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Reference Material for Three Years

Bachelor of Arts - English

Code : 217

Semester – I

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Semester – I

SOCIAL & LITERARY HISTORY (101)

Unit I

The period between 1343 and 1450 is known as the Age of Chaucer. It marked the first significant literary age in English literature. It heralded a new era of learning. Chaucer's age also witnessed many social, political, and religious challenges. There was a strong dislike for the Papal or Church's interference, which had previously been the citadel of moral authority, social prestige but now suffered from corruption, turpitude and superstitions. There were strong nationalistic passions due to the 100 Years' War between England and France. There was also the charged atmosphere due to the Peasant upheavals in England. The middle class also emerged as a strong social stratum. All of this represented a transition from a feudal social setup toward a free society where men and women could exercise their individual whims and fancies without fear of reprimand. There is a transition from the age of Medievalism to the age of Modernism. Geoffrey Chaucer was the night star of the former and the morning sun of the latter. Another significant event of the age was the Black Death or plague that affected a third of the country's population. This affected various social dynamics like limiting labour and employable bodies.

Chaucer early found favor at court. He traveled extensively on the Continent, especially in France and Italy, and had much experience as soldier, ambassador, and Member of Parliament. His greatest work is the Canterbury Tales. The finest part of the Canterbury Tales is the Prologue; the noblest story is probably the Knight's Tale. Chaucer expresses, in the truest and liveliest way, the true and lively things which are set before him. He first gave to English poetry that force, vigor, life, and color which raise it above the level of mere rimed prose. All the best poems and histories in Latin, French, and Italian were well known to Chaucer.

Mystery Plays or Miracle Plays

Mystery Plays originated in the Middle Ages, during the twelfth century, from the lack of interest from the churchgoers in the typical church services and their ignorance of the Latin language. This problem prompted the elaboration of certain services. It began with subtle changes to the services for religious holidays such as Easter and Good Friday, that involved bringing down the cross for all to see; and expanded to the Christmas service with the scene of Christ's birth in the manger. One of the first liturgical performances was Quem Quaeritis

("Whom Seek Ye") in 925 Citation? . As the theatricals became more popular they were moved out of the church to accommodate the growing audience. During the thirteenth century Mystery plays gained less support from religious figures due to their questionable religious values, they started to be performed in the vernacular and were starting to drift away from being performed in the church. Once this happened and the performances were free from the church the strong religious themes started to disappear. In 1210 A.D. there was a ban of Mystery Plays by Pope Innocent III, which caused the plays began to performed in small town guilds,this act officially cut ties between the plays and the church and they were exclusively performed by town-guilds. With an ever growing audience to please, the town-guilds found that a perfect opportunity to showcase their works with the introduction of the Corpus Christi festival, in 1311, that takes place 57 days after Easter. The performances were grouped together and consisted of plays such as, Noah and the Flood, and The Creation of the World and the Fall of Adam. From these small groups came the four most prominent collections of mystery plays, the York cycle with 48 pageants, the Towneley plays with 32 pageants, the Chester cycle with 24 pageants, and the Wakefield (N-town) plays with 42 pageants. The term "Mystery" did not come from our term and the way it is used in present day. It was derived from the Latin word ministerium, meaning an association of clergy from different religious groups. This was the term used to describe the guilds which performed these plays, which is why is was used to name to describe the actual plays being performed. By the time of the end of the fifteenth century and the beginning of the Reformation, in England, the Mystery plays started to die down and were replaced in popularity by Morality plays.

Mystery plays were dramatizations of both the Old and New Testament miracles. Another popular topic was Christ and his crucifixion and resurrection. In the beginning of the popularity of Mystery plays the parts in the performance were played by clergymen and other members of the church. During their peak, Mystery plays were moved out of the church and performed on wagons and moved about the different towns. Due to the separation from the church the plays tended to have more of sarcastic tone to them and sometimes even went as far as mocking priests and monks, the people who had a big part in the creation of the plays. Another change that came with the separation of the church was the switch from clergymen as performers to members of guilds and craftsman. A huge aspect of Mystery plays was that they neglected to utilize the three unities; place, time, and action. Because of this the plays could represent any location or time and were not tied down by each story they were

performing and could pose two time periods or locations together that are not cohesive. Also they did not limit their performances, they used technologies, such as trap doors and mechanisms to create the illusion of flying, to get the realest effect and please the audience. One of the most widely known Mystery plays is The Second Shepherd's Play, which puts three shepherds at the birth of Christ in Bethlehem. It emphasizes the everyday life during the middle ages and juxtaposes the shepherd's story with that of Christ's, setting the secular and religious world side by side.

Morality plays stemmed from Mystery and Miracle plays. It is the last in the trilogy of Vernacular drama. Typically, Morality plays tried to teach through a theatrical point of view. These plays were allegorical dramas that personified the moral values and abstract ideas to teach moral lessons. The plays were used to educate the masses on Christianity. It served better to learn when the information was presented in a theatrical fashion, as opposed to readings of the Bible. Moralities were popular during the fifteenth and sixteenth century in Medieval Europe as didactic, informative or educational, plays. "Quasi-professional groups of actors" (Britannica; Morality Play) generally performed these plays, building off of their public rapport. Morality plays are still around in the 21st century. Many schools still have their students perform these plays during the holiday's as a school pageant.The most common and famous play is Everyman, an English version of the Dutch Play about the inevitability of death (Britannic, Middle English). With the wealth gained from the Renaissance, the traveling theaters were not needed due to the building of permanent theaters and the emergence of professional actors. This new era put an end to the Medieval drama, but it served as a great beginning to what we call drama today.

Morality plays are the result of Christian symbolism. Due to their roots, they were quite serious in the beginning but as time wore on the seriousness began to give way, and they began to gain characteristics from popular farce. "They are the intermediate step between liturgical to professional secular drama" (Britannica), while still having elements of each. The characters within the play themselves personify different moral qualities depending on the moral that is being taught. They have a focus primarily on a hero (Protagonist) whose inner weaknesses become the main conflict. Generally, the weaknesses are drawn out and antagonized by the Seven Deadly Sins (Antagonist) , that make the hero question not only himself but his standing

with God. The Seven Deadly Sins for a point of reference are; Lust, Greed Gluttony, Envy, Anger, Pride and Sloth. Each Sin represents a different aspect that, as the Bible states, God will not forgive you for. Morality plays are based highly from a religious stand point in order to teach individuals about proper or true morals; right and wrong. To return back to the basic outline of a Morality play, the Hero then has the choice to take what he says to heart or strive for redemption and ask " The Four Daughters of God" (Mercy, Justice, Temperance, and Truth) to aid in his quest. The plays could more than likely be performed in under ninety minutes.

The Protestant Reformation was the 16th-century religious, political, intellectual and cultural upheaval that splintered Catholic Europe, setting in place the structures and beliefs that would define the continent in the modern era. In northern and central Europe, reformers like Martin Luther, John Calvin and Henry VIII challenged papal authority and questioned the Catholic Church's ability to define Christian practice. They argued for a religious and political redistribution of power into the hands of Bible- and pamphlet-reading pastors and princes. The disruption triggered wars, persecutions and the so-called Counter-Reformation, the Catholic Church's delayed but forceful response to the Protestants. Martin Luther (1483-1546) was an Augustinian monk and university lecturer in Wittenberg when he composed his "95 Theses," which protested the pope's sale of reprieves from penance, or indulgences. Although he had hoped to spur renewal from within the church, in 1521 he was summoned before the Diet of Worms and excommunicated. Sheltered by Friedrich, elector of Saxony, Luther translated the Bible into German and continued his output of vernacular pamphlets. When German peasants, inspired in part by Luther's empowering "priesthood of all believers," revolted in 1524, Luther sided with Germany's princes. By the Reformation's end, Lutheranism had become the state religion throughout much of Germany, Scandinavia and the Baltics.

The Renaissance was a fervent period of European cultural, artistic, political and economic "rebirth" following the Middle Ages. Generally described as taking place from the 14th century to the 17th century, the Renaissance promoted the rediscovery of classical philosophy, literature and art. Some of the greatest thinkers, authors, statesmen, scientists and artists in human history thrived during this era, while global exploration opened up new lands and cultures to European commerce. The Renaissance is credited with bridging the gap between the Middle Ages and modern-day civilization. During the 14th century, a cultural

movement called humanism began to gain momentum in Italy. Among its many principles, humanism promoted the idea that man was the center of his own universe, and people should embrace human achievements in education, classical arts, literature and science. In 1450, the invention of the Gutenberg printing press allowed for improved communication throughout Europe and for ideas to spread more quickly. As a result of this advance in communication, little-known texts from early humanist authors such as those by Francesco Petrarch and Giovanni Boccaccio, which promoted the renewal of traditional Greek and Roman culture and values, were printed and distributed to the masses. Additionally, many scholars believe advances in international finance and trade impacted culture in Europe and set the stage for the Renaissance. The Renaissance started in Florence, Italy, a place with a rich cultural history where wealthy citizens could afford to support budding artists. Members of the powerful Medici family, which ruled Florence for more than 60 years, were famous backers of the movement. Great Italian writers, artists, politicians and others declared that they were participating in an intellectual and artistic revolution that would be much different from what they experienced during the Dark Ages. The movement first expanded to other Italian city-states, such as Venice, Milan, Bologna, Ferrara and Rome. Then, during the 15th century, Renaissance ideas spread from Italy to France and then throughout western and northern Europe. Although other European countries experienced their Renaissance later than Italy, the impacts were still revolutionary.

Renaissance Geniuses

Some of the most famous and groundbreaking Renaissance intellectuals, artists, scientists and writers include the likes of:

Leonardo da Vinci (1452–1519): Italian painter, architect, inventor, and "Renaissance man" responsible for painting "The Mona Lisa" and "The Last Supper.

Desiderius Erasmus (1466–1536): Scholar from Holland who defined the humanist movement in Northern Europe. Translator of the New Testament into Greek.

Rene Descartes (1596–1650): French philosopher and mathematician regarded as the father of modern philosophy. Famous for stating, "I think; therefore I am."

Galieo (1564-1642): Italian astronomer, physicist and engineer whose pioneering work with telescopes enabled him to describes the moons of Jupiter and rings of Saturn. Placed under house arrest for his views of a heliocentric universe.

Nicolaus Copernicus (1473–1543): Mathematician and astronomer who made first modern scientific argument for the concept of a heliocentric solar system.

Thomas Hobbes (1588–1679): English philosopher and author of "Leviathan."

Geoffrey Chaucer (1343–1400): English poet and author of "The Canterbury Tales."

Giotto (1266-1337): Italian painter and architect whose more realistic depictions of human emotions influenced generations of artists. Best known for his frescoes in the Scrovegni Chapel in Padua.

Dante (1265–1321): Italian philosopher, poet, writer and political thinker who authored "The Divine Comedy."

Niccolo Machiavelli (1469–1527): Italian diplomat and philosopher famous for writing "The Prince" and "The Discourses on Livy."

Titian (1488–1576): Italian painter celebrated for his portraits of Pope Paul III and Charles I and his later religious and mythical paintings like "Venus and Adonis" and "Metamorphoses."

William Tyndale (1494–1536): English biblical translator, humanist and scholar burned at the stake for translating the Bible into English.

William Byrd (1539/40–1623): English composer known for his development of the English madrigal and his religious organ music.

John Milton (1608–1674): English poet and historian who wrote the epic poem "Paradise Lost."

William Shakespeare (1564–1616): England's "national poet" and the most famous playwright of all time, celebrated for his sonnets and plays like "Romeo and Juliet."

Donatello (1386–1466): Italian sculptor celebrated for lifelike sculptures like "David," commissioned by the Medici family.

Sandro Botticelli (1445–1510): Italian painter of "Birth of Venus."

Raphael (1483–1520): Italian painter who learned from da Vinci and Michelangelo. Best known for his paintings of the Madonna and "The School of Athens."

Michelangelo (1483–1520): Italian sculptor, painter, and architect who carved "David" and painted The Sistine Chapel in Rome.

While many artists and thinkers used their talents to express new ideas, some Europeans took to the seas to learn more about the world around them. In a period known as the Age of Discovery, several important explorations were made. Voyagers launched expeditions to travel the entire globe. They discovered new shipping routes to the Americas, India and the Far East, and explorers trekked across areas that weren't fully mapped. The long reign of Elizabeth, who became known as the "Virgin Queen" for her reluctance to endanger her authority through marriage, coincided with the flowering of the English Renaissance,

associated with such renowned authors as William Shakespeare. By her death in 1603, England had become a major world power in every respect, and Queen Elizabeth I passed into history as one of England's greatest monarchs. The Elizabethan Age is the time period associated with the reign of Queen Elizabeth I (1558–1603) and is often considered to be a golden age in English history. It was an age considered to be the height of the English Renaissance, and saw the full flowering of English literature and English poetry. In Elizabethan theater, William Shakespeare, among others, composed and staged plays in a variety of settings that broke away from England's past style of plays. It was an age of expansion and exploration abroad, while at home the Protestant Reformation was established and successfully defended against the Catholic powers of the Continent.

The Elizabethan Age is viewed so highly because of the contrasts with the periods before and after. It was a brief period of largely internal peace between the English Reformation, with battles between Protestants and Catholics, and the battles between parliament and the monarchy that would engulf the seventeenth century. The Protestant Catholic divide was settled, for a time, by the Elizabethan Religious Settlement and parliament was still not strong enough to challenge royal absolutism The Elizabethan Era, which is generally considered one of the golden ages in English literature, was a great boom in literature, particularly in the area of the tragedy. William Shakespeare emerged from this period as a poet and playwright never seen before. Other important playwrights of the era of Elizabeth include Christopher Marlowe, Thomas Dekker, John Fletcher and Francis Beaumont. Sir Philip Sidney (1554 – 1586) was an English poet, who is also remembered as one of the most prominent figures of the Elizabethan Age. These great people are recognized as the most Famous Playwrights and Authors of Elizabethan period. It was at this time that the city comedy genre developed.

Theater and poetry were the dominant forms of literature during this period. Drama was at its heyday during the Elizabethan era, and English people developed a sense of appreciation to plays performance, and very quickly that the habit of attending the theater halls rooted in the English culture. During Elizabethan England, the theater was the haven of all walks of life, with rich and poor alike enjoying afternoon shows. Conventionally, the poorest spectators got to stand closest to the stage while the rich sat in elevated seats farther back. Originated from the Italian word sonetto, meaning "little song," Sonnet, a 14 line lyric poem, was also one of the poetic elements that gained a deep interest in this period. Having composed 145 sonnets, William Shakespeare was widely regarded as one of the best-known "sonneteers," a name

usually attributed to the writers of sonnets. The Shakespearean sonnets are rich and revolve around various themes such as the passage of time, love, beauty and mortality.

The University Wits

In the history of the growth of English drama, particularly English tragedy, Seneca, the Latin dramatist who wrote in the first century AD, exercised enormous influence. His influence was felt in Cambridge between 1550 and 1560, and his appeal was so great that his ten tragedies were translated into English by 1581. When the universities were raging with Senecan blaze, Marlowe, Peele and Greene studied at the universities. These young men, and some of their followers, who knew each other were responsible for the emergence of the Elizabethan school of drama, and their plays had several features in common. These plays chose heroic themes like the lives of Mahomet and Tamburlaine, and these themes were treated heroically – with splendid descriptions, elaborate speeches, violent incidents and emotions. The style of the plays was marked by strong and sonorous lines, grand epithets, and powerful declamation. For obvious reasons, blank verse was the medium so that the high emotions could be sustainably expressed. Seneca being the guiding star, the dramatists opted to write tragedies and neglected to write comedies, considered a lower form of dramatic art. Naturally, real humour was lacking, and even if present somewhere it was coarse and boorish. Comedy had a day when Lyly appeared in the field, and his Campaspe (1584), Endymion (1592) and The Woman in the Moone are forerunners of Shakespeare's romantic comedies like The Twelfth Night or As You Like It.01. George Peele (c.1558-98) who was born in London was educated at Broadgate Hall, Oxford, where he completed his degree in arts in 1579. Peele was an actor as well as a writer of plays, and for some time, he was a member of Lord Admiral's Company. Peele has left behind some half dozen plays, rich in poetic beauty paralleled by none except Marlowe's. The Arraignment of Paris (c.1584) is supposed to be his earlier work. A kind of romantic comedy, it contains an elaborate tribute to the Queen and shows great skill in the variation of metre. Less musical than David and Bathsheba (1599), it has some striking passages of melodious beauty. David and Bathsheba contains many lines of great beauty – 'not the sweeping beauty of Marlowe, but a gentler and more insinuating charm.' Peele's other works include Edward I (1593), an incoherent chronicle play; The Old Wives' Tale, a clever satire on the popular drama of the day ; The Hunting of Cupid, an earlier play now lost. Peele's poetical works include Polyhymnia (1590), a poem in blank verse, The Honour of the Garter (1593), The Fall of Troy, and a thumb book 1.5" x 1".02. Robert Greene (1558-92) too was a student of St.

John's College, Cambridge, and later of Clare Hall, Oxford wherefrom he took his M.A. degree in 1583. He lived a lecherous life, and his life, which had much promise, came to an end nearly in the bud. Greene was, first of all, a storyteller and a pamphleteer who turned to drama for the lucre it offered. His plays are four in number: Alphonsus, King of Aragon, (1587); Friar Bacon and Friar Bungay (1589), Orlando Furioso (c.1591) and The Scottish Historie of James the Fourth (1592). Alphonsus is modelled on Marlowe's Tamburlaine; Orlando Furioso (c.1591) has its source in an English translation of Ariosto; and The Scottish Historie of James, the Fourth, staged in 1592, is not a historical play, but has for it theme an imaginary incident of King's life. Friar Bacon and Friar Bungay, the finest of Greene's works is a tale of love of a maid with two men. Though it lacks in complications that it could have, the chief merit of the play lies in the lively method of presenting the story. It can, to a great extent, be called a document of Elizabethan life.

