APPENDIX I

SCHOOL: KENDRIYA VIDYALAYA ASC Centre
   BANGALORE

LEVEL: STD XI (Science)

TEXT: THE LAST LAUGH: D.H. LAWRENCE

T: Teacher
S: Student/s
C: Class.

DAY 1

T: What would you expect a piece which was titled 'The Last Laugh' to deal with? What do you think it will deal with?

S: Tragedy.

T: Tragedy? Yes. Anything else? Any answer...Yes, what is it?

S: Signifies victory, yes

T: Any other guesses? Girls? what do you think it would........

S: Superiority complex
   (murmur of voices)

S: Happy death - (laughter)

T: Happy Death? A possibility. You have to be a real pessimist to think of Happy Death.

S: Murmur

T: Pardon?

S: Revenge

T: Revenge. Very good.
T: Sacrifice? Who said sacrifice?

T: How do you link up sacrifice with the 'Last Laugh'? No, I just wanted to know. That's perfectly acceptable. Because we're just guessing. How do you link up? (No answer) Anyway, we'll put it up and see what happens. Any other guesses? No? Right. I'll give you the first part of the story. One request - If I ask you to read two paragraphs and stop..... We'll discuss that and go ahead. Alright?

Instruction (Could you please take one sheet and pass it on)

Distribution of sheets.

T: Please read the first two paragraphs and stop. Then turn the sheet over. And not more than a minute to read the first two paragraphs. (Class reads)

T: Alright? Have you finished the first two paragraphs and stop. Please turn the sheet over. Now I'll..... (inaudible) You guessed something about the title and you've read two paragraphs. Now what do you expect the story to be? After reading the first two paragraphs? Any modifications? Any changes? (No answer)

Alright. What/who are the characters in here.

S: A little girl. A ... (inaudible) man.

T: Two men and a girl. And what is the time.

S: Night. Midnight, winter

T: Night, winter. So how do you expect the story to develop? What sort of story is it?

S: Murder mystery.

T: Murder mystery? (writes on BB)

S: Suspense.
T: Murder, suspense, what else?
S: Killer (laughter)

T: There has be a killer if... (inaudible because of laughter) Otherwise it will be a suicide I suppose.
S: Something thrilling is going to happen.
T: OK. Chilling.
S: Thrilling.

T: Thrilling not chilling! Why do you say it's going to be suspenseful and...
S: Creating such atmosphere. Midnight time
T: Right yes? Midnight

S: Midnight is the time people emerge from
S2: Suddenly a door opens and they are all confused.

T: And then yes? No, come on. This, I mean to say....... 

S: Writer describes the scene...and mm something strange is going to happen

T: Good. Excellent. Now could you turn...continue reading till the end.

S: How long will we take?
T: This you can take as long as you want. (reading)

S: Story's not full.

T: I'll give you the rest of the story tomorrow. Alright. Have all of you read this? Right Now, let us do a bit...a brief review. Now, which of these do you think we could rub out (pointing to the themes written on the BB).

S: Tragedy. Rub off.
Tragedy, we rub off.

S: Victory

T: Victory? Do we rub out? Girls? Yes or No?

S: No.

T: No. We keep mystery.

S: Happy Death

T: Happy Death. Yes. What about superiority complex? Yes...No? Do we rub it out?

S: Yes.

T: Revenge.

S: Yes, No.

T: Shall I put a question mark against this? Because we don't know how it's going to develop - OK?

Right.

S: Superiority complex might be there.

T: Which complex? Superiority complex. OK, Sacrifice?

S: No, ma'am.

T: No. Doesn't seem....(inaudible)

Now you had predicted something about murder, suspense, thrilling things. Is it being fulfilled? Or, has the author...

S: Suspense is there.

(C): Suspense, Murder, don't know

T: Suspense is there. Murder, you don't know

S: Murder I don't know.

S: Murder, maybe
T: We'll put a question mark. This is all very good. Now, I'd like you to do a bit of detailed looking at this passage. Can you tell me how many verbs there are which are......

S: All?

T: Just quickly, do a quick scan...which talk about description?
(Murmur)

T: How many sentences or how many verbs you can pick out which describe things. Do a quick scan. There is no need to do detailed work.

S: Description?

T: What are the verbs which are used for description, generally?

S: Looking.

T: Looking, yes? What else?

S: Struck, as struck.

T: What about the verb 'to be'? 'He is' 'She is', 'he was'? Don't we use verb 'to be' to describe?

S: Yes, yes.

T: He's tall, he's fat or she's pretty.

S: 'was' - yes is also there

T: So, check very quickly. Are there a lot, a few?

S: Emerge

T: Emerges. No, 'Emerge' is not descriptive. What is emerge? Action

S: Slouches.

T: Yes, he slouched
(inaudible...traffic noises etc.)

S: He was...

T: We'll do the physical description
(Mmmmm - students look at passage)

S: Sardonic

T: That's not a verb. It's an adjective.
I just wanted the verbs.
Shall we quickly look at these sentences. Right
in the first two paragraphs, you get a lot of
description. That is why you said suspense,
thrill and you talked about the atmosphere.
'There was little snow on the ground'
There was ___ 'right.
And' it was 'looking pretty'.
Then look at the next paragraph.
mmm
The next bit is a lot of conservation.
And the next part, when his hat falls off. Man in
the bowler hat.
His hat falls off and he was...
'He showed a bald pot...
It is an unusual use of the verb 'show', but again
it is used to describe.
And then, "He seemed like a satanic young priest".
'He had....'
His face had beautiful lines."

S: She marched erect...(inaudible)

T: You're correct.
The who phrase is a description:
'He slouched along'
Again a description
"The road...."

S: curved down.

T: curved down. It is the second use of the
verb 'curve' Right? 'On the left was a tuft of
trees....' The last sentence.
Now why do you think.... Do you think this is a
lot of description for just a short passage.
Actually, it has been typed with 1 1/2 spaces. If
it is printed it just comes to one page.
S: Lots of description.

T: Tomorrow, we'll do something more about it. Other than that, ....

S: Seems to be a long story.

T: It is. It's a pretty difficult story. In fact this is the introductory part - the easiest. Tomorrow you'll get something to get your teeth into. D.H. Lawrence never write easy things. You've seen that these two pages are full of description.

Now I'd like you to do a brief task. Not now. At home. Suppose you were D.H. Lawerence, and you were to continue the story.

I don't want you to write more than 5 sentences. Not more than 5. That is about 50-60 words. That's all.

On a rough sheet of paper, please write about 5-6 sentences - how you would develop this story if you were Lawerence.

S: Complete the story?

T: No, continuation. How you would continue this paragraph.

S: You have to complete it?

T: Not complete it.

S: Bring an end to the story?

T: No, no. Impossible. Don't bring an end. Just write the next paragraph as you think it would be. Alright. That is the home task.

DAY 2

Passage-reading.

T: Have you finished reading?

OK, please let me know as soon as you finish, Upto page four the first paragraph. Finished?
Today you are all very tired so we won't do anything much. Alright. Just tell me - yesterday we talked about the verb 'to be' 'seemed' 'looked' which described.

Today, can you locate words which describe? Words which describe.

Yesterday we talked of verbs which describe. We said 'it was' he looked like something, it was something.

Today, let us look at words which describe.

S: Finely shaped -

T: Yes shaped.

S: Hooked nose.

T: Hooked.

S: Sharp.

T: Pardon?

(inaudible) (all students respond together)

S: Foul smelling.

S: Pink and White.

S: Pink coloured.

T: Not pink coloured. Pink is a colour.

S: Inquisitively.

T: Not inquisitively. Inquisitively is the way. The ... is a description

S: Like a woman.

T: Like a woman is a description.

S: Baffled grin.

T: Baffled grin. In the next line?

S: Cream coloured face.

T: No. We'll leave the conversation for the
time being because conversations if you notice are all very short, brief, to the point. So let us go on to the passage

S: Odd.
T: Odd.

S: Wireless.
T: Wireless? Like a wireless operator. Yes.

S: Slightly, mean - large.
T: Yes, sliding up and down.

S: Arching his eyebrow.
T: Arching his eyebrow.

S: Queer, goat like.
T: Yes.

S: Seemed to be dismayed.
T: No

S: Vindictively.
T: Vindictively.

S: Oddly, erect.
T: Fine-bobbed hair

S: Odd, bright eyed - - -
T: doing something

S: diabolically
T: Fine. Now just ..... 

S: Looking diabolically.

T: Looking 'diabolically'. Diabolically is actually an adverb. See there are two types - categories of words used to describe
One is:
Can you give me words like this? (writes on BB)
Bright eyed
Pink and white
Nymph like
Goat-like
High-heeled

T: Bright-eye - or bright eyed

S: Madam, goat like.

S: Madam, high-heeled.

T: Where do you get high-heeled?

S: Madam, on the page No. 7.

T: Gosh (laughter).

S: Red faced.

T: That is much later.

S: Machine gunned.

T: Where?

S: Yes Ma'am, page four.

T: We'll come to that 'clean-shaven' 'fresh-faced'. You will notice that throughout this piece - what does this mean - preponderence of this

S: This, -- resemblance

T: Resemblance and therefore we may often use the hyphen 'Foul-smelling' describes something.....

Now these words are called adjectives. Now these words describe how things are done - Description of action, he looked at her vindictively. If you say a vindictive man, then it becomes an adjective. Now don't you think again, he has continued his description? look at this. This is again less than one printed page. And see the number of adjectives here. Just in one page very... There is another thing over here he's introduced
S: Subject of the laugh.

T: Subject of the laugh. It has been introduced much later. Right. What else about the laugh?

S: Some -- Nobody knows who laughs.

T: Nobody knows who's laughing.

(Bell) And the man with the bowler hat only he has heard,

T: Now go thro' this & tomorrow you'll be fresh I hope ... .

DAY 3

T: Allright. There are 3 characters. Somebody is laughing all the time. What sort of laughter?

S: murmur.

T: Is it normal laughter?

S: No...strange

T: It's very strange. But who is it? Any clues?

S: answer- but inaudible.

S: No. It's not.

T: What about the holly bushes?

S: From there somebody is laughing. Somebody is hiding.

S: The girl saw somebody.

T: The girl sees somebody. Who is it? Any guesses?

S: Lawrence himself.
T: No. Not Lawrence himself. I don't think the author comes into this.

S: Rajkumar, any guesses? No?
By the way, have you understood everything in this story or there any pieces which you don't ... Any specific vocabulary item or ....? All right, let us do it another way. Or should I give you last part of the story?

S: Yes, ma'am.

T: Nilesh must be given this first. He has been very eager to find out what happens. All right, Suchi, is anybody killed?

S: He dies.

T: Killed or dies?

S: He dies.

T: Dies. Why?

S: Heart attack?

T: Heart attack? Then why the smell of almond blossoms in the air?

T: What is so significant? He's mentioned it again and again, hasn't he? The smell of spring in the air. It is mid-winter and they get the smell of almond blossoms.

S: Killed.

murmur

T: What do you connect the smell of almond blossoms with? Chemically? Cyanide, Chemically, it is connected with cyanide. Is it not true?

S: Yes, poisoning.

T: No but here there is no overt poisoning. There is no poisoner who comes and says, 'Have a cup of tea' or something like that.
Ss : He took it himself. He must have taken it himself. Suicide
T : Why?
S : Cyanide is sprinkled on the policeman's foot that's why it's so white...
T : And it becomes club-footed. What is club-footed? What is club-footed?
S : Like the paw of an animal.
T : Yes. Like the paw of an animal.
T : You've got normal feet. Suppose you get up in the morning with your foot like the paw of an animal—would it be Cyanide or would it be something else?
S : murmur.
T : You'd most probably be taken to the medical museum and......an extraordinary case. Now two things I'd like you to do. Go back quickly: see how many times he has mentioned animals. you said yesterday.....like.
S : (read out names)
T : Yes, you see that throughout he has used a lot of pictures of animals. Wolf-like, remember, yesterday you told me - 'he walked like a wolf. She looked like a rabbit.' Even when she looks at her own portrait.
S : inaudible
T : inaudible
S : Squirrel
Rabbit
Hound
Goat
Bird

T : You see, he uses a lot of animal pictures to compare - Goat like. What about the laugh? What
sort of a laugh does this man have?

SS : Like a horse.

Neighing
(Searching for answers)

T : And the other word you used was 'yelp.' What is the policeman compared to? Something young, fresh, dog-like devotion.

SS : Yes, dog-like.
And the man going after the Jewish woman... like a hound.

T : Yes, you know the prostitute who gets hold of this fellow in the bowler hat when he follows her - he's used the word 'hound'.

S : Right behind her like a hound,

T : Hound like.
He has not compared people to anything else but animals.

S : Animals.

T : What is the distinguishing feature between animals & men?

S : They are polite. Civilized.

T : No. I'm talking about.... Pardon? Animals are...

S : Less developed.

T : Right.

S : Inquisitive.

T : Yes, inquisitiveness is one thing. But what is the major difference between man and animals.

S : Civilization.

T : Civilization - yes. But think more along the religious, spiritual lines.
S: They believe in God.

T: Not belief in God. You can believe in even Hitler. No problems. But there is one thing...yes

S: Moral

T: Pardon?

S: Morals

T: Yes morals but...

S: They can't talk.

T: But they can communicate. Have you heard of this? I'm not talking of the very advanced Advaita philosophy or anything. But normally, don't we say people have souls and animals are not supposed to have souls - spirit or anything like that? Aren't men supposed to have this special distinguishing feature?... You're supposed to have souls. I'd like you to remember the story of 'The little Mermaid' - Fairy Tale, Grimms Fairy Tales. What happens to the little mermaid? (Story recollected) This is a belief which has come... throughout man's consciousness. That people have something called a soul, whereas animals don't have one. Now there is a place in this story, where she says....

S: What was between us was the soul.

T: Yes. (Teacher repeats sentence) Aren't you glad to have lost it? Which page is it on?

S: Page 16.

T: Sixteen (quote) There is one explicit mention of the soul. Now what do you deduce by that? Why has the author...

S: murmur.
T: Are all these persons without a soul? What about the policeman?

S: He has a soul. He's lost it. After coming into contact with these two persons.

T: You think he's lost it. Wouldn't something more drastic have happened... has the policeman changed at all, very much?

S: The policeman.

T: The policeman. He weeps when he looks at his foot. What about the girl and the man?

S: They laugh.

T: They laugh. Right so I... Do you think the policeman has changed? In anyway? Earlier on, the girl doesn't laugh. Remember, she's frightened. And she draws closer to the policeman, when she hears this neighing laughter of the man. Right. But later on, that low rippling laughter throughout the house. Very eerie sort of laughter goes on. But the policeman, doesn't laugh. Now that's very important. Now who do you think has laughed?

S: The man.

T: Throughout the story?

S: He laughs. The man in the bowler hat.

T: Right. But who's the initiator of the laugh? The person who laughs first.

S: The man in the bowler hat.

T: He says he hears the laughter. Right? Who is the person who laughs.

S: Murmur Imagination.

T: Imagination. What else?
S: The soul.
T: Whose soul?
S: (answer not audible)
T: Because it's obviously very real to those persons who are hearing that laughter.
S: ghost
The woman's soul.

T: Alright. Before we go on. What sort of laughter is it? What is the word he always associates with it?
S: Odd laughter.
Neighing laughter.
We can't explain it.
T: Inexplicable.
Two words he uses very often....
S: (murmur) checking story.

T: Rajnikanth, what do these words connote in your head. When somebody says 'diablic' or 'vindictive'
What do you associate them with?
Something nice?
S: Accusation.

T: Not accusation actually. What does 'vindictive' mean?
Nilesh, what is 'vindictive'? Can anybody give me the meaning of vindictive?
If I suffered an insult, imaginary or otherwise, and I carried a grudge and got back at you, even after years, I'm being very 'vindictive'.

