

Resonance-III

III Semester B.A./ B.S.W./ B.A.(Music)



Editor :
Dr. Chitra Panikkar

PRASARANGA
BENGALURU CENTRAL UNIVERSITY
Bengaluru

Resonance- III

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BANGALURU

RESONANCE–III: General English Text Book for III Semester B.A/B.S.W/B.A (Music) and other courses coming under Faculty of Arts, is prepared by the Members of the Textbook Committee, Bengaluru Central University (BCU).

C Bengaluru Central University
First Edition : 2020

Published by:

Bengaluru Central University Press
Bengaluru Central University (BCU)
Central College Campus
Bengaluru- 560001.

FOREWORD

RESONANCE–III General English Text Book for III Semester B.A/B.S.W/B.A (Music) and other courses coming under Faculty of Arts, Bengaluru Central University (BCU) has been designed with the dual-objective of inducing literary sensibility and developing linguistic skills in students. Both of these have been combined in a single text instead of two separate texts. This is the third General English Text Book for Undergraduate students of BCU, Bengaluru, prepared by the Members of the Textbook Committee.

I congratulate the Text Book Committee on its efforts in the preparation of the material, which includes a variety of literary pieces and workbook for honing language skills. I thank the Director of Bengaluru Central University Press and their personnel for bringing out the textbook neatly and on time.

I hope the text will motivate the teachers and the students to make the best use of it and develop literary sensibility as well as linguistic skills.

Prof. S. Japhet
Vice-Chancellor
Bengaluru Central University
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PREFACE

The General English Course book for III Semester B.A, RESONANCE-III, introduces undergraduate students to a spectacular kaleidoscope of literary selections that cover a wide range of subjects and issues. These model pieces of writing cast in different genres and forms are meant not only to cultivate literary sensibilities in students but also to sensitise them to social concerns. It is assumed that the thinking practices and extended activities incorporated as part of every lesson-plan would help students interpret literature as a form of cultural expression.

The Course book has two parts: Part I comprises the literary component; Part II concentrates on language. The language section is designed to perfect and hone the soft skills of students pertaining to effective verbal expression and communication.

It is hoped that students would make the best use of the present anthology and understand the importance of acquiring fine language skills while engaging with a verbal medium like literature.

I would like to thank Poornima.P.S, the Chairperson and her team of teachers, who have put in all their time and effort into the realisation of this textbook. I thank the Vice Chancellor Central University for their consistent support. I also thank the publisher, who helped us bring out the book on time.

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NOTE TO THE TEACHER

The General English Textbook prescribed for the courses coming under the faculty of Arts is aimed at exposing various genres of literature within the four semesters as far as possible. Students are now familiar with some of them: Vachana, ecocritical, scientific fiction, diaspora and Dalit literature, to name a few. In the III Semester students will be introduced the genres like allegory, satire, biographical sketch and the like. Translation is gaining more and more momentum in the literary horizon today. The committee has deliberated on this new trend and has selected the genre of drama which is literature in translation. This serves two purposes: learning the dramaturgy, and honing the skill of translation. Such novel arena enables the students of Arts stream to groom themselves to the job market. Students of Arts should be sensitized to encash such fields where their passions could be nourished and their career prospects enriched.

Some of the other fields which have easy access to students of Arts are editing, Journalism, and Tourism. These will fetch them the required jobs immediately after the completion of their graduation. Fields like Journalism and Print world demand the students to have expertise in formal writing to some extent. Hence in this semester focus is given exclusively on writing in various contexts. The objective is to ensure that the students are familiar with the kinds of writing and the subtle differences between them. As a regular feature a page is dedicated to each lesson and poem to provide an opportunity for the students to hone their writing skills. This orientation towards writing will enable them to express well which is the need of the hour.

Poornima.P.S.
Chairperson,
Text Book Committee
BCU, Bengaluru.

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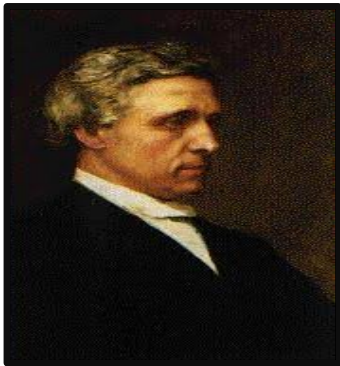
1. THE WALRUS AND THE CARPENTER

- Lewis Carroll

Pre-reading Activity:

- *Have people played pranks on you? Have you been easily trapped by somebody? Share your experiences with the class.*
- *Have you ever heard of persuasion skills? Share an incident where you have been able to successfully persuade/influence somebody through your conversation.*

Note on the Author:



Lewis Carroll was the pseudonym of **Charles Lutwidge Dodgson** (1832 -1898). He was an English novelist, mathematician, logician, poet, photographer and teacher. He is remembered for his two novels for children – *Alice’s Adventures in Wonderland* and its sequel *Through the Looking-Glass*. Many of the characters from the novels have become iconic. He was also noted for his facility at word play, logic, and fantasy.

‘**The Walrus and the Carpenter**’ is a narrative poem, a bizarre animal fable famous for the themes of death and betrayal. This poem speaks about a Walrus and a Carpenter who trick innocent young Oysters and eat them after a walk on the seashore. The themes of cunningness, trickery and selfishness in human nature are strewn across the poem. There is clear illustration of the hypocrisy of those in power who talk a good show about caring for those in need, then preying on them (their money, or their emotions, ...etc.). At the deeper level, the poem has the gleaning of postcolonial interpretation as well.

The sun was shining on the sea,
 Shining with all his might:
 He did his very best to make
 The billows smooth and bright—
 And this was odd, because it was
 The middle of the night.

The moon was shining sulkily,
Because she thought the sun
Had got no business to be there
After the day was done—
“It’s very rude of him,” she said,
“To come and spoil the fun!”

The sea was wet as wet could be,
The sands were dry as dry.
You could not see a cloud because
No cloud was in the sky:
No birds were flying overhead—
There were no birds to fly.

The Walrus and the Carpenter
Were walking close at hand:
They wept like anything to see
Such quantities of sand:
“If this were only cleared away,”
They said, “it *would* be grand!”

“If seven maids with seven mops
Swept it for half a year,
Do you suppose,” the Walrus said,
“That they could get it clear?”
“I doubt it,” said the Carpenter,
And shed a bitter tear.

“O Oysters, come and walk with us!”
The Walrus did beseech.
“A pleasant walk, a pleasant talk,
Along the briny beach:

We cannot do with more than four,
To give a hand to each.”

The eldest Oyster looked at him,
But never a word he said;
The eldest Oyster winked his eye,
And shook his heavy head—
Meaning to say he did not choose
To leave the oyster-bed.

But four young Oysters hurried up,
All eager for the treat:
Their coats were brushed, their faces washed,
Their shoes were clean and neat—
And this was odd, because, you know,
They hadn't any feet.

Four other Oysters followed them,
And yet another four;
And thick and fast they came at last,
And more and more and more—
All hopping through the frothy waves,
And scrambling to the shore.

The Walrus and the Carpenter
Walked on a mile or so,
And then they rested on a rock
Conveniently low:
And all the little Oysters stood
And waited in a row.

“The time has come,” the Walrus said,
“To talk of many things:

Of shoes—and ships—and sealing-wax—
Of cabbages—and kings—
And why the sea is boiling hot—
And whether pigs have wings.”

“But wait a bit,” the Oysters cried,
“Before we have our chat;
For some of us are out of breath,
And all of us are fat!”
“No hurry!” said the Carpenter.
They thanked him much for that.

“A loaf of bread,” the Walrus said,
“Is what we chiefly need:
Pepper and vinegar besides
Are very good indeed—
Now, if you’re ready, Oysters dear,
We can begin to feed.”

“But not on us!” the Oysters cried,
Turning a little blue.
“After such kindness, that would be
A dismal thing to do!”
“The night is fine,” the Walrus said,
“Do you admire the view?”

“It was so kind of you to come!
And you are very nice!”
The Carpenter said nothing but
“Cut us another slice.
I wish you were not quite so deaf—
I’ve had to ask you twice!”

“It seems a shame,” the Walrus said,
 “To play them such a trick.

After we’ve brought them out so far,
 And made them trot so quick!”

The Carpenter said nothing but
 “The butter’s spread too thick!”

“I weep for you,” the Walrus said:
 “I deeply sympathize.”

With sobs and tears he sorted out
 Those of the largest size,
 Holding his pocket-handkerchief
 Before his streaming eyes.

“O Oysters,” said the Carpenter,
 “You’ve had a pleasant run!
 Shall we be trotting home again?”
 But answer came there none—
 And this was scarcely odd, because
 They’d eaten every one.

Glossary:

might	: power or strength
billows	: a poetic word for wave
odd	: strange
sulkily	: not happy about something
shed a bitter tear	: cry sadly
Oysters	: a shellfish, some oysters produce precious jewels (pearls)
beseech	: ask very strongly
briny	: full of salt
scrambling	: to move quickly
sealing-wax	: is a kind of oil used to protect wood
dismal	: bad and sad
streaming	: wet with tears
trot	: to walk quickly or run
scarcely odd	: not strange

Comprehension Questions:**I. Answer the following questions in a sentence or two each:**

1. Where is the poem set?
2. Why is the moon angry at the sun?
3. How can the sand be removed from the beach according to Walrus and the Carpenter?
4. What treat does the Walrus offer the Oysters?
5. What does the Walrus represent?
6. Why did the eldest Oyster wink?
7. What are the topics the Walrus wanted to talk about?
8. "I weep for you" says the Walrus. What is the tone of the speaker?
9. What is the moral of the poem?

II. Answer the following questions in about a page each:

1. How does the element of fantasy depicted at the beginning of the poem, lead to the victimization of the Oysters?
2. Describe the game plan of the Walrus and the carpenter to succeed in their mission.
3. Bring out the Contrast between the young Oyster and the old Oyster.
4. The excitement of the victims is juxtaposed with the cold deception of the carpenter. Discuss.
5. The Carpenter responded "No hurry" when the Oysters asked for a break before the talk. What caused the change in urgency?
6. What realization dawns upon the Oysters? What strategy does the Walrus adopt to allay their fears?

III. Answer the following questions in about two pages each:

1. The poem depicts the exploitation of the innocent. Substantiate.
2. 'Appearances are deceptive'. Elucidate.

3. Discuss the contemporary relevance of the poem.
4. 'The poem highlights the contrast between the recklessness of the young and the wisdom of the elderly'. Explain.

Suggested Reading:

- ◆ *The Louse and the Mosquito* -Vikram Seth
- ◆ *The Tempest* -William Shakespeare
- ◆ *Loser of Everything* -David Diop
- ◆ *Grimm's Fairy Tales* -Wilhelm Grimm, Jacob Grimm
- ◆ *Panchtranta*
- ◆ ಯಕ್ಷ ಕಥೆ, ಕಾಲ್ಪನಿಕ ಕಥೆಗಳು

Extended Activity:

- ◆ Visit an MNC and try collecting the details of their work culture
- ◆ Collect information about Indian education system before the British Raj
- ◆ Watch the movies *Alice in the Wonderland*, *Charlie and the Chocolate Factory* and write a review
- ◆ Explore more fairy tales and discuss their relevance to the present generation of children
- ◆ Draw cartoons of fables and fantasies that you have read

Short note/ Gist of the poem:

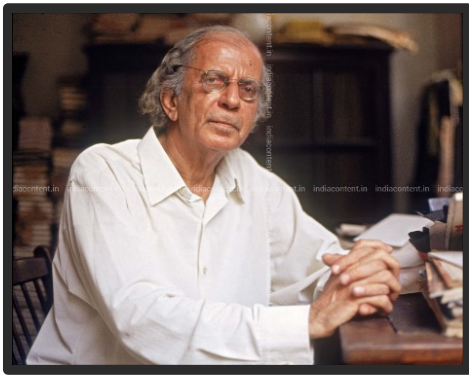
2. THE PROFESSOR

-Nissim Ezekiel

Pre -reading Activity:

- *Who is the person who has left an indelible impact on your personality. Discuss.*
- *Which subject did you develop an interest in owing to the teacher?*
- *A passionate teacher can motivate any kind of student. Do you agree?*
- *If you could express your gratitude to a teacher in your life, how would you do it?*

Note on the Author:



Nissim Ezekiel is identified as the father of post-independence Indian-English poetry. He is the one who started modernity in Indian-English poetry. His simple, conversational style has influenced many later Indian English poets. Poet, dramatist, editor, as well as art-critic, Nissim Ezekiel was born on 14th December 1924 in Mumbai. The Ezekiels belonged to Mumbai's Jewish community, commonly known as the 'Bene Israel.' In 1947,

Ezekiel took his MA in English Literature from Mumbai University. Thereafter he studied philosophy at Birbeck College, London. Ezekiel's other poetry collections are *The Third* (1959), *The Unfinished Man* (1960), *The Exact Name* (1965), *Snake Skin and Other Poems* (1974), *Hymns in Darkness* (1976), *Latter-Day Psalms* (1982), and *Collected Poems* (1989).

'**The Professor**' by Nissim Ezekiel is remarkable for its depiction of Indianness in a satirical tone. Here, the poet comments on modern way of life and changing values. It is a monologue where we see the professor speaking throughout the poem expecting a reciprocation from the listener. The poem represents the dogmatism of the middle class.

Remember me? I am Professor Sheth.
Once I taught you geography. Now
I am retired, though my health is good. My wife died some years back.
By God's grace, all my children
Are well settled in life.
One is Sales Manager,
One is Bank Manager,
Both have cars.
Others also doing well, though not so well.
Every family must have black sheep.
Sarala and Tarala are married,
Their husbands are very nice boys.
You won't believe but I have eleven grandchildren.
How many issues you have? Three?
That is good. These are days of family planning.
I am not against. We have to change with times.
Whole world is changing. In India also
We are keeping up. Our progress is progressing.
Old values are going, new values are coming.
Everything is happening with leaps and bounds.
I am going out rarely, now and then
Only, this is price of old age
But my health is O.K. Usual aches and pains.
No diabetes, no blood pressure, no heart attack.
This is because of sound habits in youth.
How is your health keeping?
Nicely? I am happy for that.
This year I am sixty-nine
and hope to score a century.
You were so thin, like stick,
Now you are man of weight and consequence.

That is good joke.

If you are coming again this side by chance,

Visit please my humble residence also.

I am living just on opposite house's backside.

Glossary:

retired	: having left one's job and ceased to work
grace	: favour or honour
black sheep	: refers to the sons who have not lived up to his expectations
values	: principles or standards of behaviour; one's judgement of what is important in life
leaps and bounds	: to emphasize that someone or something is improving or increasing quickly and greatly
aches	: a continuous or prolonged dull pain in a part of one's body
consequence	: importance or power

Comprehension Questions:

I Answer the following questions in a word or a sentence each:

1. Who is the speaker? Who is he talking to?
2. Which subject does the Professor teach?
3. Does Professor Sheth agree with 'changing with the times'?
4. Name the speaker's daughters? What does he say about them ?
5. Who is the black sheep in the speaker's family? Why?
6. What is meant by 'scoring a century'?
7. What are the minor health problems the Professor complains about?
8. What is the 'good joke' in the poem?
9. What aspect of Indian culture is brought out in the Professor's invitation?

II Answer the following questions in a page each:

1. What is Professor Sheth's view of his family? Does it represent a typical middle class life of contentment?

2. Write a short note on the family members of the Professor.
3. How does the poem bring out the tussle between tradition and modernity.
4. Describe the kind of life the professor is leading.

III Answer the following questions in two pages each:

1. The poem is a satire about the Indian society. Discuss.
2. Comment on the societal norms of India in the poem.
3. How does the Professor strike a balance between optimism and pessimism?
4. 'Professor Sheth represents a generation between tradition and modernity'. Explain.
5. The Professor exudes optimism for his age, but also comes off as an old man rambling away his troubles. Comment.
6. The poem takes the Professor away from his role as a teacher and provides the essence of him as a person. Elucidate.

