

### Course Outlines

<b>Course Unit Code</b>	<b>EDU-02008</b>
<b>Title</b>	<b>Communication skills</b>
<b>Credit Hours</b>	<b>3</b>
<b>Level</b>	<b>B.S. Special Education (Morning)</b>
<b>Semester</b>	<b>2<sup>nd</sup></b>
<b>Prerequisites</b>	<b>None</b>

#### **1- Effective Communication**

1. Effective communication (Mid Term)
2. Communication cycle (Mid Term)
3. Process of communication (Mid Term)
4. Importance of communication (Mid Term)
5. Barriers to Communication (Mid Term)
6. Types of communication (Mid Term)
7. Elements of communication skill (Final Term)
8. Organization of a message a) Good news message b) Bad news message (Final Term)
9. Developing coherency and clarity (Final Term)
10. Modes of communication (Final Term)

#### **2- Applied Grammar**

##### **A. Definition of Pronoun and its types (Mid Term)**

- 1- Personal pronouns (e.g., he, they)
- 2- Demonstrative pronouns (e.g., this, these)
- 3- Interrogative pronouns (e.g., which, who)
- 4- Indefinite pronouns (e.g., none, several)
- 5- Possessive pronouns (e.g., his, your)
- 6- Reciprocal pronouns (e.g., each other, one another)
- 7- Relative pronouns (e.g., which, where)
- 8- Reflexive pronouns (e.g., itself, himself)
- 9- Intensive pronouns (e.g., itself, himself)

##### **B- Definition of Preposition and its type (Final Term)**

- 1- Simple prepositions.
- 2- Double prepositions.
- 3- Compound prepositions.
- 4- Participle prepositions.

- 5- Phrase prepositions.
- 6- Pronouns and antecedents
- 7- Change of narration

### **3- Poetry**

- 1- All the world's a stage by William Shakespeare (Mid Term)
- 2- When I Have fears by John Keats (Final Term)
- 3- Hawk's Monologue by Ted Hughes (Final Term)

### **4- Prose**

- 1- My Tailor by Stephen Leacock (Mid Term)
- 2- The function of a teacher by Burterend Russel (Final Term)
- 3- Happy Prince by Oscar Wild (Mid Term)

### **Recommended Books**

- 1. P. C Wren and H Martin, High School English Grammar and Composition. <https://www.booksfree.org/high-school-english-grammar-and-composition-by-wren-martin-pdf/>
- 2. Goulet & Goulet (2014). Weechiseechigemitowin, Strategic Alliances: Connection to the Content. (Teaching Each Other: Nehinuw Concepts and Indigenous Pedagogies.)
- 3. Hall (1984). The East and The West. (The dance of life: The other dimension of time.)
- 4. Russell, B. (2009). The Functions Of A Teacher. In Unpopular Essays (pp. 109–120). London and New York: Routledge.
- 5. Bovee, C., & Thill, J. (2010). *Business communication essentials: A skills-based approach to vital business English* (4th ed.). Upper Saddle River, NJ: Prentice Hall.
- 6. T.E. Connally, "Keats's When I Have Fears That I May Cease To Be." Explicator (December, 1954) Item 14; M.A. Goldberg, "The 'Fears' of John Keats" Modern Language Quarterly (June 1957), 125-131.

# **HELPING MATERIAL**

## **Communications Process**

Communications is a continuous process which mainly involves three elements viz. sender, message, and receiver. The elements involved in the communication process are explained below in detail:

### **1. Sender**

The sender or the communicator generates the message and conveys it to the receiver. He is the source and the one who starts the communication

### **2. Message**

It is the idea, information, view, fact, feeling, etc. that is generated by the sender and is then intended to be communicated further.

### **3. Encoding**

The message generated by the sender is encoded symbolically such as in the form of words, pictures, gestures, etc. before it is being conveyed.

### **4. Media**

It is the manner in which the encoded message is transmitted. The message may be transmitted orally or in writing. The medium of communication includes telephone, internet, post, fax, e-mail, etc. The choice of medium is decided by the sender.

### **5. Decoding**

It is the process of converting the symbols encoded by the sender. After decoding the message is received by the receiver.

### **6. Receiver**

He is the person who is last in the chain and for whom the message was sent by the sender. Once the receiver receives the message and understands it in proper perspective and acts according to the message, only then the purpose of communication is successful.

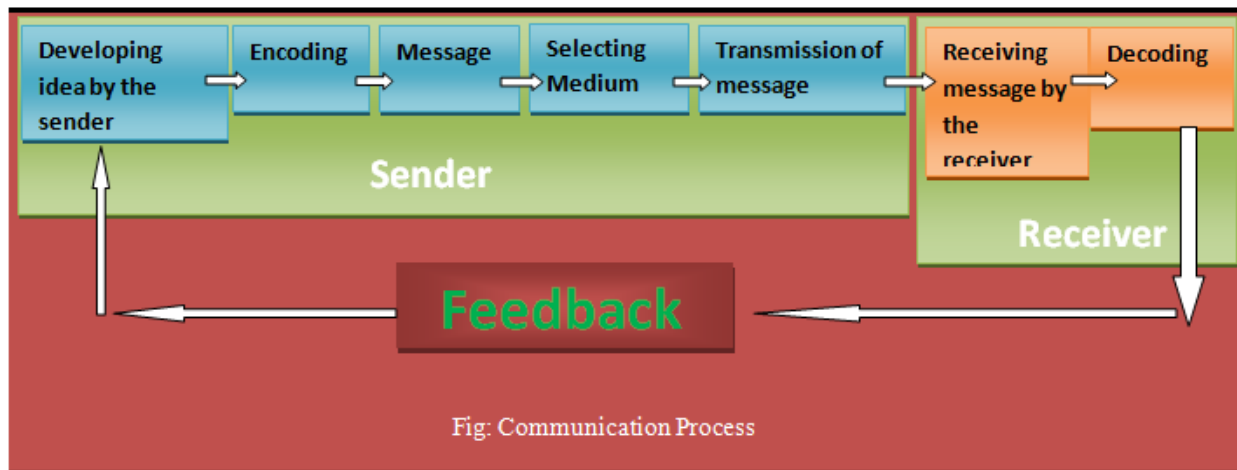
### **7. Feedback**

Once the receiver confirms to the sender that he has received the message and understood it, the process of communication is complete.

## 8. Noise

It refers to any obstruction that is caused by the sender, message or receiver during the process of communication. For example, bad telephone connection, faulty encoding, faulty decoding, inattentive receiver, poor understanding of message due to prejudice or inappropriate gestures, etc.

The following diagram represents the communication process



## Importance of Communication

### 1. The Basis of Co-ordination

The manager explains to the employees the organizational goals, modes of their achievement and also the interpersonal relationships amongst them. This provides coordination between various employees and also departments. Thus, communications act as a basis for coordination in the organization.

### 2. Fluent Working

A manager coordinates the human and physical elements of an organization to run it smoothly and efficiently. This coordination is not possible without proper communication.

### 3. The Basis of Decision Making

Proper communication provides information to the manager that is useful for decision making. No decisions could be taken in the absence of information. Thus, communication is the basis for taking the right decisions.

### 4. Increases Managerial Efficiency

The manager conveys the targets and issues instructions and allocates jobs to the subordinates. All of these aspects involve communication. Thus, communication is essential for the quick and effective performance of the managers and the entire organization.

#### 5. Increases Cooperation and Organizational Peace

The two-way communication process promotes co-operation and mutual understanding amongst the workers and also between them and the management. This leads to less friction and thus leads to industrial peace in the factory and efficient operations.

#### 6. Boosts Morale of the Employees

Good communication helps the workers to adjust to the physical and social aspect of work. It also improves good human relations in the industry. An efficient system of communication enables the management to motivate, influence and satisfy the subordinates which in turn boosts their morale and keeps them motivated.

### **Barriers to Communication**

The communication barriers may prevent communication or carry incorrect meaning due to which misunderstandings may be created. Therefore, it is essential for a manager to identify such barriers and take appropriate measures to overcome them. The barriers to communication in organizations can be broadly grouped as follows:

#### 1. Semantic Barriers

These are concerned with the problems and obstructions in the process of encoding and decoding of a message into words or impressions. Normally, such barriers result due to use of wrong words, faulty translations, different interpretations, etc.

For example, a manager has to communicate with workers who have no knowledge of the English language and on the other side, he is not well conversant with the Hindi language. Here, language is a barrier to communication as the manager may not be able to communicate properly with the workers.

#### 2. Psychological Barriers

Emotional or psychological factors also act as barriers to communication. The state of mind of both sender and receiver of communication reflects in effective communication. A worried person cannot communicate properly and an angry recipient cannot understand the message properly.

Thus, at the time of communication, both the sender and the receiver need to be psychologically sound. Also, they should trust each other. If they do not believe each other, they cannot understand each other's message in its original sense.

#### 3. Organizational Barriers

The factors related to organizational structure, rules and regulations authority relationships, etc. may sometimes act as barriers to effective communication. In an organization with a highly centralized pattern, people may not be encouraged to have free communication. Also, rigid rules and regulations and cumbersome procedures may also become a hurdle to communication.

#### 4. Personal Barriers

The personal factors of both sender and receiver may act as a barrier to effective communication. If a superior thinks that a particular communication may adversely affect his authority, he may suppress such communication.

Also, if the superiors do not have confidence in the competency of their subordinates, they may not ask for their advice. The subordinates may not be willing to offer useful suggestions in the absence of any reward or appreciation for a good suggestion.

### Types of communication

There are several different ways we share information with one another. For example, you might use verbal communication when sharing a presentation with a group. You might use written communication when applying for a job or sending an email.

There are four main categories of communication styles including verbal, nonverbal, written and visual:

#### 1. Verbal

Verbal communication is the use of language to transfer information through speaking or sign language. It is one of the most common types, often used during presentations, video conferences and phone calls, meetings and one-on-one conversations. Verbal communication is important because it is efficient. It can be helpful to support verbal communication with both nonverbal and written communication.

Here are a few steps you can take to develop your verbal communication skills:

- **Use a strong, confident speaking voice.** Especially when presenting information to a few or a group of people, be sure to use a strong voice so that everyone can easily hear you. Be confident when speaking so that your ideas are clear and easy for others to understand.
- **Use active listening.** The other side of using verbal communication is intently listening to and hearing others. Active listening skills are key when conducting a meeting, presentation or even when participating in a one-on-one conversation. Doing so will help you grow as a communicator.
- **Avoid filler words.** It can be tempting, especially during a presentation, to use filler words such as “um,” “like,” “so” or “yeah.” While it might feel natural after completing a sentence or pausing to collect your thoughts, it can also be distracting for your audience. Try presenting to a trusted friend or colleague who can call attention to the times you use filler words. Try to replace them by taking a breath when you are tempted to use them.

## 2. Nonverbal

Nonverbal communication is the use of body language, gestures and facial expressions to convey information to others. It can be used both intentionally and unintentionally. For example, you might smile unintentionally when you hear a pleasing or enjoyable idea or piece of information. Nonverbal communication is helpful when trying to understand others' thoughts and feelings.

If they are displaying “closed” body language, such as crossed arms or hunched shoulders, they might be feeling anxious, angry or nervous. If they are displaying “open” body language with both feet on the floor and arms by their side or on the table, they are likely feeling positive and open to information.