Greene wrote thirty- five prose pieces. They are also important works in that they reveal the author's erratic energy, his quick, malicious wit, and his powerful imagination. "Greene is weak in creating characters, and his style is not of outstanding merit, but his humour is somewhat genial in his plays, and his methods less austere than those of other tragedians."03. Thomas Kyd (1558-94), one of the important university wits, was the son of a London Notary and was educated at Merchant Taylor's School. A dramatist and translator, he achieved great popularity with his first work, The Spanish Tragedy, which was translated into German and Dutch. The horrific plot of the play, stuffed with murder, frenzy and sudden death, has gained the play.

lasting importance and popularity. While the play bears resemblances of Marlovian lines, 'there are touches of style that dimly foreshadow the great tragical lines of Shakespeare.' The only other play of Kyd that still survives is Cornelia (1593), a translated version of a work of the French Senecan, Garnier, 'but his hand has been sought in many plays including Soliman and Perseda (1588), the First Part of Jeronimo (1592), an attempt, after the success of The Spanish Tragedie, to write an introductory play to it, and Shakespeare's Titus Andronicus'. 04. The most important figure among the university wits, that could be placed in the rank of Shakespeare, is Christopher Marlowe (1564-93). The greatest among the pre-Shakespearian dramatists, Marlowe was educated at Canterbury and Cambridge. He led a dissolute life, and could be arrested but for his untimely death in a fight in a tavern.Marlowe wrote only tragedies, and they all were written within five years (1587-92). Among his plays,

Edward II is his best work, with a well-constructed plot, though the characterisation is simple. In this play, the material drawn from Holinshed's Chronicles is neatly compressed. Its hero cannot claim to be truly tragic, but in the Murder Scene he arouses deep pathos. Tamburlaine the Great (1587), dealing with one 'inhuman figure' (Albert), cannot be called to have dramatic excellence. The plot is episodic and lacks cohesion. The Second Part of Tamburlaine the Great (1588) is inferior to its predecessor. The Jew of Malta (1589) projects a Machiavellian villain. In spite of a good opening, the play deteriorates with the introduction of the second villain, Ithamore. Doctor Faustus (1592?) has a good beginning and an ending, but the comic scenes appearing inside are not enough charming. The conversations between the good and the evil angels remind us of the mediaeval Miracle plays. The Tragedy of Dido, Queen of Carthage (c. 1593) written in collaboration with Nash demonstrates sub-standard dramatic art, and The Massacre at Paris (1593) was left unfinished. Marlowe's plays represent 'a poetic vision, the typically Renaissance quest for power – l'mour de l'mpossible – combined with the quest for beauty.'

In Tamburlaine, the shepherd seeks the "sweet fruition of an earthly crown", in The Jew of Malta, Barabas seeks "infinite riches in a little room", while the quest in Doctor Faustus is for infinite knowledge. If not the first experimenter with blank verse, Marlowe raised it to a certain height.' His verse is notable for its burning energy, its splendour of diction, its sensuous richness, its variety of pace, and its responsiveness to the demands of varying emotions.' Marlowe's contribution to English play may be said to have been: (a) He glorified the matter of the drama by his sweep of imagination as reflected in the stories.(b) He vitalized the manner and matter of the drama, as reflected in characterization.(c) He clarified and gave coherence to the drama, as reflected in his blank verse.

05. The 'university wits' include another playwright, Thomas Nash (1567-1601). After completing his education at Cambridge, he went in 1586 to London to earn by writing. He took an active part in the political and personal questions of the day, and his aggressive method took him behind the bars. He finished Marlowe's The Tragedy of Dido, but his only surviving play is Summer's Last Will and Testament, a satirical masque. Nash also wrote The Unfortunate Traveller or The Life of Jacke Wilton (1594), a prose tale that has enough importance in the growth English fiction. 06. Born in the same year (1558) as Thomas Nash, Thomas Lodge (1558-1625) was educated at both Oxford and Cambridge where he studied law. He, however, gave up his legal studies and took to writing, and while writing, he acted

too. Nash produced very little in quantity, and it is assumed that he collaborated with Shakespeare in Henry VI. The Woundes of Civile War, a kind of chronicle play, is considered to be Lodge's own work. He also wrote prose romances, the most famous of which is Rosalynde: Euphues Golden Legacie (1590) which was the chief source of Shakespeare's As You Like It.

07. John Lyly (1554-1606) was more famous as a writer of prose than a dramatist proper. The plays of Lyly were written after the publication of Euphues, the Anatomy of Wit (1579) and were acted by 'the children of Paul's before her majesty.' His best-known dramas include Alexander and Campaspe, played on New Year's Eve in 1581; Sapho and Phao (1584); Endymion (1591) written around the friendship between the Queen and the Earl of Leicester, and Midas (1592). He also wrote two other plays – The Woman in the Moon and Love's Metamorphosis. Lyly's plays might lack stage effectiveness, but they display the dramatist's superior culture and a fine sense of style. His plays have more kinship with masques than the drama, and the delightful songs that are interpolated in the plays enhance their charm by a great measure. His dialogues are really admirable at times, happy in clear-cut phrases and allusiveness. After all said and done, the fame of Lyly rests on his prose work Euphues and the play, Endymion. The university wits were 'a new school of professional literary men. Of this little constellation, Marlowe is the central sun, and round revolved as minor stars, Lyly, Greene, Peele, Lodge, and Nash.' In their hands, Elizabethan period saw the drama in its adolescence, struggling hard to maturity that was accomplished by Shakespeare.

William Shakespeare

Considered the greatest English-speaking writer in history and known as England's national poet, William Shakespeare (1564-1616) has had more theatrical works performed than any other playwright. To this day, countless theater festivals around the world honor his work, students memorize his eloquent poems and scholars reinterpret the million words of text he composed. They also hunt for clues about the life of the man who inspires such "bardolatry" (as George Bernard Shaw derisively called it), much of which remains shrouded in mystery. Born into a family of modest means in Elizabethan England, the "Bard of Avon" wrote at least 37 plays and a collection of sonnets, established the legendary Globe theater and helped transform the English language. Shakespeare's first plays, believed to have been written before or around 1592, encompass all three of the main dramatic genres in the bard's oeuvre:

tragedy ("Titus Andronicus"); comedy ("The Two Gentlemen of Verona," "The Comedy of Errors" and "The Taming of the Shrew"); and history (the "Henry VI" trilogy and "Richard III"). Shakespeare was likely affiliated with several different theater companies when these early works debuted on the London stage. In 1594 he began writing and acting for a troupe known as the Lord Chamberlain's Men (renamed the King's Men when James I appointed himself its patron), ultimately becoming its house playwright and partnering with other members to establish the legendary Globe theater in 1599. Between the mid-1590s and his retirement around 1612, Shakespeare penned the most famous of his 37-plus plays, including "Romeo and Juliet," "A Midsummer Night's Dream," "Hamlet," "King Lear," "Macbeth" and "The Tempest." As a dramatist, he is known for his frequent use of iambic pentameter, meditative soliloquies (such as Hamlet's ubiquitous "To be, or not to be" speech) and ingenious wordplay. His works weave together and reinvent theatrical conventions dating back to ancient Greece, featuring assorted casts of characters with complex psyches and profoundly human interpersonal conflicts. Some of his plays—notably "All's Well That Ends Well," "Measure for Measure" and "Troilus and Cressida"—are characterized by moral ambiguity and jarring shifts in tone, defying, much like life itself, classification as purely tragic or comic.

Also remembered for his non-dramatic contributions, Shakespeare published his first narrative poem—the erotic "Venus and Adonis," intriguingly dedicated to his close friend Henry Wriothesley, Earl of Southampton—while London theaters were closed due to a plague outbreak in 1593. The many reprints of this piece and a second poem, "The Rape of Lucrece," hint that during his lifetime the bard was chiefly renowned for his poetry. Shakespeare's famed collection of sonnets, which address themes ranging from love and sensuality to truth and beauty, was printed in 1609, possibly without its writer's consent. (It has been suggested that he intended them for his intimate circle only, not the general public.) Perhaps because of their explicit sexual references or dark emotional character, the sonnets did not enjoy the same success as Shakespeare's earlier lyrical works.

Unit II

Elizabethan literature generally reflects the exuberant self-confidence of a nation expanding its powers, increasing its wealth, and thus keeping at bay its serious social and religious problems. Disillusion and pessimism followed, however, during the unstable reign of James I

(1603–25). The 17th cent. was to be a time of great upheaval—revolution and regicide, restoration of the monarchy, and, finally, the victory of Parliament, landed Protestantism, and the moneyed interests.

Jacobean literature begins with the drama, including some of Shakespeare's greatest, and darkest, plays. The dominant literary figure of James's reign was Ben Jonson , whose varied and dramatic works followed classical models and were enriched by his worldly, peculiarly English wit. His satiric dramas, notably the great Volpone (1606), all take a cynical view of human nature. Also cynical were the horrific revenge tragedies of John Ford , Thomas Middleton , Cyril Tourneur , and John Webster (the best poet of this grim genre). Novelty was in great demand, and the possibilities of plot and genre were exploited almost to exhaustion. Still, many excellent plays were written by men such as George Chapman , the masters of comedy Thomas Dekker and Philip Massinger , and the team of Francis Beaumont and John Fletcher . Drama continued to flourish until the closing of the theaters at the onset of the English Revolution in 1642. The foremost poets of the Jacobean era, Ben Jonson and John Donne , are regarded as the originators of two diverse poetic traditions—the Cavalier and the metaphysical (see Cavalier poets and metaphysical poets). Jonson and Donne shared not only a common fund of literary resources, but also a dryness of wit and precision of expression. Donne's poetry is distinctive for its passionate intellection, Jonson's for its classicism and urbane guidance of passion.

Although George Herbert and Donne were the principal metaphysical poets, the meditative religious poets Henry Vaughan and Thomas Traherne were also influenced by Donne, as were Abraham Cowley and Richard Crashaw . The greatest of the Cavalier poets was the sensuously lyrical Robert Herrick . Such other Cavaliers as Thomas Carew , Sir John Suckling , and Richard Lovelace were lyricists in the elegant Jonsonian tradition, though their lyricism turned political during the English Revolution. Although ranked with the metaphysical poets, the highly individual Andrew Marvell partook of the traditions of both Donne and Jonson. Among the leading prose writers of the Jacobean period were the translators who produced the classic King James Version of the Bible (1611) and the divines Lancelot Andrewes , Jeremy Taylor , and John Donne. The work of Francis Bacon helped shape philosophical and scientific method. Robert Burton 's Anatomy of Melancholy (1621) offers a varied, virtually encyclopedic view of the moral and intellectual preoccupations of the 17th cent. Like Burton, Sir Thomas Browne sought to reconcile the mysteries of religion

with the newer mysteries of science. Izaak Walton , author of The Compleat Angler (1653), produced a number of graceful biographies of prominent writers. Thomas Hobbes wrote the most influential political treatise of the age, Leviathan (1651).

The Jacobean era's most fiery and eloquent author of political tracts (many in defense of Cromwell's government, of which he was a member) was also one of the greatest of all English poets, John Milton . His Paradise Lost (1667) is a Christian epic of encompassing scope. In Milton the literary and philosophical heritage of the Renaissance merged with Protestant political and moral conviction.

With the restoration of the English monarchy in the person of Charles II, literary tastes widened. The lifting of Puritan restrictions and the reassembling of the court led to a relaxation of restraints, both moral and stylistic, embodied in such figures as the Earl of Rochester . Restoration comedy reveals both the influence of French farce (the English court spent its exile in France) and of Jacobean comedy . It generously fed the public's appetite for broad satire, high style, and a licentiousness that justified the worst Puritan imaginings. Such dramatists as Sir George Etherege , William Wycherley , and William Congreve created superbly polished high comedy. Sparkling but not quite so brilliant were the plays of George Farquhar , Thomas Shadwell , and Sir John Vanbrugh . John Dryden began as a playwright but became the foremost poet and critic of his time. His greatest works are satirical narrative poems, notably Absalom and Achitophel (1681), in which prominent contemporary figures are unmistakably and devastatingly portrayed. Another satiric poet of the period was Samuel Butler , whose Hudibras (1663) satirizes Puritanism together with all the intellectual pretensions of the time. During the Restoration Puritanism or, more generally, the Dissenting tradition, remained vital. The most important Dissenting literary work was John Bunyan 's Pilgrim's Progress (1675), an allegorical prose narrative that is considered a forerunner of the novel. Lively and illuminating glimpses of Restoration manners and mores are provided by the diaries of Samuel Pepys and John Evelyn.

Shakespeare, who had started in the Elizabethan Period, wrote twelve serious plays in this period. Those plays are: 1. Measure for Measure (1604), 2. Othello (1604), 3. Macbeth (1605), 4. King Lear (1605), 5. Antony and Cleopatra (1606), 6. Coriolanus (1606), 7. Timon of Athens (unfinished-1608), 8. Pericles (in part-1608), 9. Cymbeline (1609), 10. The Winter's Tale (1610), 11. The Tempest (1611), 12. Henry VIII (in part-1613). Though

Shakespeare had written his serious plays in the Jacobean Age, he is called an Elizabethan dramatist and never the Jacobean. The period (1590-1616) in which he wrote is also called Shakespearean Age.

2. Ben Jonson, who had started in the Elizabethan period, wrote his famous plays in this period: Volpone (1605), The Silent Woman (1609), The Alchemist (1610).

3. Francis Bacon also continued to write in this period: Advancement of Learning, Novum Orgum. Some new essays were added to the new edition of his Essays (1625).

4. King James I, known as the Wisest Fool, instituted the translation of the Bible into English in 1611. Its language became the standard of English prose.

5. John Webster (1580-1625): The White Devil (1612), The Duchess of Malfi (1614).

6. Cyril Tourneur (1575-1626): The Revenger's Tragedy (1600), The Atheist's Tragedy (1611).

7. John Donne (1572-1632) and George Herbert (1593-1633), the metaphysical poets, started writing in this period.

Literary Features of the Period:

Drama still remained the main mode of expression. The dramatists practiced classical rules of drama. Elizabethan idealization of love and romance almost died out. Poetry took a new and startling turn.

c. Caroline Age (1625-1649):

This age is named after Charles I, who reigned over England from 1625 to 1649. ''Caroline'' is derived from ''Carolus'', the Latin version of ''Charles''. This age is also a part of the Puritan Age (1620-1660). The important events of this period were:

1. There was a long civil war between ''Cavaliers'' and ''Roundheads''. Those who supported the king were called ''Cavaliers''. Most of them were lords and their dependants. ''Roundheads'' were those who supported parliament. Most of them were puritans. A group of lyric poets associated with the ''Cavaliers'' are called ''Cavalier poets''. Richard Lovelace, Sir John Suckling, Robert Herrick and Thomas Carew were the members of this group. Those poets were also called Sons of Ben as they were the admirers and followers of Ben Jonson. Their lyrics

are trivial, gay, witty and often licentious.

2. In 1642 English theatre was officially closed. On 14 June 1643 Licensing Order for printing was passed.

3. The Cavaliers were defeated, the king was caught and publicly beheaded on 30th January, 1649. His death marked the dissolution of monarchy for the time being.

4. English colonies were further expanded.

5. Oliver Cromwell emerged as a puritan leader and came to power in 1649.

Writers and Their Major Works:

1. Donne and Herbert continued to write their metaphysical poetry. Henry Vaughan and Andrew Marvell also wrote metaphysical poetry.

2. John Milton (1608-74) started writing in this period and wrote—'' Of Education'', ''Areopagitica'', ''Comus'', ''Lycidas''.

Literary Features:

This age is not an age of drama. Drama collapsed because of the civil war and puritanical attack. Metaphysical poetry was the main literary product of the age.

d. Commonwealth Period (1649-1660):

This is the period when there was no monarch in England. After the death of Charles I, Oliver Cromwell, the puritan leader, came to power. In this period Puritanism became gradually unpopular. The English people realized that monarchy was essential for them.

Major Writers and Their Major Works:

1. John Milton who was still alive had not written anything important in this period.

2. Thomas Hobbes (1588-1679), a political philosopher: ''Leviathan''.

3. Jeremy Taylor (1613-67): ''Holy Living'', ''Holy Dying''.

4. Vaughan (1621-95) and Marvell (1621-78) continued.

Comedy of Manners and Humors

Comedy of Humor gained momentum in the hands of Ben Jonson. He is considered to be pioneer of the art of writing 'Comedy of Humors'. 'Comedy of Humor' is different from the 'Comedy of Manners' in so may aspect. It is true that in both types of comedies, there is a frequent use of satire and realism but inspite of these, we see a gret distinction between both sort of literary genre. 'Comedy of Humor' mainly deals with the oddities of characters. We

see a shadow of whimsicality over the real life of character. In the 'Comedy of Manners', the playwrights highlight the social manners of the contemporary society. The Restoration playwrights deal with the vices and follies of sophisticated society in most amusing manners. However, the style of these dramatists is a little exaggerative but they are very successful in conveying their ideas.

The characters of the 'Comedy of Manners' are the true representatives of their age. They are highly fashionable and perfect dandy. IN 'comedy of Humor' the playwrights emphasizes the representation of characters in action, without considering their whimsicality. Ben Jonson developed the use of humors in comedies. His characters exhibit excessive humor in their personality but in Restoration comedy, characters are devoid of such quality. In the characters of 'Comedy of Manners' we find eccentricity and they develop during their life time but in 'Comedy of Humors' this oddity is the inherent qualities of the characters.

Neo-classical or Augustan Age

The new science of the time, Newtonian physics, reinforced the belief that everything, including human conduct, is guided by a rational order. Moderation and common sense became intellectual values as well as standards of behavior. These values achieved their highest literary expression in the poetry of Alexander Pope. Pope—neoclassicist, wit, and master of the heroic couplet—was critical of human foibles but generally confident that order and happiness in human affairs were attainable if excesses were eschewed and rational dictates heeded. The brilliant prose satirist Jonathan Swift was not so sanguine. His savage indignation resulted in devastating attacks on his age in A Tale of a Tub (1704), Gulliver's Travels (1726), and A Modest Proposal (1729).