Suggested Reading:

- ◆ *To Sir with Love* – E. R. Braithwaite
- ◆ *Pygmalion*(Play) - George Bernard Shaw
- ◆ *Dead Poet's Society* -Nancy.H. Klein Baum

Extended Activity:

- ◆ Go down the memory lane by taking a walk through your college or the school you had studied and interview few teachers/professors and make a presentation on their predicament
- ◆ Have a debate on the topic – modern technology cannot replace the teachers
- ◆ List the modern gadgets which are replacing the traditional methods of teaching
- ◆ Make a list of Indian English poets and their representative works

3. SAINA NEHWAL

-*Gunjan Jain*

Pre-reading Activity:

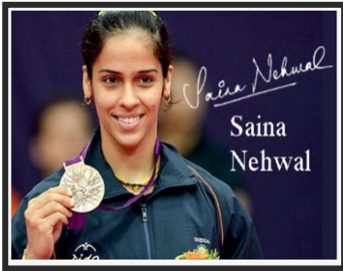
- *What is your favorite sport and who is your sport idol?*
- *Discuss the underlying traits that a sportsperson should possess.*
- *Playing is not always winning a game.? Share your views.*

Note on the Author:



GUNJAN JAIN is a popular author, investment banker and a lifelong student of mindfulness. She is a graduate from Illinois at Urbana Champaign USA in economics and finance and has earned her master's in wealth management from the Cass business school, City University of London. (U.K) Her debut book *She Walks, She Leads*, an authorized anthology of India's most dynamic women leaders is a profile of 26 prolific life stories capturing a panoramic range of professions, passion and sensibility. Each achiever shares a personal journey like never before. The biographies are supplemented by reference conversations with more than a hundred leading personalities. The above biography extract is taken from **Saina Nehwal**.

'**Saina Nehwal**' is an Indian professional Badminton singles player. She has won over 24 international titles, which includes eleven Super Series titles. In 2015, she attained the world no. 1 ranking, thereby becoming the only female player from India and overall the second Indian player to achieve this feat. She has represented India three times in the Olympics, winning a bronze medal in her second appearance. This biography aims to infuse inspiration among the students to work hard, be focused on what they want to achieve in life and to be enthused with Saina's ideology of hard work and dedication.



Sportspersons are defined by the sport they play. And when they succeed, they gain much from the sport-fame, wealth and glory. Very few, though, have the ability or get the chance to give back to their sport. Saina Nehwal could, and did.

In India, badminton, like any other sport that isn't cricket, was not given too much importance; in fact, it was seen as a game played by families, on picnics. On 22 October 2012 Saina changed that, when the badminton champion trumped Dhoni's men in headlines across the country. The then concurrent 4-1 series victory by India's cricket team against Sri Lanka was relegated to the inside pages, while Saina, with her Olympic bronze, dazzled on front pages. She managed to make badminton a serious sport, and a fashionable one.

At Hyderabad's Gopinchand Academy, registrations soar, and coaches believe that even fifty branches will not meet the demand for badminton coaching. 'Saina has played a very big part in popularizing badminton in India, and it has become a major sport in the country thanks to her stellar performance at the world level', says legendary badminton champion, Prakash Padukone.

At the time of this writing, Saina was back as world No. 1, wresting the spot from Spain's Carolina Marin and was conferred the Padma Bhushan at the 2016 Republic Day honours. She had climbed to the top spot earlier, displacing Olympic gold medallist Li Xuerui, but had fallen to second spot as Marin had moved ahead. Then, even as Saina lost in the final of the 2015 BWF World Championship to Marin, the Indian nevertheless made it to the top spot in the BWF rankings, the first Indian woman ever to do so.

Each time she plays, she carries the dreams and hopes of a nation with her, but wears them lightly. A fighter on court and an introvert off it, Saina has a spine of steel; a determined, intelligent young woman who keeps her eyes on her target at all times. She has not only survived the maelstrom of fame, but also managed to stay unscathed by it. This is proven to me when I enter the Nehwal home in Hyderabad; there is no bluster to it at all, and pride of place in the modest house is given to a cabinet that showcases Saina's medals. The bronze, silver and gold wins echo the journey that Saina's taken herself and her family on. And I feel privileged to talk about it with them.

GOD'S OWN CHILD

Saina, second daughter of Harvir Singh Nehwal and Usha Rani, was born on 17 March 1990. While her parents were thrilled that she was born a girl, Saina's extended family were not pleased. Saina's grandmother, too, subscribed to this philosophy and was devastated by the news of a second granddaughter.

This meant that Saina's parents-untouched by gender biases – have always been especially supportive of their young daughter. Her mother's nickname for Saina was Steffi, after Steffi Graf.

An energetic child, Saina was always up to mischief, which led to several mishaps. Usha tells me that four-year-old Saina cut her finger deeply while playing, but did not cry, which led her mother to understand that her daughter was a tough girl, and a fighter. The family – Saina's older sister, Abu, included – spent a lot of time at the faculty club in the Haryana Agricultural University, where Harvir and Usha played badminton. They were a formidable pair who won tournaments. Harvir tells me that, uncannily, the first time Saina stepped on to a court, she laughed with indescribable delight.

In 1998 Harvir was offered the post of principal scientist at the Indian Council of Agricultural Research (ICAR). The post meant that he would move from the state to national cadre, but it also meant that the family would have to move to Hyderabad. The decision to shift base was a tough one and was finally taken by Usha. Saina believes it was fate. Once they settled into their new lives, Harvir was keen that Saina should not be lonely and he signed her up for karate classes. She did exceptionally well, reaching the brown belt category, but her tryst with the game ended after a mishap. And Saina was back to her routine of school, home and no friends.

Around that time, Saina accompanied her father on a visit to the Lal Bahadur Stadium in Hyderabad; he was considering hiring it for a tournament. While her father was making his inquiries, Saina was rifling through badminton racquets and playing with them and she was spotted by P.S.S. Nani Prasad Rao, a noted badminton coach. Impressed with the way she held the racquet, he suggested coaching her over the summer. Saina's badminton-loving parents needed no convincing and the path opened up for Saina.

While she confesses to being 'daddy's girl, Saina inherited her love and passion for badminton from her mother. Usha was the better player of the couple, working her way into district-level tournaments and she even played in the early days when she was pregnant with Saina. Clearly, her unborn child absorbed that dedication to the game. 'My mother was a player, she understood the game and she used to say to me, "I'll make you an Olympic champion," ' says Saina.

Saina tells me that it was this belief that nudged her to dream big – ‘I was very focused and you cannot focus like that without someone to help you. My mom was that person. She was really into the sport and would not let my focus shift. I was studying or playing and studying or playing. When I used to play badly in these games she used to scold me’.

Usha could be tough, but she was Saina’s support system in every way. When her daughter’s legs ached from rigorous training, Usha would offer massages. And yet, whenever Usha thought Saina had not played well, she ticked her off. Saina tells me that while her father inspired her to play, it was her mother from whom she learnt the art of winning and losing. One time, after she played an under-ten tournament poorly, her mother slapped her as she came off court. Saina’s peers laughed but she remembers telling them that her mother had done that for her betterment.

It is incredible to me that Saina was able to view the situation constructively at such a young age; clearly, she knew she had much to achieve. Her coach and badminton ace, Pullela Gopichand, explains, what drives her – ‘Saina’s biggest asset is her unrelenting patience. When she came to me, she did not have a naturally perfect game. But, right from the beginning it was clear to her that the only thing that she needed to win a game was a combination of dedication and hard work. And so, she would patiently just keep at it with power and grit.’

The collateral damage of all of this, unfortunately, was Saina’s academic career, which hit her hard because she was a brilliant student. She was forced to skip her first year intermediate examination as it clashed with the Melbourne Commonwealth Games and, later, she missed her supplementary exams, too, because she was in the Philippines. Eventually, Saina and her family came to terms with the fact that she was going to have to give up academics altogether.

MAKING IT HAPPEN

Harvir Singh believes that it was his daughter’s fortune that brought the family to Hyderabad. His work as a scientist was not lucrative enough to support her though, but no sacrifice daunted him if it would help Saina get closer to the top. He had to dip into his provident fund six times, even at a time when Saina’s potential was not clear to them. He turned down several career promotions because it would mean that they had to leave Hyderabad. Keeping his daughter’s badminton dream in mind, he chose to remain in the same post until retirement.

‘Once I realized the potential in Saina, I completely devoted myself to ensure she becomes an international level player. She was just focusing on her game. There were no movies, meals out, parties, etc. – nothing

that would have distracted her. The paucity of funds was the only hindrance to giving her the best training and equipment, but we managed to cross that hurdle too,' he says to me.

Fellow badminton player Parupalli Kashyap – who also trained at Gopichand Academy – tells me that Saina's parents had a deep knowledge and love for the sport; they mentored and groomed her to be an ace player – 'Saina's mother played at the state level, so she knew what Saina needed when she was young and just a beginner. Her father played at the national level and, hence, he was able to help Saina as she grew older and started playing nationally.'

Within the first year of starting to play, Saina began to show indications of her enormous talent. She tells me that she lived with dark circles under her eyes – unlike her peers – because she constantly worried about turning professional. And, yet, coach Vimal Kumar tells me that he remembers seeing a 'bubbly' ten-year-old Saina playing amazingly well across age categories – 'She was quite a focused and intense girl. The physical rigour she endured were tremendous, compared to many others. These points gave her that mental edge to move forward'.

Saina won the National Junior Badminton Championship in 2004; at fourteen, she was the surprise of that tournament. It was a stunning win, and she kept getting better, building on her strengths. 'The best thing about Saina's game is her consistency. She doesn't stagnate or cower. She plays with aggression and attempts to improve her techniques with every game,' says Gopichand. Saina defended her title the year after and was ready to enter the next level.

The seniors' world was more competitive and Aparna Popat was still the great Indian hope. In 2005, Saina reached the final of the Senior National Championships, losing to Popat in the title match. Even so, she was firmly on India's radar. The Asian Satellite Tournament and the Uber Cup in 2006 followed with her becoming a firm fixture in the national squad. The Commonwealth Games 2006- the big fish, as it were – were around the corner, and Saina was not too sure of how she might fare. But determination can beget luck.

Popat lost a crucial match to a British player at the Commonwealth Games and was injured. Coach Kumar tells me that when it happened, Saina was seated next to him. 'And she said to me, "If you give me an opportunity, I feel I can beat this (British) girl."' She was sixteen at the time. I looked at her and knew she was not arrogant because she firmly believed that she could beat that player. I put this forward to other coaches and despite them feeling that she was too young, we fielded her. Saina won all matches including against Singapore and rose to world number six.'

Saina was a totally different player compared to her opponents; she was aggressive, and blended power with excellent technique. This often made her opponents look helpless. Kumar tells me how Saina even surprised Indonesian coaches with her determination and focus – ‘I remember coaching her for the 2006 Commonwealth games. She would always keep very aloof. She woke early, did her stretches and waited for us at the training centre.’ That year Saina won gold at the Philippines Open and the title match at the Junior World Cup in Seoul. She was now Papat’s contemporary, and India sat up and took notice.

Saina calls 2007 ‘the year of the tears’. Nay Sayers and critics dismissed her success and questioned her talent. Saina’s parents stood by her, helping her understand the vagaries of winning and losing. With the family’s encouragement, however, Saina was able to treat the dip as a learning curve, and the year became the fulcrum of her career.

Arjuna Award recipient and ace badminton player Kashyap analyses the qualities that have contributed to Saina’s rise – ‘ Her hard work, dedication and her ability to push herself every single day to get better at her game are solely responsible for her success graph. She may not be as skilful as compared to other players, but she has an unbelievable mental strength, which reflects in her game. Her concentration and determination on court are two of her biggest strengths.’

From 2008 to 2010, Saina went from win to win, and no one could cast aspersions on her again. In 2008, Saina was ranked at twenty-three, and though she missed winning a medal at the Beijing Olympics, spectators and critics agreed that hers had been one of the best badminton matches by an Indian at any Olympics. A few months later, Saina won the prestigious Chinese Taipei Open and by the end of the year, made her way into the top ten.

ON TOP OF THE WORLD

In early 2009, Saina was world number nine. She was the first Indian woman to win the Indonesian Super Series, and won at the Indian Open Grand Prix. The next year – which she calls her best yet – Saina won the Indian Open, Singapore Open, Indonesian Open and Hong Kong Open. At the Commonwealth Games in Delhi, Saina won the gold, and scaled up to world number two.

P.V. Sindhu, who trained alongside Saina, shares, ‘I learnt certain technicalities of the game by watching Saina, who continues to inspire me. I work hard because she does, and I want to be as successful, sincere and committed as her.’

In 2012, Saina won the bronze medal at the London Olympics, when her opponent Wang Xin forfeited the game while leading. She tells me that people wondered whether her opponent’s injury and subsequent

withdrawal from the game made her happy, because it meant an Olympic win for her. But Saina couldn't imagine why they say that – 'I am a very relaxed and cool person on court. When (Wang Xin) fell I was not thinking about the medal, I was thinking what happened to her.'

That said, the win did catapult Saina into the eye of the storm; she won praise from legendary cricketer Sachin Tendulkar, who even gifted her a BMW on behalf of the company. Batsman Yuvraj Singh tweeted – 'Saina, you beauty. I'm sure like me every Indian is proud of you.'

In 2009, Saina was given the Arjuna Award following her winning the Indonesian Open Super series title. She had also won the Chinese Taipei Grand Prix gold. It was one huge step for her as she accepted the awards from President Pratibha Patil.

In the wake of her great success she even benefited her coach Gopichand. Gopichand was given the Dronacharya Award, India's top honour for sports coaches. After the award ceremony, Saina, then nineteen, dedicated it to her parents and her coach. She said it would motivate her to go for gold at the London Olympic in 2012.

Her march remained relentless, and in the very next year she was conferred both the Padma Shri and the Rajiv Gandhi Khel Ratna Awards. The Padma Shri came barely four months after the Arjuna Award. It carries a medal, a scroll of honour and a cash prize of Rs. 5 lakh. The Khel Ratna, India's highest sporting honour, comprises a bronze statuette, a citation and a cash prize of Rs. 7.5 lakh. She missed the opportunity, though, to personally collect the prize from President Patil that August 29 morning, because she was in Paris fighting at the World Championships. She **lost** the quarter-finals.

None of these came a day too soon.

FAME AND FORTUNE

Years of struggle and iron determination have paid off for Saina now. She is deemed one of the top gold medal hopes for the Rio Olympic Games this year and has been included in the Union Sports Ministry's Target Olympic Podium (TOP) Scheme, which draws from the National Sports Development Fund(NSDF).

When Saina finished runner up to Marin at the All-England Badminton Championship in Birmingham in March, one of the premier championships in the world of badminton, she was given a cash award of Rs. 25 lakh by the government. Saina became the third Indian and first woman from the country to reach the final of the prestigious tournament, Prakash Padukone and Pullela Gopichand having won the men's singles title of the tournament in 1980 and 2001, respectively.

Not only was this stellar recognition of her efforts, but the money has gone a long way in shaping her career and the country's pride associated with it.

It has been a long journey from Hisar to the elite of the world, a journey that has been dotted with incredible tales of heroics by the youngster, and a story that has all the ingredients of a potboiler movie script. Today she is one of the highest paid athletes of India(outside cricket) and has a fan following that rivals that of cricketers. More importantly, she has become the role model for millions of girls aspiring for empowerment.

Today the country waits eagerly to see her as one of the Olympic greats, hopefully with a gold medal. But till then it will be hard work all the way for Saina.

Glossary:

trumped	: something that gives one an advantage
concurrent	: happening at the same time simultaneously
relegated	: consign a person or thing to a place or position
legendary	: having the splendour of a legend
wresting	: to seize, things done violently
maelstrom of fame	: a large whirlpool of fame
unscathed	: not harming nor damaging/untouched
introvert	: a reserved person
spine of steel	: strong physique
thrilled	: extremely excited
extended family	: relatives
gender biases	: partiality based on gender
formidable	: difficult to defeat
uncannily	: strange and careless manner
indescribable	: impossible or difficult to describe
cadre	: a small group of people trained for a particular profession
tryst	: meeting, encounter
mishap	: an accident
nudged	: a gentle push
rigorous	: severity or strictness
ticked off	: annoying someone
collateral	: parallel, corresponding
lucrative	: producing a surplus/profitable
daunted	: to discourage
paucity	: insufficient or too little
hindrance	: something that holds back
hurdle	: an obstacle/ barrier
cower	: to shy away something in fear
vagaries	: unpredictable action
fulcrum	: support

aspersion	: an attack on someone's reputation and good name
forfeited	: paying a penalty for a mistake
complacent	: satisfied with one's achievement
roster	: a list of individual or a group usually a team
slew	: a change of position for an organization

Comprehension Questions:

I. Answer the following questions in a sentence or two each:

1. How did Saina relegate cricket to the inside pages? What medal did Saina secure in the event?
2. Name the academy that trained Saina to be a world champion? Where is it situated?
3. How did Prakash Padukone compliment on her Olympic Win?
4. What made Saina give up her academics?
5. What did Saina tell the coach after Aparna Popat loses a match at the Commonwealth game?
6. Why does Saina call the year 2007 'the year of tears'?
7. What according to Parupalli Kashyap are the qualities that have contributed to Saina's rise?
8. What qualities of Saina P.V. Sindhu praises of?
9. Name the two major awards that Saina has in her Wall of Fame?
10. Mention the Indians who won in the men's singles title at the prestigious tournament at Birmingham?
11. Name the two major international tournaments Saina plays in the year 2009?