Here are a few steps you can take to develop your nonverbal communication skills:

- **Notice how your emotions feel physically.** Throughout the day, as you experience a range of emotions (anything from energized, bored, happy or frustrated), try to identify where you feel that emotion within your body. For example, if you're feeling anxious, you might notice that your stomach feels tight. Developing self-awareness around how your emotions affect your body can give you greater mastery over your external presentation.
- **Be intentional about your nonverbal communications.** Make an effort to display positive body language when you feel alert, open and positive about your surroundings. You can also use body language to support your verbal communication if you feel confused or anxious about information, like using a furrowed brow. Use body language alongside verbal communication such as asking follow up questions or pulling the presenter aside to give feedback.
- **Mimic nonverbal communications you find effective.** If you find certain facial expressions or body language beneficial to a certain setting, use it as a guide when improving your own nonverbal communications. For example, if you see that when someone nods their head it communicates approval and positive feedback efficiently, use it in your next meeting when you have the same feelings.

## 3. Written

Written communication is the act of writing, typing or printing symbols like letters and numbers to convey information. It is helpful because it provides a record of information for reference. Writing is commonly used to share information through books, pamphlets, blogs, letters, memos and more. Emails and chats are a common form of written communication in the workplace.

Here are a few steps you can take to develop your written communication skills:

- **Strive for simplicity.** Written communications should be as simple and clear as possible. While it might be helpful to include lots of detail in instructional communications, for example, you should look for areas where you can write as clearly as possible for your audience to understand.
- **Don't rely on tone.** Because you do not have the nuance of verbal and nonverbal communications, be careful when you are trying to communicate a certain tone when

writing. For example, attempting to communicate a joke, sarcasm or excitement might be translated differently depending on the audience. Instead, try to keep your writing as simple and plain as possible and follow up with verbal communications where you can add more personality.

- **Take time to review your written communications.** Setting time aside to re-read your emails, letters or memos can help you identify mistakes or opportunities to say something differently. For important communications or those that will be sent to a large number of people, it might be helpful to have a trusted colleague review it as well.
- **Keep a file of writing you find effective or enjoyable.** If you receive a certain pamphlet, email or memo that you find particularly helpful or interesting, save it for reference when writing your own communications. Incorporating methods or styles you like can help you to improve over time.

#### 4. Visual

Visual communication is the act of using photographs, art, drawings, sketches, charts and graphs to convey information. Visuals are often used as an aid during presentations to provide helpful context alongside written and/or verbal communication. Because people have different learning styles, visual communication might be more helpful for some to consume ideas and information.

Here are a few steps you can take to develop your visual communication skills:

- **Ask others before including visuals.** If you are considering sharing a visual aid in your presentation or email, consider asking others for feedback. Adding visuals can sometimes make concepts confusing or muddled. Getting a third-party perspective can help you decide whether the visual adds value to your communications.
- **Consider your audience.** Be sure to include visuals that are easily understood by your audience. For example, if you are displaying a chart with unfamiliar data, be sure to take time and explain what is happening in the visual and how it relates to what you are saying. You should never use sensitive, offensive, violent or graphic visuals in any form.

To make improvements to your communication skills, set personal goals to work through the things you want to accomplish step by step. It might be helpful to consult with trusted colleagues, managers or mentors to identify which areas would be best to focus on first.

#### What is effective communication?

Effective communication is about more than just exchanging information. It's about understanding the emotion and intentions behind the information. As well as being able to clearly convey a message, you need to also listen in a way that gains the full meaning of what's being said and makes the other person feel heard and understood.

Effective communication sounds like it should be instinctive. But all too often, when we try to communicate with others something goes astray. We say one thing, the other person hears something else, and misunderstandings, frustration, and conflicts ensue. This can cause problems in your home, school, and work relationships.



For many of us, communicating more clearly and effectively requires learning some important skills. Whether you're trying to improve communication with your spouse, kids, boss, or coworkers, learning these skills can deepen your connections to others, build greater trust and respect, and improve teamwork, problem solving, and your overall social and emotional health.

## **Effective communication skill**

### **1: Become an engaged listener**

When communicating with others, we often focus on what we should say. However, effective communication is less about talking and more about listening. Listening well means not just understanding the words or the information being communicated, but also understanding the emotions the speaker is trying to convey.

There's a big difference between engaged listening and simply hearing. When you really listen—when you're engaged with what's being said—you'll hear the subtle intonations in someone's voice that tell you how that person is feeling and the emotions they're trying to communicate. When you're an engaged listener, not only will you better understand the other person, you'll also make that person feel heard and understood, which can help build a stronger, deeper connection between you.

By communicating in this way, you'll also experience a process that lowers stress and supports physical and emotional well-being. If the person you're talking to is calm, for example, listening in an engaged way will help to calm you, too. Similarly, if the person is agitated, you can help calm them by listening in an attentive way and making the person feel understood.

If your goal is to fully understand and connect with the other person, listening in an engaged way will often come naturally. If it doesn't, try the following tips. The more you practice them, the more satisfying and rewarding your interactions with others will become.

### **Tips for becoming an engaged listener**

**Focus fully on the speaker.** You can't listen in an engaged way if you're constantly checking your phone or thinking about something else. You need to stay focused on the moment-to-moment experience in order to pick up the subtle nuances and important nonverbal cues in a conversation. If you find it hard to concentrate on some speakers, try repeating their words over in your head—it'll reinforce their message and help you stay focused.

**Favor your right ear.** As strange as it sounds, the left side of the brain contains the primary processing centers for both speech comprehension and emotions. Since the left side of the brain is connected to the right side of the body, favoring your right ear can help you better detect the emotional nuances of what someone is saying.

**Avoid interrupting or trying to redirect the conversation to your concerns.** By saying something like, "If you think that's bad, let me tell you what happened to me." Listening is not the same as waiting for your turn to talk. You can't concentrate on what someone's saying if you're forming what you're going to say next. Often, the speaker can read your facial expressions and know that your mind's elsewhere.

**Show your interest in what's being said.** Nod occasionally, smile at the person, and make sure your posture is open and inviting. Encourage the speaker to continue with small verbal comments like “yes” or “uh huh.”

**Try to set aside judgment.** In order to communicate effectively with someone, you don't have to like them or agree with their ideas, values, or opinions. However, you do need to set aside your judgment and withhold blame and criticism in order to fully understand them. The most difficult communication, when successfully executed, can often lead to an unlikely connection with someone.

**Provide feedback.** If there seems to be a disconnect, reflect what has been said by paraphrasing. “What I'm hearing is,” or “Sounds like you are saying,” are great ways to reflect back. Don't simply repeat what the speaker has said verbatim, though—you'll sound insincere or unintelligent. Instead, express what the speaker's words mean to you. Ask questions to clarify certain points: “What do you mean when you say...” or “Is this what you mean?”

## Skill 2: Pay attention to nonverbal signals

The way you look, listen, move, and react to another person tells them more about how you're feeling than words alone ever can. Nonverbal communication, or body language, includes facial expressions, body movement and gestures, eye contact, posture, the tone of your voice, and even your muscle tension and breathing.

Developing the ability to understand and use nonverbal communication can help you connect with others, express what you really mean, navigate challenging situations, and build better relationships at home and work.

- You can enhance effective communication by using open body language—arms uncrossed, standing with an open stance or sitting on the edge of your seat, and maintaining eye contact with the person you're talking to.
- You can also use body language to emphasize or enhance your verbal message—patting a friend on the back while complimenting him on his success, for example, or pounding your fists to underline your message.

## Improve how you *read* nonverbal communication

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**Be aware of individual differences.** People from different countries and cultures tend to use different nonverbal communication gestures, so it's important to take age, culture, religion, gender, and emotional state into account when reading body language signals. An American teen, a grieving widow, and an Asian businessman, for example, are likely to use nonverbal signals differently.

**Look at nonverbal communication signals as a group.** Don't read too much into a single gesture or nonverbal cue. Consider all of the nonverbal signals you receive, from eye contact to tone of voice to body language. Anyone can slip up occasionally and let eye contact go, for example, or briefly cross their arms without meaning to. Consider the signals as a whole to get a better “read” on a person.

## Improve how you *deliver* nonverbal communication

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**Use nonverbal signals that match up with your words** rather than contradict them. If you say one thing, but your body language says something else, your listener will feel confused or suspect that you're being dishonest. For example, sitting with your arms crossed and shaking your head doesn't match words telling the other person that you agree with what they're saying.

**Adjust your nonverbal signals according to the context.** The tone of your voice, for example, should be different when you're addressing a child than when you're addressing a group of adults. Similarly, take into account the emotional state and cultural background of the person you're interacting with.

**Avoid negative body language.** Instead, use body language to convey positive feelings, even when you're not actually experiencing them. If you're nervous about a situation—a job interview, important presentation, or first date, for example—you can use positive body language to signal confidence, even though you're not feeling it. Instead of tentatively entering a room with your head down, eyes averted, and sliding into a chair, try standing tall with your shoulders back, smiling and maintaining eye contact, and delivering a firm handshake. It will make you feel more self-confident and help to put the other person at ease.

### Skill 3: Keep stress in check

How many times have you felt stressed during a disagreement with your spouse, kids, boss, friends, or coworkers and then said or done something you later regretted? If you can quickly relieve stress and return to a calm state, you'll not only avoid such regrets, but in many cases you'll also help to calm the other person as well. It's only when you're in a calm, relaxed state that you'll be able to know whether the situation requires a response, or whether the other person's signals indicate it would be better to remain silent.

In situations such as a job interview, business presentation, high-pressure meeting, or introduction to a loved one's family, for example, it's important to manage your emotions, think on your feet, and effectively communicate under pressure.

### Quick stress relief for effective communication

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When a conversation starts to get heated, you need something quick and immediate to bring down the emotional intensity. By learning to quickly reduce stress in the moment, you can safely take stock of any strong emotions you're experiencing, regulate your feelings, and behave appropriately.

**Recognize when you're becoming stressed.** Your body will let you know if you're stressed as you communicate. Are your muscles or stomach tight? Are your hands clenched? Is your breath shallow? Are you "forgetting" to breathe?

**Take a moment to calm down** before deciding to continue a conversation or postpone it.

**Bring your senses to the rescue.** The best way to rapidly and reliably relieve stress is through the senses—sight, sound, touch, taste, smell—or movement. For example, you could pop a peppermint in your mouth, squeeze a stress ball in your pocket, take a few deep breaths, clench and relax your muscles, or simply recall a soothing, sensory-rich image. Each person responds differently to sensory input, so you need to find a coping mechanism that is soothing to you.

**Look for humor in the situation.** When used appropriately, humor is a great way to relieve stress when communicating. When you or those around you start taking things too seriously, find a way to lighten the mood by sharing a joke or an amusing story.

**Be willing to compromise.** Sometimes, if you can both bend a little, you'll be able to find a happy middle ground that reduces the stress levels for everyone concerned. If you realize that the other person cares much more about an issue than you do, compromise may be easier for you and a good investment for the future of the relationship.

**Agree to disagree,** if necessary, and take time away from the situation so everyone can calm down. Go for a stroll outside if possible, or spend a few minutes meditating. Physical movement or finding a quiet place to regain your balance can quickly reduce stress.

#### Skill 4: Assert yourself

Direct, assertive expression makes for clear communication and can help boost your self-esteem and decision-making skills. Being assertive means expressing your thoughts, feelings, and needs in an open and honest way, while standing up for yourself and respecting others. It does NOT mean being hostile, aggressive, or demanding. Effective communication is always about understanding the other person, not about winning an argument or forcing your opinions on others.

