

Unit

2



Wit and Humour

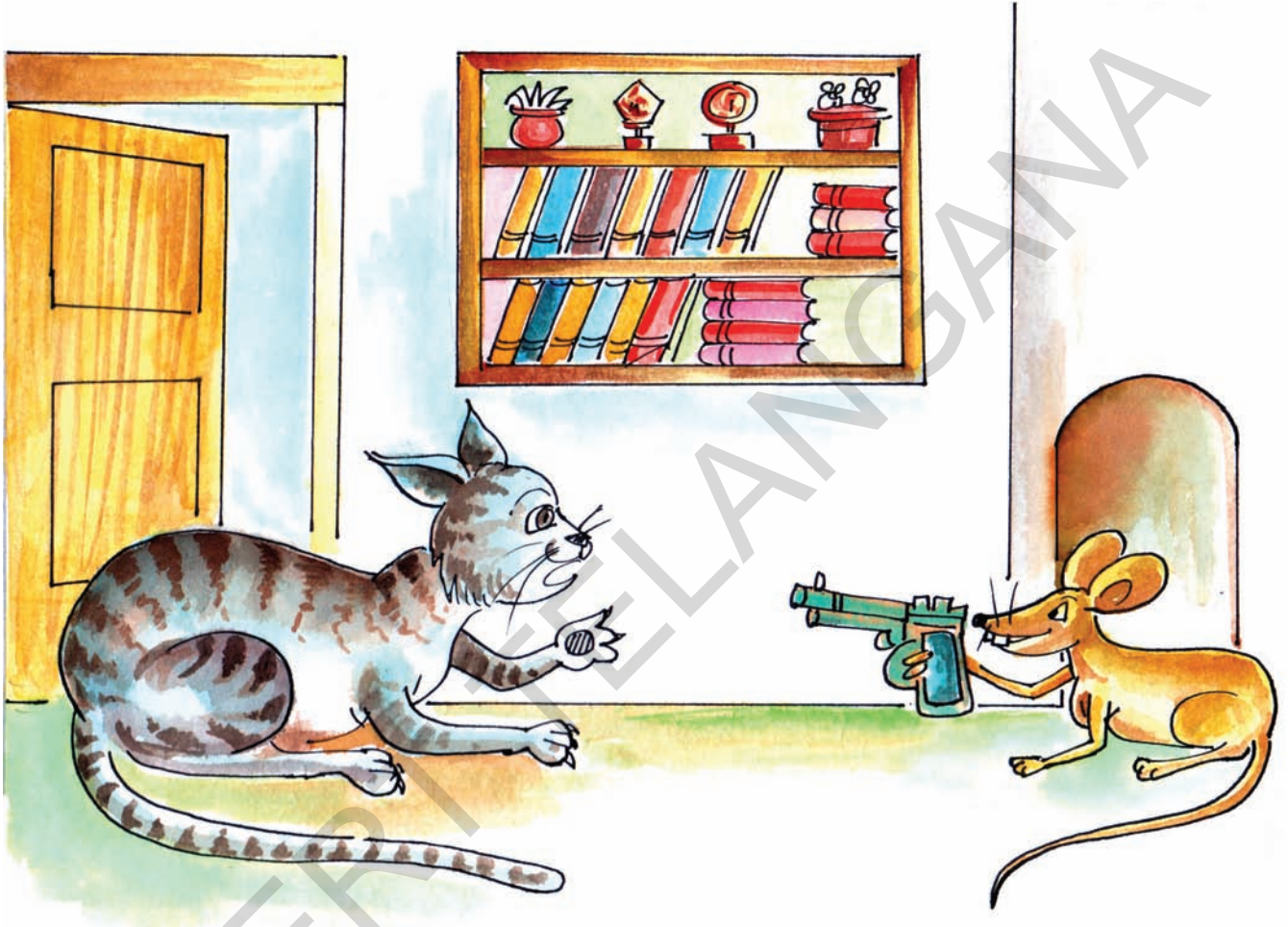
A - The Dear Departed (Part-I)

B - The Dear Departed (Part-II)

C - The Brave Potter

2. Wit and Humour

Look at the picture and answer the questions that follow.



1. What do you understand from the picture?
2. Can you recall anything comic associated with these animals?
3. Can you imagine, what may be the conversation between the rat and the cat?
4. How do people differ in enjoying humour: young and old; rural and urban; literates and illiterates?

Oral Discourse: Role play - (based on the scene depicted in the picture).

Now let's read a play in which the characters behave in a humorous way.

The Dear Departed - I

(One-act Play)

CHARACTERS

Mrs. Amelia Slater } (Sisters)
Mrs. Elizabeth Jordan }

Henry Slater } (Husbands of Amelia and Elizabeth)
Ben Jordan }

Victoria Slater - a girl of ten (Amelia's daughter)

Abel Merryweather - (father of Amelia and Elizabeth)

(When the curtain rises Mrs. Slater is seen laying the table. She is a vigorous, plump, red-faced, vulgar woman prepared to do any amount of straight talking to get her own way. She is in black. She goes to the window, opens it and calls into the street)

Mrs. Slater : *(sharply)* Victoria, Victoria! D'ye hear? Come in, will you?

(Victoria a precocious girl often dressed in colours, enters.)

Mrs. Slater: I'm amazed at you, Victoria. I really am. Be off now, and change your dress before your Aunt Elizabeth and your Uncle Ben come. It would never do for them to find you in colours with grandfather lying dead, upstairs.

Victoria: What are they coming for? They haven't been here for ages.

Mrs. Slater: They're coming to talk over poor grandpa's affairs. Your father sent them a telegram as soon as we found he was dead. *(A noise is heard)*

(Henry Slater, a stooping, heavy man with a drooping moustache, enters. He is wearing a black tailcoat, grey trousers, a black tie and a bowler hat.)

Henry: I'm wondering if they'll come at all. When you and Elizabeth quarrelled, she said she'd never set foot in your house again.

Mrs. Slater: She'll come fast enough after her share of what our father's left. You know how hard she can be when she likes. Where she gets it from I can't tell.

Henry : I suppose it's in the family. *(pause)* Where are my slippers?

Mrs. Slater : In the kitchen; but you want a new pair, those old ones are nearly worn out. *(Nearly breaking down)* You don't seem to realize what it's costing me to bear up like I am doing. My heart's fit to break when I see the little trifles that belonged to father lying around, and think he'll never use them again. *(Briskly)* Here! You'd better wear these slippers of my father's now. It's lucky he'd just got a new pair.

Henry : They'll be very small for me, my dear.

Mrs. Slater : They'll stretch, won't they? I'm not going to have them wasted. *(She has finished laying the table.)* Henry, I've been thinking about that bureau of my father's that's in his bedroom. You know I always wanted to have it after he died.

Henry : You must arrange with Elizabeth when you're dividing things up.

Mrs. Slater : Elizabeth's that sharp she'll see I'm after it, and we'll drive a hard bargain over it.



Henry : Perhaps she's got her eye on the bureau as well.

Mrs. Slater : She's got her eye on the bureau as well.

Mrs. Slater : She's never been here since father bought it. If it was only down here instead of in his room, she'd never guess it wasn't our own.