II. Answer the following questions in about a page each:

1. What childhood incident does the author narrate in this biographical sketch to show her resilience? How did the resilience help her in her career?
2. How did Saina venture into the field of sport?
3. How did Saina's mother proved to be a "Support System in every way"?
4. What was Saina's biggest asset according to her coach Pullela Gopichand? How did the two mutually benefitted each other?
5. Why does Saina call 2007 as 'the year of tears'? How did it help her intensify her practice?

6. Trace Saina's journey to top 10 from the year 2008 to 2010.
7. How did 'Determination beget luck' for Saina?

III. Answer the following questions in about two pages each:

1. Give an account of Saina's journey till she is awarded the Bronze Medal at the London Olympics in 2012.
2. 'Parents are indispensable entities in the life of a child'. Elucidate this quote with reference to the biographical sketch, 'Saina Nehwal'.
3. Saina's achievement is intertwined with Harvir Singh's selfless sacrifice. Illustrate.
4. Saina Nehwal has played a very big role in popularizing Badminton in India. Elaborate.
5. Saina Nehwal has been an epitome of women empowerment. Discuss.

Sachin Tendulkar on Saina Nehwal (An Interview)

Those who occupy the top rung know what the climb entails. Sachin Tendulkar is an icon in everyone's eyes; Saina Nehwal is the first Indian woman to become world no.1 in badminton. The cricket legend who remains an unobtrusive mentor to her, says that high achievers like her think and execute differently. They do not look at problems as roadblocks, but as spurs to solutions. The two world-class sportspersons also have a deep love for the game they play, a passion that powers all those endless hours of practice on the path to perfection. Tendulkar talks about Saina's win and the need for humility when the honours come in.

Saina was the world No.1 this year in badminton. You must know only too well how it feels to be at the top.

It does feel very nice to be at the top and it's a proud moment for all of us that Saina was No.1 getting there requires great sacrifice- you spend less time with family and friends – hard work and discipline. It means chasing one's dream to the exclusion of everything else to achieve this feat. Saina would have done all this to reach where she is today.

In day-to-day terms, what do you think working towards such an achievement entails for Saina?

I know- and Saina would, too- how difficult and physically taxing it is at the highest level. Any sportsperson wishing to excel has to be passionate about the sport and has to be prepared to go the extra mile. And I can say this from experience: I never looked at my watch when I was practising – I was out on the field until I felt satisfied in my heart. So it was not about how many deliveries I faced. Likewise, for Saina, I am sure she was not counting how many shuttles she hit every day, but what it took to feel satisfied with her session of practice. This apart,[Pullela] Gopichand took a lot of interest in working with her and bringing her game up to a different level.

How does one continue to stay at the top?

The guys who are at the top are invariably the ones who work the hardest. They think differently, they execute their plans differently.

We tend to overestimate problems and underestimate our ability to solve those problems. But the moment we learn to start flipping those two viewpoints and shifting the focus to finding solutions, we find a way. And that's when success comes.

Getting to the top is always tough for any sportsman, regardless of experience or skill at the game. When we accept this truth, the pressure is off because we know then that there is no shortcut to success. Both Saina and I have a capacity for hard work. And to stay at the No.1 position takes plenty of hard work. It will test one's commitment and one's character. Saina has passed all those tests so far or else it would not have been possible for her to become world No. 1. The question is, can there be a repeat performance every now and again?

Do you think Saina can repeat her success?

Yes, of course. From whatever interactions we have had, and from whatever I have seen of her game, she comes across as a balanced person and humble, and to me, that is really important. The better you play and the more accolades you get, the more humble you have to be, I think. I see that in her because I think her family, too, is like that. It is important to celebrate victories, but not to get carried away. Also, it's equally important to not lose heart in the face of defeat. And the family plays a major role in this.

You gifted Saina a BMW. Why did you specifically choose her for the felicitation?

I just handed over the keys to her; it was not a gift from me per se. My contribution was to get a good deal for BMW, being the company's brand ambassador; the brand wished to gift her for her stellar performance. It feels good to see a fellow sportsman being appreciated like this as it is equally important that sports personalities other than cricketers also get appreciated and rewarded for their great performances and I am extremely happy that happened and I wanted to be there for it.

Saina's parents have absolutely stood by her through all the ups and downs in her career. How important would you say the support of family is?

This is extremely important. We always look to our loved ones for support and their response to our careers. If that response is not positive and helpful, it has a negative impact on us. I am sure that without their support it would not have been possible for Saina either to reach the top.

I used to exchange messages with both Saina and her family, and I always told them that they must continue to support her because this was helping her, and the whole country was looking forward to her success.

You were the only mentor Saina has had, apart from her coaches. What was that relationship like?

I don't think I have guided her in badminton. I have always appreciated her performance- that is all we can do. I am not an expert to tell her what to do in her sport, but as a well-wisher, and above all, as an Indian, I have supported her consistently- regardless of whether she wins or loses. That is enormously encouraging for a sportsman. I have experienced it myself and I would want to extend that to her.

Saina, who hails from a small town in Haryana, started out playing badminton quite by chance, and success followed. What do you think lies at the root of her achievements?

If there is passion for the sport, the results will follow. Actions follow thoughts. If one is thinking right, the right things will happen. Saina's success is a sure example of that. When I was in school, I, too, started out with a different sport: martial arts. It was the craze then. After watching Bruce Lee movies we all wanted to learn it. But luckily, I found the cricket bat and stopped pursuing the nunchaku. And it worked out for me.

What does Saina's success mean in a larger context for India?

Achievements such as Saina's will always be celebrated. People will be talking about her career even twenty-five years from now.

Her contribution to badminton lies in the fact that she has been able to inspire many youngsters to pick up the racquet and want to be the next Saina. She has raised the bar in terms of taking the sport to the next level and inspiring young people. I think this is similar to what Sania has done for tennis.

Is there any piece of advice you have for Saina Nehwal?

Stay the way you are, don't let that passion die out. Continue to be in love with the sport.

Suggested Reading:

- ◆ *Ace Against Odds* -Sania Mirza
- ◆ *Why Soccer Matters* -Pele
- ◆ *Unbreakable* -Mary Kom

Extended Activity:

Watch the Biopics:

- ◆ 83 - (Kapil Dev)
- ◆ *Bhaag Milkha Bhaag* - (Milkha Singh)
- ◆ *M.S Dhoni The Untold Story* -(M S Dhoni)
- ◆ Read the autobiography of Sachin Tendulkar -*Playing it my way*
- ◆ List the Badminton stars of India.

Short note/ Gist of the biographical sketch:

4. PARTITION

-W.H.Auden

Pre-reading Activity:

- *The geographical borders drawn mechanically can lead to humanitarian crisis. Discuss in groups.*
- *The effects of partition linger in the consciousness of the masses. Discuss.*

Note on the Author:



Wystan Hugh Auden (21 February 1907–29 September 1973) was a British-American poet. Auden's poetry was noted for its stylistic and technical achievement, its engagement with politics, morals, love, and religion, and its variety in tone, form and content. Joseph Brodsky, a Russian-American Nobel laureate stated that Auden had "the greatest mind of the twentieth century". Some of his best known poems are "*Funeral Blues*", "*September 1, 1939*" and "*The Shield of Achilles*".

Political context :

British barrister Sir Cyril Radcliffe arrived in British India for the first time on July 8, 1947. He had exactly five weeks to draw the borders between an independent India and the newly created Pakistan. While drawing the border, Radcliffe was faced with unyielding demands from both sides, communal clashes, doubtful census numbers, and tough economic, administrative and defence considerations. He chaired two boundary commissions, one for Punjab and one for Bengal, consisting of two Muslims and two non-Muslims. The new geographical borders were announced on August 17, 1947. Partition along the Radcliffe Line ended in violence that killed one million people and displaced 12 million. Radcliffe burnt his papers, refused his Rs. 40,000 fee, and left once and for all.

'**Partition**' depicts the preparation to partition of India and Pakistan by a British barrister who fails to understand that a country is not a mere geographical entity but a land mass where one can find people of

diverse faiths, and cultural practices. He accepts the assigned job for the sake of monetary gains, and executes his work leading to unforgettable mayhem in the history of India.

Unbiased at least he was when he arrived on his mission,
 Having never set eyes on this land he was called to partition
 Between two peoples fanatically at odds,
 With their different diets and incompatible gods.
 'Time,' they had briefed him in London, 'is short. It's too late
 For mutual reconciliation or rational debate:
 The only solution now lies in separation.
 The Viceroy thinks, as you will see from his letter,
 That the less you are seen in his company the better,
 So, we've arranged to provide you with other accommodation.
 We can give you four judges, two Moslem and two Hindu,
 To consult with, but the final decision must rest with you.'

Shut up in a lonely mansion, with police night and day
 Patrolling the gardens to keep assassins away,
 He got down to work, to the task of settling the fate
 Of millions. The maps at his disposal were out of date
 And the Census Returns almost certainly incorrect,
 But there was no time to check them, no time to inspect
 Contested areas. The weather was frightfully hot,
 And a bout of dysentery kept him constantly on the trot,
 But in seven weeks it was done, the frontiers decided,
 A continent for better or worse divided.
 The next day he sailed for England, where he quickly forgot
 The case, as a good lawyer must. Return he would not,
 Afraid, as he told his Club, that he might get shot.

Glossary:

he	: he refers to the British barrister , Sir Radcliffe
fanatically	: holding extreme beliefs that may lead to unreasonable or violent behaviour
incompatible	: not able to exist or work with another person or thing because of basic differences
reconciliation	: a situation in which two people or groups of people become friendly again after they have argued
patrolling	: to go around an area to see if there is any trouble or danger
assassins	: someone who kills a famous or important person, usually for political reasons or in exchange for money
bout	: a short period of illness or involvement in an activity
trot	: to move in a way that is slightly faster than walking
frontiers	: border separating two countries

Comprehension Questions:**I. Answer the following questions in a sentence or two each:**

1. Mention the two ‘fanatically at odds’ people referred to in the poem?
2. Partition was the only solution, because.....
3. Who was assigned with the job of partitioning India?
4. Why was ‘he’ provided with other accommodation?
5. Who could the lawyer consult before making the final decision?
6. Why were the police patrolling the garden round the clock?
7. What were the two resources used for partition?
8. What did ‘he’ do after reaching England?
9. What did the lawyer tell his Club? Why?

II. Answer the following questions in about a page each:

1. Give an account of the problems the lawyer faced during the process of partition?
2. The borders between India and Pakistan were decided in seven days. Substantiate.

5. ASHOKA, THE BELOVED OF THE GODS

(From Glimpses of World History by Jawaharlal Nehru)

- *Jawaharlal Nehru*

Pre-reading Activity:

- Down the lane in Indian history who do you think was the most powerful emperor and why?
- Every household artifact has a statue of Buddha in different forms. Discuss.

Note on the Author:



Jawaharlal Nehru (November 1889 – 27 May 1964) was an Indian independence activist, and subsequently, the first Prime Minister of India and a central figure in Indian politics before and after independence. He emerged as an eminent leader of the Indian independence movement and served India as Prime Minister from its establishment as an independent nation in 1947 until his death in 1964.

Glimpses of World History, a book published by Jawaharlal Nehru in 1934, is a panoramic sweep of the history of humankind. It is a collection of 196 letters on world history written from various prisons in British India between 1930 and 1933. The letters were written to his young daughter Indira, and were meant to introduce her to world history. It covers the rise and fall of great empires and civilizations from Greece and Rome to China and West Asia; great figures such as Ashoka and Genghis Khan, Mohandas K. Gandhi and Vladimir Lenin; wars and revolutions, democracies and dictatorships.

Being powerful and possessing the best warfare can bring destruction, one may conquer the whole world but have no inner peace. But through generosity, wisdom and patience one can conquer the entire world without shedding a drop of blood. The transformation of Ashoka's inner self and embracing Buddhism made him an ardent disciple of Buddha. This lesson aims to inculcate the teachings and eight fold paths of non-violence and peace in the minds of our students.

I am afraid I am a little too fond of running down kings and princes. I see little in their kind to admire or do reverence to. But we are now coming to a man who, in spite of being a king and emperor, was great and worthy of admiration. He was Ashoka, the great grandson of Chandragupta Maurya. Speaking of him in his *Outline of History*, H.G.Wells (some of romances you must have read) says:

Amidst the tens of thousands of names of monarchs that crowd the columns of history, their majesties and graciousnesses and serenities and royal highnesses and the like, the name of Ashoka shines, and shines almost alone, a star. From the Volga to Japan his name is still honoured. China, Tibet, and even India, though it has left his doctrine, preserve the tradition of his greatness. More living men cherish his memory today than have ever heard the names of Constantine or Charlemagne.

This is high praise indeed. But it is deserved, and for an Indian it is a special pleasure to think of this period of India's history.

Chandragupta died nearly 300 years before the Christian era began. He was succeeded by his son Bindusara, who seems to have had a quiet reign of twenty-five years. He kept up contacts with the Greek world and ambassadors came to his court from Ptolemy of Egypt, and Antiochus, who was the son of Seleucus of western Asia. There was trade with the outside world and, it is said, the Egyptians used to dye their cloth with indigo from India. It is also stated that they wrapped their mummies in Indian muslins. Some old remains have been discovered in Bihar which seem to show that some kind of glass was made there even before Mauryan period. It will interest you to know that Megasthenes, the Greek ambassador who came to the court of Chandragupta, writes about the Indian love of finery and beauty, and specially notes the use of the shoe to add to one's height. So high heels are not entirely a modern invention.

Ashoka succeeded Bindusara in 268 BC to a great empire, which included the whole of north and central India and extended right up to Central Asia. With the desire, perhaps, of bringing into his empire the remaining parts in the south –east and south, he started the conquest of Kalinga in the ninth year of his reign. Kalinga lay on the east coast of India, between Mahanadi, Godhavari and Kistna rivers. The people of Kalinga fought bravely, they were ultimately subdued after terrible slaughter. This war and slaughter affected Ashoka so deeply that he was disgusted with war and all its works. Henceforth there was to be no war for him. Nearly the whole of India, except a tiny tip in the south, was under him; and it

was easy enough for him to complete the conquest of this little tip. But he refrained. According to H.G.Wells, he is the only military monarch on record who abandoned warfare after victory.

Fortunately for us, we have Ashoka's own words, telling us of what he thought and what he did. In numerous edicts which were carved out in the rock or on metal, we still have his messages to his people and to posterity. You know that there is such an Ashoka pillar in the fort at Allahabad. There are many others in our province. In these edicts Ashoka tells us of his horror and remorse at the slaughter which war and conquest involve. The only true conquest, he says, is the conquest of self and the conquest of men's hearts by the *Dharma*. But I shall quote for you some of these edicts. They make fascinating reading and they will bring Ashoka nearer to you.

“Kalinga was conquered by His Sacred and Gracious Majesty”, so runs an edict, “when he had been consecrated eight years.” One hundred and fifty thousand persons were thence carried away captive, one hundred thousand were there slain, and many times that number died. Directly after the annexation of the Kalingas began His Sacred Majesty's zealous protection of the Law of Piety, his love of that Law, and his inculcation of that Law (*Dharma*). Thus, arose his sacred Majesty's remorse for having conquered the Kalingas, because the conquest of a country previously unconquered involves the slaughter, death and carrying away the captive of the people. That is a matter of profound sorrow and regret to His Sacred Majesty

The edict goes on to say that Ashoka would not tolerate any longer the slaughter or captivity of even a hundredth of thousandth part of the number killed and made captive in Kalinga.

Moreover, should any one do him wrong, that too must be borne with by His Sacred Majesty, so far as it can possibly be borne with. Even upon the forest folk in his dominions His Sacred Majesty looks kindly and he seeks to make them think aright, for, if he did not, repentance would come upon His Sacred Majesty. For His Sacred Majesty desires that all animate beings should have security, self – control, peace of mind, and joyousness.