Middle-class tastes were reflected in the growth of periodicals and newspapers, the best of which were the Tatler and the Spectator produced by Joseph Addison and Sir Richard Steele. The novels of Daniel Defoe , the first modern novels in English, owe much to the techniques of journalism. They also illustrate the virtues of merchant adventure vital to the rising middle class. Indeed, the novel was to become the literary form most responsive to middle-class needs and interests. The 18th cent. was the age of town life with its coffeehouses and clubs. One of the most famous of the latter was the Scriblerus Club , whose members included Pope, Swift, and John Gay (author of The Beggar's Opera). Its purpose was to defend and uphold high literary standards against the rising tide of middle-class values and tastes. Letters

were a popular form of polite literature. Pope, Swift, Horace Walpole , and Thomas Gray were masters of the form, and letters make up the chief literary output of Lady Mary Wortley Montagu and Lord Chesterfield . The novels of Samuel Richardson , including the influential Clarissa (1747), were written in epistolary form. With the work of Richardson, Fanny Burney , Henry Fielding , Tobias Smollett , and Laurence Sterne the English novel flourished. Probably the most celebrated literary circle in history was the one dominated by Samuel Johnson. It included Joshua Reynolds , David Garrick , Edmund Burke , Oliver Goldsmith , and James Boswell , whose biography of Johnson is a classic of the genre. Other great master prose writers of the period were the historian Edward Gibbon and the philosopher David Hume. Dr. Johnson, who carried the arts of criticism and conversation to new heights, both typified and helped to form mid-18th-century views of life, literature, and conduct. The drama of the 18th cent. failed to match that of the Restoration. But Oliver Goldsmith and Richard Brinsley Sheridan rose above the prevalent weeping comedy —whose sentimentalism infected every literary genre of the period—to achieve polished comedy in the Restoration tradition.

Among the prominent poets of the 18th cent. were James Thomson , who wrote in The Seasons (1726) of nature as it reflected the Newtonian concept of order and beauty, and Edward Young , whose Night Thoughts (1742) combined melancholy and Christian apologetics. Anticipations of romanticism can be seen in the odes of William Collins , the poems of Thomas Gray, and the Scots lyrics of Robert Burns . The work of William Blake , the first great romantic poet, began late in the 18th cent. Blake is unique: poet, artist, artisan, revolutionist, and visionary prophet. In prose fiction, departures from social realism are evident in the Gothic romances of Horace Walpole, Anne Radcliffe , Monk Lewis , Charles Maturin , and others. These works catered to a growing interest in medievalism, northern antiquities, ballads, folklore, chivalry, and romance, also exploited in two masterpieces of forgery—the Ossian poems of James Macpherson and the medieval Rowley poems of Thomas Chatterton .

The term Neoclassicism is a combination of two words: Neo and Classic. The word neo has been derived from a Greek word neos, which means young or new, while the word classic, according to the Webster Dictionary, refers to the style and works of the ancient authors of Greece and Rome. To combine these words, we get the meaning of Neoclassicism as the rebirth and restoration of Classicism. Hence, Neoclassicism is the movement in the history of

English literature, which laid immense emphasis on revival of the classical spirit during the period between 1680 and 1750 in the age of Pope and Dryden. It is a prototype of Classicism. Writers of this period immensely endeavoured to follow the footpaths of the writers of the period of Augustus, emperor of Rome, which produced unparalleled writers as Horace, Virgil and Ovid. That is the reason; the age of Pope and Dryden is also called Augustan Age. Neoclassical Poetry is a type of poetry, which follows the pattern of poetry authored by the poets of ancient time i.e., Greek and Rome. Pope and Dryden were the leading writers, who deviated from the traditional schools of poetry and sought guidance in the works of ancient Greek and Roman writers. They tried to follow the writers of the antiquity in letter and spirit in the Augustan Age

According to Britannica Encyclopaedia:

"Classicism and Neoclassicism, in the arts, historical tradition or aesthetic attitudes based on the art of Greece and Rome in antiquity. In the context of the tradition, Classicism refers either to the art produced in antiquity or to later art inspired by that of antiquity; Neoclassicism always refers to the art produced later but inspired by antiquity. Thus the terms Classicism and Neoclassicism are often used interchangeably."

The Augustan Age:

The Augustan Age is also called the Age of Pope. Pope was the leading poet in this age. The Augustan Age lasted from 1700 to 1750.

The Age of Johnson:

The Age of Johnson lasted up to 1798, when the Romantic Movement was underway with the publication of Lyrical Ballads by Wordsworth and Samuel Coleridge.

Characteristics of Neoclassical Poetry
Rationalism

Rationalism is the most essential feature of neoclassical poetry. Neoclassical poets viewed reason as the mainspring of learning, knowledge and inspiration for their poetry. Neoclassical poetry is a reaction against the renaissance style of poetry. It is a unique outcome of intellect, not fancy and imagination. Unlike romantic poetry, which is entirely the result of sentiments of the poet, neoclassical poetry is a simulated, fabricated and stereotypical type of poetry. In romantic poetry, sentiments play a vital role in writing of poetry, while in neoclassical poetry;

reason and intellect are dominant elements. You might have heard about Coleridge and Wordsworth, who wrote poetry thoroughly at the impulse of their imagination. They didn't lay emphasis on reason to compose poetry. The neoclassical poets made an effort to disregard imagination, emotion and feelings, while composing their poetry. That is the reason; their poetry may be branded as artificial and synthetic.

Scholarly Allusions

The neoclassical poets always loved to make use of scholarly allusions in their poetry. As they were all highly educated and well-versed in various fields of studies, they knew a lot about religious, biblical and classical literature. Allusions helped them to convey their message to their readers effectively and easily. That is why; their poetry is brimming with plentiful allusions to classical writers i.e., Virgil, Horace and Homer. They desired to write in the manner of their classical masters.

Didacticism

Neoclassical poets rebelled against the romantic nature of poetry of the Renaissance Period. Romantic poets loved to compose poetry just for the sake of poetry like John Keats. They tried hard to sidestep morality and didacticism in their poetry. Their foremost purpose was to give vent to their feelings. On the other hand, the neoclassical poets laid stress significantly on the didactic purpose of poetry. They endeavoured hard to fix the teething troubles of humanity through the magical power of poetry. The neoclassical poets were chiefly concerned with the didactic aspects of their poetry. That is the reason; most of the neoclassical poetry is replete with didacticism to a great deal.

Realism

Realism is the hallmark of neoclassical poetry. The neoclassical poets, unlike romantic poets, were not living in their own world of imagination. They were hard realists and they presented the true picture of their society. They didn't turn their eyes from the harsh realities of life. They were keen observers and dwelled upon what they experienced with their open eyes in their poetry. These poets were not escapists like romantic poets, who turned their back to the harsh realities of life and tried to escape from them with the help of plight of imagination. Neoclassical poets were men of action and practically lived in the midst of people. That is why; they had a very keen. observation of their society. They avoided abstract ideas,

imaginative thoughts and idealism in their poetry. Dryden's and Pope's poetry are replete with excellent examples of realism.

Heroic Couplet

Heroic couplet is another hallmark of neoclassical poetry. The neoclassical poets were primarily responsible for reputation of heroic couplets in the history of English literature. They were the champions of heroic couplet. No poet, in the history of English literature, can compete with the mastery of neoclassical poets in handling heroic couplet. They excelled each and every poet in this regard. Chaucer was the first poet, who employed heroic couplet in his poetry. Though many renowned poets of the world tried their hands on heroic couplet, yet Dryden and Pope are the only poets, who outdid everyone in this regard. They are considered as the real masters of heroic couplet. What is most important about these two poets is that they polished the heroic couplet, corrected it, made it regular, more flexible and a polished medium of poetic expression. It is said that Dryden wrote almost thirty thousand heroic couplets. His poems like Absalam and Achitopel, Mac Flecnoe and The Medal are all in heroic couplets.

Satire is a verbal or visual mode of expression that uses ridicule to diminish its subject in the eyes of its audience. The authors are intent on making fun of the absurdity, pretension and degeneracy of the respective worlds they are portraying

An epic is usually defined as a very long poem composed in a lofty style that tells a story on a grand scale. Its protagonist, generally a noble hero of national significance, undergoes many adventures that help create a people or a nation. Epics employ a vast setting, relating episodes of courage and valor that cover the expanse of continents or sometimes the entire universe. Gods and demons often intervene in the action, either by helping or hindering the hero. The poet, whether known or not, relates his tale in simple yet elevated language which underscores the poem's serious mood. The poem begins in the middle of the action (critics use the Latin term in medias res to describe this convention). The poet states his theme early in the poem and A muse is invoked to provide inspiration. Catalogs of warriors, ships, and enemies make up large passages. These catalogs present different elements of the culture in detail to create the effect that the epic is including the whole world of its action in the poem. Principal characters deliver long, formal speeches in a lofty, non-colloquial style.

Mock Epic- Normally much shorter than true epics and Satirizes their subjects instead of extolling them. Treat a trivial subject in a lofty fashion to make it appear ridiculous. Mock epic uses epic conventions, but instead of describing battles and perilous voyages across deep

seas, authors depict card games and suitors vying for advantageous positions in the drawing room. Two examples are Pope's Rape of the Lock and Byron's Don Juan.

Unit III

The Romantic Period

At the turn of the century, fired by ideas of personal and political liberty and of the energy and sublimity of the natural world, artists and intellectuals sought to break the bonds of 18th-century convention. Although the works of Jean Jacques Rousseau and William Godwin had great influence, the French Revolution and its aftermath had the strongest impact of all. In England initial support for the Revolution was primarily utopian and idealist, and when the French failed to live up to expectations, most English intellectuals renounced the Revolution. However, the romantic vision had taken forms other than political, and these developed apace. In Lyrical Ballads (1798 and 1800), a watershed in literary history, William Wordsworth and Samuel Taylor Coleridge presented and illustrated a liberating aesthetic: poetry should express, in genuine language, experience as filtered through personal emotion and imagination; the truest experience was to be found in nature. The concept of the Sublime strengthened this turn to nature, because in wild countrysides the power of the sublime could be felt most immediately. Wordsworth's romanticism is probably most fully realized in his great autobiographical poem, The Prelude (1805–50). In search of sublime moments, romantic poets wrote about the marvelous and supernatural, the exotic, and the medieval. But they also found beauty in the lives of simple rural people and aspects of the everyday world.

The second generation of romantic poets included John Keats , Percy Bysshe Shelley , and George Gordon, Lord Byron . In Keats's great odes, intellectual and emotional sensibility merge in language of great power and beauty. Shelley, who combined soaring lyricism with an apocalyptic political vision, sought more extreme effects and occasionally achieved them, as in his great drama Prometheus Unbound (1820). His wife, Mary Wollstonecraft Shelley , wrote the greatest of the Gothic romances, Frankenstein (1818). Lord Byron was the prototypical romantic hero, the envy and scandal of the age. He has been continually identified with his own characters, particularly the rebellious, irreverent, erotically inclined Don Juan. Byron invested the romantic lyric with a rationalist irony. Minor romantic poets include Robert Southey —best-remembered today for his story Goldilocks and the Three Bears —Leigh Hunt , Thomas Moore , and Walter Savage Landor. The romantic era was also rich in literary criticism and other nonfictional prose. Coleridge proposed an influential theory of literature in his Biographia Literaria (1817). William Godwin and his wife, Mary

Wollstonecraft , wrote ground–breaking books on human, and women's, rights. William Hazlitt , who never forsook political radicalism, wrote brilliant and astute literary criticism. The master of the personal essay was Charles Lamb , whereas Thomas De Quincey was master of the personal confession. The periodicals Edinburgh Review and Blackwood's Magazine, in which leading writers were published throughout the century, were major forums of controversy, political as well as literary.

Although the great novelist Jane Austen wrote during the romantic era, her work defies classification. With insight, grace, and irony she delineated human relationships within the context of English country life. Sir Walter Scott , Scottish nationalist and romantic, made the genre of the historical novel widely popular. Other novelists of the period were Maria Edgeworth , Edward Bulwer-Lytton , and Thomas Love Peacock , the latter noted for his eccentric novels satirizing the romantics. The French Revolution (1798 - 1799) is seen as the impetus for the flourishing Romantic movement and the lasting and enduring impact it had as a school of thought. Earlier, I referenced gardening, and how it was an occupation no one was familiar with in the 13th century. Land law was so prohibitive in the Romantic Period that it was unheard of to have a private garden unless you held land freehold, which was all owned by aristocrats.

The emerging wealth of the mercantile class, or nouveau riche, saw much pressure to alter legislation concerning ownership of freehold title, and this was seen to in the late 1800s under the reign of Queen Victoria. Prior to this, poets, artists, philosophers and political activists were claiming that ordinary people had a right to their share of the wealth. The Romantic Movement strengthened as public sympathy aligned with French Revolutionaries, and a rich industrial and merchant class paying rent to crown estates grew fed up watching idle aristocrats playing with wealth that appeared undeserved. French citizens were impoverished, to which their frivolous and spendthrift Queen Mary supposedly said; "Let them eat cake!" She lost her head, and the French lost the rule of the royal family.

The Romantic Poets

Romanticism was essentially a movement of thought which had its philosophical roots in Europe and its artistic expression in England. The ways the English Romantic poets expressed these ideas were quite interesting.

The Great Romantic Novel - Mary Shelley's Frankenstein

Born to a feminist philosopher mother, Mary Wollstonecraft and philosopher journalist father William Godwin, it was no wonder that Mary Shelley wrote the most famous novel of the Romantic period. In 1818 she published Frankenstein, a macabre tale of a scientist, Victor Frankenstein who longs to create life from lifeless corpses, which he collects and patches together to create "The Monster". The creature develops sentience, in line with philosophical ideas of the time, and eventually the capacity to love drives the creature to distress. Romanticism in literature at its finest. "I am alone and miserable; man will not associate with me; but one as deformed and horrible as myself would not deny herself to me. My companion must be of the same species and have the same defects. This being you must create."

The novel poses the ultimate Romantic era question - does God create us or are we our own masters? The birth of humanist philosophy takes root in her writing, along with the influence of Erasmus Darwin, a philosopher and doctor of the time who was said to have successfully animated lifeless flesh. Looking back, many regard Frankenstein as the first text in the genre of Science Fiction, which if you think about it, usually has a romantic element attached to the plots.

The Future Should Be Built on Reason

The Romantics believed that man was born to think for himself. This led to mass experimentation with emotions, be they erotic, dreamlike, admiring of beauty or fascinated with the macabre. Freedom and liberty for the individual including the right to express thought led to a movement and a set of ideas that rooted deeply into the psyche of society. The legacy of the romantic movement, the romantic poets and philosophers, and the artists who painted landscapes and fantasy characters is that they gave birth to the right to question the march of civilization and industrialization. An incredibly important element was nature. The perspective on nature changed whereby it became less about the utility of nature and its functionality and more about its beauty. One of the first writers to encapsulate this idea was William Wordsworth. His Ode on Westminster Bridge is a great place to start. If you think about why someone would romanticise a bridge, and what he compares it to, you see a man looking at a man-made structure that represents utility. The making of bridges at the time was seen as monumentally important to the economy and a fantastic achievement of the industrial age. To compare this with emotional and natural notions was unheard of. No-one had seen this done in poetry before, yet, (and this is probably why it was such a successful piece of writing) as people walked past the bridge, they must have thought it was beautiful - in their own heads. Wordsworth was the first artist to put that in words.

The Victorian Age

The Reform Bill of 1832 gave the middle class the political power it needed to consolidate—and to hold—the economic position it had already achieved. Industry and commerce burgeoned. While the affluence of the middle class increased, the lower classes, thrown off their land and into the cities to form the great urban working class, lived ever more wretchedly. The social changes were so swift and brutal that Godwinian utopianism rapidly gave way to attempts either to justify the new economic and urban conditions, or to change them. The intellectuals and artists of the age had to deal in some way with the upheavals in society, the obvious inequities of abundance for a few and squalor for many, and, emanating from the throne of Queen Victoria (1837–1901), an emphasis on public rectitude and moral propriety.

The Novel

The Victorian era was the great age of the English novel—realistic, thickly plotted, crowded with characters, and long. It was the ideal form to describe contemporary life and to entertain the middle class. The novels of Charles Dickens, full to overflowing with drama, humor, and an endless variety of vivid characters and plot complications, nonetheless spare nothing in their portrayal of what urban life was like for all classes. William Makepeace Thackeray is best known for Vanity Fair (1848), which wickedly satirizes hypocrisy and greed. Emily Brontë's (see Brontë , family) single novel, Wuthering Heights (1847), is a unique masterpiece propelled by a vision of elemental passions but controlled by an uncompromising artistic sense. The fine novels of Emily's sister Charlotte Brontë, especially Jane Eyre (1847) and Villette (1853), are more rooted in convention, but daring in their own ways. The novels of George Eliot (Mary Ann Evans) appeared during the 1860s and 70s. A woman of great erudition and moral fervor, Eliot was concerned with ethical conflicts and social problems. George Meredith produced comic novels noted for their psychological perception. Another novelist of the late 19th cent. was the prolific Anthony Trollope , famous for sequences of related novels that explore social, ecclesiastical, and political life in England.

Thomas Hardy 's profoundly pessimistic novels are all set in the harsh, punishing midland county he called Wessex. Samuel Butler produced novels satirizing the Victorian ethos, and Robert Louis Stevenson , a master of his craft, wrote arresting adventure fiction and children's verse. The mathematician Charles Lutwidge Dodgson, writing under the name Lewis Carroll , produced the complex and sophisticated children's classics Alice's Adventures

in Wonderland (1865) and Through the Looking Glass (1871). Lesser novelists of considerable merit include Benjamin Disraeli , George Gissing , Elizabeth Gaskell, and Wilkie Collins . By the end of the period, the novel was considered not only the premier form of entertainment but also a primary means of analyzing and offering solutions to social and political problems.