Henry : *(startled)*: Amelia! *(He rises)*

Mrs. Slater : Henry, why shouldn't we bring that bureau down here now? We can do it before they come.

Henry : *(stupefied)* I wouldn't care to.

Mrs. Slater : Don't look so daft. Why not?

Henry : It doesn't seem delicate, somehow.

Mrs. Slater : We could put that shabby old chest of drawers upstairs where the bureau is now. Elizabeth could have that and welcome. I've always wanted to get rid of it.

(She points to the drawers.)

Henry : Suppose they come when we're doing it.

Mrs. Slater : I'll fasten the front door. Get your coat off, Henry. We'll change it.

(Mrs. Slater goes out to fasten the front door. Henry takes his coat off. Mrs. Slater reappears.)

Mrs. Slater : I'll run up and move the chairs out of the way.

(Victoria appears, dressed according to her mother's instructions)

Victoria : What have you got your coat off for, father?

Henry : Mother and I are going to bring grandfather's bureau down here.

Victoria : Are you planning to pinch it?

Henry : *(Shocked)* No, my child. Grandpa gave it to your mother before he died.

Victoria : This morning?

Henry : Yes.

Victoria : Ah! He was drunk this morning.

(Mrs. Slater appears carrying a handsome clock under her arm.)

Mrs. Slater : I thought I'd fetch this down as well. *(She puts it on the mantelpiece.)* Our clock's worth nothing and this always appealed to me.



Victoria : That's grandpa's clock.

Mrs. Slater : Be quiet! It's ours now. Come, Henry, lift your end.

(Henry and Mrs. Slater, very hot and flushed, stagger in with a pretty old-fashioned bureau containing a locked desk. They put it where the chest of drawers was, and straighten the ornaments, etc. There is a knock at the door. The knocking is repeated.)

(Victoria ushers in Ben and Mrs. Jordan. The latter is a stout, complacent woman with an irritating air of being always right. She is wearing an outfit of new mourning. Ben is also in complete new mourning. He is rather a jolly little man, but at present trying to adapt himself to the regrettable occasion. Mrs. Jordan sails into the room and solemnly goes straight to Mrs. Slater and kisses her. The men shake hands.)

Mrs. Jordan : Well, Amelia, and so he's gone at last.

Mrs. Slater : Yes, he's gone. He was seventy-two a fortnight last Sunday. *(She sniffs back a tear.)*

Ben *(chirpily)* : Now, Amelia, you mustn't give way. We've all got to die some time or other.

Mrs. Jordan : And now perhaps you'll tell us all about it.

Mrs. Slater : Father had been merry this morning. He went out soon after breakfast to pay his insurance.

Ben : My word, it's a good thing he did.

Mrs. Jordan : He always was thoughtful in that way. He was too honourable to have 'gone' without paying his premium.

Henry : And when I came in I found him undressed sure enough and snug in bed.

Mrs. Slater : And when we'd finished dinner I thought I'd take up a bit of something on a tray. He was lying there for all the world as if he was asleep, so I put the tray down on the bureau-*(correcting herself)* on the chest of drawers - and went to waken him. *(A pause)* He was quite cold.

(A pause. They wipe their eyes and sniff back tears.)

Mrs. Slater : *(Rising briskly at length; in a business-like tone)* Well, will you go up and look at him now, or shall we have tea?

Mrs. Jordan : What do you say, Ben?

Ben : I'm not particular.

Mrs. Jordan : (*surveying the table*) Well, then, if the kettle's ready, we may as well have tea first.

(*Mrs. Slater puts the kettle on the fire and gets tea ready.*)

Henry : One thing we may as well decide now is the announcement in the papers.

Mrs. Jordan : I was thinking of that. What would you put?

(*A pause*)

Mrs. Jordan : Well, we'll think about it after tea, and then we'll look through his bits of things and make a list of them. There's all the furniture in his room.

Henry : There's no jewellery or valuables of that sort.

Mrs. Jordan : Except his gold watch. He promised that to our Jimmy.

Mrs. Slater : Promised your Jimmy! I never heard of that.

Mrs. Jordan : Oh, but he did, Amelia, when he was living with us. He was very fond of Jimmy.

Mrs. Slater : Well, (*Amazed*) I don't know!

Ben : Anyhow, there's his insurance money. Have you got the receipt for the premium he paid this morning?

Mrs. Slater : I've not seen it.

(*Victoria jumps up from the sofa and comes behind the table.*)

Victoria : Mother, I don't think Grandpa went to pay his insurance this morning.

Mrs. Slater : He went out.

Victoria : Yes, but he didn't go into the town. He met old Mr. Tattersall down the street, and they went off past St. Philip's Church.

Ben : Do you think he hasn't paid it? Was it overdue?

Mrs. Slater : I should think it was overdue.

Mrs. Jordan : Something tells me he's not paid it.

Ben : The drunken old beggar!

- Mrs. Jordan** : He's done it on purpose, just to annoy us.
- Mrs. Slater** : After all I've done for him, having to put up with him in the house these three years. It's nothing short of swindling.
- Mrs. Jordan** : I had to put up with him for five years.
- Mrs. Slater** : And you were trying to turn him over to us all the time.
- Henry** : But we don't know for certain that he's not paid the premium.
- Mrs. Slater** : Victoria, run upstairs and fetch that bunch of keys that's on your Grandpa's dressing-table.
- Victoria** : *(timidly)* In Grandpa's room?
- Mrs. Slater** : Yes.
- Victoria** : I - I don't like to.
- Mrs. Slater** : Don't talk so silly. There's no one who can hurt you. *(Victoria goes out reluctantly)* We'll see if he's locked the receipt up in the bureau.



Ben : In where? In this thing? *(He rises and examines it.)*

Mrs. Jordan : *(also rising)* Where did you pick that up, Amelia? It's new since last I was here.
(They examine it closely.)

Mrs. Slater : Oh - Henry picked it up one day.
(Victoria returns, very scared. She closes the door after her.)

Victoria : Mother! Mother!

Mrs. Slater : What is it, child?

Victoria : Grandpa's getting up.

Ben : What?

Mrs. Slater : What do you say?

Victoria : Grandpa's getting up.

Mrs. Jordan : The child's crazy.

Mrs. Slater : Don't talk so silly. Don't you know your grandpa's dead?

Victoria : No, no; he's getting up. I saw him.
(They are transfixed with amazement; Victoria clings to Mrs. Slater.)

Ben : *(Suddenly)* Hist! Listen.

(They look at the door. A slight chuckling is heard from upstairs. The door opens, revealing an old man clad in a faded but gay dressing-gown. He is in his stockinged feet. Although over seventy, he is vigorous and well coloured. His bright, malicious eyes twinkle under his heavy, reddish-gray eye brows. He is obviously either the old man ABEL MERRYWEATHER or else his ghost.)