S: Revengeful.

T: Revengeful in a very sharp, cruel way you can... you know there's the very ordinary thing... tit for tat sort of thing. That's at one level.
Right. You pinch me, I pinch you right back. But vindictive is rather more cruel, rather more
It is vindictiveness which leads to murder. Not the tit for tat feeling. All of us have that—right. If something has happened to us, our quick reaction is to get back. But are we vindictive normally? Somebody doesn't give you a part in a debate or goes and tells a tale about you to a teacher. You may catch hold of the person and say, what the hell do you mean? What are you trying to do. But you don't carry the grudge and see that the person ... in the exam or something like that? Would you pour ink on that persons exam paper.

S : Yes ma'am.

T : Yes?

(laughter)

T : You would?

S : Somewhat lesser...

T : Lesser. Yes that's what I said. Tit for tat... you might O.K. take a bash at that person and perhaps pull each others hair. But would you go to the extent of plotting for that person's downfall preparing everything?

S : That's Agatha Christie.

T : Yes. That's Agatha Christie. Right. That's why I said, it leads to murder... it leads to things like... this which are written in books and all that. A person who is so vindictive and is so bitter throughout ... through and through, that he sustains this and goes and does it. We can do a lot of things when we are angry. When you're angry you'll do things which you would not do normally. Once your temper cools down you don't do it. So look at the word 'vindictive'. Now what is 'diabolic'?

Leela? Leena II?

Akhilesh, what is diabolic?

Anirban, what is diabolic?

From where do you get this word?

S : From Spanish.
T: That's the root. That's where you get the word from. 'Diablo'. In English it has become 'devilish'. And what is devilish?

S: Evil.

T: 'Vindictive' goes with 'devilish'?

S: Bring down.

T: Yes, bring down how?

S: Humiliation.

T: Humiliation, mocking. See the words associated with the laughter. It is not laughter which is spontaneous, which is happy, which is a sharing of joy. What is it? It is all these

S: It is sarcastic.

T: Is it good laughter?

S: No

T: Nobody like sarcastic laughter.

S: Evil laughter.

T: Evil laughter. Yes. Now can you guess who's laughing?

S: Marchbanks.

T: Not Marchbanks. That person in the background - who only the girl sees

T: Only the girl sees the person, what ...

S: The man disappears.

T: Ah, the man disappears, doesn't he! No, I don't think it is....

S: The girl.
T : The girl, No, her laughter comes later. He's explained it when she laughs.

S : Dark figure  S: Bowler hat.

T : Dark figure. No it can't be the person in the bowler hat because his laugh has been described as being the neighing like a horse etc.

S : Yama.
   (laughter)

T : No. (laughter) It brings up funny images... Yes, Yama could be...

S : Could be a wild beast or something.

T : A dragon.

T : What does a wild beast...

S : Hands of death...

T : Hands of death, but ... 

T : What happens at the church?
   (chorus)
   Laughter continues.
   Page from the book of Job etc,

T : Page from the book of Job 
Any Christians here? 
Anybody who's Catholic? No. You are.... 
Now what is the Book of Job?

S : Job is a person who ... he has to work after death, pushing a stone...


S : Yes.

T : He gets a lot of problems, but still his
faith in God is unshaken. Now Job is a counterpart of that. He is a rich person, he's a good person. So the devil and God have a bet. God says, OK take him. So the devil does all possible things. His cattle die. And he finally gets boils all over his body and people don't look after him and he has to sit in ashes. Right. But throughout, his faith in God does not waver. And in the end, of course, God says everything will be OK and he lives to a ripe old age. 

Now, here, why... just think, .. the Book of Job... the pages are torn and they fly away.

S : Something evil was there.

T : Yes.

S : (answer - but not audible)

T : Something evil in the air. What happens to the altar cloth?

S : Fly...
Fly away.

T : It's like taking... in a Gurudwara. You have the beautiful cloth where you put the Gurugranth Sahib. It is a sacred cloth. People spend a lot of money and time making it. Similarly with an altar cloth. What happens to it? How does it...

S : It flies out like...

T : it flies out like what?

S : Like a bird.

T : What colour?

S : White.

T : White. It's white bird. And how does it sit on the trees? Comfortably?

S : No.

T : What is the word he uses?
S: Struggling.

T: Struggling. And what does a white bird generally signify? You have it.

S: Peace

T: And all good things are supposed to be white. Aren't they? She looks like a devil in the black slinky dress. Black - evil, devil, whatever White - pure, 'good.

S: Why do they have woman with white dress with the hair let out all. (laughter)

T: No, No. That's not a devil, that's a ghost. Ghosts are supposed to be colourless or white. But I'm talking of positive evil. Ghosts are neutral. I'm talking of something that is positively evil. What about the 'mantravadis' who wear black robes?

S: They are devils.

T: No. That is called devil worship. An if any of you are from Kerala you must have heard of Theyyam Worship. Right? It has got something to do with devil worship. And we always associate white, especially pigeons...

S: Doves.

T: Doves, we associate it with peace, goodwill. And here it is struggling in a black tree. In a dark tree.

End of tape
APPENDIX II

COLLEGE : N.M.K.R.V. FIRST GRADE COLLEGE FOR WOMEN, BANGALORE

LEVEL : I B.Sc

TEXT : THE LAST LAUGH : D.H. LAWRENCE

DAY 1

T : I am going to do a story with you. Right. A short story. If I give you a story titled 'The Last Laugh' - (writes on BB)

S : The Last Laugh

T : What would you expect the story to be about? Just guess.

S : Laughter.

S : Tragedy.

S : Irony. Ironic theme.

T : Irony. Yes? If you just saw a book with a title like this 'The Last Laugh'. Before even opening the pages, you'll start making some guesses- Would you not?

S : Yes.

T : This is how we choose books, sometimes the title is very catching. If it were titled 'The Last Laugh' you said you'd expect a tragedy there. You mentioned irony. What are your other expectations? One of the Veenas?

T : Come on you should be able to guess.

S : Comedy

T : There is no one correct answer. These are
just-guess work. So let your imagination free. Don't get tied down wondering what the right answer is. What else?

S: Realization

T: Of what?

S: If you said something which you don't believe..you said something some person (inaudible) Then you laugh at it. And then you later on come to the realization that the person did the correct thing.

T: Yes.

S: Ignorance.

T: How do you say ignorance in 'The Last Laugh'? How would you connect this with this?

S: When you come to know about your ignorance... your laugh.

T: O.K. Any other guesses? That's all?

Allright. That will do for starters.

Now I'll give you the first page of the story. I'm not giving you the whole story. I want you to read just the first paragraph. All right? And stop reading. That much you'll have to do - don't sneak a look at the rest of the story O.K?

(laughter.) Just the first paragraph.

(Distributes the first page of the story)

Allright. Finished?

Ss: Yes, ma'am.

T: Now what do you think the story is going to be about? After reading the first paragraph. Yes?

S: Suspense.

T: Your curiosity has been roused ! Yes?

S: Horror.

S: Marriage?
T: Marriage ...(inaudible)

S: Mystery.

S: Adventure.

T: Very good.

S: Something which takes place.

T: Yes, perhaps. Shall I say incident? What else? Now, keep that thing away. Quite a lot of you have talked about suspense and mystery and adventure; why did you arrive at this conclusion?

Ss: Because it opens at midnight. Suddenly the door opens. One person in the rain or something like that. Description.

T: Description of?

S: Three persons.

T: Are characters described....

S: No. Their appearance.

Ss: The door opens
And only the girl in the dark blue coat.....

T: Then?

S: Very erect

T: Yes.

S: And a fellow with a little dispatch case, slouching

S: A thin man with a red... bare headed, peering out of the gateway.

T: Three characters are introduced. Do you think there anything specific about the description of these characters? I mean you don't get names or something do you?

S: No
And how do they come out?

Confused.

That is why... that is one word which is used there very effectively, 'confused'. When you go out of the class, you may rush out. But you don't tumble out in a confused manner. Do you?

No, miss.

You may elbow your way out. That's a different thing and there's another thing. What time of the year is it?

Winter.

And what does winter mean to you?

Snow. (voices talking together)

But to you. What does winter mean?

......(Chorus)
Cloudy... (chorus) rain

In Bangalore, winter can mean different things. So what does winter in Bangalore mean?

...... Yes. And sitting inside, cosy. Yes. And what else?

Eating hot things

Yes. Eating hot things

Yes Eating hot things what else?

Reading adventure stories.

And what does heavy rain mean to you? Think of it. Heavy rains. A car coming in. The headlights slicing through the rain which is falling. What does that immediately remind you of?
S : Murder.
Terrible thing is going to happen.
Horror.

T : So, the setting of the first paragraph - you all said mystery, adventure etc. - that is basically two things; it is because it is winter, its cold, snow flakes are falling and he has used the word 'confused'. When are you confused? When you don't know. And when you know there is no mystery. Do you understand? Why is a detective novel a mystery. Because you don't know who has committed the murder. Once you know who the murderer is, there is no mystery. It becomes a routine case. O.K. now. Please continue reading till the end of Page 2. Allright. Finished? Now we had made some guesses. How many guesses (remain?)

Ceremony

S : No

T : Mystery?

S : Yes

T : Suspense?

S : Yes

T : Adventure?

S : Yes

T : Incident?

S : Not really-happened

T : Not really. Now, how has this adventure or mystery remained?

S : Despatch case - yes. But er... yes. Why do you think that there is still a lot of mystery or suspense?

S : Two dark figures...

T : What else has happened?
S: They see a policeman.

T: .... for a policeman. Yes. That is common enough. You see policemen standing at street corners. Yes?

S: New world.

T: That's interesting. Why do you say that?

S: They hadn't seen a world like that...

T: Yes. This could lead to the idea of adventure. Because they haven't seen the world before. Any other thing? See, when you say its mystery or suspense, you must have some proof for it. You can't just say I feel it. Perhaps its correct. I don't know. You must prove your statement.

S: A motor kept churning up... and two dark figures slipped away.

T: (Repeats) Yes. That adds to the suspense or mystery. Some dark figures, slipping away; Any others?

S: (inaudible)

T: ... and snow. Yes perhaps he slipped and tried to save himself. I'd like something more concrete. Like she gave - dark figures. (glosses despatch case and hearing aid) Allright, we will keep these: suspense, mystery and adventure for the time being. Now within five minutes, and I mean 5 minutes, I'd like you to take a piece of paper and continue the story, as if you were Lawrence. What would the next paragraph be? Five sentences

S: No...
Not...Lawrence
Can't
(protest)

T: Just try. Not more than 50 words (persuasion) This will be an adventure for you!
T: Don't complete the story...
(TEACHER MOVING AROUND THE CLASS)

T: This exercise, this writing exercise is just to see if you picked up the signals correctly. The author has given some signals. That is why you said, mystery, suspense. This is just to see if you picked up the signals correctly. Or what is the angle of your seeing the story. Now one of the things you'd noticed in these two pages is... is there a lot of action?

S: No. Not much

T: It is in a way, very slow moving. What does he do in these two pages yes.

S: Description of a...

T: Description. Now the language of description. What does it mean? When you want to describe a person or thing, what are the verbs you use?

S: murmur

T: There are two verbs

S: has

T: Yes, one is the verb 'have'. Describe this chair.

S: It has four legs
It has a back...etc

T: You use the verb 'to have'. Also, when you describe people.
She has long hair
She has light eyes
Now there is another verb.
She is pretty. She is clever etc.
He was tall, dark and handsome?
What's the verb used there?
T : *was,* or the root form of this verb is 'to be'. Now as a point of interest, can you quickly mark out the verbs *was* or *have* in the first page and tell me how many times it occurs?

T : How many times?

SS : 6 times.

T : I think it must be more than that.

S : 8

T : Yes, around 8 times. And that is a lot for one page. You see, you could say it was description, but you didn't know why.

This comes to about half a printed page, and in this he describes... Consequently, how many adjectives are used? Let's have a look at that.

S : Full of.

T : Yes, it's full of adjectives

S : Looked, seemed...

T : Yes, also words like looked, seemed. Every sentence has an adjective. Now there are two things which...

Therefore, there is a very little action. Do you see now why it seems so slow?

How many action words are there. Very few.

S : Opened.

S : Suddenly.

(END OF TAPE)

DAY 2

T : Alright, last time we did the first part - the introductory part. We talked about the title, we talked about the introduction of the characters. Now page 3 & 4; the first part of
page 4, something is introduced. What is it?

SS: The laugh.

T: The laugh
How is it introduced?

S: One sound...

T: What happens to the person who hears it?

S: Seems confused.

T: Yes seems confused. What else?

S: He's not sure...

T: He's not sure. Right. Now what are the adjectives used for the laugh?

SS: Extraordinary. (writes on BB)

T: It is not a normal laugh, it is extraordinary. I think the word 'extraordinary' occurs very often. Now other words like 'extraordinary' are... About laughter. Either the man's or whatever laughter he's hearing. Look at this part "Somebody is laughing it is most extraordinary" Then afterwards, the next paragraph... Suddenly he lifted his face and

SS: ....

T: Yes, what is it?

S: Neighing

T: But look at the number of times this word has been introduced; odd, extraordinary, word. And look at the last line.

S: The laugh

T: 'But didn't you hear IT' - the laugh. Again where do you... Normally, when we speak we don't stress words like pronouns. We don't stress words like articles.
You'll say
"I'd like a book"

You don't say 'I'd like A book'. Do you?

SS : No.

T : We generally er... skim over it
we say "I'd like a book".
Could you give me the plate?
We don't say
"Give me THE plate"
Unless you've a special use. And you don't say...
Normally you say 'I get up in the morning'. You
don't say 'I get up in the morning. I brush my
teeth. I wash my face'. Do you?

SS : No.

T : You normally don't stress it. Now Look at
this - IT. It's stressed. Actually. The
underlined word means...um... that it is stressed
why is it being stressed again?

SS : Because the laugh is extraordinary.

T : Now after the first part of page 4 somebody
else is introduced.

S : Policeman (chorus)

T : What does the policeman represent?

S : He's freshly shaven.

T : Yes, he's freshly shaven. But normally, what
does the police represent?

SS : Protection (murmur)

T : Protection. Yes, what else?

S : Discipline, Order.

T : Discipline, order.

S : Law.
T: Law. Right now keep that in mind when we go through the story. What the policeman means to us in life. As you said, law, order, protection. Now here in this part, page 4, who takes center stage?

S: Pardon?

T: Er... have you heard of the word centre stage? When you have a play or something. One person comes to the centre. The character who is important. The character who is delivering the most important... er... speech. Now throughout, this has been the girl. Now, with the policeman coming up, who takes centre stage?

S: The man in the bowler hat.

T: The man in the bowler hat. And what does this passage deal with again?

S: Which passage?

T: Page 4 to page 5.

S: The laugh.

T: Yes it is a er... reiterating the idea of somebody hearing the laugh, and others not hearing it. If you notice, he spends nearly 2 pages driving the point in— one man hears the laughter, others don't.

S: (Murmur)

T: Now on page 5. Right from page 5 to the end of page 6, something happens.

S: The man...

S: The girl.

T: No. Please read this and find out what happens. And something/ somebody else comes near the bushes.

S: (Chorus) They see the man
T : The man
Or shall we say the face? Do you see how the shift has come about in... First it was both of them. Suddenly the man hears something. The policeman is introduced the girl and the policeman try to listen to the extraordinary laughter. They don't hear it. Then after that, she sees a face. Now do you think there is any relevance in making her see a face.

S : murmur

T : What's the matter with the girl?

Ss : She's deaf.

T : So, the girl is a ..

S : Vision.

T : So... Does the man see the face?

S : No.

T : Does the girl hear the laughter?

S : No.

T : So, two things have been introduced. The face from which the laughter is coming.. nobody knows what that is - and the laughter itself. How it ... Well, how it sounds to the ear. Now I'd like you to keep in mind... I'll put this here. The face is seen where?

