatives to Anarchists—is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind. One cannot change this all in a moment, but one can at least change one's own habits, and from time to time one can even, if one jeers loudly enough, send some worn-out and useless phrase—some *jackboot*, *Achilles' heel*, *hotbed*, *melting pot*, *acid test*, *veritable inferno*, or other lump of verbal refuse—into the dustbin where it belongs.

GLOSSARY

<i>decadence</i>	excessive indulgence in pleasure for the sake of pleasure
<i>archaism</i>	a thing that is very old or old fashioned
<i>hansom cabs</i>	carriages driven by horses (used before the advent of cars in Britain)
<i>decline</i>	to become of low quality
<i>reinforcing</i>	strengthening or supporting (something)
<i>intensifying</i>	making (something) more intense
<i>take to drink</i>	to make a habit of drinking large quantities of alcohol
<i>slovenliness</i>	dirtiness; untidiness
<i>regeneration</i>	new growth from old
<i>frivolous</i>	without substance; trivial
<i>staleness</i>	the state of being old, out of date
<i>precision</i>	being exact or accurate
<i>inadvertently</i>	without realising something
<i>indifferent</i>	not particularly interested in something
<i>vagueness</i>	lacking clarity
<i>incompetence</i>	inability to do something correctly or successfully
<i>concrete</i>	existing in material form; specific
<i>abstract</i>	existing as an idea rather than in physical form

<i>hackneyed</i>	overused
<i>tacked onto</i>	attached afterwards
<i>jeers</i>	rude or mocking remarks
<i>dialect</i>	a particular, unique version of a language
<i>prefabricated</i>	manufactured sections that can be used to put something together
<i>humbug</i>	something intended to deceive
<i>barbarous</i>	primitive
<i>elementary</i>	very basic
<i>specimen</i>	an example of its type
<i>advocating</i>	recommending; supporting
<i>political quietism</i>	calm acceptance of things as they are without attempts to resist or change them
<i>fascism</i>	a political system led by a dictator having complete power, forcibly suppressing opposition and criticism, regimenting all industry, commerce, etc., and emphasising an aggressive nationalism (and often racism)
<i>absurdities</i>	things that are unreasonable or wildly ridiculous
<i>decay</i>	to age, crumble, die
<i>follies</i>	mistakes
<i>orthodoxy</i>	rigidly sticking to certain traditions
<i>conservatives</i>	people who are reluctant to accept change and new ideas
<i>Anarchists</i>	people who favour radical change and the abolition of governments
<i>jackboot</i>	a large leather military boot reaching to the knee (used as a symbol of cruel or authoritarian rule)
<i>Achilles' heel</i>	a vulnerable spot
<i>hotbed</i>	an environment promoting the growth of something, especially something unwelcome
<i>melting pot</i>	a place where different peoples, styles and ideas mix together
<i>acid test</i>	a conclusive test of the success or value of something
<i>veritable inferno</i>	a very hot fire
<i>refuse</i>	garbage, waste

COMPREHENSION**A. Choose the right answer from the following options.**

1. What does the author think is curable?
 - a. the decadence of society
 - b. the decadence of language
 - c. the decadence of politics
2. Which of the following should be encouraged, according to the author?
 - a. abstract language
 - b. concrete language
 - c. prefabricated phrases
3. Which of the following rules does the author believe must be followed in order to make the English language better?
 - a. Use common figures of speech to make your meaning clear.
 - b. If it is possible to cut a word out, cut it out.
 - c. Always use the passive voice, unless the active voice is necessary.
4. What does the author describe as 'sentimental archaism'?
 - a. the struggle against communism
 - b. the struggle against the abuse of language
 - c. the struggle against one's own nature

B. Mark the following statements as true or false.

1. The author is happy with the state of the English language today. ()
2. The present political chaos is caused by the decay of language. ()
3. Political language is designed to make truth sound like truth and lies sound like lies. ()
4. Lack of precision characterises the use of language, according to the author. ()

C. Answer the following questions in 50–100 words.

1. Mention three rules the author advocates in order to better one's use of language.
2. What problem does the author have against political language?
3. Mention three expressions that the author wishes would stop being used. Also explain what these expressions mean.
4. Mention two characteristics of modern language usage that the author does not like. Explain why he despises them.

D. Answer the following questions in 200–300 words.

1. What do you think the author means by 'What is above all needed is to let the meaning choose the word'?
2. What do you think of the rules the author has given to improve language? Would these help in making language simpler and easier to understand? If so, how?
3. The author says political language is designed to twist meaning. Do you agree with this statement? Use examples from speeches you have heard or read to substantiate your answer.
4. Many people believe that language grows organically, and do not see it as an instrument that can be shaped according to one's needs. Do you think the author agrees with this view? Justify your answer by using examples from the text.

GRAMMAR

Clichés

A cliché is a remark that has been repeated so often that it has become meaningless. People often use clichés unthinkingly—and hence the use of clichés betrays a lack of originality, sincerity, and effort. Further, the mind of the reader/listener is so used to these expressions that it no longer engages with the images the expressions conjure. Therefore, these phrases are not very effective.

The list of clichés is very long. Here are just a few examples:

all intents and purposes	fact of the matter	new lease of life
all said and done	few and far between	par for the course
baptism by fire	heated debate	paradigm shift
bite the bullet	in this day and age	path of least resistance
choke with emotion	level playing field	stick out like a sore thumb
cutting edge	low hanging fruit	synergise
think outside the box	throw under the bus	when push comes to shove

At the beginning of this unit, you read extracts from an essay by George Orwell where he talks about 'worn-out and useless phrases' and 'staleness of imagery'. He is referring to the overuse of clichés in writing and in speech. His advice to counter this is: 'Never use a metaphor, simile, or other figure of speech which you are used to seeing in print.'

Now that you have learned what clichés are, and why they are ineffective, try and spot them in your own writing. Rephrase sentences that rely on clichés. Replacing clichés involves thinking about what it really means, and then conveying that meaning in your own words. For example, 'at this moment in time' can be re-written more simply as 'now'.

This leads us to another point about clichés: they are often used to merely add to the length of a piece of writing. Such expressions don't contribute much value to the communication process, and should be cut out.

ACTIVITY

Have a classroom discussion on the most overused phrases and expressions you come across either in the print or the broadcast media (including the internet). Divide the class into groups. Each group should list at least five clichés that have not been mentioned in the list above.

Redundancies

We often tend to write like we think: in a long-winded, rambling, and semi-structured manner. However, this makes for a poor writing style. As mentioned in Unit 3, a good writing style requires clarity in thought and structure. Being concise is another equally important quality a good writer ought to cultivate. Do not waste your reader's time: get to the point, and keep things simple.

Redundancy in writing is the use of words, phrases or sentences that needlessly repeat what has already been said. This unnecessary repetition sometimes distracts or confuses the reader, often makes a passage less interesting, and usually dilutes the impact of the text. Here are a few examples of redundant expressions.

- ✗ Vijaya's cap was *red in colour*.
- ✓ Vijaya's cap was red.

- ✗ Shoib practised French *on a daily basis*.
- ✓ Shoib practised French daily.

- ✗ The enemy was *surrounded on all sides*.
- ✓ The enemy was surrounded.

- ✗ The oven is *located in the immediate vicinity of the stove*.
- ✓ The oven is near the stove.

- ✗ An analysis of the process was performed by Ritika.
- ✓ Ritika analysed the process.

- ✗ In the light of the fact that the product is *not of a satisfactory nature*, the consensus of opinion is that *it is incumbent upon us to postpone the launch until later*.
- ✓ Because the product is unsatisfactory, the consensus is that we should postpone the launch

Redundancies creep into our writing when we ...

- ✗ Use verbose expressions instead of simple words
- 'notwithstanding the fact that' instead of 'although'
- 'concerning the matter of' instead of 'about'

- ✗ Use abstract or vague expressions that add no meaning
'we are in a position to begin' instead of 'we can begin'
- ✗ Use intensifiers or modifying words that are not necessary
'absolutely critical' instead of simply 'critical'
'shouted loudly' instead of just 'shouted'
'anonymous stranger', 'true fact', 'future plans'
- ✗ Use nouns in place of verbs
'she made reference to' instead of 'she referred to'
- ✗ Spell out the last word of an abbreviation
ATM machine (the 'M' stands for machine)
PIN number (the 'N' stands for number)

Do not use more words than necessary in a sentence, nor more sentences than necessary in a paragraph. The wordier your writing is, the harder it will be for the reader to understand what you are trying to say. Compare the sentences given below.

- ✗ APJ Abdul Kalam, who served as the eleventh President of the country of India, was in office from the year 2002 to the year 2007.
- ✓ APJ Abdul Kalam served as the eleventh President of India from 2002 to 2007.

The first sentence uses too many words. The second sentence conveys the same meaning in an economical way.

Often, we do not realise that we are saying the same thing twice. Learn to recognise redundant words and phrases, and rid your writing of them. Do not, however, sacrifice clarity for the sake of brevity.

VOCABULARY

Common Abbreviations

Given below is a list of useful abbreviations. While it is not exhaustive, they do contain some common terms related to everyday conversation, writing and the world of business that you need to be aware of. Familiarise yourself with the meanings of these abbreviations.

ABBREVIATION	MEANING
@	at
\$	dollar (the unit of currency in many countries)
£	pound sterling (the unit of currency of the United Kingdom)
a.k.a.	also known as

a.m.	ante meridiem ('before noon')
a/c	account
a/o	account of (or, on behalf of)
AGM	annual general meeting
AOB	any other business
approx.	approximately
ASAP	as soon as possible
ATM	automated teller machine (cash dispenser)
attn	for the attention of
AWOL	absent without official leave
BCE	before common era
c/o	care of (on letters, this means 'at the address of')
cc	copy to
CE	common era
CEO	chief executive officer
CFO	chief financial officer
Co.	company
COD	cash on delivery
dept	department
DIY	do it yourself
DoB	date of birth
e.g.	exempli gratia ('for example')
EGM	extraordinary general meeting
ETA	estimated time of arrival
etc.	et cetera ('and so on')
ETD	estimated time of departure
FAQ	frequently asked questions
FDI	foreign direct investment
FIR	first information report
FYI	for your information
GDP	gross domestic product
GMO	genetically modified organism
GMT	Greenwich mean time (the time in London)
GNP	gross national product

GST	goods and services tax
HR	human resources
i.e.	id est ('that is')
ID	identification
Inc.	incorporated
IOU	I owe you
IPO	initial public offer
IQ	intelligence quotient
Jr	junior
K	thousand
lb	pound (the unit of weight)
Ltd	limited
misc.	miscellaneous
mo.	month / per month / monthly (depending on context)
N/A	not applicable
NB	nota bene ('please note well')
no. / nos.	number / numbers
NRI	non-resident Indian
OBC	other backward class
OHT	overhead transparency (sheet of film on which figures can be drawn and then displayed via an overhead projector)
p.a.	per annum ('every year')
PAN	permanent account number
p.m.	post meridiem ('after noon')
p.p.	per pro (used before signing in a person's absence)
p.s.	post scriptum (a note added to a letter after the signature)
p.w.	per week
PA	personal assistant
PC	personal computer
PFA	please find attached
PLC	public limited company
PR	public relations
PTO	please turn over
qty	quantity
R&D	research and development

RBI	Reserve Bank of India
re.	with reference to / regarding
ROI	return on investment
RSVP	repondez s'il vous plait ('please reply')
s.a.e.	stamped addressed envelope
SWOT	strength, weaknesses, opportunities, threats
TBA	to be announced
tbsp	tablespoon
tsp	teaspoon
USP	unique selling proposition (what makes a product different from others)
VAT	value added tax
VIP	very important person
viz.	videlicet ('namely')
VP	vice president
w.r.t.	with regard to

WRITING

Writing a Summary

A summary is a shortened version of a letter, a passage, a report, an article, a chapter, or book, written in the summariser's own words. The skill of summarising is very useful in both academic and work-related situations. For instance, newspaper reporters will have to summarise political speeches; an office worker may have to summarise reports and the proceedings of official committees and meetings; a research scholar will have to summarise the objective proceedings and results of her research.

The use of summaries

- Summaries are useful to people who have no time to read the original text in full. For example, a busy senior executive would find it convenient to read summaries of a document or a series of letters.
- Summaries are of great help in checking if a book or an article is of relevance to someone working on a particular subject. Thus, scholars and scientists use summaries of research reports, articles and books to find out if they want to read the original text.
- A summary is a great study aid for any learner, as one can condense essays, articles or chapters from books for future reference.

The length of summaries

The length of a summary varies, depending on the original text and also the purpose for which it is written.

- If a summary is written only to give the reader an idea of what a book or an article is about, it can be very brief, say about a tenth of the original. Such a summary is called an **abstract**. You read an abstract when you are searching for relevant material on your subject and want to check if it would be useful to read the original text.
- If the condensed version is meant to cover the main points of the original well enough to give the reader a comprehensive understanding of the piece without having to read it, then the summary—known as a **précis**—will have to be about a third of the original. You read a précis because you are interested in the original but have no time to read it completely.

The function of both kinds of summaries is to outline what is said in the original passage and not to support or criticise it.

Skills required for writing summaries

- *Firstly*, writing a summary is an exercise in reading and understanding.
- *Secondly*, it involves analysing what is read, selecting important points, and using note-making skills.
- *Finally*, it calls for the ability to rewrite the original passage clearly and briefly in your own words.

Writing a summary

- Writing a summary should start with a careful reading of the text. This may be followed, if necessary, by a second reading (especially when the passage is either very complex or packed with ideas and difficult to understand).
- The next step is to identify the subject of the passage and the main points and the subpoints coming under it. Write these down in numbered note form. Check the original text again to see whether you have left out any important point.
- Use your notes to write a draft of the summary in your own words. Go through your draft and check every sentence to see if it has words that can be omitted, or if an alternative structure can be used.
- Make necessary changes: cut out repetitions, simplify complex expressions, and correct any mistakes you may have made.
- Make sure that the first draft matches the recommended length of the kind of summary you have to write. If you find that the draft of your summary exceeds the prescribed word limit, condense it further either by (1) omitting minor details that are not essential for an understanding of the ideas contained in the original text, or by (2) making its sentences shorter, simpler and more concise.
- One way of reducing the length of a text is by replacing phrases consisting of more than one word with a single word. Look at the sentences on the next page. They contain expressions that can be replaced by one word.

They welcomed the person they did not know.

They welcomed the stranger.

Working with others to achieve something all of you want is the best way of ensuring success.
Cooperation is the best way of ensuring success.

Her handwriting could not be read.

Her handwriting was illegible.

He is able to do things by himself, without the help or advice of others.

He is independent.

- Another way of reducing the length of a sentence is to change its structure. Compound and complex sentences, for example, can be turned into simple sentences. Look at the sentences below. These sentences can be made shorter by changing their structure.

The fact that he is both honest and intelligent is something that everyone appreciates.

Everyone appreciates his intelligence and honesty.

The first prize was won by the boy with long hair.

The long-haired boy won the first prize.

We saw a train that was approaching and got up from the platform bench.

Seeing an approaching train, we got up from the platform bench.

- Finally, make a neat, fair copy of your summary.

Points to remember

- Write the summary in your own words, making sure that you have covered all the main points of the original.
- Do not add any detail or comment not found in the original.
- The organisation of the summary should match that of the original by following the order and the importance given to the main points and the sub-points.
- The summary should have the same tone as the original, and should not reflect your attitude towards the subject.
- Make use of connectives and linking words, such as 'firstly' and 'however', to make your summary coherent.
- Examples can be omitted—except where they are required by the context or help the reader to understand a point better (in which case, limit them to just one or two).
- Sentences in direct speech can be omitted or, when essential, be changed to indirect speech.
- Quotations, tables and diagrams included in the original are omitted.
- The language of a summary should be free from slang and colloquial expressions. It must be simple, concise and direct.
- Avoid using idiomatic phrases or fixed expressions.

Model summary

Read the passage below and carefully note the steps taken to summarise it.

There is an enemy beneath our feet—an enemy the more deadly for its complete impartiality. It recognises no national boundaries, no political parties. Everyone in the world is threatened by it. The enemy is the earth itself. When an earthquake strikes, the world trembles. The power of a quake is greater than anything human beings themselves can produce. But today scientists are directing a great deal of their effort into finding some way of combating earthquakes, and it is possible that sometime in the near future people will have discovered a means of protecting themselves.