(Continued in B. Reading.....)



get her own way (*idiom*) : persuade other people to allow you to do what you want

D'ye	:	Do you (used in awkward situations)
precocious (<i>adj</i>)	:	intelligent / gifted / talented
bureau (<i>n</i>)	:	a writing desk with drawers
drive a hard bargain (<i>idiom</i>)	:	work hard to negotiate agreements in one's own favour
daft (<i>adj</i>)	:	stupid / silly
pinch (<i>v</i>)	:	steal
mantelpiece (<i>n</i>)	:	a shelf projecting from the wall over the fireplace
usher (<i>v</i>)	:	lead / show the way / welcome
complacent (<i>adj</i>)	:	self-satisfied / unconcerned
chirpily (<i>adv</i>)	:	cheerfully and actively
snug (<i>adj</i>)	:	warm and comfortable
overdue (<i>adj</i>)	:	not paid by the expected time
swindling (<i>n</i>)	:	cheating somebody for property or money
transfixed (<i>v</i>)	:	became motionless in fear
chuckling (<i>v</i>)	:	laughing quietly out of mild amusement or satisfaction
clad (<i>adj</i>)	:	wearing a particular type of clothing
malicious (<i>adj</i>)	:	harmful

Comprehension

Answer the following questions.

1. What qualities of Mrs. Slater have you noticed?
2. Why does Mrs. Slater decide to shift the bureau from her father's room before the arrival of the Jordans? How does Henry react to the suggestion?
3. Why do the Jordans take a long time to get to the house of the Slaters? What does it show about the two sisters' attitude towards each other?
4. Ben appreciates his father-in-law saying, 'It's a good thing he did'. Later, he calls him a 'drunken old beggar'. Why does he change his opinion about his father-in-law?
5. What made Mr. Henry feel shocked to hear Victoria saying 'Are you planning to pinch it'?

The Dear Departed - II

Abel : What's the matter with little Vicky?

(He sees Ben and Mrs. Jordan) Hello! What brings you here? How's yourself, Ben?

(Abel thrusts his hand at Ben who skips back smartly and retreats with Mrs. Jordan to a safe distance below the sofa.)

Mrs. Slater : *(approaching Abel gingerly)* Father, is that you? *(She pokes him with her hand to see if he is solid.)*

Abel : Of course it's me. Don't do that, Amelia. What the devil do you mean by this tomfoolery?

Mrs. Jordan : You took us by surprise, father. Are you keeping quite well?

Abel : *(trying to catch the words)*
Eh? What?

Mrs. Jordan : Are you quite well?

Abel : Aye, I'm right enough but for a bit of a headache.
(Looking at Amelia) Amelia, what the dickens did I do with my new slippers?

Mrs. Slater : *(confused)* Aren't they by the hearth, father?

Abel : I don't see them.
(Observing Henry trying to remove the slippers)
Why, you've got 'em on, Henry.



Mrs. Slater : *(promptly)* I told him to put them on to stretch them; they were that new and hard. Now, Henry.

(Mrs. Slater snatches the slippers from Henry and gives them to Abel, who puts them on and sits in the armchair.)

Mrs. Jordan : *(to Ben)* Well, I don't call that delicate, stepping into a dead man's shoes in such haste.

(Victoria runs across to Abel and sits on the floor at his feet.)

Victoria : Oh, Grandpa, I'm so glad you're not dead.

Mrs. Slater : *(in a vindictive whisper)* Hold your tongue, Victoria.

Abel : Eh? What's that? Who's gone dead?

Mrs. Slater : *(loudly)* Victoria says she's sorry about your head.

Abel : Ah, thank you, Vicky, but I'm feeling better.

Abel : Why, Ben, you are in mourning! And Lizzie too. And Amelia, and Henry and little Vicky! Who's gone dead? It's someone in the family.

(He chuckles.)

Mrs. Slater : No one you know, father. A relation of Ben's.

Abel : And what relation of Ben's?

Mrs. Slater : His brother.

Ben : *(to Mrs. Slater)* Damn it, I never had one.

Abel : Dear, dear. And what was his name, Ben?

Ben : *(at a loss)* Er-er. *(He crosses to front of table.)*

Mrs. Slater : *(Right side of table, prompting)* Frederick.

Mrs. Jordan : *(Left side of table, prompting)* Albert.

Ben : Er-Fred—Alb-Isaac.

Abel : Isaac? And where did your brother Isaac die?

Ben : In-er-in Australia.

Abel (*rising*) : Well, I suppose you've only been waiting for me to begin tea. I'm feeling hungry.

Mrs. Slater : (*taking up the kettle*) I'll make tea.

Abel : Come along, now, sit you down and let's be jolly.

(Abel sits at the head of the table, facing spectators.)



Abel : (*suddenly recollecting*) Ay, Amelia and Henry, what the devil did you mean by shifting my bureau out of my bedroom? (*Henry and Mrs. Slater are speechless.*) D'you hear me? Henry! Amelia!

Mrs. Jordan : What bureau was that, father?

Abel : Why, my bureau, the one I bought –

Mrs. Jordan : *(pointing to the bureau)* Was it the one, father?

Abel : Ah, that's it. What's it doing there? Eh?

(A pause. The clock on the mantelpiece strikes six. Everyone looks at it.)

Drat me if that isn't my clock, too. What the devil's been going on in this house?

(A slight pause)

Ben : Well, I'll be hanged.

Mrs. Jordan : *(rising)* I'll tell you what's been going on in this house, father. Nothing short of robbery.

Mrs. Slater : Be quiet, Elizabeth.

Mrs. Jordan : I'll not be quiet. Oh, I call it double-faced.

Henry : Now, now, Elizabeth.

Mrs. Jordan : And you, too. Are you such a poor creature that you must do every dirty thing she tells you?

Abel : *(rising; thumping the table)* Damn it all, will someone tell me what's been going on?

Mrs. Jordan : Yes, I will. I'll not see you robbed.

Abel : Who's been robbing me?

Mrs. Jordan : Amelia and Henry. They've stolen your clock and bureau.

(Working herself up)

They sneaked into your room like thieves in the night and stole them after you were dead.

Henry and Mrs. Slater: Hush! Quiet, Elizabeth!

Mrs. Jordan : I'll not be stopped. After you were dead, I say.

Abel : After who was dead?

Mrs. Jordan : You.

Abel : But I'm not dead!

Mrs. Jordan : No, but they thought you were. *(A pause. Abel gazes round at them.)*

Abel : Oho! So that's why you're all in black to-day. You thought I was dead. *(He chuckles.)* That was a big mistake. *(He sits and resumes his tea.)*

Mrs. Slater : *(sobbing)* Father.

Abel : It didn't take you long to start dividing my things between you. I'll tell you what I'm going to do. Since your mother died, I've lived part of the time with you, Amelia, and part with you, Lizzie. Well, I shall make a new will, leaving all my bits of things to whoever I'm living with when I die. How does that strike you?

Mrs. Jordan : You know, father, it's quite time you came to live with us again. We'd make you very comfortable.

Mrs. Slater : No, he's not been with us as long as he was with you.

Mrs. Jordan : I may be wrong, but I don't think father will fancy living on with you after what's happened today.

Abel : It seems to me that neither of you has any cause to feel proud about the way you've treated me.

Mrs. Slater : If I've done anything wrong, I'm sure I'm sorry for it.

Mrs. Jordan : And I can't say more than that, too.