S : Holly bushes.

T : Now what does the girl feel when she sees the face?

S : She is scared.

T : She is curious.

T : But what happens to the girl?

S : She becomes more alert.
T : She becomes more alert because.....

T : Now look at this "there are certain indications..."
"She looked away with brilliant eyes".
um.. "she tossed her erect head with all the pride
of vindication..

T : Was she earlier.....
What did she look like?

S : Bird like.

S : Exact.

T : With a quick look in her eye because she's
trying to catch what people are saying.

T : Now look at the next part, another character
is introduced...Who is she?

S : The lady with...

T : What is she?

S : She is a Jewess.

T : What is her profession?

S : ....(giggle)

T : Profession means what does she do for a
living?

S : prostitute.

T : She's a prostitute.
The Jewess, who is a prostitute, is introduced.
Now we have 5 characters, the deaf girl, the man
in the bowler hat, the policeman, and now the
Jewess.
What does the Jewess do? to the man in the bowler
hat.

S : She entices.

T : She entices the man into her house.
Basically, that is what she does. Now, on this
page, is the laughter mentioned anywhere? Does anybody laugh? What's happened to the policeman?

S : He asks her whether she heard the laugh.

T : Right. But after meeting her, does he hear the laugh?

S : No, Don't hear the laugh.

T : Page 8 and page 9 are rather important. Take 2 mts. to go through it.

Finished?

Now what's happened?

T : The person has dropped away........... , was mentioned in the first instance, but he's dropped. Now slowly each has gone his or her own way. Now it's only the policeman and the girl. Now what's the most important thing that happening weather wise? Snow.

S : Storm.

S : Thunder & lightning.

S : It shakes.

T : What happens to the girl?

Ss : She hears the laugh.

T : From visual it come to......

S : Audio.

T : She sees the face again, very close to her. And then, where does she hear the laughter?

S : From the gate.

S : Church.

T : From the church.

And what happens near the church?

S : Windows are open.
S: The door.

T: Please look at page 10 & tell me what happens near the church?

S: The doors of the church were open.

T: Yes.

S: ...

S: The storm.

T: What was the storm doing in the church?

S: Birds.

S: Noise.

T: (Pg.11) What about the crash inside the church?

S: Window broke.

T: What else happened?

S: Ghosts - figures.

T: Ghost like figures were moving.

S: Music.

T: Yes.. music.

S: ______

T: Yes what about the...

S: The book.

T: The book was torn. Now which book do you find in a church?

Ss: The Bible.

T: Right. What else happened to the white thing.
S: Music.
S: The cloth.

T: Yes. The altar cloth somebody said... And there was music. What kind of music?

SS: Laughter...

T: There was laughter - Right.

SS: (inaudible)

T: Now see, the visual and auditory are over, Now the third...

SS: A lot of responses.

T: Now the visual and auditory are over. What is the third? She smells almond...

SS: Blossoms.

T: Have any of you smelt almond blossoms?

SS: Inaudible

T: Is it sweet or bitter?

SS: Sweet...


SS: Yes. read.

T: Have you read the book 'Sparkling Cyanide'? ...the smell of almond blossom is always connected with cyanide. It is a poison. That's why I asked you. In many Agatha Christie books, when the detective goes to solve the crime, he sniffs in the room. You say 'why' and he says 'I smelt almond blossoms! And later on, it turns out that somebody has given the person cyanide. So this smell has very bitter under... Some smells begin sweet but end up bitter... That is the smell
of almond blossoms.
Right. So this is what happened at the church.
Now what about... What is... reaction to all this.
This is what happened... What is the girl's reaction?

S: (inaudible)

T: Was she scared?

Ss: No, she enjoyed.

T: She was triumphant. Was she enjoying herself?

Ss: ....

T: What did she feel when she heard the laugh...
She....

Ss: ..... 

T: Remember she felt a flame inside.

T: What about the policeman?

Ss: He was afraid.
He was scared.

T: In fact, he was very scared. And how does this part end? Where do they both end up?

Ss: .......

T: Now up to this is one section of the story.
(the action takes place.) The night only within about an hour or so. Or perhaps less than an hour. They start off from the house, they hear the laughter etc. This man goes away with the Jewess and this girl is escorted by the policeman and she wants to get home. There is a storm blowing and she allows the policeman to walk with her.

Now the next section starts with the ...... I will .....I don't think all of you have read this

Have you?

Ss: No.
T: Then you please read page 12, 13 & 14. Till Marchbanks comes. Because it's all about what she's thinking.

(Teacher went round the class. Some students asked questions and got doubts clarified)

T: O.K. The first part of page 13 - what is she thinking about? What is the girl thinking about?

Ss: (All together) Her painting.

Painting

T: Her painting. What are the paintings about?

Ss: Self portrait.

T: Self portrait, and what else....

Ss: Daffodils.

T: Right one of them is her own portrait. Does she like the portrait now?

S: No.

T: Why?

T: Why doesn't she like her portrait?

S: She seems disturbed.

T: She doesn't seem disturbed, does she? Look at this... "Especially her self portrait with its nice brown hair and slightly open rabbit mouth and baffled uncertain..." Now is a rabbit a nice animal? Or what?

S: It's cute.

T: Yes. You always feel like picking it up and cuddling it. Is there anything to laugh about? But still she finds it very absurd. Then after that. In page 13... when she sits in the sun. "she sat down... " From there she starts thinking. What is she thinking about?

Ss: Marchbanks.
T: What does she feel about her relationship with him?

S: ...

T: She feels she thought she was in love with him but umm... Does she find it sad that she is no longer in love or does she find it amusing?

S: Amusing....

(End of tape)

DAY 3

T: Alright, what is the topic of conversation?

S: The law.

T: And the last part of the action is, when they say they're going to see...

S: The police.

T: The police. So what do you think the ending could be ... You've read the whole story now, except for a short bit. You said there was suspense, mystery. Remember those things you said... Is it still...

S: No. (Laughter)

T: Policeman says, he's lame. What does.. say?

S: She hears the laughter again.

T: She starts hearing.. What do you think?

S: She hears someone talking to her.

T: Yes.

S: She sees the face.

T: She sees the face.
T : She doesn't see anyone.

T : She doesn't see anyone. What else happens? Do you know who's doing the laughing?

Ss : No... The clue... That man.

T : Do you know who that man is? So is there some sort of mystery has been maintained?

S : Yes.

T : Right to the end.

S : Yes.

T : Now they're going to see the policeman. What do you think could have happened?

S : Murmur.

T : Could be. They go down and the housekeeper says the policeman,... and they both see the policeman. Anything else.

S : He's dead.

T : He's dead. O.K.

S : Deaf.

T : Oh, yes. The policeman could have become deaf. The girl starts hearing, the policeman becomes deaf. What else? Alright. I'll give you this last sheet and let's see whose guess is the nearest.

T : OK. Who dies?

S : Marchbanks.

T : Was it expected?

S : No.

T : Why?
T: I think it is rather unexpected. Marchbanks dying. We expected the policeman to die. Why is it unexpected? Who kills him?

S: murmur
He dies himself.
He kills himself.

T: He kills himself, is it? Yes?
... because he doesn't tell you anything here. You have to make your guesses and ...
Look at the last page, "... yelped in a high voice, I knew it was he...
Then he lay still ..."
What happened? Is that a normal death?

S: No.

T: Is there a person there who has killed him?

S: No.
Not a person.

T: Yes or no.

S: No.

S: The ghost.

T: The ghost!
Now before we come to the ghost etc. Can you do a little work? I hope all of you have got the story? The complete story?
Now right from the beginning, there are certain descriptions, what is the girl compared to?

S: A bird       (T writes on BB)
Rabbit.

T: Yes? In fact throughout this story she's compared to a bird... page 3.

(list of comparisons)
What is the man compared?
S: Priest.

T: Priest. What sort of priest?

S: murmur    (List of comparatives)

Wolf, hound etc.

T: What is the policeman compared to? In fact there are clearly two instances when the policeman is compared to something.

S: Frightened dog.

T: In fact she says, 'He's so doggy' When she's thinking about him, she says he's like a dog. Now there are the comparisons of the people. (Noise)

(Comparison of laugh to)

And what does she describe the laugh as, towards the end?

(answers not audible)

Scornful

T: Why does nobody ever laugh in life in that manner?

S: Scornful

Proud

T: Now, just take a look at this. I would also like you to tell me what that man's laugh has been compared to? Or the way he speaks has been compared to. The first thing he says...

S: Chuckling

T: Chuckling is a way of laughing. But what is it compared to?..... Have you found any others? Alright now I'd like you to tell me the reactions of people to the laugh. All three persons What is the girl's reaction.

S: She recognizes.

T: But what happens to her? Is there any
changing.

S: She feels something in her... (answers not audible)

T: She feels as if she's a flame. What happens to her cheeks? I think it's page 8.

S: More confident.

T: Look at page 8

S: She felt free and her cheeks lost the inert look.

T: The inert look. Who has it?

S: A bad.....

T: Not necessarily what would you expect a soft cheek to have. Have you seen a baby? You're all young! You have nice soft rounded cheeks. But what happens when you grow older? The cheeks become sunk.

When you have nice plump cheeks, it has what you call.... Her eyes are anxious. So what's happened is... They say when you're young. You have an uncertain look in your eye. Have any of you read 'Rebecca'? What does he say—when you were young you had the uncertain look... So she has lost her youth, her youngness. What is her reaction to the policeman? Is she caring?

S: No. She's really not bothered.

T: I don't know what you think, you sit so quietly all the time.

S: She cared

T: In the beginning. Not after she hears the laughter. What happens to the man? What change occurs in him?
S: He's astonished.

T: He's astonished. But what happens to his behavior pattern?

S: He is changed?

T: Would you say more animal-like? You see, even chasing that woman...like a hound. Right. So perhaps we can put it as... Have you noticed, all the words used with him are neigh, yelped etc. Animal sounds. Now what happens to the policeman when he hears the sound?

S: He's scared.

T: In fact, his teeth are chattering. That scared. Even near the church. He's trembling when he sees a lot of things happening.

So, what does all this tell you. You've got the description part. You'll notice that all this is description, all these are adjectives - not so much action. So what does it tell you?

Why has the author used only animals and animals sounds?

S: Typical.

T: Do we normally use animals names?

S: Compare.

T: You compare. But when you compare do you say 'He's like a dog' 'She's like a cat'?

S: Animal instincts.

T: Yes, animal instincts are coming out. What else? What is an animal compared to a man? What's the difference?

They cannot laugh.
(laughter)

T : Yes, they don't have a sense of humor like man ! What else is the difference between an animal and a man? Here's a clue. From the religious point of view. What do people who deal with religion say is the basic difference between an animal and a man?

S : Barbarians.

T : They lack something. What is it that they lack? I'm not talking about Buddhism or Hinduism. I'm talking mainly about Christianity. What is the difference they make between man & beast?

T : . . .

S : . . . (inaudible)

T : They say if an animal dies, it dies, but if a man dies his soul goes to heaven. Right. Well, anyway. We say that... Most religions say, a man has a soul. That's why I said, not Buddhism or Hinduism where the concept of soul is different. But the normal concept is, man has a soul, animals don't have a soul.

Now keeping this in mind, can you give me comments on this. Can you guess what the author is getting at? Man has a soul animals don't have one.

S : He doesn't have a soul.

S : Marchbanks, the girl.

T : What about the policeman?

S : He has.

T : Now how did you arrive at that conclusion? Now let's take another... Does a nymph have a soul?

S : Yes
T: How many of you have read the story 'The little Mermaid'?

(story related in brief as many did not know)

Nymphs live in trees, Naiads in water. Creatures of old religious ... They do not have ... they are not supposed to have what is called - a soul.

Marchbanks is a priest. But why a 'satanic priest'?

A priest of an old religion. This has something to do with the religion behind it. They believed that persons who worshiped Gods like Pan or Gods like trees or animals... you know in Crete they worshipped the bull (Minotaur) They were all supposed to be worshippers of Satan. They were all worshippers of Satan. So you see how both these have been used. And what about the last...

What does diabolic mean?

S: Wicked.

T: Where does this word come from? Diabolic. Does anybody know Spanish here...

(End of Tape)
T : Now if I told that we were going to do a story, and gave you the title ... "The Blind Dog". What would you expect? In this story. (In Kannada - the same question)

S : (In Kannada) Blind Dog

Blindness

T : What would the story be?

SS : Blindness. And the feelings of the dog. Thinking of the blind dog.

T : O.K. Thinking of the blind dog

Anything else?

T : O.K. Blind feelings.

S : Comparison.

T : Yes Comparison Who said comparison?


T : Yes perhaps comparing the blind dog - with what?

S : The man.

T : Just guess because you don't know what the story is. Just...

S : About society.

T : About society. Is that all? Any more guesses?
S: Thinking about the surroundings.

T: Thinking about the surroundings.

T: Thinking about the surroundings.

S: How it lives ....
Because of the blindness.

S: Superstition.

T: Yes, superstition. It's a very good one. Alright. Now I'll give you this story. I'd like you to read the first paragraph, just the first paragraph. And then we'll discuss it before we go on.

Just read the first paragraph and if you don't understand any words, please ask. Just the first paragraph.

S: Skirmish, miss. (wrong pronunciation)

T: Skirmish. Skirmish is fight, brief fight. You've seen dogs fighting. Suddenly they go barking at each other and then retreat.

S: Pugnacity?

T: Pugnacity is - shall I tell you a Kannada word for this? (glossed in Kannada). Some people are unnecessarily aggressive.

S: Undistinguished carriage.

T: Can anyone tell me what this is? Have you seen dogs at the dog show? No? You may have seen pictures of them. They stand with their heads up. Beautiful coats. They walk like Kings. What about street dogs? They slink away. They don't have anything special in the way they walk.

S: Ordinary.

T: Any other words you haven't understood? Yes?
s: Pugnacity.

t: Pugnacity. When you are needlessly aggressive. (Kannada word).

s: Scars.

t: Yes. "Before he was 2 years old he had earned the scars of a 100 fights".

s: Marks.

t: Scars are marks. You have seen dogs with their ears bitten off; something has happened to their shoulder. Street dogs _____ you'll find that. All the others are clear? OK. Now if you've read the first paragraph, please stop. Now the title of this is "The Blind Dog". Is the dog blind here?

s: No, miss.

t: He's not. Why do you think the title's been given? Can you guess?

s: (Kannada saying) He sees yet he is blind.

t: Right perhaps.

s: Chorus. He has eyes, is yet blind (in Kannada.)

t: Do you think that will be the story? Yes or no? Alright now. What was the first paragraph all about?

s: The dog.

s: Description of the dog and his daily habits.

t: Description of the dog and his daily habits. Now could you read till the ... the next two paragraphs.

t: Finished?
T: Who's the blind person here? The dog?

S: The beggar.

T: Now can you tell me if the title is all right? First we said Blind Dog. Now the first paragraph - it begins with the dog but the dog is not blind.

S: Comparative.

S: Beggar is the blind dog.

T: You think that the beggar is the blind dog. Any other?

S: Compared to.

T: Is compared to the blind dog. In what way?

S: Because dog is also helpless.

T: Dog is also helpless. Not this dog. It was ready to fight for its food, for its survival. Right. These dogs survive - a lot of hardship. Who is the blind person here.

S: The beggar.

T: The dog can see, but the beggar is blind and the title is The Blind Dog. Any guesses?

S: The man is compared to the dog.

T: In what way? What does this paragraph tell you? It tells you all about the beggar: First paragraph - is about the dog. Description of the dog - second paragraph.

S: Description.

T: Not description - habits. Has he described the beggar here?

S: No.

T: No. He hasn't described the beggar. We don't know whether he was tall or short, fat or
Can you guess why he has titled this "The Blind Dog"?