Ashoka further explains that true conquest consists of the conquest of men's hearts by the Law of Duty or Piety, and to relate that he had already won such real victories, not only in his own dominions, but in

distant kingdoms. The Law, to which reference is made repeatedly in these edicts, was the Law of the Buddha. Ashoka became an ardent Buddhist and tried his utmost to spread the *Dharma*. But there was no force or compulsion. It was only by winning men's hearts that he sought to make converts. Men of religion have seldom, very seldom, been as tolerant as Ashoka. In order to convert people to their own faith they have seldom scrupled to use force and terrorism and fraud. The whole of history is full of religious persecution and religious wars, and in the name of religion and of God perhaps more blood has been shed than in any other name. It is good therefore to remember how a great son of India, intensely religious, and the head of a powerful empire, behaved in order to convert people to his ways of thought. It is strange that anyone should be so foolish as to think that religion and faith can be thrust down a person's throat at the point of the sword or a bayonet. So Ashoka, the beloved of the gods –*Devanampriya*, as he is called in the edicts –sent his messengers and ambassadors to the kingdoms of the West in Asia, Europe and Africa. To Ceylon, you will remember, he sent his own brother Mahendra and sister Sanghamitra, and they are said to have carried a branch of the sacred peepal tree from Gaya. Do you remember the peepal tree we saw in the temple at Anuradhapura? We are told that this was the very tree which grew out of that ancient branch.

In India Buddhism spread rapidly. And as the *Dharma* was for Ashoka not just the repetition of empty prayers and the performance of *pujas* and ceremonies, but the performance of good deeds and social uplift, all over the country public gardens and hospitals and wells and roads grew up. Special provision was made for the education of women. Four great university towns- Takshashila or Taxila in the far north, near Peshawar; Mathura, vulgarly spelt Muttra now by the English; Ujjain in central India; and Nalanda near Patna in Bihar –attracted students not only from India, but from distant countries –from China to western Asia- and these students carried back home with them the message of Buddha's teaching. Great monasteries grew up all over the country – *Vihara* they were called. There were apparently so many round about Pataliputra or Patna that the whole province came to be known as Vihara, or, as it is called now, Bihar. But, as often happens, these monasteries soon lost the inspiration of teaching and of thought, and became just places where people followed a certain routine and worship.

Ashoka's passion for protecting life extended to animals also. Hospitals especially meant for them were erected, and animal-sacrifice was forbidden. In both these matters he was somewhat in advance of our own time. Unhappily, animal-sacrifice still prevails to some extent, and is supposed to be an essential part of religion; and there is little provision for the treatment of animals. Ashoka's example and the spread of

Buddhism resulted in vegetarianism becoming popular. Till then *Kshatriyas* and Brahmans in India generally ate meat and used to take wines and alcoholic drinks. Both meat-eating and wine-drinking grew much less.

So ruled Ashoka for thirty-eight years, trying his utmost to promote peacefully the public good. He was always ready for public business “at all times and at all places, whether I am dining or in the ladies’ apartments, in my bedroom or in any closet, in my carriage or in my place gardens, the official reporters should keep me constantly informed of the people’s business”. If any difficulty arose, a report was to be made to him immediately “at any hour and at any place”, for, as he says, “work I must for the commonweal”.

Ashoka died in 232 BC. Sometime before his death he became a Buddhist monk.

We have few remains of Mauryan times. But what we have are practically the earliest so far discovered of Aryan civilization in India for the moment we are not considering the ruins of Mohenjo-Daro. In Sarnath, near Benares, you can see the beautiful Ashoka pillar with the lions on the top. Of the great city of Pataliputra, which was Ashoka’s capital, nothing is left. Indeed over 1500 years ago, 600 years after Ashoka, a Chinese traveller, Fa-Hien, visited the place. The city flourished then and was rich and prosperous, but even then, Ashoka’s palace of stone was in ruins. Even these ruins impressed Fa-Hien, who says in his travel record that they did not appear to be human work.

The palace of massive stone is gone, leaving no trace behind, but the memory of Ashoka lives over the whole continent of Asia, and his edicts still speak to us in a language we can understand and appreciate. And we can still learn much from them. This letter has grown long and many weary you. I shall finish it with a small quotation from one of Ashoka’s edicts:

“All sects deserve reverence for one reason or another. By thus acting a man exalts his own sect and at the same time does service to the sects of the other people.”

Glossary:

reverence	: an act of showing respect
serenities	: the state of being calm/peaceful
Volga	: the longest river in Europe flowing through western Russia to the Caspian Sea
doctrine	: the body of teaching of an ideology
Constantine	: name of a Roman emperor
Charlemagne	: one of the kings of the Franks from the Roman Empire
Indigo	: an indigo plant, with purplish blue colour
subdued	: conquered, empowered
refrained	: to hold back
edicts	: an official order or proclamation issued by a person in authority
posterity	: all the future generations
remorse	: a feeling of regret or sadness
consecrated	: to declare something holy
slain	: those who have been killed
annexation	: a legal merging of a territory into another body
zealous	: full of enthusiasm or strong passion
piety	: devotion to God
profound	: very deep/serious
dominions	: power or the use of power
repentance	: feeling of regret
ardent	: full of passion
seldom	: rarely, hardly
scrupled	: hesitant or reluctant to do something that one thinks may be wrong.
Persecution	: hostility and ill-treatment especially because of political or religious beliefs
bayonet	: a pointed instrument of the dagger kind fitted on the rifle
Gaya	: a Korean confederacy of territorial politics in the river basin
Monasteries	: building for housing monks or who have taken religious vows
apparently	: plainly, clearly

Comprehension Questions:**I. Answer the following questions in a sentence or two each:**

1. Name the son of Chandragupta Maurya.
2. Who was the Greek ambassador who came to the court of Chandragupta Maurya?
3. Who succeeded Bindusara?
4. Why was Ashoka disgusted by war?

5. What is the only true conquest, according to Ashoka?
6. What began after the annexation of the Kalinga state?
7. What does the Sacred Majesty desire for all animate beings?
8. Name the four great university towns during the reign of Ashoka?
9. What were the great monasteries called during Ashoka's reign?
10. How does Nehru conclude his letter?

II. Answer the following questions in about a page each:

1. How do Nehru and H.G.Wells shower praises on Ashoka?
2. Describe the reign of Bindusara.
3. H.G Wells claims , “We have Ashoka’s own words telling us of what he thought and what he did”. Illustrate.
4. “Kalinga was conquered by His Sacred and Gracious Majesty”. Elucidate.
5. How did Ashoka, an ardent Buddhist spread Dharma in his kingdom?
6. Describe the role played by Ashoka in the spread of Buddhism in India.
7. “Work I must for the commonweal”. What is Ashoka referring to?
8. Fa-hien was impressed by the ruins of Pataliputra. Explain.
9. How did Ashoka’s passion for protecting life extend to the animals?
10. Why is Ashoka referred to as *Devanampriya* in his edicts?

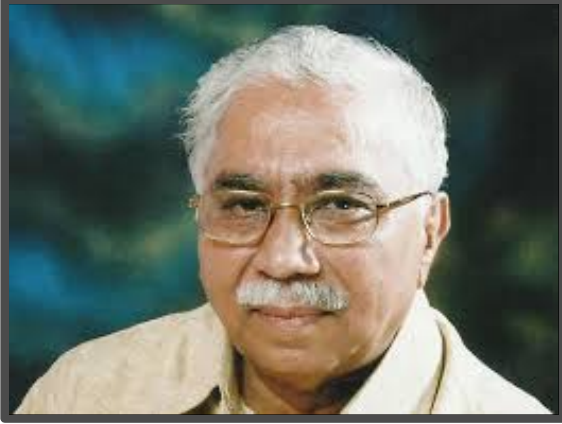
III Answer the following questions in about two pages each:

1. In these modern times, can we live by the teachings of Dharma as propagated by Ashoka? Discuss.
2. Emperor Ashoka played a pivotal role in reinforcing the ideals of Buddhism during his reign. Explain.
3. “All sects deserve reverence for one reason or another. By thus acting a man exalts his own sect and at the same time does service to the sects of other people”. Elaborate.
4. According to H.G.Wells “Ashoka is the only military monarch who abandoned warfare after victory”. Substantiate.
5. Ashoka redefined monarchy – Discuss.

6. SIRISAMPIGE

-Dr. Chandrashekhara Kambara

Note on the Author:



Dr. Chandrashekhara Kambara, Jnana Peeta Award recipient, was born on 2nd January 1937 at Ghodageri village in Belagavi district, Karnataka. He is a prominent Indian poet, playwright, folklorist, film director in Kannada language and the founder Vice-Chancellor of Kannada University in Hampi. His plays revolve around the mythology interlinked with contemporary issues. He has achieved in blending the folk and the modern theatrical

forms. He has also made a significant contribution to Kannada theatre as well as Indian theatre in general. He has been conferred with many prestigious awards: the Jnanpith Award in 2011, the Sahitya Akademi Award, Padma Shri by Government of India, Kabir Samman, Kalidas Samman and Pampa Award. Dr. Chandrashekhara Kambara has to his credit 25 plays, 11 anthologies of poems, 5 novels, 16 research works and several scholarly write-ups on folk theatre, literature and education. Some of his popular plays include "*Jokumaraswamy*", "*Jayasidnayaka*", "*Kadu Kudure*", "*Nayi Kathe*", "*Mahamayi*", "*Harakeya Kuri*" and others. He was conferred with the Sahitya Akademi Award in 1991 for his popular play, *Sirisampige*. Kambar's *Sirisampige* has occupied a unique place in the arena of Kannada folklore and drama.

'**Sirisampige**' depicts the clash between the superiority of the intellect and the instinct. It brings out the significance of the myth in the Indian culture and provides the solution to the enigmatic question of the superiority between the soul and the body. The characters Prince Shivanaga and Kalinga represent the intellect and the instinct respectively. The subplot reflects the main plot and resolves the issue before the main plot. The pursuit of spiritual knowledge which is deemed to be superior in Hindu religion is portrayed through the character, Shivanaga who represents the modern societies which are after acquiring more and more qualifications but sometimes fail to face the challenges of life and succumb to the tragic end.

Glossary:**Scene 1**

Bhagavata	: The chief narrator
Lord Nataraja	: The Hindu god Shiva in his form as the cosmic dancer, represented in metal or stone
<i>Ardhanarishwara</i>	: Composite male-female figure of the Hindu god Shiva together with his consort Parvati. The right half of the figure is adorned with the ornaments of Shiva.
Oracle	: the advice or information that the gods gave, which often had a hidden meaning.
heir	: the person with the legal right to receive a title when the owner dies.
coronation	: an official ceremony at which somebody is made a king or queen.
obstinacy	: the quality of being unreasonably determined, especially to act in a particular way and not to change at all, despite what anyone else says.
butter in milk	: she is hidden like butter in milk.

Scene 2

Awali	: one of the twins
Jawali	: the other person born to the same mother at the same time.
Kamala	: one of the female characters, meaning lotus. A symbol of purity and enlightenment
I am the elder or the younger brother	: uncertainty to decide which is superior: between instinct and intellect
would have sucked your blood	: Awali assumes he would have sucked the blood of Jawali if he had fangs like snake portending the character of Kalinga
dictates	: to tell somebody what to do in a way that seems unfair.
grams	: pulses, staple food in India
bandicoot	: a kind of rat

fraternal disloyalty	: lack of loyalty between brothers
hark	: listen
petty deities	: a minor God, a Demi God
family God	: God worshipped by a family/dynasty and resorted to whenever there is a crisis. <i>Manedevuru</i> (Kannada)

Scene 3

beckoning	: to show somebody with a movement of your finger or hand that you want him/her to come closer.
scabbard	: a cover for the sword usually made of leather or metal.
high rapture	: a feeling of extreme happiness
nymph	: a spirit in the form of a young woman that lives in rivers, woods, etc.
blossomed	: bloomed
dissolved	: merged
creeper	: a plant that grows up trees or walls or along the ground.
perspiring	: sweating

Scene 4

circling	: circumventing
horrid	: very unpleasant or unkind.
inauspicious	: showing signs that the future will not be good or successful, unlucky.
Full-moon day	: the moon when the whole of its disk is illuminated.
Lamp-maiden	: lamp-bearing woman
assimilate	: learn and understand something.
each of them knows a thousand wise sayings	: wise people of the kingdom whose advice is sought whenever a crisis arise.

lineage : the series of families that somebody comes from originally.

Legends : an old story that may or may not be true.

Scion : heir of an aristocratic family

Scene 5

tittering : silly or nervous laughter.

Demon : an evil spirit.

Scene 6

apple of one eye : someone very precious or dear, *kanmani* (Kannada)

**as soon as I look at
kamala....both her eyes** : subconsciously she loves Awali.

trial : an act of testing somebody/something

Scene 7

Lotus face : the face is like beautiful lotus flower fresh and radiating.

Sampige : Magnolia Champaka, a native yellow flower of India known for its fragrance. It is supposed to entice the serpents. Symbol of harmony and balance.

Siri Sampige's eyes : the eyes stand for earthly life.

**his reflection ...there
like a floating corpse** : it is incredible, a typical characteristic of myth.

**'No,' I thought, ' I can
catch her in my hand,'** : because the lamp-maiden is a symbol of spiritual knowledge, an abstract entity

she trembled for love? : spiritual knowledge trying to come to earthly life

**Indivisible zero...
becoming God** : infinity, abstract.

- It was impossible for ...
physical to touch him** : knowledge is abstract, intangible.
- what beauty is and
what ugliness is** : what spiritual knowledge is and what earthly life is
- I felt that ...lacking in
this world we live in** : ignorance about the spiritual knowledge which is deemed to be superior to earthly knowledge in Indian philosophy
- such things** : spirituality.

Scene 8

- The Serpent has made its
dwelling deep inside you** : latent sexual desires.
- Kalinga
calling us** : The foil to the protagonist who has the power to change his form at his wish. The serpent, a symbol of sex
: calling me.
- As if descending ...
she appeared before us** : she was lusty.
- rightful wife** : because of her sensuality.
- the smell of ploughed
earth** : earth is a symbol of fecundity/ fertility.
- I will go up to her and
make myself visible** : Kalinga transforms to human form (takes the form of prince Shivanaga) to tempt Sirisampige, akin to Satan in 'Paradise Lost'
- Anthill** : a nest in the form of a mound built by ants or termites, the habitat of snakes.
- etched on mind** : subconscious mind.
- You were like ... and now
you are like the Prince** : the incredible thing to change from one form to another, a typical characteristic of myth.
- Was there not... for your
love?** : subconscious mind

- that was me** : sexual desire
- fetch water** : water is a symbol of sex and hence the search here is search for sexual pleasure
- nameless joys** : aesthetic pleasures

Scene 9

- two** : dual mind of man
- both paths** : both earthly and spiritual
- He is to be women's apartments** : Kalinga in the guise of Prince
- He turns his face away like a stranger** : He refers to Kalinga in the guise of the Prince
- He will transform himself into a serpent** : will acquire sensual feelings
- Bael leaf:** : The triangular leaves or 3 leaflets of the Bilva tree are offered to Shiva as they are very dear to him.
- Did you get the bael leaf?** : Kamala mistakes Awali for Jawali
- But you've brought fruits and flowers** : Kamala fails to recognize Awali just like Jawali mistakes Kalinga for Prince.
- Is that you seeing me? Or, is this I seeing you?** : encounter between abstract and concrete.
- Tree's root** : tree is a metaphor for lineage. So, both are the sons of the same mother.
- melting in each other** : one physical body having two personalities.
- both their hearts are beating**

like your drums : both spiritual and earthly life loves the concrete/tangible Kamala vehemently.

I need a pot of milk : impossible thing. Impossible to make Jawali to sire a child

Scene 10

mischief of darkness : the world of Kalinga, the nether world.

my corpse : death of the other self(sensual feelings)

I need a body : earthly pleasures.

Scene 12

what did Sampige do? : the disturbed mind of the Prince mistakes Kamala for Sampige.

I thought you were I : the disturbed mind of the prince is haunting again here.

look at me.....in my body : the predicament of the Prince.

Scene 13

the walls...keep me : the walls of the fortress is the metaphor

Dark boy : Kalinga

I don't know why : Prince's ignorance to understand the filial affection between Kalinga and him.

entrails : intestines

huge empty space : the gulf between earthly life and the nether world

shadow : not a reality

wizard : magician

hushabye : be still and go to sleep, used in quietening a baby or child to sleep.

Scene 14

rafters : Roof beam

In the words you spoke : the words expressed explicitly

**In the end you saw the God
by taking handful of water**

: Water symbolises sensuality. However Prince Shivanaga's inclination towards spiritual knowledge is expressed here. It also indicates the fine merging of the abstract and the concrete or the fluidity of the two worlds which are inseparable. A dilemma one faces while pursuing spiritual knowledge. An enigma which is faced by many seekers of spiritual knowledge. A futile attempt to understand transcendentalism.

my mind is widowed

: my mind would be devoid of the faculty of reasoning.