Abel : It's a bit late to say it, now. Neither of you cared to put up with me.

Mrs. Slater and Mrs. Jordan: No, no, father.

Abel : Aye, you both say that because of what I've told you about leaving my money. Well, since you don't want me, I'll go to someone that does.

Ben : Come, Mr. Merryweather, you've got to live with one of your daughters.

Abel : I'll tell you what I've got to do. On Monday next I've got to do three things. I've got to go to the lawyer and alter my will; and I've got to go to the insurance office and pay my premium and I've got to go to St Philip's Church and get married.

Ben and Henry: What!

Mrs. Jordan : Get married!

Mrs. Slater : He's out of his senses.
(*General consternation*)

Abel : I say I'm going to get married.

Mrs. Slater : Who to?

Abel : To Mrs. John Shorrocks who keeps the 'Ring-o-Bells'. We've had it fixed up a good while now, but I was keeping it for a pleasant surprise. (He rises.) I felt I was a bit of a burden to you, so I found someone who'd think it a pleasure to look after me. We shall be very glad to see you at the ceremony. (He gets to the door.) Till Monday, then. Twelve o'clock at St. Philip's Church. (opening the door) It's a good thing you brought that bureau downstairs, Amelia. It'll be handier to carry it across to the '**Ring-o-Bells**' on Monday. (He goes out.)



THE CURTAIN FALLS

By William Stanley Houghton



About the author

William Stanley Houghton (1881 - 1913) was a famous English dramatist. He was one of the best of a group of realistic playwrights often called the Manchester School. In every play he sought to present an idea. He had a remarkable gift for dialogue that is evident in 'The Dear Departed'. *The Dear Departed* was first produced in Manchester in 1908. Here Houghton satirizes the degradation of moral values in the British middle-class.

Glossary

gingerly (<i>adv</i>)	:	in a careful way
poke (<i>v</i>)	:	push
what the devil (<i>phrase.</i>)	:	old fashioned way of showing annoyance or displeasure; This phrase is always used in questions.
tomfoolery (<i>n</i>)	:	foolish or silly behaviour
what the dickens (<i>idiom</i>)	:	(old-fashioned and informal) used in questions instead of 'devil' to show that you are annoyed or surprised
vindictive whisper (<i>n.phr</i>)	:	talking about someone in a harsh, hasty manner
double-faced (<i>adj</i>)	:	hypocritical/ deceitful / dishonest
thumping (<i>v</i>)	:	hitting hard
will (<i>n</i>)	:	legal document that says what is to happen to somebody's property after his / her death
fancy (<i>v</i>)	:	want / feel like
consternation (<i>n</i>)	:	a worried, sad feeling
Ring-o-Bells (<i>n</i>)	:	the name of a restaurant
handier (<i>adj</i>)	:	easier

Comprehension

I. Answer the following questions.

1. Justify the view that the husbands of Mrs. Slater and Mrs. Jordan are men with no individuality.

2. Discuss the irony in the title 'The Dear Departed'.
3. List the arguments the two sisters made to keep their father in their care.
4. How does the quarrel between the old man's daughters lead to father discovering the truth?
5. List the comic elements in the play 'The Dear Departed'.
6. In what way is the play 'The Dear Departed' a commentary on the hollowness of human relationships?
7. What are the three things that the father plans to do on Monday next? What effect does it have on his daughters?

II. Arrange the following sentences in sequence so that a continuous narrative of the story of 'The Dear Departed' could be made.

1. One day Mrs. Slater felt that Abel Merryweather had died.
2. Suddenly Victoria came into the room telling that grandfather was moving.
3. The Slaters and the Jordans wanted to ascertain if Abel Merryweather had paid his insurance premium.
4. Abel Merryweather found fault with the two daughters and wanted to change his will.
5. Before the arrival of the Jordans, the Slaters had pinched Abel's bureau and clock.
6. Victoria was sent to Abel Merry Weather's room to bring the key bunch of the bureau.
7. Abel Merryweather informed that he was going to marry Mrs. John Shorrocks.
8. The Slaters sent a telegram to the Jordans about the death of Abel Merryweather.

III. Here is a list of traits of a personality. Tick (✓) the traits that describe Mrs. Slater's character.

- a) Greedy b) Overpowering c) Honest d) Sensitive e) Dominating
 f) Blunt g) Straight talking h) Humble i) Impolite j) Insensitive

IV. The following are the features of a one act play. Which of the following characteristics does the play 'The Dear Departed' have? Justify.

- | | |
|------------------------------------|-------------------------------------|
| a) Minimal characters | b) Single setting or unity of place |
| c) One act with one or more scenes | d) Focus on one incident |
| e) Limited time | f) Twist ending |



I. Compound Adjectives

Read the following sentences from your text and notice the underlined words.

1. Henry and Mrs. Slater stagger in with a pretty, old-fashioned bureau.
2. Mrs. Slater rose briskly at length in a business-like tone.
3. His bright eyes twinkle under his heavy, reddish-gray eye brows.
4. I'll not be quiet. Oh, I call it a double-faced behaviour.

The underlined words in the above four sentences are 'compound adjectives' in hyphenated form. A compound adjective is an adjective that comprises more than one word. Hyphens are used to link the words together to show that they constitute one adjective.

Make compound adjectives choosing one word from list 'A' and another word from list 'B' and fill in the blanks with them.

List 'A'

clear

new

cold

four

curly

well

half

five

peacock

long

List 'B'

last

sunk

hair

blood

day

star

read

lay

blue

sight

Compound Adjective

eg. clear-sighted

1. Sindhu is very **clear-sighted** about her choice.
2. The headmaster suggested a _____ trip to Hyderabad.
3. The _____ girl who is under the tree is my sister.
4. All the people were shocked at the sight of this _____ murder.
5. After the terrible tempest, the _____ sailing boat was unusable.
6. Prasad booked a room in a _____ hotel for Srikanth.
7. Every week, _____ eggs are used by my mother to make some wonderful cakes.
8. This _____ coat is too large for me.
9. It was a _____ war between the English and the French.
10. I like to correspond with this _____ teacher. She speaks about interesting topics.

II. Words often Confused

Read the following sentences and notice the underlined words.

1. Mrs. Jordan said, 'Except his gold watch. He promised that to our Jimmy. (except = excluding or apart from)
2. The Slaters did not accept the proposal of the Jordans. (accept = allow)

In the above sentences the words **except** and **accept** look and sound alike. But they have different meanings and spellings.

There are many such words in English that look or sound alike but have very different meanings. It's easy to get confused with these.

A. Write the words that are likely to be confused with the words given. Find their meanings and use them in sentences of your own to show the difference in meaning.

- | | |
|------------|----------------|
| 1. alter - | 2. principal - |
| 3. gait - | 4. canvas - |

5. check -

6. ceiling -

7. complement -

8. stationary -

9. all ready -

10. advice -

B Editing

Read the following paragraph. It contains errors in words often confused. Correct them and rewrite the paragraph replacing them with the right words.