At the beginning of the class, you made a few guesses. If it is a Blind Dog - it could be this, this. So now I'm asking you, after reading a page and odd, nearly half the story, is your guess coming true?

S : No.

T : No. Not as yet. O.K., let us leave it for the time being. Could you ... , Do you understand all the words or are there any difficult ones? Any difficult words here?

S : Auspicious.

T : Auspicious. We say (Kannada gloss)
Yes. That is very important in our society. Any job you want to do, you see the time - it has to be auspicious. Any other words? Any other word which is difficult here?

S : Urchin.

T : Urchin. You see this little ragged boys. In the market or if you go round the city - little beggar boys - who look after the scooters, cars sometimes. Right. They belong to parents who cannot take care of these kids. They do some part time job and are running around most of the time in the streets. OK, what's the meaning of 'sparse'?
Sparse means ....

S : ---- inaudible.

T : "The dog was sleeping after ...." Third paragraph...

S : (In Kannada)

T : (Gloss in Kannada)
We use this for vegetation also.
The growth of grass is sparse.
If children play on the lawns everyday the growth
of grass becomes sparse. We have sparse vegetation in deserts. And what is the last word of the third paragraph?

S: ---- (difficulty in saying)

T: Here comes the .... What does it mean?

S: ........

T: No not ....... but very close to it. Do any of you have dictionaries at home? You have? Will you please look up at the meaning of this? This word occurs very often ....

S: Which word? Oh.

T: Please find out the meaning of this word. page 2, first paragraph, last word. Now I'd like you to continue to read upto the last paragraph. Please don't read the last paragraph (Instruction repeated)

S: (Talking to each other. Some consultation in peer group. Consultation with teacher.)

T: O.K. Now you told me the first paragraph was a description and the second paragraph was a description. What happens from now. What is the author talking about? The first paragraph was the description of the dog.

It was a mongrel, it was a mixed breed, it was a - what you call a pie-dog, it had a dirty coat - Right? It fought. That is, about the dog. Second paragraph is description of habits. Most of the story till now has been description of two sorts. Now what happens from page2? Is there a change?

S: Yes.

T: (Prompt in Kannada)

S: New character.

T: OK New character comes in.
What's happened to the story? For one and a half pages nearly, the author describes. But I want you to tell me what's happening to the story?

S: Story - changing.

T: Yes. What's happening to it? There is one word for that, or one answer. If you could give that to me. 'Now, let's look at the language..... Second paragraph. "He made a peculiar noise, that brought the dog to this side" "he stroked his head and muttered ".

"The boy came up with his ...." Then the boy says something "He stopped". "His hand moving towards his bowl".

"The dog sprang on him", "the boy extricated his hand and ran for his life." "The dog bounded up behind him." Consider all these words.

Look at paragraph one. Take para 1 and see an example. What are the verbs that are there? A lot of 'it was' describing the physical qualities. See, if I want to describe a person, I'll say: He is tall or she is tall or short or fat. He has a round face. He is ..... am what? 6ft 2". We use the verb - like have or be. If I want you to describe this table, how will you do it?

S: It's made of .... It has 4 legs. It has a plank.

T: We use the verb it has or it is. When we want to describe people....

S: Was.

T: 'Was' is the past tense of 'is'. So you know in the first paragraph a lot of was is used. Because he's describing ..... 

S: Dog.

Physical aspects.

T: Physical points.

Now look at this....

S: Verbs....
T : Here you use.... What are the verbs used here?
Beggar appears The old woman begs....(verbs listed)

T : Please look at what the dog does and what the beggar does.
Now here you'll notice that the action taking place.... is the beggar doing much or is he made to do much?

S : .....(inaudible)

T : (Repeats the sentences given by students)
You'll notice that there is very little physical action by the beggar.
On the other hand, look at what the dog does, what the old woman does. The old woman is walking to and fro. And the dog is also there. All these move, but the beggar keeps sitting in one place.
Now, keeping this in mind, look at what happens from the second page. Let us make a list of the verbs you get here. See what the dog does.

S : The dog..

END OF TAPE
APPENDIX IV

SCHOOL : KENDRIYA VIDYALAYA, ASC CENTRE, BANGALORE

LEVEL : STD XII (Science)

TEXT : THE RISING OF THE MOON : LADY GREGORY

DAY 1

T : I want you to ask me questions. Any question.

S : What's your good name, ma'am?

T : What's my name - not my 'good' name. (laughter)

My name is Geetha Nagaraj.

Any other questions?

S : What's the big idea of taking our class?

T : 'What's the idea'...Can you cut out the big? (A small talk about literature and response of different people - here students, to a piece of literature)

Alright. If you now see these questions - what were you trying to do when you asked me these questions?

S : Seeking information, ma'am,

T : You're trying to get information. Now is this the only function of a question? Is a question used to get information? Yes or no?

T : Are you all agreed on that? That question are asked to get information.

S : Testing, ma'am.

Now I'll put up some questions on the blackboard and I'd like your comments on them. (Q's put on BB)
Are they all questions? Basically?

SS: Yes.

T: Yes. May I leave now? Q form-S, permission.

T: Is this a true question?

S: Might I ...

S: Request 'Might' is always more polite than 'may'.

T: Do you dare call me a liar?

S: Threat.

T: Threat. You've got the explosives?

S: Appeal
   Imperative
   Statement
   Enquiry

T: Inquiry. About what?

S: The explosives.

T: Is this really a question?

SS: No... no... no ma'am.

S: It's a statement.

T: Statement. What's happened? How do you make this a question?

S: Have you got...
Do you have....

T: If you want to retain the form and make it a question.
   Chorus inaudible

SS: Don't change the form.
T : Let the form be just like that. How do you make that into a question?

Ss : Add a question mark.

T : The tone. It rises. You got it? The voice goes up. 'Otherwise we normally don't say it like that. You don't say

There was a king called Rama. He was married to Sita. (with a rise) (repeated with a fall)

All of these are what are called falls. Very often, when you're in a hurry, when you're casual in speaking, you often use a rise.

You got the explosives?

So a statement can be changed into question by putting a rise...Making your voice go up. But this is again...if you're talking to your friends it's perfectly alright. But if you're talking in a formal situation - you cannot use it. You've forgotten to do your Home work, am I right?

S : Confirming.

T : Yes, you're trying to get confirmation so ....

S : Guesses.

T : Disbelief. You think you've clever, do you? Basically the person who uses this question with this tag, does not believe that you are clever at all.

She thinks she's a beauty, does she? So this is used generally when you want to show disbelief. You don't believe that person.

SS : That's an order ma'am. (reference - next question) Command

Annoyance

T : Annoyance? Then why have a question there. Why not just say 'Shut up!'
This is what is called a softener. You see normally if we say 'shut up', people can get annoyed. So you add a softener. Shut up, can't you? Similarly; Open the door, will you?

Now these are all discrete sentences. Questions which are separate.

Now look at this.

A : Are you going to see that movie again?
B : What else is there to do?
Is that a question and an answer?

S : First one is a question.

T : First one is a question. What about the second one?

S : Second is an answer in the form of a question.

T : What does it convey?

S : That there is nothing...
No other movies.
Nothing to do...
Nothing else to do.
You don't have any work.
Can't do anything.

T : You don't have any work, can't do anything. So a question, answering a question.
Look at this.
A : Is that your baby?
B : What do you think?

S : It's not similar..
It doesn't look..
Doesn't look like him.

T : But this has got something more.

S : Just try to enquire about..

T : When you grow up ...etc.

T : You see you get insulted
You often say....

SS : What do you think?

T : Very often in context. e.g.
A : Is that your motorcycle?
B : What do you think? Of course, it's mine. So here you have trying to ---- of what you consider an insult. So here again you are using a question. A question to answer a question. Now can you quickly categorize these questions.

SS : (Categorize)

T : Now the difference between the questions you asked me at the beginning and these is something very marked. What is the difference? When you were asking me questions.

Ss : Those were for information.

T : Yes. When I ask you 'What's' your name?'

S : Rajesh.

T : I'm getting a piece of information. My question is a true question. If I say - 'Oh. You're Rajesh are you?'

Rajesh: Yes, ma'am.

(laughter)

T : What am I doing if I ask him questions like that?

S : It's not a real question.

T : Yes, it's showing something about me and my relationship with him. OK. She's got; lovely hair, hasn't she?

S : No. (laughter)

T : I'm asking for confirmation. Questions which tell you something about.....

S : Attitude.
T : I can be threatening
I can be doubting, I can also show disbelief. I can do a lot of things through the question form.
Technically all these are questions. Structurally. The subject verb inversion is there but they are not really questions.
They tell you something about attitudes
What monitors your attitude

S : Restraint?

T : No, not (restraint) Attitudes are monitored quite a lot by our social relationships

S : Our upbringing.

S : Upbringing.

T : Not even upbringing. Between people it ..... Social hierarchy. A society is made in such a way that there are different levels, right. At the top you have people who can give orders, then you have people who can take orders. Any situation. You see any place where the people get together. There'll be a person who is superior to somebody else, and our speech and our attitudes - is monitored and largely by this. Very often there might be a ... You might think he is an ass - he or she. But do you say that? Because our behaviour is monitored by the social system. Now you can't say anything to your - not me, except me. I'm not your teacher - if there's a teacher and you disagree strongly with something and said in class. Do you immediately say 'No ma'am,' or 'No Sir'; that's nonsense'.

S : No (murmur).

T : But normally, what happens?

T : I don't think that's right.

S : In my opinion.

S : Don't you think.

T : You see all this happens automatically because our attitudes are monitored by
relationships. OK, leave that. If you're going on a Luna. And a policeman stops you. Do you tell him to get lost or something?

S: No ma'am. You try to be polite with him.

T: You try to be polite. Why?

SS: Because... (Chorus)

T: Why?

S: Because he's got authority.

T: Because he's got authority. A policeman has authority. Remember that story we did last year? When the policeman comes everybody goes to him. Do you remember the story?

S: Yes. 'The Last Laugh'.

T: The policeman comes and everyone looks upon him as a law giver whatever... And then attitudes change. The moment the policeman comes. So these are what you call attitudinal questions. Now I'll give you a one-act play. By the way, what do you know about Ireland?

S: Part of Great Britain.

S: They grow potatoes.

T: Yes, you're very right. Once there was a potato famine and people died. Their bread is also baked with potatoes.

S: St. Patrick is their saint.

T: What else? What about the political situation.

S: IRA?

S: They want a free country.

S: Unstable.

T: What is the problem there?
S: They want autonomy.
They want freedom.
They want Britain to leave their country.

T: Yes, part of them want G.B to leave and part of them want it to stay.

T: And why won't this happen?

SS: Catholic and Protestant.

T: Catholic and Protestant, of course.

T: Now take one copy of each and as soon as you get your copy, put your name down.
(copies of play distributed)

T: Now I'd like you to do a skimming exercise. I don't want you to read this in detail. I'd like you to run through the play quickly and tell me into how many episodes you can divide the play. Just go through this very quickly. 5 minutes. Not more than 5 minutes.

T: All right 5 mins. are up. How many episodes? What's the first episode?

S: Three policeman.

T: From which place to which place?

S: (inaudible)

T: Right. And 3 characters, right? The Sergeant and the ……

S: Policeman

T: The next.

S: Sergeant and the man.

S: Arrival of the man.

T: Arrival of the man.

T: Then third?
S: The Sergeant and the friendly man.

T: Pardon?

S: The Sergeant and the man talking together.

T: Right. Right would you agree with that? I want the class to react. Karthik says that the second episode - you all agree is the arrival of the man and he says the third is when the Sergeant and the man get friendly with each other.

T: Do you agree?

T: Please read it. You don't have to accept what has been said.

S: Along with the second.

T: Along with the second. And what is the third episode then in your opinion?

S: Murmur.

T: Yes...

S: He is suspicious.

T: Right in the beginning he is suspicious. Then what happens?

S: Then he gets friendly.

T: Then he gets friendly. So shall I put that down as the third episode?

T: And the last one?

S: Sergeant and the policeman.

T: You're jumping one I think.

S: Trying to persuade the man to .... the Sergeant tries to persuade the man to go away.

T: When? When does he start persuading him?

S: When he starts singing very loudly and continuously - even through the Sergeant says 'stop'.

T: But slightly before that, there is a change. Which is the page I think it's page 8., isn't it?

T: ....(inaudible)

T: Then what is the fifth episode?

S: Trying to persuade him to ...

T: Yes, what happens then? There is something very subtle which happens.

S: Recognition: Realization.

T: What does the Sergeant ...

Ss: (overlap)
The Sergeant recognizes him.

S: The Sergeant lets the man ...

T: Yes, the Sergeant lets the man go.

T: Then?

Ss: Conversation.

Sergeant & Policeman.

T: Yes. Then you see the last one is the same as the first. In the beginning you have the Sergeant and the policeman and in the end also Sergeant and the policeman.

T: Alright. So we've divided it into six, no five main episodes. Now I'd like to ask you something. In the first episode - how many questions are asked? Could you take a pencil or something and mark out the questions?
S: Three questions.
T: OK. 3 questions.
S: No, 4 questions.
T: OK. Could you read out the questions?
S: (Read out the questions.)

(End of tape)

DAY 2

T: Because nobody wants the other person to... The policeman does not want the other person... Then after that? Why does he... Is this a true question?

S: Yes. Yes I think it is a true question because he wants information. What is so special about that man that you say that you're going to be killed. Then after that... true question.

S: 'Where did you see him?'
T: 'Is he as bad as that?'

S: Disbelief. This is a question which says we are listening to the speaker.

T: Do you tell me so? We often say 'Ah-ha' 'yes, yes'. This is to tell the speaker we are listening to him. In Indian languages we have many such phrases (Aisa Kya) What is it? It's not a question exactly, but it is an acknowledgement of what is being said and you want to continue the dialogue. And after that...

S: You say so....
S: Attitudinal.
T: Yes. Again you want some confirmation 'But
you wouldn't want to share the reward?

Now this is an interesting question, Page five. Remember one type of question I put up? You got the explosives?

S : (inaudible) Casual.

T : Please put an asterisk. We'll come back to it. Then the other one, Next one

S : (Question)

T : Again, what sort of question is that?

S : Confirmation.

T : (Gloss of bounty hunter) So that's an attitudinal question. The next one.

S : Question.

T : What is it? What has he done? 'Give me a match Sergeant?'
Then he lights a pipe. 'Take a draw, Sir?'

S : Offering.

T : 'Are you keeping a good lookout?'

S : Yes its a sort of confirmation.

S : ...Question

T : Ah, That's a dialect. We didn't generally say that. We say 'Aren't.' I told you something about this. Remember what I told you about yesterday. If somebody asks you 'Am I not a fool?' It's not an information question. It's a rhetorical question. It says just the opposite, that I'm not a fool.

T: Please put an asterisk against this question also because its repeated in the end.

S : questions.
T: 'What's that?' 'Did something hit me?' True questions. You don't know & you're genuinely seeking information-

T: 'And I dare say Sergeant.... singing Granuaile'

S: Rhetorical.

S: True question.

S: Confirmation.

T: Real information question. Confirmation plus real information. He had guessed that this man was from that place. When you meet somebody after many years.... You guessed, but you still want to find out. So it's not a pure rhetorical question, Yes/no question, or information question. It is both together. You've got some premise and you're trying to work on that. Then after that?

S: -------

T: Again its a continuation of that. What about this question - Isn't it surprising?' 'Isn't it a queer world?' Any others?

S: Rhetorical question.

T: Yes. You don't expect an answer.

S: Not explanation?

T: No. You see, what happens is, there are some.... especially these sort of questions are almost cliché 'Isn't it surprising?' 'Isn't it a queer world?' Any others?

S: 'Isn't it marvelous?'

