

UNIT 16

The Rising of The Moon

(Lady Gregory)

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- apply critical thinking to interact with text.
- use summary skills.
- complete cloze passage.
- research qualitatively.

Pre-reading:

- Who do you think is the greatest playwright in English literature?
- Have you ever read any Shakespearean play?

Characters

- * Sergeant
- * Policeman X
- * Policeman B
- * A Ragged Man

SCENE

Side of a quay in a seaport town. Some posts and chains. A large barrel. Enter three policemen, moonlight.

Sergeant, who is older than the others, crosses the stage to R. and looks down steps. The others put down a pastepot and unroll a bundle of placards.

Policeman B. I think this would be a good place to put up a notice. (He points to barrel.)

Policeman X. Better ask him. (calls to Sergeant.) Will this be a good place for a placard? (No answer.)

Policeman B. Will we put up a notice here on the barrel? (No answer.)

Sergeant. There's a flight of steps here that leads to the water. This is a place that should be minded well. If he got down here, his friend might have a boat to meet him: they might send it in there from outside.

Policeman B. Would the barrel be a good place to put a notice up?

Sergeant. It might; you can put it there.

Sergeant. *(They paste the notice up)*
(reading it). Dark hair—dark eyes, smooth face, height five feet five—there's not much to take hold of in that—it's a pity I had no chance of seeing him before he broke out of gaol. They say he's a wonder, that it's he makes all the plans for the whole organization. There isn't another man in Ireland would have broken gaol the way he did. He must have some friends among the gaolers.

Policeman B. A hundred pounds is little enough for the Government to offer for him. You may be sure any man in the force that takes him will get promotion.

Sergeant. I'll mind this place myself. I wouldn't wonder at all if he came this way. He might come slipping along there *(points to side of quay)*, and his friends might be waiting for him there *(points down-steps)*, and once he got away it's little chance we'd have of finding him; it's may be under a load of kelp he'd be in a fishing boat, and not one to help a married man that wants it to be rewarded.

Policeman X. And if we get him itself, nothing but abuse on our heads for it from the people, and maybe from our own relations.

Sergeant. Well, we have to do our duty in the force. Haven't we the whole country depending on us to keep law and order? It's those that are down would be up and those that are up would be down, if it wasn't for us. Well, hurry on, you have plenty of other places to placard yet, and come back there then to me. You can take the lantern. Don't be too long now. It's very lonesome here with nothing but the moon.

Policeman B. It's a pity we can't stop with you. The Government should have brought more police into the town, with him in gaol, and at assize time too. Well, good luck to your watch.

(They go out).
Sergeant. *(walks up and down once or twice and looks at placard)*. A hundred pounds and promotion sure. There must be a great deal of spending in a hundred pounds. It's a pity some honest man not to be the better of that.

(A Ragged man appears at left and tries to slip past. Sergeant suddenly turns.)

Sergeant. Where are you going?

Man. I'm a poor ballad-singer, your honour. I thought to sell some of

these (*holds out bundle of ballads*) to the sailors.

(*He goes on.*)

Sergeant.

Stop! Didn't I tell you to stop? You can't go on there.

Man.

Oh, very well. It's a hard thing to be poor. All the world's against the poor!

Sergeant.

Who are you?

Man.

You'd be as wise as myself if I told you, but I don't mind. I am one Jimmy Walsh, a ballad-singer.

Sergeant.

Jimmy Walsh? I don't know that name.

Man.

Ah, sure, they know it well enough in Ennis. Were you ever in Ennis, Sergeant?

Sergeant.

What brought you here?

Man.

Sure, it's to the assizes I came, thinking I might make a few shillings here or there. It's in the one train with the judges I came.

Sergeant.

Well, if you came so far, you may as well go farther, for you'll walk out of this.

Man.

I will, I will: I'll just go on where I was going.

(*Goes towards steps.*)

Sergeant.

Come back from those steps: no one has leave to pass down them to-night.

Man.

I'll just sit on the top of the steps till I see will some sailor buy a ballad off me that would give me my supper. They do be late going back to the ship. It's often I saw them in Cork carried down the quay in a hand-cart.

Sergeant.

Move on, I tell you. I won't have anyone lingering about the quay tonight.

Man.