It was one of those October daze when it was a pleasure to be alive. The sky was blew and the heir was cold and sharp with a cent of wet earth as the mourning sun warmed the chilled countryside . And then I caught site of a lonely be struggling to find the pollen of a final flour . Wear had he bean , this sad worker , doomed so soon to dye ? I marvelled at his energy as he climbed along so many bear stalks . Finding nothing, he flue on and disappeared from cite . I continued my walk to a country in where, sitting outside , I contentedly sipped my beer , musing all the wile on the mixed fortunes of life .

III. Idiomatic Expressions

Here is a list of idioms and idiomatic expressions used in the play, 'The Dear Departed'. Guess their meanings. Then look them up in a dictionary, note down their meanings and use them in your sentences.

1. get one's own way

2. for ages

3. set foot

4. drive a hard bargain

5. get rid of

6. give way

7. at length

8. on purpose

9. took by surprise

10. at a loss

Grammar

I. Read the following sentences from the play and notice the underlined words.

1. She'll come fast enough after her share of what our father has left.
2. Mrs. Slater doesn't have enough money to buy the bureau.

In both the sentences 'enough' is underlined. 'Enough' means 'sufficient'.

In a sentence, 'enough' is used after adjectives, adverbs or verbs as an adverb, and before nouns as a determiner.

A. Now decide whether 'enough' in the following sentences is used as an 'adjective' or an 'adverb'.

1. This house is not *big enough* for me.
2. We didn't leave *early enough*.
3. I was not *trained enough* for the game.
4. Is there *enough room* for me?
5. I do not have *enough clothes* for my journey.

B. Complete the following sentences using 'enough' / 'not enough' and one of the words given in the list below.

fast strong time sweet money old warm beds hard water

1. Harish wants to be a great wrestler but he is _____.
2. I want to sit and watch T.V. but I just don't have _____.
3. He tried to win the race but he came third as he was not _____.
4. This bath is freezing. The water is _____.
5. We had to sleep on the floor as there were _____.
6. There is _____ to make a cup of tea! What is wrong with the pipes?
7. If Sujatha does not have _____, I can lend her.
8. Vasavi is not _____ to become a member of this club. She must be at least 18 years of age to join.

9. Is this coffee _____ for you? Would you like some more sugar?
10. Do you think he has studied _____ to pass the entrance exam?

II. We generally use articles (a, an and the) before common nouns. But in some cases articles are not used before them. Read the following sentences from the play 'The Dear Departed' and notice the underlined common nouns.

1. He went out soon after breakfast to pay his insurance.
2. And when we'd finished dinner I thought I'd take up a bit of something on a tray.

In the above sentences the underlined common nouns '*breakfast* and *dinner*' refer to the names of meals and food. In primary and general sense we don't use articles before the words that refer to the names of meals and food ie. *breakfast, dinner, lunch, supper, pizza, fish fry* and *omelette*.

The following are the cases where 'the' is not used in the primary sense. (In a special or particular sense, 'the' is used before them.)

- a) Before proper nouns (Rama, Sita, Mohan, Ramya, India, Ongole, Gandhi Nagar etc.)
- b) Before abstract nouns and material nouns (honesty, beauty, poetry, iron, gold etc.)
- c) Before the words 'man, woman, society, heaven and hell'.
- d) Before the names of diseases, games and sports, seasons, days, months. (fever, cricket, summer, April etc.)
- e) Before the words 'church, jail, prison, school, college, market, hospital, office, university, temple, mosque, bank, home and nursing home.'
- f) Before plural nouns (books, people, villages, pens etc.)
- g) Before the words referring to relations. (mother, father, brother, sister, aunt etc.)
- h) Before the names of languages. (Telugu, English, Hindi, Tamil, French etc.)
- i) In certain expressions or phrases (catch fire, send word, set sail, set foot, at home, in hand, in debt, by car, at night, on demand, on earth, on foot, etc.)

Editing

Write the following paragraphs, inserting *a*, *an*, and *the* where needed.

- A. Horse knows when he is going to race. How does he know? His breakfast was scanty. (He is angry about that.) He does not have saddle on his back. He is being led, not ridden, to grandstand. He is led under grandstand into unusual, special stall. Horse is nervous. Sometimes he does not know what to do when starting gate flies open and track is before him. If he does not begin to run instantly, other horses are already ahead of him. During race, when he sees another horse just ahead of him, he will try to pass him. Sometimes jockey holds him back to save his energy for last stretch. Eventually horse gets to run as fast as he can. Exercise boy, watching owner's favorite jockey riding horse he has exercised day after day, says nothing. Secretly, he is planning for day when he will be jockey himself, and his horse will be first to cross finish line.
- B. I have horse of my own. I call her Pretty Girl. She is intelligent animal, but she is not thoroughbred horse. I could never enter her in race, even if I wanted to. But I do not want to. She is companion, for my own pleasure. I took her swimming day or two ago.

Fill in the blanks with the right Words gives in brackets against each blanks.

It was winter. _____ (A/The) ponds were all frozen. At the court, Akber asked Birbal, "Tell me Birbal! Will a man _____ (do / does) anything for money?" Birbal replied, 'Yes'. The Emperor ordered _____ (him / his) to prove it.

The next day Birbal _____ (come / came) to the court along with a poor brahmin who merely _____ (had / has) a penny left with him.

III. Compound Prepositional Phrases

Read the following sentences from the play 'The Dear Departed' and notice the underlined words.

1. Victoria dressed according to her mother's instructions.
2. You both say that because of what I have told you about leaving my money.
3. It was here instead of in his room.

The underlined phrases are compound prepositional phrases. The following are some more important compound prepositional phrases. Their meanings are given in brackets.

along with (*together with*)

on account of (*because of*)
by means of (*by virtue of*)
apart from (*separate from*)
ahead of (*earlier than somebody / something*)
in front of (*located before*)
in place of (*as a substitute for*)
in spite of (*disregarding the difficulty*)
in case of (*in the event of*)
by way of (*via*)
due to (*on account of*)
for the sake of (*for the good of*)
in addition to (*added to*)
in accordance with (*in agreement with*)

A. Use the above compound prepositional phrases in sentences of your own.

B. Fill in each blank with the correct compound prepositional phrase from the options given under each sentence.

1. I finished my project work several days _____ the deadline.
a) instead of b) ahead of c) in spite of
2. Sravani goes to school _____ Yamuna daily.
a) according to b) in spite of c) along with
3. My house stands _____ all the other houses in the street as it is big in size.
a) apart from b) in accordance with c) in addition to
4. Madhu got a good job _____ his own abilities and skills.
a) in addition to b) instead of c) by means of
5. She was unable to attend the party _____ her marriage engagement.
a) in spite of b) in addition to c) due to
6. _____ fire, ring the alarm bell.
a) In spite of b) In case of c) In addition to

7. Sriram continued his batting carefully _____ his team though he was hungry.
a) for the sake of b) in addition to c) in front of
8. You should complete your B.Ed. _____ your B.Sc to get a teacher job.
a) in addition to b) according to c) in spite of
9. The physical director of our school selected me _____ my friend, Ganesh for tomorrow's match.
a) in spite of b) in place of c) ahead of
10. _____ his poverty, he completed his Ph.D. in English.
a) In place of b) For the sake of c) In spite of

IV. The Simple Past and the Present Perfect

Look at the following sentence from the lesson, 'The Dear Departed.'