T: Its cliché. Everyone uses it and you almost don't pay attention to such questions. It's as good as an exclamation like 'oh', or 'see'. Things like that.

T: Yes...
Aushuman, can you try telling me what sort of a
question this is?

S : Unsure about his ideas.

T : Yes. And what tells you that he is unsure. There is one word.....

S : 'Who knows'.

T : 'Who knows' and?

S : 'Who says'.

T : 'Who says'. This is what we call speculative questions. They speculate. Then afterwards.

T : Now can you please tell me how many true question in this section and how many attitudinal questions?

T : And I'd like a further analysis of the questions here. Remember, one question was asked by the man. Otherwise all questions were asked by the Sergeant.

T : Now I'd like you to tell me how many true questions there are, and how many are asked by the man & how many by the Sergeant.

S : Nine.

T : Nine true questions?

S : Six true questions.

T : Then attitudinal questions?

S : Seventeen.

Ss : Nine ma'am.

S : Fifteen.

T : Now can you tell me of the 15, how many were asked by the Sergeant and how many by the man?

S : murmuru
T: I think that should be five.
S: And ten.
T: Yes how many?
S: Eight.

T: Eight? There must be something wrong with this count. How many true? Bindu.

S: (answer)

T: How can it be? (confused talk)
O.K. Only one of you count.

T: In the next part, how many questions - it's only a brief part.

S: 'Who are you?'

T: A true question. A policeman asking a question. Then-

S:

T: Yes. And what sort of question is that? That's also a true question, right. 'What's that?' You hear a noise and you ask this. It's a true question. Only 2 questions and only 2 true questions in this part.

S: What about this. 'Will you let me pass or must I make you?'

S: It's not a question (discussion among students)

T: I'm sorry, there should have been a question mark. I think that's a true question. He's a desperate man.

S: ... at the Sergeant

T: Yes. I mean to say - if the police are after you and want to kill you, you're a desperate man. And he has unfortunately been unmasked by this
Sergeant. In that way it's a true question. Not the sort of question when you say 'Will you give it to me or do you want me to bash you up?' No, that is not a true question or a true statement, because you won't really bash up the person like that. What you mean is - you had better give it to me. But here it is a true question. Now the last part. When he's telling him to go the policeman comes back. See how many questions there are, Page 10. "Has anyone come this way?"

S : No one at all. S Confirmation.

S : Nobody.

S : 'What are you thinking of?'

T : What sort of question is this?

S : Confirmation.

T : No. This is the same sort of question as you want the person to go away. "What are you waiting for?"

S : Go away.

S : You won't wish me to ..... 

S : The last question. 'I wonder if I am as great fool as I think I am?'

T : Ah! Now compare this to that. 'A mm't I the foolish man?' Can you contrast these?

S : He's sincere, in this one more sincere

T : Nooo... not sincere. What's happened now? See, there it was purely rhetorical.

S : He is actually asking himself.

S : That's what I said, sincere.

T : What has he done? Let a prisoner go. What has he lost in the process?

S : A hundred pounds.
T: A real question addressed to himself so how many here?

S: Six.

T: How many true questions did you say? (inaudible)

When do attitudinal questions increase?

S: In this part. The third one.

T: Why do you think there are so many, such questions?

S: Because they get to know each other.

T: (inaudible)

S: (inaudible)

T: Why is that part more. Actually that is the biggest chunk of the drama and it has the maximum number of attitudinal questions.

S: They try to understand each other.

T: Understand. And the action of the play depends on this?

S: Yes.

T: What do you think would have happened if they were strangers?

S: Chorus)

T: He wouldn't have let him go. An I was telling you, this is where questions are important. You know questions of attitude set the tone. When he asks him, 'Did you not sit on the wall', 'did you not sing', 'Would you like to smoke'... What is he about? The attitude of intimacy.

S: Close to each other.

T: And if they did not get close to each other,
the last... Right, so you see the curve...
Now, I'd like to ask you something different. If you feel that this is a problem, I can put it off. I'd like all of you to now take part in the discussion.

S: .....(no problem)
(noise)

T: (repeats)

S: As you wish.

T: I'd like you to go quickly through the play again. Now you've got the idea of how the structure of the play has been made. How the author has made the structure of the play.

The first part is what? What do you call that in drama?

S: Introduction

T: Introduction? in drama?

S: Get to know.

T: It is setting the scene, setting the tone what about this?


T: I'm sure you know that; come on, tell me. What is the second part?

S: Murmur

T: Films also have this.

S: Scene. Act I.

T: Who is the most important person here?

S: Introduction of hero.

T: Yes........ of the main character.

T: What's the next part?
S: Progression.

T: No.

S: Made progress of the story.

T: Yes. Can you give me another word. Yesterday, I wrote it on the blackboard. Discourse. An I said what happens when there is discourse there is ...

S: Interaction.

T: Interaction. If there is no interaction, the action cannot go ahead. It becomes static. That is why some of our Indian dramas are very static, because there is very little interaction. One character will keep singing or saying whatever he/she has to say. The other will just stand there, and afterwards take up..... Right. So then

S: Suspense.
Climax.
(talk in Hindi)

T: Finally?

S: Anticlimax.
(laughter)

T: No! That's hoping to see Amitabh Bachan do great things in 'Toofan' and nothing happens!

S: (noise) (inaudible)

S: Dissolves.

T: Resolution.

T: Now I'll ask you some questions. In each of the episodes - who is the controlling character? When there are two.....

S: Sergeant.

T: All episodes.
T: I want you to put it very precisely. Because in any interaction, please remember this, even in a peer group, you have person who, what you say, take the floor. They talk, they put themselves forward and people notice them. Haven't you had this experience? In a group? Even among peer, leave alone hierarchical structure. Equals. There are some people who will get themselves heard, who will initiate the action and the others are more or less....

S: Dormant

T: Not dormant! But normally there are some who are passive. So could you tell me, in each episode who is the initiator or the main part of the action and...

S: First Sergeant.

S: Second Sergeant.

T: Next.

S: Both.

S: Sergeant.

T: Last one.

S: Man

T: Why do you say man? What does he do?

SS: Because he controls. Because he persuades the Sergeant.

T: He gets ascendancy over the Sergeant. He gets him to do what....

S: What he wants.

T: Now for the unpleasant part. I would like you to write about 100 words, about 8 sentences, You know in the end, the Sergeant lets the man go. I would like your comment on that (Repeat) Can
you give me your comment on that - on the Sergeant's action? And if possible on Page 8 support your answer. Don't just say I feel it, Support your answer. Because any piece, if read, will give you evidence.
APPENDIX V

COLLEGE: VIJAYA COLLEGE, BANGALORE

LEVEL: II B.Com

TEXT: THE RISING OF THE MOON: LADY GREGORY

DAY 1

T: What is a question?

S: A question is a question. An answer.

T: How do you make out whether...er....What is being said is a question?

S: Question mark (laughter).

T: Anything else?

S: What .....(noise)

T: Yes?

S: Starts with 'what', 'how', 'where', 'why', 'which'

T: It starts with 'wh' words. Anything else?

S: It's a statement which requires an answer.

T: OK, what else

S: By the tone.

T: Yes. Tone. Can you give me an example?

S: Why? (laughter)

T: No...

S: Are you here?

T: OK, What do you think of the tone here?
Questions which begin with a 'wh' word do not have a rise. "What's your name?" Whereas questions with 'is', 'are', 'can', 'could', the tone rises. Are you here? It rises.

T: Any other?
That's all? OK.
I'll give a series of questions. Let's take these first two categories you've mentioned. You've said that most sentences which have a question mark at the end are questions.
May I come in?
Must I attend this class? (writes on BB)
Are they questions in the real sense of the word?

Ss: No. S. Only one

T: What are you doing when you ask this question.

S: Request.

T: Request. So the form is that of a question but the function is that of a request. What about this?

S: Condition.

T: Condition?

S: Decision.

Ss: Decision.

T: When you're asking ..... who would you ask this question?

Ss: Yourself.

T: Persons with authority. Persons who can tell you whether you need to attend or need not attend. What you're saying is something like ".......are you telling me that I should attend the this class?"
Though it is in question form, it is not asking for an answer...... Yes...
Now, I'll give a few more. Shall I switch off the TV? (on BB)
T : It's a question, But what is the person who is saying this asking?

Ss : Opinion.

T : Can you give another word for that?

Ss : Permission.

Suggestion.

T : See, you often ask each other, "Shall we have a cup of coffee?"

Ss : Yes. (laughter) Yes ma'am.

T : But what do you actually mean when you ask this? You are making a suggestion, waiting for your group to react.
If you want to go to a movie.... "Shall we go to a Hindi movie?"

Ss : No, ma'am.

T : So when you use 'shall I' & 'shall we' you are making a suggestion.
Now, Do you dare call me a liar?

Ss : Provocative question.

T : It will provoke a reaction all right. But what is it actually? What...

Ss : Provocation. (murmur)

T : Are you very friendly when you ask such a question?

Ss : Commenting.

T : Isn't there a sort of threat? This is the sort of thing where you roll up your sleeves (laughter).
Yes, because you've been insulted etc. So, this
is another function - threat
Allright. You think you're clever, do you? (on BB)

Ss : Praising.
T : You think you're clever, do you?
S : No. (laughter)

Ss : Sarcastic. It's very sarcastic.

T : He thinks he's a Shakespeare, does he?
All right,....no, I'll give you one more.
Shut up, can't you?

S : (laughter) Order.

T : Order, instead of just saying shut up, which would be very indecent, 'can't you' is added as a softner. All right. These are questions which are not really...
You asked me something when I came in "Why are you here?"
That's one of the questions you asked. What's the difference between this question and the other questions?

Ss : 'Wh'...

T : I asked Krishna, "What is your name?" and he gave me a straight answer - 'My name is..... Sorry, he didn't say my name is, he said 'Krishna' What is the difference between these questions & the others?

Ss : 'Wh' words.

Ss : That question doesn't require an answer ma'am.
These question require an answer. Straight answer. (cross-talk - inaudible)

T : What's your name?
How long have you been studying here?

Ss : Information.
T : Information
Now look at the other questions, are they really asking for information?

Ss : No, ma'am.
In the sense these two questions are.

T : They are not really asking for information. They are presuming something and .... "Do you dare call me a liar?"
I don't want any information.
I guess, I know, I presume ... and when I say "You think you're clever, do you?", it's obvious that I think you're not clever. Right. Here you don't require information..... Here, you are expressing ... what?

Ss : Emotions.
Facts.

T : Hmm....

Ss : (murmur)

T : Yes, they show a lot of emotions. They are emotionally loaded.
You really can't get emotional with this question (who are you?) Unless it is in the night & someone's come to murder you. (laughter)
But I can get emotional when I say this (after a pause - first letters put on BB)

Ss : Attitudes.

T : Basically, they express, attitudes.
Can you give me some examples? One of these attitudes.

Ss : May I go out of the class?

T : May I go out of the class? Yes. You can, but you may not. (laughter)
Any others?

S : Do you sleep at daytime?
   (laughter)

T : Yes?.
S: Do you sleep in the class?
T: Do you sleep in the class? Yes...
S: Why do you wear specs?
T: Why do you wear specs? What is that? If you ask such a question, my retort would be 'Are you blind?' Can't you... Any other questions?
S: May I know when you are walking out of the class?
T: The question hasn't been properly framed. Not 'walking out' 'Walking out' and 'may' do not go together. They don't collocate. 'Walking out' is...slangy. Can you put it in another way?
S: Could you tell me when you're leaving the class?
T: That's better. Will you please remember this? About two types of questions?
(Instructions about names on scripts) Now the first task will be: please go through this quickly - skim & then I'd like you to tell me how many sections you can divide this play into. Ten minutes. Go through this play, all right.... You know that entries, exits etc...& divide them into so many sections. (Repeat) It's an open ended question. There is no one right answers. So read the play completely.
(15 minutes for reading)
T: All right. Now what do you think is the first episode? The first episode.
S: Conversation between the Sergeant and the policeman.
T: Could you please tell me the first and the last line...
S: "I think this would be a good place to
put up the poster".

T : Right.

S : 'Good luck to your watch'.
Second page.

T : What about the others? Have you got this? All of you. Do you agree this forms the first episode?

Ss : Yes.

T : The second episode?

S : It starts with the Sergeant and the man and it goes on till page 9.

T : Page number nine?

S : I think it could be till page number four. It ends with this "I'll be going". (repeats)

S : Why do you say that? (so)

T : "I'll be going" What about you? What do you feel? Page four. Do you agree with ... The second section ends there?

Ss : No...

T : Till where? Why do you divide it until that?

S : Because this is the part in which he reveals he knows the man.

T : Why did you go up till page nine?

S : Because it is just a conversation between the Sergeant and the Man.

T : Right. But is the conversation of the same sort throughout? Drama is, after all, conversation.

S : Same scene.
T: It's the same scene.

T: Scene is allright. But is the conversation carried out in the same manner throughout? Or is there some difference?

S: There is difference.

T: What is the difference. What is being introduced here?

S: .....(inaudible)

S: But it is one scene.

T: The whole drama is one scene.

S: .....Inaudible

S: Yes. But when he is shuffling off he calls "Come back".

T: (inaudible) As I said there is no one answer. Krishna says clearly that a new character is introduced. Character, within quotes. He is not on the stage, but he is introduced.

T: Shall we leave it at that?

S: Till he shuffles off.

T: Episode three. A very long one. This is a long conversation between the Man and the Sergeant.

Ss: Till page 8.

T: Page 8, yes where? Something is introduced in page8.

S: The entry of the boat, ma'am.

T: Yes. The boat is introduced. Shall we say till this? "It's nothing Sergeant".


S: Ya. Yes. Till the policeman come.

551
T: Yes, till the policeman come.

T: The next episode?

S: "Be off the two of you".

T: All right, the last one? Yes, the last bit. So, actually you can see that this drama falls very naturally into 6 episodes/sections. Now let us do some work episode wise.

T: In the first episode, is there anything you need the meaning of or explanation? Yes....

S: There is one. The Sergeant is speaking.

T: Which one?

S: First page Sergeant reading.

T: 'It' what is it?

Ss: The notice. The poster.

S: But then the fourth line - "They say he's a wonder, that it's he makes all the plans". Shouldn't it be "he who makes all the plans"?

T: No. But...It should be who makes in proper English. But when you speak - dialect - the relative pronoun is dropped. It's conversation here. Any other questions?

T: Now can you paraphrase very quickly what has happened? Yes. What's happened?

S: The Sergeant and the policeman are in search of a person who has escaped from the jail, and they are waiting to capture him.

T: Ya. They have put up a watch at a certain place. Thank you. The first episode is very simple. Someone has escaped. They've put up a wanted poster. They think he'll be coming along a certain way, so they've put a watch.
Now, I'd like you to look out at this episode again. Remember what we said about different types of questions? Questions which ask for information and questions which tell you something about attitudes? Can you tell me how many questions there are totally in the first episode?

S: Five.
Four.
There are four questions.

T: What are they?

S: (reads them out)

T: Yes. Correct. The rest of the class? Say 'Yes' or 'no'!
Please mark out the four questions in your script. Now how many of these four questions ask for... information questions? How many of them are attitudinal?

S: First three are information.

S: First question he asks for permission.

T: Is it attitudinal or information?

S: Attitudinal.

T: He has chosen a place and is asking permission. The next one? What happens when a question is not answered?

S: Ask again.

T: You ask again.

T: Third question. Again the same sort of question, asking again and again. Because the superior officer has not answered. Now before we go further, I'll like to ask you one question. If a superior to you in the social hierarchy asks you a question and you are an inferior. What will happen if you don't answer him?
S : Angry.
Fire.

T : Your boss asks you a question and you don't answer, will he be happy?

S : No. You'll get fired.

T : But if you were the boss and didn't answer the question?

Ss : .......(inaudible)

T : Now here, who is not answering the question?