#### **Developing assertive communication techniques**

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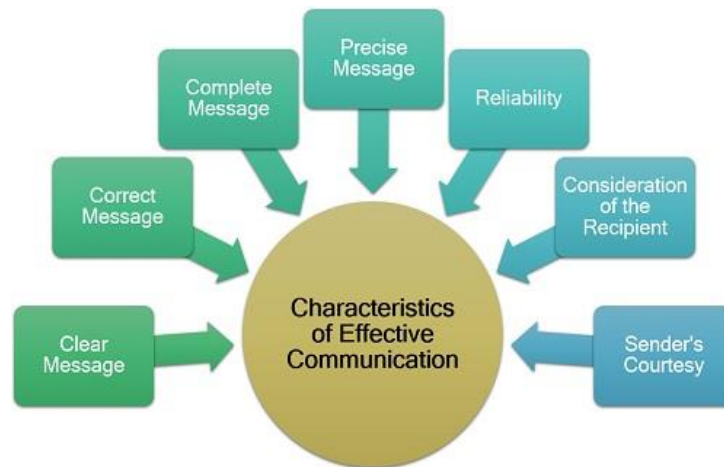
**Empathetic assertion** conveys sensitivity to the other person. First, recognize the other person's situation or feelings, then state your needs or opinion. "I know you've been very busy at work, but I want you to make time for us as well."

**Escalating assertion** can be employed when your first attempts are not successful. You become increasingly firm as time progresses, which may include outlining consequences if your needs are not met. For example, "If you don't abide by the contract, I'll be forced to pursue legal action."

**Practice assertiveness** in lower risk situations to help build up your confidence. Or ask friends or family if you can practice assertiveness techniques on them first.

#### **Characteristics of Effective Communication**

Just delivering a message is not enough; it must meet the purpose of the sender. Keeping this in mind, let us discuss the elements which make communication effective:



1. **Clear Message:** The message which the sender wants to convey must be simple, easy to understand and systematically framed to retain its meaningfulness.
2. **Correct Message:** The information communicated must not be vague or false in any sense; it must be free from errors and grammatical mistakes.
3. **Complete Message:** Communication is the base for decision making. If the information is incomplete, it may lead to wrong decisions.
4. **Precise Message:** The message sent must be short and concise to facilitate straightforward interpretation and take the desired steps.
5. **Reliability:** The sender must be sure from his end that whatever he is conveying is right by his knowledge. Even the receiver must have trust on the sender and can rely on the message sent.
6. **Consideration of the Recipient:** The medium of communication and other physical settings must be planned, keeping in mind the attitude, language, knowledge, education level and position of the receiver.
7. **Sender's Courtesy:** The message so drafted must reflect the sender's courtesy, humbleness and respect towards the receiver.

### Developing coherency and clarity

**Coherence** means the connection of ideas at the idea level, and cohesion means the connection of ideas at the sentence level. Basically, coherence refers to the “rhetorical” aspects of your writing, which include developing and supporting your argument (e.g. thesis statement development), synthesizing and integrating readings, organizing and clarifying ideas. The **cohesion** of writing focuses on the “grammatical” aspects of writing.

One of the practical tools that can help improve the coherence of your writing is to use a **concept map**. The concept map is also known as “**reverse outline**” since you make an outline of your paper after you have finished the main ideas of your paper. Write down the main idea of each paragraph—which is called a topic sentence—on a blank piece of paper. Check to see if the **topic sentences** are connected to the thesis statement of your paper or if you have strayed from your main argument. As you repeat this process, it will help you become more aware of how to develop your argument coherently and how to organize your ideas effectively. Here is a concept map template you can use.

**Cohesion** is also a very important aspect of academic writing, because it immediately affects the tone of your writing. Although some instructors may say that you will not lose points because of grammatical errors in your paper, you may lose points if the tone of your writing is sloppy or too casual (a diary-type of writing or choppy sentences will make the tone of your writing too casual for academic writing). But cohesive writing does not mean just “grammatically correct” sentences; cohesive writing refers to the connection of your ideas both at the sentence level and at the paragraph level.

Here are some **examples** that illustrate the importance of connecting your ideas more effectively in writing.

The hotel is famous. It is one of the most well-known hotels in the country. The latest international dancing competition was held at the hotel. The hotel spent a lot of money to advertise the event. Because the hotel wanted to gain international reputation. But not many people attended the event. (*The connection of ideas is not very good.*)

The hotel, which is one of the most well-known hotels in this region, wanted to promote its image around the world by hosting the latest international dancing competition. Although the event was widely advertised, not many people participated in the competition. (*The connection of ideas is better than in the first example.*)

The latest international dancing competition was held at the hotel, which is one of the most well-known hotels in this region. The hotel spent a lot of money on advertising the event since it wanted to enhance its international reputation; however, it failed to attract many people. (*The connection of ideas is better than in the first example.*)

### **THREE MODES OF COMMUNICATION—AN OVERVIEW**

The three modes of communication describe how learners use and interact with language in real-world contexts. Here, we present a brief overview of these modes and the types of activities in our curriculum that engage them.

In **Interpretive Communication** students comprehend written, oral, or visual communication on a variety of topics without any active negotiation of meaning. In the Sonrisas Spanish curriculum students engage in this mode by listening to stories, reading brief text excerpts and viewing images in various activities, and reading instructions for portfolio activities.

In **Interpersonal Communication** students engage in two-way oral or written communication with active negotiation of meaning to share information, feelings, and opinions. This is the meat of the Sonrisas lessons. In every segment—Circle Time, Story Time, Art Time, and Partner Time—students have the opportunity to engage in interpersonal communication with the teacher and their classmates. Students engage in this mode by singing songs, playing games, doing lesson activities, engaging in shared reading, conversing about art projects, and completing Partner Time activities.

In **Presentational Communication** students present spoken or written information that is prepared for an audience. In the Sonrisas lessons students present completed art projects, they share information from Partner Time activities, and they present written work from portfolio activities.

Obviously, beginner students are not going to be able to read long texts, engage in complex conversations, or present large amounts of information. The activities in the Sonrisas lessons are designed so that students are taught language concepts that enable them to interact in the three modes at an age-appropriate level. Through routine, repetition, and spiraling of content, students develop their Spanish so that they are able to communicate effectively in order to function in a variety of age-appropriate situations and for multiple purposes.

### **The Three Modes of Communication:**

**Interpersonal Communication:** Learners interact and negotiate meaning in spoken or written conversations to share information, reactions, feelings, and opinions.

**Interpretive Communication:** Learners understand, interpret, and analyze what is heard, read, or viewed on a variety of topics.

**Presentational Communication:** Learners present information, concepts, and ideas to inform, explain, persuade, and narrate on a variety of topics using appropriate media and adapting to various audiences of listeners, readers, or viewers.

### **ACTFL Can-Do Statements for each mode of communication:**

NOVICE LOW	I can communicate on some very familiar topics using single words and phrases that I have practiced and memorized.	I can present information about myself and some other very familiar topics using single words or memorized phrases.	I can copy some familiar words, characters, or phrases.	I can recognize a few memorized words and phrases when I hear them spoken.	I can recognize a few letters or characters. I can identify a few memorized words and phrases when I read.
NOVICE MID	I can communicate on very familiar topics using a variety of words and phrases that I have practiced and memorized.	I can present information about myself and some other very familiar topics using a variety of words, phrases, and memorized expressions.	I can write lists and memorized phrases on familiar topics.	I can recognize some familiar words and phrases when I hear them spoken.	I can recognize some letters or characters. I can understand some learned or memorized words and phrases when I read.
NOVICE HIGH	I can communicate and exchange information about familiar topics using phrases and simple sentences, sometimes supported by memorized language. I can usually handle short social interactions in everyday situations by asking and answering simple questions.	I can present basic information on familiar topics using language I have practiced using phrases and simple sentences.	I can write short messages and notes on familiar topics related to everyday life.	I can often understand words, phrases, and simple sentences related to everyday life. I can recognize pieces of information and sometimes understand the main topic of what is being said.	I can understand familiar words, phrases, and sentences within short and simple texts related to everyday life. I can sometimes understand the main idea of what I have read.

## **Four Ways To Organize Your Persuasive Message**

Many persuasive writers lack orderly engagement, which creates a range of issues for both the writer and the reader. For one, there's a lack of a clear purpose. Also, the writer can tend to formulate the language so that they can understand it, but sometimes it is not as intuitive for the audience. Here are four ways to organize an effectively persuasive message:

### **1. DEVELOP A RHYTHM**

Always start with the most important information first by starting with the sentence you'd keep if you could only write one. Slow down to explain certain concepts. Write out simple and brief statements that support your purpose (these statements may be important details that captivate your audience). Don't forget to end your writing as soon as the message is conveyed, and make it memorable. The ending is usually the part your audience will remember best.

### **2. KEEP PARAGRAPHS SHORT**

Each paragraph should be made up of 4 to 5 sentences at the most and devoted to one topic. Jumping around within a paragraph will only confuse the reader. If paragraphs are longer, divide them up where the "thinking" shifts – meaning with a new thought or concept. Separate paragraphs let the reader know when a topic or thinking will change.

### **3. USE LISTS**

Sometimes it's best to organize your thoughts into bullet points. Putting lists into paragraph form can make the writing seem bland and repetitive. So, try using lists – they are reader-friendly and simple to comprehend.

### **4. WRITE DISCIPLINED SENTENCES**

Placement of your main points play a critical role in your audience's comprehension. Main points should be placed first or last in a sentence. Meanwhile, keep your minor ideas minor. There's no need to expand or add "fluff" to concepts that aren't as important. To really drive a point home, try writing short, pithy sentences of eight or fewer words. Look at these two examples:

- I received an email from you last week and I am just getting back to you today due to being out of the country for a week on Winter Break with my family.
- I received your email. My apologies for not replying sooner. I was away on Winter Break with my family.

The organization of your writing is the foundation of persuasiveness. These four tips will ensure a great start in your quest toward influencing your audience.

## **Good News Messages – Types of Good News Messages**

Probably people think that good news messages are easy to deliver as these messages have positive impact on the readers. In business communication, delivering messages possesses enough importance as it has a direct impact on the business relations. No matter, whether the message is good, bad or neutral, yet it should be delivered properly in a complete formal structure and a professional language. As the name suggests, good news messages carry positive



news and by the nature they have a positive impact on a relation. There are different types of good news messages and before sending good news messages, having sufficient knowledge about ways, forms and effects of the good news message can be really helpful. Below is a little introduction about good news messages and following the track, forms of good news messages are also included.

A Good News Message is such a message, which contains positive news and receives an efficient response from the reader. Commonly, delivering these messages is very convenient because they contain the objectives that offer comfort to a reader and leave a pleasant thoughts. While on the other hand, writing good news messages is also not a hard task, as it informs the reader about beneficial information. To enhance the beauty of these messages, writing an effective professional language along with decent words and formal structure are basic things that we need to know.

Usually, Good News Messages are prepared by the direct approach, which is also called as good-news plan or CBO (Communication-by-Objectives) approach. Actually, these messages should let the reader feel good and understand, what the reader has offered to deserve such a pretty message. In short, when delivering a good news message, the writer should possess a positive tone and write as positive words as possible. It may ruin the taste of the message, when writing it carelessly and choosing inappropriate words as well as it may have a less-impact on the reader. Whether the message is being delivered in writing or orally, it should contain a positive tone with the combination of natural thought. Avoid sending mixed messages or using extra sentences that may bore the reader. Writing it summarized, to the point and clean will be of much beneficial.

Don't forget to consider below things before sending a good news message. Considering these factors will help to be specific, to the point and includes relative effectiveness in the messages.

#### Types of Good News Messages

There are multiple types of Good News Messages that include Thanks You Messages, Congratulation Messages, Recommendation Messages, Inquiries and Goodwill Messages. For keeping better impact, a message should be written according to its form. Further, each form contains various symbols and signs. Necessary information and importance of forms of good news messages provided below to clear the perception of forms.