They have stolen your clock and bureau.

Now compare this sentence with the following sentence.

They sneaked into your room like thieves in the night and stole them after you were dead.

Both the sentences express a past action. The first sentence is in the present perfect tense and the second sentence is in the simple past tense. In the first sentence the time or the place of action is not mentioned or specified. But in the second sentence the time or the place of action is mentioned.

You should use the present perfect tense when the time of action is not important or not specified and it shows the effect of the past action on the present. We should use the simple past tense when details about the time or place that an action occurred are given or specified.

Uses of the simple past tense:

- 1) The simple past is used to refer to past actions or events.

Examples:

- a) He passed his examination in 2013.
b) I visited Delhi last month.
c) Raju met his friend yesterday.

- 2) The simple past form can also be used to refer to the present time. This is a special use of the simple past form with verbs like **want, wonder, hope, think** to make an utterance more polite or tactful.

Examples:

- a) I **wanted** to discuss my proposal with you, madam.
- b) I **wondered** if I could discuss my proposal with you, sir.
- c) I **thought** of discussing my proposal with you, sir.
- d) I **hoped** to discuss my proposal with you, sir.

Other Uses of the Simple Past Form

- 1) After the conditional **if** to indicate tentativeness (hypothetical)
e.g. If I **were** the Prime Minister, I would provide free education at all levels.
- 2) After **it's time, wish**
e.g. It's 10 o'clock---it's time you **went** to bed.
- 3) In reported speech when the reporting verb is in the past tense.
e.g. I asked you what the time **was**.

The present perfect

The present perfect (has/have + Verb in the past participle form) refers to actions in the past which have no definite time reference. The present perfect in English is used in the following three situations:

- 1. The present perfect tense is often used to talk about past actions and events which are completely finished. However, instead of the simple past, the present perfect is used if the action has current relevance, that is, it is related to the speaker's experience. In this case even though the actions took place in the past, they are still with the speaker, as part of his/her experience and knowledge. This use of the present perfect is therefore also called the experiential use of the present perfect.

e.g. I have seen the Taj Mahal.

(Meaning: I know the Taj Mahal. It is still fresh in my memory.)
(Contrast: I saw the Taj Mahal two years ago.)

2. To indicate an action/situation which began in the past and which has continued up to the present moment, i.e. the moment when we are speaking, the present perfect tense is used.

e.g. I **have lived** in Hyderabad for 10 years.

(Meaning: I started living in Hyderabad 10 years ago and I am still living in Hyderabad.)
If you wish to state that you still continue to live in Hyderabad you should say, 'I have been living in Hyderabad for 10 years'.

This use of the present perfect is also known as its linking use as it links the past with the present.

3. The present perfect is also used to refer to past actions/events whose results are seen in the present, i.e. when there is evidence in the present for some action/event that happened in the past. Hence, it is also called the evidential use of the present perfect. This is called resultative past.

e.g. It has rained! (evidence-Look! The ground is wet.)

The following examples make the difference clear:

1. I saw the film, Gandhi last March. (*Here the speaker is calling attention to the action of seeing and to the time when it happened.*)
2. I have seen the film, Gandhi. (*Here the speaker is not saying when he saw the film. He is calling attention to the fact that he is now a person with personal experience of the film or someone who can tell us about it.*)
3. I cut my finger when I was sharpening the pencil. (*Nothing is said about any result now.*)
4. I have cut my finger (*and it is bleeding now.*)

The simple past is often used with adverbs of past time (e.g. yesterday, two months ago, in June, in 1965, during the war).

Sometimes it is also used to refer to present time or future time actions.

- e.g.,
1. Sir, may I come in? I wanted to talk to you.
 2. If you left for Delhi tomorrow, when would you return?

The present perfect is never used with adverbs of past time. You should not say, for example, 'She has gone to Hyderabad yesterday'. Say either 'She went to Hyderabad yesterday', if you are interested in the action and in the time when it happened, or 'She has gone to Hyderabad', if you wish to convey the idea that she is not in the town now.

The present perfect can be used with adverbs of present time (e.g. today, this morning, this week, this month).

Ex. I have seen Raju this week.

The present perfect is also used with just, recently, yet, already, never, ever, often, so far, etc.

Ex. They have just gone.

Ex. Hasn't Anirudh left yet ?

Read the following sentences .Complete the conversations with the appropriate forms of the verbs. Then say why you chose simple past/present perfect forms.

1. "Is your brother in?"

"No, he isn't. He _____(go) to Chennai."

"When _____ he _____(go) to Chennai?"

"Yesterday."

2. "I _____(lose) my pencil. _____you _____(see) it anywhere?"

"No, I _____. When _____ you last _____(use) the pencil?"

"I _____(use) it when I was in the class."

"Perhaps you _____(leave) it in the class."

3. A: _____ Madhu _____(not arrive) yet ?

B: No, he _____.

C: But he _____ (arrive) already!

B: _____ you _____ (talk) to him?

C: No, I _____. I merely _____ (see) him.

B: That cannot be Madhu. He may have been somebody else.

4. A: _____ you _____ (call) me, mother?

B: Yes, I _____. _____ you _____ (see) my diary today?

I _____ (put) it on the table last night. I _____ (look) all over the house for it. But I _____ (not, find) it anywhere.

A: I _____ (see) it on the table this morning, if I remember right. Maybe father _____ (take) it with him by mistake.

5. "Do you know Mrs. Geetha?"

"Yes, I do. I _____ (know) her for nearly four years. It _____ (be) _____ at a high school that I first _____ (see) her in 2009. I _____ (work) _____ with her for several years. Recently we _____ (meet) at the wedding of a mutual friend of us."

V. Editing

The following passage has some errors. Identify and rewrite them with necessary corrections.

Varanasi is locate on the north eastern part of India. Hindu pilgrims go to there to purify their souls. To the Hindus Varanasi is a holiest pilgrimage center to all.

Thousands of pilgrims visit this wholly city every year.

As early as four o'clock at the morning the pilgrims are seen make their way to the famous bathing steps knowed as Gatz. From there they board row boats to the holy river ganges to take bath. In doing this the pilgrims believe that their sins would be wash away.

Writing

I. Imagine that you are the grandfather in the play. Write a letter to your friend, Mr. Tattersall inviting him to your marriage at 'Ring-o-Bells with Mrs. John Shorrocks. Don't forget to say why you are going to get married at this age.

You can include the following:

- | | |
|------------------------------------|-------------------------------|
| a) Time of wedding | b) Place of wedding |
| c) Details of the bride | d) Behaviour of the daughters |
| e) Reason for marrying at this age | f) Cordial invitation. |

II. Convert the play, 'The Dear Departed' into a story.

To adapt the story to your culture, you may make changes in the following:

- a) The names of the characters
- b) Description of costumes
- c) Things stolen by the daughter
- d) The names of the villages / towns the daughters lived in

Study Skills

Health is a major concern during old age. Maintaining health is very important for the elderly, particularly in rural areas, who must continue to work for a living even when they become aged. Good health is central to their ability to work, and support themselves and families. However, many poor rural elderly people have severe problems of health.....