Well, I'll go. It's the poor have the hard life! May be yourself might like one, Sergeant. Here's a good sheet now. (*Turns one over.*) Content and a Pipe... that's not much. The Peeler and the Goat... you wouldn't like that. Johnny Hart... that's a lovely song.

Sergeant.

Move on.

Man.

Ah, wait till you hear it. (*Sings*):

"There was a rich farmer's daughter lived near the town of Ross;
She courted a Highland solder, his name was Johnny Hart;
Says the mother to her daughter, I'll go distracted mad
If you marry that Highland soldier dressed up in Highland plaid."

Sergeant.

Stop that noise.

(*Man wraps up his ballads and shuffles towards the steps.*)

Sergeant. Where are you going?
 Man. Sure, you told me to be going, and I am going.
 Sergeant. Don't be a fool. I didn't tell you to go that way; I told you to go back to the town.
 Man. Back to the town, is it?
 Sergeant. *(taking him by the shoulder and shoving him before him)*. Here, I'll show you the way. Be off with you. What are you stopping for?
 Man. *(who has been keeping his eye on the notice, points to it)*. I think I know what you're waiting for, Sergeant.
 Sergeant. What's that to you?
 Man. And I know well the man you're waiting for... I know him well... I'll be going. *(He shuffles on.)*
 Sergeant. You know him? Come back here. What sort is he?
 Man. Come back is it, Sergeant? Do you want to have me killed?
 Sergeant. Why do you say that?
 Man. Never mind. I'm going. I wouldn't be in your shoes if the reward was ten times as much. *(Goes on off stage to L.)* not if it was ten times as much.
 Sergeant. *(rushing after him)*. Come back there, come back. *(Drags him back.)* What sort is he? Where did you see him?
 Man. I saw him in my own place, in the County Clare. I tell you, you wouldn't like to be looking at him. You'd be afraid to be in the one place with him. There isn't a muscle as hard as that board. *(slaps barrel)*.
 Sergeant. Is he as bad as that?
 Man. He is then.
 Sergeant. Do you tell me so?
 Man. There was a poor man in our place, a sergeant from Ballyvaughan.... It was with a lump of stone he did it.
 Sergeant. I never heard of that.
 Man. And you wouldn't, Sergeant. It's not everything that happens gets into the papers. And there was a policeman in plain clothes, too... It is in Limerick he was. It was after the time of the attack on the police barrack at Kilmallock... Moonlight... just like this... waterside... Nothing was known for certain.
 Sergeant. Do you say so? It's a terrible country to belong to.
 Man. That's so, indeed! You might be standing there, looking out that way, thinking you saw him coming up this side of the quay

- (*points*), and he might be coming up this other side (*points*), and he'd be on you before you knew where you were.
- Sergeant.** It's a whole troop of police they ought to put here to stop a man like that.
- Man.** But if you'd like me to stop with you, I could be looking down this side. I could be sitting up here on this barrel.
- Sergeant.** And you know him well, too?
- Man.** I'd know him a mile off, Sergeant.
- Sergeant.** But you wouldn't want to share the reward?
- Man.** Is it a poor man like me, that has to be going the roads and singing in fairs, to have the name on him that he took a reward? But you don't want me. I'll be safer in the town.
- Sergeant.** Well, you can stop.
- Man.** (*getting up on barrel*). All right, Sergeant. I wonder, now you're not tired out, Sergeant, walking up and down the way you are.
- Sergeant.** If I'm tired I'm used to it.
- Man.** You might have hard work before you to-night yet. Take it easy while you can. There's plenty of room up here on the barrel, and you see farther when you're higher up.
- Sergeant.** May be so. (*Gets up beside him on barrel, facing right. They sit back to back, looking different ways.*) You made me feel a bit queer with the way you talked.
- Man.** Give me a match, Sergeant (*he gives it and Man lights pipe*); take a draw yourself? It'll quiet you. Wait now till I give you a light, but you needn't turn round. Don't take your eye off the quay for the life of you.
- Sergeant.** Never fear, I won't. (*Lights pipe. They both smoke*). Indeed it's a hard thing to be in the force, out at night and no thanks for it, for all the danger we're in. and it's little we get but abuse from the people, and no choice but to obey our orders, and never asked when a man is sent into danger, if you are a married man with a family.
- Man.** (*sings*):
 "As through the hills I walked to view the hills and shamrock plain,
 I stood awhile where nature smiles to view the rocks and streams.
 On a matron fair I fixed my eyes beneath a fertile vale.
 As she sang her song it was on the wrong of poor old Granuaile".
- Sergeant.** Stop that; that's no song to be singing in these times.