An earthquake strikes without warning. When it does, its power is immense. If it strikes a modern city, the damage it causes is as great as if it has struck a primitive village. Gas mains burst, explosions are caused and fires are started. Underground railways are wrecked. Whole buildings collapse, bridges fall, dams burst. Gaping crevices appear in busy streets. If the quake strikes at sea, huge tidal waves sweep inland. If it strikes in mountain regions, avalanches roar down into the valleys.

Consider the terrifying statistics from the past. Lisbon, the capital of Portugal, was destroyed entirely and 450 people were killed in 1755. In Peru, 50,000 people died in an earthquake in 1970. In 1968, an earthquake struck Alaska. As this is a relatively unpopulated part, only a few people were killed. But it is likely that this was one of the most powerful quakes ever to have hit the world. Geologists estimate that during the tremors, the whole of the state moved over eighty feet farther west into the Pacific Ocean. Imagine the power of something that can move an entire subcontinent!

This is the problem that faces scientists. They are dealing with forces so immense that human beings cannot hope to resist them. All that can be done is to try to pinpoint just where the earthquake will strike and work from there. At least some precautionary measures can then be taken to save lives and some of the property.

(340 words)

The first step is to read through the passage to find its theme, or what the writer is talking about. The theme, or topic, will be the title of your summary.

Next, see how the theme is developed and write down the main points in the form of numbered notes of the following kind:

Terror from earthquakes

- A. earthquake—the great enemy
- B. damage done by earthquakes—general
- C. damage done by earthquakes—particular instances
- D. task before scientists

Fill out this bare frame with important details to get a fuller outline.

Terror from earthquakes

- A. earthquake—the great enemy
 - 1. **strikes** everywhere
 - 2. **very great power**
- B. damage done by earthquakes—general
 - 1. **in a city**
 - a. **gas mains burst**
 - b. **explosions and fires**
 - c. **underground**
 - d. **buildings collapse**
 - e. **bridges and dams fall**
 - f. **crevices on streets**
 - g. **railways wrecked**
 - 2. **in the sea—huge tidal waves**
 - 3. **mountain regions—avalanches**
- C. damage done by earthquakes—particular instances
 - 1. **Lisbon—1755**
 - a. **city destroyed**
 - b. **450 killed**
 - 2. **Peru—1970: 50,000 killed**
 - 3. **Alaska—1968**
 - a. **only a few killed**
 - b. **entire subcontinent shifted 80 feet into ocean**
- D. task before scientists
 - 1. difficult to deal with irresistible forces; **can** only work
 - a. **to pinpoint earthquake-prone areas**
 - b. **to help people take precautionary measures**

Let us use the notes above to write the first draft of the summary, which could be as follows:

The earth itself becomes our enemy when an earthquake strikes. Every country in the world is threatened by the tremendous fury of earthquakes. Their power exceeds all the forces released by humankind. When a city is hit, buildings fall and explosions and fires are started. Underground railways are wrecked. Gaping crevices appear on streets. Bridges and dams fall. Huge tidal waves rise in the sea. Avalanches roar down

the mountainsides. An earthquake in Lisbon in 1755 destroyed the city and killed 450 persons. In Peru, 50,000 people died in an earthquake in 1970. The subcontinent of Alaska was pushed 80 feet into the sea in 1968. Faced with such tremendous forces, which cannot be resisted, scientists can only pinpoint earthquake-prone areas and take suitable steps to minimise the harm.

(129 words)

This first draft can be condensed further by omitting more details and by pruning the language used. Here is the second draft.

Earthquakes, whose destructive power exceeds all the forces created by humankind, threaten every country in the world. When a city is hit, buildings fall and explosions and fires are started. Underground railways are wrecked. Wide crevices appear on streets. Bridges and dams fall. Huge tidal waves rise in the sea and avalanches roar down mountainsides. An earthquake in Lisbon in 1755 destroyed the city and killed many. In Peru, 50,000 people were killed in 1970. The subcontinent of Alaska was pushed 80 feet into the sea in 1968. Faced with such irresistible forces, scientists can only pinpoint earthquake-prone areas and take steps to minimise the harm.

(106 words)

The summary above would be a précis. Now see how you can condense it further to draft an abstract.

Earthquakes, which strike every part of the earth, possess such great power that they cause extensive damage. Buildings, bridges and railways are wrecked, and explosions and fires are caused, as are dangerous avalanches on mountainsides and huge tidal waves. Earthquakes caused death and destruction in Lisbon (1755) and in Peru (1970). An earthquake shifted the subcontinent of Alaska eighty feet into the sea. Scientists cannot stop earthquakes but they can warn people by pinpointing earthquake-prone areas.

(76 words)

The first draft of the abstract is still too long and can be condensed further.

Earthquakes strike everywhere and cause extensive damage by their great power. Destruction to buildings and other structures, avalanches, huge tidal waves and even shifting of land masses can result from earthquakes. Scientists cannot stop earthquakes but can pinpoint earthquake-prone areas and alert people.

(43 words)

Source: Narayanaswami, V. R. *Strengthen Your Writing*. Hyderabad: Orient Blackswan, 2005.

EXERCISE

As with all writing skills, the only way to develop the skill of summary writing is through practise, practise, and more practise. Your teacher will give you passages in class: condense the passages as demonstrated above.

LIFE SKILLS**Motivation**

Very often we begin something with a lot of enthusiasm, but we lose our sense of purpose and direction along the way, and end up leaving things incomplete or poorly done. Motivation is that which propels us towards a goal. It is the reason why we do something, and, indeed, do it well. It is therefore very important to keep oneself motivated.

How does one become motivated—or, more importantly, *stay* motivated through the course of something? Choose goals, tasks, projects, and occupations that interest you, that you are passionate about. If you are interested in your job, in your field, in your goal, then you will do whatever it takes to be excellent at it. You won't think twice about putting in extra effort and longer hours, or about making necessary sacrifices, if you love what you do. Break up larger goals or tasks into smaller ones. Track your progress, and celebrate each milestone. All this will feed your desire to achieve your goal, and thus keep you motivated.

What if a goal or a task has been thrust upon you, and is not of your choosing? If you can find even one thing about your situation in life, be it at the workplace or at home, to be excited about, then you will find dealing with that situation easier and you will be able to execute necessary tasks to the best of your abilities. Connect the goal or task to something that has meaning for you, something that is relevant to your personal goals or ideals. This will help you stay motivated.

Remember that failures (even repeated failures and setbacks) are inevitable. View setbacks, obstacles and failures as opportunities that teach you how to progress in a better manner. This kind of a positive attitude is essential to motivation.

The following article, which appeared in *The Hindu* in January 2016, is about a woman whose passion for her field motivated her to leave an enduring legacy for others—which in turn now motivates them.

The Dancer with a White Parasol

Ranjana Dave

When dancers look back at their lives, they often remark that they were born to dance. Mrinalini Sarabhai, who passed away in Ahmedabad on Thursday at the age of 97, took that conviction a step further. At a young age, she already knew she was a dancer, as opposed to wanting to become one. Her life was a celebration of this belief.

Though primarily identified as a dancer, Mrinalini brought to her work an acute social and political consciousness, uncommon for the times she lived in. This awareness was home-grown—her mother, Ammu Swaminathan, was a freedom fighter and later a member of India's first Parliament. Her sister, Lakshmi Sahgal, was part of the Indian National Army.

Sarabhai was born in Kerala, spending her early years in Switzerland. In school, she was introduced to Dalcroze Eurhythmics, a system of introducing musical concepts through movement. She spent time studying acting at the American Academy of Dramatic Arts. On returning to India, she enrolled at Santiniketan where she was profoundly influenced by Rabindranath Tagore and singled him out as her only real guru.

Like many other dancers of her generation, Sarabhai trained in multiple dance styles. She learned Manipuri with Amubi Singh and Kathakali with Kunju Kurup. She also caught the attention of dancer Ram Gopal, who went on to cast her in some of his productions. Further, she studied Bharatanatyam with Meenakshi Sundaram Pillai and Muthukumar Pillai.

She met the celebrated scientist Vikram Sarabhai, who is known as the architect of India's space programme, in Bangalore. They got married in 1942 and moved to his home in Ahmedabad. There, Mrinalini had to counter the notion that being a performer was not an acceptable career choice for 'respectable women'.

Living in post-Independence India, there was much to rejoice about. Yet, Mrinalini was also disturbed by the inequality she saw around her. Very early on, she brought social issues into her choreographic practice. 'I was looking for subjects that would shake people in dance', she once said in a documentary.

For instance, 'Memory is a Ragged Fragment of Eternity' (1960s) was triggered by the high suicide rate of women in India. It starts with an exuberant dance by three women celebrating their womanhood and their existence. It then segues into the story of one woman, taking us on a journey through her life. It masterfully eludes the literal in its depiction of the censure that drives this woman to the brink of suicide.

Dancing in a diagonal coming downstage, two dancers use the sharp lines of a simple Bharatanatyam *adavu* (step) to express their suspicion and resentment towards her. Thrown at the protagonist, the *mudras* (gestures) have the potency of poisoned arrows. The costume reinforces the message, bringing the piece closer home. While the vocabulary is drawn from Bharatanatyam, the dancers are clad in colourful textiles from Gujarat, wearing chunky silver instead of the detailed temple jewellery of Tamil Nadu.

Mrinalini was more inclined to performing, and was reluctant to teach. However, she realised in her new city that if she wanted more people to dance, she would have to train them. This laid the foundation for the Darpana Academy of Performing Arts, which was set up in 1948. It went on to grow into a centre for progressive arts in Ahmedabad, training thousands of students in dance, drama, music and puppetry over 68 years. Documentaries on Mrinalini's life show her walking into Darpana, her back erect, with a pristine white parasol in her hand. She was at the

centre of its rich, chaotic activity. Even in her later years, she actively taught, mentored and created new work for her students.

Mrinalini's dance legacy is now in its third generation. She is survived by her daughter, Mallika, a dancer and political activist. Her grandson Revanta is an emerging choreographer, with roots in classical and contemporary dance forms, while her granddaughter Anahita pursues various interests in dance and choreography.

'Middle-class' women who, sheltered by the relative safety of marriage, created careers in classical dance, are both admired for the institutions they created and criticised for the conventional choices they made. Mrinalini Sarabhai is one of them. What matters most is not the institutions she gave birth to, or the dancers she trained. It is the image that she passed on to her students—that of the woman with a white parasol who danced every day, as long as she could, because she loved it.

GLOSSARY

<i>conviction</i>	firmlly held belief or opinion
<i>acute</i>	highly developed
<i>single out</i>	to pick one thing or person out of many and pay close attention to it
<i>notion</i>	idea; belief
<i>choreographic practice</i>	here, the method and ideas involved in creating new dance pieces
<i>triggered</i>	caused by
<i>exuberant</i>	full of energy and enthusiasm
<i>segue</i>	to move uninterruptedly from one thing to another
<i>elude</i>	to escape
<i>censure</i>	to criticise
<i>resentment</i>	unhappiness at being treated unfairly
<i>protagonist</i>	the main character
<i>potency</i>	having a lot of power
<i>erect</i>	straight
<i>pristine</i>	pure
<i>parasol</i>	umbrella
<i>chaotic</i>	in a state of confusion and disorder
<i>mentor</i>	to advise and train
<i>legacy</i>	something valuable that is handed down from one person to another

ACTIVITIES**Individual activity**

Write a 300-word essay on each of the following topics.

- What inspires and motivates you?
- Is there any person in your life who has motivated you to achieve something? In what way did she/he motivate you? (You may write about more than one person, if you wish.)

Pair activity

- Choose a partner. Now find two things about the other person that motivates you to either do something or change the way you are to become better at something. Your partner will also do the same.
- Exchange notes with each other. Explain to the other person what you find motivational about them.

WRITING ACTIVITY

Unit 6

INTERACTIVE SPEAKING AND LISTENING PRACTICE SESSIONS IN LANGUAGE LAB

BASICS OF ORAL COMMUNICATION

Pronunciation

THE SOUNDS OF ENGLISH

One of the main problems that a person learning to speak English often faces is that of pronunciation. Mastering English pronunciation will mean learning how to produce its sounds and also understanding how these combine to form words and sentences in speech. Second-language learners, whose mother tongue is one of the many Indian languages, find some of the sounds of English difficult to pronounce because they are not present in their mother tongues and have to be learnt as 'new' sounds. When learning spoken English, one has to learn, firstly, how to produce the sounds of the language and, secondly, how to utter individual words as well as complete sentences fluently.

Several internationally recognised varieties of English are spoken in the world today by large numbers of people, and Indian English is prominent among these. It is hence argued that it is not really essential that we learn to speak perfect 'British' English. As second-language learners, it is enough if we aim to speak standard Indian English, which is internationally intelligible. In spite of this argument, it is best to begin learning spoken English by practising the sounds of British English. This will help you understand and communicate with English-speaking people from other countries. Even though we may choose to speak a variety of English, it is useful to know how a native speaker pronounces English words. Hence, we need to be aware of the phonology of the English language. **Phonology** is the study of the organisation of sounds in a language.

In English, there is no one-to-one correspondence between spelling and sound. In other words, the letters of the alphabet in English do not always correspond to the speech sounds. For example, the letter 'g' in the word 'grind' sounds the same as it does in the word 'girl', but the letter 'g' in 'giraffe' sounds like the first letter in 'jar'. The **International Phonetic Alphabet** (IPA) makes it possible for us to understand the precise and correct pronunciation of words through dictionaries. To identify sounds, we make use of the written symbols of the IPA. While some of the IPA symbols are the letters of the English alphabet, there are other special symbols as well. You would have noticed that dictionaries give the pronunciation of every word, using phonetic symbols. This kind of exact representation of the pronunciation of words is called phonetic transcription, which could be a useful tool in learning to pronounce words correctly.

The sounds of English, like that of other languages, can be grouped into consonants and vowels. There are 44 sounds in the English language—24 consonant sounds and 20 vowel sounds, of which 12 are pure vowel sounds and 8 are diphthongs. Look at the list of consonants and vowels in English and the phonetic symbols used to represent them.

VOWEL SOUNDS (MONOPHTHONGS)				VOWEL SOUNDS (DIPHTHONGS)			
i: sheep	ɪ ship	ʊ <u>book</u>	u: shoot	ɪə here	eɪ wait		
e bed	ə teacher	ɜ: bird	ɔ: door	ʊə tourist	ɔɪ coin	əʊ show	
æ hat	ʌ up	ɑ: far	ɒ on	eə hair	aɪ like	əʊ mouth	
CONSONANT SOUNDS							
p sheep	b <u>boat</u>	t tree	d dog	tʃ cheese	dʒ joke	k coin	g go
f free	v video	θ thing	ð this	s see	z zoo	ʃ sheep	ʒ television
m mouse	n now	ŋ thing	h hope	l love	r run	w we	j you

For practice, say aloud first the sounds, and then the word given as example. Your teacher will help you practise the sounds that you are not familiar with. Note how the sounds appear in different positions in words—the beginning, middle and end of words. Read them as many times as you can and practise saying them.

Pure vowels (monophthongs)

Vowels are sounds produced with an open vocal tract. In producing vowel sounds, there is no closure or narrowing at any point in the oral cavity. Thus, vowel sounds are produced when the air from the lungs comes out in a continuous stream, and the vocal cords vibrate to produce sound. The production of different vowels in English depends fully on the degree of raising of the tongue (without causing friction or a closure), on the part of the tongue that is raised and on whether the lips are kept spread, open or rounded. In English, there are 12 pure vowels. These sounds are listed below using the symbols of the International Phonetic Alphabet.

/i:/ → eat, beat, free	/ɜ:/ → urge, curd, fur
/ɪ/ → it, hit, sit	/ɔ:/ → on, of, cot
/ʊ/ → book, took, do	/æ/ → add, mad, bat
/u:/ → ooze, school, too	/ʌ/ → bus, utter, cut
/e/ → end, red, met	/a:/ → arm, bard, part
/ə/ → alone, among, never	/ɒ/ → got, fought, on

Diphthongs

Diphthongs represent a combination of two vowel sounds within a syllable and are therefore usually long sounds. They are also called 'vowel glides' because there is a glide from one vowel sound to another. For example, in the articulation of the sound /ʊə/ as in *cure*, there is a glide from the sound /ʊ/ to the sound /ə/. The eight diphthongs in English are listed below.

