



Manonmaniam Sundaranar University

*DIRECTORATE OF DISTANCE AND CONTINUING EDUCATION
TIRUNELVELI - 627 012, TAMILNADU*

B.A. ENGLISH (SIXTH SEMESTER)

COMMUNICATIVE ENGLISH

From the Academic Year 2023-2024 onwards

Prepared by
DR. P. VEDAMUTHAN
ASSISTANT PROFESSOR
DEPARTMENT OF ENGLISH
MANONMANIAM SUNDARANAR UNIVERSITY
TIRUNELVELI - 627012

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COMMUNICATIVE ENGLISH

Unit	Details
I	Kinds of sentences, Word Order, Usage of preposition, Use of adjectives, Adverbs for description, Determiners-Agreement (Subject – Verb, Pronoun- Antecedent), Collocation.
II	Tenses Reported speech, Active and passive Voice, Phrasal Verbs, Linkers/Discourse Markers, Question Tags.
III	Paragraph writing – Cohesion - Development: definition, comparison, classification, contrast, cause and effect - Essay writing: Descriptive and Narrative.
IV	Reading Comprehension – Skimming and scanning-inference and deduction – Reading various kinds of material –Speaking: Narration of incidents / stories/Anecdotes - Current News Awareness.
V	Nirad C Chaudhuri “Indian Crowds” [Non-Detailed], Dr S Radhakrishnan “The Shaping of my Character” [Detailed] Charles Lamb “Dream Children” [Detailed], Ruskin Bond “Night Train at Deoli” [Non-Detailed] Rabindranath Tagore “Subha” [Non-Detailed, Agra Gra “And you call me coloured” [Detailed] Alfred Lord Tennyson “Ulysses” [Detailed].

	TEXT BOOKS (Latest Editions)
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1. Ruskin Bond, *Time Stops at Shamli and Other Stories*, Penguin Books India Pvt Ltd, 1989
2. Shyamala, V. *Speak English in Four Easy Steps*, Improve English Foundation Thiruvananthapuram: 2006

References Books

(Latest editions, and the style as given below must be strictly adhered to)

1.	Dr. Vedamani Balraj - English Grammar and Composition: An Aid for School, College and Competitive Examinations
2.	W. Stannard Allen - Living English Structure/Key

Used to show strong emotion or feeling.

Examples:

- What a beautiful view!
- How fast she runs!

Kinds of Sentences (According to Structure)

According to their structure, sentences are of four types.

(a) Simple Sentence

Has one independent clause.

Example: She wrote a letter.

(b) Compound Sentence

Has two or more independent clauses joined by a conjunction (*and, but, or, so, yet*).

Example: She wrote a letter, and he posted it.

(c) Complex Sentence

Has one independent clause and one or more dependent clauses.

Example: She wrote a letter because she missed her friend.

(d) Compound-Complex Sentence

Has at least two independent clauses and one or more dependent clauses.

Example: Although she was tired, she finished her work, and she went to bed early.

Word Order

Word order refers to the correct arrangement or sequence of words in a sentence so that it conveys a clear and proper meaning. It determines how subjects, verbs, and objects are placed to form grammatically correct and meaningful sentences. English has a *fixed word order*, usually following the pattern **Subject + Verb + Object (SVO)**.

For example:

- **She (S) eats (V) apples (O).**
If the words are rearranged — *Eats apples she* — the sentence becomes confusing and incorrect.

The order of words in English sentences is important because changing the order can change the entire meaning.

For instance:

- **The dog bit the man.**
- **The man bit the dog.**

Both sentences contain the same words but have completely different meanings because of the change in order.

Basic Sentence Structure

Most English sentences follow this pattern:

Subject + Verb + Object

Example:

- **John (S) plays (V) football (O).**
- **The children (S) are reading (V) stories (O).**

Word Order in Different Sentences

1. Affirmative Sentences

Pattern: Subject + Verb + Object

Example:

- **Riya writes poems.**
- **They built a new house.**

2. Negative Sentences

Pattern: Subject + Auxiliary Verb + *not* + Main Verb + Object

Example:

- **I do not like coffee.**
- **She cannot swim.**

3. Interrogative Sentences (Questions)

Pattern: Auxiliary Verb + Subject + Main Verb + Object

Example:

- **Do you play cricket?**
- **Can she drive a car?**

4. Imperative Sentences (Commands or Requests)

Pattern: Verb + Object

Example:

- **Close the door.**
- **Please help me.**

5. Exclamatory Sentences

Example:

- **What a beautiful garden it is!**
- **How fast he runs!**

Usage of Prepositions

Definition:

A **preposition** is a word placed before a noun or pronoun to show its **relationship** with another word in the sentence. It shows position, time, direction, or manner.

Common Types of Prepositions

(a) Prepositions of Place

Show where something is.

Examples: in, on, at, under, over, between, beside

- The book is **on** the table.
- She lives **in** Chennai.
- The cat is **under** the chair.

(b) Prepositions of Time

Show when something happens.

Examples: at, on, in, before, after, during, since, for

- The class starts **at** 9 o'clock.
- We met **on** Monday.
- He was born **in** 2000.

(c) Prepositions of Direction

Show movement from one place to another.

Examples: to, from, into, out of, towards, across, through

- She went **to** school.
- He walked **across** the street.
- The bird flew **into** the room.

(d) Prepositions of Manner

Show how something happens.

Examples: by, with, like, without

- She solved the problem **with** patience.
- The letter was written **by** him.

Use of Adjectives for Description

Definition:

An **adjective** is a word that describes a noun or pronoun. It tells us **what kind, which one, how many, or whose**.

Examples:

- A **beautiful** flower (what kind)
- **Two** pens (how many)
- **That** house (which one)
- **My** book (whose)
- She wore a **long red silk** dress.
- It was a **bright sunny** morning.
- He has **three clever young** children.

Use of Adverbs for Description

Definition:

An **adverb** describes a **verb**, an **adjective**, or another **adverb**. It tells **how**, **when**, **where**, or **to what extent** something happens.

Kinds of Adverbs

(a) Adverbs of Manner

Tell **how** an action happens.

Examples: quickly, slowly, carefully, neatly

- She spoke **softly**.
- He drives **carefully**.

(b) Adverbs of Time

Tell **when** something happens.

Examples: now, today, yesterday, soon, always

- We will meet **tomorrow**.
- She has **already** finished her work.

(c) Adverbs of Place

Tell **where** something happens.

Examples: here, there, everywhere, outside, inside

- The children are playing **outside**.
- Come **here** and sit down.

(d) Adverbs of Degree

Tell **how much** or **to what extent**.

Examples: very, too, quite, almost, completely

- She is **very** intelligent.
- It's **too** hot today.

Determiners

A **determiner** is a word placed before a noun to show *which thing, how many, or whose* it is. Determiners help to make the meaning of a noun clear.

Examples of Determiners:

- Articles: *a, an, the*
- Demonstratives: *this, that, these, those*
- Possessives: *my, your, his, her, our, their*
- Quantifiers: *some, many, few, much, several*
- Numbers: *one, two, three*

Examples in sentences:

- **This** book is interesting.
- **My** brother is a doctor.
- **Several** students attended the seminar.
- **The** dog barked loudly.

Agreement in Grammar

Agreement means that certain words in a sentence must match or “agree” with each other in number, person, or gender. The two main types of agreement are **Subject–Verb Agreement** and **Pronoun–Antecedent Agreement**.

Subject–Verb Agreement

The **subject** and the **verb** in a sentence must agree in number (singular/plural) and person (first, second, or third).

Basic Rules:

1. **Singular subject → singular verb**
Plural subject → plural verb
 - She **writes** neatly.
 - They **write** beautifully.
2. **Two subjects joined by “and” → plural verb**
 - Riya and Meena **are** best friends.