Man. Ah, Sergeant, I was only singing to keep my heart up. It sinks when I think of him. To think of us two sitting here, and he creeping up the quay, may be, to get to us.

Sergeant. Are you keeping a good look-out?

Man. I am; and for no reward too. Amn't I the foolish man? But when I saw a man in trouble, I never could help trying to get him out of it. What's that? Did something hit me?

(Rubs his heart.)

Sergeant. *(patting him on the shoulder).* You will get your reward in heaven.

Man. I know that, I know that, Sergeant, but life is precious.

Sergeant. Well, you can sing if it gives you more courage.

Man. *(sings):*
 "Her head was bare, her hands and feet with iron bands were bound,
 Her pensive strain and plaintive wail mingles with the evening gale,
 And the song she sang with mournful air, I am old Granuaile.
 Her lips so sweet that monarchs kissed..."

Sergeant. That's not it. "Her gown she wore was stained with gore." ... that's it... you missed that.

Man. You're right, Sergeant, so it is. I missed it. *(Repeats line.)* But to think of a man like you knowing a song like that.

Sergeant. There's many a thing a man might know and might not have any wish for.

Man. Now, I dare say, Sergeant, in your youth, you used to be sitting up on a wall, the way you are sitting up on this barrel now, and the other lads beside you, and you singing Granuaile?

Sergeant. I did then.

Man. And the *Shan Bhean Bhocht*?

Sergeant. I did then.

Man. And the *Green on the cape*?

Sergeant. That was one of them.

Man. And maybe the man you are watching for to-night used to be sitting on the wall, when he was young, and singing those same songs ... It's a queer world...

Sergeant. Whisht!..... I think I see something coming It's only a dog.

Man. And isn't it a queer world? Maybe it's one of the boys you used to be singing with that time you will be arresting to-day or to-

Sergeant.

Man.

tomorrow, and sending into the dock.

That's true indeed.

And may be one night, after you had been singing, if the other boys had told you some plan they had, some plan to free the country, you might have joined with them and maybe it is you might be in trouble now.

Sergeant.

Man.

Well, who knows but I might? I had a great spirit in those days.

It's a queer world, Sergeant, and it's little any mother knows when she sees her child creeping on the floor what might happen to it before it has gone through its life, or who will be who in the end.

Sergeant.

That's a queer thought now, and a true thought. Wait now till I think it out... If it wasn't for the sense I have, and for my wife and family, and for me joining the force the time I did, it might be myself now would be after breaking gaol and hiding in the dark, and it might be him that's hiding in the dark and that got out of gaol would be sitting up where I am on this barrel... And it might be myself would be creeping up trying to make my escape from himself, and it might be himself would be keeping the law, and myself would be breaking it, and myself would be trying maybe to put a bullet in his head, or to take up a lump of a stone the way you said he did ... no, that myself did... Oh!

(Gasps. After a pause) What's that?

(Grasps Man's arm.)

Man.

(jumps off barrel and listens, looking out over water). It's nothing, Sergeant.

Sergeant.

I thought it might be a boat. I had a notion there might be friends of his coming about the quays with a boat.

Man.

Sergeant, I am thinking it was with the people you were, and not with the law you were, when you were a young man.

Sergeant.

Well, if I was foolish then, that time's gone.

Man.

May be, Sergeant, it comes into your head sometimes, in spite of your belt and your tunic, that it might have been as well for you to have followed Granuaile.

Sergeant.

It's no business of yours what I think.

Man.

Maybe, Sergeant, you'll be on the side of the country yet.

Sergeant.

(gets off barrel.) Don't talk to me like that. I have my duties and I know them. *(Looks round)* That was a boat; I hear the oars.

(Goes to the steps and looks down.)

Man. *(sings):*
 "O, then, tell me, Shawn O'Farrell,
 Where the gathering is to be.
 In the old spot by the river.
 Right well known to you and me!"

Sergeant. Stop that! Stop that, I tell you!