Comprehension Questions:

I. Answer the following questions in about a page each:

1. The role of family God in the life of Prince Shivanaga.
2. The role of Bhagavatha, the chief narrator.
3. What was the prophecy predicted by the family God?
4. Why did the queen want to get the Prince Shivanaga married?
5. Discuss the subplot of Awali and Jawali.
6. Is the subplot a foil to the main plot? Justify.
7. What did the prince tell the queen mother to do? What was the consequence?
8. Compare and contrast the two female characters, Kamala and Sirisampige.
9. Discuss the symbolic significance of Sirisampige in brief.
10. Kalinga symbolizes the sensual instinct. Elaborate.
11. The role of subplot.
12. How did the cobra save the chastity of Sirisampige?
13. How does the queen justify the chastity of her daughter-in-law?
14. Briefly discuss the symbolic significance of the lamp-bearing maiden.

II. Answer the following questions in about two pages each:

1. The plot and the subplot are merged dexterously. Justify.
2. Sirisampige defies the patriarchy in a subtle way. Discuss.
3. The drama wavers between instinct and intellect. Substantiate.
4. Kamala and Sirisampige represent two contrasting worlds. Elucidate.
5. How do Awali and Jawali introduce the theme of the drama.
6. The lamp-bearing maiden navigates the life of the prince. Discuss.

Suggested Reading:

- ◆ *Hayavadana* - Girish Karnad
- ◆ *Nagamandala* -Girish Karnad
- ◆ *Fiend of Folktale* (poem) - Dr. Chandrashekhara Kambara
- ◆ *Karimayi* (play) - Dr. Chandrashekhara Kambara

Extended Activity:

- ◆ Visit the historical Serpent Gods' temples around your city and collect the mythological details about them
- ◆ Collect information about Khajuraho/ Ellora temples from internet
- ◆ Discuss the kinds of plays and modern-day experimental plays

PART II- GRAMMAR SECTION

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1. PARAGRAPH WRITING

A **Paragraph** is a unit of information. It usually contains several sentences grouped together around a main idea. A paragraph includes:

- The **topic sentence**, often found at the beginning of the paragraph which tells the reader the main idea or the topic of the paragraph.
- The following sentences contain **supporting details** that develop, explain or support main idea of the paragraph.
- At the end of the paragraph is a **concluding sentence** that summarizes the main point of the paragraph.

Points to remember:

- The subject matter should be relevant to the topic.
- The material should be presented in a logical manner.
- It should have an effective beginning and a definite end.
- The writing should be simple, concise and interesting.
- It should be grammatically correct.

An effective paragraph should have the three essential elements.

- **Unity:** A well-constructed paragraph deals with a single central idea. The rest of the sentences should be consistent in supporting the central idea to unify the message.
- **Order:** Effective organization of supporting sentences can lead to an effective and meaningful paragraph. It could be in chronological order, an order of importance and other logical presentation to grasp the meaning and to avoid confusion.
- **Coherence:** Coherence is the arrangement of details in their natural order. One sentence should naturally lead to the next in such a way that there is a logical connection of ideas and progression of thought. This can be effectively done by using a transitional device.

Some useful transitional devices and their functions are:

Addition or repetition:

again, and, also, besides, equally important, first (second, etc.), further, furthermore, in addition, in the first place, moreover, next, too.

Examples:

for instance, in fact, for example, specifically, that is, to illustrate.

Comparison:

also, in the same manner, likewise, similarly.

Contrast:

although, and yet, at the same time, but, despite, even though, however, in contrast, in spite of, nevertheless, on the contrary, on the other hand, still, though, yet.

Summary or conclusion:

all in all, in conclusion, in other words, in short, to summarise, on the whole, that is, therefore, to sum up.

Time:

after, as soon as, at last, before, during, earlier, finally, immediately, later, meanwhile, next, since, shortly, thereafter, until, while.

Place or direction:

above, below, beyond, close, elsewhere, farther on, here, nearby, opposite, to the left (north, etc.).

Cause and effect:

accordingly, as a result, because, consequently, for this reason, hence, if, otherwise, since, so, then, therefore, thus.

Kinds of Paragraph:

(in this unit the focus is on the following kinds)

- i. Descriptive
- ii. Narrative
- iii. Reflective
- iv. Argumentative

i. Descriptive Paragraph:

In descriptive paragraph people, scenes or events are described. A good description relies upon careful observation, which involves manifestation of an eye for detail, good vocabulary and the ability to visualize and describe accurately.

Three important aspects have to be considered while writing descriptive paragraphs: the writer, the reader and the purpose. i.e., who the writer is, who it is written for and why it is written.

a. Description of People:

To describe a person or people, strong and keen sense of observation is essential with regard to the following:

1. Physical features

- Age- teenager, early thirties, mid-fifties etc.
- Build- tall, short, stout, well-built, slim etc.

- Face- angular, bearded, round, oval, plump etc.
 - Hair- grey, blonde, black, straight, curly etc.
 - General features- small eyes, pointed chin, green eyes etc.
 - Dress- stylish, chic, shabby, elegant, casual, well dressed etc.
2. Personality traits- cheerful, sensitive, happy, jovial, kind, soft-spoken, short tempered etc.
 3. Habits- early riser, healthy eater etc.
 4. Intellectual qualities- intelligent, creative, sharp, boring etc.
 5. Moral and emotional qualities- honest, trustworthy, confident, warm, sincere, selfish, cruel, tolerant, corrupt etc.
 6. Comparison- expressions used to highlight similarities or differences
 - She resembles her mother.
 - She is more generous than her brother.

Example:

A Friendly Clown

On one corner of my dresser sits a smiling toy clown on a tiny unicycle—a gift I received last Christmas from a close friend. The clown's short yellow hair, made of yarn, covers its ears but is parted above the eyes. The blue eyes are outlined in black with thin, dark lashes flowing from the brows. It has cherry-red cheeks, nose, and lips, and its broad grin disappears into the wide, white ruffle around its neck. The clown wears a fluffy, two-tone nylon costume. The left side of the outfit is light blue, and the right side is red. The two colours merge in a dark line that runs down the center of the small outfit. Surrounding its ankles and disguising its long black shoes are big pink bows. The clown and unicycle together stand about a foot high. As a cherished gift from my good friend Tran, this colourful figure greets me with a smile every time I enter my room.

Exercise:**I. Write a descriptive paragraph on the following in about 80-100 words:**

1. Your favorite sports person.
2. An inspiring friend or family member.
3. The strangest person you ever met.

b. Description of places:

Description of places generally include the following:

- A general impression of the place.
- Description of buildings, traffic, people etc.
- The emotional impact of the place.

Example:

City: active, bustling, noisy, busy, clean, dirty.

Traffic: loud, congested, snarled.

Buildings: old, shabby, rundown, crumbling, modern, futuristic, sleek, towering.

Buildings (walls): brick, stone, marble, glass, steel, graffiti-covered.

Monuments, statues: stone, copper, carved, ancient, moss-covered, faded, bronze.

Sidewalk: concrete, cement, slick, cracked, tidy, littered.

Paint: fresh, weathered, peeling.

Signs: neon, weathered, worn, bright, welcoming, flashing.

Buses, cars, taxis: crawling, speeding, honking, waiting, screeching.

People: hurried, bundled, smiling, frowning, eager, rushed.

Example:

MADRID

Madrid is a big impressive city in the centre of Spain, about 506 kilometres from the city of Barcelona. As it is a big city, there are plenty of sites to visit and discover. It is lively, trendy and it has an old historic part too. It is also famous for its monuments, football stadium, food and shops.

Madrid is a compact town, you can go by bus, train and metro to other different places. In the town centre there are a lot of amazing places such as parks, theatres, clubs or pubs. Here the day and the night is surprisingly lively and crazy. You can usually find street artists, they are incredible. One of the highlights of staying here is visiting the 'Retiro', it's such a beautiful park and here you have a lot of amazing things to do, but if you prefer anything more peaceful, you can go to a lot of beautiful cafés and museums.

The best time to visit the town is in the summer because at this time you can enjoy the best weather, parties, festivals, and you will be able to value the culture and places better. Madrid is always worth visiting!

Exercise :**I. Write a descriptive paragraph on the following in about 80-100 words:**

1. An art exhibition.
2. The place you loved as a child.
3. A beautiful location in nature.

ii. Narrative Paragraph:

To narrate is 'to relate'. A narrative paragraph consists of narration of an event, incident or an experience.

Points to remember:

- Write in a logical order.
- Keep it simple.
- Give all the relevant details.
- Conclude appropriately.

Example:***The Apollo 11 space mission***

It was July 21, 1969, and Neil Armstrong awoke with a start. It was the day he would become the first human being to ever walk on the moon. The journey had begun several days earlier, when on July 16th, the Apollo 11 launched from Earth headed into outer space. On board with Neil Armstrong were Michael Collins and Buzz Aldrin. The crew landed on the moon in the Sea of Tranquility a day before the actual walk. Upon Neil's first step onto the moon's surface, he declared, "That's one small step for man, one giant leap for mankind." It sure was!

Exercise:**I. Write a narrative paragraph on the following in about 80-100 words:**

1. Your most exciting day of school.
2. A time that you learned something new that changed you in some way.
3. Your most exciting moment: performing in a play, singing, playing music or dancing.

4. Your favorite summer vacation.

iii. Reflective Paragraph:

A Reflective paragraph writing is an analytical practice in which the writer describes a real or imaginary scene, event, interaction, passing thought, or memory and adds a personal reflection on its meaning. Many reflective writers keep in mind questions such as "What did I notice?", "How has this changed me?" when reflecting. In other words, they deal with ideas and opinions; they are concerned with our brain, thinking and other cognitive aspects.

Points to remember:

- Try writing from your personal memories or thoughts
- Arrange the thoughts in a logical and sensible order
- Write the common view of a particular topic and then mention your views
- Describe your thoughts vividly.

Example:

To forgive an injury is often considered to be a sign of weakness; it is really a sign of strength. It is easy to allow oneself to be carried away by resentment and hate into an act of vengeance; but it takes a strong character to restrain those natural passions. The man who forgives an injury proves himself to be the superior of the man who wronged him, and puts the wrongdoer to shame. Forgiveness may even turn a foe into a friend. So mercy is the noblest form of revenge.

Exercise:

I. Write a reflective paragraph on the following in about 80-100 words:

1. An incident when you helped someone or received help.
2. Your first flight.
3. The most unforgettable journey.
4. Physical education in the school system.

iv. **Argumentative Paragraph:**

In Argumentative paragraphs, opinions on certain topics or issues are expressed. You should have enough information to write about a particular topic. The paragraphs can be written either for or against a particular topic or a point of view. In order to achieve this, you have to put forward effectively persuasive arguments effectively based on sound reasoning.

Points to remember:

- Organise the ideas in clear and logical manner
- Develop a clear outline of the paragraph.
- Give interesting ideas and suggestions.
- Argue with proper emphasis using facts and figures.
- Use effective words and expressions.

Example:

Argumentative paragraph - why my neighbor should attend the school fair?

The school fair is right around the corner, and tickets have just gone on sale. Even though you may be busy, you will still want to reserve just one day out of an entire year to relax and have fun with us. Even if you don't have much money, you don't have to worry. A school fair is a community event, and therefore prices are kept low. Perhaps, you are still not convinced. Maybe you feel you are too old for fairs, or you just don't like them. Well, that's what my grandfather thought, but he came to last year's school fair and had this to say about it: "I had the best time of my life!" While it's true that you may be able to think of a reason not to come, I'm also sure that you can think of several reasons why you must come. We look forward to seeing you at the school fair!

Exercise:

I. Write an argumentative paragraph on the following in about 80-100 words:

1. Students who study abroad achieve greater success.
2. Without alcohol, the world would be a better place.
3. Video games promote violence.

2. GUIDED COMPOSITION

In the literary sense, a composition (Latin , “to put together”) is how a writer assembles words and sentences to create a coherent and meaningful work. In Guided Composition, hints are given to guide the writer to competently weave a meaningful story.

Helpful hints to structure a story:

- Read the outline carefully
- Stick to the outline given
- Connect every part of the story in a structured manner
- Introduce suitable conversation wherever necessary
- Write in past tense except when otherwise desired
- Give a suitable title
- Provide a moral to the story

Examples:

1.----there lived a monkey----*jamoona* (berry) tree---- bank of a river---- there lived a crocodile and his wife----she liked the fruits-----asked for Monkey’s heart----invited for dinner-----heart is on the tree---- saved his life.

The Monkey and the Crocodile

Once upon a time, in a forest, there lived a monkey who resided on a *jamoona* (berry) tree, which was on the bank of a river. In the same forest, there lived a crocodile and his wife. One day, the crocodile came to the bank of the river and rested under the tree. The kind-hearted monkey offered him some fruits. The crocodile came back the next day for more fruits, as he loved them. As days passed by, the crocodile and the monkey became good friends.

One day, the monkey sent some fruits for the crocodile’s wife. She ate the fruits and liked them, but was jealous, as she didn’t like her husband spending time with the monkey. She told her husband, “If the fruits are so juicy, I wonder how sweet the monkey’s heart would be. Get me the heart of the monkey.” The crocodile was not willing to kill his friend, but had no choice.

He invited the monkey to his house for dinner and that his wife would like to meet him. The monkey was happy, but couldn't swim, so the crocodile took him on his back. The crocodile was happy that he had tricked the monkey, however, while talking, he blurted out the real reason for taking the monkey home. The clever monkey said, "You should have told me earlier, I left my heart on the tree. We must go back and get it." The crocodile believed him and took him back to the tree. Thus, the clever monkey saved his life.

Moral: Quick wit solves problems.

2. Clear pool in a forest----a stag drinking water----admired his horns---- despised his thin legs---- dogs arrived----the deer ran for his life----horns caught in bushes ----caught stag ----pulled down by dogs----his dying thoughts.

The Vain Stag

One day a stag was drinking at a pool of clear still water. As he drank he saw himself clearly reflected in the pool, as in a looking-glass. He could not help admiring his fine pair of branching horns. But he despised his thin, weak-looking legs. "My horns are my beauty", he said to himself, " but my thin legs look ugly." Just then he was startled by the sound of dogs barking, and the crashing of horses through the forest. At once the stag ran for his life, the hunters following him in full cry. The stag, however, was swift and left the hunters far behind him. But just as he was escaping, his horns caught in the bushes. The dogs were at once upon him, and pulled him down. As the stag lay dying, he thought, " My me ; it was my horns, which I admired, that caused my death."

Moral: Pride hath a fall

Exercise:

I. Write a story in about 150 - 200 words using the hints given below. Give a suitable title and moral.

1. Mice lived in a village-----herd of elephants-----to drink water-----mice were trampled by them-----king of mice requested-----elephants laughed----- changed the route-----elephants trapped-----mice nibbling the nets-----elephants thanked the mice.

2. An old farmer had four sons -----the sons were lazy-----the farmer got worried about them -----on his death-bed, summons his sons-----tells them a treasure lies buried in the long-neglected fields ----- the old man dies -----the sons go to the fields looking for the treasure -----dig hard -----rains fall -----
- they sow the seeds -----reap a good harvest -----they discover the real treasure.

3. A bee -----falls into a tank -----a dove flies past ----- drops a large leaf into the water the bee climbs on to the leaf - ---flies away ----- a boy takes aim at the dove-----the bee stings----- the dove is saved.

3. SCRIPT WRITING

Script writing (or screenwriting) is the process of writing stories in the screenplay medium. It is about writing the actions, expressions and dialogues of the characters in screenplay format. Screenplay format is used to express the story visually. Scriptwriters or screenwriters write for films, television, video games, and for the present trending online web series.

In this unit we are going to study about **Monologue** and **Dialogue**

Monologue:

Monologue comes from the Greek words *monos*, which means “**alone**,” and *logos*, which means “**speech**.” It is a literary device i.e., the speech or verbal presentation made by a single character in order to express his or her thoughts and ideas aloud. Often such a character speaks directly to audience, or to another character. Monologues are found in dramatic medium like films and plays, and also in non-dramatic medium like poetry.

Example 1:

Romeo and Juliet (By William Shakespeare)

*“But soft, what light through yonder window breaks?
It is the east and Juliet is the sun!
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief ...
O that I were a glove upon that hand,
That I might touch that cheek!”*

This is the famous balcony scene in which Romeo hides in the garden of the Capulet family, and waits for a glimpse of his beloved Juliet. When she comes out on the balcony, Romeo uses monologue, sharing his thoughts with the audience.