3. Two subjects joined by “or” / “nor” → verb agrees with the nearer subject

- Either Riya or her friends **have** taken the book.
- Neither her friends nor Riya **has** taken the book.

4. Indefinite pronouns (each, everyone, somebody, anyone, etc.) → singular verb

- Everyone **likes** good music.
- Each student **has** a notebook.

5. Subjects that refer to a single idea → singular verb

- Bread and butter **is** my breakfast.

6. Collective nouns → singular or plural depending on meaning

- The team **is** playing well. (as one unit)
- The team **are** arguing among themselves. (individual members)

Pronoun–Antecedent Agreement

An **antecedent** is the word that a **pronoun** refers to. The pronoun must agree with its antecedent in **number, gender, and person**.

Rules:

1. **Singular antecedent → singular pronoun**
Plural antecedent → plural pronoun
 - The boy lost **his** bag.
 - The girls finished **their** homework.
2. **Use a singular pronoun with indefinite pronouns**
 - Everyone should bring **his or her** notebook.
3. **When two antecedents are joined by “and,” use a plural pronoun**
 - Riya and Meena said **they** would come.
4. **When two antecedents are joined by “or” / “nor,” pronoun agrees with the nearer antecedent**
 - Either Riya or her friends will bring **their** car.
 - Either the boys or Riya will bring **her** car.

Collocation

A **collocation** is a natural combination of words that are commonly used together by native speakers. These word pairs or groups sound “right” together and form expressions that are familiar and fluent in English. Using correct collocations makes speech and writing sound natural and accurate.

Example:

- **Make** a mistake (Correct)
- **Do** a mistake (Incorrect)

Types of Collocations:

1. **Verb + Noun**
 - **Do homework, make a mistake, give advice, take a shower**
Example: I need to **do my homework** before dinner.
2. **Adjective + Noun**
 - **Strong tea, heavy rain, bright student, fast car**
Example: We had **heavy rain** last night.
3. **Noun + Noun**
 - **Company policy, data entry, bus stop, football match**
Example: The **bus stop** is near the school.
4. **Adverb + Adjective**
 - **Completely wrong, deeply concerned, perfectly clear, highly effective**
Example: She was **deeply moved** by the story.
5. **Verb + Adverb**
 - **Run fast, sleep peacefully, listen carefully, drive safely**
Example: Please **drive carefully** in the rain.
6. **Verb + Preposition**
 - **Depend on, believe in, belong to, listen to**
Example: I **believe in** hard work.

UNIT II

Tense

Tense is the verb form that shows **when** an action or state happens: in the **present, past, or future**. Each main time (present/past/future) has different aspects that tell whether the action is simple, ongoing, completed, or continuous over time.

Present tenses

1. Present Simple - Habit, general truth, repeated actions, facts.

Form: Subject + base verb (add “s” for third person singular).

Examples:

- *She reads the newspaper every morning.*
- *Water boils at 100°C.*
- *They travel to work by bus.*

Present Continuous (Progressive) - Action happening right now, temporary situations, planned near-future actions.

Form: Subject + am/is/are + verb-ing.

Examples:

- *I am reading a good book at the moment.*
- *They are staying with their aunt this week.*
- *We are meeting the client tomorrow.*

Present Perfect - Action completed at some unspecified time before now; result relevant now; life experiences; actions continuing up to now.

Form: Subject + has/have + past participle.

Examples:

- *She has finished her assignment.*
- *I have visited Paris twice.*
- *They have lived here since 2010.*

Present Perfect Continuous - Action that began in the past and continues up to now (often showing duration).

Form: Subject + has/have been + verb-ing.

Examples:

- *He has been studying for three hours.*
- *We have been waiting all morning.*

Past tenses

Past Simple - Completed actions at a definite time in the past.

Form: Subject + past form of verb.

Examples:

- *She visited her grandparents last weekend.*
- *They arrived yesterday.*

Past Continuous - Ongoing action at a certain past time; background action interrupted by another action.

Form: Subject + was/were + verb-ing.

Examples:

- *I was cooking when the phone rang.*
- *They were watching TV at 8 p.m.*

Past Perfect - Action completed before another action or time in the past (the “past of the past”).

Form: Subject + had + past participle.

Examples:

- *By the time she arrived, we had left.*
- *He had finished the work before dinner.*

Past Perfect Continuous - Emphasizes duration of an action that continued up to a point in the past.

Form: Subject + had been + verb-ing.

Examples:

- *She had been living in London before she moved to Delhi.*
- *They had been arguing for an hour when the teacher entered.*

Future tenses

Future Simple - Predictions, spontaneous decisions, promises, offers.

Form: Subject + will/shall + base verb.

Examples:

- *I will call you later.*
- *It will rain tomorrow.*

Future Continuous - Action that will be in progress at a specific future time.

Form: Subject + will be + verb-ing.

Examples:

- *This time next week I will be traveling.*
- *She will be working late tonight.*

Future Perfect - Action that will be completed before a specified future time.

Form: Subject + will have + past participle.

Examples:

- *By 6 p.m., they will have finished the exam.*
- *She will have left by the time you arrive.*

Future Perfect Continuous - Emphasizes duration of an action up to a future point.

Form: Subject + will have been + verb-ing.

Examples:

- *By December, I will have been working here for five years.*
- *Next month she will have been studying medicine for three years.*

Reported Speech

Reported Speech, also known as **Indirect Speech**, is used when we tell someone what another person said without quoting their exact words. Instead of repeating the speaker's exact statement (which is Direct Speech), we change the structure slightly to fit the flow of our narration.

In **Direct Speech**, the exact words of the speaker are written within quotation marks.

For example: *Ravi said, “I am going to school.”*

In **Reported Speech**, the meaning remains the same, but the quotation marks are removed and the sentence is adjusted.

For example: *Ravi said that he was going to school.*

Rules for Changing Direct Speech into Reported Speech

1. Change of Pronouns

The pronouns in the sentence change according to the speaker, listener, and subject.

For example:

- Direct: She said, “I am happy.”
→ Reported: She said that she was happy.
- Direct: He said to me, “You are intelligent.”
→ Reported: He told me that I was intelligent.

2. Change of Verb Tense

When the reporting verb (like *said* or *told*) is in the **past tense**, the verb in the reported clause usually moves one step back in time.

- **Present tense** in direct speech changes to **past tense** in reported speech.

Example:

- Direct: He said, “I eat mangoes.”
- Reported: He said that he ate mangoes.

- **Past tense** changes to **past perfect tense**.

Example:

- Direct: She said, “I visited Paris.”
- Reported: She said that she had visited Paris.

- **Present continuous tense** changes to **past continuous**.

Example:

- Direct: He said, “I am reading.”
- Reported: He said that he was reading.

- **Future tense** changes to **would, should, or might**.

Example:

- Direct: She said, “I will come tomorrow.”

- Reported: She said that she would come the next day.

3. Change of Time and Place Expressions

When converting from direct to indirect speech, words that refer to **time** or **place** often change to fit the new point of view.

- today → that day
- tomorrow → the next day / the following day
- yesterday → the previous day / the day before
- now → then
- here → there
- this → that
- these → those

Example:

- Direct: He said, “I will meet you here tomorrow.”
- Reported: He said that he would meet me there the next day.

4. Change of Reporting Verb

The verb used to report someone’s words also changes depending on the type of sentence—whether it is a statement, question, command, or request.

- **For Statements:**

We use *said* or *told*.

Example:

- Direct: She said, “I am studying.”
- Reported: She said that she was studying.

Note: If the listener is mentioned, we use *told* instead of *said*.

- She told me that she was studying.

- **For Questions:**

We use *asked*, *inquired*, or *wanted to know*. The question format is changed into a statement without a question mark.