Man. *(sings louder):*
 "One word more, for signal token,
 Whistle up the marching tune,
 With your pike upon your shoulder,
 At the Rising of the Moon."

Sergeant. If you don't stop that, I'll arrest you.
(A whistle from below answers, repeating the air.)

Sergeant. That's a signal. *(Stands between him and steps.)* You must not pass
 this way... Step farther back... Who are you? You are no ballad-
 singer.

Man. You needn't ask who I am, that placard will tell you. *(Points to placard.)*

Sergeant. You are the man I am looking for.

Man. *(takes off hat and wig. Sergeant seizes them).* I am. There's a
 hundred pounds on my head. There is a friend of mine below in a
 boat. He knows a safe place to bring me to.

Sergeant. *(looking still at hat and wig.)* It's a pity! It's a pity. You deceived
 me. You deceived me well.

Man. I am a friend of Granuaile. There is a hundred pounds on my head.

Sergeant. It's a pity, it's a pity!

Man. Will you let me pass, or must I make you let me?

Sergeant. I am in the force. I will not let you pass.

Man. I thought to do it with my tongue. *(Puts hand in breast.)* What is
 that?

Voice of
 Policeman X
 outside. Here, this is where we left him.

Sergeant. It's my comrades coming.

Man. You won't betray me... the friend of Granuaile. *(Slips behind barrel)*

Voice of
 Policeman B.
 Policeman X. That was the last of the placards.
(as they come in). If he makes his escape, it won't be unknown he'll

make it.
(Sergeant puts hat and wig behind his back).

Policeman B. Did anyone come this way?
 Sergeant. *(after a pause).* No one.

Policeman B. No one at all?
 Sergeant. No one at all.

Policeman B. We had no orders to go back to the station; we can stop along with you.
 Sergeant. I don't want you. There is nothing for you to do here.

Policeman B. You bade us to come back here and keep watch with you.
 Sergeant. I'd sooner be alone. Would any man come this way and you making all that talk? It is better the place to be quiet.

Policeman B. Well, we'll leave you the lantern anyhow. *(Hands it to him.)*
 Sergeant. I don't want it. Bring it with you.

Policeman B. You might want it. There are clouds coming up and you have the darkness of the night before you yet. I'll leave it over here on the barrel. *(Goes to barrel.)*

Sergeant. Bring it with you. I tell you. No more talk.

Policeman B. Well, I thought it might be a comfort to you. I often think when I have it in my hand and can be flashing it about into every dark corner *(doing so)* that it's the same as being beside the fire at home, and the bits of logwood blazing up now and again.
(Flashes it about, now on the barrel, now on Sergeant.)

Sergeant. *(Furious.)* Be off, the two of you, yourselves and your lantern!
(They go out. Man comes from behind barrel. He and Sergeant stand looking at one another.)

Sergeant. What are you waiting for?

Man. For my hat, of course, and my wig. You wouldn't wish me to get my death of cold? *(Sergeant gives them.)*

Man. *(going towards steps.)* Well, good night, comrade, and thank you. You did me a good turn to-night, and I'm obliged to you. Maybe I'll be able to do as much for you when the small rise up and the big fall down... when we all change places at the Rising *(waves his hand and disappears)* of the moon.

Sergeant. *(turning his back to audience and reading placard.)* A hundred pounds reward! A hundred pounds! *(Turns towards audience.)* I wonder, now, am I as great a fool as I think I am?

CURTAIN

Reading and Thinking Skills:

1. Answer the following questions.

- I What is the play "The Rising of the Moon" about?
- ii) What sort of placards are the policemen pasting?
- iii) Which place does the Sergeant say to be minded well?
- iv) Who are the Sergeant and policemen looking for?
- v) What is the complexion of the man who had fled from the jail?
- vi) What rewards will the man get from the Government, who arrests the fled man?
- vii) Why does the people love the man who is struggling for their freedom?
- viii) Who is the ragged man?
- ix) Why does the ragged man try to go towards the steps?
- x) Why is the ragged man singing songs?