#### Thank You Messages

In these types of good news messages a message should be written in the form of Thank-You because it is sure to receive positive response as well as it is good for strengthening relation. Follow the structure and let the receiver feel important, as:

- Start with a good news
- Give additional information regarding what the receiver did that you are appreciating
- End with such compliments that leave an impact on the receiver

#### Congratulatory Messages

Let the thing happen which is unexpected. Commonly, Congratulation Messages make a quick impression on the reader and create goodwill. The reader may not be sure to receive congrats, so this will surely earn extra points. Follow the track:

- Offer Congrats for a particular achievement
- Show your sincerity by providing a few details
- Make an impact on the receiver with a good end

#### Recommendation Messages

These types of good news messages should be written with a good news strategy. Starting with an excellent introduction and ending with effective words might be enough to achieve a target. Below way would be great to follow:

- Introduce the candidate/job or its benefit
- Mention facts related to the position
- Offer to provide additional information and close the message

#### Inquiries Messages

The main aim of these types of good news messages is to ask information for specific services or products. Begin with below way to get the positive answers.

- Clearly describe the request in the beginning
- To get a positive response, do include sufficient details
- Close after providing required details

#### Goodwill Messages

The actual purpose of writing a goodwill message is to form an excellent personal relation with the reader and the reader should feel the importance of this message. The goodwill message requires to be written according to professional way. There are several objects in which it is good to deliver a goodwill message such as:

- For encouraging the receiver to keep doing good work
- To appreciate efforts of an employee
- Thanking supplier for receiving special services
- For having long term support and productive relationship
- For saying thanks to the speaker
- For accepting donations sent by the writer

To a business enthusiast, having enough knowledge about good news messages possesses huge importance, because delivering a good news message according to appropriate way may build an effective relation with the reader.

#### Things to be Consider before Sending Good News Messages

First of all, it is really important to know your audience. It allows you to choose the right way, style and format of writing. As per basis of audience, three things should be consider, which are as below:

- Profession
- Education
- Age

Not just above factors should be considered, but also thinking about other objectives is also important, such as having a good form of writing, being sincere, writing everything in details and easy to understand, not crossing the limits, putting satisfactory compliments and offering exactly what is promised. Avoid using informal words and promising more than limits, may ruin the message or will make it ineffective.

### **Bad news messages**

A bad news message (or negative news message) delivers news that the audience does not want to hear, read, or receive. Delivering negative news is never easy. Whether you are informing someone they are being laid off or providing constructive criticism on their job performance,

how you choose to deliver the message can influence its response (Bovee & Thill, 2010). Some people prefer their bad news to be direct and concise. Others may prefer a less direct approach. Regardless whether you determine a direct or indirect approach is warranted, your job is to deliver news that you anticipate will be unwelcome, unwanted, and possibly dismissed.

In this section we will examine several scenarios that can be communicated internally (within the organization) and externally (outside the organization), but recognize that the lines can be blurred as communication flows outside and through an organization or business. Internal and external communication environments often have a degree of overlap. The rumour of anticipated layoffs may surface in the local media, and you may be called upon to address the concern within the organization. In a similar way, a product that has failed internal quality control tests will require several more tests and improvements before it is ready for market, but if that information leaves the organization, it can hurt the business reputation, prospects for future contracts, and the company's ability to secure financing.

### **Goals of bad news messages**

Your ability to manage, clarify, and guide understanding is key to addressing challenges while maintaining trust and integrity with your employees, stakeholders, and the public.

There are seven goals to keep in mind when delivering negative news, in person or in written form:

1. Be clear and concise to minimize the chances of confusion or back-and-forth communication.
2. Help the receiver understand and accept the news.
3. Maintain trust and respect for the business or organization and for the receiver.
4. Avoid legal liability or erroneous admission of guilt or culpability.
5. Maintain the relationship, even if a formal association is being terminated.
6. Reduce the anxiety associated with the negative news to increase comprehension.
7. Achieve the designated business outcome.

### **Scenarios**

Let's go through some scenarios. Let's say you're a supervisor and have been given the task of discussing repeated lateness with an employee called Brian. Brian has frequently been late for work, and the problem has grown worse over the last two weeks. The lateness is impairing not only Brian's performance, but also that of the entire work team. Your manager has instructed you to put an end to it. The desired result is for Brian to stop being late and to improve his performance.

You can

1. stop by Brian's cubicle and simply say, "Get to work on time or you are out"
2. invite Brian out to a nice lunch and let him have it

3. write Brian a stern e-mail
4. ask Brian to come to your office and discuss the behaviour with him in private

While there are many other ways you could choose to address the situation, let's examine each of these four alternatives in light of the goals to keep in mind when presenting negative news.

### Scenario 1

First, you could approach Brian in his work space and speak to him directly. Advantages to this approach include the ability to get right to the point right away. However, this approach could strain your supervisor-employee relationship as a result of the public display of criticism, Brian may not understand you, there is a lack of a formal discussion you can document, and there is a risk that your actions may not bring about the desired results.

The goals of delivering a negative message include the desire to be clear and concise in order to avoid having a back-and-forth conversation where you're continually providing clarification. The approach described above does not provide the opportunity for discussion, feedback, or confirmation that Brian has clearly understood your concern. It fails to address the performance concern and it limits the correction to the lateness. Overall, it fails to demonstrate respect for all parties. The lack of tact apparent in the approach may reflect negatively on you as the supervisor and your supervisors or managers.

When you need to speak to an employee about a personnel concern, it is always best to do it in private. Give thought and concern to the conversation before it occurs, and make a list of points to cover with specific information, including grievances. Like any other speech, you may need to rehearse, particularly if this type of meeting is new to you. When it comes time to have the discussion, issue the warning, back it up in writing with documentation, and don't give the impression that you might change your decision. Whether the issue at hand is a simple caution about tardiness or a more serious conversation, you need to be fair and respectful, even if the other person has been less than professional. Let's examine the next alternative.

### Scenario 2

Let's say you invite Brian to lunch at a nice restaurant. There is linen on the table, silverware is present for more than the main course, and the water glasses have stems. The environment says "good job" in its uniqueness, presentation, and luxury. Your words will contradict this nonverbal message. The juxtaposition between the environment and the verbal message will cause tension and confusion, which will probably be an obstacle to the receiver's ability to listen. If Brian doesn't understand the message, and the message requires clarification, your approach has failed. The contrast between the restaurant setting and the negative message does not promote understanding and acceptance of the bad news or correction. Furthermore, it does not build trust in the relationship, as the restaurant invitation might be interpreted as a "trap" or a betrayal. Let's examine yet another approach.

### Scenario 3

You've written Brian a stern e-mail. You've included a list of all the recent dates when he was late and made several statements about the quality of his work. You've indicated he needs to improve, and stop being late, or else. But was your email harassment? Could it be considered beyond the scope of supervision and interpreted as mean or cruel? And do you even know if Brian has received it? If there was no reply, do you know whether it achieved its desired business outcome? A written message may certainly be part of the desired approach, but how it is presented and delivered is as important as what it says. Let's examine our fourth approach to this scenario.

### Scenario 4

You ask Brian to join you in a private conversation. You start the conversation with an expression of concern and an open-ended question: "Brian, I've been concerned about your work lately. Is everything all right?" As Brian answers, you may demonstrate that you are listening by nodding your head and possibly taking notes. You may learn that Brian has been having problems sleeping or that his living situation has changed. Or Brian may decline to share any issues, deny that anything is wrong, and ask why you are concerned. You may then state that you've observed the chronic lateness, name one or more specific mistakes you have found in his work, and end with a reiteration that you are concerned. This statement of concern may elicit more responses and open the conversation up into a dialogue where you come to understand the situation, Brian sees your concern, and the relationship is preserved. Alternatively, in case the conversation does not go well, you will still keep a positive attitude even as you document the meeting and give Brian a verbal warning.

Regardless of how well or poorly the conversation goes, if Brian tells other employees about it, they may take note of how you handled the situation, and it will contribute to their perception of you. It guides their expectations of how you operate and how to communicate with you, as this interaction is not only about you and Brian. You represent the company and its reputation, and your professional display of concern as you try to learn more sends a positive message. While the private, respectful meeting may not be the perfect solution, it is preferable to the other approaches we have considered.

One additional point to consider as you document this interaction is the need to present the warning in writing. You may elect to prepare a memo that outlines the information concerning Brian's performance and lateness and have it ready should you want to present it. If the session goes well, and you have the discretion to make a judgment call, you may elect to give him another week to resolve the issue. Even if it goes well, you may want to present the memo, as it documents the interaction and serves as evidence of due process should Brian's behaviour fail to change, eventually resulting in the need for termination.

This combined approach of a verbal and written message is increasingly the norm in business communication.

## Prepositions and Example Sentences

1. **About:** They have a discussion **about** football.
2. **Above:** A plane is flying **above** the village.
3. **Abroad:** Mary went **abroad**.
4. **According to:** **According to** my family, I'm a clever student.
5. **Across:** You can swim **across** the river.
6. **After:** I slept **after** I arrived my house.
7. **Against:** This company is up **against** the bankruptcy.
8. **Ago:** She came back school a while **ago**.
9. **Ahead of:** We are **ahead of** our work schedule.
10. **Along:** Are you going **along**?
11. **Amidst:** I think my sister was luck woman. My sister was born and reared **amidst** plenty.
12. **Among:** I want to live in a home **among** trees.
13. **Amongst:** She is a girl **amongst** women.
14. **Apart:** **Apart** from the football, he plays basketball and tennis.
15. **Around:** He left **around** 6:40.
16. **As:** **As** it's raining again, we'll not play tennis.
17. **As far as:** **As far as** I'm concerned, we're bad situation.
18. **As well as:** My son plays the piano **as well as** he plays basketball.
19. **Aside:** My family has a little money put **aside**.
20. **At:** She was **at** home.
21. **Away:** Put your laptop **away**.
22. **Because of:** She was late **because of** missing the train.
23. **Before:** C goes **before** D in Alphabet.
24. **Behind:** The shaker is **behind** the glass.
25. **Below:** It is 20 degrees **below** zero.
26. **Beneath:** Alex is sitting **beneath** the pine tree.
27. **Beside:** My brother sat down **beside** me.
28. **Besides:** **Besides**, it's still early for me.
29. **Between:** My home is **between** library and bank.
30. **Beyond:** Barcelona football club's success is **beyond** question.
31. **But:** We are very hungry, **but** the fridge is empty.
32. **By:** I always goes to work **by** train.
33. **By means of:** I wake up seven o'clock **by means of** an alarm clock.
34. **Despite:** I love my wife **despite** her faults.
35. **Down:** Calm **down** my friend!
36. **Due to:** Her success was **due to** her family.
37. **During:** I met the intern **during** lunch.
38. **Except:** Nobody came the party **except** George and Alex.
39. **For:** Is the coffee too hot **for** you?
40. **From:** Where are you **from**?
41. **Hence:** We travel **hence** tomorrow to France.
42. **In:** I live **in** London.
43. **In accordance with:** **In accordance with** the doctor, she is very sick.