/ɪə/ →	<u>hear</u> , <u>fear</u> , <u>near</u>	/əʊ/ →	<u>show</u> , <u>slow</u> , <u>go</u>
/eɪ/ →	<u>ate</u> , <u>strait</u> , <u>crate</u>	/eə/ →	<u>air</u> , <u>care</u> , <u>fare</u>
/ʊə/ →	<u>pure</u> , <u>sure</u> , <u>cure</u>	/aɪ/ →	<u>ice</u> , <u>kite</u> , <u>fight</u>
/ɔɪ/ →	<u>oil</u> , <u>toil</u> , <u>foil</u>	/au/ →	<u>cow</u> , <u>bow</u> , <u>now</u>

Consonants

Consonants are produced when there is either a closure or narrowing of the air passage in the oral cavity. For example, /t/ is pronounced with the front of the tongue pushing against the palate. The 24 consonants in English are listed below.

/p/ →	<u>pet</u>	/b/ →	<u>bat</u>
/t/ →	<u>table</u>	/d/ →	<u>date</u>
/k/ →	<u>coop</u>	/g/ →	<u>gap</u>
/tʃ/ →	<u>chair</u>	/dʒ/ →	<u>job</u>
/f/ →	<u>father</u>	/v/ →	<u>yan</u>
/θ/ →	<u>thick</u>	/ð/ →	<u>then</u>
/s/ →	<u>see</u>	/z/ →	<u>zip</u>
/l/ →	<u>lamp</u>	/h/ →	<u>hat</u>
/r/ →	<u>read</u>	/m/ →	<u>mother</u>
/w/ →	<u>went</u>	/n/ →	<u>nap</u>
/j/ →	<u>you</u>	/ŋ/ →	<u>king</u>

PRONUNCIATION PATTERNS**Silent letters**

1. The letter 'h' is silent in the sequence 'gh' and in the word-final position.

<i>spelling</i>	<i>pronunciation</i>	<i>spelling</i>	<i>pronunciation</i>
<u>ghost</u>	gəʊst	oh	əʊ
<u>ghastly</u>	ga:stli	ah	a:

2. The letter 'b' is always silent in the sequences 'mb' and 'bt' in word-final position.

<i>spelling</i>	<i>pronunciation</i>	<i>spelling</i>	<i>pronunciation</i>
<u>limb</u>	lim	doub <u>t</u>	daut
<u>comb</u>	kəʊm	debt	det
<u>lamb</u>	læm		

Note that the letter b is also silent in 'plumber', 'bomber' and 'subtle'.

3. The letter 'k' is silent in the sequence 'kn' when this comes in the initial position in words.
- | | |
|------------------|----------------------|
| <i>spelling</i> | <i>pronunciation</i> |
| <u>knee</u> | ni: |
| <u>knowledge</u> | nɒlɪdʒ |
| <u>knife</u> | naɪf |

4. When the sequence of letters 'lk' and 'lm' come at the end of a word, the letter 'l' is silent.
- | | | | |
|-----------------|----------------------|-----------------|----------------------|
| <i>spelling</i> | <i>pronunciation</i> | <i>spelling</i> | <i>pronunciation</i> |
| <u>talk</u> | tɔ:k | <u>balm</u> | ba:m |
| <u>walk</u> | wɔ:k | <u>calm</u> | ka:m |

5. In the spelling sequence 'dj', 'd' is silent.

<i>spelling</i>	<i>pronunciation</i>
<u>adjective</u>	ædʒɪktɪv
<u>adjust</u>	ədʒʌst
<u>adjacent</u>	ədʒeɪsənt

6. The letter 'n' is silent in the word-final sequence 'mn'.

<i>spelling</i>	<i>pronunciation</i>
<u>autumn</u>	ɔ:təm
<u>column</u>	kələm
<u>hymn</u>	hɪm

7. The letter 'g' is silent in the spelling sequence 'gm' or 'gn'.

<i>spelling</i>	<i>pronunciation</i>	<i>spelling</i>	<i>pronunciation</i>
<u>phlegm</u>	fle:m	<u>gnaw</u>	na:
<u>paradigm</u>	pærədaɪm	<u>sign</u>	sain

8. The letter 'w' is silent in the final position in words.

<i>spelling</i>	<i>pronunciation</i>
<u>claw</u>	kla:
<u>blow</u>	bləʊ
<u>flow</u>	fləʊ

9. The letter 'w' is silent in the sequence 'wr' when it comes in word-initial position.

<i>spelling</i>	<i>pronunciation</i>
<u>write</u>	raɪt
<u>wrist</u>	rɪst
<u>wrap</u>	ræp

10. The letter 'w' is silent in the following 'wh' word-initial sequences.

<i>spelling</i>	<i>pronunciation</i>	<i>spelling</i>	<i>pronunciation</i>
<u>who</u>	hu:	<u>whose</u>	hu:z
<u>whom</u>	hu:m	<u>whole</u>	həʊl

11. The letter 't' is silent when it occurs between 's' and 'l' or between 's' and 'en'.

<i>spelling</i>	<i>pronunciation</i>	<i>spelling</i>	<i>pronunciation</i>
<u>castle</u>	ka:sl	<u>fasten</u>	fa:sn
<u>whistle</u>	wɪsl	<u>listen</u>	lisn

Plural forms of words

The plural forms of words ending in *-s*, *-es* and *-ies* are pronounced as follows.

1. /ɪz/ after the consonant sounds /s, z, ʃ, ʒ, tʃ, dʒ/, for example, 'buses', 'roses', 'bushes', 'garages', 'watches' and 'bridges'.
2. /s/ after the consonant sounds /p, t, k, f, θ/, for example, 'stops', 'cats', 'parks', 'chiefs' and 'berths'.
3. /z/ after all other consonant sounds and all vowel sounds, for example, 'bags', 'tubs', 'buds', 'buns', 'sums', 'stalls', 'songs', 'doves', 'plays', 'toys', 'cars', 'peas' and 'flies'.

Past tense forms

The past tense forms of words ending in *-ed*, *-d* and *-ied* are pronounced as follows.

1. /ɪd/ after the consonant sounds /t, d/; for example:

<u>parted</u>	<u>founded</u>
<u>wanted</u>	<u>raided</u>

2. /t/ after the consonant sounds /p, k, tʃ, f, θ, s, ʃ/; for example:

<u>tapped</u>	<u>watched</u>	<u>earthed</u>	<u>brushed</u>
<u>looked</u>	<u>laughed</u>	<u>ceased</u>	

3. /d/ after all other consonant sounds and all vowel sounds; for example:

<u>rubbed</u>	<u>starved</u>	<u>plunged</u>	<u>dried</u>
<u>dragged</u>	<u>called</u>	<u>hummed</u>	<u>prayed</u>

The letter sequence '-ng'

1. The letter sequence 'ng' is pronounced /ŋ/ in the word-final position. For example:

<u>bring</u>	<u>song</u>	<u>running</u>	<u>hitting</u>
--------------	-------------	----------------	----------------

2. In the middle of words, 'ng' is pronounced /ŋ/ in words formed from other words ending in /ŋ/. For example:

singer	brings	ringing
hanger	things	fillings

3. In all other cases, 'ng' is pronounced /ŋg/. For example:

finger	hunger	anger
--------	--------	-------

Pronunciation of the ending '-age'

Words ending in the suffix '-age' have more than one possible pronunciation.

1. When -age is not stressed, it is pronounced as /ɪdʒ/.

This is the most common pronunciation of the suffix -age. In words such as 'usage', 'salvage', 'language', 'mortgage', 'luggage', 'image', 'advantage', 'breakage', 'bondage', 'mileage', 'postage', 'anchorage', and so on, the primary stress is not on -age, but on the syllables before it.

courage	'kʌrɪdʒ	baggage	'bægɪdʒ
damage	'dæmɪdʒ	encourage	ɪn'kʌrɪdʒ
garbage	'ga:bɪdʒ		

2. When -age is stressed, it is pronounced as /eɪdʒ/.

In words such as 'backstage', 'engage', 'enrage', etc., the stress falls on the last syllable.

backstage	bæk'steɪdʒ	enrage	ɪn'reɪdʒ
engage	ɪn'geɪdʒ	overage	,əʊvər'eɪdʒ

3. In words of French origin, -age is pronounced as /a:ʒ/.

massage	'mæsə:aʒ	sabotage	'sæbətə:aʒ
mirage	'mɪrə:aʒ	collage	'kɒlə:aʒ
camouflage	'kæməfla:ʒ	garage	'gærə:aʒ

Pronunciation of 'the'

- The definite article 'the' is pronounced as /ðə/ when it appears before words beginning with a consonant sound, as in: 'the pin', 'the box', 'the fish', 'the shop', etc.
- It is, however, pronounced as /ði/ when it is used before words beginning with vowel sounds, as in: 'the orange', 'the apple', 'the ulcer', 'the east', etc.

Stress

Stress is an important feature of spoken English, and clarity in the language depends to a large extent on the speaker's ability to use the English stress system. Stress is a means of making a syllable or a word appear more prominent than others to which it is linked in speech. The three signals of stress in English are:

- **loudness** (or greater breath force)
- **length** of the vowel
- **pitch change**

Stress is a meaningful feature at the levels of both words and sentences.

WORD STRESS

The pronunciation of words in English partly involves using extra breath force on one or more syllables in them so that they sound more prominent than the other syllables. These syllables are said to be 'stressed'.

Words consisting of one syllable, when said aloud by themselves, are spoken with force; but in a word consisting of two syllables, either the first or the second or both the syllables are stressed.

For example, 'teacher' is a two-syllable word with the first syllable louder than the second. The vowel in the first syllable, which is stressed, is also longer than the vowel in the second syllable. In dictionaries, a vertical bar ['] is placed above and in front of the syllable that carries the **primary stress** (or the main stress) of the word. For example, the word 'teacher' will be marked for stress as '*tea.cher*'.

Some words also have **secondary stress**, or a weaker stress, on another syllable. The vertical bar [.] is usually placed below and in front of a syllable with a weaker stress. For example, 'misspell' will be marked for stress as '*mis.'spell*', with the secondary stress placed before the first syllable and the primary stress before the second.

However, at this stage you need to learn only about the placement of primary stress, which is an important part of speaking well.

Stress in disyllabic words

The first problem that a learner of English faces is the seemingly irregular ways in which the syllables are stressed in words with two or more syllables. It is often difficult to say which syllable is the loudest, or which receives the primary stress. Some disyllabic words—such as 'single', 'mother' and 'heaven'—are stressed on the first syllable, while other disyllabic words—such as *a'gain*, *re'mark* and *ho'tel*—have the main stress on the second syllable. Look at the following examples of how disyllabic words are stressed.

Stress on the first syllable

'Eng.lish	'bis.cuit	'i.tem	'neigh.bour
'a.ble	'ac.tor	'jack.et	'o.pen
'doc.tor	'ad.verb	'jeal.ous	'o.ral

'bag.gage	'an.gry	'kid.nev	'pep.per
'pri.vate	'cei.ling	'la.labour	'quar.rel
'cap.tain	'da.ta	'man.y	'rain.y
'la.zy	'en.gine	'mar.ket	'scrib.ble
'pa.tient	'gath.er	'na.tion	'trol.ley

ACTIVITIES

1. Listen to the words listed above on the CD and repeat each of them, placing the stress on the right syllable.
2. Some of the words listed below have the primary stress marked on the wrong syllable. Listen to the CD and identify them. Mark the stress correctly as you hear the words on the CD.

con'sult	de'ceive
'increase	'desire
'canal	'decent
bis'cuit	har'vest
dam'age	'giraffe
i'deal	'career

Stress on the second syllable

ad.'dress	pre.'tend	trans.'late	pos.'sess
a.'bout	de.'mand	de.'light	pre.'dict
de.'sign	re.'lax	de.'sire	u.'nite
be.'cause	re.'mind	be.'come	ex.'pand
ne.'glect	pre.'vent	con.'sult	in.'crease
ob.'tain	ef.'fect	con.'tain	in.'clude
oc.'cur	im.'pose	ex.'cept	as.'sist
re.'ceive	en.'rol	de.'pend	a.'gain

ACTIVITIES

3. Listen to the words listed above on the CD and repeat each of them, placing the stress on the right syllable.
4. Listen to the words listed below on the CD and place the stress in front of the right syllable in the following words. Then, say each word aloud, taking care to stress the marked syllable.

re . sist	pack . age	be . side
re . store	ob . ject (noun)	se . ver
dri . ver	ob . ject (verb)	re . course
mu . sic	night . mare	con . text
sew . age	crick . et	im . ply
mas . ter	re . mark	de . fect
wel . come	de . vote	al . low

Stress in polysyllabic words

Stress in words having more than two syllables varies considerably. For example:

'per.ma.nent	're.gi.ster	'in.ter.val	stress on the first syllable
per.'mi.sson	re.'flec.tion	de.'ve.lop	stress on the second syllable
ci.ga.'rette	di.sa.'ppoint	un.der.'stand	stress on the third syllable

In polysyllabic words with prefixes and suffixes, the stem part of the word, which is more important from the point of view of meaning, is always stressed, while prefixes and suffixes are generally not. However, each word should be treated independently.

oc.'ca.sion	in.'fl a.tion	dis.con.'nect	la.'bo.ra.to.ry
re.'ac.tor	fi .'nan.cial	fa.'mi.liar	in.ex.'pe.ri.enced
im.'pos.si.ble	pro.'duc.tion	dis.em.'bark	in.sin.'cere
sul.'phur.ic	de.'pen.dent	des.'crib.ing	il.'lo.gi.cal

ACTIVITIES

5. Listen to the words listed above on the CD and repeat each of them, placing the stress on the right syllable.
6. Listen to the words listed below on the CD and place the stress in front of the right syllable in the following words. Then, say each word aloud, taking care to stress the marked syllable.

re . la . tion	im . por . tant	si . len . cer
ho . ri . zon	de . li . cate	en . gi . neer
cal . cu . late	e . du . cate	in . de . pen . dent
pre . ten . der	re . cog . nise	com . mit . tee

Stress shift

Stress shift in derived words

In many words in English, the syllabic stress shifts as the form of the word changes. Look at the following examples and listen to how they are pronounced on the CD.

'democrat	primary stress on the first syllable
de'mocracy	primary stress on the second syllable
demo'cratic	primary stress on the third syllable
'demonstrate	primary stress on the first syllable
de'monstrative	primary stress on the second syllable
demon'stration	primary stress on the third syllable
'photograph	primary stress on the first syllable
pho'tographer	primary stress on the second syllable
photo'graphic	primary stress on the third syllable

Stress shift according to function

Another aspect of English word stress is the shift in stress in a number of disyllabic words, depending on whether the words are used as nouns, as adjectives, or as verbs.

Usually, **nouns or adjectives** are stressed on the **first syllable**, and when the same words are used as **verbs**, the stress falls on the **second syllable**.

There are also some exceptions to this rule, for not all disyllabic nouns and verbs undergo such a shift in the stressed syllable. For example, in words like '*or.der*', *re.'form*', '*vi.sit*' and *ad.'vance*', the primary stress is on the same syllable whether they are used as nouns or as verbs.

Look at the following examples and listen to how they are pronounced on the CD.

<i>noun / adjective</i>	<i>verb</i>	<i>noun / adjective</i>	<i>verb</i>
'produce	pro'duce	'perfect	per'fect
'desert	de'sert	'export	ex'port
'permit	per'mit	'import	im'port
'object	ob'ject	'survey	sur'vey
'present	pre'sent	'rebel	re'bel

ACTIVITY

7. Listen to the words below on the CD and place the stress in front of the right syllable.
Then, say each word aloud, taking care to stress the marked syllable.

a . ca . de . my

a . ca . de . mic

a . ca . de . mi . cian

pho . to . graph

pho . to . gra . phy

pho . to . gra . phic

bac . te . ri . a

bac . te . ri . o . lo . gy

bac . te . ri . o . lo . gi . cal

po . li . tics

po . li . ti . cal

po . li . ti . cian

Rules for marking stress

Here are some rules which will help you articulate words correctly.

Rule I: Words with weak prefixes are accented on the root.

a'rise	be'lōw	com'pose
a'lōne	be'come	de'velop

Rule II: The inflectional suffixes *-ed*, *-es* and *-ing* do not affect the accent.