2. Mark the sentences True or False.

- i) There are four policemen in the play "The Rising of the Moon".
- ii) The policemen are pasting placards.
- iii) The placards are about a man who has broken the jail.
- iv) The height of the wanted man is about six feet.
- v) The Government offers a hundred pounds as a reward for the arrest of the wanted man.
- vi) If any policeman arrests the wanted man, he will be cursed by the people.
- vii) The wanted man is in the disguise of a balled singer.
- viii) The sergeant is in the dilemma to arrest the wanted man or not.
- ix) The Sergeant arrests the wanted man.
- x) The Sergeant orders the two policemen to go away.

3. Choose the correct answer.

- I Who is the ragged man in the play?
a) a soldier b) a policeman c) a freedom fighter d) a robot
- ii) The two policemen are pasting:
a) banners b) placards c) panna flex d) newspapers
- iii) The placards are about:
a) a wanted man b) a minister c) a judge d) a soldier
- iv) The ragged man says to the Sergeant, "I have come
a) in the train with the soldier. b) by air with the judges.
c) with the judges by train. d) with the judges on foot.
- v) The ragged man says to the Sergeant, "I thought to sell some of these to the:
a) soldiers b) sailors c) policemen d) sergeant

- vi) The ragged man says to the Sergeant, "I am:
 - a) John Hunter
 - b) Jimmy Bull
 - c) Jimmy Walsh
 - d) James Walsh
- vii) The play "The Rising of the Moon" is about:
 - a) slavery
 - b) freedom
 - c) democracy
 - d) dictatorship
- viii) In his youth, the Sergeant also had a great passion for:
 - a) the freedom of his country.
 - b) the progress of his country.
 - c) joining police force.
 - d) becoming a doctor.
- ix) The ragged man is given a signal by:
 - a) his brothers.
 - b) his relatives.
 - c) his cousins.
 - d) his friends.
- x) The Sergeant at last recognizes the ragged man that he is:
 - a) the wanted man they are looking for.
 - b) the soldier they are waiting for.
 - c) the policeman they are wishing to see.
 - d) the fisherman they are trying to arrest.

Critical Thinking:

- Why did the Sergeant let the ragged man go away with his friends?

Writing Skills:

Cloze passage

Activity:

turn, rise up, rising, obliged, comrade, moon, fall down
Well, good night, _____, and thank you. You did me a good _____
to-night, and I'm _____ to you. Maybe I'll be able to do as much for you
when the small _____ And the big _____ ... when we all
change places at the _____ of the _____.

Activity:

Write down the summary of the play, “The Rising of the Moon” in your own words by using summary skills.

GLOSSARY

A

addle	confused
adversity:	affliction an unfortunate happening.
aghast:	struck with amazement
antique:	ancient
appal:	greatly dismay and horrified
application	diligence
asphalt:	dark bituminous pitch
assize	a court which formerly sat at intervals in each country of England
avalanch:	sudden abundance
awkward	clumsy

B

banished:	exiled
banquet:	sumptuous, esp. formal, feast or dinner.
bantu	a member of a large group of indigenous african people.
bark:	any small sailing vessel.
barrack	a large building used to house soldiers
barren	unable to produce fruit, unproductive.
betray	be disloyal.
bison	a large mammal of the ox family
bionic	having parts of body that are electronic
bramble	a blackberry bush or similar bush
breech	back part of a rifle or gun barrel
burst into tears	suddenly begin to shed tears
bivouac	temporary camp

C

cajol	persuade by flattery
carcasses	the dead body of an animal
charge	rush forward, esp. in attack
choppers:	helicopters
clamber	climb with difficulty.
cloak	mantle
compost	mixture of decayed organic matter.
concentrate	give full attention to the given work.
congealing	thickening
conglomeration	collections
CN Tower	Concrete Communication and Observation Tower (Toronto, Canada)
comrades	a colleague or a fellow member of an organization
cant	hypocrisy
cognitive	perceptive
contrariness	stubborn opposition

D

daisy	a small flower with many white petals.
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death toll
debris
deliberate
demon
detest
detriment
disclaim
do not ... boundary

drift
designer compost
diction

E

enlightenment
epicenter
ethereal
exterminate
WEP

F

flicker
flung
fondly
forged
frantically
forlorn
fraught
fortnight

G

gaze
giggle
gilded
glee
glow-worm
graffiti
gregory powder
grimalkin
gaol
grocery
gruff