Example 2:

Envision a ringleader at a circus:

*Ladies and Gentleman, Boys and Girls!
Tonight, your faces will glow with wonder
As you witness some of the greatest acts ever seen in the ring!
Beauties and beasts, giants and men, dancers and daredevils
Will perform before your very eyes
Some of the most bold and wondrous stunts
You’ve yet beheld!
Watch, now,
As they face fire and water,
Depths and heights,
Danger and fear...*

The **ringleader's** speech is directed to the audience. His monologue helps him build anticipation and excitement in his viewers while he foreshadows some of the thrills the performance will contain.

Types of Monologue:

- **Soliloquy Monologue:** It is a monologue in which the character reveals his internal thoughts or feelings to himself.
- **Dramatic Monologue:** A dramatic monologue is a speech given to the audience directly. The character speaks directly to the audience. It may be formal or informal.
- **Internal Monologue:** It is an expression of internal feelings of a character in front of the audience. The audience may read or hear the internal thoughts of a character. It is also referred to as a 'stream of consciousness.' in a piece of writing, the internal monologues are in written form, whereas in a film or drama, they are in the form of spoken discourse.

Importance of Monologues:

Monologues give the audience and other characters access to what a particular character is thinking, either through a speech or the vocalization of their thoughts. While the purpose of a speech is obvious, the latter is particularly useful for **characterization**: it aids the audience in developing an idea about what the character is really thinking, which in turn helps (or can later help) explain their previous (or future) actions and behavior.

Structure of a Monologue:

Good monologues are structured just like good stories: they have a beginning, a middle, and an end.

- **Beginning.** In real life, people don't just start monologuing without a reason; they usually start speaking in response to something else that was said or to something that happened. When writing, try transitioning into a monologue smoothly with the first line. Even the opening line "I was thinking about something you said yesterday" is an easy way for a character to start giving a monologue.
- **Middle.** The middle of a monologue can be the hardest part to write, because viewers will start to get bored during long speeches; it's vital to keep your monologues from being predictable. Craft small twists and turns into the storytelling—from interesting plot details to unique ways the character describes them—to keep the monologue fresh and engaging.
- **End.** It's common for monologues—especially ones meant to convince another character to do something—to wrap up with a quick statement of meaning. However, don't indulge too much in explanation at the end of the monologue; this can make it feel shallow or uninteresting. Instead, trust your readers to derive meaning from it themselves.

Guidelines to write a strong monologue:

The best way to write strong monologues is to practice—every monologue you write will help you improve for the next one. Here are a few extra tips to get you started:

1. **Keep it concise.** Monologues are not something used to fill time in a script, so as you write a monologue, keep it as short as possible. The more focused your monologue, the more powerful and memorable it will be for your viewers.
2. **Ensure placement.** Monologues are very potent writing tools, and too many of them and too close together in a story will quickly tire viewers. Limit to as few monologues as possible, and space them out in the story so that they do not appear in a consecutive manner. This will help each monologue impress and prevent the audience from getting bored.
3. **Use detail.** Monologues written entirely in general language are usually forgotten—viewers need concrete details to latch onto and remember. Pepper your monologues with vivid imagery (when in doubt, think of the five senses) to make them memorable.
4. **Read and watch more monologues.** Great monologues are inspired by other great monologues—when you're stuck, seek out other examples of monologues to get you back on track. William Shakespeare's plays are always a good place to begin with (for example, after you've read *Hamlet*, look into *A Midsummer Night's Dream* and *Romeo and Juliet*).

Example 1: A teenage girl tries to convince her strict mother to let her go to a sleepover.

Monologue: Hey, Mom! (Pause.) No, I don't want anything at all. Well, just one, teeny, tiny, little, insignificant, totally no-big-deal favour. (Pause.) PLEASE, PLEASE, PLEASE, CAN I PLEASE GO TO KATHY'S SLEEPOVER TONIGHT? Wait! Before you say no, just hear me out! First of all, I cleaned my room from top to bottom, and it's so clean, you could eat off the floor! I know you shouldn't do it, but it's a metaphor – just roll with it. I also mopped the tile floor in the living room, washed the dishes, bathed the cat, polished all the mirrors, took out the trash, finished all my homework for the next week, and booked your next appointment to the, the... podiatrist. Secondly, you've met Kathy's mom, and you guys totally hit it off! I know you haven't gotten the chance to check their wall paint for dangerously high amounts of lead or check her bank statements, but I think she's pretty trustworthy! She keeps a fire extinguisher in the kitchen and everything. Also, she doesn't have any big dogs in the house, or any other risk factors that could result in injury. So, what do you say, my loving, supportive, most amazing mother in the whole, wide world?

Example 2: A kid tells a friend about the time he thought his computer was possessed and was speaking to him.

Monologue: I know! Alexa is always listening. But you want to hear something even more strange? My computer has been speaking to me. No, I'm serious. (pause) Yes. That computer right there. It happens at random times, like at night when I'm in bed and looking at my phone. At first, it was just saying things like "turn off your music," or "turn off your light." But then it started to get more complex; it started asking me to do favours for it. Like it told me to buy this new computer game and have it shipped to the house. Of course, I didn't do it because it's a computer. What's it going to do to me? Well, the next day, my room was a complete mess and something smelled like it died in here. And on the screen, it said, "You should have done what I asked." That was the last time I messed with my "supernatural"

computer. The next day when the computer asked me to order it food, I didn't question it and ordered that food right away. I ordered it from my house, but it never arrived. The doorbell never rang, and my app told me that it arrived. I don't know where it went. Maybe the app and the computer are working together. Wait. Did you hear that? Shhhh. (pause) You heard that, right? See, I'm not crazy. It just asked me to write a three-page paper about the civil war. (realizes something) Wait a minute. My little brother is supposed to write an essay about the civil war. Oh, he is so dead! (yelling) Jackson!

Exercise:

Write a monologue on the following topics:

1. A teen tells her diary about her worst day yet.
2. A student tells a story about how a daredevil stunt helped him become the coolest kid in school.
3. A girl struggles with her obsession with food.
4. A teenager complains to a friend about household chores.
5. A student recounts his/her experience of being hit by lightning.

Dialogue:

A dialogue is a literary technique in which writers employ two or more characters to be engaged in conversation with one another. In literature, it is a conversational passage, or a spoken or written exchange of conversation in a group, or between two persons directed towards a particular subject. The use of dialogues can be traced back in classical literature, especially in Plato's *Republic*. Several other philosophers also used this technique for rhetorical and argumentative purposes. Generally, it makes a literary work enjoyable and lively.

Dialogues show the internal conflict between the characters. They also introduce new characters. Dialogues explain the main plot. Some dialogues introduce the main and lead characters. They also distinguish between different characters.

Purpose

- **Characterization:** The major purpose of a dialogue is to create characterization. The audience gets to know much about a character through his speech.
- **Plot:** Secondly, a dialogue helps move the plot in a forward direction. Interactions within, between, or among the characters help give the crux of the theme to the audience.

Example of a dialogue:

1. A dialogue between two characters:

“Are we there yet?” asked Mikey.

“No,” responded Mrs. Smith.

“How much longer”.

“At least another hour”.

Examples of Dialogue in Literature:

1. *Wuthering Heights* (By Emily Bronte)

“Now he is here,” I exclaimed. “For Heaven’s sake, hurry down! Do be quick; and stay among the trees till he is fairly in.”

“I must go, Cathy,” said Heathcliff, seeking to extricate himself from his companion’s arms. “I won’t stray five yards from your window...”

“For one hour,” he pleaded earnestly.

“Not for one minute,” she replied.

“I must—Linton will be up immediately,” persisted the intruder.

Miss Bronte has employed surprises, opposition, and reversals in this dialogue like will-it-happen, when he says, “But, if I live, I’ll see you ...” She has inserted these expressions in order to develop conflict in the plot.

2. *Pride and Prejudice* (By Jane Austen)

“Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!”

“How so? How can it affect them?”

“My dear Mr. Bennet,” replied his wife, “how can you be so tiresome! You must know that I am thinking of his marrying one of them...”

My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now...she ought to give over thinking of her own beauty.”

Austen explores the characters in her novels through dialogue. Likewise, in this conversation, the author unfolds Mrs. Bennet’s character as being stupid and worthless. Mr. Bennet makes fun of his wife, and this dialogue sums up their relationship and gives hints about their personalities.

There are two types of dialogue in literature:

- **Inner (internal) dialogue** is when a **character talks or thinks** something to himself like an **inner monologue**. In written works, this is set off by **quotation marks** or **italics**.

Example:

The elevator doors close just as Luisa Rey reaches them, but the unseen occupant jams them with his cane.

‘Thank you,’ says Luisa to the old man.

‘Glad the age of chivalry isn’t totally dead’. He gives a grave nod of acknowledgment.

Hell, Luisa thinks, *he looks like he’s been given a week to live*.

- **Outer dialogue** is when a character talks to another character in the story or play. This is the classic dialogue we see most of the time, set off by quotation marks. Each new speaker requires a new paragraph and indentation.

Example:

“Let’s go to the beach this afternoon!” suggested Kara.

“I’d rather go to the zoo,” responded Miguel.

“Let’s flip a coin to decide,” remarked Amanda.

“I call heads!” shouted Miguel.

Exercise:

Example 1: inner dialogue

Situation : Classroom interaction between a teacher and student.
Student profile : Was distracted during explanation.
Goal : To make the student attentive in the classroom.

Actor 1 (the student) is sitting at a desk in front of the classroom, staring off into space, facing the audience.

Actor 2 (the teacher) is standing off to the side, but is also facing the audience.

Student : *(in his mind) “I’m starving! I wonder what’s for lunch.....I hope its pizza!”*
Teacher : Raise your hand if you can name a synonym for laugh?
Teacher : (looks around the room, and then fixes her eyes on to the Student) *(in her mind) “Hmm...it looks like Jill might not be paying attention. I’ll call on her.”*
Teacher : Jill, what do you think?
Student : *(in her mind) “Did the teacher just call on me?!? I have no idea what she just asked me! What should I say???”*
Student : Ummm...Noun?
Teacher : *(in her mind) “Aha! I was right! Jill wasn’t paying attention!”*
Student : *(in her mind) “Ekes! I had better stop daydreaming in class!”*

Example 2: Outer Dialogue

Situation : A customer is calling to order a pizza
Customer profile : male, age 45 years , in a hurry.
Goal : place the order and offer the customers to upgrade their orders.

Agent : This is Mike of *Pizza Loco*, what is your name and what would you like to order?

Customer : This is John Perez, I want a family size of Pepperoni Pizza and two regular Supremes
Agent : Thank you, so, that's one pepperoni size and two regular supreme pizzas. Is that right?
Customer : Yes! Delivery it at 7.45 Farmer's Road, Modesto California...
Agent : Got it would you like to add extra mozzarella cheese on top, that's just five bucks each.
Customer : Sure, I'll just pay it in cash once it's delivered.
Agent : Alright, it's going to be right in front of your door, within 30 minutes. Thanks for calling *Pizza Loco!* Have a great day.

Exercise:

1. Write a dialogue between a mother advising her son to work hard and succeed in life. (Inner and outer dialogues).
2. Write a dialogue between the Principal and a student regarding strict dress code in the campus. (Inner and outer dialogues).
3. Write a dialogue between a doctor and a patient pertaining to healthy eating. (Inner and outer dialogues).

4. SUMMARIZATION

Summarizing is an important writing skill. It is a **shortened version of any piece of writing/ passage** written in **precise words**.

A **summary** always conveys the essential points of the **original passage**. It presents **large chunks of information** in **short, cohesive sentences**.

A **summary** can be used:

- to **sum up information**.
- to **present information concisely**.
- to state the **main or important points** without any **detailed explanation**.
- to refer a **body of work**.
- to give examples of **several points of view on one subject**.

Guidelines for summarizing a passage:

- Read the passage.
- Make a note of key words, main points or arguments and topic sentences.
- Try to write a brief outline of the passage.
- Use the outline to write a summary of the passage.
- However, use appropriate words to convey the ideas.
- Use some key words in the summary and provide a suitable title.
- Avoid technical language. Write in simple and clear English.
- The summary must be objective and written in third person.
- Illustrations, examples, quotations, etc., to be omitted.
- Replace long phrases with single words and use participial clauses.
- Write a rough draft, edit it and modify the length.
- Follow the original order of the passage.
- Compare the summary with the original passage for accuracy.
- Check the draft for spelling mistakes, punctuation, grammatical errors.
- Form a fair draft of the summary.

Read the following passages and summarise them giving a suitable title:

Example-1

A painter of eminence had once resolved to finish a piece of art which should please the whole world. When, therefore, he had drawn a picture in which his utmost skill was exhausted, it was exposed in the public market-place, with directions at the bottom for every spectator to mark with a brush, that lay by, every limb, and feature which seemed erroneous. The spectators came and in the general public applauded; but each, willing to show his talent at criticism, marked whatever he thought improper. At evening, when the painter came, he was mortified to find the whole picture one universal blot- not a single stroke that had not the marks of disapprobation. Not satisfied with this trial, the next day he resolved to try it in a different manner and exposing his picture as before, desired that every spectator would mark those beauties he approved or admired.

The people complied: and the artist, returning, found his picture covered with the remarks of beauty; every stroke that had been yesterday condemned, now received the character of approbation. "Well", cried the painter, "I now find that the best way to succeed is to aim at satisfying the few."

Model Solution

(a) **Heading or title:** Aim at Pleasing a Few.

(b) **Outline Summary:** - A painter prepared a picture -desired to please the whole world-placed it in the market place-all to mark points of defect-the whole picture blotted-picture exposed again- people to mark points of beauty-all strokes praised -the best way to succeed is to please the few.

(c) **Summary:**

Once a painter painted a beautiful picture and placed it in the market place, desiring people to mark defects. The artist was grieved to find the whole picture marked defective. Next day he exposed the picture again, wishing people to mark points of beauty. He was surprised to find the entire picture covered with marks of approval. The painter concluded that the best way to succeed was to aim at pleasing a few.

Example-2

Why should the cotton industry be mainly concentrated here? Because the mild moist climate of South Lancashire is peculiarly suitable for the spinning of cotton, which breaks easily in dry air: and because it lies at the back of Liverpool, which is the most convenient port for importing the raw material from the United States.

"There are plenty of districts in the British Isles moist enough for the cotton manufacture; but only South Lancashire has a sea gate like Liverpool, which lies facing the land whence we get our chief supplies of raw cotton and facing the sea roads by which the manufactured cotton goods go to the markets of the world.

"South Lancashire has other advantage for this great industry; it has a rich coalfield with iron close by. That is to say, it has its own sources of power, light and heat; and also, the material for the making of the machinery used in the industry. Close by, too, lies the chief raw material for the production of certain

chemicals which are used in the preparation of cotton and cotton spinning, weaving and dyeing; and here are gathered together the finest machines the world can produce for the work."

Model Solution

(a) **Heading or Title:** Cotton Industry in South Lancashire

(b) **Outline Summary:** Moist climate-easy transport- ample supply of minerals required- plentiful, cheap skilled labour- finest machinery available - causes of the growth of cotton industry in South Lancashire.

(c) **Summary:** -There are many factors which promote the growth of the cotton industry in South Lancashire. One of them is the moist climate, which is most useful for the spinning of cotton. Another is the easy transport, because Liverpool, with its port, is the most convenient harbor. It also possesses rich coal and iron fields, raw materials for chemicals, ample cheap and skilled labor, and the finest machines in the world.

Exercise-1

Read the following passages and summarise them giving a suitable title:

1. The most alarming of man's assaults upon the environment is the contamination of air, earth, rivers and sea with lethal materials. This pollution is for the most part irrevocable; the chain of evil it initiates is for the most part irreversible. In this contamination of the environment, chemicals are the sinister partners of radiation in changing the very nature of the world; radiation released through nuclear explosions into the air, comes to the earth in rain, lodges into the soil, enters the grass or wheat grown there and reaches the bones of a human being, to remain until his death. Similarly, chemicals sprayed on crops lie long in soil, entering living organisms, passing from one to another in a chain of poisoning and death. Or they pass by underground streams until they emerge and combine into new forms that kill vegetation, sicken cattle, and harm those who drink from once pure wells.

It took hundreds of millions of years to produce the life that now inhabits the earth and reached a state of adjustment and balance with its surroundings. The environment contained elements that were hostile as well as supporting. Even within the light of the sun, there were short-wave radiations with power to injure. Given time, life has adjusted and a balance reached. For time is the essential ingredient, but in the modern world there is no time.

The rapidity of change and the speed with which new situations are created follow the heedless pace of man rather than the deliberate pace of nature. Radiation is no longer the bombardment of cosmic rays; it is now the unnatural creation of man's tampering with the atom. The chemicals to which life is asked to make adjustments are no longer merely calcium and silica and copper and all the rest of the minerals washed out of the rocks and carried in the rivers to the sea; they are the synthetic creations of man's inventive mind, brewed in his laboratories, and having no counterparts in nature.