-ed	recom'mend	recom'mended			
	sub'mit	sub'mitted			
-es	com'pose	com'poses	-ing	ad'vence	ad'vencing
	'focus	'focuses		'happen	'happening

Rule III: The derivational suffixes *-age*, *-ance*, *-en*, *-ess*, *-ful*, *-hood*, *-ice*, *-ish*, *-ive*, *-less*, *-ly*, *-ment*, *-ness*, *-or*, *-ship*, *-ter*, *-ure* and *-zen* do not normally affect the accent.

-ance	ap'pear	ap'pearance	-ive	at'tend	at'tentive
-en	'bright	'brighten	-less	'colour	'colourless
-er	be'gin	be'ginner	-ly	'certain	'certainly
-ess	'actor	'actress	-ment	'manage	'management
-ful	'beauty	'beautiful	-ness	'bitter	'bitterness
-hood	'brother	'brotherhood	-or	col'lect	col'lector
-ice	'coward	'cowardice	-ship	'author	'authorship
-ish	'fever	'feverish	-ter	'laugh	'laughter
-age	'carry	'carriage	-zen	'city	'citizen

Rule IV: Words ending in *-ion* take the primary accent on the penultimate (second from end) syllable.

admi'ration	appli'cation	exami'nation	'station
prepa'ration	determi'nation	deco'ration	'nation

Rule V: Words ending in *-ic*, *-ical*, *-ically*, *-ious*, *-ial* and *-ially* take the primary accent in the syllable preceding the suffix.

-ic	apolo'getic	-ical	bio'logical	-ically	'basically
	ter'rific		psycho'logical		'critically
-ious	a'trocious	-ial	com'mercial	-ially	o'fficially
	no'torious		confi'dential		'crucially

SENTENCE STRESS

English is a **stress-timed language**. This means that not every word in a sentence or every syllable in a word carries equal stress. The strong or accented syllables occur at regular intervals of time.

For example, in a sentence like *I went out to dinner last night*, not all the words are spoken at the same speed; they are not all of the same length. **Content words** (verbs, nouns, adjectives and adverbs) are **stressed**, while functional words (prepositions, conjunctions, demonstratives) are not. In the above sentence, the words *went*, *dinner*, *last* and *night* are stressed.

ACTIVITY

8. Read the following sentences aloud. Remember to stress the relevant syllables of the important words. Unstressed syllables must be shortened.
 - a. I'm going to Guntur.
 - b. Make the announcement at seven in the evening.
 - c. He bought a mobile phone.
 - d. Hyderabad is the capital of Telangana.
 - e. She wouldn't believe me.
 - f. Why don't you go and look at the garden?
 - g. Please close the window before you leave.
 - h. I've a bad cold, I'm afraid.
 - i. Practise every day if you want to be selected for the match.
 - j. Thanks for the warning!

Now listen to the CD to check if you read the sentences out correctly. Then, repeat each sentence as demonstrated in the CD.

Notice that the number of weak or unaccented syllables that can occur between the accented ones may vary. Re-read some of the long and short sentences in the activity above, and note the difference in the time it takes you.

Such a distribution of accented and unaccented syllables is a very important feature of spoken English. The rhythm of English connected speech requires us to pronounce the accented syllables clearly, while the unaccented syllables are spoken rapidly, especially if there are many of them.

ACTIVITY

9. Listen to the following sentences on the CD. Repeat each sentence out aloud, stressing the words on which primary stress is marked.
 - a. He has 'gone.
 - b. I 'met him in the 'morning.

- c. It's an 'hour's 'journey from 'here.
- d. I 'like 'studying 'English.
- e. He 'lost his 'keys in the 'bus.
- f. 'This is the 'car that 'Shailesh 'bought.
- g. 'Did you 'meet my 'friend 'John?
- h. I shall 'see you 'later.
- i. 'Where does he 'live?
- j. I 'usually 'watch 'TV before 'going to 'bed.

Meaning and Stress

Shifting the stress within a sentence can influence the meaning of the sentence. Listen to the many ways in which the following sentence can be said aloud. Note how the meaning changes depending on which word is stressed.

I like boiled 'eggs.	meaning: specifically eggs, not (say) potatoes
I like 'boiled eggs.	meaning: specifically boiled, not (say) fried
I 'like boiled eggs.	meaning: I don't dislike them
'I like boiled eggs.	meaning: I like them but someone else doesn't

ACTIVITY

10. Listen to the CD. Each sentence will be read out twice. The first time, write down the whole sentence. The second time, underline the stressed words. The third time, listen carefully to check your answer.

- a.
- b.
- c.
- d.
- e.
- f.
- g.
- h.
- i.
- j.

Listen to the sentences again, and repeat each one with appropriate stress, differentiating between statements and questions.

Intonation

One of the important components of speech is intonation. Intonation is the use of appropriate tone to convey meaning. In combination with words, tone helps us understand the gist of the message. When someone asks us a question like *Are you leaving tomorrow?* the gradually rising tone helps us realise that we are being asked a question even if we do not hear the exact words being spoken.

TYPES OF TONES

English speech uses several kinds of tones. The more important of these are:

rising tone	rising-falling tone
falling tone	falling-rising tone

ACTIVITY

11. Listen carefully to the following pairs of sentences on the CD. Note the changes in pitch as the sentences are spoken aloud. Repeat each sentence with the correct intonation.

- | | |
|---------------------|------------------------|
| A: He is coming. | A: I can help you. |
| B: Is he coming? | B: Can I help you? |
| A: It is hot today. | A: You must leave now. |
| B: Is it hot today? | B: Must you leave now? |

The sentences in set A are uttered with the pitch of the voice falling at the end of the statements; i.e., in a falling tone. The sentences in set B are spoken with the pitch of the voice rising at the end; i.e., in a rising tone.

Falling tone

A falling tone is generally used in the following cases:

Complete and definite statements

God made man.

The children are playing chess.

'Wh-' questions

What's the time?

Where do you live?

Commands

Shut the door.

Come quickly.

Exclamatory sentences

Good heavens! (surprise)

What a lovely flower! (appreciation)

Rising tone

A rising tone is generally used in the following cases:

Statements intended as a question

You came this morning?

You ate breakfast?

Statements intended to be soothing or encouraging

Don't worry.

It's okay.

'Wh-' questions which check or clarify information that has already been given

What's your name?

How old are you?

Yes-no questions

Can I see it?

Have you finished your work?

Exclamations spoken as questions

Really?

What? (Can it be true?)

Greetings and wishes

Good morning.

Hello.

Rhetorical questions

Can the blind lead the blind?

Who can escape death?

Apostrophes (an address to an absent / imaginary person or a personified concept)

Frailty, thy name is woman.

Death, where is thy sting?

Falling-rising tone

The falling-rising tone indicates a movement of the pitch of the voice from a high level to a low level and then to the middle or high level. It is generally used in the following cases:

In **tag questions** (i.e., questions asked for confirmation, approval, etc.), we generally use a falling tone at the end of the first part and a rising tone at the beginning of the second.

You're learning French, aren't you?

Let's have some music, shall we?

When there is a **contrast** drawn in a sentence, that which is contrasted is spoken with a rising tone, preceded by the other in a falling tone.

I want to buy a television set, not a radio.
My niece is a doctor, not an engineer.

Rising-falling intonation

The rising-falling tone indicates a movement of the pitch of the voice from a low level to a high level and then to the middle or the low level. When you recite a list, the various items mentioned in succession are spoken with a rising tone, followed by a falling tone in the end for the last item.

I came, I saw, I conquered.

We're going to France, England, Rome and then Switzerland.

MEANING AND TONE

The tone we use while speaking often influences the meaning of what we are saying. This is particularly common when we are being ironic or sarcastic.

ACTIVITIES

12. Listen to the following examples on the CD to understand how tone conveys the intended meaning behind words.

Wonderful! Well done! *normal tone, expressing approval*

Wonderful! Well done! *sarcastic tone, expressing mocking disapproval*

13. Listen to another set of examples on the CD to understand how a change in intonation can change the meaning of a sentence.

It's finished! *delight* It's finished? *surprise*

It's finished... *disappointment* It's finished. *annoyance*

Different tones are used for different purposes. Errors in intonation can cause the listener to misinterpret what the speaker is saying. For example, if the statement *The talk was so interesting!* was made in the falling-rising tone rather than the falling tone, the listener would think the speaker was being sarcastic rather than appreciative.

The tones of queries

When we ask for information we do not have, the voice goes down at the end.

Why do you think he is so late?

When we verify the information we have, our voice goes up at the end.

Is this the right way to Secunderabad?

The tone of replies

While replying to a question, our voice usually goes down at the end.

A: Do you work on Saturdays?

B: No, we are closed.

The tone of idiomatic expressions

When we use idiomatic expressions, our voice usually goes down on the last word.

Look who's talking!

You must be joking!

The tones of continuation and completion

A rising tone indicates that a conversation is being continued, whereas the talk ends with a falling tone.

A: Do you know Tahil?

B: Yes.

A: He's met with an accident.

B: Oh, is he safe?

A: Yes, he is out of danger now.

Similarly, while saying a list of things, our voice goes down at the last thing on the list to show that we have reached the end of the list.

The tones of question tags

When we use question tags to tell someone our opinion, we use a falling tone.

It's very boring, isn't it?

When we use question tags in order to check information, we use a rising tone.

You like pizza, don't you?

The tones of agreement and disagreement

When we agree with the other person, our voice goes down at the end.

A: It's a nice movie, isn't it?

B: Yes, very nice.

When we disagree, our voice goes up at the end.

A: Cricket is more interesting than football.

B: I don't think so.

The tones of commands and requests

Commands are usually delivered in a falling tone; requests are made in rising tone.

Commands

- Go to bed.
- Try again.
- Wash the car.

Requests

- Please sit down.
- Please try again.
- Don't forget to write.

ACTIVITIES

14. Listen to the following sentences on the CD and use a tick or a cross to say whether the tone given in brackets is right or wrong.

- a. Did you like *Sholay*? (falling tone)
- b. Could you open the window, please. (rising tone)
- c. Come in. (rising tone)
- d. What time does the train from Hyderabad arrive? (rising tone)
- e. It is going to rain. (falling tone)
- f. (*I am worried about my sister.*) She is improving, isn't she? (falling tone)
- g. Have you been to the new restaurant near the university? (rising tone)
- h. (*I knew you will do well.*) You have topped the class, haven't you? (falling tone)

15. Read out the following sentences. Do you say them with a falling, rising or falling-rising tone? Indicate the intonation pattern in each case by using arrows above the lines. Note that the tone may change the meaning of the sentence, so more than one tone can be used for a sentence. Now compare your answers with a partner.

- | | |
|----------------------------------|-----------------------------------|
| a. Good morning. | e. Were the soldiers safe? |
| b. Where will you stay? | f. Did Kaif find his keys? |
| c. This is a jackfruit. | g. What a surprise! |
| d. Ashwin has applied for a job. | h. When did you move to Warangal? |

16. What would be the appropriate tone to use in the following contexts? Work with a partner so that both of you get a chance to say the sentences with the correct intonation.

- a. I just love the rain! (*sarcasm to show irritation*)

- b. What a wonderful film that was! (*appreciation*)
- c. Are you likely to come to class next week? (*direct question*)
- d. It is really hot and you have to come all the way back tomorrow... (*indirect suggestion to the listener that he need not come back tomorrow*)
- e. Dinner is not ready yet but do come in. (*annoyed at a guest arriving early*)

Rhythm

In addition to pronunciation, stress and intonation, the final element that will help improve your spoken English and make you intelligible globally is understanding the rhythm of English. What do we mean by *rhythm*?

The rhythm of a language refers to the *pattern of sounds* that can be discerned when the language is spoken. Languages usually have sounds being emphasised at certain regular intervals, which allows the ear to distinguish a pattern. The pattern of sounds in a particular language is the rhythm of that language.

English has a 'stressed-time' rhythm; that is, the rhythm of English (as spoken by native speakers of the language) depends on which sounds are stressed in a sentence, and which ones are not. Stress in English is not always predictable, and is context-specific. This is different from most Indian languages (such as Telugu, Hindi, Dakhini, etc.), where, often, there is a regular time interval between each syllable. When speaking in English, if we use the rhythmic patterns of Telugu (for example), it will result in a 'Telugu-accented' English that might sound unnatural to native speakers (or to English speakers from other regions of the world). Therefore, in order to develop a neutral accent that is intelligible to all speakers of the language, we must try and speak English in its natural rhythm.

The first step towards a natural English rhythm is understanding stress in English. Some words are emphasised (pronounced louder, or longer, or at a higher pitch), while other words are spoken more quietly and quickly.

Review everything that you have already learnt about *word stress* and *sentence stress* earlier in this unit. Rhythm is particularly dependent upon sentence stress. Pause here; come back and continue this section only after having re-read the section on stress in this unit.

* * *

Let us now see how **stress** affects the rhythm of English. Look at the following sentences:

I searched in your room but I didn't find the book.

I don't like to read, unless it's comics.

Even though the first sentence is longer than the second, both take the same amount of time to say out loud. This is because, in English, content words are emphasised / stressed, while functional words are left unstressed (spoken more quickly). Take another look at these two sentences. The content words have been underlined.

I searched in your room but I didn't find the book.

I don't like to read, unless it's comics.

Since both sentences have the same number of content (stressed) words, they take the same amount of time to articulate. (In most Indian languages, a longer sentence will take more time to articulate than a shorter sentence, when spoken naturally.)

- Content words are usually nouns, verbs, adjectives and adverbs.
- Functional words are usually conjunctions, pronouns, prepositions, auxiliaries and articles.
- Note that negative words (even when they appear as auxiliaries)—‘can't’, ‘don't’, ‘haven't’, ‘isn't’, ‘never’, ‘no’, ‘won't’—are stressed to emphasise meaning.

The correct placement of stress is an important factor in fluency. If every word is stressed, or if functional words are incorrectly stressed, your English will sound unnatural. It will also lead to ambiguity, and the listener may not be able to understand the specific meaning you wish to communicate as your speech lacks the auditory clues that should be provided to the listener.

Read the following sentence out loud: ‘Indira will visit Hyderabad next month.’ You can change the intended meaning of a message by choosing to stress a different content word.

Indira will visit Hyderabad <u>next month</u> .	(date being emphasised)
Indira will visit <u>Hyderabad</u> next month.	(place being emphasised)
Indira will <u>visit</u> Hyderabad next month.	(action being emphasised)
Indira <u>will</u> visit Hyderabad next month.	(certainty being emphasised)
<u>Indira</u> will visit Hyderabad next month.	(person being emphasised)

Apart from sentence stress, another factor influencing English rhythm is **connected speech**. Spoken English is different from the written form of the language. Certain words change their form and this affects the speed of spoken language. Common features of connected speech include:

- **Contractions:** Using *I'll* instead of ‘I will’; *they've* instead of ‘they have’; *didn't* instead of ‘did not’
- **Weak forms:** The pronunciation of certain words change depending on context; *and* (/ænd/) and *for* (/fɔ:/) are usually reduced to /ən/ and /fə/ in speech. The pronunciation of *can* (/kæn/) changes to its weak form /kən/ when it is not being emphasised.
- **Elision:** Certain sounds of words are muted or ‘lost’ in speech; *comfortable* (/kʌmfərtəbəl/) is pronounced as /kʌmftəbəl/; *family* (/fæmili/) is pronounced as /fæmli/; *vegetable* (/vɛdʒətəbəl/) is pronounced as /vɛdʒtəbəl/.

- **Linking:** Sounds between words combine under certain circumstances to provide a smooth transition between words: *an apple* sounds like 'a-napple' in speech. Similarly, *speak up* becomes 'spea-kup', and *for example* becomes 'fo-rexample'.
- **Assimilation:** Sounds may change entirely under certain circumstances. For example, the /t/ and /y/ of *don't you* becomes a /tʃ/ (/dountʃu/), while the /d/ and /y/ of *did you* becomes a /dʒ/ (/dɪdʒu/).

As far as rhythm is concerned, a book can guide you only to a limited extent. Rhythm can be understood best by listening to English (especially as spoken by native speakers of the language) and speaking in English (attempting to replicate the correct patterns of stress). The CD accompanying this book contains many examples of spoken English that you can model your own speech on. Listen to all the recorded content carefully, and try and imitate the way the language is spoken in the CD.

EVERYDAY COMMUNICATION I

Introducing Oneself and Others

This section will help you learn how to say who you are after greeting someone who does not know you. You will also learn how to respond to introductions. There are different ways of doing this depending on whether the situation is a formal or an informal one.