H

heartrending
hedges
height be taken
hemlock

the number of dead people.
scattered fragments esp. of wreckage.
intentional
an evil spirit or a devil.
have great hate for.
damage, loss, injury
renounce legal claim to
do not complete their education, fail to get the required degree, etc.
go aimlessly.
untidy
language

knowledge
point at which earthquake reaches the earth's surface.
belong to the sky and the air, unsubstantial.
destroy utterly (esp. a living thing)
World Food Programme

a wavering light, shine unsteadily
threw
lovingly
formed/false
madly/wildly
abandoned/sad
uneasy
14 day period

look fixedly
laugh in silly or nervous manner
covered with golden foil.
mirth, delight
a kind of beetle that gives out light.
writing or drawing scribbled on surface.
compound powder of rhubarb.
old she – cat.
jail
items of food sold in a grocer's store or super market.
hoarse, rough & rude

very painful
barrier of closely grooming bushes.
although its height may be measured.
a coniferous north america tree. in england the name is used for poisonous plant.

herculean
highfalutin
hillock

I

i s'pose
lcrc
ignited
impediments
inflict
intimidated
intrepid
ironic twist

incumbent

K

kopecik

L

lair
laudanum
linnet
litter
loom
loping away
lor
lulled
lantern

M

maliciously
mamba
meadow
menacing
might
milky
motes
much-lauded
mug up (slang)
musket
myrtyl
murmured
matron

monarchs

N

native ability

extremely difficult and laborious; pertaining to hercules.
(slang), bombastic pompous writing.
small hills

I suppose
international committee of the red cross.
caught fire
hindrance or obstruction.
cause something painful or unpleasant to be suffered.
frightened
fearless
it is one that is unusual or amusing because something
strange happens or opposite of what is expected happens.
e.g., in ironic twist the most trustworthy character in a film
turned out to be the thief.
compulsory

a very small unit of russian money, a small fraction of a ruble.

the den of a wild animal
solution prepared for opium.
a small bird
rubbish left in public place.
appear dimly esp. threatening shape.
running with a long bounding stride
lord
soothed
a lamp with a transparent case

hearing malice, intending harm.
venomous african snake
a field of grass
threatening, dangerous
strength, power
galaxy
specks
greatly praised
learn by concentrated study
a light gun with a long barked.
evergreen shrub with shiny leaves and white scented flowers.
whispered
a woman in charge of domestic and medical arrangements at
a boarding school
emperors

natural ability

newman, john henry
(1801-90)

O

o'erhead
oft
ogre
on purpose
oscar wilde
outlay

P

palsies:
palsy:
perched
perverted
pesticide
poise... fidgets
portico
promptly
pull through
proclaim
placards
plaid

Q

quadrille
quay

R

rebuked:
receptive
remnant
remote
rip
robert louis stevenson
ragged man

S

samuel butter
scaffold:
scramble
selfish
shillings
shambles
sherry
shove
shrivel
shudders
sickle
simba

a cardinal, the roman catholic church. master of a distinctive, and flowing literary style.

Overhead
often
a man eating giant.
intentionally
one of the most elegant writers of the late 19th century.
expenditure, as of money

people effected with palsy.
paralysis.
bar, branch etc. used by a bird to rest on.
get turned to a wrong use.
substance that kills pests.
balance and self-discipline which keep back nervous excitement.
a roof supported by columns, used as a porch
given without delay.
recover
declare
a printed or handwritten notice for public display
a long piece of tartan worn over the shoulder

a formal dance with four or more couples; popular in the past.
a long platform beside the sea

scold
able or quick to receive ideas.
something left over
far away.
pull feasibly away, tear
novelist, essayist and poet. his style was easy and graceful.
a man with old and torn clothes

one of the greatest English prose satirists.
platform for the execution of criminals.
move quickly and awkwardly.
showing interest only in oneself.
a former British coin
butcher's slaughter's house.
a strong wine from southern spain.
put someone carelessly or roughly.
wrinkle as a result of loss of moisture.
tremble violently
an agriculture tool with a curved blade.
lion

sinister
slumber
snag
solitude
specs
spill
spunt
sprightly
spur
squat
stalling
starving
stench
stickle's compass come
stncco
strewn
strife
sublime
survival
swahili
swamp
suffice