Here is the data collected in January 2013 by 'HelpAge India', a research and development journal on common health problems of the rural elderly in Andhra Pradesh. The data is collected from 150 male and 150 female rural elderly people of above 60 years old.

Common Health Problems of the Rural Elderly in Andhra Pradesh

Sl.No	Health Problems	Male		Female		Total	
		No.	%	No.	%	No.	%
1	Body/ joint pains	73	48.67	83	55.33	156	52
2	Eye problems	63	42	73	48.67	136	45.33
3	Fatigue / general weakness	51	34	54	36	105	35
4	Sleep disorders	44	29.33	49	32.67	93	31
5	Mental depression	29	19.33	48	32	77	25.67
6	Digestive problems	34	22.67	39	26	73	24.33
7	Dental problems	41	27.33	30	20	71	23.67
8	Bowel complaints	30	20	37	24.67	67	22.33
9	Cold and cough	31	20.67	27	18	58	19.33
10	Ear problems	24	16	26	17.33	50	16.67
11	B.P. / Hypertension	29	19.33	19	12.67	48	16
12	Respiratory problems	17	11.33	21	14	38	12.67
13	Urinary problems	12	8	21	14	33	11
14	Diabetes	15	10	14	9.33	29	9.67
15	Piles	11	7.33	17	11.33	28	9.33

Read, understand and analyse the data given in the above table and write a report on it to present on the World Grandparents' Day.

You should include the following points in your report:

- Introduction
- The type of diseases old people suffer from below 10%, between 10-20, 21-30, 31-40 and 41-50.
- Which diseases have more or less effect on the health of the old people.

Listening

Listen to an interesting anecdote read by your teacher and say whether the following statements are true or false.

1. The woman was a stranger to Hyderabad.
2. In the beginning of the incident, the woman was at the Charminar.
3. The woman in this event might be a villager.
4. The woman knows that the buses in the city have numbers.
5. The woman misunderstood the direction given by the police officer.
6. The police officer gave a wrong direction.

Oral Activity

Work in groups . Tell your group any funny incident you may have witnessed / listened/read.

- What is the funny incident?
- Where did it happen?
- When did it happen?
- What made you laugh?

The Brave Potter

Marguerite Siek has chosen a very well-known Indian folktale for retelling in English. Children and adults alike are fond of folktales, which are often amusing and sometimes instructive.

It was dark. Thick black clouds covered the evening sky. The thunder roared and the strong wind shook the branches and leaves of the trees in the forest. Pit... pat... pit, drops of rain fell. Then the lightning flashed and split the black sky with its blinding light. Soon it was raining heavily.

An old tiger ran through the rain looking for shelter. He was wet and cold and his cave was far away. While hurrying to his shelter he saw an old hut. With a sigh of relief the tiger crawled under the thatched roof and lay down by the door. Except for the sound of the rain all was quiet. Before he could nod off, however, he heard something heavy being dragged inside the hut. This was followed by the voice of a woman.

'Oh, how terrible this leak is!' she complained. 'How terrible! I would rather meet a tiger in the forest than have this leak in my house!'

'A leak?' the tiger thought. 'What is a leak? It must be very dangerous and strong or the woman would not be more frightened of the leak than of me. Am I not rightly called the king of the forest? Aren't they all afraid of me? I wonder what a leak looks like... ?'

Soon afterwards the tired tiger fell asleep. He was suddenly awakened by an angry voice shouting in his ear. He felt heavy blows fall upon his head and shoulders.

'You horrible beast!' a voice screamed angrily. 'How dare you run away? How dare you make me walk about in the middle of the night trying to find you! Be careful, one of these days I'll kill you! Now, go home!'

The old tiger shivered. 'This must be the leak who has come out of the hut. I'd better do as he says or he will kill me.'

So the tiger allowed himself to be bound around the neck with a thick rope. The mysterious creature then climbed onto the tiger's back and pulled at the rope. 'Come on,



head for home!' shouted the voice. The tiger felt a sharp kick on his side. The tiger was terrified and he ran through the dark forest. The creature pulled hard on the rope to tell him which way to go. At the same time it scolded, cursed and kicked the poor tiger. Soon they stopped in front of a small hut on the edge of the thick forest. The creature climbed down from the tiger's back and bound him with an iron chain to a nearby tree. Then he went inside the hut. The tiger could not free himself from the chain; so he had to spend a miserable night under the tree. Who was this creature who was able to capture such a large and dangerous tiger? Let's find out.

On the afternoon of that day, a potter had arrived home after a hard day's work. He was tired and thirsty. He had asked his wife for some palm-wine. The more he drank, the better he felt. When he had drunk all the wine he no longer felt tired. When the storm began the potter suddenly remembered that he had left his donkey tied under a tree. He rushed out of his hut to take the animal into the stable. You can imagine his anger when he discovered that the donkey was not there anymore -- the only thing left was its chain!

'My stupid donkey must have run off into the forest,' he grumbled. 'When I catch him I'll give him a good beating!'

The potter walked through the wet forest. When it became dark he often stumbled over roots and fallen branches. With each step the potter felt angrier and angrier with his donkey.

'When I catch him, I'll tie him up under the tree all night,' he muttered to himself.

Hours later, the potter reached the old woman's hut. There he saw an animal sleeping in front of the door.

'There he is!' he shouted. 'There he is, the stupid animal!'

The drunken potter did not notice the difference between the donkey and a tiger. He kicked and beat the sleeping tiger. He then jumped onto the frightened animal's back, rode it home, and then tied it up with the iron chain.

Next morning the villagers who passed the potter's house looked in amazement at the tiger tied to the tree. Soon the news spread throughout the village that the potter had caught a tiger and tied it to a tree in his yard. All the villagers praised his courage. They also thanked him because the tiger had eaten many of their goats and buffaloes. They had tried to catch him for many years but had failed. Of course, the potter said that he had done nothing of the sort. He said that he had only brought his donkey home. He did not understand how a donkey could change into a tiger! When he saw the tiger, he fainted.

Nobody, however, believed the potter's story. The villagers even praised him for being modest. Soon the potter became famous. Everybody who met him called him the brave potter. The simple potter himself never understood why.

* * * * *

A few years later war broke out between the potter's country and a much stronger neighbour. The king immediately gathered a large army. But he realized that it was not strong enough to save his country from defeat. He needed a hero to lead his army. Where could he find such a brave man? The king hurriedly called his ministers together and asked their advice.

One of the ministers remembered the story of the brave potter.

'Your Majesty,' the minister said, 'I know someone who can lead our army.'

The king immediately sent a messenger to the potter's house. When the potter realized that he had been made General of the Army, he became frightened. The king had ordered him



to go to the palace the next day. How could he, a poor ignorant potter, become the General of the Army? He had never carried a sword, nor had he ever ridden a horse.

'Oh, I shall die because of that stupid donkey,' groaned the potter to his wife. 'He has only brought us trouble.'

The next day he went with his wife to the capital. The king was pleased to see him and ordered the potter to lead the army into battle the next day. The enemy were not far from the gates of the city. A splendid house had been prepared for the potter and his wife. The horse which would carry him into battle was ready in the stable.