INTRODUCING YOURSELF TO SOMEONE

Read the dialogues below. You can use the words in bold during conversations that involve introductions.

DIALOGUE 1 (FORMAL)

Prakash Reddy is a new teacher. He introduces himself to the headmistress, Nina Shetty. Time: morning.

Prakash Reddy

Good morning, Mrs Shetty. I'm Prakash Reddy. I'm the new history teacher reporting for duty.

Nina Shetty

Good morning, Prakash. (I'm) pleased to meet you. Welcome to the National School. We're glad to have you.

Prakash Reddy

Thank you. I'm looking forward to working here.

DIALOGUE 2 (INFORMAL)

John is at a party. He introduces himself to Ahmed, his brother's friend.

John

Hello. I'm John. I'm Joseph's brother.

Ahmed

Hello, John! Nice to meet you.

John

Nice meeting you too.

TWO STRANGERS INTRODUCING THEMSELVES TO EACH OTHER

Read the following dialogues, making special note of the phrases in bold.

DIALOGUE 3 (FORMAL)

Two scientists meet at a seminar. Time: afternoon.

Dr Pratap

Good afternoon! I'm Sonali Pratap from NIT Rourkela.

Dr Rahman

Pleased to meet you, Dr Pratap. I'm Amir Rahman from Punjab Technical University.

Dr Pratap

I'm so glad to meet you. Will you be presenting a paper today?

Dr Rahman

Yes; it's a report on my latest project.

Dr Pratap

That's interesting. **I look forward to** your paper.

Dr Rahman

Thank you.

DIALOGUE 4 (FORMAL)

Two strangers meet at a function in Rashtrapati Bhavan where children are to receive awards for outstanding bravery.

Mr Kapoor

Good morning! I'm Puneet Kapoor from Kolkata.

Ms Parekh

Pleased to meet you, Mr Kapoor. I'm Savita Parekh from Agra.

Mr Kapoor

Glad to meet you. Has your son won an award?

Ms Parekh

Yes.

Mr Kapoor

Congratulations! My grandson's also won an award.

Ms Parekh

Congratulations to you too.

Mr Kapoor

Thank you.

Here are some expressions used in both formal and informal situations to introduce yourself.

Let me introduce myself. I'm ...

I'll introduce myself. I'm ...

Good morning! / Hello! My name is

Good morning! / Hi! I'm ...

I have just joined ...

I have just moved in ...

I'm from ...

I work for ...

I'm the new ...

USEFUL POINTS TO REMEMBER

Here are some general guidelines to keep in mind when introducing yourself to others.

- Be brief and clear when you introduce yourself.

- Give your first name alone in informal situations and your full name in formal ones.
- Say where you work or give your other background information in a simple manner, without sounding boastful.
- In both formal and informal situations, do *not* use honorifics like 'Dr', 'Mr' or 'Ms' before your name. For example, you do *not* say 'I'm Mr / Ms / Dr / Professor Manu Shah'. You say, 'I'm Manu / Manu Shah'. Note, however, that you can say 'I'm Mrs Shah'.

ACTIVITY 1

Take turns to enact the above dialogues with a partner.

ACTIVITY 2

Students will pair up and enact the following situations in the form of brief dialogues, choosing appropriate expressions from those learnt in this lesson. The teacher will give students five minutes to prepare the dialogues (they must not write them down). Each pair will enact each situation twice, so that both students get to play the two roles.

- Rohit Kumar from Alpha Electronics, Kanpur, goes to the Delhi office of his company's chartered accountant, with whom he has an appointment. He introduces himself to the person's secretary, explaining who he is, where he is from, and why he is there.
- Annie is at the birthday party of a friend, Smita. She has not met Smita's father, so she introduces herself and tells him a little about herself.

INTRODUCING PEOPLE TO OTHERS

This is closely related to what you learned in the previous section. You will now practise how to introduce two people who are strangers to each other. Again, the language you use to do this will differ depending on whether the situation is a formal or an informal one.

Read the following dialogues. You can use the words in bold during conversations that involve such introductions.

DIALOGUE 5 (FORMAL)

Mrs Nina Shetty introduces Mr Prakash Reddy to Mr Akash Yadav, the English teacher.

Mrs Shetty

Akash, I'd like to introduce Mr Prakash Reddy to you. He's the new history teacher.

Akash Yadav

Prakash Reddy

Hello, Mr Reddy. Glad to meet you. I'm Akash Yadav. I teach English. Nice to meet you too. Please call me Prakash.

DIALOGUE 6 (INFORMAL)

Vijay, who is with his sister Kamala, meets his colleague Sagar at the railway station. He introduces the two.

Vijay
Sagar
Vijay

Kamala
Sagar

Hi, Sagar. Going home to Chennai, are you?
Hi! Yes; I'm taking the Chennai Express.
Kamala, **meet my** colleague Sagar. He's just become the head of our accounts department. Sagar, **this is my** sister Kamala.
Pleased to meet you, Sagar.
Nice to meet you too.

DIALOGUE 7 (FORMAL)

Dr Rekha Gupta and Mr Sriram Kumar are guests at the annual day function of a college. They do not know each other, but both of them know the principal, Dr Kiran Murthy. Dr Murthy introduces Mr Kumar to Dr Gupta.

Dr Murthy	(to Dr Gupta) Dr Gupta, meet Mr Sriram Kumar, the secretary of the Board of Governors. (to Mr Kumar) Mr Kumar, (this is) Dr Rekha Gupta. She's the new member of our Board.
Dr Gupta	Good morning (Mr Kumar). I'm pleased to meet you.
Mr Kumar	Good morning. I'm pleased to meet you too. We're glad you agreed to be on the Board.
Dr Gupta	It was kind of you to ask me.

DIALOGUE 8 (FORMAL)

Ms Tara Gupta, the manager of an advertising agency, introduces Mr Subir Jain and Mr Aftab Khan to each other.

Tara Gupta	(to Aftab Khan) Aftab, I'd like to introduce Mr Subir Jain to you. He's our new graphic designer. (to Subir Jain) Subir, this is Mr Aftab Khan. He heads the copywriting department.
Aftab Khan	Hello, Mr Jain. Glad to meet you.
Subir Jain	Nice to meet you too. Please call me Subir.

DIALOGUE 9 (FORMAL)

Shashi introduces her friend Amit Dutta to her professor, Dr Rajeev Prakasam. Amit has been admitted to the first year BA class.

Shashi	Sir, this is my friend , Amit Dutta. He's taken the BA English course. Amit, I'd like you to meet my professor, Dr Prakasam.
Dr Prakasam	Pleased to meet you, Amit.
Amit	I've heard so much about you, sir. I was eager to meet you.
Dr Prakasam	Thank you. That's kind of you. I hope you enjoy your studies here.
Amit	I'm looking forward to attending your classes, sir.
Dr Prakasam	I'll see you in class tomorrow then.
Amit	Yes, sir. I'll be there.

DIALOGUE 10 (INFORMAL)

Sheila and Praveen are classmates. They meet at an exhibition. Praveen is with his cousin Ranjit, whom Sheila has never met. Praveen introduces Sheila and Ranjit to each other.

Praveen

Hello, Sheila! Meet my cousin, Ranjit. Ranji, this is Sheila. She's in my class.

Sheila

Hi, Ranjit. Nice meeting you!

Ranjit

Hi! Nice meeting you too, Sheila. You can call me Ranji. Praveen has been talking about you.

Sheila

Hope he's been saying nice things about me. Do you like the exhibition?

Ranjit

Yes, very much. We're yet to get to the food stalls.

Sheila

Go along then. The dosas are great.

Praveen

We'll go and try them. Bye then!

Sheila

(to Praveen) Bye! See you tomorrow. (to Ranjit) Bye, Ranji. See you!

DIALOGUE 11 (INFORMAL)

Arun and Ravi are neighbours. They go to the playground to play cricket. Their friend, Prakash, joins them. He has come with his neighbour, Dinesh. Prakash introduces Dinesh to Arun and Ravi.

Prakash

Hi, you two!

Arun and Ravi

Hi, Prakash!

Prakash

(to Dinesh) Dinesh, meet my friends Arun and Ravi. (to Arun and Ravi) Meet Dinesh. He's my neighbour. He's in his college cricket team.

Dinesh

Hi, guys!

Arun

Hi, Dinesh!

Ravi

Hi. Glad to have you here.

Dinesh

Thanks.

Some other expressions you can use to introduce people to one another are:

- I'd like you to meet ...
- Have you met?
- Do you know each other?
- Let me introduce ...
- May I introduce ... (formal)
- It gives me great pleasure to introduce ... (to an audience at a public function)

ACTIVITY 3

Form yourselves into groups of three. Take turns to enact Dialogues 5–10 until every member of the group gets a chance to be the person who introduces as well as the person being introduced.

ACTIVITY 4

Form groups of four. Take turns to introduce any two members of your group to the third person. Use Dialogue 11 as a model.

ACTIVITY 5

Students will form groups of three and enact the following situations in the form of brief dialogues, choosing appropriate expressions from those learnt in this lesson. The teacher will allow ten minutes for students to prepare the dialogues (they must not write them down). If there isn't enough time, groups may be allotted single situations to enact.

- a. Salim is the president of the college students' council, which has organised a seminar on new technologies used to reduce fuel consumption. He introduces the guest speaker, Professor Thomas Mathews, to his principal, Dr Veena Rao.
- b. Dharam goes to his friend Praveen's house. His cousin, Lata, is with him. Dharam introduces them to each other.
- c. Varun is secretary of the students' union. He introduces the scientist chairing the panel discussion at a seminar on eco-friendly technologies.
- d. You introduce your mathematics teacher to your father. Say that your teacher makes the subject very interesting.

LISTENING COMPREHENSION I**Announcements**

Listen carefully to the following announcements in the audio CD and answer the questions that follow.

1. a. Where is the train travelling to?

.....

- b. What does the announcer want the passengers to do?

.....

- c. What information about this particular train is included in the announcement?

.....

- d. Where does this train start its journey from?

.....

2. a. What is the purpose of this announcement?

.....

- b. Where would you get to hear such an announcement?

.....

- c. What is the name of the station at which the announcement is being made?

.....

- d. What is the train number?

.....

- e. Why has the train been delayed?

.....

3. a. Why is this announcement being made?

.....

- b. What has been found?

.....

- c. Where is the item now located?

.....

- d. Whom does it belong to?

.....

4. a. Where is this announcement being made?

.....

- b. If you were a passenger on this bus, where might you be travelling to?

.....

c. Where would you board the bus from?

.....

5. a. Describe the item being talked about in the announcement.

.....

b. Where was this item left behind?

.....

c. Where was the owner of the item travelling to?

.....

d. Where should he / she collect it from?

.....

e. Can you tell which city or state this announcement is being made in?

.....

6. a. Where is this announcement being made?

.....

b. What details about the mode of transport do you get from the announcement?

.....

c. When is the plane scheduled to depart?

.....

d. Where are the passengers supposed to make their way to?

.....

7. a. Who is the announcement for?

.....

b. Why is the announcement being made?

.....

c. Where does the passenger have to go?

.....

d. Where is he travelling from?

.....

e. What is the name of the airline on which he is travelling?

.....

8. a. Where is the announcement being made?

.....

b. Why are the people asked to turn off their cell phones?

.....

c. What else are they requested to do?

.....

d. What is the tone of the announcement?

.....

e. What terms of politeness are used in the announcement and why?

.....

9. a. Where is this announcement being made?

.....

b. Why do you think it is being made?

.....

c. Where are the people talked about in the announcement supposed to go?

.....

d. Why is there an emphasis on maintaining order here?

.....

EVERYDAY COMMUNICATION II

Getting Someone's Attention and Interrupting

It sometimes happens that we have to politely get people's attention before we can speak to them. Sometimes when we need to speak urgently to a person who is busy doing something or talking to someone else, we have to interrupt politely. These are important skills that every speaker of English will need to learn and practise, and this section will help you do so. Read the dialogues below.

DIALOGUE 1 (FORMAL)

Jayaram wants to get the attention of his science teacher, who is in the staff room correcting examination scripts.

<i>Jayaram</i>	Excuse me, ma'am. I know (that) you're busy, but may I speak to you for a moment?
<i>Teacher</i>	Yes, Jayaram? What can I do for you?
<i>Jayaram</i>	It's about the chart for the science exhibition. Can I make one with pictures of what a healthy diet should include?
<i>Teacher</i>	I think that's a good idea, Jayaram. The chart will look attractive with pictures.
<i>Jayaram</i>	Thank you, ma'am. Sorry to have bothered you.
<i>Teacher</i>	That's all right, Jayaram.

DIALOGUE 2 (FORMAL)

Manjula needs to give the principal, who is in a staff meeting, a message. She stands at the door of the staff room to get his attention.

<i>Principal</i>	<i>(noticing Manjula at the door) Yes, Manjula, what is it?</i>
<i>Manjula</i>	Sir, sorry to interrupt, but someone's come to see you. He's from the Board of Intermediate Education.
<i>Principal</i>	Thank you, Manjula. Please tell him I'll be coming in a minute. He could wait in my office.
<i>Manjula</i>	Yes, sir.

DIALOGUE 3 (FORMAL)

Roopa interrupts two strangers talking to each other at a bus stop.

<i>Roopa</i>	Pardon me, but could you tell me which bus goes to the railway station from here?
<i>Stranger</i>	47 B.
<i>Roopa</i>	Thanks. I'm sorry I interrupted your conversation.
<i>Stranger</i>	That's okay.

DIALOGUE 4 (INFORMAL)

Veena is among her friends. Something occurs to her suddenly and she butts into the conversation to ask a question.

Veena

Just a minute. Does anyone know if Mrs Sharma is leaving for Allahabad tomorrow?

Naresh

I think she is.

Veena

Thanks. I need to send a packet for Sunder with her. **Sorry, what were we talking about? Oh, yes,** the movie...

DIALOGUE 5 (INFORMAL)

Suresh walks up to his friends who are chatting over coffee in the canteen.

Suresh

Sorry, am I interrupting? I came to ask if some of you could come to the college on Sunday. We need people to help us decorate the place for the Independence Day celebrations.

Tony

Sure, we can come. What time?

Suresh

About ten, let's say. **I think you were in the middle of** something.

Sorry I disturbed you.

Leena

It was nothing important. Come and join us for coffee.

Suresh

Thanks. I'd love to.

USEFUL POINTS TO REMEMBER

- When trying to get someone's attention, it is polite to wait until the person looks at you.
- One way of getting someone's attention or interrupting someone to say something to them without causing offence is to begin with an apology (*Sorry* / *Sorry to bother you* / *Excuse me*), followed by *but* and your reason for wanting to speak to the person. Your tone should indicate that you feel sorry about interrupting.
- When someone tries to get your attention or interrupts when you are busy or engaged in conversation with others, it is polite to respond with words that sound friendly and encouraging (for example, *That's all right* / *No problem* / *Sure*).

Here are some other expressions you can use to interrupt or get someone's attention:

- Pardon me ...
- Pardon the interruption, but ...
- I hate to interrupt you, but ...
- I don't want to interrupt you, but ...
- I'm sorry to interrupt you, but ...

- Could I interrupt ...?
- Excuse me, but d'you have a moment?
- I'm sorry, but ...
- Are you free for a minute?
- Have you got a minute?
- Could I just ask ...?
- Excuse me, but ...
- Sorry to butt in, but ...
- Sorry, but could I ask you a quick question?

Here are some other expressions you can use to respond when someone else interrupts you:

- Yes?
- That's all right.
- No problem.
- Sure.
- Not at all.
- Yes? What can I do for you?
- Of course.
- It's not a bother.

ACTIVITY 1

Enact Dialogues 1–5 with a partner, taking turns to play the role of the person interrupting and trying to get someone's attention, as well as that of the person responding to the interruption.

ACTIVITY 2

Students will form groups of four or five. The teacher will give a preparation time of ten minutes for students to prepare brief dialogues based on any two of the following situations (they must not write the dialogues down). Thereafter, the groups will enact the situation, speaking naturally and freely. Every member of the group can take turns to interrupt the others and get their attention, and each of the others in the group can respond suitably.

Students should use the additional expressions in the lists above as well as the words in bold in the sample dialogues, making sure that none of the expressions are repeated during the role play.