2. Bacteria is the smallest living thing with a cellular structure; each individual bacterium consists of one single colourless cell, which is usually either spherical or rod-shaped. Individual bacteria measure from 0.0001 inches to 0.00001 inches in length, so they can be seen only with the help of a high-power microscope. They are so small that they can float in the atmosphere, usually as 'passengers' on dust particles, up to a height of several thousand feet, except immediately after a heavy downpour, when the air is washed clean.

Bacteria is present in all natural as well as in drinking water that has not been purified. A large number of bacteria live in the soil, down to a depth of several feet, and they are particularly abundant in faeces and sewage. Thus, living bacteria are always present on the surface of our bodies and on everything around us, but they are seldom found inside the tissues of healthy plants and animals.

Since most kinds of bacteria contain no chlorophyll, they cannot use light energy and synthesize their food. They have to get their food in other ways, mostly ready-made by other living things. Like plants, it can only take in dissolved food. A majority get their supply from dead remains of other organisms. Bacteria reproduce by dividing into two, and these new individuals grow so quickly that they are ready to divide again in about half an hour. Hence, in ten hours, under the most favourable conditions, a single bacterium can produce over a million bacteria. That is one reason for it being so difficult to ensure any object is completely free from any kind of living organisms. In addition, some forms of bacteria have a waxy envelope outside their cell wall and are thus more difficult to kill.

Few bacteria can long survive a temperature above 80°C in the presence of moisture. Hence, when food items are boiled, nearly all the bacteria present is killed. Pasteurization is a milder heat treatment that destroys the bacteria in milk. The rate of multiplication of bacteria is greatly slowed down at temperatures below 10°C. This means that food will remain unaffected by bacteria in a refrigerator. Drying is also another method of preserving food and this dehydration of foodstuff prevents bacteria from growing and multiplying as there is insufficient moisture.

3. Research has shown that the human mind can process words at the rate of about 500 per minute, whereas a speaker speaks at the rate of about 150 words a minute. The difference between the two at 350 is quite large.

So, a speaker must make every effort to retain the attention of the audience and the listener should also be careful not to let his mind wander. Good communication calls for good listening skills. A good speaker must necessarily be a good listener.

Listening starts with hearing but goes beyond. Hearing, in other words is necessary but is not a sufficient condition for listening. Listening involves hearing with attention. Listening is a process that calls for concentration. While listening, one should also be observant. In other words, listening has to do with the ears, as well as with the eyes and the mind. Listening is to be understood as the total process that involves hearing with attention, being observant and making interpretations. Good communication is essentially an interactive process. It calls for participation and involvement. It is quite often a dialogue rather than a monologue. It is necessary to be interested and also show or make it abundantly clear that one is interested in knowing what the other person has to say.

Good listening is an art that can be cultivated. It relates to skills that can be developed. A good listener knows the art of getting much more than what the speaker is trying to convey. He knows how to prompt, persuade but not to cut off or interrupt what the other person has to say. At times the speaker may or may not be coherent, articulate and well organised in his thoughts and expressions. He may have it in his mind and yet he may fail to marshal the right words while communicating his thought.

Nevertheless, a good listener puts him at ease, helps him articulate and facilitates him to get across the message that he wants to convey. For listening to be effective, it is also necessary that barriers to listening are removed. Such barriers can be both physical and psychological. Physical barriers generally relate to hindrances to proper hearing whereas psychological barriers are more fundamental and relate to the interpretation and evaluation of the speaker and the message.

5. PARAPHRASE

Paraphrase (pronounced par–uh–freyz) is a restatement or rewording of a paragraph or text, in order to borrow, clarify, or expand information without plagiarizing. It is an important tool to use when writing research papers, essays, and pieces of journalism.

Paraphrasing involves taking a passage, either spoken or written and rewording it. Writers often paraphrase sentences and paragraphs to deliver information in a more concise way, as you'll see in the examples given below. When paraphrasing, it is important to keep the original meaning so that the facts remain intact. Basically, you restate the **meaning** of a text or passage using other words which still express the **original idea**. Even when you put someone else's ideas in your own words, you must cite the source of your information. This gives credit to the author for their ideas.

Paraphrasing is slightly **different** from **summarizing**. When you summarize a passage, you focus on restating only the main idea in your own words. Paraphrasing, on the other hand, aims to provide most of the information in a slightly condensed form. Summaries are much shorter than the original passage, while paraphrasing can be shorter, longer or the same length. Paraphrasing is especially useful when dealing with poetry, since poetic language is often difficult and poems may have meanings that are hard to interpret.

Example of paraphrasing:

Consider these possible re-wordings of the same statement:

She angered me with her inappropriate comments, rumor-spreading, and disrespectfulness at the formal dinner table.

Example 1:

She made me angry when she was rude at dinner.

This paraphrase is an example of a rewording which shortens and simplifies while maintaining the same meaning.

Example 2:

Her impoliteness, gossiping, and general lack of respect at dinner infuriated me.

This rephrasing maintains the same meaning but is rearranged in a creative way.

Example 3:

I was mad when she started spreading rumours, making inappropriate comments, and disrespecting other guests at our dinner.

This is another paraphrase where rewording is done in an interesting manner by rearranging the information provided in the original sentence.

Types of Paraphrasing:

A. Change of Parts of Speech

Parts of speech ranging from verbs and nouns to adjectives and adverbs are replaced with new parts of speech in this type of paraphrasing. Here is an example:

Original Sentence:

The boy quickly ran across the finish line, seizing yet another victory.

Paraphrase:

The quick boy seized yet another victory when he ran across the finish line.

In this example, many parts of speech are changed: the adverb quickly becomes the adjective quick, and the verb phrase with the gerund seizing becomes the verb seized.

B. Change of Structure

This type of paraphrasing involves changing the sentence's structure, sometimes creating a passive voice from an active voice and vice versa. The change in structure can be used to reflect the writer's interpretation of the original quote. Here is an example of change of structure paraphrasing:

Original Sentence:

Puppies were adopted by numerous kind souls at the puppy drive.

Paraphrase:

Many kind souls adopted puppies during the puppy drive.

In this example, the object of the sentence (kind souls) becomes the subject with an active voice (adopted) rather than a passive voice (were adopted).

C. Reduction of Clauses

Reduction of clauses' paraphrases reduce the number of clauses in a sentence, which can be interruptive or confusing, by incorporating the phrases into the sentence. Here is an example of reduction of clauses paraphrasing:

Original Sentence:

While I understand where you're coming from, and truly respect your opinion, I wish you would express yourself more clearly, like Clara does.

Paraphrase:

I understand where you're coming from and respect your opinion, but I wish you would be more like Clara and express yourself more clearly.

D. Synonym Replacement

Synonym replacement paraphrasing is one of the simplest forms of paraphrasing: replacing words with similar words, or synonyms. Here is an example:

Original Sentence:

The older citizens were honoured with a parade for those once in the military.

Paraphrase:

Senior citizens were honoured with a march for veterans.

In this example, many synonyms are used: older citizens are senior citizens, a parade becomes a march, and those once in the military refers to veterans.

Paraphrasing a poem:

Paraphrasing a poem is usually done as a way to intently understand the poem. Often a poem may use syntax and words that are a bit confusing, and a good method to gain a better understanding is by paraphrasing a poem. Paraphrased poems are written in modern prose to help gain a better understanding of the literal meaning of the words. The exact intention of what the poet means can't be completely conveyed through prose in many cases.

Guidelines for paraphrasing a poem:

Paraphrasing a poem is a new experience for many students. The following are a few paraphrasing tips that may be useful:

- Use simple language and change as many of the original words as possible without altering the meaning.
- Use the same person and tense as the original poem.
- As a golden rule, read the poem several times to understand the poem completely and locate the main topic.
- Identify the main idea of the poem.
- Once you have completed paraphrasing the poem, edit your text.

Here are a few examples which serve as a guide to proficiently paraphrase a poem.

Example 1:

Original poem “All Things Can Tempt Me” by W. B. Yeats

All things can tempt me from this craft of verse:

One time it was a woman’s face, or worse—

The seeming needs of my fool-driven land;

Now nothing but comes readier to the hand

Than this accustomed toil...

A paraphrased version of “All Things Can Tempt Me” by W. B. Yeats

Anything can distract me from writing poetry.

Once I was distracted by a woman’s face, but I was even more distracted

By the requirements of my country which is governed by fools.

At this point in my life, I find any task easier than the work, I’m used to doing.

Example 2:

“Phenomenal Woman” by Maya Angelou (Lines 1 – 29)

“Pretty women wonder where my secret lies.

I’m not cute or built to suit a fashion model’s size

But when I start to tell them,

*They think I'm telling lies.
 I say,
 It's in the reach of my arms
 The span of my hips,
 The stride of my step,
 The curl of my lips.
 I'm a woman
 Phenomenally.
 Phenomenal woman,
 That's me.
 I walk into a room
 Just as cool as you please,
 And to a man,
 The fellows stand or
 Fall down on their knees.
 Then they swarm around me,
 A hive of honey bees.
 I say,
 It's the fire in my eyes,
 And the flash of my teeth,
 The swing in my waist,
 And the joy in my feet.
 I'm a woman
 Phenomenally.
 Phenomenal woman,
 That's me."*

A paraphrased version of “Phenomenal Woman” by Maya Angelou

The beautiful women cannot figure out why I am attractive. I am not beautiful and I do not have the body of a model. However, when I explain my secret to them, they think I am being dishonest and that I am not telling the truth. I tell them that my secret lies in what I can reach, the way I move, the way I walk, and how I move my lips. I am an extraordinary woman, that's who I am.

When I walk into a room, as people want me to, some men stand up while others praise me with admiration. They all gather around me as the bees do with honey. And I explain that my secret is the light in my eyes, my shiny teeth, how I move my waist and how I walk. I am an extraordinary woman, that's who I am.

Exercise:1

Read the poem given below and complete its paraphrase with suitable phrases given in brackets:

1. LITTLE THINGS

*Little drops of water.
 Little grains of sand,
 Make the mighty ocean
 And the pleasant land.
 Thus the little minutes,
 Humble though they be,
 Make the mighty ages
 Of eternity.
 So our little errors
 Lead the soul away
 From the path of virtue
 Far in sin to stray.
 Little deeds of kindness,
 Little words of love,
 Help to make earth happy
 Like the heaven above.*

– *Julia Fletcher Carne.*

PARAPHRASE

(one deviate from the path of virtue, mighty agent eternity, turn the earth into a heaven, to neglect little things, make mighty ocean)

The poet does not want us (i) because little drops of water (ii)
 Little errors make (iii) Little minutes make (iv)
 likewise acts of kindness (v)

Answer:

- (i) to neglect little things
- (ii) make mighty ocean
- (iii) one deviate from the path of virtue
- (iv) mighty ages of eternity
- (v) turn the earth into a heaven

2. Industrious Ants

*A little black ant found a large grain of wheat
 Too heavy to lift or to roll;
 So he begg'd of a neighbor he happened to meet,
 To help it down into his hole.
 "I've got my own work to look after," said he;
 "You must shift for yourself if you please;"*

*So he crawled off as selfish and cross as could be,
 And lay down to sleep at his ease.
 Just then a black brother was passing the road,
 And seeing his brother in want,
 Came up and assisted him in with his load,
 For he was a good-natured ant.
 Let all who this story may happen to hear,
 Endeavor to profit by it;
 For often it happens that children appear
 As cross as the ant, every bit.
 And the good-natured ant who assisted his brother
 May teach those who choose to be taught,
 That if little insects are kind to each other,
 Then children most certainly ought.*

– Jane Taylor.

PARAPHRASE

(to be kind to one another, his brother in dire need of help, carry a big grain into his home, self – centered and angry, of immense benefit)

A little black ant was finding it difficult to (i) He asked a (ii) ant to help but in vain. Another black ant saw (iii) and helped him carry the load unasked. This story can be (iv) to selfish persons. The poet advises children (v) like the ant.

Answer:

- (i) carry a big grain down into his home
- (ii) self – centered and angry
- (iii) his brother in dire need of help
- (iv) of immense benefit
- (v) to be kind to one another

Exercise:2

Read the poem given below and complete its paraphrase with suitable phrases given in brackets.

1. I Had No Time to Hate Because

*I had no time to hate, because
 The grave would hinder me,
 And life was not so ample I
 Could finish enmity.
 Nor had I time to love, but since
 Some industry must be,*

*The little toil of love, I thought,
Was large enough for me.*

– *Emily Dickinson*

PARAPHRASE

(enough because the grave would disturb her by withholding her time, a short-lived affair, to focus her love on a single person, to demonstrate and prove how one hates another, little acts of love and kindness)

The poet has realized that life is (i) Even one's lifetime would not be sufficient (ii) The poet also had no time (iii) because she knew it is pretty hard work. Deep down in her heart she understood (iv) She realized before dying that acts of love was (v)

2. Taps Are Dry

*She told you to plant trees
and you paid her no heed
and now the taps are dry.
They released a water rationing schedule today
a water Conservation measure
you stay, because the taps are dry.
you should have rationed your greed and paid her heed,
when she told you not to cut down forest trees
but you did not see
the wisdom of her pleas and now the taps are dry!*

PARAPHRASE

(water in the taps, her wise pleas will work, a water conservation measure has been released, not to cut down, not pay heed)

You did (i) to her when she told you to plant trees. Now there is no (ii) You tell me that (iii) to control and distribute a limited supply of water in order to conserve water. You should have controlled your greed and paid attention. when she told you (iv) the forest trees, you did not understand how (v) and now there is no water in the taps.

6. NON-VERBAL COMMUNICATION

Communication is a Latin word which means 'to share'. It is the sharing of information between individuals. It also includes the sharing of ideas, concepts etc.

The two types of communication are verbal communication and non-verbal communication.

- **Verbal communication**

Verbal communication is the sharing of information through language/speech. It includes the information that people hear on radios, televisions, telephones, speeches and interviews.

- **Nonverbal communication**

Nonverbal communication refers to the ways through which people can communicate without using language. It plays a significant role in our lives, as it can improve a person's ability to relate, engage, and establish meaningful interactions in everyday life. Further it refers to gestures, facial expressions, tone of voice, eye contact, body language, posture etc.

Researchers state that a substantial portion (around 70 to 80%) of our communication is nonverbal. Every day we respond to thousands of nonverbal cues and behaviours, including postures, facial expressions, eye gaze, gestures, and tone of voice. From our handshakes to our hairstyles, nonverbal details reveal who we are and impact how we relate to other people.

We notice many examples of the use of nonverbal communication throughout the human history. Drumbeats and lighthouses are good examples of audio and visual signs to convey messages. Our daily lives are made easy by certain universally understood codes such as school bell, horns of vehicles or sirens etc. Audio, visual and audio-visual signals help us to communicate more powerfully and effectively than words alone can.

Importance of Nonverbal communication:

Nonverbal communication is as important as verbal responses. It plays a vital role in our personal as well as professional lives.

For example: When facing an interview or participating in a meeting, crossed arms can seem defensive, poor posture may appear unprofessional and a downward gaze or avoiding eye contact can appear less confident.

Further in work places employers evaluate you by what you do as well as what you say and you can use your nonverbal communication skills to make the best impression. If your skills aren't top-notch, you can practice them so that you make a positive impression on everyone you meet in the workplace and beyond.

Non-verbal communication helps people to:**i. Reinforce or modify what is said in words:**

Verbal and non-verbal cues should co-ordinate each other.

For example, people may nod their heads vigorously when saying “Yes” to emphasize that they agree with the other person. But a shrug of the shoulders and a sad expression when saying “I’m fine, thanks” may actually imply that things are not really fine at all!

ii. Convey information about their emotional state:

Facial expression, tone of voice and body language can often tell people exactly how you feel, even if you have hardly said a word. Consider how often somebody has said you,

“Are you OK? You look a bit down.”

iii. Provide feedback to the other person:

Smiles and nods reveal that you are listening and that you agree with what they are saying. Movement and hand gestures may indicate that you wish to speak. These subtle signals give information or feedback to others gently but clearly.

iv. Regulate the flow of communication:

There are a number of signals that we use to tell people that we have finished speaking, or that we wish to speak. An emphatic nod and firm closing of the lips indicates that we have nothing more to say.

Categories of Nonverbal communication:

Research has identified wide variety of nonverbal communication categories such as Kinesics (body language), Proxemics (communication through personal spaces), Paralanguage (voice qualities) and Chronemics (use of time).