S : The Sergeant.

T : So, he is the boss. That is why three questions. He is the boss. The last question. "Haven't we the whole country depending on us to keep law and order?" What kind of question is this?

S : Attitude.

T : Attitudinal. But there is a special name for that. Does it require an answer.

Ss : No. Sometimes it....
It's ..... 

T : Rhetorical question. In poetry, they use it. (Quote "Breathes there a man"...as illustration) And this is the sort of questions used by politicians etc when making speeches whatever be the language.

(end of class)

Home task. To mark out questions.

DAY 2

T : Well, let's take up the episodes. What is the next episode?
[A table of episodes/lines from to /types of
questions (inform / attitudinal) put on the BB]

Ss: From 'A hundred pounds and promotion' to ... 'You know him?'

S: I'll be going.

T: Yes. 'I'll be going'.

How many questions are there? Let's.. I'd like you to tell me how many questions the Sergeant asks and how many the Man.

T: Have you marked out the questions

S: Yes.

T: Well, how many?

S: Ten.

T: Are you sure? Er..... Can you tell me which.... The question

Ss: (Read out questions)

S: Seven.

T: Seven? The man asks only two.

Ss: Eight.

T: How many are true...information questions?

Ss: Four. Five.

T: I think five. What is the Sergeant doing when he asks 'Didn't I tell you to stop?'

S: Attitudinal.

T: Yes, attitudinal But what does... is the question functioning as?

S: Order.

T: Order. Yes.

Jimmy Walsh?
S : Asking.

T : Well these sort of questions are 'echo questions' Example, Have you been to the exhibition? The Exhibition?

S : 'What's that to you?'

T : Yes, what sort of question is it?

S : Information. Attitudinal.

T : You will find as you go on that there are questions which are in bit of both. What is this?

S : Asks.

T : Yes, asking. But this question...... suspicious. What about the man?

S : Two questions.

T : Yes, Can you tell me....

S : Information question.

T : Yes. Have you been ...were you ever in Ennis Sergeant?

S : Sarcasm.

T : Do you think the man is sarcastic? Are you sarcastic when you speak to a policeman?

S : No.

T : Then?

S : Confirm.

T : Yes, confirmation. He wants to know .... Tell me, who has asked the maximum number of questions here.

Ss : Sergeant.
T : Why do you think he has? What is he here?

S : Policeman.

T : Yes, so? OK. What sort of questions has he asked?

Ss : Information.

T : Now, if you were on the road and a stranger asked you questions, "Who are you?" "How old are you?" Would ......would you answer them?

Ss : No.

T : But if an interview board or a college ...asked... what ...would you answer?

S : Yes.

T : Why?

SS : murmur

T : Because they have the authority. We answer people who have the authority to question. The policeman has authority. If a plainclothes man (inaudible)... identification...please ask for identity cards. We answer only persons with authority. So here, the policeman is using his authority and asking questions. Information questions See, in the first two episodes, the Sergeant is important. In the first he doesn't answer the questions. (inaudible) rhetorical Isn't the whole nation looking to us .... Here, he asks the man a lot of questions. He is....

Ss : Important. Authority.

T : Shall we say dominates?

Ss : Yes. (murmur)

S : Come back, is it?
T : I thought we stopped at 'he shuffles off'.

Ss : (murmur) Yes.

T : Let's now take the third episode. A long one.
How many questions... Or let's take the questions one by one...

S : You know him?
Confirm.

T : Yes, confirmation. Information or attitude?

S : Attitude.

S : Sarcasm.

T : I don't think it is sarcasm. The Sergeant was pushing away the man. He wants him back now.

S : Confirmation.

T : Yes, sort of...

T : Is there anything you want to know the meaning of?

Ss : No...

T : Well, what does 'sheet' mean. after.......(inaudible)

T : Next, 'Do you want to have me killed?'

S : Attitude.

T : Yes. But what is it? I gave you a word yesterday.

S : Rhetorical.

T : Yes. Rhetorical. Because nobody wants to get killed.
Next 'Why do you say that?'

S : Information.
T : Yes, the Sergeant genuinely wants to know.
The next.

S : Information.

T : Yes, information or true questions. See, the policeman who was pushing the man away is now dragging him back.
Then?

S : Confirmation

T : Well, sort of when somebody says...tells you marvelous things, you acknowledge...do you know, in Kannada we have a word 'howda', especially when wonderful things are told.

(laughter)
Well, it's like that.

S : (inaudible banging of door)

T : The next is the same sort.

S : Attitudinal.

T : Right. OK.

S : 'And you know him well too?'

T : What is it?

Ss : Information

T : Now, the same question asked in different contexts can mean different things. Earlier, the Sergeant wanted to know...he has described. I think it is more confirmation here. A question in different contexts can mean different things.
Then?

S : 'But you wouldn't want to share the reward?'

T : Yes, what is it?

S : Attitude.

T : Not really. It's a bit of both. He wants to know, he is...have you heard the word 'Sounding'?

559
He's sounding out the man.
The Sergeant wants the reward all for himself.

Ss : A hundred pounds.

T : Yes. It happens with money. Now, where shall we put it?

S : Information.

T : Ok. Information.

S : 'Take a draw?'

T : What does that mean?

S : .......

T : Well, what has he done?

S : Smoke.

T : Yes, he has lighted a pipe. He is.... What is he doing?

S : Offer.

Offered.

T : Yes, he is offering. He is asking the Sergeant if he wants a puff....the pipe. The next question.

S : 'Are you keeping a good look out?'

T : What is it?

S : Attitude.

T : Not totally attitude. But as a policeman he has to check. We'll put it in the middle. Next questions...(inaudible)

S : Information question.

T : Yes. True questions.

What about the next long sentence.

S : Information.
Attitude.

T: Well, both. We call it a guess, an educated guess. When we see a person come in late we.... 'The bus broke down?' We are making an educated guess (inaudible). Yes, rhetorical. There are many sentences like this in English.

S: Guess.

T: Which one?

S: 'Who knows but I might?'

T: Not guess. Speculation Er... Will you do M.Com? Who knows but I might? Perhaps. Then?

S: Information.

T: Yes. 'what's that' is an information question. Now how many questions does the Sgt ask and how many does the man ask?

S: 6 information.

T: Yes, the Sgt asks 6 information questions. What are these questions about?

S: The Man.

T: Yes, the convict. OK And attitudinal?

S: Five. Four.

T: Well, let's take it as five. The two in between ones as well. And the Man?

S: Seven.

T: Yes, seven. What type?

Ss: Attitudinal.

T: What sort of questions have been asked?
Ss: Attitudinal.

T: What does that tell you?
Who is asking

S: The Sergeant.
The Man.

T: Yes. Do you see the shift. The Man and the Sergeant are now....

Ss: Friendly.

T: Yes, friendly. I'd say, on par. Equal. Earlier, the Sergeant was using his authority to ask questions. Now they are equals. Where do they sit?

Ss: On a barrel.
Together.

T: Yes, OK. They are sitting together, chatting. And the man is smoking. He offers the Sergeant a smoke.

S: Offers.

T: Do you see the shift?
Let's look at the next episode.
How many questions are there?

S: Two.

T: Yes, two true questions, one by the man and one by the Sergeant.
What is there ... By the way, there is one more, which should have had a question mark.
After 'It's a pity!'

S: 'Must I make you let me?'

T: What is it?

Ss: Inaudible

T: Yes, a threat.
Why are there such few questions here?

Ss: murmur

T: What is the relationship....

S: Conversation.

T: Yes, conversation. They are speaking like equals, now. The whole of the third episode is a conversation. That is what you felt Bharathi. When you said, upto page 9. But there is a difference.

S: 'You won't betray me....' Is that a question?

T: Well, no

S: Why not? He can ask.

T: Yes, but you see, now it is the man who is telling the Sergeant. It happens with strong personalities. They say 'You won't shoot. Give me the gun' and people give it.

S: But ...

T: Yes

S: Nothing.

T: It can't be nothing. What do you want to know?

S: Nothing.

T: Sure?

S: Nothing.

T: Well, let's get on to the next episode.

S: Information questions. Confirmation.

T: Yes, which one?

S: No one at all?
T: Right. And the next?
S: Rhetorical.
T: OK.
S: 'What are you waiting for?'
T: Isn't that the next ... The last episode?
S: Three questions. Information. Attitudinal.
T: Yes, information. One attitudinal. I want you to look at the last question. The Man asks this earlier, 'Amn't I a foolish man?' The sergeant is asking the same question. Are they both the same sort of question?
S: Yes
No.
T: I'd like you to answer the Sergeant's question, is he a fool or...

(End of Tape)
T : Let me start with the first question. What is an essay? (repeat)

Ss : 'Ideas.
Write on a certain topic that's given to you...mmm..in a number of paragraphs.

T : Right. But what sort of writing? Can you write a story if you are given a topic?

S : It deals with a particular topic...

T : But what sort of .... You said 'deal'. What do you mean by 'deal'? How do you deal with the topic?

S : Analytic writing.

T : Analyse. Right. So you analyse. So you say an essay is a piece of writing which....

Ss : Analyses.

T : Any other thing? What else? (silence)

S : Describes.

T : Somebody said descriptive. Have you read any descriptive essays?

S : I've written it ma'am! (laughter)

T : Now what are ... (unclear)
S: Well, write an essay on drug addiction ma'am.

T: Right. So what is it you did?

S: Describe how a person gets addicted as well as...

S: Opinions. (tape unclear)

T: Yes, as well as? Yes, these are the three important types of essays: descriptive, analytic and comment. And there can be overlap. (writes on BB)

You know when you start to write you sometimes describe and then analyse. Right.

Do you know Bertrand Russell? What do you know about him?

S: Scientist.

S: Thinker.

(tape inaudible) (A discussion about his career took place one student came up with the story of his having been jailed for his ideas)

S: Revolutionary thinker.

T: Now, if I gave you an essay with the title 'Ideas that Have Helped Mankind' What would you expect it to be... or find in the essay?

S: Scientific attitude.

T: I'm asking you to guess, so guess what you would expect.

Ss: Discoveries.

Technical advances.

Innovative ideas.

Philosophic ideas.

T: Under which category would it come?

S: Descriptive.

S: Talking about technical advances.

S: Descriptive....(tape unclear)
T : When Russell says Ideas that have Helped Mankind (word helped underlined on BB) I get bothered.

S : Past...

S : Idea which has helped.

T : Something which has really worked?

S : Mankind is in need of help.

T : Right. Mankind is in need of help, therefore he uses this term. Now I'll give you the essay. I'd like you to read through it quickly. (Class reads)

T : Alright. You did make a few predictions about what the essay could be about. How far has it turned out to be true?

Ss : murmurs

T : Yes? Have any of your predictions been fulfilled? (Tape unclear)

T : He does talk about technological advances.

S : He does.

T : Does he talk of the development through idea?

S : Yes, he does.

S : No, he hasn't.

T : What about the last two paragraphs? He...(inaudible)

S : Yes... he talks ... (Chorus - unclear)

T : Does he talks about innovations?

S : Yes, he does.

T : Does he talk about proven facts?
Ss: Yes... Yes... he does...

T: Does he have any philosophical ideas?

S: Yes, in a way. Without ... (interference - inaudible)

T: So, most of your predictions about the subject or content matter have more or less been fulfilled. Now in which category would you put this essay? (no sound on tape. Students opted for descriptive)

T: The person who writes essays - yes, what is your name?

S: Joseph.

T: What is the biggest problem when you write an essay?

S: Spelling. (laughter)

T: Spelling? How do you structure your essay?

S: Based on facts.

T: Based on facts. How do you put together the facts?

S: By writing more relevant points. Outline.

T: Don't you have to structure the outline of the essay?

S: Yes. Ya... I mean what you want to ... the people to know.

T: So, you want to write a point of view. So you suppress whatever is irrelevant and maybe highlight those which are relevant. Now people like Russell aren't going to tell us what their point of view is - what it is they believe in ...... (inaudible) So now, let's look at the essay. What is the structure of the essay?
T : Shall I tell you what to do? First find for me instances where he has used the word 'I' and 'We'.

Ss : (Students read out instances paragraph-wise. Written on the BB in columns by the teacher)

T : While you read out will you underline these phrases? Now what ... there are two sections here. You see that these are pronouns. There are two sections here. You will notice that he does not use any other pronouns. 'I' & 'we' are the pronouns which are highlighted, throughout. Now, what does this we stand for?

Ss : Mankind. All people.

T : So 'we' stands for 'mankind'. Who does we refer to in "we must form some conception"? When he talks of 'we' in "we have become friendlier" he talks of all inclusive mankind. When he talks of "We must form a conception, he is talking of the audience.

(Silence)

T : The person who listens or reads ... Now what about 'I'.

S : Personal opinion. Opinion.

T : Yes. Opinion of ... who?

(Silence)

T : Russell's opinion. Whatever he believes in. Now do you see the structure of the essay? 'We' refers to a generalization about mankind... Finally 'I' refers to.... (Inaudible)

And this comes to our idea of an essay having a point of view. An essay must have a point of
view. A person like Russell can say - I don't believe or I believe - these are the things. But even he does not say 'I believe it, so you too must.' ...He has doubts.

S: I doubt.

T: When do you use words like ....

S: Not sure......

T: Not sure.... What is the device he uses?

S: (silence for a few moments) ... give the other person a chance.

T: What happens when you give the other person a chance? They listen to you. The moment somebody comes and says ...

S: Not imposing.

T: Yes. You're not imposing. I'm presenting facts ...

S: Inaudible

T: Pardon?

These are the conclusions. You may accept the thought, you may not. Now this is something you must understand if you want to persuade people to think along your lines if you tell him categorically it is this or that. If you say 'I doubt whether there can be another opinion' you are giving a choice and .... right?

T: You said Russell was a scientist. What are the qualities of a scientist?

S: Beard. (laughter)

T: Qualities, not physical appearance!

S: (chorus - many answers)

T: I think that is more relevant. A scientist will never express his opinions unless he is sure of his facts. He will never say that this is.
That is only.....Rajneesh (laughter)
How does he bring about this scientific attitude?
What are the terms he uses?

S : murmum

T : Have you heard of words like must/may?
Will you go through quickly and find out words and phrases where he has used must & may?

S : They must have been ..... etc. (listed by students) may be .......

T : Alright. Any other?
Now what does 'must have been' mean?

Ss : Would .
Could.
Possibly.  (Discussion among students)
Most probably.
Most certainly.
A strong possibility.

T : Alright. Have any of you done science or maths? When you do your experiment you are given a white powder. You put it through a battery of tests - hold it over a flame, introduce litmus paper, HCl etc etc. Then when you deduce certain things you say, therefore this must be ..... So what are you doing there? You are ....?

S : Deducing.
Inferring.

T : Why doesn't he just say 'mankind lived' ...?

S : murmum

T : .....(inaudible)

T : Now one more thing. What is the dominant tense form? Is it the present or the past?

S : Past.

T : No. Please have a look at the essay.

Ss : Present.
Present perfect.

T: Present ? tense?

S: Present perfect.

T: Can you give me some examples?

S: Have done ... etc. (listed by students)

T: Why does he use the present perfect? When do you use the present perfect?

S: Present relevance. (students discussion)

Effect in the present.

T: Yes. Have had my lunch. At one o'clock, you'll say 'I've had my lunch'. But at dinner time you don't say 'I've had my lunch'. You'll say 'I had my lunch at 1 o'clock. Now I'm very hungry.' But here he's talking about...

S: The time past.

T: What makes him use the present perfect?

S: .....relevance.

T: I'm asking you. How does he view time?

Ss: Silence

T: Have any of you heard of the time continuum? You see he views time from a cosmic point of view. Another thing he does is use linkers. Linking devices. Can you find them?