- Situation 1** You interrupt an office meeting to inform one person about an urgent phone call.
- Situation 2** You approach a group of strangers who are engaged in conversation, and ask one of them what time it is.
- Situation 3** Two teachers are talking to each other. You interrupt their conversation to ask one of them about a project submission deadline. Remember to greet both teachers!

LISTENING COMPREHENSION II

Conversations

1. Listen carefully to the CD and complete the following dialogue.

Sahil Khan meets Rajesh Jain, who has recently moved in as his neighbour.

- | | |
|-------------|--|
| Sahil Khan | Good morning, Mr Jain. How? |
| Rajesh Jain | Very well, you. How, Mr Khan? |
| Sahil Khan | I'm We're happy to have you as our neighbour. Do come home sometime. |
| Rajesh Jain | We certainly will. Thank See you then. |
| Sahil Khan | |

Listen carefully to the dialogues on the CD and answer the following questions.

2. a. What are the names of the two speakers?

.....

- b. Which speaker had been away from their city? Where had she gone?

.....

- c. What is this speaker doing right now? What will she be doing next year?

.....

- d. What is the other speaker doing right now? What will she be doing shortly?

.....

.....

- e. What do they do before leaving?
.....
3. a. Where is the conversation taking place?
.....
- b. What is the name of the lady? Where was she employed earlier?
.....
- c. What is the name of the man? What does he do?
.....
- d. What is the tone of the conversation?
.....
- e. What terms of politeness are used in the conversation, and why?
.....
4. a. What is the name of the caller? Where does he work?
.....
- b. Why is he calling?
.....
- c. What information is given to the caller?
.....
5. Listen carefully to the passage on the CD. A first-year BSc student introduces himself to his class on the first day of college. Tick the correct answer from the options given in the questions below.

- a. The speaker has two siblings. (i) True (ii) False
- b. The speaker's brother lives in Hyderabad. (i) True (ii) False
- c. The speaker is from a village near Bangalore. (i) True (ii) False
- d. The speaker has many hobbies. (i) True (ii) False
- e. The speaker's brother is pursuing an MBA. (i) True (ii) False

Listen to the conversations on the CD and answer the questions that follow.

6. a. What are the names of the speakers?

.....

- b. What is the dog's name? How old is it?

.....

- c. What does the dog eat?

.....

- d. Where does the dog sleep?

.....

7. a. What is the name of the caller?

.....

- b. Why does she make the call? What does she say?

.....

- c. What is she told by the person on the other end of the line?

.....

.....

8. a. What are the names of the speakers?

.....

- b. What is one of the speakers planning to do during his vacation?

.....

c. What does this speaker suggest to the other speaker?

.....
.....
.....

d. How does the other speaker react to the suggestion? Why does he change his mind?

.....
.....

9. a. What is the relationship between the two men who are talking?

.....

b. Where do you think this conversation might be taking place?

.....

c. Why is Abbas worried?

.....

d. What is Mr Jain's attitude towards Abbas's situation? Support your answer with evidence.

.....
.....

10. a. Around what time of the day do you think this conversation takes place?

.....

b. Is the language formal or informal in nature?

.....

c. What is the conversation about?

.....

d. Does the gentleman agree to the proposal?

.....

11. a. Around what time of the day do you think this conversation takes place?

.....

- b. Is the language formal or informal in nature?

- c. What is the conversation about?

.....

- d. Does the gentleman agree to the proposal? Why?

.....

- e What is common to the conversations in Activities 10 and 11?

¹ See, for example, the discussion of the relationship between the two concepts in the introduction to the present volume.

12. a. The passage is a recording of a ...
(i) telephone conversation (ii) face-to-face conversation (iii) neither

- b. What is Rahul Shetty reporting? To whom is he speaking?

.....

- c. Rahul sounds ... (i) scared (ii) annoyed (iii) calm

- d. What instructions are given to Rahul?

.....

.....

13. a. What is this conversation about?

.....

.....

- b. How does Preeti feel?

.....

c. What emotions do the other speakers display?

.....
.....
.....

d. Is the tone formal or informal?

.....
.....

e. What might the relationship between Preeti and the other speakers be?

.....
.....

14. a. What is this conversation about?

.....
.....

b. What emotions do the speakers display?

.....
.....

c. How do you think the two speakers know each other?

.....
.....

d. What solution is proposed at the end of the conversation?

.....
.....

15. a. What is this conversation about?

.....
.....

b. What emotions are expressed by the two speakers respectively?

.....
.....

c. What is the name of the speaker who has suffered the loss? What is the name of her friend?

.....
.....

16. a. What is this conversation about?

.....

- b. Where do you think this conversation is taking place?

.....

- c. What does the speaker complain about?

.....

- d. What is the reaction of the other person?

(i) dismissive

(ii) indifferent

(iii) apologetic

17. a. What is this conversation about?

.....

- b. What is the relationship between the two speakers?

.....

- c. How does the first speaker try to persuade the second?

.....

.....

- d. Which of the two speakers finally concedes to the other?

.....

.....

EVERYDAY COMMUNICATION III

Making Requests and Responding to Them

We sometimes need to ask other people for something—help, information, directions, money or a book—and also respond when someone makes similar requests to us. It is important to know how to use language carefully to do this if you want a positive response to your request. It is also necessary to agree to a request pleasantly, without making the other person feel that the request is bothering you or that you are doing him / her a favour. In case you have to decline the request, it has to be done tactfully, without causing offence. In this section, you will learn how to make and respond to requests politely in English.

Read the dialogues below. They are requests made in formal contexts where a person is either talking to someone he / she does not know well or to someone who is senior in position. The samples will also show you how you can agree to requests or decline them politely.

DIALOGUE 1

Asif Abbas goes to his manager, Mr Jain, with a request for 10 days' leave.

- | | |
|---------|--|
| Asif | Good morning, Mr Jain. |
| Mr Jain | Good morning, Abbas. What's the matter? You look worried. |
| Asif | My son is unwell and needs to have an operation. I'd be grateful if you could permit me to take ten days' leave. |
| Mr Jain | That shouldn't be a problem. Das can take care of your projects while you are away. |
| Asif | Thank you very much, Mr Jain. |
| Mr Jain | You're welcome, Abbas. Don't worry. Your son's going to be fine. |

DIALOGUE 2

Mrs Vasudev speaks to a person at a bank and asks him how to open a bank account.

- | | |
|---------------|---|
| Mrs Vasudev | Excuse me. Could you help me, please. |
| Bank official | Yes, ma'am? What can I do for you? |
| Mrs Vasudev | I'd like to open an account in your bank. Could you tell me how I can do it, please. |
| Bank official | Certainly, ma'am. I'd be happy to. Please be seated. I'll explain. |
| Mrs Vasudev | Thank you for being so helpful. |
| Bank official | Please don't mention it, ma'am. It's my duty. |

DIALOGUE 3

Francis asks a passenger in his train compartment to take care of his luggage for a short while.

- | | |
|-----------|--|
| Francis | I hate to trouble you, but would you mind keeping an eye on my suitcase for a while? I need to speak to the TTE. |
| Passenger | No problem at all. |
| Francis | Thank you so much, ma'am. It's very nice of you. |
| Passenger | You're welcome. |

DIALOGUE 4

Manju asks a junior colleague to help her with a project report.

- | | |
|-------|--|
| Manju | Amir, would it be possible for you to help me draft my project report this evening? |
| Amir | I really wish I could've helped, but I'm leaving after lunch. My mother's arriving from Pune, and I have to meet her at the station. I'm so sorry. |
| Manju | That's all right. |

DIALOGUE 5

Mr Kumar goes to a neighbour's house to make a phone call.

Mr Kumar

Mrs Subbaiah

Mr Kumar

Good morning, Mrs Subbaiah. **Could I use your telephone, please.**
I'm afraid our phone's not working since yesterday, Mr Kumar. **But if it's urgent, you could** use my son's mobile.
Thank you, but it's really not so important. I'll wait until I get to the office.

The expression *I'm afraid ...* is another way of saying *I'm sorry* It does not mean that the speaker is actually afraid of something.

Read the dialogues below. They are requests made in informal contexts where a person is talking to a friend, relative or neighbour. Again, note that when we are not able to agree to a request, we must turn it down politely.

DIALOGUE 6

Savita has to leave for Mumbai urgently. She requests her friend Asha to book her ticket.

Savita

Asha, my mother has fractured her leg. I have to leave for Mumbai tonight. **Sorry to bother you, but could you please** book a ticket for me on the Goa Express leaving this evening.

Asha

Sure. If it's not available, shall I get you a tatkal ticket?

Savita

Yes, please.

Asha

I'll go right away. You see to the packing.

Savita

Thanks so much, Asha. I knew I could ask you for help.

You don't have to thank me, Savita. **That's what friends are for, aren't they?** I'll see you in a while.

Savita

Bye.

DIALOGUE 7

Sarala asks her nephew to help her with a heavy suitcase.

Sarala

Naveen, **would you help me** put this suitcase on the shelf? I can't lift it. It's too heavy.

Naveen

Sure, auntie. I'll do it for you. (*Puts the suitcase on the shelf.*) There you are.

Sarala

Thanks, Naveen. You're a great help.

Naveen

Anytime, auntie. Always happy to help you.

Sarala

A glass of orange juice for your trouble?

Naveen

I'd love that. Thanks.

DIALOGUE 8

Hari is riding his motorbike. He sees Jose at the bus stop.

Jose Hi, Hari. Where're you going?

Hari (I'm going) to the market.

Jose **Can you** give me a lift to the post office, **please**.

Hari Okay! Hop on.

Jose **Thanks.**

DIALOGUE 9

Sudhir asks his cousin Amita to go shopping with him.

Sudhir Amita, **will you** come shopping with me this evening, please? I have to buy a present for mother. It's her birthday next week.

Amita **I'm sorry** I can't make it today, Sudhir. I have my music class. But I'd love to help you choose a gift for auntie. **Can we** go tomorrow evening instead?

Sudhir **Oh, yes. We could do that.** See you tomorrow evening then. Bye.

Amita Bye.

DIALOGUE 10

Vinu asks his friend Praveen to take care of his dog for two days while he is out of town.

Vinu Praveen, **could you do me a favour, please.** Could you take care of my dog while I'm away?

Praveen I really wish I could, but I'm going to my village for a week. Sorry about not being able to help.

Vinu **That's okay. I'll think of** someone else.

Praveen Why don't you ask Kamala? Her college is closed for the summer vacation, and she loves Babu anyway. I don't think she'd mind.

Vinu Thanks. That's a good idea. I'll speak to Kamala.

Say 'Do me a favour, please' (very informal), 'Could you do me a favour, please', 'Could I ask you a favour, please' or 'I'd like to ask a favour of you' (formal), and not 'Could you do a favour for me, please' or 'I want a favour from you.'

USEFUL POINTS TO REMEMBER

- Requests can be either direct (as in *Could I use your telephone, please?*) or indirect (as in *Would it be possible for you to draft my project report?*).
- When making a request, remember that *Would you ...?* or *Could you ...?* are more formal than *Will you ...?* or *Can you ...?*.

- One way of making a request more polite is by starting with an apology (as in *Sorry to bother you, but could you book a ticket for me?*).
- When agreeing to a request, you can show that you are doing so willingly by using *I'd be happy to / I'd be glad to / Certainly / Yes, of course / My pleasure.*
- When declining a request, you can show that you regret not being able to agree by using expressions such as *I'm sorry, but...* and *I wish I could have, but....* You can also indicate that you are concerned about the problem of the person making the request by offering alternative solutions or making helpful suggestions (as in *Can we go tomorrow instead?*).

ACTIVITY 1

Enact dialogues 1–10 with a partner, taking turns to play the role of the person making a request, as well as that of the person responding to the request.

Here are some expressions you could use to make a request. The expressions at the top are more formal than those towards the bottom of the list.

- May I request you to ..., please.*
- I was wondering if you'd do me a favour.
- I'd be grateful if you could...
- I'd really appreciate it if you'd ...
- If you don't mind, could you..., please.
- Could I ask a favour of you, please.
- I wonder if you could ...?
- Do you think it would be possible for you to ...?
- Do you think you could ...?
- Would it be possible for you to ...?
- Would you mind ...?
- Sorry to bother you, but could you ..., please.
- I hate to trouble you, but could you ..., please.
- Would you ..., please.
- Could you ..., please.
- Can you ..., please.

* This expression is used only in very formal situations.

Here are some expressions you could use to respond to a request. The expressions at the top are more formal than those towards the bottom of the list.

- I consider it a privilege to ...*
- I feel honoured to ...*
- I would like to thank ... for ...*
- **My pleasure.**
- Certainly.
- I'd be delighted.
- I'd be happy to.
- Of course.
- I'd be glad to.
- No problem at all.
- Sure.
- Okay.

* These expressions are used only in very formal situations.

ACTIVITY 2

Fill in the table with suitable expressions. You can use the additional expressions above as well as those that appear in bold in the sample dialogues. The first blank spot is filled for you as an example. Remember that in some cases there could be more than one acceptable answer. Enact the completed exchanges with a partner.

Requests	Responses
Could you do me a favour, please.	I'd be glad to.
..... carry these books for me to the library?
Reema, can you help me with the physics problems?	I'm afraid Arjun. (<i>give a reason</i>)

..... look after the baby for a while?	I'd love to.
..... the chairperson to deliver her inaugural address.	I feel to address this learned audience.
I was wondering pick up my shirts from the tailor on your way back from the school. But I have to go to the computer class today, and that's in the other direction.

ACTIVITY 3

Working in pairs, complete the short exchanges below, consisting of requests and responses (both positive and negative). You can use the words given below in bold and add others of your own to fill in the gaps in the outlines. After you have completed the dialogues, enact them with your partner.

Mrs Shekhar asks Smita to buy a kurta for her son Amit. (*informal*)

sure can any time thanks love to

Mrs Shekhar Amit.

Smita I'd , auntie.

Mrs Shekhar

Smita

Rajiv asks Arun to help him decorate the stage for a dance programme. (*informal*)

would thanks okay have to be mind wish I could

Rajiv you staying back to
..... the dance programme?

Arun , but I
I home early today.

Rajiv That's

Arun for understanding.

The physical instructor asks the head of the sports department to help him plan the schedule for Sports Day. (formal)

pleasure certainly not too much trouble thank you

Instructor If it's
.....?

Head

Instructor so much.

Head My

The headmaster requests the chief guest, the Education Minister, to inaugurate the new science block and to address the gathering. (very formal)

look forward delighted may present request

Headmaster I now the Hon'ble Education
Minister the new science block and
..... the gathering.

Minister I'm to be here this
morning, and to speaking to you.

ACTIVITY 4

Students will pair up for this activity. The teacher will give a preparation time of ten minutes for students to prepare brief dialogues based on any two of the following situations—one formal and one informal (they must not write the dialogues down). Thereafter, the students will enact the situations, speaking naturally and freely.

In each case, students must enact two versions, one where the request is agreed to and the other where it is declined. Each student in the pair should take turns to make the request and respond to it. Students should use the additional expressions in the lists above as well as the words in bold in the sample dialogues, making sure that none of the expressions are repeated during the role play.

Situation 1 Mr Joseph's wife is going to Mumbai. He requests his company's office there to book a hotel room for her.

Situation 2 Priya goes to the head of her department with a request for a day's leave.

Situation 3 Lubna requests her neighbour, Madhu, to lend her a suitcase.

Situation 4 Ahmed asks Suresh to help him put up posters for a science exhibition in college.

LISTENING COMPREHENSION III

Extended Listening Passages

1. Listen carefully to the passage on 'Family bonding' in the audio CD. Answer the questions that follow.

a. What is the secret to having a happy family?

.....

b. What do parents need to do?

.....

.....

c. What are the practices the speaker recommends?

.....

.....

d. Which practice do you like most? Why?

.....

.....

e. Does the speaker believe that it is the parents' responsibility alone to strengthen family bonds?

.....

.....

Listen to the passage on 'Family bonding' again and fill in the blanks below.

.....

a. Happy families have strong together enhances between

b. family members. together, together.

c. A family that together, we increase family

d. By sharing family and from

e. Family bonding is nurtured by every member of the family.

2. Listen to the passage on the audio CD and answer the following questions.

- a. What did the disciple see when he went to get water from the lake the first time?

.....
.....

- b. Why did the disciple think the water was not fit for drinking?

.....

- c. What did the disciple see when he went to get water from the lake the second time?

.....
.....

- d. How and what did Buddha compare the water to?

.....
.....

- e. What was Buddha's lesson?