44. **In addition to:** **In addition to** his car, he has a jeep.  
**In case of:** The alarm will ring **in case of** theft.
45. **In front of:** The supermarket **in front of** the bank.
46. **In lieu of:** I play football **in lieu of** studying.
47. **In place of:** I stayed home **in place of** going to school.
48. **In spite of:** **In spite of** being a millionaire, he lives in a very small flat.
49. **Inside:** They are going **inside**.
50. **Instead of:** My sister should study her lessons **instead of** watching TV.
51. **Into:** Go **into** the her room and take wallet.
52. **Like:** She is very clever **like** me.
53. **Near:** I live **near** the sea.
54. **Next:** The two teams play volleyball the **next** day.
55. **Next to:** My wallet is **next to** pen.
56. **Notwithstanding:** **Notwithstanding** the bad weather, they went for a walk.
57. **Of:** This is a car **of** my family.
58. **Off:** I gotta take **off**.
59. **On:** My notebook is **on** the table.
60. **On account of:** For some critics we might be uncool **on account of** our popularity.
61. **On behalf of:** She spoke **on behalf of** the good plan.
62. **Onto:** The cat jumped **onto** the roof.
63. **Opposite:** "Tall" is the **opposite** of "short".
64. **Out:** Cut it **out**!
65. **Outside:** It seems warm **outside**.
66. **Over:** When is party **over**?
67. **Owing to:** **Owing to** the rain, the soccer match was cancelled.
68. **Past:** It is half **past** seven.
69. **Per:** I get paid \$3.000 **per** month.
70. **Prior to:** This accident happened **prior to** my arrival.
71. **Round:** They have a **round** table.
72. **Since:** She has been here **since** 5 O'clock.
73. **Than:** He's older **than** Mary.
74. **Through:** We walked slowly **through** the road.
75. **Throughout:** **Throughout** history, people have survived a lot of things.
76. **Till:** I didn't eat meat **till** I was 18.
77. **Times:** Two **times** two is four.
78. **To:** It is twenty **to** two.
79. **Toward:** My friend, turn **toward** me.
80. **Towards:** He is walking **towards** me.
81. **Under:** It is **under** the table.
82. **Underneath:** I found the wallet **underneath** the table.
83. **Unlike:** **Unlike** my sister, I am tall.
84. **Until:** Are you going to study **until** 7?
85. **Up:** Please Stand **up**!  
**Upon:** The earth I'm walk **upon** doesn't recognize me.
86. **Via:** Can I pay **via** Visa?
87. **With:** Come **with** me, please.

88. **Within:** She arrived **within** 10 minutes.  
89. **Without:** I feel sad **without** you.  
90. **Worth:** That was **worth** the wait.

## Poems

### All the World is a Stage (William Shakespeare)

All the world's a stage,  
And all the men and women merely players:  
They have their exits and their entrances'  
And one man in his time plays many parts,  
His acts being seven ages. At first the infant,  
Mewling and puking in the nurse's arms.  
And then the whining school-boy, with his satchel,  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like a furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then a soldier,  
Full of strange oaths, and bearded like the pard,  
Jealous in honour, sudden and quick in quarrel.  
Seeking the bubble reputation

Even in the cannon's mouth. And then the justice,  
In fair round belly with good capon lin'd,  
With eyes severe, and beard of formal cut.  
Full of wise saws and modern instances;  
And so he plays his part. The sixth age shifts,  
Into the lean and slipper'd pantaloon,  
With spectacles on nose and pouch on side,  
His youthful hose well sav'd, a world too wide,  
For his shrunk shank; and his big manly voice,  
Turning again toward childish treble, pipes  
And whistles in his sound. Last scene of all,  
That ends this strange eventful history,  
Is second childishness and mere oblivion  
Sans teeth, sane eyes, sans taste, sans everything.

### William Shakespeare:

William Shakespeare was born at Stratford-on-Avon in 1564 and died in 1616. He is undoubtedly the greatest English dramatist and poet. He began writing at an early age and had established a reputation for himself by acting and writing plays. His early works include the



poems " Venus and Adonis" (1593) and the "The Rape of Lucrece" (1594). The controversial sonnets: "To the dark lady: appeared in 1609. He acted in Ben Jonson's "Every Man in his Humour" and probably played the part of the Ghost in his own "Hamlet". The 18th century did not think much of Shakespeare as a dramatist, and his plays were adapted and changed to suit the taste of the age. However, the 19th century saw a reaction in his favour and modern critics agree that he is the world's greatest dramatist: his knowledge on men and women is unequalled. Not only does he give us magnificent poetry, but also a profound insight into human nature.

### **Idea of Poem**

Shakespeare over here has masterfully described the stages of human life. The use of acting and stage is a recurrent one in Shakespeare, not only because he was a dramatist, but also he was himself an actor. He compares the world to a stage and all human beings to actors enacting their allotted roles. The deeper meaning is that of the transience of life and brief span of importance or fame that we as actors enjoy and "then are heard no more" (Macbeth). The poet has divided life into seven stages spanning infancy to old age. Shakespeare's profound knowledge of human life and acute observation can be seen here. The use of the word "mewling" for the infant cry is a wonderful stroke, and "creeping like a snail" is more than accurate descriptions of the reluctance school-going children. The last stage of a man's life evokes feeling of pathos--all youthful passion spent, all ambition gone, and man reduced to a mere shadow of himself, sinking into oblivion.

<b>Words</b>	<b>Meaning</b>
Mewling	Crying feebly
Puking	Throwing up; to vomit
Whining	Complaining
Satchel	Small bag as for school
Saws	Proverbs
Oblivion	Forgetfulness
Sans	Without(French Word)

### **Reference:**

These lines have been taken from the poem "All the World is a Stage" written by William Shakespeare.

### **Context:**

This sonnet of Shakespeare is from his famous play "As You Like It". This poem describes various stages of human life. Life has been compared to a play or drama played by every man and woman on the stage of the world. His seven stages of life are the seven acts of a play. This shows Shakespeare's deep knowledge and transience of human life.

### **Explanation:**

#### **Lines 1 – 5**

In these lines the poet compares this world to a stage. All men and women are only actors and actresses on the stage of this world. All these people have different routes to enter this stage and also have different exits to go out. They enter this stage when they are born and leave this stage when they die. Every person, during his life time plays many parts. These parts are called seven ages. These ages are actually like acts of a play.

### **Lines 5 – 10**

The first stage of a man's life is his infancy. During his infancy he cries and throws up milk and vomits when he is in the hands of a mother or a nurse. The second stage is his boy-hood. This is his school going period. It is the time when he complains all the time. His face shines like the bright and fresh morning. He carries his school bag and unwillingly goes to school at the speed of an insect.

### **Lines 10 – 12**

This is the third stage of man's life. Now he is a grown up person and assumes the form of a lover. It is the time when he loves his beloved ardently. He sighs like a furnace or an oven. He writes a song in praise of his beloved's eye or brow. He also sings such songs again and again as he burns in his emotions.

### **Lines 12 – 16**

In these lines the poet shows the fourth stage of a man's life. When he matures, he becomes a soldier. He takes strange oaths. He has a beard like a tiger or a leopard. He is fierce like these animals. During this stage of life, man is jealous of honour of other. He is very quick-tempered and owns quarrels. Since he is warm-blooded, he looks for temporary reputation and fame. To achieve this temporary fame, he is even ready to go into the mouth of a gun. He does not bother for dangers.

### **Lines 16 – 20**

This is the fifth stage of man's life. Here man becomes middle aged and mature like a judge and has a fair round belly full of the meat of chickens. Perhaps, he has become fat because he eats meat and fat castrated cocks in excess. It is the stage when he is firm, serious and grim. His conversation is full of many different proverbs of the world of the past and is also full of the examples from the modern age. He has beard of formal cut and as such plays this part of life.

### **Lines 20 – 26**

This is the sixth stage of man's life. In this stage man shifts from middle age, to old age. Now he wears pantaloons with slippers on his feet. He has become thin, weak and lean. He wears now spectacles on his nose because of his weak eye-sight. He has also a purse by his side in which he keeps money and tobacco. He uses long socks which he has saved during his youth. Now these socks are very loose to his lean leg and look strange. His big loud manly voice has turned into the shrill voice of a child. Since, some of his teeth have fallen, whenever he tries to speak. It seems as if he were playing upon a pipe or as if he were whistling.

### **Lines 27 – 29**

This is the last stage of man's life. In this stage he changes from his old age to the oldest one. This is a strange stage of life. In this period all the life which has been previously full of strange events, comes to an end. Man becomes child once again. This is like his second childhood. In this stage he is childish as well as childlike. At this stage he forgets almost everything. His memory becomes very weak. He loses teeth, eye-sight and taste. He is without everything. This is the stage in which he completes the drama of his life and leaves the stage of this world for the next.

## **Summary**

The words "All the world's a stage" are actually taken from William Shakespeare's play "As You Like It". With these words begins the monologue by a character in Act II of the play. Shakespeare has been a great playwright and poet of his era. He views life realistically. Shakespeare is known for the realism of his writings and is amongst the most quotable authors in world. The poem's theme is that man is the ultimate loser in the game of life. He says "all the world's a stage and "all the men and women merely its players". Every player plays seven roles during his life. The first stage is that of an infant when he is a helpless child in his mother's arms. In the second role, he is a child who goes "creeping like a snail unwillingly to school". We may notice that man keeps on losing one quality and blessing while qualifying for another one. The third stage brings before us the lover who sings woeful ballads for his beloved. In the youthful age when man is full of energy and might, he may do everything to please his beloved. Even this shift of life, filled with merry making and joyous songs, passes so quickly as well. Soldier, the fourth stage arrives swiftly; here man seeks fame though it is temporary and short lived. He endangers his life for it. But it is nothing more than a bubble. Fifth role is of a middle aged man. He has round belly. He cites modern instances. In sixth age, man becomes very weak. He keeps pouch with him. He wears warm hoses. His shank has shrunk. "His big manly voice is turning again towards childish treble". His voice is not clear due to loss of teeth. In the last stage, the condition of man becomes very bad. Now he has grown very old and weak. He has no relations. He has lost all. He is: "sans teeth, sans eyes, sans taste and sans everything. He has lost all his relations. At this stage, man feels that life is nothing except sheer loss for man though he may boast of the success and achievements he has got in his past life. Shakespeare wishes to make us realize that the short life we spend in this world is not worth it if we have a close observation of it. Life is nothing more than a shadow. So, spend it bravely and eagerly.

## My Tailor

### Q No. 1: What were the ways of the tailor?

This essay is taken from a collection of humorous pieces called "*Further Foolishness*". In this essay Leacock mingles humour with pathos and leaves a lasting impression on the reader's mind. Here, he masterfully delineates an unforgettable character. He presents his tailor before us to entertain as well as educate us. Writer's tailor was every special person with some specific ways and habits.

Writer's relation with him was thirty years old and in these thirty years, his style never changed. He remained standing in the back part of his shop with his inches tape round his snack. He used to greet the writer with a warm smile and asked him what he wanted. Then, the tailor himself made the choice of cloth for him as "serge" and then himself chose the colour as dark blue.

His way of displaying the cloth was quite amusing. He lifted one knee and draped the cloth over it, standing upon one leg. The tailor could stand in this posture for an indefinite time. It

was very difficult for the writer to resist him. So, he readily agreed with his choice. They had a strange way of obliging each other. The writer always asked him if his dress would be cool and decent. This question pleased the tailor a lot and he told the writer that it would be so.

Then he took measurements of the writer, only round the chest. He tried to flatter him by telling that the writer was growing round the chest. It was like a psychological trick. Then there was the matter of billing. The tailor never talked about the bill rather he turned to other things. This matter was only dealt with by correspondence. The tailor wrote him a letter in such a tone that suggested that he would never have written to him if he were himself not under the pressure of paying for his consignments from Europe. The writer noticed that these consignments generally arrived when he had passed the limit of owing for two suits and had ordered a third one.