Example:

- Direct: He said, “Where do you live?”
- Reported: He asked where I lived.
- Direct: She said, “Are you coming?”
- Reported: She asked if I was coming.

- **For Commands or Requests:**

We use *ordered*, *requested*, *advised*, or *told* depending on the tone.

Example:

- Direct: The teacher said, “Open your books.”
- Reported: The teacher told us to open our books.
- Direct: He said, “Please help me.”
- Reported: He requested me to help him.

Types of Reported Speech

1. Statements (Declarative Sentences)

These are simple sentences that make a statement. The reporting verb is usually *said* or *told*.

Example:

- Direct: He said, “I am learning English.”
- Reported: He said that he was learning English.

2. Questions (Interrogative Sentences)

When the original sentence is a question, we use reporting verbs like *asked* or *inquired*. The word order changes to that of a normal statement (subject before verb), and the question mark is removed.

Example:

- Direct: She said, “What are you doing?”
- Reported: She asked what I was doing.

If the question can be answered by *yes* or *no*, we use *if* or *whether* in the reported form.

Example:

- Direct: He said, “Do you like coffee?”
- Reported: He asked if I liked coffee.

3. Commands and Requests (Imperative Sentences)

For commands, requests, or suggestions, the verb in the reported speech changes to an infinitive form (to + verb).

Example:

- Direct: She said, “Sit down.”
- Reported: She told me to sit down.
- Direct: He said, “Please don’t make noise.”
- Reported: He requested us not to make noise.

4. Exclamations and Wishes

Exclamatory sentences express strong feelings or emotions. In indirect speech, we use verbs like *exclaimed*, *wished*, *rejoiced*, *cried out*, or *said with joy/sorrow*.

Example:

- Direct: She said, “What a beautiful day!”
- Reported: She exclaimed that it was a beautiful day.
- Direct: He said, “Alas! I lost my wallet.”
- Reported: He exclaimed sadly that he had lost his wallet.

Active and Passive Voice

Definition

Voice in grammar refers to the form of a verb that shows whether the **subject** of a sentence is performing the action (*active voice*) or receiving the action (*passive voice*).

In other words, the voice of a verb tells us who is acting and who is being acted upon.

- In **Active Voice**, the **subject performs** the action.
Example: *The teacher explained the lesson.*
(Here, “the teacher” is the doer of the action “explained.”)
- In **Passive Voice**, the **subject receives** the action.
Example: *The lesson was explained by the teacher.*
(Here, “the lesson” receives the action of being explained.)

Both forms express the same meaning but with different emphasis — the active voice focuses on **who did** the action, while the passive voice focuses on **what was done**.

Structure of Active and Passive Voice

1. Active Voice Structure

Subject + Verb + Object

Example: *Ravi eats an apple.*

2. Passive Voice Structure

Object + Auxiliary Verb (be) + Past Participle of Main Verb + by + Subject (optional)

Example: *An apple is eaten by Ravi.*

Rules for Changing Active Voice to Passive Voice

1. The Object of the Active Sentence Becomes the Subject in the Passive Sentence.

Example:

Active: *She sings a song.*

Passive: *A song is sung by her.*

2. The Subject of the Active Sentence Becomes the Agent (usually with “by”).

Example:

Active: *The carpenter made a chair.*

Passive: *A chair was made by the carpenter.*

3. The Verb Form Changes.

The main verb is changed into its **past participle form** and is always accompanied by an appropriate form of the **verb “to be.”**

Example:

Active: *He writes a letter.*

Passive: *A letter is written by him.*

4. Tense and Number Agreement Must Be Maintained.

The tense of the verb remains the same, but the form of “to be” changes according to the subject and tense.

Example:

Active: *They are cleaning the room.*

Passive: *The room is being cleaned by them.*

5. Pronouns Must Be Changed Appropriately.

- I → me
- We → us
- You → you
- He → him
- She → her
- They → them

Example:

- Active: *She helps me.*
- Passive: *I am helped by her.*

Passive Voice in Different Tenses

1. Simple Present Tense

- Active: *He paints the wall.*

- Passive: *The wall is painted by him.*

2. Present Continuous Tense

- Active: *She is writing a letter.*
- Passive: *A letter is being written by her.*

3. Present Perfect Tense

- Active: *They have built a house.*
- Passive: *A house has been built by them.*

4. Simple Past Tense

- Active: *He cleaned the car.*
- Passive: *The car was cleaned by him.*

5. Past Continuous Tense

- Active: *She was baking a cake.*
- Passive: *A cake was being baked by her.*

6. Past Perfect Tense

- Active: *They had completed the work.*
- Passive: *The work had been completed by them.*

7. Simple Future Tense

- Active: *He will deliver the message.*
- Passive: *The message will be delivered by him.*

8. Future Perfect Tense

- Active: *She will have finished the project.*
- Passive: *The project will have been finished by her.*

Voice of Modals (Can, May, Must, Should, etc.)

When using **modals**, the structure becomes:

Modal + be + past participle.

Examples:

- Active: *You can solve this problem.*
→ Passive: *This problem can be solved by you.*

- Active: *They must finish the task.*
→ Passive: *The task must be finished by them.*
- Active: *We should respect our elders.*
→ Passive: *Our elders should be respected by us.*

Phrasal Verbs

Definition

A **phrasal verb** is a combination of a **verb** and one or more **particles** (either a preposition or an adverb, or both) that together create a new meaning different from the original verb. In simple words, when a verb is joined with a preposition or adverb, it forms a phrase that has a **unique meaning** not always directly connected to the meaning of the verb alone.

For example:

- *Look up* → to search for information.
(*Look* means to see, but *look up* means to find information.)
- *Give up* → to stop doing something.
- *Turn on* → to start a machine or light.
- *Put off* → to postpone or delay.

1. Transitive Phrasal Verbs

A **transitive phrasal verb** has an **object** — it acts on something or someone.

Example:

- *She turned off the light.*
- *He looked up the word in the dictionary.*

Some transitive phrasal verbs are **separable**, and some are **inseparable**.

a) Separable Transitive Phrasal Verbs

One can place the object **between** the verb and the particle or **after** the particle.
Examples:

- *He turned off the light.* = *He turned the light off.*
- *She looked up the word.* = *She looked the word up.*

However, when the object is a **pronoun**, it must come **between** the verb and the particle.

Example:

He turned it off. (Correct)

He turned off it. (Incorrect)

b) Inseparable Transitive Phrasal Verbs

In these verbs, the object **always follows** the entire phrasal verb.

Examples:

- *She looks after her grandmother.*
- *He ran into his old friend at the station.*

2. Intransitive Phrasal Verbs

An **intransitive phrasal verb** does **not take an object**. It makes complete sense on its own.

Examples:

- *The plane took off.*
- *She woke up early.*
- *Please sit down.*
- *He grew up in Chennai.*

Linkers / Discourse Markers

Definition:

Linkers (also known as **Discourse Markers**) are words or phrases that connect ideas, sentences, or paragraphs in a logical and meaningful way. They show the **relationship** between ideas (such as cause, contrast, or addition). They make communication **clear and organized**. They help the reader or listener to **understand the flow** of the message.

Types of Linkers / Discourse Markers with Examples

1. Addition (to add more information)

Used to show that something is being added to what has already been said.

Examples:

- and
- also
- moreover
- furthermore
- in addition
- besides

Sentences:

- She is talented **and** hardworking.
- He is not only intelligent **but also** kind.
- **Moreover**, the plan will save a lot of time.

- **In addition**, we must consider the cost.

2. Contrast (to show difference or opposition)

Used when one idea contrasts or opposes another.

Examples:

- but
- however
- yet
- although
- even though
- on the other hand
- whereas

Sentences:

- She is rich, **but** she is not happy.
- **However**, the results were disappointing.
- **Although** it was raining, they went for a walk.
- He likes coffee, **whereas** she prefers tea.