Nonfiction

Among the Victorian masters of nonfiction were the great Whig historian Thomas Macaulay and Thomas Carlyle , the historian, social critic, and prophet whose rhetoric thundered through the age. Influential thinkers included John Stuart Mill , the great liberal scholar and philosopher;

Thomas Henry Huxley , a scientist and popularizer of Darwinian theory; and John Henry, Cardinal Newman , who wrote earnestly of religion, philosophy, and education. The founders of Communism, Karl Marx and Friedrich Engels , researched and wrote their books in the free environment of England. The great art historian and critic John Ruskin also concerned himself with social and economic problems. Matthew Arnold 's theories of literature and culture laid the foundations for modern literary criticism, and his poetry is also notable.

Poetry

The preeminent poet of the Victorian age was Alfred, Lord Tennyson . Although romantic in subject matter, his poetry was tempered by personal melancholy; in its mixture of social certitude and religious doubt it reflected the age. The poetry of Robert Browning and his wife, Elizabeth Barrett Browning , was immensely popular, though Elizabeth's was more venerated during their lifetimes. Browning is best remembered for his superb dramatic monologues. Rudyard Kipling , the poet of the empire triumphant, captured the quality of the life of the soldiers of British expansion. Some fine religious poetry was produced by Francis Thompson, Alice Meynell , Christina Rossetti , and Lionel Johnson. In the middle of the 19th cent. the so-called Pre-Raphaelites , led by the painter-poet Dante Gabriel Rossetti , sought to revive what they judged to be the simple, natural values and techniques of medieval life and art. Their quest for a rich symbolic art led them away, however, from the mainstream. William Morris —designer, inventor, printer, poet, and social philosopher—was the most versatile of the group, which included the poets Christina Rossetti and Coventry Patmore .

Algernon Charles Swinburne began as a Pre-Raphaelite but soon developed his own classically influenced, sometimes florid style. A. E. Housman and Thomas Hardy, Victorian figures who lived on into the 20th cent., share a pessimistic view in their poetry, but Housman's well-constructed verse is rather more superficial. The great innovator among the late Victorian poets was the Jesuit priest Gerard Manley Hopkins . The concentration and originality of his imagery, as well as his jolting meter (sprung rhythm), had a profound effect on 20th-century poetry. During the 1890s the most conspicuous figures on the English literary scene were the decadents . The principal figures in the group were Arthur Symons , Ernest Dowson , and, first among them in both notoriety and talent, Oscar Wilde . The Decadents' disgust with bourgeois complacency led them to extremes of behavior and expression. However limited their accomplishments, they pointed out the hypocrisies in Victorian values and institutions. The sparkling, witty comedies of Oscar Wilde and the comic operettas of W. S. Gilbert and Sir Arthur Sullivan were perhaps the brightest achievements of 19th-century British drama.

__The Industrial Revolution__ in England is defined as an era where tremendous technological and economic progress in the late 18th and early 19th century. Ramsay Muir calls it a mighty but silent upheaval. It was the foundation for our modern world. The achievements of modern industry and science were celebrated at the Great Exhibition in Hyde Park (1851). The primary authors of this generation Charles Kingsley, Frances Trollope, Charlotte Bronte, Herbert Sussman describes, as primarily middle class authors for middle class readers in a rapidly changing world. The English people knew no whether to accept this newly industrialized world as a necessary result of science, economy rate as well as decline of spirituality and living standards of working class in the society. Dickens often depicted the exploitation and repression of the poor and condemned the public officials and institutions that not only allowed such abuses to exist, but flourished as a result. His most strident indictment of this condition is in Hard times (1854). Dickens' only novel – length treatment of the Industrial working class. In this work he uses both vitriol and satire to illustrate law this marginalized social stratum was termed Hands by the factory owners. As J.W. Beach pints out, Dickens in Hard Times attacks the characteristics ideology of industrial England. Hard times. Shows Dickens' antagonism to both utilitarianism and Laissez Faire. It is a passionate attack upon the Victorian scientific and pragmatic education that prevalent in English school of that period. Grad grind tells the school headmaster, in this life, we want nothing but facts, plant nothing else, and root out everything else…this is the principle on

which I bring up my own children stick to the facts, sir.8 Mrs. Gaskell was also against utilitarianism and exposed the cruelty of the Industrial system. She portrayed the Victims of this new world with sympathy, but expressed fear that working class would someday rise to overthrow the economic system that had created them with such cruelty. She begin her writing career with the novel 'Mary Barton' in order to portray the suffering of the working class and to give voice to Manchester's poor. In her novel, she shows the class conscious attitude of John Barton towards the mill owners. She portrays the conflict between rich and the poor. Mrs. Gaskell wanted that there would be a change of heart before any social change can become effective. Disraeli's novel sybil also describes the conditions of England. There are aristocrats, industrialization, the rural poor, the working class etc. in the novel. It is a true social novel that highlights the division of England between the rich and the poor. Other voices also testified powerfully to the extremities of working class existence in Industrial England. Mayhew in his work London Poor describe the miserable life of the working classes of Victorian London. Poverty Knock, 19th century British folk song, catalogues the hardship of the weaver's job. William Booth's in In Darkest England compares the dense and gloomy urban slums to the equatorial forests of Africa. Thackrey in his Magnum Opus, Vanity Fair, attacked the rank materialism of the period. In her poem 'the Cry of the Children', Elizabeth Barrett Browning portrays the suffering of children in mines and factories. Friedrich Engel's 'The Condition of the Working Class in England' is a masterpiece of committed reportage and a classic of social history. He not only describes the horrors of Industrial growth, he also wants to do something about them. In 1848, he teams up with Karl Marx in the communist Manifest' and asserts that revolution is the necessary response to the inequality of Industrialist Capitalist society. Mathew Arnold shows in poem Dover Beach. How people suffered from spiritual hollowness and insensitiveness in Victorian period. In the following lines …neither joy, nor love, nor light, nor certitude, nor peace, nor help for pain, he draws a very bleak and nihilistic view of the worked he living in. He uses the sea as a symbol of this moral, religious and spirituals decline. He laments here the loss of religious faith in the Victorian Age. The receding waves in the sea are symbolic of the loss of moral values. He said that there is no joy, beauty or peace in a materialistic worked in which there is nothing but pain.

The Victorian Compromise - The Victorian Age was a complex and contradictory era: it was the age of progress, stability, great social reforms but it was also characterized by poverty, injustice and social unrest. The Victorians promoted a code of values that reflect the world as

they wanted it to be, not as it really was, based on personal duty, hard work, respectability and charity. The Victorians were great moralizers. As a rule the values they promoted reflected the world as they would have liked to be. In an age which believed in progress, it seemed natural to believe that material progress would emerge from hard work and to insist on the sense of duty rather than personal inclination. Diligence, good time-keeping and good behaviour: there values were of equal application to all strata of society. The idea of respectability distinguished the middle form.

by the upper or middles classes. Respectability was a mixture of both morality and hypocrisy, severity and conformity to social standards. It implied the possession of good manners, the ownership of comfortable house with servants and a carriage, regular attendance at church, and charity activity. Philanthropy was a broadly-based Victorian phenomenon with a range and diversity of interest: it addressed itself to every kind of poverty, to 'stray children, fallen women and drunken men' and absorbed the energies of thousands of Victorians. In life, and then in death, charitable work was listed alongside a Victorian's varied accomplishments and qualities. The family was a patriarchal unit where the position of the husband was dominant. It was a role imposed upon him by the divine providence. The husband represented the authority and the key role of woman regarded the education of children and the housework. The subservience of women was clearly underlined by the enormous difficulties they faced if they cast aside the roles expected of them. The concept of 'fallen woman' was a fate imposed upon thousands of women by a society with intense concern for female chastity. Sexuality was generally repressed in its public and private forms, and prudery in its most extreme manifestations led to denunciation of nudity in art, and the rejection of words with sexual connotation from everyday vocabulary. In the late 19th century patriotism was influenced by ideas of racial superiority. It was thus an obligation imposed by the Almighty on the British to bestow their superior way of life on native throughout the world. This attitude came to be known "Jingoism". Since the Victorians, under the strict reign of Queen Victoria, had to compromise many essential features of individuality and modes of expression, the term 'Victorian Compromise' came to be coined and applied to this particular age. As expected, this characteristic of the Victorian era also came to be reflected in the literature of that age.

Unit IV

World War I, the war that was originally expected to be "over by Christmas," dragged on for four years with a grim brutality brought on by the dawn of trench warfare and advanced

weapons, including chemical weapons. The horrors of that conflict altered the world for decades – and writers reflected that shifted outlook in their work. As Virginia Woolf would later write, "Then suddenly, like a chasm in a smooth road, the war came."

Early works were romantic sonnets of war and death.

Among the first to document the "chasm" of the war were soldiers themselves. At first, idealism persisted as leaders glorified young soldiers marching off for the good of the country. English poet Rupert Brooke, after enlisting in Britain's Royal Navy, wrote a series of patriotic sonnets, including "The Soldier," which read:

If I should die, think only this of me:

That there's some corner of a foreign field, That is for ever England.

Brooke, after being deployed in the Allied invasion of Gallipoli, would die of blood poisoning in 1915. The same year, Canadian doctor Lieutenant-Colonel John McCrae, upon seeing how red poppies grew in the fields that had been ravaged by bombs and littered with bodies, wrote "In Flanders Fields." The poem, memorializing the death of his friend and fellow soldier, would later be used by Allied militaries to recruit soldiers and raise money in selling war bonds. The tone of literature shifted after years of grueling WWI combat. While both Brooke's and McCrae's works lent patriotic tones to the sacrifices of war early in the conflict, as time wore on, the war's relentless horrors spawned darker reflections. Some, like English poet Wilfred Owen, saw it their duty to reflect the grim reality of the war in their work.

As Owen would write, "All a poet today can do is warn. That is why the true poet must be truthful." In "Anthem for the Doomed Youth," Owen describes soldiers who "die as cattle" and the "monstrous anger of the guns." Owen's fellow army officer, Siegfried Sassoon, writes of corpses "face downward, in the sucking mud, wallowed like trodden sand-bags loosely filled" in his 1918 poem, "Counter-Attack." In one of the most famous works set during the "Great War," American writer Ernest Hemingway offers a gripping love story between a soldier and a nurse set against the chaotic, stark backdrop of World War I. A Farewell to Arms is among the writer's most autobiographical: Hemingway himself served as an ambulance driver during the war, was severely wounded on the Austro-Italian front and had been sent to a hospital in Milan, where he fell in love with a nurse.

Writers documented the war's lingering effects.

The literary response to World War I was not only to portray its horrors at the front, but also the reverberations of the war throughout society. Virginia Woolf, who had been a close friend of the fallen poet Rupert Brooke, wove profound references to the war's effects throughout her works. In the setting of her acclaimed novel Mrs. Dalloway, the war has ended, but everyone remains deeply affected by it, including one of the novel's main characters, a veteran with severe shell shock (now known as PTSD, or post-traumatic stress disorder).

WWI helped usher in the modernist movement.

The disillusionment that grew out of the war contributed to the emergence of modernism, a genre which broke with traditional ways of writing, discarded romantic views of nature and focused on the interior world of characters. Woolf's novels reflected this emerging tone, as did the works of Joseph Conrad (Heart of Darkness) and James Joyce (Ulysses). T.S. Eliot's "The Waste Land," considered to be one of the most significant poems of the 20th century, presents a haunting vision of postwar society, with the opening lines:

April is the cruellest month, breeding, Lilacs out of the dead land, mixing, Memory and desire, stirring, Dull roots with spring rain.

Aldous Huxley's dystopian novel Brave New World questions once-accepted social and moral notions in presenting a nightmarish vision of the future. World War I devastated continents, leaving some 10 million soldiers and 7 million civilians dead. But writers responded with profound and groundbreaking work as they and the rest of the world grappled with the war's upheaval. As Remarque wrote in All Quiet on the Western Front: "All these things that now, while we are still in the war, sink down in us like a stone, after the war shall waken again, and then shall begin the disentanglement of life and death."

Modernism in the arts refers to the rejection of the Victorian era's traditions and the exploration of industrial-age, real-life issues, and combines a rejection of the past with experimentation, sometimes for political purposes. Stretching from the late 19th century to the middle of the 20th century, Modernism reached its peak in the 1960s; _Post-modernism_ describes the period that followed during the 1960s and 1970s. Post-modernism is a dismissal of the rigidity of Modernism in favor of an "anything goes" approach to subject matter, processes and material.

The Dada movement took experimentation further by rejecting traditional skill and launching an all-out art rebellion that embraced nonsense and absurdity. Dadaist ideas first appeared in 1915, and the movement was made official in 1918 with its Berlin Manifesto. French artist Marcel Duchamp exemplified the haughty playfulness of the Dadaists. His 1917 piece Fountain, a signed porcelain urinal, and his 1919 L.H.O.O.Q., a print of Leonardo da Vinci's Mona Lisa with a mustache penciled over it, both turn their back on the very idea of creating art. In doing so, Duchamp predicted Post-Modernism. The transition period between Modernism and Post-Modernism happened throughout the 1960s. Pop Art served as a bridge between them. Pop Art was obsessed with the fruits of capitalism and popular culture, like pulp fiction, celebrities and consumer goods.

POST-MODERNISM

Post-modernism, as it appeared in the 1970s, is often linked with the philosophical movement Post structuralism, in which philosophers such as Jacques Derrida proposed that structures within a culture were artificial and could be deconstructed in order to be analyzed. As a result, there was little to unite Post-Modern art other than the idea that "anything goes" and the preponderance of unusual materials and mechanical processes for expression that feel impersonal, though often employ humor. At the heart of Post-Modernism was conceptual art, which proposed that the meaning or purpose behind the making of the art was more important than the art itself. There was also the belief that anything could be used to make art, that art could take any form, and that there should be no differentiation between high art and low art, or fine art and commercial art.

Absurdist theatre responded to the destruction and anxieties of the 20th century by questioning the nature of reality and illusion. You could say there's something inherently absurd about theatre. Thousands of years old though it is, the practice of one set of people impersonating another set of people, performing for a watching audience, offers plenty of opportunity to explore the boundary between illusion and reality – still more so when that performance is conducted behind an invisible 'fourth wall'. From William Shakespeare's Hamlet to Tim Crouch's The Author (2009), countless plays have explored the metatheatrical tensions that surround live drama, its dizzying potential for collapse, and the possibilities it offers to tease and beguile an audience. But in theatre the word 'absurdism' is often used more specifically, to refer to primarily European drama written in the 1950s and 1960s by writers including Samuel Beckett, Eugène Ionesco, Jean Genet and Harold Pinter, often grouped together as 'the theatre of the absurd', a phrase coined by the critic Martin Esslin.

Characterised by a fascination with absurdity in all its forms – philosophical, dramaturgical, existential, emotional – this is a drama form that pushes theatre to extremes, and which asks probing questions about what reality (and unreality) really looks like. Often interpreted as a response to the challenges of living in a 20th-century world that seems devoid of meaning, it is frequently far more nightmarish than funny. Laced with bitter humour that only highlights its gathering sense of despair, Godot was described by one early critic as 'the play where nothing happens, twice', and is all the finer for it. Deliberately confronting the reality of a godless (or Godot-less) universe, it is a brilliant improvisation on the absurdity of theatre, in which actors stand around waiting to be told what to do. But the play has also proved itself hugely adaptable and reinterpretable – as its extensive stage history suggests.

Some have seen it as a moral fable on the universal questions that concern us all; others have used it to point up the grim specifics of tragedies such as the siege of Sarajevo, with a production directed by Susan Sontag inside the city itself in 1993, and the devastation on New Orleans wrought by Hurricane Katrina, the site for an outdoor staging by the Classical Theatre of Harlem in 2007. Absurdity is everywhere, Godot seems to say; we only need look.

ENGLISH POETRY: FROM CHAUCER TO POPE (103)

UNIT I: Geoffrey Chaucer

("Prologue" to *The Canterbury Tales*)

(Lines 1-42)

Geoffrey Chaucer

Geoffrey Chaucer, (born *c.* 1342/43, London? England—died October 25, 1400, London), the outstanding English poet before Shakespeare and "the first finder of our language." His *The Canterbury Tales* ranks as one of the greatest poetic works in English. He also contributed importantly in the second half of the 14th century to the management of public affairs as courtier, diplomat, and civil servant. In that career he was trusted and aided by three successive kings—Edward III, Richard II, and Henry IV. But it is his avocation—the writing of poetry—for which he is remembered. Perhaps the chief characteristics of Chaucer's works are their variety in subject matter, genre, tone, and style and in the complexities presented concerning the human pursuit of a sensible existence. Yet his writings also consistently reflect an all-pervasive humour combined with serious and tolerant consideration of important philosophical questions. From his writings Chaucer emerges as poet of love, both earthly and divine, whose presentations range from lustful cuckoldry to spiritual union with God. Thereby, they regularly lead the reader to speculation about man's relation both to his fellows and to his Maker, while simultaneously providing delightfully entertaining views of the frailties and follies, as well as the nobility, of mankind.

Prologue

The narrator opens the General Prologue with a description of the return of spring. He describes the April rains, the burgeoning flowers and leaves, and the chirping birds. Around this time of year, the narrator says, people begin to feel the desire to go on a pilgrimage. Many devout English pilgrims set off to visit shrines in distant holy lands, but even more choose to travel to Canterbury to visit the relics of Saint Thomas Becket in Canterbury Cathedral, where they thank the martyr for having helped them when they were in need. The narrator tells us that as he prepared to go on such a pilgrimage, staying at a tavern in Southwark called the Tabard Inn, a great company of twenty-nine travelers entered. The travelers were a diverse group who, like the narrator, were on their way to Canterbury. They happily agreed to let him join them. That night, the group slept at the Tabard, and woke up

early the next morning to set off on their journey. Before continuing the tale, the narrator declares his intent to list and describe each of the members of the group.