Then the tailors talked about weather. He always finished his conversation with weather and that only after the order of the suit. He offered the writer to buy some shirts or collaring but the write never did. They walked to the door in a friendly way. After bidding each other "Good afternoon" they parted.

This was the description of writer's tailor that had some specific details and with the help of these

details he has successfully established the salient features of his tailor's personality.

### Q No. 2: How did the deal with the problem of billing?

The writer and his tailor had a strong relation of courtesy. The tailor never talked about the bill. Whenever the writer tried to talk about this matter, he waved it aside and started to discuss something else. This was the matter they never spoke of. They dealt it through correspondence. The tailor wrote him a letter in a fine, decorous and courteous way. His manner of asking for the bill was quite apologetic. He would give reasons for his demand of bill like arrival of heavy consignments from Europe for which he needed money. Writer noticed that these

consignments usually arrived when he had to pay for two suits and had ordered a third one. But it might be a coincidence. It was their unique style of dealing with the matter of bill.

**Q No 3: Why did Leacock regard his tailor to be "Immortal"?**

The writer had been visiting a very nice tailor for last thirty years. They had very courteous and warm relationship. The writer was extremely shocked when one day he heard the news of his tailor's sudden death. He never thought it possible. He had been meeting the tailor for last thirty years and had expected to see him forever. He regarded him as being immortal. This event carries a criticism on our ways and behaviors in this world. In fact the writer wants to make us realize the importance of "man". Today people are so busy in their own lives that they cannot see and understand the problems of people living around them. The modern race of collecting more and more money has blinded the human race and people care for nothing except their own lust, selfishness and competition. The modern man regards people around him as machines and never tries to recognize their personal problems and worries.

It was the same case with the writer; he never took his tailor to be a human being. He thought him only to be a machine that provided him a service and that would never break down. Leacock never tried to know about his personal life and worries. His relation with him was only superficial and business like. That's why the news of the tailor's death struck him with wonder. The writer was equally shocked by the existence of his wife and a daughter. The financial problems and the religious interests of the tailor also seemed strange and unreal to him. The motive of Stephen Leacock is only to make us realize this great reality that humanity will never flourish or be preserved unless the individual man is given importance. The relation ship, the understanding and helpfulness is very important in the society and it is the lack of all these things that has made the modern man lonely and helpless. This situation should be rectified and people should come closer to understand and help each other.

**Q No. 4: What was other side of the tailor's personality?**

The writer describes his intercourse with his tailor in a very effective and amusing way. He tries to invoke us to think deeply about the human beings and different aspects of their lives. Every man has a three dimensional life and character but our rushed life does not give us enough time to look beyond life's apparent or obvious facet. The writer too did same in the case of his tailor. He took his tailor as a worker or "hand" but never thought about his inner life. The tailor, besides being a skilled professional, was a religious person. He was interested in music and played the flute. He had a daughter who was also learning music. His business was not going on well. In spite of his smooth and calm ways, his business worry was mounting up with every passing year and now it had finally killed him. It was quite unbelievable for the writer that even the business worries can help to kill a person. He was told that the tailor's wife would have to face grave financial problems. It was quite strange for the writer who never thought about other aspects of the tailor's life. The smiling face and amusing manners of the tailor were hiding a deeply tragic life and a helpless death behind them. This is the moral of this essay that pleads us to look through the veil or mask of human face and discover the troubled and agonized soul of a man behind it. Today's man needs some companion or helper who can at least listen to his problems sympathetically.

**Q No.5: What is the moral of this essay?**

In this essay, Stephen Leacock presents a finely knit character of his tailor. Through this character and the circumstances of his life, he tries to give us a message. Today the life has

become so busy that human beings have taken the shape of isolated Islands that lie scattered in the deep and wide ocean of the world completely oblivious of each other. Today nobody cares for others. Everyone tries to pursue his own motives and objectives. The sense of friendship, co-operation and sympathy has been finished and human beings take no interest in anybody else's life. Modern man never comes to know that how many people suffer silently and never share their troubles with anyone like Stephen Leacock's tailor. The thesis of the writer is the need to cultivate love and courtesy in the world so that man can live a humane life. Today we all are running a race with machines and technology. The urge to become rich has killed the soul of humanity and compassion. But we should halt for a moment to take a breath and think who we are and what are we doing. We are human beings but we live an artificial life like machines and this is leading us to the tragedies of the tailor's type. Today a man dies even without expressing his agonies because nobody can spare a moment to talk about his life and its troubles. We should try to improve the situation and live like a man and also consider other people as a "man".

### **Summary of the Short Story**

#### **The Happy Prince**

**Oscar Wilde**

The story is an allegory. It brings out the importance of charity. We learn that love and sacrifice can endear us to God. The prince in the story is no living prince. He is the statue of a dead prince decorated with gold leaves and precious stones. He is known as the Happy Prince because there is a smile on his lips. But the smile gradually gives way to tears. The Happy Prince cannot help crying over the scenes of misery in the houses of the poor. He decides to help them with his gold leaves and costly stones. The little swallow acts as his messenger, and he gives away all his wealth. The Swallow was on his way back to his homeland when the prince had detained him to help the poor. He still wished to go back but now it was too late. The intense cold killed him. Thus the little swallow lost his life in helping the poor. His death broke the prince's heart. So the swallow and the prince perished for a noble cause. But their death was not the end. It made them immortal. That is why the angel selected the dead swallow and the lifeless heart of the prince as the noblest things on earth. The story teaches a very useful and very true lesson. We learn that God loves those who love their fellow human beings.

### **The Functions Of A Teacher**

**By Burterend Russel**

[Teachers are directed by others ...]

“The profession has a great and honourable tradition, extending from the dawn of history until recent times, but any teacher in the modern world who allows himself to be inspired by the ideals of his predecessors is likely to be made sharply aware that it is not his function to teach what he thinks, but to instil such beliefs and prejudices as are thought useful by his employers.” (p 109)

[No progress with church involvement in education ...]

“In the Middle Ages teaching became the exclusive prerogative of the Church, with the result that there was little progress either intellectual or social. ... It is true that the Inquisition compelled Galileo to recant, and burnt Giordano Bruno at the stake, but each of these men had done his work before being punished.” (p 110)

[Teachers carrying out orders of those in power ...]

“In our more highly organised world we face a new problem. Something called education is given to everybody, usually by the State, but sometimes by the Churches. The teacher has thus become, in the vast majority of cases, a civil servant obliged to carry out the behests of men who have not his learning, who have no experience of dealing with the young, and whose only attitude towards education is that of the propagandist.” (p 110)

[Truth and totalitarianism ...]

“Except in totalitarian countries, the defence of the state is desirable, and the mere fact that education is used for this purpose is not in itself a ground of criticism. Criticism will only arise if the state is defended by obscurantism and appeals to irrational passion. Such methods are quite unnecessary in the case of any state worth defending. ... Dogmatists the world over believe that although the truth is known to them, others will be led into false beliefs provided they are allowed to hear the arguments on both sides. This is a view which leads to one or another of two misfortunes: either one set of dogmatists conquers the world and prohibits all new ideas, or, what is worse, rival dogmatists conquer different regions and preach the gospel of hate against each other, the former of these evils existing in the Middle Ages, the latter during the wars of religion, and again in the present day.” (p 113)

[Professional duty to truth ...]

“The teacher should not be expected to flatter the prejudices either of the mob or of officials. His professional virtue should consist in a readiness to do justice to all sides, and in an endeavour to rise above controversy into a region of dispassionate scientific investigation. If there are people to whom the results of his investigation are inconvenient, he should be protected against their resentment, unless it can be shown that he has lent himself to dishonest propaganda by the dissemination of demonstrable untruths.” (p 114)

[Value of civilization ...]

“Teachers are more than any other class the guardians of civilisation. They should be intimately aware of what civilisation is, and desirous of imparting a civilised attitude to their pupils.” (p 114)

[Civilization understood ...]

“Civilisation, in the more important sense, is a thing of the mind, not of material adjuncts to the physical side of living. It is a matter partly of knowledge, partly of emotion. So far as knowledge is concerned, a man should be aware of the minuteness of himself and his immediate environment in relation to the world in time and space. He should see his own country not only at home, but as one among the countries of the world, all with an equal right to live and think and feel. He should see his own age in relation to the past and the future, and be aware that its own controversies will seem as strange to future ages as those of the past seem to us now. Taking an even wider view, he should be [page break] conscious of the vastness of geological epochs and astronomical abysses; but he should be aware of all this, not as a weight to crush the individual human spirit, but as a vast panorama which enlarges the mind that contemplates it.” (p 114-115)

[“To open vistas...” ...]

“It should be one of the functions of the teacher to open vistas before his pupils showing them the possibility of activities that will be as delightful as they are useful thereby letting loose their kind impulses and preventing the growth of a desire to rob others of joys that they will have missed.” (p 116)

[Teachers are compromised ...]

“... most teachers are over-worked and are compelled to prepare their pupils for examinations rather than to give them a liberalising mental training. ... [page break] ... The result is that many of them become harassed and nervous, out of touch with recent work in the subjects that they teach, and unable to inspire their students with a sense of the intellectual delights to be obtained from new understanding and new knowledge.” (p 117-118)

[Moral duty to truth ...]

“In any case, to tell lies to the young, who have no means of checking what they are told, is morally indefensible.” (p 118)

[Ignorance and intolerance, bureaucrats and bigots ...]

“The thing, above all, that a teacher should endeavour to produce in his pupils if democracy is to survive, is the kind of tolerance that springs from an endeavour to understand those who are different from ourselves. ... those who have never travelled either physically or mentally find it difficult to tolerate the queer ways and outlandish beliefs of other nations and other times, other sects and other political parties. This kind of ignorant intolerance is the antithesis of a civilised outlook, and is one of the gravest dangers to which our over-crowded world is exposed. ... In all this the teachers are not to blame. They are not free to teach as they would wish. ... [page break]



... There ought to be a great deal more freedom than there is for the scholastic profession. It ought to have more opportunities of self-determination, more independence from the interference of bureaucrats and bigots. ... The only way to prevent totalitarianism in our highly organised world is to secure a certain degree of independence for bodies performing useful public work, and among such bodies teachers deserve a foremost place.” (p 118-119)

[Fear, intolerance, and freedom ...]

“The man in the street is full of fear, and therefore unwilling to tolerate freedoms for which he sees no need.” (p 120)

What, according to Russell, are the functions of a teacher, and what are the difficulties and hurdles in the way of the teacher’s performance of these functions? What comments would you offer on Russell’s views?

### **Instilling in the Pupils the Habit of Impartial Inquiry**

According to Russell, it is the business of a teacher to instil what he can of knowledge and reasonableness into the process of forming public opinion. Thus Russell assigns a very weighty role to the teacher. Russell points out that organized party-spirit is one of the greatest dangers of our time.

This party-spirit takes the form of nationalism and it then leads to wars between nations; the same party-spirit within a country may lead to a civil war. It is the business of teachers, says Russell, to stand outside the conflicts between parties and to try to instil into their pupils the habit of impartial inquiry. A teacher has thus to develop in his pupils a capacity to judge different issues on their merits. The teacher cautions his pupils against accepting *ex parte* statements at their face value. The teacher should not be expected to flatter the prejudices either of the mob or of officials. His professional virtue should consist in a readiness to do justice to all sides. He should try to rise above controversy into a region of impartial scientific investigation. He should not lend himself to dishonest propaganda by spreading untruths. Society should protect the teacher against the resentment of those who feel offended by the conclusions which a teacher arrives at through his independent investigation.