3. Cause and Effect (to show reason or result)

Used to explain why something happens or what result it produces.

Examples:

- because
- since
- therefore
- thus
- as a result
- consequently
- so

Sentences:

- She was late **because** she missed the bus.
- The weather was bad; **therefore**, the match was cancelled.
- He worked hard; **as a result**, he succeeded.
- The roads were flooded, **so** we stayed home.

4. Time / Sequence (to show order or timing)

Used to indicate when something happens or the sequence of events.

Examples:

- first
- then
- next
- after that
- finally
- before
- meanwhile
- later

Sentences:

- **First**, wash your hands. **Then**, start cooking.
- We went shopping, and **after that**, we watched a movie.
- **Meanwhile**, the children were playing outside.
- **Finally**, they reached home safely.

5. Comparison (to show similarity)

Used to show that two ideas are similar or alike.

Examples:

- similarly
- likewise
- in the same way
- just as

Sentences:

- She loves music; **similarly**, her sister enjoys singing.
- He is honest; **likewise**, his brother is trustworthy.
- **In the same way**, students should respect teachers.

6. Purpose (to show intention or goal)

Used to express the reason for doing something.

Examples:

- to
- in order to
- so that
- for the purpose of

Sentences:

- He studies hard **to** get good marks.
- She spoke slowly **so that** everyone could understand.

- They met **for the purpose** of planning the event.

7. Condition (to express a situation or possibility)

Used when one event depends on another.

Examples:

- if
- unless
- provided that
- in case

Sentences:

- You will pass **if** you work hard.
- We cannot start **unless** everyone is ready.
- You can borrow the book **provided that** you return it soon.

8. Example or Illustration (to clarify an idea)

Used to give examples or explain something more clearly.

Examples:

- for example
- for instance
- such as
- namely
- that is

Sentences:

- Many fruits are rich in vitamins, **for example**, oranges and mangoes.
- **For instance**, this rule applies to all employees.
- Some languages, **such as** English and Spanish, are spoken worldwide.

9. Conclusion or Summary (to end or sum up ideas)

Used to show the end of a discussion or to summarize points.

Examples:

- to conclude
- in conclusion
- in short
- to sum up
- finally

- overall

Sentences:

- **To conclude**, education shapes a better society.
- **In short**, hard work leads to success.
- **Overall**, the project was a great success.

Question Tags

Definition:

A **Question Tag** is a short question added to the end of a statement. It is used to **confirm information, seek agreement, or encourage a response** from the listener.

Examples:

- You are coming to the party, **aren't you?**
- She doesn't like coffee, **does she?**
- It's raining, **isn't it?**
- They have finished the work, **haven't they?**

Structure of Question Tags:

A question tag has **two parts**:

1. **Auxiliary (helping) verb or modal verb** (like is, are, have, can, will, etc.)
2. **Pronoun** matching the subject of the main sentence.

Basic Structure:

Positive Statement + Negative Tag
Negative Statement + Positive Tag

Examples:

- She is beautiful, **isn't she?**
- They aren't ready, **are they?**
- He can drive, **can't he?**
- You don't like tea, **do you?**

Rules for Forming Question Tags

1. Positive Statement → Negative Tag

When the main sentence is positive, the tag must be negative.

Examples:

- You are a teacher, **aren't you?**
- She will come, **won't she?**
- They can swim, **can't they?**

2. Negative Statement → Positive Tag

When the main sentence is negative, the tag must be positive.

Examples:

- He isn't your brother, **is he?**
- You don't know him, **do you?**
- They haven't left yet, **have they?**

3. Use of Auxiliary or Modal Verbs

The tag always uses the **same auxiliary or modal verb** as in the main sentence.

Examples:

- She **is** tired, **isn't she?**
- You **have** seen the movie, **haven't you?**
- They **will** help us, **won't they?**

If the main sentence has **no auxiliary**, use **do / does / did** in the tag.

Examples:

- You like ice cream, **don't you?**
- He plays football, **doesn't he?**
- She went home, **didn't she?**

4. Subject in the Tag

The **subject** of the tag is always a **pronoun**, not a noun.

Examples:

- Ramesh is coming, **isn't he?**
- The children are noisy, **aren't they?**
- Your sister works here, **doesn't she?**

UNIT III

Paragraph Writing

Definition

A **paragraph** is a group of related sentences that together develop one main idea. It usually begins with a **topic sentence** that introduces the idea, followed by **supporting sentences**.

that explain, describe, or give examples, and ends with a **concluding sentence** that sums up the thought. A good paragraph should be **clear, well-organized, and unified** around a single point.

Cohesion in Paragraphs

Cohesion refers to the way the sentences in a paragraph are linked together smoothly and logically. It helps the reader move from one idea to another without confusion. Cohesion is achieved through the use of **linking words, pronouns, repetition of key ideas, and consistent verb tenses**.

Example:

Rani loves gardening. **She** spends every morning watering the plants. **Her garden** looks beautiful because **it** is full of colourful flowers.

Common cohesive devices:

- **Addition:** and, also, moreover, furthermore
- **Contrast:** but, however, yet, on the other hand
- **Cause and effect:** therefore, so, thus, as a result
- **Sequence:** first, next, then, finally
- **Examples:** for instance, for example

Development of a Paragraph

Paragraph development means how the main idea is explained or expanded. A paragraph can be developed in different ways depending on the purpose of writing. The most common methods are **definition, comparison, classification, contrast, and cause and effect**.

Definition

A **paragraph** explains what something means. It may describe an idea, term, or concept clearly and precisely.

Comparison

A **comparison** shows how two or more things are **similar**. It helps the reader understand ideas by pointing out likenesses.

Classification

A **classification paragraph** sorts ideas or items into **categories** or **types** according to shared characteristics. It helps the reader understand how things belong to a particular group.

Contrast

A **contrast paragraph** shows how two or more things are **different** from each other. It helps to highlight distinctions or opposing qualities.

Cause and Effect

A **cause and effect paragraph** explains **why** something happens (the cause) and **what happens as a result** (the effect). It is often used in analytical or reflective writing.

Essay Writing

An **essay** is a short piece of writing that expresses the writer's thoughts, opinions, or arguments on a particular subject. It is organized in a logical structure and presents ideas in a coherent way.

Every essay generally includes three main parts:

1. **Introduction** – introduces the topic and sets the tone.
2. **Body** – presents the main ideas with details, examples, or arguments.
3. **Conclusion** – summarizes the main points and gives a closing thought.

Essays can be of different kinds depending on their purpose — **descriptive, narrative, expository, persuasive**, and so on.

Descriptive Essay

Definition:

A **descriptive essay** is one that paints a clear picture of a person, place, object, event, or experience using vivid details.

The goal is to make the reader feel as if they are seeing or experiencing the subject directly through the writer's words.

It appeals to the **five senses** — sight, sound, smell, taste, and touch — and helps the reader visualize the scene or emotion described.

Characteristics of a Descriptive Essay:

1. **Vivid Imagery:** Uses sensory details to create a clear and strong image.
2. **Figurative Language:** Makes use of similes, metaphors, and personification to enhance expression.
3. **Emotional Connection:** Tries to make the reader feel what the writer feels.
4. **Logical Structure:** Although descriptive, it must still follow a clear order — usually from general to specific or from one sense to another.
5. **Strong Vocabulary:** Uses precise and expressive words to bring the description to life.

Structure of a Descriptive Essay:

- 1. Introduction:**
Introduces the subject that is being described and sets the mood.
- 2. Body Paragraphs:**
Each paragraph focuses on one aspect — appearance, sound, smell, or emotion — and uses detailed language to describe it.
- 3. Conclusion:**
Summarizes the description and leaves a final impression.