UNIT II: William Shakespeare, Edmund Spencer, Philip Sydney

William Shakespeare

William Shakespeare, Shakespeare also spelled **Shakspere**, byname **Bard of Avon** or **Swan of Avon**, (baptized April 26, 1564, Stratford-upon-Avon, Warwickshire, England—died April 23, 1616, Stratford-upon-Avon), English poet, dramatist, and actor often called the English national poet and considered by many to be the greatest dramatist of all time. Shakespeare occupies a position unique in world literature. Other poets, such as Homer and Dante, and novelists, such as Leo Tolstoy and Charles Dickens, have transcended national barriers, but no writer's living reputation can compare to that of Shakespeare, whose plays, written in the late 16th and early 17th centuries for a small repertory theatre, are now performed and read more often and in more countries than ever before. The prophecy of his great contemporary, the poet and dramatist Ben Jonson, that Shakespeare "was not of an age, but for all time," has been fulfilled.

It may be audacious even to attempt a definition of his greatness, but it is not so difficult to describe the gifts that enabled him to create imaginative visions of pathos and mirth that, whether read or witnessed in the theatre, fill the mind and linger there. He is a writer of great intellectual rapidity, perceptiveness, and poetic power. Other writers have had these qualities, but with Shakespeare the keenness of mind was applied not to abstruse or remote subjects but to human beings and their complete range of emotions and conflicts. Other writers have applied their keenness of mind in this way, but Shakespeare is astonishingly clever with words and images, so that his mental energy, when applied to intelligible human situations, finds full and memorable expression, convincing and imaginatively stimulating.

As if this were not enough, the art form into which his creative energies went was not remote and bookish but involved the vivid stage impersonation of human beings, commanding sympathy and inviting vicarious participation. Thus, Shakespeare's merits can survive translation into other languages and into cultures remote from that of Elizabethan England.

1. **"Shall I Compare Thee to a Summer's Day"** (18)

   Sonnet 18

   The speaker opens the poem with a question addressed to the beloved: "Shall I compare thee to a summer's day?" The next eleven lines are devoted to such a comparison. In line 2, the speaker stipulates what mainly differentiates the young man from the summer's day: he is "more lovely and more temperate." Summer's days tend toward extremes: they are shaken by "rough winds"; in them, the sun ("the eye of heaven") often shines "too hot," or too dim. And summer is fleeting: its date is too short, and it leads to the withering of autumn, as "every fair from fair sometime declines." The final quatrain of the sonnet tells how the beloved differs from the summer in that respect: his beauty will last forever ("Thy eternal summer shall not fade...") and never die. In the couplet, the speaker explains how the beloved's beauty will accomplish this feat, and not perish because it is preserved in the poem, which will last forever; it will live "as long as men can breathe or eyes can see."

2. **"Let Me Not to the Marriage of True Minds"** (116)

   Sonnet 116

   This sonnet attempts to define love, by telling both what it is and is not. In the first quatrain, the speaker says that love—"the marriage of true minds"—is perfect and unchanging; it does not "admit impediments," and it does not change when it find changes in the loved one. In the second quatrain, the speaker tells what love is through a metaphor: a guiding star to lost ships ("wand'ring barks") that is not susceptible to storms (it "looks on tempests and is never shaken"). In the third quatrain, the speaker again describes what love is not: it is not susceptible to time. Though beauty fades in time as rosy lips and cheeks come within "his bending sickle's compass," love does not change with hours and weeks: instead, it "bears it out ev'n to the edge of doom." In the couplet, the speaker attests to his certainty that love is as he says: if his statements can be proved to be error, he declares, he must never have written a word, and no man can ever have been in love.

3. **"Love is Too Young to Know What Conscience Is"** (151)

   Cupid is too young to know right from wrong, but doesn't everybody know that love is what gives you a conscience? In that case, gentle cheater, don't criticize me too harshly for my mistake, because your sweet self might turn out to be guilty of the same faults. Because you betray me, I betray my soul to my dumb, rebellious body. My soul tells my body that it can

have its way in love. My flesh doesn't wait to hear any more, but at the sound of your name it rises up and points you out as its prize. My flesh, proud of having you, is happy to be your poor worker, to stand up to do your business and fall down beside you afterward. Do not assume my conscience is lacking just because the woman I call "love" makes my flesh rise and fall for her love.

Edmund Spenser

Edmund Spenser, (born 1552/53, London, England—died January 13, 1599, London), English poet whose long allegorical poem *The Faerie Queene* is one of the greatest in the English language. It was written in what came to be called the Spenserian stanza. From May 1569 Spenser was a student in Pembroke Hall (now Pembroke College) of the University of Cambridge, where, along with perhaps a quarter of the students, he was classed as a sizar—a student who, out of financial necessity, performed various menial or semi-menial duties. He received a Bachelor of Arts degree in 1573. Because of an epidemic, Spenser left Cambridge in 1574, but he received the Master of Arts degree in 1576. His best-known friend at Cambridge was the slightly older Gabriel Harvey, a fellow of Pembroke, who was learned, witty, and enthusiastic for ancient and modern literature but also pedantic, devious, and ambitious. There is no reason to believe that Spenser shared the most distasteful of these qualities, but, in the atmosphere of social mobility and among the new aristocracy of Tudor England, it is not surprising that he hoped for preferment to higher position.

Spenser's period at the University of Cambridge was undoubtedly important for the acquisition of his wide knowledge not only of the Latin and some of the Greek classics but also of the Italian, French, and English literature of his own and earlier times. His knowledge of the traditional forms and themes of lyrical and narrative poetry provided foundations for him to build his own highly original compositions. Without the Roman epic poet Virgil's *Aeneid*, the 15th-century Italian Ludovico Ariosto's *Orlando furioso*, and, later, Torquato Tasso's *Gerusalemmeliberata* (1581), Spenser could not have written his heroic, or epic, poem *The Faerie Queene*. Without Virgil's *Bucolics* and the later tradition of pastoral poetry in Italy and France, Spenser could not have written *The ShepheardesCalender*.

And without the Latin, Italian, and French examples of the highly traditional marriage ode and the sonnet and canzone forms of Petrarch and succeeding sonneteers, Spenser could not have written his greatest lyric, *Epithalamion*, and its accompanying sonnets, *Amoretti*. The patterns of meaning in Spenser's poetry are frequently woven out of the traditional interpretations—developed through classical times and his own—of pagan myth, divinities, and philosophies and out of an equally strong experience of the faith and doctrines of Christianity; these patterns he further enriched by the use of medieval and contemporary story, legend, and folklore.

Spenser's religious training was a most important part of his education. He could not have avoided some involvement in the bitter struggles that took place in his university over the path the new Church of England was to tread between Roman Catholicism and extreme Puritanism, and his own poetry repeatedly engages with the opposition between Protestantism and Catholicism and the need to protect the national and moral purity of the Elizabethan church. Contrary to a former view, there is little reason to believe that he inclined toward the Puritanical side. His first known appointment (after a blank of several years, when he may have been in the north of England) was in 1578 as secretary to Bishop John Young of Rochester, former master of Spenser's college at Cambridge. Spenser's first important publication, *The ShepheardesCalender* (1579 or 1580), is more concerned with the bishops and affairs of the English church than is any of his later work.

Amoretti (Sonnets)

1. **"Sweet is the Rose, but Grows upon a Briar**" (26)

The poet seizes upon this notion of pain leading to pleasure by making a brief catalogue of beautiful flowers which bloom on unpleasant plants. The rose grows upon a briar, the juniper has sharp boughs, the eglantine has thorns, the "firbloome" has rough branches, the cypress has a tough "rynd" (lines 1-5). The nut is sweet, but "bitter is his pill" (line 6), the broome-flower also sweet, but "sowre enough" (line 7). Moly is sweet, but the root is "ill" (line 8). From nature the speaker learns that "euery sweet with soure is tempered still" (line 9), but this sourness only makes the sweet object the more desirable (line 10). He rationalizes, then, that he can endure a "little paine" to gain "endless pleasure" in the arms of his beloved (lines 13-14).

2. **"Lyke as a Ship that through the Ocean Wyde"** (34)

The speaker compares himself to a ship lost at sea, looking for guidance from the stars. Unfortunately, "a storme hath dimd her trusty guyde" (line 3), making the stars invisible to the navigator. The second stanza identifies the storm-hidden stars as his beloved turning herself from the speaker, thus leaving him to "wander now, in darnesse and dismay" (line 7). He hopes the storm will pass and he will be able to see his guiding star (his beloved, showing favor to him yet again), but until then he plans to "wander darefullcomfortlesse,/in secret sorrow and sad pensiuenesse" (lines 13-14).

Philip Sydney

Sir Philip Sidney, (born November 30, 1554, Penshurst, Kent, England—died October 17, 1586, Arnhem, Netherlands), Elizabethan courtier, statesman, soldier, poet, and patron of scholars and poets, considered the ideal gentleman of his day. After Shakespeare's sonnets, Sidney's *Astrophel and Stella* is considered the finest Elizabethan sonnet cycle. His *The Defence of Poesie* introduced the critical ideas of Renaissance theorists to England.

Astrophil and Stella

1. **"Rich Fool there be, Whose Base and Filthy Heart"** (24)

Sonnet 24 familiarizes the reader with the motif that many sonneteers of the early modern period, including Shakespeare, use in their sequences: that of money, wealth, and riches. "Rich fools there be," the speaker opens, "whose base and filthy heart / Lies hatching still the goods wherein they flow" (1-2), condemning those who are wealthy for their "breeding want" (4) and greed Astrophel discusses the rich men in the world who are morally corrupt and wicked in their activities. They strive to become wealthy and powerful, even at the detriment of all of those around them. Even these corrupt men, Astrophel asserts, are at least able to recognize the value of something that they hold in their hands. The "rich fool," on the other hand, is so blind and immoral that he is unable to recognize the beauty and worth of his wife, Stella. In a just world, his abuse of Stella would result in his exile from her presence forever.

2. **"Come Sleep, oh Sleep, the Certain Knot of Peace"** (39)

Sidney personifies sleep and begins to have a conversation with it. He prays that Sleep will come and release him from his current misery. Only when he is asleep is he able to ease his suffering and stem the civil war that is waging between his heart and his head, between his

love and his reason. He wonders what price he must pay in order to convince the god of Sleep to come to him, and he promises a "good tribute." Smooth pillows, a comfortable bed, and a dark, quiet room are all that he desires, if only he can persuade Sleep to come. Finally, Sidney comes up with a way to convince Sleep to come to him. When he is asleep, he argues, the image of Stella will appear in his dreams, and Sleep will be able to watch. This is the greatest tribute that he can pay.

UNIT III: John Donne, John Milton

John Donne

The English writer and Anglican cleric John Donne is considered now to be the preeminent metaphysical poet of his time. He was born in 1572 to Roman Catholic parents, when practicing that religion was illegal in England. His work is distinguished by its emotional and sonic intensity and its capacity to plumb the paradoxes of faith, human and divine love, and the possibility of salvation. Donne often employs conceits, or extended metaphors, to yoke together "heterogenous ideas," in the words of Samuel Johnson, thus generating the powerful ambiguity for which his work is famous. After a resurgence in his popularity in the early 20th century, Donne's standing as a great English poet, and one of the greatest writers of English prose, is now assured.

The history of Donne's reputation is the most remarkable of any major writer in English; no other body of great poetry has fallen so far from favor for so long. In Donne's own day his poetry was highly prized among the small circle of his admirers, who read it as it was circulated in manuscript, and in his later years he gained wide fame as a preacher. For some 30 years after his death successive editions of his verse stamped his powerful influence upon English poets. During the Restoration his writing went out of fashion and remained so for several centuries. Throughout the 18th century, and for much of the 19th century, he was little read and scarcely appreciated. It was not until the end of the 1800s that Donne's poetry was eagerly taken up by a growing band of avant-garde readers and writers. His prose remained largely unnoticed until 1919.

In the first two decades of the 20th century Donne's poetry was decisively rehabilitated. Its extraordinary appeal to modern readers throws light on the Modernist movement, as well as on our intuitive response to our own times. Donne may no longer be the cult figure he became in the 1920s and 1930s, when T.S. Eliot and William Butler Yeats, among others,

discovered in his poetry the peculiar fusion of intellect and passion and the alert contemporariness which they aspired to in their own art. He is not a poet for all tastes and times; yet for many readers Donne remains what Ben Jonson judged him: "the first poet in the world in some things." His poems continue to engage the attention and challenge the experience of readers who come to him afresh. His high place in the pantheon of the English poets now seems secure.

1. **"The Sun Rising"**

Lying in bed with his lover, the speaker chides the rising sun, calling it a "busy old fool," and asking why it must bother them through windows and curtains. Love is not subject to season or to time, he says, and he admonishes the sun—the "Saucy pedantic wretch"—to go and bother late schoolboys and sour apprentices, to tell the court-huntsmen that the King will ride, and to call the country ants to their harvesting. Why should the sun think that his beams are strong? The speaker says that he could eclipse them simply by closing his eyes, except that he does not want to lose sight of his beloved for even an instant. He asks the sun—if the sun's eyes have not been blinded by his lover's eyes—to tell him by late tomorrow whether the treasures of India are in the same place they occupied yesterday or if they are now in bed with the speaker. He says that if the sun asks about the kings he shined on yesterday, he will learn that they all lie in bed with the speaker.

2. **"The Good Morrow"**

"The Good Morrow" is an aubade—a morning love poem—written by the English poet John Donne, likely in the 1590s. In it, the speaker describes love as a profound experience that's almost like a religious epiphany. Indeed, the poem claims that erotic love can produce the same effects that religion can. Through love, the speaker's soul awakens; because of love, the speaker abandons the outside world; in love, the speaker finds immortality. This is a potentially subversive argument, for two reasons. First, because the poem suggests that all love—even love outside of marriage—might have this transformative, enlightening effect. Second, because of the idea that romantic love can mirror the joys and revelations of religious devotion.

3. **"A Valediction: Forbidding Mourning"**

The speaker explains that he is forced to spend time apart from his lover, but before he leaves, he tells her that their farewell should not be the occasion for mourning and sorrow. In

the same way that virtuous men die mildly and without complaint, he says, so they should leave without "tear-floods" and "sigh-tempests," for to publicly announce their feelings in such a way would profane their love. The speaker says that when the earth moves, it brings "harms and fears," but when the spheres experience "trepidation," though the impact is greater, it is also innocent. The love of "dull sublunary lovers" cannot survive separation, but it removes that which constitutes the love itself; but the love he shares with his beloved is so refined and "Inter-assured of the mind" that they need not worry about missing "eyes, lips, and hands." Though he must go, their souls are still one, and, therefore, they are not enduring a breach, they are experiencing an "expansion"; in the same way that gold can be stretched by beating it "to aery thinness," the soul they share will simply stretch to take in all the space between them. If their souls are separate, he says, they are like the feet of a compass: His lover's soul is the fixed foot in the center, and his is the foot that moves around it. The firmness of the center foot makes the circle that the outer foot draws perfect: "Thy firmness makes my circle just, / And makes me end, where I begun."

John Milton

John Milton, (born December 9, 1608, London, England—died November 8?, 1674, London?), English poet, pamphleteer, and historian, considered the most significant English author after William Shakespeare. Milton is best known for *Paradise Lost*, widely regarded as the greatest epic poem in English. Together with *Paradise Regained* and *Samson Agonistes*, it confirms Milton's reputation as one of the greatest English poets. In his prose works Milton advocated the abolition of the Church of England and the execution of Charles I. From the beginning of the English Civil Wars in 1642 to long after the restoration of Charles II as king in 1660, he espoused in all his works a political philosophy that opposed tyranny and state-sanctioned religion. His influence extended not only through the civil wars and interregnum but also to the American and French revolutions. In his works on theology, he valued liberty of conscience, the paramount importance of Scripture as a guide in matters of faith, and religious toleration toward dissidents. As a civil servant, Milton became the voice of the English Commonwealth after 1649 through his handling of its international correspondence and his defence of the government against polemical attacks from abroad.

1. **"On His Blindness"**

John Milton's poem "On His Blindness" is an autobiographical sonnet in which Milton meditates on his own loss of sight. For most of his life, Milton had been able to see perfectly,

but his late-night reading and writing on behalf of the government of the short-lived English Republic, in which he held a very prominent position, helped ruin his eyesight. This sonnet—written in the "Petrarchan" rhyme scheme associated with the fourteenth-century Italian poet Francesco Petrarca—is divided into an eight-line "octave" and a six-line "sestet." The octave rhymes *abba abba*. The sestet rhymes *cdecde*. The sonnet is therefore a typical Petrarchan sonnet in form, but in subject matter, the poem departs from the topics usually associated with Petrarchan poems. Petrarch (the English version of Petrarca's name) was most famous for writing about love; Milton departs from that conventional topic to deal with a very practical, very physical problem, but a problem with many broader spiritual implications.

By beginning line one with the word "When," Milton immediately signals that he is opening with a subordinate clause (a dependent clause) that introduces the main idea to follow. Beginning the poem this way creates a certain suspense; the main idea is postponed so that we have to continue reading in anticipation of its eventual arrival. Shakespeare also often used this kind of sentence pattern in constructing his own sonnets. By opening with a dependent clause, Milton heightens our sense of anticipation by delaying the key statement. The word "consider" implies careful, rational thought rather than purely emotional reaction. Here and throughout the poem, the speaker uses his reason, which Renaissance Christians considered one of the greatest gifts that God had bestowed upon human beings. The ability of humans to reason, they believed, linked them to God and distinguished them from animals. The speaker feels that his "light" is "spent" (extinguished) in several senses of the word "light." This word clearly alludes, at least eventually, to the speaker's loss of sight, but "light" may also suggest one's intelligence. The opening line may at first seem to mean "When I think about how I have used my intelligence," but it soon comes to mean "When I ponder how my ability to see has become extinguished." This latter meaning is, of course, foreshadowed by the poem's title.

The idea of losing one's sight is obviously a deeply troubling one. The blind person is suddenly at risk in all kinds of ways. The speaker in the poem feels vulnerable; he can no longer literally see his own way or easily protect himself from dangers. The special tragedy of this particular speaker is that he has lost his sight at an unusually early stage of life. Rather than becoming blind when elderly, he has become blind in middle age. He now inhabits a world that seems "dark" (2) in at least two senses: it is no longer physically visible, and it is a world full of sin and spiritual darkness. The world, moreover, is

not only dark but also "wide": the speaker will somehow have to navigate, both literally and figuratively, in a world which, because of its width or breadth, will prose many dangers.