### **Political Partisanship of Teachers in our Country**

Nobody can quarrel with Russell in the matter of responsibility which he entrusts to the teacher. What can be more sensible than the advice that the teacher should stand outside the strife of parties and should exercise his own independent judgment and also teach his pupils to develop in themselves a capacity for impartial inquiry? This advice is the urgent need of the hour in our own country. One of our great misfortunes in the sphere of education is that almost every teacher is a member of some political party or other. Even students nowadays fight their elections on the basis of their party affiliations. Both teachers and students are thus party spokesmen. If the views of some of the teachers and the views some of the students in the same

institution are divergent in political matters, there is bound to be friction and bitterness between them. The freedom of education is thus being vitiated in our country on account of the political partisanship of both teachers and students. The habit of impartial inquiry is something completely alien to the minds of teachers in our country today.

### **Teachers, the Guardians of Civilization**

Russell assigns to the teachers an even greater responsibility when he says that they, more than members of any other class of people, are the guardians of civilization. Teachers should be intimately aware of what civilization is, and they should feel a strong desire to impart a civilized attitude to their pupils. The civilized man is one who either admires what is good and noble or aims at understanding what he cannot admire. The civilized man seeks rather to discover and remove the impersonal causes of evil than to hate the men who are in the grip of that evil. The teacher should have all this in his mind, and he should be able to convey it to the young pupils under his charge.

### **Deficiencies in Our Teachers**

To say that teachers are, more than any other class, the guardians of civilization is to give them a higher status than is enjoyed by those who occupy positions of high official authority in a country, and even than those who control the press and other mass media. This, again, is an ideal very remote from the thoughts of the teachers in our own country. Our teachers should first of all themselves learn the meaning of civilization. Often their own behaviour and their dealings not only with students but also with one another are of a dubious nature. Most of the teachers in our country do not even have a sense of discipline which is an essential ingredient of civilization. Besides, most teachers here have a narrow outlook upon life; many of them suffer from communal bias or class bias or caste bias. A civilized mind is broad and catholic, not limited and short-sighted.

### **The Teacher and the Pursuit of Happiness**

It is also the business of the teacher, says Russell, to open the minds of his pupils to the possibility of activities which can be a source of both pleasure and profit. In other words, the teacher should instil among his pupils the desire to pursue delightful activities. He should also check the growth of a desire in the minds of his pupils to rob others of any kind of happiness which they themselves have missed. Many people are opposed to the pursuit of happiness as an end. Actually, happiness is one of the most desirable goals in life. Pupils should be taught to pursue happiness for themselves and to provide happiness to others. It should be the aim of the educator, says Russell, to train adults free from psychological aberrations so that they may not have any wish to rob others of whatever happiness may be available to them.

### **Happiness, a Laudable Goal**

Here again we agree with Russell. The ideal of happiness is certainly laudable. Happiness is one of the most cherished values in human life. Such obnoxious feelings as the desire to inflict pain upon oneself or upon others must be curbed and controlled, because such feelings do certainly exist in many people. We have all heard of “sadism” which consists in inflicting pain upon others and of “masochism” which consists in inflicting pain upon oneself. It is the function of a teacher to prevent the growth of such feelings in his pupils.

### **The Teacher Versus the Propagandist**

A teacher, says Russell, can be successful in his work only if he has feelings of warm affection towards his pupils and a genuine desire to impart to them what he himself believes to be valuable. Russell distinguishes the true teacher from the propagandist. To the propagandist his pupils are potential soldiers in an army. They are to serve purposes that lie outside their own lives. The true teacher wants that his pupils should survey the world and freely choose a purpose which appears to them of value. But the propagandist tries to train and twist the growth of his pupils to suit his particular purpose. The propagandist thus thwarts their natural growth and in this way may even destroy their generous instincts, replacing them with envy, destructiveness, and cruelty. The true teacher knows that there is no need for men to be cruel; he, therefore, encourages the development of kind and humane feelings among his pupils.

### **A Valid Distinction**

In thus distinguishing between the true teacher and the propagandist, Russell shows his humanitarianism and his moral fervour. The true teacher is, indeed, an upholder of the ideal of mutual sympathy, mutual help, and mutual service. The propagandist is always a dogmatist; his mind is one-sided. For the true teacher, a sense of humanity overrides all other considerations, and his outlook is all-embracing. This distinction between the true teacher and the propagandist is thus a vital matter in any discussion of the aims of education.

### **The Teacher’s Duty not to Conceal the Truth, and his Duty to Produce the Spirit of Tolerance**

Another requirement of a good teacher, according to Russell, is that he must never conceal the truth. There is no virtue in hiding even unpleasant facts from the pupils. The wickedness of rogues should, for instance, not be hidden from young students. It is said that the knowledge of such unpleasant facts may lead to young minds becoming cynical, But if such knowledge comes to the pupils, duly intermixed with a knowledge of what is good, and if it comes to them gradually, it will have no such effect. In any case, to tell lies to the young is morally indefensible. Furthermore, a teacher should try to produce in his pupils the spirit of tolerance. This spirit of tolerance is necessary if democracy is to survive. And the spirit of tolerance can be developed through an understanding of those who hold views different from our own. Ants and savages put strangers to death; but civilized men try to understand the point of view of those who differ with them; they do not try to strangle those who differ with them. The

intolerance which results from the failure to understand other points of view than our own is the very opposite of a civilized outlook, and it is one of the most serious dangers to our world. The educational system should be designed to remove intolerance of this kind.

### **Russell's Moralism and his Internationalism**

Here we see Russell in the role of a moralist; he has something very ennobling and edifying to say. It is clear that the welfare or well-being of mankind is the most cherished ideal Russell has in mind. And it is the well-being of the world as a whole that he seeks, not of any particular part or region of it. He is a true internationalist, and is free from narrow nationalistic loyalties. He is also an admirer of democracy. Both these aims which a teacher should have in his mind—namely, the non-concealment of truth, and encouraging the spirit of tolerance—are highly commendable; and we feel that all teachers everywhere should accept these aims and strive to give them a practical shape.

### **Difficulties and Hurdles in the Way of Teachers: The Denial of Freedom to the Teacher a Great Hurdle**

In Russell's opinion a teacher's path is nowadays beset with many difficulties and hurdles. The profession of teaching has a great and honourable tradition, but any teacher in the modern world is likely to be made sharply aware that his function is to teach not what he thinks he should teach, but to instil such beliefs and prejudices as are thought useful by his employers. The conditions in the modern world thus make it difficult for the teacher to perform his real functions. What the teacher needs more than anything else is the feeling of intellectual independence. But what has happened is that the teacher has become, in a large majority of cases, a civil servant compelled to carry out the instructions of the bureaucracy. Russell recognizes the fact that State education is necessary. But he thinks that there should be certain safeguards against the dangers which result from State education. These dangers were seen in their full magnitude in Nazi Germany and are still seen in Russia. In such countries, State education aims at instilling a dogmatic creed among the pupils. Now, people of a free intelligence will never sincerely accept a dogmatic creed. But in the countries named above, State education has led to the production of fanatical bigots, ignorant of the world outside their own country. These bigots have no notion of a free discussion of ideas. What is even more deplorable is that almost every totalitarian country has its own dogmatic creed to preach. This kind of thing leads to a cultural compartmentalism. As a result of the diversity of dogmatic creeds, the ideal of cultural internationalism has rapidly been declining since the First World War. Even in democratic countries like England and the U.S.A., ideas of nationalism have begun to exercise a stronger hold upon the minds of people. The dangers resulting from such attitudes can be averted if teachers are protected from intellectual bondage. Dogmatism in education has at any rate to be prevented somehow. It is wrong to say that the uniformity of opinion and the suppression of liberty can make a nation strong. It is also wrong to say that democracy weakens a country in war. The truth is that in every important war since the year 1700, the victory has gone

to the more democratic side. Under these circumstances, the teacher should be allowed the freedom to teach what he wants to teach and in the manner he likes. The teacher can only perform his work adequately if he is an individual directed by an inner creative impulse, not dominated and fettered by an outside authority. In this respect, the teacher is like the artist, the philosopher, and the man of letters. The denial of freedom to the teacher therefore means the negation of education.

### **Full Freedom for the Teacher in Our Own Country**

We fully agree with Russell that the teacher can work satisfactorily only in an atmosphere of freedom. Nor is there any doubt that this atmosphere of freedom is totally wanting in totalitarian countries dominated by communism. In democratic countries, the teacher is independent enough. And in our own country, there are hardly any restrictions of any kind upon the teacher. Neither the central government nor the State governments in this country enforce any particular form of teaching; nor do they insist upon any particular political ideology being taught except, perhaps, in a small number of institutions which are under the control of particular sects or communities.

Russell also points out, in connection with the freedom needful for the teacher, that in most countries certain opinions are recognized as “correct”, and others as dangerous. Teachers whose opinions are not “correct” have to keep silent about them. The result is that the inquiring young too often have to go outside the class-room to discover what is being taught by the most vigorous minds of their own time. In Russell’s opinion there has to be a great deal more freedom than there is for the teaching profession. This profession should have more opportunities of self-determination, and more independence from the interference of bureaucrats and bigots.

### **The Complaint of Over-work Not Valid in the Case of Our Teachers**

One other difficulty that Russell points out as obstructing the teacher’s performance is overwork. Most teachers, says Russell, are subjected to excessive work and are compelled to prepare their pupils for examinations rather than to give them a liberalizing mental training. The result is that many of them become harassed and nervous, and they get out of touch with recent work in the subjects that they teach. This complaint about overwork may be true in the case of teachers in Soviet Russia and even in some of the western democracies; but it is certainly not true in our own country. Here the school teacher gets ample time from his official duties to organize private coaching classes in order to add to his income while the college teacher gets ample time to indulge in institutional politics and in other objectionable activities. The teacher in India is completely devoid of that missionary spirit which is essential for the noble activity of educating the young. Of course, there are honourable exceptions but the majority of teachers are dominated by mercenary motives. The teachers in India can certainly not complain of a lack of leisure.

### **A Very Instructive and Illuminating Essay**

Russell's views on the subject of education as stated in the essay, *The Functions of a Teacher*, are very instructive and illuminating. Although this essay was written nearly thirty years ago, its ideas have not lost their validity and value, at least for this country. If even five per cent of the teachers in India were to adopt the ideals proposed by Russell in this essay, the educational system will undergo a transformation the effects of which will be far-reaching. The majority of teachers will of course scoff at these ideas, but the earnest-minded ones can draw plenty of inspiration from them.

### **Keats's When I Have Fears**

**NATHANIEL ELLIOTT**

When I have fears that I may cease to be  
Before my pen has glean'd my teeming brain,  
Before high-piled books, in charact'ry,  
Hold like rich garners the full-ripen'd grain;  
When I behold, upon the night's starr'd face,  
Huge cloudy symbols of a high romance,  
And think that I may never live to trace  
Their shadows, with the magic hand of chance;  
And when I feel, fair creature of an hour!  
That I shall never look upon thee more,  
Never have relish in the faery power  
Of unreflecting love! — then on the shore  
Of the wide world I stand alone, and think  
Till Love and Fame to nothingness do sink.

O Nchose E onf Keats' for eves mos n thet shortes populatr anthologize poems, almos d presentation t unfailingly of his work, is his sonnet "When I Have Fears." The poem has, however, received surprisingly little critical consideration, and even less agreement among its

critics on the worth of individual parts and the meaning of the poem as a whole. Though I shall refer briefly to some of these previous comments, my chief task will be to present an interpretation of the poem along lines which come, I hope to show, closer to the poet's intention than any we have previously seen. It would seem a fair statement that the wide popularity of the poem rests almost entirely on the sentiments expressed in the first quatrain. The second quatrain has proven to be difficult and mysterious to commentators, though, unlike the third, it is generally admired.