Narrative Essay

A **narrative essay** tells a story. It is written in a way that engages the reader and often shares a personal experience, a memorable event, or a lesson learned. It is similar to storytelling but follows a clear structure with a beginning, middle, and end.

The main purpose of a narrative essay is to **entertain, inform, or inspire** through a real or imagined story.

Characteristics of a Narrative Essay:

- 1. Plot:** The sequence of events that form the story.
- 2. Characters:** People or figures involved in the story.
- 3. Setting:** The time and place where the story happens.
- 4. Conflict:** The problem or challenge faced by the main character.
- 5. Resolution:** How the problem is solved or what is learned at the end.
- 6. First-Person Point of View:** Usually written with “I” or “we” to give a personal touch.
- 7. Moral or Message:** Often ends with a reflection or lesson.

Structure of a Narrative Essay:

- 1. Introduction:**
Sets the scene and introduces the main characters or situation.
- 2. Body Paragraphs:**
Describe the main events in chronological order — what happened first, next, and finally. Include emotions, dialogues, and actions to make the story lively.
- 3. Conclusion:**
Reflects on the experience and shares what was learned or felt.

UNIT IV

Reading Comprehension

Reading comprehension refers to the ability to understand, interpret, and respond to written language. Good comprehension depends on vocabulary, prior knowledge, reasoning skills, and the ability to follow the structure of a passage. Effective reading also means distinguishing between

the main ideas and supporting details, recognizing patterns of organization such as cause and effect, comparison and contrast, or chronological order, and noting the writer's tone or intention.

Skimming and Scanning

Skimming is a quick reading technique used when the reader wants a general overview of the text. Instead of reading every word, one focuses only on the central ideas or the broad structure of the content. Skimming is especially useful for newspapers, reports, essays, and long chapters, where the main ideas are more important than the specific details.

Scanning is used when the reader wants specific information quickly. Unlike skimming, scanning requires more focus because the aim is not to understand the whole text but to locate a particular fact. Scanning helps save time and is essential for academic research and competitive examinations. Scanning is a practical skill that saves a great deal of time, especially when working with lengthy documents.

Inference and Deduction

Inference is the ability to understand meanings that are not directly stated. Writers often expect readers to fill in the gaps by using context clues and prior knowledge. A reader makes inferences when the text hints at something instead of stating it plainly, or when characters reveal ideas through their actions rather than through explicit dialogue. This skill is essential for understanding literature, editorials, personal essays, and any writing in which meaning is layered. Inference involves reading between the lines, where the writer does not directly express an idea but provides clues that guide the reader to a logical understanding.

Deduction is the process of arriving at a conclusion based on logic and evidence directly found in the text. It is more structured than inference and relies on the information explicitly presented in the passage. Deduction strengthens critical thinking and helps readers evaluate the accuracy and reliability of information. Although closely related to inference, deduction works more systematically because it depends on drawing conclusions from facts that are clearly stated. Unlike inference, deduction moves from general statements to a specific conclusion and requires that every conclusion be directly supported by the text. This skill is widely used in academic writing, legal documents, argumentative essays, and scientific explanations.

Reading various kinds of material

Different types of reading material demand different strategies because each genre has its own structure, purpose, and tone. A single approach does not work for all texts, so readers must adjust their methods depending on the content and the goals of reading.

Newspaper Articles and Magazines require attention to how information is presented. In news articles, the most important facts are usually placed at the beginning, allowing readers to grasp the story quickly. Headlines and subheadings guide the reader to the main points, while the opening sentences often summarize the essential information. Feature articles may need slower, more thoughtful reading to appreciate the narrative style or the argument being developed. Editorials

demand a careful reading to understand the writer's perspective, often requiring inference, as the author may use persuasive techniques and rhetorical devices rather than stating opinions outright.

Academic Textbooks are structured to facilitate learning, typically including headings, definitions, diagrams, examples, and summaries. Effective reading involves going through introductions and summaries first to get an overall sense of the topic. Readers benefit from marking keywords, taking notes, and highlighting important ideas to reinforce understanding. Revisiting challenging sections and following the logical structure of the text helps locate essential concepts quickly and ensures thorough comprehension.

Literary Works such as poems, plays, and novels require a more reflective reading. Appreciating the themes, structure, imagery, and tone is essential for understanding the deeper meaning. Readers must infer character motives, emotions, and symbolic elements, as many aspects of the narrative are revealed indirectly. Patterns, conflicts, and narrative shifts are critical for understanding the story's progression. Themes and ideas often emerge gradually, demanding both inference and careful reasoning to capture the writer's intentions completely.

Technical Manuals and Instructions are designed for precision and clarity rather than aesthetic enjoyment. These texts often follow step-by-step formats, where following the correct sequence is crucial. Readers benefit from scanning to locate specific instructions, diagrams, warnings, or formulas quickly. Using visuals such as charts and diagrams helps in understanding complex information efficiently and ensures that procedures are followed correctly.

Digital and Online Content presents unique challenges due to hyperlinks, pop-up information, sidebars, and other visual cues. Readers must evaluate credibility carefully, as not all online content is reliable. Skimming is useful for navigating long web pages to get a general content of the material, while scanning helps locate specific sections or facts efficiently. Online reading often requires flexibility, combining different strategies to manage both the quantity and quality of information effectively.

Speaking

Effective speaking is about communicating experiences, ideas, and observations in a way that engages the listener. One of the most common methods to develop speaking skills is through the narration of incidents, stories, and anecdotes. Each of these forms has its own characteristics, style, and purpose, and mastering them requires practice and clarity in expression.

Narration of Incidents

Narration of incidents involves recounting events that have actually occurred, whether personally experienced or observed. It is essential that the speaker presents the incident in a logical and coherent manner. Typically, the narration should follow a chronological order, beginning with the setting of the scene. The listener should be able to visualize where and when the incident took place. After establishing the context, the speaker introduces the people involved, describing their roles or significance in the incident. The narrative then moves to the sequence of events, highlighting the main occurrences without digressing into irrelevant details. A well-told incident

also conveys the emotional reactions of the people involved, including the speaker's own feelings, as this helps the audience relate to the experience. Finally, an effective narration concludes with the outcome of the incident and, if possible, a reflection or lesson learned.

Stories

Storytelling, while similar to narrating incidents, often allows for more creativity. Stories can be either real or fictional, but they must be engaging and structured to maintain the listener's attention. A good story has clearly defined characters, a plot that progresses logically, a conflict or challenge that creates interest, and a resolution that concludes the narrative. While narrating a story, it is important to provide sufficient detail to help the listener imagine the scene, yet not so much as to become tedious. Language, tone, and voice modulation play a crucial role in storytelling. The speaker must vary the pitch and speed of delivery to create suspense or emphasize critical moments.

Anecdotes

Anecdotes, on the other hand, are brief, often humorous or insightful stories that highlight a particular point or illustrate an idea. Unlike full-length stories, anecdotes are concise and focused on a single incident or moment. They are frequently used in speeches to grab attention, make a topic relatable, or break the monotony of a discussion. The humor or surprise element in an anecdote often makes it more memorable.

Current News Awareness

Being informed about local, national, and international events enhances the speaker's credibility and allows them to discuss topics intelligently and spontaneously. Current news awareness involves more than knowing headlines; it requires understanding the background, the causes and effects of events, and the ability to form balanced opinions. When narrating news-related content, a speaker should introduce the topic clearly, provide relevant details, and explain the significance or consequences of the event.