2. **"On His Twenty-Third Birthday"**

This poem wastes no time in setting up who our speaker's perceived antagonist is. In the first two lines, he characterizes Time as a winged "thief of youth," that has stolen the speaker's adolescence before he could make anything of himself. Calling Time a "thief" suggests that Milton does not blame himself for his lack of advancement in his 23 years of life. He avoids castigating himself by placing blame on an uncontrollable force. It is much easier to find fault outside of one's self, especially if the thing supposedly at fault is an abstract concept such as Time.

In the following lines Milton emphasizes the speed with which he feels time has passed by describing his days as "hasting" and "full." Hasting certainly implies speed, although it also implies purpose. A person is told to "make haste" when they are needed somewhere. Similarly, "full" may imply that his days are busy, leaving little empty time between tasks. It seems that the time he felt pass has not been passed idly, but rather with hard work and toil. These lines may be referring to the years he had already spent studying at Christ's College, Cambridge where he was still enrolled when he wrote this poem. He would graduate the following year in 1632. Perhaps he felt that many years had been wasted studying and learning about other people's works rather than making his own.

In line four, the poet introduces a metaphor in which he uses the seasonal cycle to symbolize the various stages in life. Within this metaphor, spring symbolizes youth, summer is the prime of life, autumn is middle age, and winter is old age or death. He characterizes his own stage in life as "late spring." While "late spring" does not seem very old to modern readers, it is important to remember that the average life expectancy in the 17th century was much lower than that of today. In continuation of his seasonal metaphor, Milton states that "no bud or blossom" has grown in his late spring. In other words, he believes he has nothing to show for it thus far, and furthermore implies that he does not see good prospects for the summer of his life. After all, if there are no buds or blossoms in spring, then how can there be beautiful full flowers in the summer.

In lines five through seven, the poet recognizes that his "semblance" may make him seem very young to others, although he inwardly feels that he is leaving the time of his youth. "I to manhood am arrived so near." Whether he wishes for others to recognize his maturity seems

unclear, however he clearly feels there is a discrepancy between his inner maturity or "ripeness" and his outward appearance. At the time this poem was written Milton was still a student at Christ's College, Cambridge and perhaps he felt that his role as a student or inferior to his teachers did not reflect the artistic maturity he felt he possessed. In lines eight through ten Milton begins to change his attitude toward the passage of time by surrendering his "lot" or fate to the will of God, a power he considers to be higher than that of Time. He also seems to relent some of his worry about the degree of his success by implying that whether it is "less or more," "soon or slow" doesn't matter. These lines mark a clear shift in the speaker's thinking.

In the last three lines of the poem, Milton completely surrenders his worry about success to the "will of Heaven." Interestingly, although this outlook is more positive in some aspects than his opening attitude, he is still using a scapegoat to avoid taking responsibility for his station in life. In the beginning, he blames Time for stealing away his youth, displacing responsibility, and in the end, he displaces responsibility again by surrendering his fate the and the "great Task-master's eye," which is to say he believes he has no say in what task God will assign him. So, although the poet feels that he has gone through a self-discovery of sorts, he is back where he started.

3. **"Of Man's First Disobedience"** (*Paradise Lost* Book 1, Part 2, lines 1-26)

Milton opens *Paradise Lost* by formally declaring his poem's subject: humankind's first act of disobedience toward God, and the consequences that followed from it. The act is Adam and Eve's eating of the forbidden fruit of the Tree of Knowledge, as told in Genesis, the first book of the Bible. In the first line, Milton refers to the outcome of Adam and Eve's sin as the "fruit" of the forbidden tree, punning on the actual apple and the figurative fruits of their actions. Milton asserts that this original sin brought death to human beings for the first time, causing us to lose our home in paradise until Jesus comes to restore humankind to its former position of purity. Milton's speaker invokes the muse, a mystical source of poetic inspiration, to sing about these subjects through him, but he makes it clear that he refers to a different muse from the muses who traditionally inspired classical poets by specifying that his muse inspired Moses to receive the Ten Commandments and write Genesis. Milton's muse is the Holy Spirit, which inspired the Christian Bible, not one of the nine classical muses who reside on Mount Helicon—the "Aonian mount" of I.15. He says that his poem, like his muse, will fly above those of the Classical poets and accomplish things never attempted before,

because his source of inspiration is greater than theirs. Then he invokes the Holy Spirit, asking it to fill him with knowledge of the beginning of the world, because the Holy Spirit was the active force in creating the universe. Milton's speaker announces that he wants to be inspired with this sacred knowledge because he wants to show his fellow man that the fall of humankind into sin and death was part of God's greater plan, and that God's plan is justified.

UNIT IV: Alexander Pope

The acknowledged master of the heroic couplet and one of the primary tastemakers of the Augustan age, British writer Alexander Pope was a central figure in the Neoclassical movement of the early 18th century. He is known for having perfected the rhymed couplet form of his idol, John Dryden, and turned it to satiric and philosophical purposes. His mock epic *The Rape of the Lock* (1714) derides elite society, while *An Essay on Criticism* (1711) and *An Essay on Man* (1733–34) articulate many of the central tenets of 18th-century aesthetic and moral philosophy. Pope was noted for his involvement in public feuds with the writers and publishers of low-end Grub Street, which led him to write *The Dunciad* (1728), a scathing account of England's cultural decline, and, at the end of his life, a series of related verse essays and Horatian satires that articulated and protested this decline.

Pope is also remembered as the first full-time professional English writer, having supported himself largely on subscription fees for his popular translations of Homer and his edition of the works of William Shakespeare. Although a major cultural figure of the 18th century, Pope fell out of favor in the Romantic era as the Neoclassical appetite for form was replaced by a vogue for sincerity and authenticity. Interest in his poetry was revived in the early 20th century. He is recognized as a great formal master, an eloquent expositor of the spirit of his age, and a representative of the culture and politics of the Enlightenment.

Pope was born on May 21, 1688 to a wealthy Catholic linen merchant, Alexander Pope, and his second wife, Edith Turner. In the same year, the Protestant William of Orange took the English throne. Because Catholics were forbidden to hold office, practice their religion, attend public schools, or live within 10 miles of London, Pope grew up in nearby Windsor Forest and was mostly self-taught, his education supplemented by study with private tutors or priests. At the age of 12, he contracted spinal tuberculosis, which left him with permanent physical disabilities. He never grew taller than four and a half feet, was hunchbacked, and required daily care throughout adulthood. His irascible nature and unpopularity in the press

are often attributed to three factors: his membership in a religious minority, his physical infirmity, and his exclusion from formal education. However, Pope was bright, precocious, and determined and, by his teens, was writing accomplished verse. His rise to fame was swift. Publisher Jacob Tonson included Pope's *Pastorals*, a quartet of early poems in the Virgilian style, in his *Poetical Miscellanies* (1709), and Pope published his first major work, *An Essay on Criticism*, at the age of 23. He soon became friends with Whig writers Joseph Addison and Richard Steele, editors of the *Spectator*, who published his essays and poems, and the appearance of *The Rape of the Lock* made him famous in wider circles.

An Essay on Criticism is a virtuosic exposition of literary theory, poetic practice, and moral philosophy. Bringing together themes and ideas from the history of philosophy, the three parts of the poem illustrate a golden age of culture, describe the fall of that age, and propose a platform to restore it through literary ethics and personal virtues. The work showcases Pope's mastery of the heroic couplet, in which he was capable of making longer arguments in verse as well as of producing such memorable phrases as "The *Sound* must seem an *Eccho* to the *Sense*" and "To Err is humane; to Forgive, *Divine.*" The mock epic *The Rape of the Lock* made Pope known to a general audience. Based on an actual incident in 1711, when Robert Lord Petre ("The Baron") publicly cut a lock of hair from the head of Arabella Fermor ("Belinda"), and said to have been written at the request of a friend to encourage a rapprochement between the families, the poem nimbly depicts the foibles of high society. At once light-hearted and serious, addressing both the flimsiness of social status and the repercussions of public behavior, the poem is an in-depth study of contemporary social mores and the reasons for their existence. *The Rape of the Lock* was followed by "Eloisa to Abelard" (1717), which lyrically explored the 12th-century story of the passionate love of Heloïsed'Argenteuil and her teacher, the philosopher Peter Abelard.

In the mid-1720s, Pope became associated with a group of Tory literati called the Scriblerus Club, which included John Gay, Jonathan Swift, John Arbuthnot, and Thomas Parnell. The club encouraged Pope to release a new translation of Homer's *Iliad* (circa 8th century BCE) via subscription, a publication method whereby members of the public gave money in advance of a text's appearance with the agreement that they would receive handsome, inscribed editions of the completed volumes. The *Iliad* was a tremendously popular publishing venture, and it made Pope self-supporting. He followed with subscription editions of the *Odyssey* (circa 8th to 7th centuries BCE) and of Shakespeare's works. After these

successes, Pope could afford a lavish lifestyle and moved to a grand villa at Twickenham. The estate's grounds included miniature sculptured gardens and a famous grotto, an underground passageway decorated with mirrors that connected the property to the London Road. Here, Pope feted friends and acquaintances, cultivated his love for gardening, and wrote increasingly caustic essays and poems. Frequently maligned in the press, he responded publicly with *The Dunciad* (1728), an attack on the Shakespearean editor Lewis Theobald; *The Dunciad, Variorum* (1729), which appends a series of mock footnotes vilifying other London publishers and booksellers; and another edition of *The Dunciad* that articulates the writer's concern over the decline of English society. Using the term "duncery" to refer to all that was tasteless, dull, and degraded in culture and literature, Pope mocked certain contemporary literary figures while making a larger point about the decline of art and culture. In the 1730s, Pope published two works on the same theme: *An Essay on Man* and a series of "imitated" satires and epistles of Horace (1733-38). After the final edition of *The Dunciad* was released in 1742, Pope began to revise and assemble his poetry for a collected edition. Before he could complete the work, he died of dropsy (edema) and acute asthma on May 30, 1744.

An Essay on Man is didactic and wide-reaching and was meant to be part of a larger work of moral philosophy that Pope never finished. Its four sections, or "epistles," present an aesthetic and philosophical argument for the existence of order in the world, contending that we know the world to be unified because God created it. Thus, it is only our inferior vision that perceives disunity, and it is each man's duty to strive for the good and the orderly. Pope's literary merit was debated throughout his life, and successive generations have continually reassessed the value of his works. Pope's satires and poetry of manners did not fit the Romantic and Victorian visions of poetry as a product of sincerity and emotion. He came to be seen as a philosopher and rhetorician rather than a poet, a view that persisted through the 19th and early 20th centuries.

The rise of modernism, however, revived interest in pre-Romantic poetry, and Pope's use of poetic form and irony made him of particular interest to the New Critics. In the latter half of the 20th and the beginning of the 21st centuries, Pope remained central to the study of what scholars deem the long 18th century, a period loosely defined as beginning with publication of John Milton's *Paradise Lost* (1667) and extending through the first generation of the Romantics in the 1820s. Modern scholars have evaluated Pope as a major literary voice

engaged with both high and low cultural scenes, a key figure in the sphere of letters, and an articulate witness to the rise of the commercial printing age and the development of modern English national identity. Howard D. Weinbrot (1980) read Pope's late satires in the context of 18th-century neoclassicism, arguing that he did not simply imitate Horace but worked with elements from Juvenal and Persius as well. Pope, Weinbrot asserted, had a far wider satiric range than modern readers assume: he was "more eclectic, hostile, and both sublime and vulgar." John Sitter (2007) concentrated on the range of voices employed by Pope in his poetry, offering an alternative to prevailing views on rhyme and the couplet form. Sophie Gee (2014) argued that *The Rape of the Lock* is important because of its emphasis on character and identity, a focus that she identified as novelistic, while Donna Landry (1995) placed Pope in the context of the critical history of landscape poetry, maintaining that he was a central figure in the 18th-century invention of the concept of the "countryside." The transformation of the physical country into the aesthetic object of the countryside, Landry explained, is enacted through Pope's ideology of stewardship and control, which imagines a landscape halfway between the country and the city that Landry called an early version of suburbia.

Other recent criticism has interpreted Pope's work in the contexts of gender and authorial identity. Claudia N. Thomas (1994) analyzed female readings of and commentary on Pope's writings as a way of documenting the experience of women in the 18th century, while J. Paul Hunter (2008) showed that Pope's later career choices emphasized his honesty and integrity and the connection between those characteristics and masculinity. Catherine Ingrassia (2000) argued that Pope's literary attacks allowed him to respond to criticism and keep his name before the public. In their study of Pope's self-representation as an artist, Paul Baines and Pat Rogers (2008) characterized Pope's poisoning of Edmund Curll—he placed an emetic in the bookseller's drink—as the poet's "first Horatian imitation," situating the event within a history of literary revenge.

1. **"Ode on Solitude"**

With the poem having a title 'Ode on Solitude', or uses words such as "commentary," the reader is typically given a pretty good idea of what the poem is about early on. Of course, it would be far too simple an analysis to say that Alexander Pope's oldest surviving poem, *Ode on Solitude*, is simply "about solitude," but it does provide a solid starting point from which to analyse the poem. Clearly, when Pope wrote his work, he had the idea of solitude in mind, as do a great many poets who express themselves best through the written word, and perhaps

less so in the company of others. Solitude itself is an important thing to attain from time to time, and perhaps it makes sense to think of one of Pope's oldest poems as being about a very basic human desire.

This first verse of *Ode on Solitude* begins the analogy that will carry through the poem, seen through the life of an anonymous man who is described as being an ideal for happiness. His deepest desires, the narrator notes, extends a few acres of his own land, where he is content to live and work. The inclusion of the word "parental" suggests that the land belongs to this man by inheritance, and therefore belongs solely to him. "Content to breathe his native air" could also be a commentary on being happy with what a person has, rather than constantly wishing for more (although this might not have been quite as significant an idea in 1700, when the poem was written, as it may be interpreted today). The verse structure and rhyming pattern is established here; three lines of eight syllables each, followed by one line of four syllables, rhyming in an ABAB pattern. This persists up until the final two stanzas, at which point the final line lengthens to five syllables. This verse simply means that the man is self-sufficient. His land, now shown to be a farm, provides for all of his needs — his herds provide him with milk, he is able to bake his own bread. In the summer, his trees provide ample shade, and in the winter the wood from those same trees can be lit to keep him warm. He has no need of anything beyond his own land. While this verse reads strangely, as "bread" and "shade" do not rhyme, it is important to remember that *Ode on Solitude* was written over three hundred years ago. During this period in Britain, "bread" was pronounced with a longer vowel sound. While word pronunciation is a difficult thing to estimate and predict throughout different eras of history, it makes sense to believe that at one point, "bread" and "shade" could be used as rhymes for one another.

The narrator considered this farmer blessed! Time almost doesn't have meaning for this man; his world provides for all of his needs. Hours go by, days go by, years go by, and everything remains the same. The health the man is in at the beginning of this cycle is the health he remains in when it is finished. Peace of mind is normal for him — what is there to trouble him? It seems as though, in a world of peace and quiet, there is absolutely nothing that could disrupt the life of this farmer, and the narrator sees that as a high blessing. This verse sees the start of the final lines being five syllables long, and continues the sentiment of the verse before it. The idea of innocence is introduced here, and is a fair way to describe a man who lives his life in isolation; he is innocent, which means he himself probably doesn't appreciate

the kind of life he leads in the same way the narrator, author, or reader does. It's a strange idea and casts the character of the farmer in a different light. He could, in fact, be viewed as a naïve and ignorant individual, one who simply doesn't know enough about the world, or he could be viewed as living the ideal life. The narrator of the poem clearly agrees with the latter of the above sentiments — here he wishes for escapism, and begs for an unseen life, one where he may live in solitude until his dying days, which will come and go, unnoticed, unremarked, and unadorned, a perfect life of solitude and peace.

2. *The Rape of the Lock* (Canto III)

Belinda arises to prepare for the day's social activities after sleeping late. Her guardian sylph, Ariel, warned her in a dream that some disaster will befall her, and promises to protect her to the best of his abilities. Belinda takes little notice of this oracle, however. After an elaborate ritual of dressing and primping, she travels on the Thames River to Hampton Court Palace, an ancient royal residence outside of London, where a group of wealthy young socialites are gathering for a party. Among them is the Baron, who has already made up his mind to steal a lock of Belinda's hair. He has risen early to perform and elaborate set of prayers and sacrifices to promote success in this enterprise. When the partygoers arrive at the palace, they enjoy a tense game of cards, which Pope describes in mock-heroic terms as a battle. This is followed by a round of coffee. Then the Baron takes up a pair of scissors and manages, on the third try, to cut off the coveted lock of Belinda's hair. Belinda is furious. Umbriel, a mischievous gnome, journeys down to the Cave of Spleen to procure a sack of sighs and a flask of tears which he then bestows on the heroine to fan the flames of her ire. Clarissa, who had aided the Baron in his crime, now urges Belinda to give up her anger in favor of good humor and good sense, moral qualities which will outlast her vanities. But Clarissa's moralizing falls on deaf ears, and Belinda initiates a scuffle between the ladies and the gentlemen, in which she attempts to recover the severed curl. The lock is lost in the confusion of this mock battle, however; the poet consoles the bereft Belinda with the suggestion that it has been taken up into the heavens and immortalized as a constellation.