S: (list them - mainly single words)

T: Can you find phrases. What about first/second? If you go through you will find that there are lot of linking devices. Why has he used this? (no response) When you use 'first' or 'second' you are being very clear. There are two things - that there are ... One thing we haven't done - find out exactly what
are the author thinks. The analysis ..
(tape ran out)

Students were asked to use insights from the analysis to find out the author's point of view on the topic - have ideas really helped mankind - and if so, what are they?

Note: These students do not have any classes in English.
T : Today, we'll be doing an essay. What according to you, is an essay?

S : Essay is .... is an attempt

T : Right. That's the meaning of an 'essay'. An essay is 'an attempt'. What else?

S : Something about a topic.

T : OK something about a topic.

S : Elaboration of a subject.

T : Elaboration of ....?

S : A subject.

S : Description.

T : Description. And?

T : Yes, it could be a narrative also. Can you give an example of a narrative essay? If you remember.

S : We can say some ...stories.

S : Trips can be narrated.

T : Yes.

S : There can be events which are be narrated.

S : Describe some journeys.
T : Yes. Essays written about journeys, so descriptions of a journey.

T : What does an essayist try to do? When he writes an essay, what is he trying to do; what is he trying to say? What is he trying to put across?

S : He tries to convince the people by his ideas.

T : He tries to convince ...(writes on BB)

S : Convince .... ideas.

T : OK. Can you give me one word for a person who is trying to convince you? There is one word ... It starts with a 'P'.

Ss : Persuade.

T : Yes. Essays try to persuade. What else do they do? What else do these essayist try to do? He describes, he narrates, he talks about a topic, he elaborates a topic, he tries to convince you, or he tries to ....

S : Persuade.

T : Persuade you. What else does an essayist do? If you take a topic with a social theme and there are essays on that what is an essayist trying to do?

S : He actually evaluates the situation of the society.

T : actually evaluates (on BB)

T : Or he can also...

S : Comment.

T : He comments on something.

S : Give some suggestion.

T : Give some suggestion. Now, OK...We'll come
to that later. Now, how many of you have heard of Bertrand Russell?

S : We heard ... murmur.

T : OK. What do you know about him?

S : A philosopher. Mathematician.

T : Yes, a philosopher.

S : He has written a lot of essays.

T : Yes. He has written lots of essays. (laughter)

S : He was a mathematician. A logician.

T : Magician?

S : Logician.

T : Yes, he was very very logical...OK. The essay I've taken is Bertrand Russell's essay. Now the title of the essay is "Ideas that Have Helped Mankind". Now what would you expect in such an essay? Any guesses?

S : Evolution of the Man and improvements.

T : Evolution. What else?

S : Eradication of social evils.

T : Ideas that have helped eradication of social evils? OK (writes on BB)

S : Criticize the ideas that have harmed mankind.

T : OK Ideas that have harmed mankind (writes on BB)

S : Yes.

T : OK we'll leave this on the board and I'll give you the essay. I think you can read through it very quickly. It's a short essay. And then
Ss : Yes.
S : No. Not really...
S : He is commenting.

T : Now about the content of the essay. Does he talk about evolution?
Ss : Yes. Evolution.

T : Does he talk about improvement?
Ss : Yes. Improvement.

T : Does he talk about eradication of social evils?
Ss : Yes, Yes.

T : Ideas that have un....mankind
Ss : Yes, because in some aspects....

T : OK. So, actually what you have guessed about the author and the essay have been fulfilled. Now let us see something more about the essay. Does Russell say that ideas have helped mankind or that ideas haven't helped mankind?
Ss : Helped mankind.

T : OK. Can you give me instances? Where he says that ideas have helped mankind. Can you give me sentences, particular instances?
Ss : (re-read the essay)
S : His intelligence.

T : Which line? Can you tell me which page?
S : Page no. 1, Para 2.
T : Yes.
S : Fourth line.
T: Right.

S: Sixth line. "At this period of the biological advantage of his greater intelligence".

T: Right, now, (quoted the whole line) Is he saying that something has helped mankind?

T: The title is 'Ideas that have helped Mankind' and I want you to give me instances where he says that ideas have helped mankind.

S: ....(inaudible)

T: Yes. Which page?

S: ......qualities of man.

T: "But I shall be told it is neither numbers nor multiplicity of pleasures that make the glory of man. It is his intellectual and moral qualities". OK. Look at the first sentence there. "But I shall be told". What structure is that?

S: Passive.

T: It's the passive. Right. So, is he saying that it is these qualities?

S: No.

T: He's not saying that. He is saying that he shall be told.... Now, I want you to find a specific instance where he says that ideas have helped mankind.

S: "....presumably on some occasion a child ... it was found to be much better, and so the long history of cookery, began". Something he thinks occurred.

T: He is just describing something. But is he saying that it helped mankind?

S: Helped mankind. (murmur)

S: Actually the innate qualities of man and his
difference from animals helped man to grow. That's what he says here.

T: But where? I want you to pinpoint a sentence, a structure, a phrase. Somewhere — where he says that very clearly.

S: Actually, mankind was benefited... fourth page, third line. "The taming of domestic animals, especially the cow and the sheep, must have made life much pleasanter and more secure".

T: Yes, that is one sentence where he says mankind was benefited. So page 4

S: The domestication of animals was.

T: Yes. That's what he's saying. Now it is surprising, that though the title is, 'Ideas that have helped Mankind', there is no really one clear sentence where he says, this has helped mankind. Though when you read it, you feel he is saying that it has helped. When you look again, you wonder. Now how has he structured this essay? Can you find any language....

S: Style.

T: No, features, which he has used? Which are very specific to this essay?

Ss: (silence)

T: OK. I'll give you a clue. Look at the pronominals, 'we' and 'I'. Can you just give me the sentences.....I'll put them on the blackboard. And then we'll consider them: sentences which have 'we' and sentences which have 'I'.

Ss: First sentence...
First paragraph, itself. Last sentence.
(Students listed out sentences)

T: One by one, in order please. (Students also asked about the use of 'our'. It was considered later)
T: Now, have a look at this. Are all the sentences which have 'we' the same? Or are they different.

S: Different.

T: In what way?

S: (Silence)

T: What are these two? Are they the same as 'we have become less friendly'?

S: It is assumption.

S: Ability.

T: When do we use this?

S: .....(murmur)

T: When I say, 'Let us discuss' or 'We can describe'.

S: That is the .... the ....knowing the opinion of the others.

T: Not just knowing what is this? What do we .....er...call this .... When we lecture or....

S: Discussion.

T: Yes,

S: (interruption)

T: Yes, why do I say ....'Let us discuss'?

Ss: When one idea.... Madam, when we start. Starting of the discussion.

T: Yes, it is a sort of introducing phrase used in lectures and talks. 'Now, we will discuss, the following items' So, is this of the same sort?

S: Yes.
T: "We shall discuss" "Then we must form an opinion"... "Then we must do this". These are actually inclusive of the audience.

S: Audience.

T: That is why you see it in the introductory paragraph. Then, 'We have become', 'we have certainly become', 'we suffer' and 'we have reason to fear'.....'we are more friendly'.....

S: Those are statements.

T: Statements, statements inclusive of what?

Ss: The audience. All the audience. Opinion.

T: The audience?

S: No. Mankind.

T: Mankind. See, this is inclusive only of the audience whereas this is inclusive of...

Ss: Mankind.

T: If you notice, throughout he has related everything he has discussed to mankind. Now, let us look at sentences with 'I'.

Ss: Personal opinions. These are all personal opinions.

T: Yes, these are all his personal opinions. So you can notice the structure of the essay is, he makes a general statement and then gives his personal opinion. OK. Now, if you look at all the personal opinions he has given, I think it will tell you whether he believes or doesn't believe that ideas have helped mankind.

S: Doesn't believe.

T: He was a scientist, logician, philosopher etc. And they always tell you, first we will do this and then we will do this. And then they go
on to doing it. This is the way of scientists. We will prepare HCL. First...take something, something, something. So these are preparatory remarks.

Ss : Sometimes he accepts an opinion sometimes he contradicts.

T : Yes, sometimes he accepts and sometimes he contradicts.

S : Can we calculate how many numbers 'we' and how many times 'I'? (laughter)

T : No, there's no need to calculate. We don't need numbers here. We want to see the meaning.

S : In all sentences starting with 'I' there is an element of doubt.

T : Yes. .......(inaudible)

Ss : (chorus) (reading off the BB).

S : (anecdote from a Telugu cinema - 'a heroine who writes 'Yes' and 'no', and the count of it) (laughter)

T : Do you see that element of doubt?

S : He lists out all that has happened.

T : Yes, he lists out all that has happened and comments on it. He has a big doubt about all the things people say has happened to mankind to make it better. Do you understand now why you couldn't get a single sentence which stated clearly that ideas have helped mankind?

S : He's not sure about it.

T : Now, whether he's not sure... We'll come to it later. Right. When a person says 'I wonder', 'I doubt', do you think that the person is convinced at all that....

Ss : No. (all together)
S: Then there is no rejoice at all.

T: Right. (on BB)
(Population - neg. happy - if clause)
The next one.

S: In certain aspects, human beings are happy.

T: Or, we have become less like animals. But what about happiness? What does he say?

S: I am not so sure.

T: We have become less like animals, but whether we are happy or not,...

S: Is doubt....as to happiness.

T: And the third point, he wants to talk about is .... "Or when they have learnt to enjoy a greater diversity of experience". That is the second paragraph on page two.... "As to the diversity of enjoyments".

S: Diversity means?

T: Variety of .......

S: Again he is doubtful.

T: What does he say .... "but ...." The 'but' clause?

S: 'We have purchased this advantage at the expense of a much greater liability to boredom'.

T: So what does he say?

S: ...Mankind. Haven't ....are enjoyable.

T: Variety. Yes, but possibility of....

S: Boredom.

T: At the expense of boredom. Yes, we know that. Our ancestors had much less variety. We have more variety and more boredom. Think of our
children, they are always bored. OK.

S : In RIE also.

T : Boredom does not really help......
The next question he deals with is....

S : It is inevitable.

T : Or when we come to know more. Intellectual and moral qualities. We are supposed to know more. He says that. Whether it is in fact an advantage.

S : May be doubted.

S : But again, he distinguishes from the brutes.

T : Hmm. He distinguishes from the brutes Quite. We are not a dog or a bull or whatever. But are we happy about that, is the question. OK. Has civilization taught us to be more friendly? Or do we become more friendly to one another. Are we more friendly?

S : No. We cannot say.

S : We are more quarrelling.

T : Partial. He says we are still ferocious outside the set. If you are a Negro, you will be stoned. If you are a Jew, you will be ......If you are an Asian in London, people will.....You. But if you're an Englishman in England, if you're an American in America you will get respect.

T : And actually when we talk about brutes... That's what animals also do. They are very friendly within the group, the pack. A new dog..... a pack of dogs come....

Ss : Attack.
Kill.
Bash. (chorus)

T : So actually, though he says we are different from brutes, you see the examples that he gives. He doesn't feel that we have....
S: Such unity.

T: Friendliness. All right. Now all these must be borne in mind when considering what ideas have done to help mankind.

S: Knowledge, Technique.

S: Science.

T: What does he say about knowledge?

S: Knowledge means about production.

S: Science increases knowledge

S: Inter-disciplinary

T: Experience - Actually knowledge is

S: Scientific experience

T: Both .... No., basic knowledge is experience of our ancestors etc, which we have stored language evolved - fine. Erm. Before

S: Cooking

T: Cooking. He's very neutral about it. He doesn't condemn that.

S: Because he has to survive.

(laughter)

T: The taming of domestic animals etc. He says, fine, it made life more .........comfortable.

S: Secure.

T: Secure, comfortable.

Ss: (murmur)

S: But about sacrificing of animals he doesn't say anything. He's in doubtful.

T: No. But what a silly theory. If you worship cow and sheep, they won't kill you, so you'll
survive. And if you worship crocodiles, it will eat you up. So.....
That's why he says he likes this theory. You can play around with it. It has no foundation.....

S : ......they have survived.

T : There can be, maybe any numbers of theories about it.
Now, the lat part of it is religion.
What is his opinion?

S : Fertility rites tended to involve human sacrifice....
Because of this religion, man

T : Right, and also?...

T : Industrialization also. What does he say about industrialization?

S : Similar opinion was arrived at.

S : Children worked 14 hours a day.

S : Exploitation.

T : You either killed children and put them in pits in the fields to get better corn, or make them work very hard to produce a lot of goods.
And ... what is this last sentence. What sort of device is this?

S : (laughter)

T : If I remove the word 'perhaps'.

S : Certain.

T : Not certain at all. But you are tending towards the negative. If we are really that civilized, we should not be killing children by overworking them....
In our country, we work them in tea shops. Small children slave
So what is it? It is a sort of ironic statement.

S : It is an opinion he does not endorse at all.
T : And prehistoric inventions? The last sentence is of course...a very naughty sentence

S : That means, in China, .... literature was less.

S : Still uncivilized.

T : You mean he's ... he equivocates here. Now.... If you look at this (on the BB) You will see that he tends to say that ideas have not helped the mankind at all. Though the title says, "Ideas That Have Helped Mankind". Normally when you read the title, you expect the essay to conform to the title. But here, because he is Bertrand Russell and he wants to shock you all out of your complacency; we are human beings. We are good,... We can find this out if we analyse the structure of the essay. Otherwise we cannot find out what exactly he is...

S : Conveying.

T : What exactly he is saying. Now, what sort of examples has he given?

S : Examples?

T : Hmm

S : From history.

T : He uses birds, the talks about TV/Video being shown to lions.

Ss : ....(murmur)

T : He hasn't given serious examples-very trivial examples showing videos and lions........ And he compares robins- with Englishmen. Robins peck the old ones to death. But man is so civilized. English people are given old-age pensions.

S : But not American I think! (laughter)

T : Now, when we did linkers, we had something
called two parts..... 'but' ..... If you notice, he uses many such subordinating devices like, he says, 'we have progressed, but ....'

S : ..... (inaudible)

T : If you notice, he uses a lot of sentences with 'but'. And he supports it with, 'I doubt', 'Perhaps', 'I am not sure'.

S : So we can use in functional English.

T : You do functional thinking, and you can do all that. (laughter)

T : Now, just one more thing. We've done modals haven't we?

S : Yes.

T : Can you find out occurrences of must here?

Ss : Yes.

Compulsion.

(students list out modals)

T : When do we use must?

S : He is confident of something existing.

T : I've done this with you.

S : Surely.

T : No. There's a special use of must. Remember, I told you this when somebody comes in wet, you say 'It must have been raining in that place'. Right?

Some evidence what is it called....

S : Logical base.

S : Based on logic.

T : Based on logic. If you notice there are quite a few examples of the use of 'must have been', because again, as you said, he was a scientist and would have used logic. Now very quickly, can you find out the major or dominant

Ss: Present perfect

T: Yes, present perfect. Now why is he using the present perfect so often? What are the uses of the present perfect?

S: The result is seen...

S: The result is still felt.

T: The result is still felt today. Now, even when he talks of history, why does he use it. Millions of years......

S: Because that history has effect on the present generation.

S: That contains the present also.

T: So what does he view time as?

S: Time as a present effect.

S: Continuous.

T: A continuum. Cosmically, you know he sees things, from before fire was used to the invention of the modern TV as a continuum. So he uses the present perfect very often.

T: Well, that's that. Any word or anything you want to know. Anything which needs explanation?

S: (silence, going through the essay)

S: Cannibalism. Man eater.

Ss: Yes, man eating man.

T: What is 'snooze'. S-N-O-Z-E? Page 2, second last line in the paragraph. What does it mean? What do you do in the afternoon? When you've had a good meal
S: Sleep (laughter)

T: Doze off. You don't really fall asleep, but ....forty winks, catnap, whatever. And who's Moloch?

S: Deity or god.

T: Of which place?