.....
.....

Listen to the passage again and fill in the blanks.

- a. The other word for 'follower' used in the passage is
- b. The antonym for the word 'turbid', that you can find in the same story is
- c. The Buddha compared the lake to our mind. This figure of speech is a literary device known as a
- d. The disciple saw a muddy the lake water.

3. Listen to the passage on the audio CD and answer the following questions.

- a. Explain the importance of personal hygiene.

.....
.....

- b. List five or more daily cleaning habits you practise that are not covered in the passage.

.....
.....
.....
.....
.....

- c. What are the dangers of poor cleaning habits?

.....
.....
.....

- d. How does the passage connect hygiene with work?

.....
.....

Listen to the passage again and fill in the blanks.

- a. In addition to maintaining good health, personal hygiene helps one's and
- b. It is important to remember that in a must exhibit good personal hygiene.
- c. Brushing your teeth prevents (and), while showering daily rids you of

4. Listen to the passage on the audio CD and answer the following questions.

- a. The origins of silk date back to which country?

.....

- b. What is the name of the silk moth that produces silk?

.....

- c. What does the silk worm feed on?

.....

- d. How many eggs does the female usually lay?

.....

- e. How many cocoons are used to make one yard of silk material?

.....

Listen to the passage again and fill in the blanks.

- a. A Chinese princess was sipping in her when a fell into her cup.
- b. The Chinese Empress Si-Ling was called the of the silkworm.
- c. The silkworm spins a protective cocoon around itself to transform into a
- d. The cultivation of silkworms for producing silk is called
- e. One produces between 1,000 and 2,000 feet of silk filament.

5. Listen carefully to the short passage on 'Eco-balance' in the audio CD. Answer the questions that follow.

- a. Give three examples of the kinds of ecosystems found on earth.

.....
.....

- b. What is eco-balance?

.....
.....

- c. Why must we not upset the balance of nature?

.....
.....

- d. Give an example of a simple food chain.

.....
.....

- e. Give an example of how human beings affect the food chain in a forest.

.....
.....

6. Listen to the description on the CD and fill in the blanks below.

..... Babu's and big-built. He has a
..... face with a nose. He has a fine
..... His hair's and
..... He has eyes. He's
a and

7. Listen to the passage and answer the questions that follow.

a. What did the king offer a prize for?

.....
.....

b. Describe the first painting.

.....
.....
.....

c. Describe the second painting.

.....
.....
.....

d. What detail did the king notice in the second painting?

.....
.....
.....

e. Why did the king choose the second painting?

.....
.....
.....

8. Listen to the passage and tick the right answer from the options given below.
- The speaker says that by eating specific foods, we can ...
 - feel depressed
 - control our moods
 - lose weight
 - To increase our energy levels, we should eat ...
 - energy-rich foods
 - protein-rich foods
 - starchy food
 - In order to be alert we should avoid ...
 - coffee and tea
 - proteins
 - dairy and fat
 - What should we avoid when we are anxious?
 - sugary items
 - leafy greens
 - both (i) and (ii)
 - When depressed, bread and sweets will make you cheerful.
 - true
 - false
 - not mentioned
9. You will hear six short audio clips numbered A to F. Listen to them carefully and identify the context of each audio clip. Match each clip to the right context in the column alongside.

Clip A	debate
Clip B	group discussion
Clip C	job interview
Clip D	news report
Clip E	speech
Clip F	announcement

Listen to the passages on the CD and answer the corresponding questions given below by ticking the correct option or writing down the answer (in full sentences) in the space provided.

10. a. The phone rings at a ...
 - pharmacy
 - clinic
 - hospital
- b. The caller is a ...
 - doctor
 - receptionist
 - patient
- c. The attitude of the receptionist is ...
 - rude
 - indifferent
 - helpful

- d. In your opinion, what led to the caller dialling the wrong number?

.....

11. a. What are the two friends talking about?

.....

- b. Why does Ashok feel that his friend has wasted money?

.....

- c. How does Ashok's friend attempt to change his mind?

.....

12. a. What kind of passage do you think this is?

- b. What is this passage about?

.....

- c. List five verbs in the passage that indicate types of communication.

.....

- d List three animal sounds mentioned in the passage.

.....

- c. List two sets of rhyming words used in the passage.

.....

12. What do you think this passage is likely to be a part of?

- (ii) a news report (iii) a speech

- ### 1. What is the passage about?

.....

- ### c. The situation being talked about...

- (i) occurred in the past (ii) is still current (iii) will occur in the future

14. a. The announcement is taking place in...
 (i) a railway station (ii) a bus depot (iii) an airport
- b. What is being announced?
 (i) arrival (ii) boarding (iii) departure
- c. Which of these is not present in the announcement?
 (i) instructions (ii) requests (iii) apologies
15. a. Who is the speaker?
 (i) a waiter (ii) a restaurant-goer (iii) a restaurant owner
- b. The speaker sounds...
 (i) unimpressed (ii) pleasantly surprised (iii) disgusted
- c. Mention two things that the speaker liked about the place.

- d. Mention something that the speaker did not like about the place.

- e. Which of these does the speaker not talk about?
 (i) decor (ii) music (iii) the restaurant-goers
- f. Did the speaker like the food?
 (i) yes (ii) no (iii) not mentioned
- g. Does the speaker recommend the place to others?
 (i) yes (ii) no (iii) not mentioned

16. Listen to the statements in the CD and then write down (in the space provided below) who is saying each statement. The first one has been done for you.

- | | | | |
|-------|---------------|--------|-------|
| (i) | a book-seller | (vi) | |
| (ii) | | (vii) | |
| (iii) | | (viii) | |
| (iv) | | (ix) | |
| (v) | | (x) | |

Listen carefully to the passages for Activities 17–19. The sentences of each passage have been jumbled below. In the space provided before each line, number the sentences to indicate the correct order in which they should appear.

17. It contains, of course, the meanings of 'difficult words'.
....1.... One of the most important reference books that you must possess is a dictionary.
..... It also gives you the pronunciation of the words.
....2.... You do possess one, perhaps, but I doubt whether you are aware of the different kinds of information it contains.
..... The dictionary can be referred to for the various grammatical forms of words as well.
..... Every college dictionary should provide at least these four kinds of information about words, namely pronunciation, meaning, grammatical patterns and usage.
..... Finally, a good dictionary contains illustrative sentences or phrases, showing how words are actually used.
18. They are chemistry, physics, physiology or medicine, literature and peace.
..... It is awarded from funds bequeathed by Alfred Nobel, a Swedish inventor and philanthropist.
..... In 1969, economics was added to the list.
..... Nobel's will designated six areas for which prizes could be awarded.
..... Prizes in these seven areas are presented in December every year, in the presence of the King of Sweden, as a fitting tribute to Alfred Nobel.
..... The Nobel Prize is considered one of the most prestigious awards made to people whose work benefits humanity.
..... The funds are administered by the Nobel Foundation in Stockholm.
19. The commercial uses of bamboo are astonishing.
..... India produces over 3 million tonnes of bamboo annually, and nearly half of it is turned into paper.
..... Another important use of bamboo is in housing.
..... Concrete reinforced with bamboo can replace even steel in building, for example, suspension bridges.
..... Scientists at the Forest Research Institute, Dehradun, are working on the extraction of diesel fuel from the jointed stem of bamboo.
..... With its network of rhizomes and roots, bamboo also plays an important role in the prevention of soil erosion.

20. You will hear six short audio clips numbered A to J. Listen to them carefully and identify the tone / mood of each speaker. Match each clip to the right tone / mood in the column alongside.

Clip A	angry
Clip B	sarcastic
Clip C	uninterested
Clip D	enthusiastic
Clip E	confused
Clip F	anxious
Clip G	frustrated
Clip H	gloomy
Clip I	cheerful
Clip J	disgusted

21. Listen to the CD and identify whether the following statements are said in formal or informal contexts.

- a.
- b.
- c.
- d.
- e.
- f.

22. Listen to the story and place the following sentences in the correct order by numbering the lines to indicate the right sequence.

- 'Which one of these is real?' she asks.
..... She poses a riddle to the wise king.
..... Solomon now knew the answer.
..... Solomon opened the window of the room they were in.
..... The Queen of Sheba visits King Solomon.
..... Some bees flew in and settled on the real flowers.
..... She presents two identical plants: one real, the other made of silk.

Now answer the following questions.

- a. Who are the characters in the story you have just heard?

.....

- b. What is common to both characters?

.....

- c. What was the visitor testing?

.....
.....

23. Listen carefully to the passage about Alexander the Great. The four points below reveal the structure of the passage; however, they are not in the correct order. Number them in the right sequence.

- The character of Alexander the Great
..... The brilliance of Alexander's achievements
..... Alexander's physical and mental qualities
..... The briefness of Alexander's career

24. Listen carefully to the story of the lion and the mouse, and number the sentences given below in the correct order.

- The mouse begged the lion to spare its life.
..... The mouse came upon the trapped lion, struggling in vain to be free.
..... A mouse ran across the lion's nose.
..... The lion didn't think that a tiny mouse could ever help him.
..... No act of kindness is ever wasted, and even the strongest need help.
..... A lion lay asleep in the forest.
..... 'Please let me go and someday I will repay you.'
..... 'Now you see,' said the mouse, 'even a tiny creature like me can help a mighty king like you.'
..... The lion awoke, angry at the mouse.
..... A few days later, the lion was caught in a hunter's net.
..... Nevertheless, he let the mouse go.
..... It gnawed at the ropes that bound the lion, till the latter was free.

COMMUNICATION SKILLS**Interview Skills**

An interview is a formal meeting where one or more persons ask a candidate several questions. The purpose is to find out whether the candidate is suitable for a job or for admission to a course at an educational institute.

The candidate first sends an application and a CV to be called for an interview. An interview is usually the final stage in the selection process.

Preparing for an interview

Preparing well for an interview helps you face a panel of interviewers with confidence. Remember the following points when you are preparing for an interview.

- ✓ Brush up on the subject or the area related to the interview and update yourself on recent developments.
- ✓ Prepare answers to some general questions you think the interviewers will ask. Some of these could be:
 - Tell us a little about yourself.
 - Why do you want to be with us?
 - Could you tell us why you want to change your job?
 - What are your strengths and weaknesses?
 - Would you be willing to travel?
 - How do you expect to contribute to the field / institution?
- ✓ Neatly arrange the papers and certificates that you may be asked to produce in a folder. Check the interview call letter sent to you to see if there is anything you have missed.
- ✓ Wear something formal and comfortable for the occasion.
- ✓ Plan to reach the place of the interview a little early as this will give you time to familiarise yourself with your surroundings and to relax.
- ✓ Think positive, pleasant thoughts and try to regulate your breathing to remain calm.

Facing an interview

- ✓ Wait for your name to be announced, and knock or seek permission before you enter.
- ✓ Greet the people in the room formally, but in a pleasant manner.
- ✓ Do not sit down until you are asked to.
- ✓ Look at the interviewers. Be conscious about making eye contact with the person speaking to you. Maintain a proper and relaxed body posture and a steady tone of voice, which should not be either too loud or too soft.
- ✓ Remember to not interrupt the interviewer and allow him / her to finish speaking before you respond.

- ✓ Listen carefully to the interviewers' questions and comments, and speak clearly and at a moderate pace to avoid having anyone repeat themselves.
- ✓ In case you do not hear a question you are asked, or if you do not understand it, you could politely ask for it to be repeated or explained. For example:
 - I'm sorry, but could you repeat the question, please.
 - I'm afraid I'm not sure what you mean. Are you asking me if I ...? / Could you clarify the question, please.
- ✓ Avoid answering questions with just 'Yes' or 'No'. Even in the case of yes–no questions, the interviewer will find it more satisfying if you add to your reply or explain it briefly. For example, in reply to 'Is your mother tongue Telugu?', you could say, 'No, it's Urdu. But I can speak Telugu fluently.'
- ✓ Do not feel embarrassed to say that you do not know the answer to a question. Use expressions such as 'I'm afraid I don't know ...' and 'I'm sorry, but I'm not really certain ...'
- ✓ Express your opinions politely, not aggressively, using expressions such as 'I think ...', 'I believe ...' and 'In my opinion ...'
- ✓ Do not get into arguments or speak negatively or criticise former teachers, colleagues or employers.
- ✓ Do not boast or display your knowledge, skills and experience, but if asked, state your achievements simply and honestly.
- ✓ Wait for the interviewer to invite you to ask questions in case you have queries. If this does not happen, wait until you sense that the interviewers are done before asking them politely if they could clarify something for you. Examples of the questions you may want to ask the interviewer are, 'Could you tell me whether the position involves travelling, please' and 'Could I know when I can expect to hear from you, please.'
- ✓ Do not ask questions to impress, but only if they happen to be genuine, intelligent queries.
- ✓ Wait for the interviewer to tell you that the interview has ended before you get up from your chair. Thank all the people in the room before walking out of the door and closing it softly behind you.

In case the interview is conducted over the telephone, most of the points above will still be relevant. In addition, be careful about regulating your voice, avoiding long silences and butting in before the interviewer has finished speaking. In fact, if the person at the other end of the line interrupts you, do not drown his or her voice by raising yours, but let the person speak. You can then continue with 'As I was saying ...' etc.

Sample interviews

Read the two sample interviews given below. Note how the interviews are conducted, the type of questions asked, and the responses to the questions.

Interview for a course of study

- Candidate* May I come in?
- Interviewer 1* Yes, please come in.
- Candidate* Good morning, ma'am. Good morning, sir.
- Interviewer 2* Good morning. Please have a seat.
- Candidate* Thank you.
- Interviewer 2* So, Ms Shravani, after four tough years of working to earn an engineering degree, you have decided to switch to management studies.
- Candidate* Yes, sir.
- Interviewer 1* Haven't the past four years been a waste of time then, since you are going to abandon engineering for a management degree?
- Candidate* This is the way I see it, ma'am. All that I've learnt about engineering will help to improve my ability to manage projects that are technology driven. In my view, having the skills of both an engineer and a manager can help me to better my career prospects. So the past four years have been very fruitful for me.
- Interviewer 2* Which management gurus have inspired you?
- Candidate* I've been very impressed with the books of C.K. Prahalad, especially his latest one, *The Fortune at the Bottom of the Pyramid*. I also found Stephen Covey's book *The Seven Habits of Highly Effective People* very inspiring.
- Interviewer 1* What academic strengths do you have that will help you in this course?
- Candidate* I have strong analytical and research skills which were very useful to me when I was working on a project in a tele-networking company in my town. I also keep as up-to-date as possible on trends and ideas in management by reading business journals and magazines in the college library and on the internet.
- Interviewer 2* All right, Ms Shravani, we'd like to thank you for coming here today. We'll let you know our decision in a couple of weeks.
- Candidate* Thank you, ma'am. Thank you, sir. I look forward to hearing from you.

Interview for a job

<i>Candidate</i>	May I come in, please, ma'am?
<i>Manager</i>	Yes, please come in, Mr Krishnan. Good morning.
<i>Candidate</i>	Good morning, ma'am. Good morning, sir.
<i>Assistant manager</i>	Please sit down.
<i>Candidate</i>	Thank you, sir.
<i>Manager</i>	Could you begin by telling us something about yourself.
<i>Candidate</i>	Ma'am, I'm from Khammam, but I grew up in Bangalore. I studied law. But I've always had a great interest in books, which lead to my career in the publishing industry.
<i>Assistant manager</i>	I assume you speak both Telugu and Kannada. Am I right?
<i>Candidate</i>	Yes, sir, I do. I also speak Hindi.
<i>Manager</i>	Why do you want to join our company?
<i>Candidate</i>	You're one of the leading publishers of law books in the country. With my background and work experience, I hope to be able to contribute to the company and also find the opportunity to grow further.
<i>Manager</i>	Actually, the vacancy we have is for Pune. Would you be open to being based there?
<i>Candidate</i>	Yes, ma'am. I'm willing to relocate from Bangalore to any part of the country.
<i>Assistant manager</i>	Could you tell us what kind of salary you expect, please.
<i>Candidate</i>	I'm earning Rs 32,000 net in my present job. I think anything a little over that should be okay.
<i>Manager</i>	Well, thank you, Mr Krishnan. We'll get back to you in a week's time.
<i>Candidate</i>	Thank you ma'am.

There are a number of sites on the internet which deal with various aspects of the interview process. Look up these sites to get more information on how to improve your performance at interviews.