ENGLISH DRAMA I (105)

UNIT I

Christopher Marlowe

Doctor Faustus
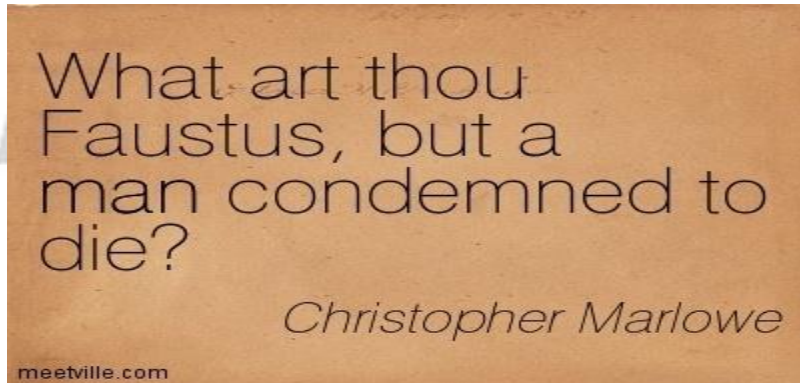
Christopher Marlowe

Family and Education

Born in Canterbury, England, around February 26, 1564, Christopher Marlowe shares his birth year with playwright William Shakespeare and one of the forerunners of modern science, Galileo. While Marlowe's literary career was cut short by his death at age 29, works such as Tamburlaine the Great (1587), The Jew of Malta (1592), and Doctor Faustus (1604) firmly established him as one of the finest writing talents from the golden age of English literature that occurred during the Renaissance. Marlowe was the eldest son of a shoemaker and was one of nine siblings. Despite the family's limited income, he received a first-rate education. After receiving a scholarship to attend the renowned King's School in Canterbury for his last two years of grammar school, he earned another scholarship to Corpus Christi College at Cambridge University. There he studied from 1580 to 1587, honing his skills in Latin translation and poetry and writing his first plays. He gained his bachelor of arts in 1584 and a master of arts (MA) three years later. Intriguingly, his MA was initially withheld based on a dangerous rumor.

Reportedly Marlowe had been absent from the university on occasion to study at the English Catholic seminary in Reims, France. Politics and religion were inseparable in English government, and the prevailing religion during Queen Elizabeth's reign (1558–1603) was Protestantism. Catholics were persecuted, and there were numerous Catholic plots to assassinate the queen. Study at the Catholic seminary would have implied Marlowe meant to enter the priesthood, disqualifying him from receiving his MA and placing him under

suspicion of treason. Nevertheless, his MA was awarded due to government intervention. The university received a letter from Queen Elizabeth's Privy Council stating that Marlowe had been employed "in matters touching the benefit of his country" and "had done Her Majesty good service, & deserved to be rewarded for his faithful dealing." The exact nature of that service remains unclear.

Literary Career

Marlowe's literary career spanned less than six years. In that short time, writing for the theater, he emerged as the first great author of blank verse and changed English drama forever. Blank verse is non-rhyming verse written in a rhythm of stressed and unstressed syllables. The most commonly chosen rhythm is iambic pentameter, which features 10 syllables to a line, with the stress on every other syllable. In poetry and prose, blank verse is intended to create a sense of grandeur by producing a formal rhythmic pattern with a musical flow. Marlowe's skillful use of blank verse in his two-part play Tamburlaine the Great transformed English poetry and brought a new level of maturity to Elizabethan theater. Authors such as Shakespeare would build on Marlowe's literary achievement, using blank verse throughout their plays. Marlowe himself authored seven plays, including one of the most acclaimed in the English language, Doctor Faustus.

Untimely Death

The events culminating in Marlowe's untimely death began with an accusation of atheism, meaning that he did not believe in the existence of God. Marlowe belonged to a close circle of intellectuals—noblemen, courtiers, and commoners—who called themselves the Free-Thinkers. They formed an underground club, the School of Night, which met to discuss a wide range of subjects, many considered dangerous by the church and crown and therefore forbidden. A serious charge leveled at the Free-Thinkers was that of atheism, which the church considered heresy, or contrary to the church's beliefs. The penalty, if convicted, was to be burned at the stake. Whether Marlowe truly subscribed to atheism or not remains open for debate. Multiple individuals accused him of it, although their motives were questionable. In particular Thomas Kyd, a fellow playwright, confirmed the accusation, but only under torture after his own arrest. Marlowe was arrested for atheism on May 20, 1593, but released with the provision that he report daily to the authorities. On May 27 a formal charge was presented in writing to the Privy Council. However, Marlowe was killed three days later—stabbed above the right eye—in what was described as a scuffle over a food bill as he ate and drank with three men: a high-ranking government agent and two others with links to espionage, or spying on a foreign government. What was at the heart of Marlowe's murder is

still debated. Whether it was his alleged atheism or simply a falling out among friends, it ended Marlowe's life suddenly and tragically on May 30, 1593. Marlowe left behind an impressive body of work surpassed in Elizabethan tragic drama solely by his contemporary Shakespeare. However, with the exception of the two-part Tamburlaine the Great, published anonymously in 1590, Marlowe's works came into print only after his death.

About the Title

The title Doctor Faustus refers to the play's protagonist as well as the historic figure Dr. John Faustus—an English version of the name Johann Fausten—who was a self-proclaimed magician and wizard at a time when witchcraft was feared and condemned by Catholics and Protestants alike. The play was first published in 1604 with the lengthier title The Tragical History of Doctor Faustus. The extended title calls attention to the play's genre but also provides a contrast. Doctor Faustus is not the typical well-to-do hero of a tragedy. In fact, he's a commoner, which suggests that no one is immune to tragedy.

UNIT II

Ben Johnson

The Alchemist
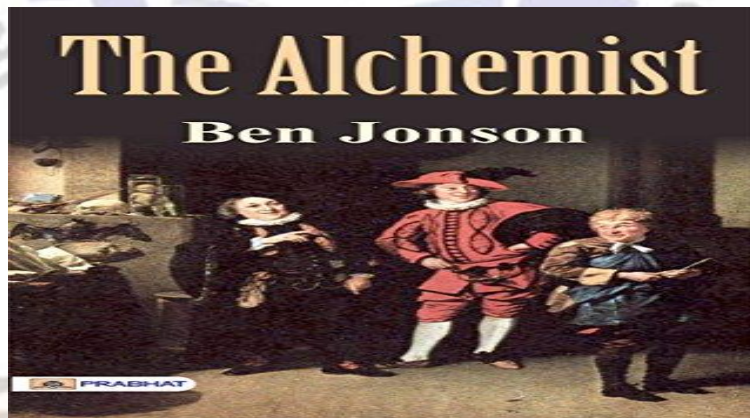
The Alchemist is a comedy by English playwright Ben Jonson. First performed in 1610 by the King's Men, it is generally considered Jonson's best and most characteristic comedy; Samuel Taylor Coleridge considered it had one of the three most perfect plots in literature. The play's clever fulfilment of the classical unities and vivid depiction of human folly have made it one of the few Renaissance plays (except the works of Shakespeare) with a continuing life on stage (except for a period of neglect during the Victorian era). The Alchemist premiered 34 years after the first permanent public theatre (The Theatre) opened in London; it is, then, a product of the early maturity of commercial drama in London.

Only one of the University Wits who had transformed drama in the Elizabethan period remained alive (this was Thomas Lodge); in the other direction, the last great playwright to flourish before the Interregnum, James Shirley, was already a teenager. The theatres had survived the challenge mounted by the city and religious authorities; plays were a regular feature of life at court and for a great number of Londoners. The venue for which Jonson apparently wrote his play reflects this newly solid acceptance of theatre as a fact of city life. In 1597, the Lord Chamberlain's Men (a.k.a. the King's Men) had been denied permission to use the theatre in Blackfriars as a winter playhouse because of objections from the neighbourhood's influential residents. Some-time between 1608 and 1610, the company, now the King's Men, reassumed control of the playhouse, this time without objections. Their delayed premiere on this stage within the city walls, along with royal patronage, marks the ascendance of this company in the London play-world (Gurr, 171). The Alchemist was among the first plays chosen for performance at the theatre. Jonson's play reflects this new confidence. In it, he applies his classical conception of drama to a setting in contemporary London for the first time, with invigorating results. The classical elements, most notably the relation between Lovewit and Face, are fully modernised; likewise, the depiction of Jacobean London is given order and direction by the classical understanding of comedy as a means to expose vice and foolishness to ridicule.

The Alchemist is one of Ben Jonson's four great comedies. The earliest recorded performance of the play occurred in Oxford in 1610. It was also entered into the Stationers' Register in this year, though it might have been written and performed earlier than this date. Critics talk of the play as being written and performed in 1610. It was first printed in quarto in 1612, and it was included in the folio of Jonson's works in 1616. A second folio edition of Jonson's works came out in 1640. This version included some emendations, many of which had to do with the tightening of regulations about uttering religious material on the stage. "God's will" (1612), for example, became "Death on me" (1640). Jonson's meticulous preparation of his own folio version was unusual, but it gives us greater confidence in the actual text of the play (no similar source history for Shakespeare, for instance, survives). Thus we have a stronger opportunity for insight into the playwright's sense of humor on the page and on the stage. For example, we infer that it was Jonson who had all the German and Dutch in the play ("Ulen Spiegel," for example) set in black-letter type.

To Jonson's audiences, The Alchemist would have been a modern play, set in Blackfriars in his own day—a town where there also was a famous theatre in which Shakespeare's late plays were performed. The Folio edition lists as its principal comedians the actors of the King's men, many of whom were also the stars of Shakespeare's comedies. We know that Burbage, Heminges, Condell, and Armin, all lead actors in Shakespeare's company, were also in The Alchemist, and contextual evidence suggests that the Globe company had begun to use Blackfriars (an indoor theatre) as a winter alternative to the Globe (an outdoor theatre) in 1609. The play is extensively informed by Jonson's wide-ranging learning and reading. It abounds with quotes from other plays and the Old Testament. Dol's "fit of talking" is itself an extensive quotation from A Concent of Scripture by Hugh Broughton. There are also quotations and references to a myriad of other works, such as Kyd's The Spanish Tragedy, whose lead character Hieronymo is also winkingly referenced. (Hieronymo is a part, some evidence suggests, that Jonson himself might have played.) There is so much unusual or archaic language, especially in the alchemism scenes, that it could ruin one's enjoyment of the play by repeatedly returning to a glossary--part of the point is to be bowled over by the strange diction of the alchemist. The play can seem fantastical to a modern audience, and it is often read as a cynical play that argues that even the most obvious illusions are believed by stupid people. Yet there is evidence to suggest that people in Jonson's time really were taken by cons such as that in the play. One man, Goodwin Wharton, was tricked at length into believing he was to be visited by the Fairy Queen some seventy years after the play was published and performed.

As Jonson has risen to greater prominence, The Alchemist has shaken its reputation as being densely Elizabethan and unfunny, and critics have bolstered its rise into being known as one of the key texts of the Renaissance. Coleridge thought it, along with Oedipus Rex / Oedipus the King and Tom Jones, one of the three "most perfect plots ever planned." Note, though, that the play's plot is linear, with the stories of the seven gulls cleverly intersected to keep tension at the maximum. Kenneth Tynan thought it a "good episodic play ... bead after bead, the episodes click together upon the connecting string, which is chicanery and chiselry." F. H. Mares led many modern commentators by beginning his essay with the observation that "All through the play there is a disparity between what people are and what they say they are." Such readings have culminated with Anne Barton's excellent chapter in Ben Jonson: Dramatist, which pronounces it "a play about transformation, as it affects not metals, but human beings."

Without doubt, The Alchemist has been restored to prominence since Victorian times. Often in the company of Jonson's other "great comedy," Volpone, it is analyzed with regard to Jonson's cynical and darkly comic views of London in 1610, legality (since justice in Jonson's plays is always an important question), belief, faith, and the sort of people who believe that they will one day secure infinite wealth.

UNIT III
JOHN WEBSTER
THE DUCHESS OF MALFI
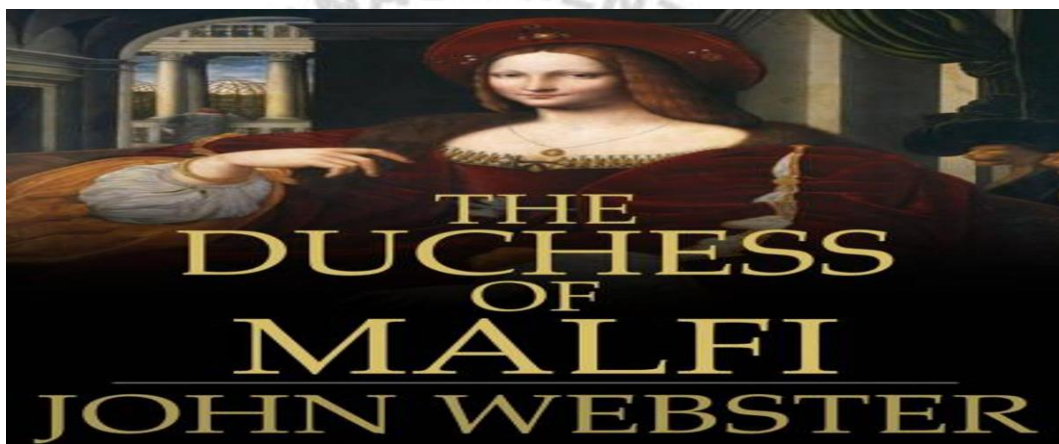
John Webster (c. 1580 – c. 1632) was an English Jacobean dramatist best known for his tragedies The White Devil and The Duchess of Malfi, which are often regarded as masterpieces of the early 17th-century English stage.[1] His life and career overlapped William Shakespeare's.

Webster's life is obscure and the dates of his birth and death are not known. His father, a carriage maker also named John Webster, married a blacksmith's daughter named Elizabeth Coates on 4 November 1577 and it is likely that Webster was born not long after in or near London. The family lived in St. Sepulchre's parish. His father John and his Uncle Edward were Freemen of the Merchant Taylors' Company and Webster attended Merchant Taylors' School in Suffolk Lane, London.[2] On 1 August 1598, "John Webster, lately of the New Inn" was admitted to the Middle Temple, one of the Inns of Court; in view of the legal interests evident in his dramatic work, this may be the playwright.[3] Webster married 17-year-old Sara Peniall on 18 March 1605 at St Mary's Church, Islington.[4] A special licence had to be obtained to permit a wedding in Lent, which was necessary as Sara was seven months pregnant. Their first child, John Webster III, was baptised at the parish of St Dunstan-in-the-West on 8 March 1606.[5] Bequests in the will of a neighbour who died in 1617,

indicate that other children were born to him. Most of what is otherwise known of him relates to his theatrical activities. Webster was still writing plays in the mid-1620s but Thomas Heywood's Hierarchie of the Blessed Angels (licensed 7 November 1634) speaks of him in the past tense, implying he was then dead.

Of John Webster's life almost, nothing is known. The dates 1580-1625 given for his birth and death are conjectural inferences, about which the best that can be said is that no known facts contradict them. The first notice of Webster so far discovered shows that he was collaborating in the production of plays for the theatrical manager, Henslowe, in 1602, and of such collaboration he seems to have done a considerable amount. Four plays exist which he wrote alone, "The White Devil," "The Duchess of Malfi," "The Devil's Law-Case," and "Appius and Virginia." "The Duchess of Malfi" was published in 1623, but the date of writing may have been as early as 1611. It is based on a story in Painter's "Palace of Pleasure," translated from the Italian novelist, Bandello; and it is entirely possible that it has a foundation in fact. In any case, it portrays with a terrible vividness one side of the court life of the Italian Renaissance; and its picture of the fierce quest of pleasure, the recklessness of crime, and the worldliness of the great princes of the Church finds only too ready corroboration in the annals of the time.Webster's tragedies come toward the close of the great series of tragedies of blood and revenge, in which "The Spanish Tragedy" and "Hamlet" are landmarks, but before decadence can fairly be said to have set in. He, indeed, loads his scene with horrors almost past the point which modern taste can bear; but the intensity of his dramatic situations, and his superb power of flashing in a single line a light into the recesses of the human heart at the crises of supreme emotion, redeems him from mere sensationalism, and places his best things in the first rank of dramatic writing. The Duchess of Malfi tells the story of the spirited duchess and her love for her trustworthy steward Antonio. They marry secretly, despite the opposition of her two brothers, Ferdinand (the Duke of Calabria) and the Cardinal. Although she bears three children, she refuses to name the father. Eventually betrayed by Bosola, a spy, the duchess and her family flee but are intercepted; Antonio and the oldest child, a boy, escape. Ferdinand orders Bosola to strangle the duchess, her two younger children, and her maid and then goes mad with guilt. In typical fashion for revenge tragedy, the final act is one of carnage. All are killed except for the eldest son of the duchess and Antonio, who is named ruler of Malfi.

Webster's <mark>The Duchess of Malfi</mark> is often regarded as the last great tragedy of the Elizabethan and Jacobean eras, second only to William Shakespeare's. There is no evidence that Webster had read or seen the play that Spanish dramatist Lope de Vega had written about the duchess. Webster's style is reliant on dense symbolic imagery. The duchess, by far the strongest character in the play, is a passionate noble woman who rejects her brothers' demands for the sake of love. Unbroken by cruel treatment, she proclaims before her death, "I am Duchess of Malfi still."