S: Mediterranean.

T: This was a god, and as in primitive religions, they believed in giving the god, the blood of the innocents. They were the children

S: Aztecs?

S: Aztecs were the ones who pulled the heart out.

T: This god has been brought into Milton's 'Paradise Lost' when he lists the devils, after Satan, he gives the name of Moloch also.

Now here is a task. This is another essay by Russell. The last sentence has been erased. Read the essay, read it carefully, analyse it, and supply the last sentence. OK.

End of Tape
Chapter II

The Short Story

pg. 157.

The man went to the left still slouching while the girl continued to walk straight. It started raining. Amidst the rain there came a huge sound. The sound of a girl the man ran back and reached the place where the girl had gone. The girl had hanged herself.

pg. 158.

The car churned to a stop beside the twosome. It had started snowing again. The girl drew her coat tighter around her as the door of the car opened. A fat man, dressed in a brown suit stepped out. He handed over a piece of paper to man with the bowler hat and got back into the car without a word.

The bearded man continued slouching besides the erect girl. Suddenly the little brown dispatch case falls from the girl's hand and rolls off the slope. The bearded man offers to pick it up and walks down the slope, as he bends he sees the car rushing towards the girl and he shouts her name out, but all his screams go unheard and the girl is run down by the car and the bearded man sees Larenzo's face fading away as the car rushes off.....
link of joy with terror of unseen things. The buildings in farm are described as gaunt grey, lonely & deserted.

2) Sylvia's life was full of struggles. She could hear odd & wild voices in the deserted buildings. All animals fled away at her approach.

3) Mortimer's warning to her about the horned beasts & wild anger of the Wood Gods add to the story.

4) The echo of the boy's laughter, (Strange & equivocal), the seeing of the boy's face scowling face with wild-eyes, her restlessness to return home, the hearing of low sound of reedy flute, the noise of chasing hounds, the appearance of harmless animals as evil-beasts & their restless pacing show the signs of oncoming terror.

5) The usage of words like wild, lonely pathways, acrid smell, hounds, scowling eyes, wraith-like add to the horror of the story.

The Music on the hill

It is said that "Poetry is the best word in the best order". If this definition can be accepted then "The Music on the hill" is a poetry in a prose form. Here the author through carefully chosen words creates a rural atmosphere, depicts a typical Scottish manor house, its surroundings with a hunting ground, row extinct panthiesm.

Sylvia, a city born lady manages to bring her husband to settle down in the remote manor house at Yessuey. This sudden change from 'urban to rustic' to has the effect and the author graphically portrays the rural atmosphere.

At Yessuey, the wildness is almost savage. Through the window, She observes the slopping lawn, the neglected faschia bushes, and further down the valley. She feels the immense joy to be admist nature or on nature lap, at the same a nagging fear of something unseen hiding behind the bushes. On one side her city bred life an on the other side the natural fear of woods and darkness.
In a casual way the author introduces the "Pan"; a pre-christian belief; that nature is god and the worship of nature is the worship of god. Though Sylvia's husband in a matter of fact tells her that everything at last comes back to nature. She firm in her Christian belief shows disinclination to agree, with his views.

The author skillfully further makes the reader aware of the atmosphere through the words that it would be wise to believe in the "Pan" when you are in his Country in the woods.

M.H.Munro makes the picture clearly during Sylvia's tour of inspection. The Crushing stillness in the place of the din and fury of urban life' lone deserted houses in the place of mad & rushing crowd. The further watch alertness of the forest" all this create a real like scene in the reader's mind. The unfriendly eyes of the dog, the enormous cow-shed etc create the picture of the English Country and the woods around it more than Vivid.

The author has been more than successful in transferring the reader from the mad fury of urban life to the tranquility of rurality with his choosy words, small but effective terms. With short beautiful strokes, the author has created a tense atmosphere of wildness. He has created a strange atmosphere in the background by a boy's strange laughter.

pg. 166 & 167.

The Music On The Hill (SAKI)

'SAKI' undoubtedly is a master story-teller. His language is spellbinding, portraying his genius as a story writer. This story is very typical of him.

This story is written on a British background, the picturesque counties of England being exploited by H.H.Munro to add suspense to his story.

The atmosphere of chilling suspense in this story has been built of up very patiently and deliberately by the writer. In the beginning of the story the main character of the story -
Mrs Sylvia Seltoun has been shown to be confident lady who knows what exactly she is doing. But gradually as the story progresses, her self confidence gives way to uneasiness and ultimately horrifying terror shattering her will power, pride and in the end herself. Mrs. Seltoun is the main character in this story around whom the plot revolves. Simple human psychology has been used by the writer to create an unhealthy atmosphere in the story. The English county has been described very much like "There was a sombre almost savage wilderness about Yessney...", "In its wild open savagery there seemed a stealthy linking of the joy of life with the terror of unseen things". These lines have been added to this story purposely and carefully at the most appropriate places to create the required degree of tension in the readers mind. The tension in this story was further electrified by Mortimers decision of not going back to city for ever which sounded very ironical as he was the one who was not interested to leave the comforts of the city and live in Yessney. Within a week Mrs Seltoun had been turned into a mental wreck from a dominant and confident housewife. What is very much striking in this story is the slow growth of confidence in Mr. Mortimer and his blossoming into a dominant husband from a somewhat henpecked status in which he was found at the begining of the story. She was terrorized by some unknown fear ever since she dropped the grapes in front of Pan's bronze statue and in the end she was killed while hearing a golden laughter which is supposed to be Pan's laughter. It was somewhat preknown that she would fall in some danger. But when and how the danger would befall her was unknown to the readers. This suspense is carried till the last word of the story. The victorious air around her was fragmented when she came to know that she had to spend the rest of her life in that haunting atmosphere where she had landed herself to free her husband and herself from the clutches of her mother-in-law. The story was throughout progressing leisurely and the tension was slowly building up and it reached its climax in the end showing the versatility of the writer unlike other thrillers where the story reaches a dead-end somewhere in
The man shouted "we are being followed!" "Are you sure?" the erect girl asked. The man nodded and pulled her towards the tuft of trees.

Suddenly the car came to a halt. It couldn't proceed further as the snow layer was thick here and the wheels had got stuck beneath the white wash on the Earth. The man inside the car stepped out and was looking for help, when he saw 2 dark figures moving behind a tree, & could hear someone struggling to breath.

"Some dark figures" said the girl with a little confusing voice. Yes said Lorenzo with a thought of Question in his mind. "Whome do you think they are" said the girl. Lorenzo did not speek. they walked for some distance.

As the proceeded it started snowing. They could see some light burning at a distance. They stood under the tree & watched the snow. They took small steps & dragged themselves towards the light.

He was kind and gentle to everybody. He grew old in the place he loved very much. His children were now big enough to help him in the vineyard. Salvatore was happy and content although he was ill and one night he died leaving behind sad
hearts.

When Salvatore reaches home, his wife Assunta greets him with a pleasant smile. When he finishes up with his hearty meal, he realises the difference between the pretty girl he loved & his wife, & finds Assunta's face fresh in his mind. He tells her how happy he was. With this he goes to sleep never to wake up again. But his face was smiling a contented smile.

pg. 193.

Conclusion:— Salvatore loved his home-land and his lover too. He trusted and honoured everyone's intelligence. He was gentle and had an ingenious smile. He was a devoted fisher man and it suited him well. He was actually a gentleman who had his own type of living which would hurt none nor had he violent ways. He took life as it came and did chorus (work) without any fuss.

It seems queer to think of his nature. Salvatore loved a girl at Grande Marina and was denied of getting engaged to her by her (girl's) parents due to his ailment (rheumatism). This might be have been the turning point in Salvatore's life, as he might have had dreams which he thought would come true only if he married the girl. But he accepts this dream-shattering incident as his own destiny and even marries a woman older than himself for Salvatore after all comes to know that life is not as he thought in his clear mind, then.

As days passed Salvatore went on his fishing trips and then later taking them to Naples to sell. He worked in his vineyards which yielded well and soon he prospered. His wife Asumpta helped him in maintaining the vineyards. His sons were now young men. The eldest helped him on his fishing trips & the younger one helped his mother in the vineyard: Soon his younger son left the
village to join the military service to serve the King. Even though Salvatore knew the life he lead in the service and his present disability of rheumatism he wanted him to serve his country. His son visited him during short trips.

Salvatore grew to live till his old age, loving his peaceful little village, his boats, the sea, and his vineyards, his lover soon forgotten as time passed.

pg. 194.

After a long time he meets his lover. But by then he must have forgotten her. But when he sees her he remembers the old days and their memories. After a few minutes he sees his children coming and thinks of them and his wife. Then he feels his family needs him more. He goes off without talking to her with his children and thereafter lives happily.

Conclusion :- Salvatore was an innocent man. When the girl deceived him whom he loved very much he did not blame her. After his marriage he was happy with his children. He married a woman older than him. He lived happily with his wife and children.

Salvatore went in his boat as usual to catch fish. Assuntha didn’t want to send him. But Salvatore went on to catch the profitable cuttle fish. There was a storm and the boats stern was hit by a powerful wave. The boat toppled & along with it took Salvatore. Thus Salvatore was buried in the arms of the sea mother forever.
CHAPTER III

POETRY

pg. 304.

MIRROR

How has the poet developed the image of the lake? How does it help the poet to convey the message?

The image of the lake is comparable compared to a 'mirror'. The theme of the poem is about ageing, as the poet says that a young girl is drowned in a lake and as time passes, an old woman rises like a terrible fish.

pg. 305.

Sylvia Plath commences her poem with a autobiography of a mirror. a mirror, which has no life but does its duty, truthfully and faithfully. From there on Sylvia Plath talks about a lake. The lake is also a mirror, reflecting what comes within its frame. It tells the woman what she really is. The lake becomes imageart to the woman. It tells her the bitter truth that she is no more the young beautiful girl she was but is now an old woman.

With these simple objects— the woman and the lake, Sylvia Plath brings out the message beautifully, saying that we can't run away from old age how ever hard try to we may try to run away from it.

The title 'Mirror' is most apt for this poem. Sylvia Plath brings out the qualities of a true mirror— exact, un misted, truthful and faithful. We see how well a woman fits into this poem. Well knowing how addicted women could be to the mirror. We could try to run away from the truth but the mirror continues to be truthful in what it has to say, how ever bitter the revelation may be!
The poet is justified in using the title of 'Mirror' for this poem. A mirror is something that reflects exactly what a person or object is. In the first paragraph the object, the mirror, is something not quite alive and impersonal. Whatever is placed before it, the image reflected is that of the object, as it is by itself, without any aids. The mirror doesn't mean to be cruel, it just does its job Sincerely. And also the point about the mirror most often reflecting the opposite Wall, emphasises its impersonality.

In the second part of the poem, the subject is a woman, gradually ageing & the object is the love, which is somehow made to sound more human than a 'dead' mirror. The love is important to the lady because it helps her to keep pace with her ageing. But the very honest portrayal of herself, seems to upset her.

The title is very fitting, in the sense that, it is almost as if you have your life being reflected back, the person you were, & the person you gradually become; it shows up starkly without any pretensions about one's self.
I feel that the Sergeant did the right thing in letting the man go. As said in page(2) even the people were in support of the prisoner. As described in page(7) Sergeant himself was one of the boys.

He had no particular ambition to become an officer of law. As he says in page(8) that he joined the police only for his wife and family. If his friends had told him about their plan he too would have become one of them. As he says he is not interested in the hundred pounds. I feel he did the right thing by letting the man who was his friend go, as he is fighting for a cause supported by people. By letting the man go he was sure that he would not be hurt.

As the man says that he would kill the person and his family of the person who catches him. This way he did not incur the wrath of the prisoner.

I consider that the sergeant is foolish because as a sergeant he was responsible for catching the criminal by suspecting those who all passed by so that he may not be deceived. Even though he spoke for a longtime with the criminal (man) he could not suspect the man. He was very selfish of getting the reward so he did not even tried to suspect that the man to whom he is talking is the Criminal himself and so he himself got convinced that whatever the man said is all truth and did not even try to cross question.

The sergeant was having the authority over the man in the II episode but later when the man said that he knew the criminal very well he (Sergeant) loses his authority and in the III episode we find that the man has more authority.
over the Sergeant itself.

Yes, I consider the sergeant to be a fool. I feel he should have arrested the man and done his duty as an officer. Instead he finds himself sharing the worries of man and becomes sentimentally involved. In a profession where sentiments are not welcomed he breaks these rules and gets involved.

The Sergeant Let the man go. Comment.

When the man and the Sergeant started discussing about the lost man on whom there was a award of 100, the Sergeant was very clever in identifying the man. This is very clear when he says "You are the man I am looking for". But the man is very bold and courage enough to face the sergeant. This is also clear when the man tells "Will you let me pass or must I make you let pass". Thus the conversation between the man and Sergeant goes on until immediately when the voice of policeman 'X' is heard. At that moment the man very cleverly says "You won't betray me - the friend of Graunuaile" and thus he slips from the barrel. Suddenly the policeman 'X' tells that they would know if the man tries to escape and that they can find him very easily.

Then starts the conversion between the policeman and the Sergeant. Taking the advantage of the situation, the man tries to quick from there. The policeman and Sergeant who were busy in their talking neglected(did not notice) the man. The man with all his efforts tells "For my hat, of Course , and my wig : You wouldn't wish me to get my death of cold?" Even at this point the policeman and the Sergeant fail to catch hold of the man. Finally the man tells good night and
leaves from there as quickly as possible.

Thus both the sergeant and the policeman miss the man forever. Thus we can finally conclude that both the policeman & the sergeant were so irresponsible to catch the man who was the real crime. Instead the man changed their minds by his clever words and escaped finally.

pg. 390.

The Sergeant was really a foolish because he was one who saw the notice & help the police to paste the notice in a right place. The sergeant talked for a long time with the man & asked about his life & became as a friend of that man. The man saw his own notice & did not want to be Caught so he talked with the sergeant as a unknown person & fooled him. The sergeant was fooled may be due to bad light in the street & may also be due to that he did not see the notice properly.

I think what the sergeant did was quite natural. Any other man in his place would have done the same thing after realising that the man and he belonged to the same place, had been friends in their youth. Please refer to Page 7 where the man says "And maybe one night -- -- -- -- -- ." and the sergeant says "Will who knows -- -- -- -- ?" This shows that the sergeant would rather have been like the prisoner but perhaps circumstances had kept him on the right side of the law. Besides he had become very friendly with the man without realising the truth. He had perhaps developed a soft corner for this young man. So he let him go in spite of the hundred pounds on his head.
CHAPTER V

THE ESSAY

pg. 441.

To conclude suppose this happens it will result in non-existance of mankind on this planet.

The science which is making a steady progress, which is effecting the human life, must be controlled for further continous of human being.

pg. 442.

The ultimate point I want to considere that though we get more knowledge we should use it for good purposes & not to harm your inmates.

Perhaps another thousands and thousands of centuries Should come to bring about a new Evolution of human beings. History and civilization Should repeat once again if human beings is to be vanished at such a darkand way by a Small creatures like pests & insects!

As dinasaurus made way for small animals mankind will make way for insects and micro-organisms. It may not concern anyone from cosmic path of view. But as human beings, every one should be concerned about it.

pg. 448.

But I hope it will not happen as we are
intelligent, as the user of these techniques might take all care to see that his people wouldn't be destroyed.

So from main point of view, this not to be tolerated but can be considered as a human being. We can not help heaving sigh over their own species.

In short, as scientific knowledge has been used for destructive purposes instead of development purpose, the aid of insects and micro-organisms is also going to destroy human race.

pg. 449.

But if men do not hate each other insects may perhaps yield or else we may make ourselves use them to eradicate us.

Near future there will be none other than insects on earth unless we find some means to stop wars.

Infact, I am very much worried about the survival of my own species.