UNIT V

Indian Crowds **- Nirad C Chaudhuri**

About the Author

Nirad Chandra Chaudhuri (1897–1999) was a distinguished Indian writer and scholar, known for his profound reflections on Indian culture, history, and society. Born in Kishoreganj, East Bengal (now Bangladesh), he was the second of eight children in a liberal middle-class Brahmo family. His early education was in Calcutta, where he studied at Ripon College and later at Scottish Church College, graduating with honors in history. Though he enrolled for a master's degree at Calcutta University, he did not complete it, marking the end of his formal education. Nevertheless, he began writing early, publishing a theoretical article on historical methods in 1917.

Chaudhuri's life was shaped by the complex interactions between British and Indian cultures. During the last years of British rule, his adoption of Western attire drew public criticism, reflecting the tensions of the time. He moved to England in 1959 and eventually settled in Oxford in 1979, where he continued to write prolifically until nearly the end of his life. He passed away in Oxford in 1999, just months short of his 102nd birthday. His most celebrated work, *The Autobiography of an Unknown Indian* (1951), explores the environment and experiences that shaped his upbringing, examining life in Kishoreganj, his ancestral village, his mother's village, and England. The book stirred controversy in India due to its dedication to the British Empire, which Chaudhuri explained as a reflection on the shaping influence of colonial rule rather than praise. He continued to write essays, biographies, and historical studies, including *A Passage to England* (1959) and *The Continent of Circe* (1965). Chaudhuri received numerous honors, including the Duff Cooper Memorial Award, Ananda Purashkar, and an honorary DLitt from Oxford University. Scholars have recognized him as a visionary thinker whose works provide deep insights into Indian society, colonial history, and the intersections of Eastern and Western cultures. His writings remain influential for their analytical depth and rich portrayal of cultural and historical contexts.

Analysis

Nirad C. Chaudhuri compares the public behavior of people in England and India based on his experiences in both countries. In England, he observed the well-known English reserve, where people remained quiet even in busy streets, Underground stations, restaurants, and clubs. Public interactions were formal and restrained, with individuals maintaining order and respecting personal space. Despite the crowded environment, conversation and noise were minimal, creating an atmosphere of calm and distance.

In contrast, public life in Delhi is highly interactive. People engage with each other openly, offering help and exchanging information in daily activities. He recounts how passengers share physical space without objection, helping one another maintain balance, giving directions, exchanging newspapers, or even assisting with money. Strangers interact freely, joking with each other, expressing concern for health, and offering advice. One humorous incident involves a fellow passenger asking whether the author's habitual neck movements were a habit or a disease, reflecting the combination of curiosity, engagement, and empathy typical in Indian public spaces. The author also recounts an encounter with an elderly man seeking directions to Red Fort, who shared detailed information about his family and personal experiences, including a family dispute and interactions with Pandit Jawaharlal Nehru.

Chaudhuri notes that Indian public life reflects active social participation and collective involvement. Conversations, comments, and gestures between strangers are common, and public spaces serve as settings for shared experiences. This contrasts sharply with the reserved and formal behavior observed in England, where public interactions are limited and strictly polite. Chaudhuri's observations underline the differences in cultural norms and public conduct. English public spaces are marked by silence, self-restraint, and formality, while Indian public life is characterized by interaction, and collective participation. These differences highlight how cultural practices shape behavior in everyday social contexts.

The Shaping of my Character

- Dr S Radhakrishnan

About the Author

Sarvepalli Radhakrishnan (5 September 1888 – 17 April 1975) was a renowned Indian philosopher, academician, and statesman. He served as the Vice President of India from 1952 to 1962 and as the President from 1962 to 1967. Prior to this, he held the position of Ambassador of India to the Soviet Union (1949–1952) and served as vice-chancellor at both Andhra University (1931–1936) and Banaras Hindu University (1939–1948). Radhakrishnan was also a distinguished scholar, holding the King George V Chair of Mental and Moral Science at the University of Calcutta and the Spalding Chair of Eastern Religion and Ethics at the University of Oxford. Born into a Telugu-speaking Brahmin family in Tiruttani, Radhakrishnan initially aspired to study mathematics, but circumstances led him to philosophy. His early academic work, including a dissertation on the ethics of Vedanta, marked the beginning of a lifelong engagement with Indian philosophy and religion, aimed at responding to Western criticisms. His philosophical outlook was deeply rooted in Advaita Vedanta, emphasizing non-duality, intuition, and the ethical principle of respect for all human beings, known as the “Spirit of Abheda.” Radhakrishnan’s career included teaching at Madras Presidency College and the University of Mysore, contributing significantly to the study of comparative religion and philosophy. He authored several influential works and represented India at international forums, including UNESCO and the League of Nations.

Throughout his life, Radhakrishnan received numerous honors, including a knighthood in 1931, the Bharat Ratna in 1954, and honorary membership of the British Order of Merit. He was also a founder of HelpAge India and advocated for the importance of education, leading to the celebration of his birthday, 5 September, as Teachers’ Day in India. Recognized globally as a bridge between Eastern and Western thought, Radhakrishnan was nominated multiple times for the Nobel Prizes in Literature and Peace, and he received the Templeton Prize in 1975, donating the award to Oxford University.

Analysis

Dr. Sarvepalli Radhakrishnan emphasized the vital role of education in shaping the moral and ethical character of young individuals. He believed that education is not merely a means of acquiring knowledge but a powerful tool for cultivating qualities essential for human life. Among these qualities, Radhakrishnan considered compassion to be the most important. He observed that all religions of India consistently affirm that every individual carries a divine spark within. Recognizing this inner divinity in others encourages people to act with fairness, justice, and respect in all areas of life, including social and economic relationships, and not just in political affairs. Radhakrishnan argued that the study of philosophy, religion, classical literature, and great philosophical texts provides a strong foundation for developing moral and ethical values. Close association with virtuous and wise individuals also helps young people adopt attitudes of kindness, empathy, and ethical conduct. He warned that without compassion, education remains incomplete, and even highly educated individuals may behave selfishly or harshly. For Radhakrishnan, the cultivation of qualities such as generosity, humility, and selfless service is as important as intellectual achievement. Central to his philosophy is the belief in self-realization and the unity of

all life. This perspective nurtures a compassionate and tolerant outlook, fostering an open-minded approach toward others. He emphasized that true wisdom comes from understanding the inner self rather than merely acquiring external knowledge. By advocating self-reflection, he encouraged individuals to recognize their strengths and weaknesses with humility, cultivating emotional balance and a thoughtful approach to life's challenges. Radhakrishnan also stressed the inseparability of ethics and education. Education, he believed, should not only develop the intellect but also nurture moral integrity. Those who follow his teachings are guided to prioritize honesty, responsibility, and kindness in everyday life. The life of Radhakrishnan himself exemplified humility, perseverance, and selfless service. Despite his achievements, he remained grounded and devoted to serving society, offering a model for character development through resilience and dedication. Through practical application of his teachings such as self-reflection, balancing intellect with empathy, and embracing lifelong learning, followers are encouraged to grow as principled and compassionate individuals. His philosophy promotes unity in diversity and purposeful living, urging people to align their actions with ethical principles. In this way, the shaping of character through Radhakrishnan's philosophy is an ongoing process, guiding individuals to lead thoughtful, responsible, and meaningful lives, contributing to the creation of a just and harmonious society.