In her biography of Keats, Amy Lowell says of the poem: "The first two quatrains of the sonnet are nothing less than magnificent, and were it not for the change and drop in theme, tenor, and diction of the succeeding quatrain and couplet, "When I Have Fears" would rank among the best sonnets that Keats did." Walter Jackson Bate, in my view the best biographer of the poet, likely had this criticism in mind when he wrote that the end of the sonnet is "always felt to be something of a drop." Neither biographer attempts an explication of the whole poem. The only full studies of the sonnet are by M.A. Goldberg and T.E. Connally. 1 Connally, in the shorter and more limited discussion, emphasizes his belief that a sharp distinction should be made between the first two quatrains: "The second quatrain simply does not go with the first, for it contains the consolation of the sonnet. The two quatrains treat entirely different problems and raise entirely different questions." Connally, like some other commentators, is bothered by the diffusion of images in the second quatrain and is especially troubled by the phrase "the magic hand of chance." He says of it: "Obviously Keats was not thinking of his poetry, and the line has another meaning." He concludes that the second stanza deals with the "spiritual significance of life." M.A. Goldberg, who admits that his debt to Earl Wassermann reading of Keats's poetry is "apparent," interprets the poem as a movement toward apotheosis where, at the end, the protagonist "achieves some kind of height. . . ." Goldberg sees the movement in the sonnet as one from poetry to love until finally a fellowship with something higher, an "essence", can be attained. He concludes: "Thus, in the final line, when poetry and love 'to nothingness do sink', thing has been subordinated to value, poetry and love have been subordinated to their essence, and the world of mortality has been left behind for the immutable, the fixed, the essential." In obvious contrast to these views, it seems to me that there are few poems in which Keats is more wholly concerned with the claims of this world than in "When I Have Fears".

The first quatrain is a vision of poetic accomplishment; the second, a description of the imaginative process which leads to composition; the third, a lament for the impossibility of having a love ungoverned by time, followed by a couplet which states that the enormity of the possibility of imminent death reduces all worldly desire to inconsequence. This final thought is the culmination of the musings begun in each quatrain and is the logical and emotional conclusion of each.

"When I Have Fears" was written in January, 1818, but was not published until 1848. It is the first of Keats's Shakespearean sonnets; he had employed the Petrarchan form just a few days earlier in the sonnet "On Sitting Down To Read King Lear Once Again", and as this poem and

letters written at the time show, Shakespeare was a conscious influence on his work. "When I Have Fears" is a pure example of the English form. It is a single sentence with each of the three quatrains containing independent imagistic concepts related to a common theme and ending in a couplet which is not only the logical and emotional conclusion of each, as noted, but the grammatical conclusion of each as well. There is a cause and effect relationship between each quatrain and the couplet, and it is possible to make three completely satisfactory poems by appending the final two and a half lines to each quatrain; the effect of the quatrains, however, is cumulative, and each adds an enriching variation to a theme. As in the earlier sonnet "On First Looking Into Chapman's Homer," example is added to example to form illustrative material, but unlike that poem which uses as objective correlatives the observer of the night sky and the Spanish explorers to help the reader understand an emotion already felt by the poet, "When I Have Fears" is a poem of unfolding discovery for both poet and reader in which the full import of speculation is not reached for either until the end. In the first quatrain Keats expresses his fear, not of dying, but of a time when death will curtail his ability to write. In this sonnet there is no interest in death itself, but in the effacement of life, a concern which grows in the poem until as an *idée fixe* it blots out all other considerations from consciousness. When, elsewhere, death itself is considered, as in "Ode To A Nightingale" or as the concluding image in the sonnets "After Dark Vapours" and especially in "Why Did I Laugh Tonight" it is seen, in the greatest extension of Keats's "contraries", as the most intense of experiences, an ultimate consummation devoutly to be wished. No such desire is seen in "When I Have Fears"; the things sought here are firmly anchored to the values of living in this world; verse, fame, and beauty make their strong claims.

There can be little doubt that the strongest of these is verse. Two-thirds of the poem is about poetry and the way it is written; his fear is not for himself or even for unfulfilled personal experiences, but that there will not be time to write. There is something more awful in the blank vacancy of the phrase "cease to be" than in any idea of death or dying, for these are at least the end of an organic process related to life, but ceasing to be is the total disappearance of sentience, and is directly related to the image of nothingness at the end of the poem. The possession of unhurried time as a necessary ingredient in the production of poetry and in meaningful human love is the strong integument which binds together seemingly disparate parts of the poem. It is an organic concept in which Keats sees slow time wedded to process; though this concept of time is discussed in each quatrain, it is no doubt most easily seen in the famous autumn metaphor at the beginning of the poem. The autumn season as a topos of completion is, of course, an ancient one, but it seemed to be especially appealing to Keats in that it represented the end of a slow-moving inevitable development, the conclusion of which was implicit in its beginning. This same portrayal of time and process was to be used later with equal success in "Ode To Autumn" when the season is painted at the zenith of completion and abundance moving toward a kind of denouement in which the personification of the season is seen as having no more work to do and can be found "sitting careless on a granary floor" or waiting beside a cider-press "with patient look" watching "the last oozyings hours by hours". Time, in this soft setting, is a friend so



familiar, so taken for granted, that it need not even be considered. In the sonnet, the poet is all too aware that he is barely past his seed time. Great fecundity is implicit in the image of the teeming brain, but also implicit is the understanding that this abundance is inchoate and must experience the gleaning pen which will separate poetic chaff from grain. The books he envisions writing will be "rich garners" of "full-ripen'd grain" but to reach this harvest he will need a luxurious expansiveness of time, for growth through time is the only way the grain can be ripened fully and the only way the rich but shapeless material of his brain can be given form and meaning. And even after time and season have brought forth a field ready for the harvest, the gleaning pen must perform its selective task so that only rich garners may be kept.

The first quatrain ends with a vision of work wonderfully fulfilled; the second quatrain is an investigation into the way such work is conceived and written, and in this way is an extension and amplification of concepts already introduced. The verb "behold" in line five sets the tone. The poet is an awed observer, not only of the magnificent display of stars in the clear night sky, but of a vast inspirational field from which future poems may be fashioned. It is an image of infinite but as yet unformed possibility, glorious in the promise of an accomplishment still free from a less than perfect actuality. It is not only that Keats is inspired by nature, as he surely is, but that the empyrean contains symbolic information which, if properly followed, can be transmuted into poetry; but such a paraphrase is too literalistic and formulaic for the experience Keats goes on to describe. Because the essence of his reaction is an unforced intuitive response, he foils any attempt at a simply rational reduplication. In a series of carefully chosen images, he takes us, step by step, with a logic which seeks to subvert logic, ever further away from ratiocinative investigation. The face of the night is clear, but the symbols which it contains are huge and cloudy. These symbols are all we are told of a "high romance" which they suggest, but because the cloudy symbols are all we can ever know of this "romance", it is even more remote from our ken than they are.

Keats does not want us to think of his "high romance" as a kind of poetry, certainly not of the specificity of chivalric or medieval verse, but he is talking about what must be called the stuff of poetry, the very nature of the poetic experience. But he knows how far he is from any kind of apprehension of this essence; even the symbols of it are huge and cloudy and he contemplates no greater nearness than to trace the shadows of these symbols. Indeed, even this tracing of shadows cannot be a volitional act, for it must be done with the hand of chance. Thus, though it is far from the high romance, the hand of chance can be seen as the hand of the poet, the distillation at last rendered in human terms. The realization must now come, however, that chance is a very time-consuming process. No one was more aware than Keats of how willful the muse could be; if fine things must come randomly, then patience and time are required to wait for the flash of gold in the washings. Therefore, because it is his fear that such an abundance of time will not be afforded him, his hand, guided by chance, the gleaning hand which will transform the shadows into high-piled books, becomes a magical thing not only because it has the alchemical power of making poetic gold from gossamer, but because such a thing may be denied him, and to be

without it is to see its possession by others as magical. Thus, like the progress of seed to harvest shock, the process from the first promptings of the imagination to the writing hand of the poet is one which needs the full indulgence of benevolent time. The magic hand of chance holds the gleaning pen, and both quatrains speak to the poet's fear that this living hand will be stilled far too soon.

In the last quatrain, Keats moves from his discussion of the relationship between time and poetry to the relationship between time and love. Though the sonnet tells us that his desire and need to be a poet is probably the most important general consideration in his life, his need for love is more immediately intense and his sense of the loss of love concomitantly more immediately painful. Though there has been speculation by Woodhouse and others that the "fair creature of an hour" in line nine refers to a real woman, specifically to some unknown girl the sight of whom entranced Keats one night at Vauxhall, the quatrain goes beyond a single incident, and probably beyond a single woman, to a statement about the loss of love. The impress of time on the poet's consciousness is such that it is possible to interpret the "fair creature of an hour" as literally an hour, a unit of time made fair because he feels it may soon be gone, but such a reading must be an addendum; his strongly stated feeling in these lines is of his fear that time will prohibit all personal love, whether of the transience of a momentary encounter at Vauxhall, or the even more deeply wished for permanence of a lifetime love which would become so much a part of the pattern of his life that it would be freed from the anxiety of conscious concern. As in the previous quatrains, the most important realization here is that the possibility of the denial of time once more drops a dark curtain between the poet and his most ardent desires. His love seems to him of necessity the fair creature of an hour, but the great unspoken wish is that she might somehow be more than this. He knows that others have enjoyed love seemingly uncircumscribed by time, and by this is meant no platonic or astral relationship, but a worldly one which matures and ripens through years.

There is no need for such a love, once possessed, to be ever at the forefront of one's cares; it is in this sense "unreflecting" for it becomes as much a part of life as breathing. And to the poet who despairs of ever having such a love and is never without the sound of time's chariot hurrying near, those who have it must be seen to have a "faery power" in their seemingly godlike enjoyment of a benign, expanded life and love. As the hand of chance was magic because it seemed to escape time, love which the years so lightly touch also belongs to the same exalted order. Indeed, for one who feels that life may soon be taken away, all women become creatures of an hour, and no love can be unreflecting — the frame of time in which love must then be seen must always bring the poet back to his sole self with the result of an inevitable disappearance of love, as his attention, in spite of all his desires, ineluctably shies from the speculation of anything except the spectre of his demise.

The final two-and-a-half lines of the poem make a summary statement. The things of the world have receded from the poet's consideration and lie behind him as the land lies behind someone standing on the ocean's shore, but there is no sense of observation, that is, that anything is being

looked at, for all the remarkably acute senses have imploded to a single thought, and it is of one man alone. The world is wide and vacant as the moon, for there are no human figures on it beside the poet to give it dimension and scale. It is an image of what we would now call a modern existential position, modern in the sense that it goes beyond the unresolved anxieties of the Victorians to both an intellectual and emotional acceptance of the absolute isolation of the individual. Yet an important distinction must be made between contemporary existential thought and the figure of the isolated poet at the end of the sonnet. He has arrived where he is not because philosophical speculation has brought him to these conclusions about man's place, but because he has fears that it will be his. Nor does the sonnet contain the anger and despair that is the prevailing tone of much recent work; though the final image is one of absolute solitude, the poem as a whole is exultingly Romantic, for in spite of the realization that death will reduce him to a sod, the desires so vividly expressed in the poem tell us, as they do so often in Keats, of the great excitement of the imaginative mind at work and of the limitless riches to be found in the repository of nature.