Kinesics (Body Language):

It is the study of how we communicate through our gestures, postures, bodily movements and facial expressions. Our bodily movements are guided by our feelings and emotions and convey a wide variety of messages such as disinterestedness, boredom, fear, horror, nervousness, anger, dislike etc. For example, when a person is bored, he may gaze around the room rather than look at the speaker or he may shift positions frequently.

Another example is when a person is nervous, he may bite his nails. These are usually made unconsciously. On the other hand, leaning forward towards the speaker to express interest is the case of conscious body movements.

We continuously give and receive wordless signals when we interact with others. All of our nonverbal behaviors—the gestures we make, our posture, our tone of voice, how much eye contact we make—send

strong messages. They can put people at ease, build trust, and draw others towards us, or they can offend, confuse, and undermine what we are trying to convey. These messages don't stop when we stop speaking either. Even when we are silent, we are still communicating nonverbally.

However, by improving our understanding and use of nonverbal communication, we can express what we really mean, connect better with others, and build stronger and more rewarding relationships. Thus, body language clearly shows the status and relationship. Now let us discuss how the different parts of our body send out messages.

i. Face: One of the most important organs capable of conveying several kinds of message is the face. The human face is extremely expressive. It expresses the emotions or feelings such as joy, love, interest, sorrow, anger, annoyance, confusion, enthusiasm, fear, hatred, surprise, and uncertainty. The facial expressions for happiness, anger, surprise, fear and disgust are the same across cultures.

As face is the index of mind, it conveys our feelings and attitudes. Therefore, emoticons and smileys are used frequently in our emails and mobile texting to express feelings and emotions.

Further facial expressions are indicated through the mouth (open wide or closed), eyelids (raised or lowered), nose (wrinkled or relaxed), cheeks (drawn up or back) and the forehead (lowered or raised).

ii. Eye contact: Eye contact is an important channel of interpersonal communication. The way you look at someone can communicate many things, including interest, affection, hostility, or attraction. In different situations our eyes adopt different positions and shapes. For example; fixed eyes, evasive eyes, eyes staring hard, smiling eyes and so on. Eye contact is also important in maintaining the flow of conversation and for gauging the other person's interest and response.

Further, eye contact with audience increases the speaker's credibility. For example: Teachers, who make eye contact, open the flow of communication and convey interest, concern, warmth, and credibility.

iii. Gestures: Gestures are woven into the fabric of our daily lives. We may wave, point, beckon, or use our hands when arguing or speaking animatedly. For example, pounding of the fist on a table indicates anger and impatience, while fingers folded and thumb raised indicate success.

However, the meaning of some gestures can be very different across cultures. The *Ok* sign conveys a positive message in English-speaking countries. But it is considered offensive in countries such as Germany, Russia, and Brazil. So, it's important to be careful of how we use gestures to avoid misinterpretation.

iv. Head: In a face to face communication, it is very important how we hold our heads. Holding our head high is a sign of honor, self-respect and confidence. A head held stiffly or drawn too far backwards could point to arrogance. While listening, nodding the head indicates we are attentive and is also a sign of encouragement to the speaker to continue.

v. Body Posture: we communicate numerous messages by the way we sit, walk, stand, or hold our head. The way we move and carry ourselves, communicate a lot of information to the world i.e. our posture,

and the subtle movements we make. For example, standing erect, but not rigid, and leaning slightly forward communicates to a person that you are approachable, receptive and friendly.

Hence all our nonverbal behaviors; the gestures we make, our posture, our tone of voice, how much eye contact we make, send strong messages.

Paralanguage (voice qualities):

It's not just **what** you say; (content) it's **how** you say it (volume, tone). When you speak, other people "read" your voice in addition to listening to your words. They pay attention to your timing and pace, how loud you speak, your tone and sound that convey understanding. Hence Paralanguage is concerned with how something is said. The tone of voice can indicate sarcasm, anger, affection, or confidence. The tone of a person's voice projects warmth, confidence, and interest, or strained and blocked.

Some of the voice qualities are:

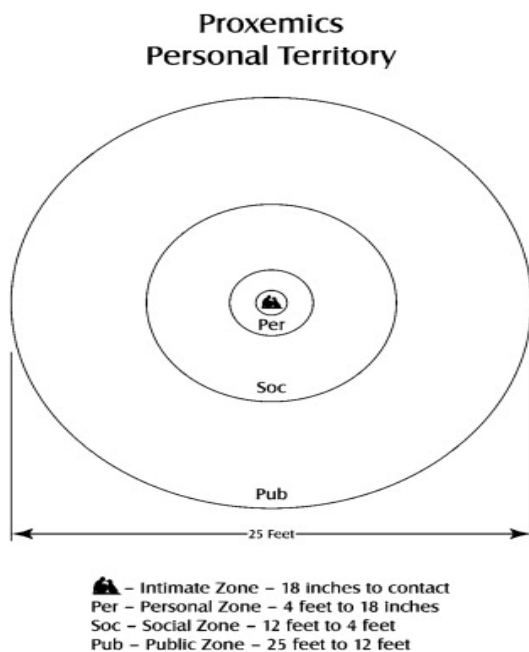
- i) **Volume:** (loud, soft) the volume of your voice reveals your emotions. **For example:** when you raise your voice, it is indicative of anger and sometimes nervousness and also considered as bad manners.
- ii) **Speaking speed:** (fast, slow) we must understand that speaking fast is not always a sign of fluency. Different parts of the message must be conveyed at different speeds. Some have to be stressed upon, if they are important and others have to be conveyed at normal pace.
- iii) **Pitch:** pitch variations are necessary to catch the listener's interest and retain it for a long period as well. **For example:** In a lecture, speech or presentation, the variations in pitch can induce interest and the same level of pitch can lead to boredom.
- iv) **Pause:** pauses can be used effectively in a lecture, speech or presentation. On the other hand, too many pauses will spoil and on the other hand it suggests lack of preparedness and clarity of thoughts in the mind of the speaker. A good speaker knows how to use words and where to use pauses, in fact he exploits it.

Proxemics (Space/Distance):

Proxemics is the study of how space is used in human interactions. We use physical space to communicate many different nonverbal messages, including signals of intimacy and affection, aggression or dominance. Closeness or personal space determines the level of intimacy. *The Hidden Dimension*, an intriguing book by an anthropologist Edward T. Hall, explains the difference in distance awareness among many different cultural groups. He stresses upon four distance zones. They are as follow:

- Intimate space:0.18 inches
- Personal space:18 inches -4ft
- Social space:4ft-12ft

- Beyond the above distances is Public space



- **Intimate space:** This space determines the level of intimacy. In the intimate circle, only the family members and close friends are allowed to enter the space. This space is suitable for highly confidential conversations and decisions regarding sensitive matters.
- **Personal space:** In this space the interaction can be with people who are not very intimate but have a personal interest. The style and nature of communication in this space is casual and relaxed.
- **Social space:** This space is used purely for formal business and official interactions and relations. Elements like reason, logic and planning dominate in this space of communication. This space plays a vital role in our professional lives.
- **Public space:** Public space ranging from 12 to 25 feet or beyond is more formal than in social space. No physical contact and very little direct eye contact are possible. In this space we raise our voice to be heard by a large group.

Chronemics (Time Language):

It is the study of the use of time in nonverbal communication. Time matters, either one considers it to be valuable or not. The way we perceive time, structure our time and react to time is a powerful communication tool. Time perceptions include punctuality, willingness to wait and interactions. The use of time can affect our lifestyle, daily agendas, rate of speech, movements and how long people are willing to listen.

There are two systems commonly used to refer time and its influence on society. They are Monochronic and Polychronic time systems.

In Monochronic time system people tend to schedule their time more rigidly and do one thing at a time and time is segmented into precise, small units. Under this system time is scheduled, arranged and managed and commitment to the job is very high.

In Polychronic time system people keep more flexible schedules and may engage in several activities at once. Commitment to people is very high.

Non-verbal behaviors can improve communication skills. Sometimes it's not about what you say, but what you do. The following tips will help you to improve your Non-verbal behavior.

Maintain Eye Contact

Establish eye contact when speaking to others. When you make direct eye contact, it shows the other person that you're interested in what he is saying. While giving a presentation at work, establish eye contact with the audience. It conveys to them that you are confident in what you are presenting. Making direct eye contact provides others with the comfort needed to communicate with you in return. Don't avoid eye contact, but do avoid staring.

Use your facial expressions

Your face displays a myriad of emotions. Offer a smile when talking to someone, as long as it is not inappropriate to the situation. This tells people that you are happy or in a good mood. It also creates an atmosphere with warmth and friendliness allowing others to feel comfortable.

Be considerate of personal space

Pay attention to your proximity to others. Different cultures view proximity in various ways, so take notice if the person you're communicating with is comfortable or not.

Mind your posture

Take care of your body posture. Your body movement is also important. Your body posture shows that you are interested or not in what a person is saying. **For example**, swinging your leg back and forth while sitting in a meeting or drumming your fingers on the table tells others you are impatient, bored and uninterested. So, sit straight and face others when talking.

Tone of voice

Your tone of voice can convey a wealth of information, ranging from enthusiasm to disinterest to anger. **For example**, if you want to show genuine interest in something, express your enthusiasm by using an animated tone of voice. Such signals not only convey your feelings about a topic; they can also help generate interest in the people listening to you.

Nonverbal communication skills are essential to convey your point effectively and to read what others are trying to tell you. When used together, these non-verbal behaviors can improve communication skills.

Some people seem to come by these skills quite naturally, but anyone can improve their nonverbal skills with practice.

Exercise:

I. Answer the following questions in one or two sentences each:

1. What are the two types of communication?
2. What is verbal communication? Give two examples.
3. Define non-verbal communication.
4. Name the types of non-verbal communication.
5. What is Kinesics?
6. Name any two qualities of voice.
7. Define Proxemics with an example.
8. How does Chronemics affect our life style?
9. Name the two systems commonly used to refer time.
10. Why is direct eye contact important?

QUESTION PAPER PATTERN

Time: 3 Hours

Max.Marks:70

PART-I (Grammar Section: 30 Marks)

- | | |
|-------------------------------------|----------------|
| I. Paragraph Writing | 5 marks |
| II. Guided Composition | 5 marks |
| III. Script Writing | 5 marks |
| IV. Summarization | 5 marks |
| V. Paraphrase | 5 marks |
| VI. Non-Verbal Communication | 5 marks |

PART-II (Literary Section: 40 Marks)**[Prose and Poetry-25 marks, Drama-15 marks]**

- VII. Answer any FIVE of the following questions in one or two sentences each: (Five out of eight questions) (2x5=10Marks)**
- VIII. Answer any TWO of the following questions in about 80 to 100 words each: (choosing one from Literary Section and one from Drama is compulsory) (Two out of five questions) (2x5=10 Marks)**
 [Note: Questions to be framed- 3 questions from literary section and 2 questions from drama]
- IX. Answer any TWO of the following questions in about 200 to 250 words/ two pages each: (choosing one from Literary Section and one from Drama is compulsory) (Two out of five questions) (2X10=20 Marks)**
 [Note: Questions to be framed- 2 questions from literary section and 3 questions from drama]

NOTE: TEACHERS ARE REQUESTED TO FOLLOW THE PATTERN GIVEN BELOW FOR INTERNAL ASSESSMENT.

INTERNAL ASSESSMENT TOTAL	: 30 MARKS
ASSIGNMENT	: 15 MARKS
TEST	: 10 MARKS
ATTENDANCE	: 05 MARKS

**MODEL QUESTION PAPER
III SEMESTER
B.A. /B.S.W/B. A. (Music)**

Time: 3 Hours

Max. Marks: 70

Instructions:

- 1. Answer all the questions.*
- 2. Write the question number correctly.*

PART-I (Grammar Section)

30 Marks

I. A. Write a reflective paragraph on the following topic in about 80-100 words:
(5)

The most unforgettable journey.

OR

B. Write a narrative paragraph on the following topic in about 80-100 words:

Your favourite summer vacation.

II. Write a story in about 150 - 200 words using the hints given below. Give a suitable title and moral. (5)

An old farmer had four sons -----the sons were lazy-----the farmer got worried about them -----on his death-bed, summons his sons-----tells them a treasure lies buried in the long-neglected fields ----- the old man dies -----the sons go to the fields looking for

the treasure -----dig hard -----rains fall ----- they sow the seeds -----reap a good harvest -----the discover the real treasure.

III. A. Write a monologue on the following topic: (5)

A teenager complains to a friend about household chores.

OR

B. Write a dialogue on the following topic:

A mother advising her son to work hard and succeed in life. (Inner and outer dialogues).

IV. Summarize the passage given below by giving a suitable title: (5)

The most alarming of man's assaults upon the environment is the contamination of air, earth, rivers and sea with lethal materials. This pollution is for the most part irrevocable; the chain of evil it initiates is for the most part irreversible. In this contamination of the environment, chemicals are the sinister partners of radiation in changing the very nature of the world; radiation released through nuclear explosions into the air, comes to the earth in rain, lodges into the soil, enters the grass or wheat grown there and reaches the bones of a human being, to remain until his death. Similarly, chemicals sprayed on crops lie long in soil, entering living organisms, passing from one to another in a chain of poisoning and death. Or they pass by underground streams until they emerge and combine into new forms that kill vegetation, sicken cattle, and harm those who drink from once pure wells.

It took hundreds of millions of years to produce the life that now inhabits the earth and reached a state of adjustment and balance with its surroundings. The environment contained elements that were hostile as well as supporting. Even within the light of the sun, there were short-wave radiations with power to injure. Given time, life has adjusted and a balance reached. For time is the essential ingredient, but in the modern world there is no time.

The rapidity of change and the speed with which new situations are created follow the heedless pace of man rather than the deliberate pace of nature. Radiation is no longer the

bombardment of cosmic rays; it is now the unnatural creation of man's tampering with the atom. The chemicals to which life is asked to make adjustments are no longer merely calcium and silica and copper and all the rest of the minerals washed out of the rocks and carried in the rivers to the sea; they are the synthetic creations of man's inventive mind, brewed in his laboratories, and having no counterparts in nature.

V. Paraphrase the poem given below by choosing the right phrases given in the brackets: (5)

(water in the taps, her wise pleas will work, a water conservation measure has been released, not to cut down, not pay heed)

Taps Are Dry

She told you to plant trees
and you paid her no heed
and now the taps are dry.

They released a water rationing schedule today
a water Conservation measure
you stay, because the taps are dry.

you should have rationed your greed and paid her heed,
when she told you not to cut down forest trees
but you did not see
the wisdom of her pleas and now the taps are dry!

You did (i) to her when she told you to plant trees. Now there is no (ii) You tell me that (iii) to control and distribute a limited supply of water in order to conserve water. You should have controlled your greed and paid attention. when she told you (iv) the forest trees, you did not understand how (v) and now there is no water in the taps.

VI. Answer the following questions in one or two sentences each: (1+2+2)

1. What is Communication?

2. What is verbal communication? Give two examples
3. Name any two qualities of voice with examples.

(Part II –Literary Section)

40 Marks

VII. Answer any FIVE of the following questions in a sentence or two each: (2 X 5 = 10)

1. What treat does the Walrus offer the Oysters?
2. What is meant by ‘scoring a century’ in the poem ‘The Professor’?
3. Name the academy that trained Saina Nehwal to be a world champion? Where is it situated?
4. How did Prakash Padukone compliment Saina Nehwal on her Olympic Win?
5. Mention the two ‘fanatically at odds’ people referred to in the poem ‘Partition’.
6. Why were the police patrolling the garden round the clock in the poem ‘Partition’?
7. Name the four great university towns during the reign of Ashoka?
8. Why was King Ashoka disgusted by war?

**VIII. Answer any TWO the following questions in about a page each: (2 X 5 =10)
(choosing one from literary section and one from drama is compulsory)**

1. Describe the game plan of the Walrus and the carpenter to succeed in their mission.
2. What was Saina’s biggest asset according to her coach Pullela Gopichand?
Explain.
3. How did Ashoka, an ardent Buddhist spread Dharma in his kingdom?
4. Discuss the subplot of Awali and Jawali.

5. How did the cobra save the chastity of Sirisampige?

**IX. Answer any TWO the following questions in about two pages each: (2 X 10 =20)
(choosing one from Literary Section and one from Drama is compulsory)**

1. According to H.G.Wells “Ashoka is the only military monarch who abandoned warfare after victory”. Substantiate.
2. Saina Nehwal has been an epitome of women empowerment. Discuss.
3. The drama wavers between instinct and intellect. Substantiate.
4. The lamp-bearing maiden navigates the life of the prince. Discuss.
5. Sirisampige defies the patriarchy in a subtle way. Discuss.