Dream Children - Charles Lamb

About the Author

Charles Lamb (1775–1834) was an English essayist, poet, and antiquarian, best known for *Essays of Elia* and *Tales from Shakespeare*, which he co-wrote with his sister Mary. He was born in London to John and Elizabeth Lamb and grew up with his siblings, including Mary, who remained closely connected to him throughout his life. His childhood was influenced by his paternal aunt Hetty and his maternal grandmother, Mrs. Field, whose home at Blakesware provided him freedom and a vivid sense of imagination that later appeared in his writings. Lamb suffered from smallpox and had a stammer, which prevented him from pursuing a clerical career. He attended Christ's Hospital, a charity boarding school, where he formed lasting friendships with figures like Samuel Taylor Coleridge, who would play an important role in his literary development. Lamb's personal life was marked by tragedy. His sister Mary experienced severe mental illness and, during a breakdown in 1796, accidentally killed their mother. Charles took responsibility for her care, arranging for her to live in private mental facilities while providing her support. Despite these challenges, he maintained steady employment with the East India Company, which allowed him to continue his writing. Lamb's literary career focused on prose. He collaborated with Mary on *Tales from Shakespeare*, adapting Shakespeare's plays for children, and compiled *Specimens of English Dramatic Poets*, highlighting writers from Shakespeare's era. His essays, later collected as *Essays of Elia*, show his ability to observe everyday life, literary history, and the city of London with reflection and clarity. A committed Christian and sympathetic to Unitarian beliefs, Lamb's faith influenced both his life and writing. Today, he is remembered as an important English essayist whose works offer insight into literature, history, and society. His influence is preserved in literary clubs, school houses named after him, and continued study of his essays, which reflect his intelligence, observation, and dedication to both family and literature.

Analysis

Charles Lamb narrates a story to his children about their great-grandmother Field, who lived in a large house in Norfolk, much bigger than the home of the children and their father. The children are fascinated by stories of the past and by imagining ancestors they never met. Lamb begins by describing the house and its connection to tragic events, particularly the tale of the Children in the Wood, which was carved in wood on the chimney-piece of the great hall. These carvings were later removed by a wealthy owner and replaced with a plain marble design, which Lamb criticizes. His daughter Alice reacts with a quiet, affectionate expression, showing her engagement with the story. Lamb highlights their great-grandmother's character, describing her as religious, virtuous, and respected by all. Though she was not the legal mistress of the house, she managed it with authority and maintained its dignity. He recalls her funeral, attended by both the poor and the gentry, showing the esteem in which she was held. He also notes her memorization of the *Psalms* and significant portions of the *Testament*. Lamb describes her youth as tall, upright, and graceful, excelling in dancing until a cruel illness, cancer, caused her physical suffering. Despite her illness, her spirits remained firm and resilient. Lamb recounts her solitary habits, including sleeping alone in the house and observing two infant apparitions at midnight, which she regarded as harmless. He recalls his own visits to the house, wandering among empty rooms, old busts of Roman emperors, worn tapestries, carved panels, gardens, and fruit trees. These explorations brought him more enjoyment than eating fruit, as he admired the surroundings, observed nature, and enjoyed solitude. He also tells of the special affection their great-grandmother had for their uncle, John L., a brave and spirited youth admired for his exploits. Lamb recalls how John helped him during his childhood, carrying him when he was lame-footed, and how deeply he mourned his uncle's death, realizing the significance of his love and respect. Lamb also narrates his own courtship of Alice W——n, explaining the challenges and denials of courtship in a way his children could understand. The story gradually transitions into a dreamlike vision where the children fade from view, leaving Lamb seated in his chair, with his faithful servant Bridget by his side, and the memory of John L. remaining vivid in his mind.

Night Train at Deoli - Ruskin Bond

About the Author

Ruskin Bond, born on 19 May 1934 in Kasauli, India, is a celebrated Indian author and poet. His father, Aubrey Bond, was British, and his mother, Edith Clarke, was Anglo-Indian. Bond spent his early childhood at Jamnagar palace, where his father taught English, before moving to Dehradun when his father joined the Royal Air Force. After his mother remarried, Bond lived briefly with his father in Delhi, forming a close bond with him until his father's untimely death from malaria when Ruskin was ten. He later attended Bishop Cotton School in Shimla, where he won several writing awards and wrote his first short story, "Untouchable," at sixteen. At seventeen, Bond went to England, where he wrote his debut novel, *The Room on the Roof*, a semi-autobiographical story about an Anglo-Indian boy named Rusty. The novel won the John Llewellyn Rhys Prize in 1957. After its publication, Bond returned to India and settled in

Dehradun, earning a living as a freelance writer. In 1963, he moved to Mussoorie, which became his long-term home. Over the years, Bond has authored more than 500 works, including novels, short stories, essays, and over fifty children's books. Notable works include "*The Blue Umbrella*," "*A Flight of Pigeons*," "*Rusty Runs Away*," and collections like *Scenes from a Writer's Life* and *Lone Fox Dancing*. His writing often draws from his experiences in the Himalayan foothills and reflects Anglo-Indian life and Indian society across colonial and post-independence periods.

Analysis

"*The Night Train at Deoli*" recounts the narrator's experiences and reflections during his summer train journeys to his grandmother's house in Dehra. Deoli, a small station about thirty miles from Dehra, is described as a lonely, dimly lit stop, surrounded by dense jungles and marked by a single platform, a stationmaster's office, a waiting room, a tea stall, and a fruit vendor. The station is otherwise insignificant, and despite the train halting there for ten minutes, no passengers ever board or alight. The narrator reflects on the station's isolation and expresses a desire to someday disembark there, simply to acknowledge the small town's existence. During one such journey, when he is eighteen, the narrator encounters a young girl selling baskets on the platform. She is described as barefoot, modestly dressed, graceful, and dignified, with striking dark eyes and pale skin. Their brief interaction, largely wordless, leaves a strong impression on him. Though he purchases a basket, their unspoken connection, shared glances, and mutual recognition create a lasting emotional impact. The girl's image continues to occupy his thoughts for the rest of the journey, highlighting the intensity of fleeting yet meaningful encounters. Upon his return journey two months later, he eagerly looks for her, and when he sees her again, a sense of familiarity and delight fills both of them. Their silent communication conveys emotions words cannot express. Yet, the fleeting nature of the encounter leaves him longing to keep her with him, a desire he cannot fulfill. Despite this, the memory of her accompanies him through the rest of his time at college, becoming a symbol of youthful longing, fascination, and unfulfilled curiosity. In subsequent years, the narrator repeatedly passes through Deoli but never breaks his journey to find the girl. Various attempts to inquire about her at the station fail, as new stationmasters and locals offer no information. The girl becomes an enduring symbol of mystery, desire, and imagination, representing a moment of beauty and human connection that remains unresolved. He reflects on the station's solitude and the ephemeral nature of life, recognizing that some experiences are more powerful when preserved in memory rather than acted upon. Ultimately, the story explores themes of transience, longing, youthful fascination, and the allure of unresolved encounters. Deoli, with its lonely platform and fleeting connections, becomes a metaphor for missed opportunities and the delicate, elusive nature of human relationships. The narrator chooses to continue dreaming and hoping, preserving the girl and the station in memory, rather than confronting the uncertainty of reality.

Subha

- Rabindranath Tagore

About the Author

Rabindranath Tagore, also known as Rabindranath Thakur, was a towering figure of the Bengal Renaissance, born on 7 May 1861 in the Jorasanko mansion of Calcutta. A polymath, he excelled as a poet, writer, playwright, philosopher, composer, painter, and social reformer, leaving

a profound mark on Indian literature, art, and music. Tagore's early exposure to literature, music, and philosophy shaped his creative genius. Losing his mother at a young age and growing up in a culturally rich household, he was largely educated by tutors and through self-study, exploring subjects like literature, history, science, and music. His early works, published under the pseudonym Bhānusimha. Tagore's literary career spanned poetry, short stories, novels, essays, dramas, and songs. His poetry, particularly *Gitanjali* (Song Offerings), earned him the Nobel Prize in Literature in 1913, making him the first non-European lyricist to receive this honor. His writings often reflected a profound humanism, philosophical introspection, and a deep connection with nature and rural Bengal. In novels like *Gora* and *Ghare Baire*, he explored themes of identity, freedom, and nationalism, often challenging rigid societal norms and highlighting human values over orthodox traditions. His short stories, beginning with *Bhikharini*, are celebrated for their keen observation of human emotions and social realities. Tagore's contributions to music were equally remarkable. He composed over 2,200 songs, collectively known as Rabindra Sangeet, blending classical, folk, and Western influences. His compositions include the national anthems of India (*Jana Gana Mana*) and Bangladesh (*Amar Shonar Bangla*), reflecting his vision of unity and humanism. Tagore was an educator and social reformer. He founded Visva-Bharati University in Santiniketan, promoting holistic learning and cross-cultural exchange. He also championed rural reconstruction, women's education, and social equality, challenging caste discrimination and orthodox practices. Tagore's travels across Europe, Asia, and the Americas broadened his vision, allowing him to engage with global intellectuals such as Einstein, Yeats, and Romain Rolland. Even in his later years, he continued to experiment with art, poetry, and prose, integrating scientific curiosity with creative expression. Tagore passed away on 7 August 1941, leaving a legacy that transcends literature, music, and art. His works remain a testament to universal human values, blending deep spiritual insight with artistic brilliance, and continue to inspire generations worldwide.