T

take ... collar
tendous
thine

thriving
titanic
tramp
travail
trespassers
trifles
trip over
twist
twittering with delight
tempest
thesis

U

uncanny
undertaker
up and doing
unobtrusive

V

vale

W

warbler
wicked
wrapped

Y

yarn

seeing evil dangerous, wicked
 sleep (old english).
 an unexpected difficulty.
 loneliness
 spectacles
 flow over
 gush out in a stream / move with a sudden burst of speed
 lovely, brisk
 shoots
 short and thick crouch
 obstruct
 suffering or dying from hunger.
 an offensive odour, a fowl smell
 within the range of times sickle.
 plaster, cement
 sprinkled
 make great effort.
 of great beauty or excellence of the most extracted or noble kind
 the state of surviving
 a bantu language widely used in east africa
 a marsh, a bog
 be sufficient

deals firmly with himself.
 bands of tissues attracting muscles to bones
 wordsworth imagines that the skylark sings so that its chicks
 in the nest on the ground can hear it.
 prosper, flourish go rich.
 vary large
 a homeless person who travels around and lives by begging.
 painful labour
 intruders
 trivial, things of slight importance.
 stumble
 curve, bend
 singing with joy
 storm
 research report

weird, mysterious
 a person whose job is to prepare dead bodies for burial.
 to be active occupied
 unnoticeable

valley

who sings in a gentle thrilling manner.
 evil, bad
 covered with

story, anecdote

Unit -1

- Help students to understand the use of punctuation marks:
- Full stop, question mark, inverted commas, commas, colon, semi-colon, apostrophe, exclamation mark and hyphen.

Punctuation Marks

The full stop (.)

It is used at the end of a sentence that is not a question or an exclamation. It is also used in abbreviations.

The Question Mark (?)

It is used at the end of a direct question.

The Quotation Marks / Inverted Commas (“ ”)

Quotation marks are used to enclose words and punctuation in direct speech.

The comma (,)

It is used to separate words in a list, though they are often omitted before and:

The Colon (:)

It is used to introduce a list of items.

The Semicolon (;)

It is used instead of a comma to separate parts of a sentence that already contain comma.

The Apostrophe

With 's' to indicate that a thing or person belongs to somebody:

The Exclamation Mark (!)

It is used at the end of a sentence expressing surprise, joy, anger, shock or another strong emotions”

The Hyphen (-)

It is used to form a compound from two or more other words.

- Help students to plan and draft their writing, revise and edit it for logical flow of ideas. Students may be encouraged to proof- read each other's writing for the errors mentioned in the check list.

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- Help students to analyze story elements and ask them to recognize Author's purpose and point of view as well.
 - Help students in presenting story elements.

Unit -2

- Help the students to recognize all kinds of nouns.
- Help the students to identify and demonstrate the use of relative pronouns.
- Help the students to identify the pronunciation of the words with the help of pronunciation key given in the dictionary.

Unit -3

- Recite the poem with proper stress and intonation and how reading poetry is different from reading prose.
- Encourage students to complete the given research project.
- Explain the use of figurative language and literary techniques such as simile, metaphor and imagery.
- Motivate students to construct dialogues by using expressions to inquire.

Unit -4

- Help students how to use a dictionary and also locate appropriate synonyms and antonyms in a thesaurus.

- Encourage students to find the meanings and pronunciation of the given words with the help of dictionary and pronunciation key.
- Motivate students to collect the data on the given research project and present their findings in the class.
- Simple sentences consist of one verb clause. A verb clause is an independent clause that is formed by a subject and a predicate.
- Compound sentence is one made up of two or more main clauses. The clauses in compound sentences can be joined by a comma and a coordinating conjunction (and, yet, but, for) or by a semi-colon.
- Complex sentence consists of one independent clause and one or more subordinate clauses.
- Arrange a group discussion on the given topic.

Unit -5

Skimming and Scanning

The main ways of reading are:

- Skimming:** Quickly running one's eyes over a text to get a general idea.
 - Scanning a Text:** Quickly going through the text to find out particular piece of information.
- Identify the key points in a text.
 - Read between the lines.
 - Draw conclusions carefully.

Noun Phrases

Noun phrase consists of a noun and the modifier which distinguishes it.

Noun Clauses

A noun clause is a subordinate clause which functions as a noun in relation to the main clause.