That night the potter could not sleep. He was nervous and worried because he did not know how to ride a horse.

'If I fall off, everybody will laugh at me,' he thought. 'I will get up very early tomorrow and practise riding the horse.'

At dawn the potter woke up his wife and they went to the stable. They saw the beautiful brown horse ready for its new master.

'Oh, how tall he is!' sighed the potter. 'I shall never be able to climb onto his back.'

‘Put this bench beside him’, said his wife, ‘and use it as a step.’

Even with the help of the bench the potter had much difficulty climbing onto the horse's back. When he was finally seated, he found that the saddle was very slippery. 'Please tie my feet to the stirrups, dear wife,' said the potter, 'otherwise I shall certainly fall off.'

His wife found some rope and bound her husband's feet tightly to the stirrups. She then passed the rope underneath the horse and tied the two stirrups together. She also passed a length of rope around the potter's waist and tied him to the saddle.

'Now please tie my hands to his neck,' said the potter. Meanwhile the big brown horse was impatiently pawing his hooves on the ground. When the potter's wife tried to pass another rope around its neck, the horse suddenly jumped free. It galloped out of the stable with the potter hanging like a sack of rice on its back. Only the ropes kept him from crashing to the ground. The potter held tightly to the horse's neck and prayed to all the gods to save his life. After galloping through the quiet streets, the horse crashed through the city gates and raced across the open fields. It leapt over fences and streams, and began to head for the enemy's camp. When the potter realized where they were going, he tried harder than ever to stop the horse. He pulled wildly on the reins but it was no use; the horse galloped on.

When they passed a young tree, the potter grabbed a branch. But the horse did not stop. Instead the tree was pulled out of the ground. A sentry from the enemy camp saw the potter galloping towards the camp with a tree in one hand and his reins in the other. 'That must be the General who captured a tiger with his bare hands,' he thought. 'Now he has uprooted a tree with only one hand! He is not an ordinary man-he's a giant!' 'Run, run, save yourselves! The famous Tiger-General is coming at the head of a large army to attack us. He has the strength of a giant! He has uprooted a tree with one hand!'

The frightened soldiers fled. Their king was left by himself in his tent. Hurriedly he wrote a letter begging for peace and apologizing for attacking the country. He left this letter in the tent. Then he jumped on his horse and followed his soldiers. When the potter's brown horse reached the deserted camp it stopped. With shaking hands the potter untied his feet and fell to the ground. When he looked around he was surprised to find the camp empty. He looked in the king's tent and found the letter. The puzzled potter walked back to the city with the letter in his pocket. He went to his wife and gave her the letter.

'Dear wife,' he said, 'never in my life will I ride a horse again. Please take this letter to our king and tell him that the enemy has run away. I am going to bed.' His wife ran towards the palace with the letter. When the king read the letter, he was full of praise for his new

General. He asked the potter's wife where her husband was. 'My husband is tired, Your Majesty. The servants have put him to bed,' answered the wife respectfully.

'Let him rest today. Tell him to come tomorrow to receive his reward,' the king said.

Next morning the potter went to the king's palace. He left the brown horse in the stable and walked to the palace with his wife. The streets were filled with cheering crowds. They had all heard about his brave action.

'Look how humble he is,' they said to each other.

'Any other man would ride to the palace on a horse but he is walking like an ordinary man. He's truly a humble and brave man.'

The king rewarded the potter so well that he did not need to work again. The country was peaceful for the rest of his life and the potter never rode a horse again.

About the author

Marguerite Siek was a great story teller. He was very much interested in telling folk and mythological stories of Asia. He travelled across many Asian countries and collected interesting short stories from various countries and published them in English. He translated many famous Indian folk stories into English. The present short story 'The Brave Potter' is a very popular Telugu one collected by him from India.

Glossary

blinding (<i>adj</i>)	: very bright
thatched (<i>adj</i>)	: covered with dried straw
nod off (<i>phr.v</i>)	: fall asleep
palm-wine (<i>n</i>)	: toddy / fermented palm juice drunk by village folk (<i>kallu</i> in Telugu)
muttered (<i>v</i>)	: spoke something that can not be heard

Your Majesty (<i>phr</i>)	: way of addressing a king or a queen
saddle (<i>n</i>)	: a leather seat for a rider on a horse
stirrups (<i>n</i>)	: metal rings that hang down on each side of a horse's saddle, used to support the rider's foot
pawing (<i>v</i>)	: touching something repeatedly with a paw
hooves (<i>n</i>)	: the hard parts of the feet of some animals like horses ('Hooves' is the plural form of 'hoof'.)
crashing (<i>v</i>)	: falling
reins (<i>n</i>)	: long leather bands held by a horse rider to control it
sentry (<i>n</i>)	: guard / a soldier whose job is to guard something
uprooted (<i>v</i>)	: pulled a tree or a plant out of the ground
cheering crowds (<i>phr</i>)	: a large gathering of people shouting in joy

Comprehension

Answer the following questions.

1. What did the tiger think the mysterious creature was? Why did he allow himself bound around the neck with a thick rope?
2. What made the potter angry?
3. Why did the king make the potter the General of the army?
4. Why do you think the sentry feels that the potter is a giant?
5. Do you think that the potter is really brave or lucky? Give your reasons.
6. What is the most humorous and thrilling incident in the story? Write the incident and say why it is humorous and thrilling.

Project Work

- I. You have read the story 'The Brave Potter'. It is a humorous story. The writer of the story created humour by creating situations where the tiger took the word 'leak' to be 'a more powerful thing' than him and people mistook the potter to be a brave man.

Work in groups and collect a humorous story. Analyse how the writer created humour in it and present it before the class.



How well have I understood this unit?

Read and tick (✓) in the appropriate box.

Indicators	Yes	Somewhat	No
Reading: I read and comprehended the text:			
A: The Dear Departed – I			
B: The Dear Departed – II			
C: The Brave Potter			
Vocabulary: I was able to			
• write the plural forms of Latin and Greek nouns.			
• decide which emotion is expressed in each context given.			
• form compound adjectives and use them to fill in the blanks.			
• write words that are likely to be confused and find their meanings. And I was able to use them in my own sentences.			
• rewrite the paragraph correcting the errors in it.			
• use the idiomatic expressions in sentences of my own.			
Grammar: I was able to			
• Complete the conversations with the forms of the simple past and present perfect.			
• insert 'a', 'an' or 'the' wherever necessary.			
• use the compound prepositional phrases in sentences of my own.			
• fill in the blanks with correct compound prepositional phrases.			
• identify the errors and rewrite the passage with necessary corrections.			

Indicators	Yes	Somewhat	No
Writing: I was able to			
• write a letter to my friend to attend the marriage.			
• convert the play ‘The Dear Departed’ into a story.			
Study Skills:			
I was able to analyse the given data and write a report.			
Listening and Speaking:			
I listened to the anecdote and say whether the given statements are true or false.			
I was able to tell a funny incident.			
Project Work:			
I was able to collect a humorous story and analyse how the writer created humour in it.			