Analysis

The story revolves around Subhashini, affectionately called Subha, the youngest daughter of Banikantha, who was born mute. Her elder sisters, Sukeshini and Suhashini, were married off after significant effort and expense, leaving Subha, who could not speak, a perceived burden to her family. Despite her inability to communicate verbally, Subha possessed deep feelings and a sensitive, perceptive mind. She realized early that her muteness marked her as different and often retreated from society, feeling unwanted and misunderstood. While her father loved her slightly more than his other daughters, her mother viewed her as a shameful reminder, further isolating Subha emotionally. Subha expressed herself through her eyes, which conveyed profound emotions that words could not capture. Her silence and depth of expression created fear and distance among other children, leaving her lonely. Her closest companions were animals—Sorboshi and Panguli, two cows, a goat, and a kitten—who responded intuitively to her moods and actions, providing her solace and a sense of understanding that humans rarely offered. Among humans, her only close companion was Pratap, the idle son of the Gosain family, who respected her silence and valued her presence during his fishing expeditions. Their bond was rooted in mutual understanding, without the need for spoken words. Subha silently wished to perform acts that could impress and connect with Pratap, imagining herself in extraordinary, fantastical roles, though her reality was limited by her circumstances. As Subha grew, she became aware of the societal pressures surrounding marriage. Her parents, fearing social censure for delaying her marriage, decided to

move to Calcutta to secure a suitable match. The impending separation from her home, the river, and her animal companions caused Subha intense emotional turmoil. Her silent grief was visible in her tears, her gestures, and her gazes. During the bride-viewing, Subha's delicate, expressive nature impressed the groom, though he had little understanding of her inner world. The marriage was arranged according to auspicious timing, and she was taken away from her family to a distant home. Her new household soon realized she could not speak, but few understood the richness of her silent expressions. Eventually, her husband brought another bride who could speak, highlighting Subha's continued isolation.

And you call me coloured - Agra Gra

Analysis

The poem “And You Calling Me Colored?” is believed to have been written in 2006 by a young African boy named Agra Gra. The poem asks why a human being should suffer or even lose a life simply because of skin colour. Although the present age claims to reject old forms of prejudice based on caste, gender, or race, cruelty toward people judged by their colour still continues. The poem points out this clear gap between what society claims to believe and what it actually practices.

The poem offers a powerful reflection on racial identity by contrasting the speaker's unchanging skin colour with the shifting colours associated with a white person's emotions and physical states. Through a simple structure and direct address, the poem challenges the assumption embedded in the word “coloured,” a term historically used by white people to describe Black individuals. The speaker begins by describing themselves from birth onward. They state that they were black when they were born, and that their colour remained the same when they experienced sadness, fear, illness or heat. This repeated reference to the unchanging nature of their appearance emphasises a constant identity. Their skin tone does not alter with emotional shifts; it remains stable, natural and rooted in who they are.

The poem then turns to the white person being addressed. Their appearance transforms according to circumstances: they are pink at birth, blue when sad, red when hot, green when sick, and yellow when scared. These vivid colour associations represent the body's visible reactions to feelings or conditions. In contrast to the speaker's unchanging skin tone, the white person's appearance fluctuates dramatically. This sharp contrast forms the central irony of the poem. The person whose colour changes repeatedly is the one who has historically used words like “coloured” to describe Black people. By presenting this irony through simple and factual comparisons, the poem exposes the illogic behind racial terminology that has long been accepted without question. Beyond its surface, the poem carries a deeper message about how society constructs racial labels. It highlights how language can be shaped by prejudice, power and habit, and how such words can reduce individuals to stereotypes. The speaker's tone is calm and rational, but the underlying meaning reveals a quiet yet firm challenge to discriminatory attitudes. The closing line becomes a powerful indictment: the speaker questions the right of someone whose appearance is unstable and ever-changing to label another person “coloured.”

Ulysses

- Alfred Lord Tennyson

About the Author

Alfred Tennyson, later known as Lord Tennyson, was one of the most influential English poets of the nineteenth century and served as Poet Laureate during a large part of Queen Victoria's rule. Born on 6 August 1809 in Somersby, a village in Lincolnshire, he belonged to a comfortable middle class family with distant ancestral ties to English nobility. His father, George Clayton Tennyson, worked as an Anglican clergyman and possessed wide artistic interests, which included painting, music, and poetry. Tennyson's mother, Elizabeth, was the daughter of a respected clergyman and played an important part in nurturing the family. Tennyson developed a love for poetry at a young age. Along with two of his elder brothers, he began writing verse in his teenage years. Their combined early works were published when he was seventeen. Tennyson admired the poetry of Lord Byron during his boyhood and this admiration shaped some of his early writing. He attended King Edward the Sixth Grammar School at Louth and later entered Trinity College at Cambridge. There he became part of the Cambridge Apostles, a private intellectual circle. During his university years he formed deep friendships with Arthur Hallam and William Henry Brookfield. His earliest significant recognition came in 1829 when he won the Chancellor's Gold Medal for his poem titled *Timbuktu*. His first independent collection, *Poems Chiefly Lyrical*, appeared in 1830. Although some critics dismissed his work as overly emotional, many readers appreciated his vivid imagery and lyrical style. His early writing attracted the attention of major literary figures, including Samuel Taylor Coleridge, and laid the foundation for his future career.

Analysis

Tennyson's poem presents "Ulysses" as an ageing hero who feels out of place as a ruler confined to ordinary duties in Ithaca. He sits by the hearth among rocky surroundings and senses that his role as king no longer matches his inner nature. The people he governs seem distant from him and uninterested in his past experiences. His life has been shaped by wide travels and encounters with many lands, cultures, and wars. These memories continue to inspire him and remind him that he has always lived with a deep desire for exploration. He recalls storms at sea, the company of companions, and the honour he once received in foreign cities. All these experiences have broadened his mind and created in him a constant longing to move toward new knowledge. Ulysses reflects on his son Telemachus, who will take charge of the kingdom after him. Telemachus understands the needs of the people and has the patience and good sense required for leadership. He is gentle, dutiful, and capable of guiding the island community with care. Ulysses trusts him fully and believes that he will continue the rituals of the household gods and perform the responsibilities expected of a ruler. While Ulysses respects his son's character, he also recognizes that their temperaments differ. Telemachus is suited to steady governance, while Ulysses feels called to continue the pursuit of discovery. As evening approaches, Ulysses turns to his old companions, who shared many labours and joys with him. The sea lies before them, wide and dark, yet he sees it as a promise of one more journey. He reminds his companions that although age has touched them, their spirit remains firm. He urges them to embark once more, to cross the waters, and to seek new experiences. The poem ends with his declaration of a resolve that still endures: to strive, to seek, to find, and never to give up.