Colloquialism

These are phrases and words that are part of our everyday speech, but they are not [part of our formal language.

Idiomatic Expressions:

Idiomatic are expressions peculiar to a language. These should not be taken literally. Use the following expressions in your own sentences:

Active Voice

It is used when one needs to focus on the subject, the doer of the action, rather than the object

Passive Voice

It is used when one needs to focus on the receiver of the action rather than doer.

Oral: Students may also be asked to give direction for nearby places outside your college.

Unit -6

SONNET (CXVI)

Sonnet is a poem of fourteen lines that follows a strict rhyme scheme and specific structure. CXVI stands for 116

"Odd one out" a person or thing differing from all other members of a particular group or set in some way.

Unit -7

Explain for the students how to write a friendly / informal letter by giving them a layout of an informal letter.

Synonym

- A synonym is a word which has almost the same meaning as another. The purpose of synonyms is to give flexibility and variety of a style. The great speakers and writers are lavish in their use of synonyms.

Antonym

- Antonym is a word having the opposite meaning of another word.

Oral Communication

Encourage students to use the given expressions in dialogue.

Unit -8

NOTE: Whom is very rarely used in modern English.

Conditional sentences

These are the sentences in which a condition and result is pointed out. There are three types of conditional sentences. (Type I, Type II and Type III)

Unit -9

1. **Adjective of Quality:**

This kind of adjective shows the quality of a person or a thing.

2. **Adjective of Quantity:**

This kind of adjective shows the quantity of a thing.

3. **Adjective of Number:**

This kind of adjective shows how many persons or things are meant.

4. **Demonstrative Adjective:**

This kind of adjective is used to point out to a person or thing.

5. **Possessive Adjective:**

This adjective shows the possession of a thing.

6. **Distributive Adjective:**

This adjective refers to each one of a number.

Comparison of Adjectives

There are three degrees of adjective for comparison.

1. **Positive Degree**

The positive degree of adjective is simple form of adjective.

2. **Comparative Degree**

The comparative degree of adjective shows a higher degree of quality than the positive.

3. **Superlative Degree**

The superlative degree of adjective shows the highest degree of quality.

Unit -10

Adjective Phrase

When a group of words without subject and predicate performs the function of an adjective, it is called adjective phrase.

Adjective Clause

An adjective clause is a clause which does the work of an adjective.

Unit -11

- Explain all rules of changing direct speech into indirect. i.e.
 - Basic rules
 - Rules of changing pronouns
 - Rules of changing tenses.
 - Rules of changing words like 'here' into 'there'.
 - Rules of changing declarative, imperative, exclamatory and interrogative sentences into indirect speech.

Unit -12

Modal Verbs

Modal verbs are auxiliary verbs which perform special functions. They are; can, could, may, might, shall, should, will, would, must, ought to, used to, need and dare.

- **Argumentative / Persuasive Essay**

Keep in mind the following points when writing a composition of an argumentative or persuasive nature.

- Distinguish fact from opinion.
- State an opinion on the topic
- List ideas and arguments that support opinion.
- Organize ideas and supporting arguments in a clear, structured and logical manner.
- Distinguish between language used for persuasion and propaganda.
- Use persuasive language to enhance ideas.
- Use special devices to support arguments e.g. appeal to logic through reasoning, appeal to emotion or ethical belief.
- Participate and respond to opposing arguments by defending point of view with factual evidence, quotation, expert opinion, logical reasoning and commonly held beliefs.

Unit -13

Adverb

Adverb is a word which tells more about a verb, an adjective or another adverb.

Adverbial Phrase

An adverbial phrase is a group of words without subject and predicate, which performs the function of an adverb.

Adverb clause

An adverb clause is a dependent clause which works as an adverb.

Unit -14

Future continuous tense

We can use the future continuous to say that something will be going on at a certain time in the future.

Future perfect

We can use the future perfect to say that something will have been completed by a certain time in the future.

Future perfect continuous

It indicates an action a part of which will be completed at some point in future and the rest will be continuous.

Unit -15

Cloze Passages

A cloze passage is a passage with blank spaces in it. The blank spaces occur at irregular intervals.

Unit -16

- Help students in recognizing elements of the play.
- Explain the play by highlighting the role of different characters in the play.