ACTIVITIES

1. Fill in the blanks in the transcript of the interview with suitable responses and expressions. After you finish, enact it with a classmate.

<i>Candidate</i> come in, sir?
<i>Interviewer</i>	Yes, please come in and sit down.
<i>Candidate</i> , sir.
<i>Interviewer</i>	You're nearly at the end of an MPhil course in history, aren't you?
<i>Candidate</i> , sir. submitted my dissertation.
<i>Interviewer</i>	What's your area of specialisation? Colonial history?
<i>Candidate</i> It's modern Indian history. My dissertation covers the period from 1950 to 1970.
<i>Interviewer</i>	Have you taught at the undergraduate level earlier?
<i>Candidate</i> , very briefly. for eight months last year as a part-time lecturer in the K. N. College of Arts.
<i>Interviewer</i>	Haven't you considered taking the UPSC examinations? A career in the civil services is challenging, exciting and prestigious.
<i>Candidate</i>	I'm it is, sir. But always... to be in the teaching profession.
<i>Interviewer</i>	Thank you, Ms Sagar. You'll be hearing from us shortly.
<i>Candidate</i>

2. You have applied for a bank loan to study abroad and have been asked to attend an interview. Think of five questions that you could be asked and write them down along with your possible responses. Exchange questions with your partner and jot down points for your answers to his / her questions. Enact the interview with a partner.
3. Work with a partner. Read the interview questions given below and tick the answer that you think is the best response for each question. Discuss the reasons for your choice with your partner.
 - a. Why have you applied for a position in our company?
 - i. I am interested in the line of work that your company is in.
 - ii. Your company is well known.
 - iii. Your company offers good salaries.

- b. What do you know about this company?
 - i. The career counselling cell in my university spoke highly of you.
 - ii. Your website and annual reports have told me that you are an innovative leader in the field.
 - iii. A relative of mine who works in your organisation says that you offer a lot of perks and job security.
- c. What are your strengths?
 - i. I'm a good worker and insist that people in my team come up to my expectations of them.
 - ii. I am good-natured and get along well with people.
 - iii. I am energetic and enthusiastic and enjoy tackling challenging situations.
- d. What are your weaknesses?
 - i. I tend to delay and postpone work, but I'm working on improving that aspect of myself.
 - ii. I can't think of any weaknesses that will come in the way of doing my job.
 - iii. I tend to lose my temper with people, especially when they don't put in their best.
- e. Would you be willing to relocate, if necessary?
 - i. Yes; but only if it is to a big city.
 - ii. Yes; if it means that I can contribute to the growth of the company.
 - iii. No; I prefer to stay in an environment that is familiar.
- f. What would you do if one member of your team makes it difficult for the other members of your team to work efficiently?
 - i. I would report him to my senior manager.
 - ii. I would talk to him to find out what the problem is and try to sort it out.
 - iii. I would ask the team members to ignore him and carry on with their work.
- g. Do you enjoy working in groups?
 - i. I actually prefer to work alone, although I can work with one other person because then we can get the work done quickly.
 - ii. Yes, I do enjoy working in a group. Everyone has something to offer in terms of skills and expertise. So working as a team helps to get the job done effectively and efficiently.
 - iii. Team work is not always the best way to get things done because there are bound to be conflicting opinions.

- h. How do you know if you have been successful at your job?
- If my supervisor tells me I've done well, I am satisfied.
 - I know my capabilities and I don't really need anyone to tell me whether I've completed my assignment successfully or not.
 - Recognition from my colleagues and supervisors is important. In addition, the client should be happy with the results of my work. And finally, I should be satisfied with the work I put in and the results I get.
- i. Why do you think you are the best person for this job?
- I don't know. That's for you to decide after you review my suitability.
 - I think I have all the qualities you asked for in your advertisement. In addition, I am a quick learner.
 - I am a diligent worker, and you won't be disappointed.
- j. Why do you want to do a management course after having earned an engineering degree?
- The two are not really connected, and the reason I decided to do management is that I can earn better as a manager than as an engineer.
 - I am very interested in managing projects, people and processes, and my technical knowledge coupled with managerial expertise will help me accomplish my goals more efficiently, especially because many companies are engaged in the technology sector.
 - A management degree is one of the most sought-after qualifications these days.
4. Work with a partner and improve the following responses to an interviewer's questions.
- a. Could you tell us a little about yourself, please.
There's not much to say really.
-
.....
.....
- b. Why are you interested in this job?
My relatives and friends advised me to apply.
-
.....
.....

- c. What are some of your strengths and weaknesses that could have an effect on your work here?

I am very intelligent and creative. I have always topped my class. Weaknesses? Well, I don't have any.

.....
.....
.....

- d. Are you familiar with the use of alternative energy sources for producing electricity?
Yes.
-
.....
.....

- e. How would you define artificial intelligence?
Hmm ... artificial intelligence? ... er ... just can't remember.
-
.....
.....

- f. What do you think is the future of the satellite radio?
What? Please repeat the question.
-
.....
.....

- g. Could you tell us what salary you expect?
I have absolutely no idea.
-
.....
.....

- h. Do you have any questions?

Yes. *When will I know if I have been selected? I can't wait indefinitely, you know.*

.....
.....
.....

5. Write down three questions related to your personal life / general matters and three questions related to your subject of study that you might be asked if you were to attend an interview at the end of this year. Prepare answers to these questions. Then hand your book to a partner and request him or her to ask you the questions. Practice answering the questions out aloud.

a. Q:

.....

b. Q:

.....

c. Q:

.....

d. Q:

.....

e. Q:

.....

f. Q:

.....

6. Decide on a job type / position that you want to apply for. Tell your partner what the position being applied for is. During preparation time, your partner will think of questions to ask you pertaining to the job (he / she will *not* tell you what the questions are), while you revise the expressions learnt in this unit.

Enact the mock interview. After you are done being interviewed, begin this activity again with you as the interviewer and your partner as the interviewee applying for his or her selected job.

Making a Presentation

A presentation is a talk giving information about a product, a subject or an idea. Presentations have become an important form of oral communication in the areas of education and work. Students, teachers, scientists, researchers, managers, sales and marketing executives and administrators, all need this skill in the course of their everyday work.

Presentations can be made in different ways:

- computer projection (using applications such as Excel, PowerPoint, etc.)
- flipcharts, blackboards or whiteboards, sometimes used as 'scratchpads' to expand on a point
- video or film
- real objects (such as a product or plant specimen)

Of these, slideshow presentation software—such as PowerPoint—are the most effective and widely used tools today.

Preparing a presentation

- Decide the subject of the presentation. If it has not been assigned to you, choose a topic that suits the occasion and the audience.
- Think about the objective or purpose: is it meant to inform, persuade or report?
- Think of who your audience is going to be; the level of your content, formality and style will depend on this.
- Next, list the main points you want to make in your presentation. It is important not to pack too much content into a presentation because this will diffuse its effect. For example, a presentation of about twenty minutes should not have more than five main points. After you have a final list of points, arrange them in a logical sequence.
- Think of sub-points that could come under your main points. It is best to put only the main points and the sub-points on slides (or flip chart) and speak briefly on each of these.
- Do not put in too much text into the slide. This makes the slide crowded and also difficult to read.
- Prepare graphs, tables or pie charts that you want to show on the slides.
- Plan what you want to say on each point, jot down notes and practise saying it, until you are confident that you will be able to speak without a script.
- Practise moving forwards and backwards within your presentation in case you want to move to a previous or later slide.
- Ensure that the presentation has a clear conclusion.
- Plan your presentation in a way that will enable you to keep to the time allotted to you. Remember to set aside time for questions that the audience may have. (Often, this time will be included in the time allotted to you.)

- Before the presentation, try operating the equipment you will use to project your slides or transparencies on the screen to see if it works and if you are comfortable with it. If someone else is going to operate the equipment, speak to the person beforehand and explain what you want when and also how you will signal what you need.
- Finally, prepare your presentation early and rehearse it as many times as you can. Do it by yourself first, and after a few rounds of practice, do it before friends or colleagues whom you can depend on to give you support and helpful suggestions.

Structuring content

All presentations, like other forms of oral and written communication, must be complete in themselves, with a beginning, a body and an end.

- The first part must consist of greetings, a brief, clear statement of the subject and purpose of the presentation and an outline.
- The second part must have the main content of the presentation. This should be structured in a logical way so that it is easy for the audience to follow the presentation. For instance, you could begin by talking about a problem, go on to offer solutions, then discuss the advantages and disadvantages of each of them, and finally recommend one of them.
- The last part must have a brief recap or a summary of the most important points, followed by remarks made to conclude the presentation and to thank the audience, and a brief session for questions and clarifications.

Visual aids

- All the visuals you show must be related to your talk.
- Make sure the slides, charts or transparencies are in the right order, matching the sequence of points in your presentation.
- Do not put in too much information on one visual. It will make the slide unreadable, or your audience will spend time reading the slide rather than listening to you.
- Written matter on slides and transparencies should be in the form of key words or phrases, points or short sentences. Try to limit the words per slide to a maximum of ten. Keep reading to a minimum. You can expand on each of the points when you explain the visual.
- Edit the text on your slides carefully to avoid errors in spelling, punctuation and grammar.
- Prepare your slides in such a way that the audience sees only one visual or point at a time. If the slide has more than what you will talk about, the audience may get distracted and not listen to you. In a PowerPoint presentation, you can use the animation tools to reveal information gradually; this allows phrases, points or graphics to appear on the screen slowly, one by one.
- It is useful to give the audience handouts at the end of your presentation—they will be able to watch the slide show and listen to you without having to worry about taking down notes.
- Visuals should be simple, clear and appealing. The layout should be clear and well designed, and the letters large enough for people even at the back of the room to read easily.

complicated design or too many effects may confuse or distract your audience. Choose the colours for the background and the lettering carefully to create visuals that are pleasing to the eye and easy to read.

- Use a simple and clear typeface that can be read from a distance. Keep the font size large.
- Before you start, check if the projector you will be using works and is kept in the right position. Also make sure that the room is neither too bright nor too dark.
- Remember that visual aids are meant to support the main point of your presentation. Do not overwhelm your audience with unnecessary animations, colours, etc.—these might distract them from what you want to say, and sometimes it does not look professional.

Delivering the presentation

- Stick to your original plan for the presentation. Do not take up other matters, however interesting they may be, because this will lead to confusion.
- Modulate your voice according to the size of the room and the audience. Do not shout or whisper, but speak clearly enough to be heard by everyone in the room. Speak at a natural, even pace—neither too fast nor too slow. Use pauses at appropriate points in your presentation—for example, when you want to show that something you said is important or give the audience time to consider it.
- Before you show a slide or a transparency, tell the audience something about it. After it is put on screen, explain it more fully.
- Do not read out the matter on the screen or a prepared script.
- Do not block the screen or stand facing it so that your back is turned to the audience.
- Move only when you have to go to the whiteboard or operate the equipment or pass handouts around.
- Remember that your appearance, posture, facial expressions, eye contact with the audience, and body language are important non-verbal signals.

The language of presentations

Presentations are a form of oral communication, and so you should use spoken, not written, language when making one. Here are some expressions you can use when making a presentation.

Opening remarks

- ✓ Hello, everyone. (*appropriate for an informal presentation for a small group of people you interact with every day*)
- ✓ Good morning / Good afternoon / Good evening. Welcome to ... (*name of organisation*) / Thank you for giving me the opportunity to talk to you today.
- ✓ Good morning. I'd like to / I'm happy to welcome you all here today. I'm... (*name*) and I'm ... (*designation*) in / of the ... (*office / department, name of the branch or division—necessary when you are making a presentation for people who are not part of your organisation*)
- ✓ Good afternoon, everyone. I'm happy to be here this afternoon. I'm ... (*designation*) at ... (*name of the company*)

- ✓ Good morning. Let me introduce myself. My name is ... and I'm from ...
- ✓ Good morning. I'm ..., from ... Thank you for inviting me to talk to you this morning. Before I begin, I'd like to / let me tell you something about myself.

Stating the purpose

- ✓ As you know, the subject of my presentation today is ...
- ✓ I'm here this morning to ...
- ✓ My aim is to ...
- ✓ The purpose of my talk today is to ...
- ✓ In my presentation today, I'm going to / I'll ...

Giving an outline

- ✓ I've divided my presentation into ...
- ✓ I'll first ..., then we'll ... Finally, I'll ...
- ✓ I'll begin by ... and after that I'll deal with ... before going on to ... The presentation will conclude with ...
- ✓ I'll be talking about ... (*issues / areas*). Firstly, ... Secondly, ... Thirdly, ...
- ✓ My talk has four parts: first, I'll introduce you to ...; second, we'll discuss ...; third, you'll learn about ...; and, finally, I'll conclude by giving you ...

Giving other preliminary information and starting with the content

- ✓ My presentation will take about half an hour or so. If you don't mind, could I deal with questions after the talk, please.
- ✓ I'll take only about fifteen minutes of your time. We'll have a question-and-answer session after that.
- ✓ The presentation is going to take around forty minutes. Please feel free to interrupt if you have a question.
- ✓ You don't need to / needn't take notes. I'll give a set of handouts with all the points we discuss today.
- ✓ There's no need for you to copy down the points on the slides. Don't worry about copying down the visuals. Handouts containing all of them will be distributed.
- ✓ I hope everyone has a copy of the handout with the examples we'll be looking at today.
- ✓ Let's get started then.
- ✓ Right, I'll begin by ...
- ✓ Shall we begin?
- ✓ Let's begin, shall we?

Moving to another point or going back to an earlier point

- ✓ Let's now turn to ...
- ✓ I'd like to move on to ...
- ✓ Turning / moving on now to ...
- ✓ This takes me to my next point about ...
- ✓ Next, I'd like to consider ...
- ✓ Let me go back briefly to an earlier point.
- ✓ As I said earlier ...
- ✓ To recap what we discussed under the last point ...

Emphasising important points

- ✓ What we must understand / realise / do is ...
- ✓ What we mustn't do is ...
- ✓ We urgently / really need to ...
- ✓ ... is absolutely true / highly recommended / totally unacceptable / extremely urgent

Drawing attention to visuals

- ✓ I'd like to draw your attention to ...
- ✓ Could you just look at the ... on the screen.
- ✓ As you'll see in the next slide ...
- ✓ If you look at this ..., you will notice that ...
- ✓ You can see that ...

Making recommendations

- ✓ I (strongly) recommend that ...
- ✓ My recommendation is that ...
- ✓ I really think / believe we should ...

Keeping the audience involved

- ✓ How would you solve this problem?
- ✓ Where are we heading?
- ✓ Can you think of a way of dealing with this?
- ✓ What are the options open to us?
- ✓ Why should we be concerned about this?
- ✓ What does this mean for our company?
- ✓ Don't you think we must address this problem?

- ✓ I'm sure many of you here have experienced this.
- ✓ I'd like you to understand why I'm saying this.
- ✓ You must all be aware of what is happening.
- ✓ I hope you know about the situation.

Summarising and concluding

- ✓ To sum up the main points of my presentation, ...
- ✓ Before I end my talk, I'd like to summarise its main points.
- ✓ To run through / recap my main points, ...
- ✓ I'd like to conclude by saying ...
- ✓ That brings me to the end of my presentation.
- ✓ I'd like to / I must thank you all for listening.
- ✓ Thank you all for your attention.

Inviting questions

- ✓ If you have any questions, please feel free to ask them
- ✓ If want to ask any questions, I'll do my best to answer them.
- ✓ If there are any questions, I'll be pleased to answer them.

ACTIVITY 1

Work in groups of six. Plan a presentation on a specific topic related to *travel*. Work out the main topics and the sub-topics. Brainstorm for ideas. Plan the content for each slide. Add visuals to support your argument. During this preparation, the teacher moves between groups to motivate but does not offer ideas.

The group then presents it to the rest of the class, answering questions at the end. Students should not read out a script but may refer to the points in the presentation. The teacher will monitor time and moderate classroom responses.

ACTIVITY 2

Work in pairs. Think of a product you want to promote in the market, e.g., a detergent, an electronic item, a health drink, etc. Prepare a presentation consisting of ten slides. Present it together to the class. Both of you can answer questions from the audience.

ACTIVITY 3

Choose a topic from one of your textbooks and prepare a presentation using charts, transparencies or slides. Write down (a) the matter for display on charts or screen and (b) the script of your talk. Do individual presentations before your teacher and classmates.