UNIT IV

WILLIAM CONGREVE

THE WAY OF THE WORLD
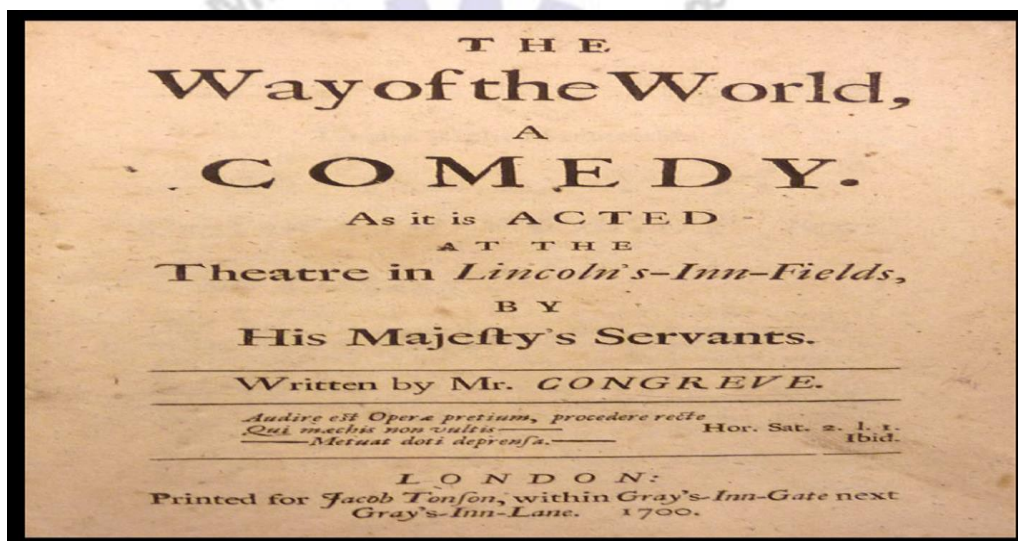
William Congreve, (born January 24, 1670, Bardsey, near Leeds, Yorkshire, England—died January 19, 1729, London), English dramatist who shaped the English comedy of manners through his brilliant comic dialogue, his satirical portrayal of the war of the sexes, and his ironic scrutiny of the affectations of his age. His major plays were The Old Bachelour (1693), The Double-Dealer (1693), Love for Love (1695), and The Way of the World (1700). The Way of the World, comedy of manners in five acts by William Congreve, performed and published in 1700. The play, which is considered Congreve's masterpiece, ridicules the assumptions that governed the society of his time, especially those concerning love and marriage. The plot concerns the efforts of the lovers Millamant and Mirabell to obtain the permission of Millamant's aunt for their marriage. Despite a scheme that goes awry and after several misunderstandings and other complications are cleared up, the two finally obtain her consent.

The Way of the World by William Congreve: Summary

Before the action of the play initiates, some events are supposed to have taken place. Mirabell, a typical young Restoration man, but not a man of great wealth, has had an affair with Mrs. Fainall, the widowed daughter of Lady Wishfort. Mirabell has arranged a marriage between Mr. Fainall and the Mrs. Fainall to protect her from scandal in the event of pregnancy. Fainall married the young widow because he wanted her fortune to support his courtship with Mrs. Marwood. In time, Mirabell found himself in love with Millamant, the niece and ward of Lady Wishfort, and the cousin of his former mistress. He is strongly in the pursuit of gaining her for love and also for the wealth she possesses. 6000 pounds of Millamant's fortune were under her own control, but the other half, 6,000 pounds, was controlled by Lady Wishfort. She put a condition if she marries a suitor approved by her then only she could get her fortune.Sadly, Mirabell had earlier hurt Lady Wishfort; she had misinterpreted his flattery as love. Mirabell made a plan in which he has arranged a fake uncle (Waitwell) to make Lady Wishfort fall in love with him. Waitwell is married to Foible, the maid of Lady Wishfort. He then plans to reveal the real identity of Waitwell and pretends to save her from this mismatch. He thinks that he would gain lady Wishfort's favor and permission to marry Millamant. Millamant is aware of the plot, probably through Foible. When the play opens, Mirabell is eagerly waiting to hear that Waitwell is married to Foible. Mirabell's card game with Mr. Fainall reveals their relationship is not good. Fainall has been twice tricked by Mirabell: Mrs. Fainall is Mirabell's former mistress, and Mrs. Marwood, Fainall's former mistress, is in love with Mirabell. Meanwhile, although Millamant secretly loves Mirabell, she enjoys teasing him in his state of uncertainty.

Unfortunately, Mrs. Marwood hears Mrs. Fainall and Foible discussing the scheme of Mirabell, along with Mirabell and Mrs. Fainall's earlier love affair. She also overhears insulting comments about herself, so, she is vengeful and immediately informs Fainall of the plot and the fact that his wife was once Mirabell's mistress. The two conspirators now have both motive and means for revenge. In the same afternoon, Millamant accepts Mirabell's proposal and rejects Sir Wilfull Witwoud, Lady Wishfort's candidate for her hand. Fainall, the conspirator, now leads the action. He reveals the truth of Waitwell, the false uncle, and starts blackmailing Lady Wishfort with the threat of her daughter's disgrace. He demands that the balance of Millamant's fortune should be turned over to his sole control. In addition, he wants to be sure that Lady Wishfort will not marry so that Mrs. Fainall is certain to be the heir.

This plot of Fainall's is now defied by Millamant. She says that she will marry Wilfull to save her own fortune. Fainall goes on insisting that he wants control of the rest of his wife's money and immediate management of Lady Wishfort's fortune. At the same time, Mirabell brings two servants to prove that Fainall and Mrs. Marwood were themselves guilty of adultery. Fainall ignores the blame and points out that he will still create a scandal which would blacken the name of Mrs. Fainall if he does not get the money.At this point, Mirabell victoriously reveals his most successful trick. Before Mrs. Fainall married Fainall, she and Mirabell had suspected the man's character, so, she had appointed her lover trustee of her fortune. Fainall, now cannot claim the fortune because Mrs. Fainall does not control her own money. He and Mrs. Marwood leave in great anger. Lady Wishfort forgives the servants and gives consent to the match of Mirabel

COMMUNICATION SKILLS (113)

Unit 1: Basic concepts in communication

Communication meaning and nature

Meaning of Communication:

The word communication has been derived from the Latin word 'communis' which means 'common'. Thus, communication means sharing of ideas in common. "When we communicate," says Wibur Schramn, "we are trying to establish a 'commonness' with someone. That is we are trying to share information, an idea or an attitude. The essence of communication is getting the receiver and the sender 'turned' together for a particular message." According to the shorter Oxford English Dictionary, communication means "the imparting, conveying or exchange of ideas, knowledge, etc., whether by speech, writing or signs." Communication takes place when one person transfers information and understanding to another person. It refers to the exchange of ideas, feelings, emotions, knowledge and information between two or more persons. There is a communication when you talk or listen to someone. For instance, a teacher while delivering his lecture communicates to his students. But if he speaks or writes in a language which is not understandable to his students, there is no communication. When you read a book, its author communicates to you. But communication does not mean merely written or oral messages.

It includes everything that may be used to convey meanings from one person to another, e.g., movement of lips or the wink of an eye or the wave of hands may convey more meaning than even written or spoken words. In fact, communication is the process of conveying message from one person to another so that they are understood. In business management, ideas, objectives, orders appeals, observations, instructions, suggestions etc. have to be exchanged among the managerial personnel and their subordinates operating at different levels of the organization for the purpose of planning and executing the business policies. The following standard definitions will further help to understand the meaning and concept of communication in management. "Communication is the sum of all the things one person does when he wants to create understanding in the mind of another. It is a bridge of meaning. It involves a systematic and continuous process of telling, listening arid understanding."— Louis A. Allen.

"Simply stated, communication means the process of passing information and understanding from one person to another. Communication, fundamental and vital to all managerial functions, is the process of imparting ideas and making oneself understood by others."—Theo Haimann. "In its everyday meaning, communication refers to the transmitting of information in the form of words, or signals or signs from a source to a receiver."—Keith and Gubellini.

Characteristics Nature of Communication:

From the analysis of above-mentioned definitions we get the following essential features of communication:

1. It Involves at Least Two Persons:

Communication involves at least two persons, a sender and a receiver. The sender is called communicator and the receiver of the message is known as communicate. A person who speaks, writes or issues some instructions is the sender and the person for whom the communication is meant or who receives the message is the receiver or communicates.

2. Message is a Must:

A message is the subject matter of communication. e.g., the contents of the letter or speech, order, instructions or the suggestions. A communication must convey some message. If there is no message there is no communication.

3. Communication May be Written, Oral or Gestural:

Communication is generally understood as spoken or written words. But in reality, it is more than that. It includes everything that may be used to convey meanings from one person to another, e.g., movement of lips, or the wink of an eye or the wave of hands may convey more meaning than even written or spoken words.

4. Communication is a Two Way Process:

It involves both information and understanding. Communication is not complete unless the receiver has understood the message properly and his reaction or response is known to the sender. Understanding is the end result of communication but it does not imply agreement.

5. Its Primary Purpose is to Motivate a Response:

The primary purpose of communication is to motivate response or influence human behaviour. There is no doubt that motivation comes from within but communicator can also motivate people by good drafting of message, proper timing of communication, etc. To create understanding, communication should be relevant to the situation. It must always be remembered that communication is a means of motivating and not an end itself.

6. Communication may be Formal or Informal:

Formal communication follows the formal channels provided in the organisation structure. For example, the Managing Director communicates with the departmental heads, say Finance Manager, finance manager communicates to deputy finance manager, the deputy finance manager with accounts officer and so on. In simple words, in informal communication, there is no direct communication between the Managing Director and the accounts clerks. Informal communication flows from informal channels of communication which are not provided in the organisation structure. These channels develop among members because of personal contacts through working with each other.

7. It Flows Up and Down and also from Side to Side:

Communication flows downward from a superior to subordinate and upward from subordinate to a superior. It also flows between two or more persons operating at the same level of authority.

8. It is an Integral Part of the Process of Exchange:

It refers to the exchange of ideas, feelings, emotions and knowledge and information's between two or more persons.

Context of Communication

Context refers to the setting in which communication takes place. The context helps establish meaning and can influence what is said and how it is said. There are at least four aspects in regards to this idea: physical, cultural, social-psychological, and temporal (DeVito, 2005).

Physical Context

The *physical context* refers to the concrete environment. It can be a sporting event, place of worship, or restaurant. Each atmosphere has its own set of rules for how to communicate (i.e. you would not talk in the same manner at a basketball game as you would at a church).

Cultural Context

The *cultural context* refers to the values, beliefs, lifestyles, and behaviors of a group of people. Such instances will influence whether something is considered right or wrong by the people involved. For example, an American may be put off by a French speaker invading his/her space. This difficultly arises from the very different American and French cultures in terms of proxemics, for Americans tend to be less comfortable when they are not given personal space.

Social-psychological

The *social-psychological* context involves the norms of the group in a particular situation, including the intimacy level among speakers and the formality of the exchange. Again, there are certain rules set regarding how to communicate, for a conversation held between boyfriend and girlfriend would not be handled in the same manner as a conversation between boss and worker.

Temporal Context

The *temporal context* is the positioning of a message within a sequence of conversational events. It governs the mood of the conversation and how topics are to be addressed and related thereafter. For example, the conversation is carried differently when someone admits they were laid off from a job or when a couple announces the birth of their first child.

Channels of Communication

Communication channels are of different types. They can be classified on the following basis
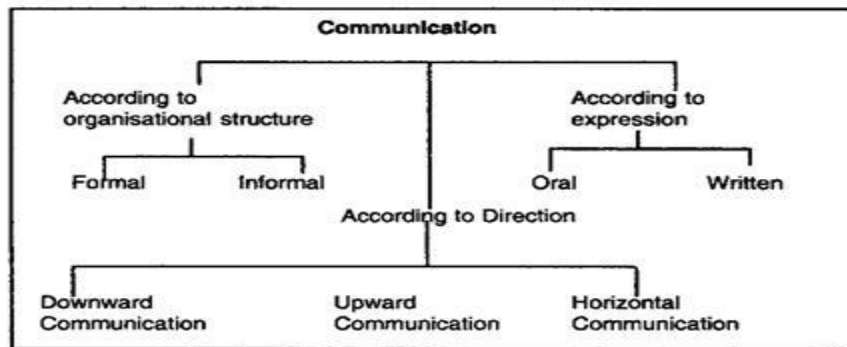
Formal Communication

Formal communication refers to the flow of official information through proper, predefined channels and routes. The flow of information is controlled and needs deliberate effort to be properly communicated. Formal communication follows a hierarchical structure and chain of command. The structure is typically top down, from leaders in various departments and senior staff in the organization, which funnel down to lower level employees. Employees are bound to follow formal communication channels while performing their duties.

Formal communication is considered effective as it is a timely and systematic flow of communication.

Informal Communication

In comparison, informal communication refers to communication which is multi-dimensional. Informal communication moves freely within the organization and is not bound by pre-defined channels and communication routes. Informal communication is particularly quick. Informal communication is far more relational than formal communication and is by nature, a very natural form of communication as people interact with each other freely and can talk about a diverse range of topics, often extending outside of their work duties. Due to the inherent nature of informal communication, it moves a lot faster and does not have a paper trail.

Informal communication in the workplace is often called the 'grapevine' and generally begins with employees through social relations. In many cases informal communications can turn to formal communication if they are added in to the formal communication information flow of a company.

Informal communication is considered effective as employees can discuss work-related issues which saves the organization time and money. It also helps to build more productive and healthy relationships in the workforce.

Here's a brief list of some of the **key differences between formal and informal communication:**

Reliability: Formal communication is the more reliable form, as there is a paper trail. Compared to informal communication which has comparatively less reliability, and is very unlikely to have a paper trail.

Speed: Formal communication is slower, sometimes feeling unbearably slow due to bureaucracy. On the other hand, informal communication is very quick, often being instantaneous.

Time-Consuming: Formal communication requires a number of different processes before the whole communication flow is complete, whereas informal communication requires very little process time.

Information Flow: Information through formal communication is only through predefined channels, whereas information through informal communication moves freely.

Secrecy: Secrecy is maintained with formal communication, whereas informal communication makes it hard to maintain full secrecy due to its reliance on individuals.

Types of formal communication

Below we provide a comprehensive list pertaining to the types of formal communication:

- Memos
- Intranet
- Meetings
- Conferences
- Formal One-on-Ones
- Bulletin Boards
- Handouts
- Letters
- Presentations

Types of informal communication

Below we provide a comprehensive list pertaining to the types of informal communication:

- Gossip

- Single Strand – a form of informal communication wherein each person communicates with the next in a single sequence.

- Cluster - a very common form of informal communication, in cluster networks a person will receive information and choose to pass it on to their cluster network or keep the information to themselves. Each individual will pass on the information to the next cluster network

- Probability Chain – each individual randomly tells another individual the same piece of information.

- **Verbal communication** is the use of auditory language to exchange information with other people. It includes sounds, words, or speaking. The tone, volume, and pitch of one's voice can all contribute to effective verbal communication.

- **Non-verbal communication** is communication between people through non-verbal or visual cues. This includes gestures, facial expressions, body movement, timing, touch, and anything else that communicates without speaking.

- Nonverbal communication is communication between people through nonverbal or visual cues. This includes body language (kinesics), distance between people (proxemics), voice quality (paralanguage), and touch (haptics).

- Based on these considerations, nonverbal communication communicates just as much or, at times, more than verbal communication.

- For example, if a person has an angry facial expression, enters into an aggressive stance (kinesics), encroaches upon another person's personal space (proxemics), and touches another person in an inappropriate way (haptics), then it is clear that a confrontation is in view, even if the verb communication sounds neutral. The nonverbal cues override anything verbal.

- Another consideration is that even in written text, there is nonverbal communication such as handwriting style, spacing, and the like.

- In conclusion, communication is both verbal and nonverbal, which shows that human communication is more complex than it might first appear.

A.   Paralanguage

Any parent with small children is familiar with the phrase "don't use that tone of voice with me." This is a perfect example of how paralanguage—the aspects of the voice that differ from the words—affects the message. The most obvious example is sarcasm, in which the tone of what's being said conveys the opposite of the message. Odds are that someone who drawls

"Grreeeattt" in a laconic tone is less than thrilled at what's being presented. Less obvious paralanguage includes the speed, volume, and pitch of speaking. For example, a presentation mumbled too quickly suggests that the salesman is, at best, nervous, or, at worst, being disingenuous. Be conscious of how quickly you talk, and be sure to speak clearly and loud enough to be heard. But be sure to take care not to be too loud, as this comes off as belligerent and off-putting.

Paralanguage: *how* something is said, not *what* is said

1.   Paralinguistic features:

a.   **Accent**: how your words are pronounced together

b.   **Pitch range**: from high to low

c.   **Pitch intensity**: how high or low your voice carries

d.   **Volume**: how loudly or softly you speak

e.   **Articulation**: precision or slurring of words

f.   **Rate**: how quickly or slowly you speak

B.   **Kinesics** is *the study of how we use body movement and facial expressions*. We interpret a great deal of meaning through body movement, facial expressions, and eye contact. Many people believe they can easily interpret the meanings of body movements and facial expressions in others. The reality is, it is almost impossible to determine an exact meaning for gestures, facial expressions, and eye contact. Even so, we rely a great deal on kinesics to interpret and express meaning. We know that kinesics can communicate liking, social status, and even relational responsiveness (Mehrabian). Facial expressions are a primary method of sharing emotions and feelings (Ekman & Friesen; Scherer, Klaus, & Scherer). For example, imagine yourself at a party and you see someone across the room you are attracted to.Tattoos, hair style, dress, and makeup are all part of personal appearance. What sort of nonverbal behaviors do you engage in to let that person know? Likewise, what nonverbal behaviors are you looking for from them to indicate that it's safe to come over and introduce yourself? We are able to go through exchanges like this using only our nonverbal communication.

Barriers to Communication

In spite of the fact that communication is one of the important factors that contribute to the efficient management of a business concern, very often communication is faulty because of certain barriers to the transmission of messages. A review of some of the important barriers is as follows:

1. Badly expressed messages: If the objectives of the message are vague, imprecise, or fail to clarify implications or if the message omits essential information or contains ideas which lack coherence or lack of clarity, the communication will be poor and ineffective.

2. Faulty organisation: The effectiveness of communication largely depends on the nature of organisation prevailing in the concern. If the chain of command is too long, and the span of control is poor and defective, communication will be ineffective. Again, communication is affected because of the rigid application of the medium of formal channel of communication.

3. Use of technical language: There are large numbers of specialist fields such as systems analysis, computers, operations research, etc., in which technical jargon or vocabulary are used to communicate messages. This factor also contributes to poor communication.

4. Filtering: Distance between the sender and the receiver of the message may also affect the effectiveness of communication. As a message has to pass through several persons at several points in the communication channel, there are bound to be alternations or filtration of messages. Koontz and O' Donnel have rightly remarked that "the successive transmissions of the same message are decreasingly accurate."

5. Unclarified assumptions: Uncommunicated assumptions underlie practically all messages. Because of this, the receiver of the message may have some assumptions (regarding the message) which are different from the assumptions of the communicator. This may lead to incorrect action or lack of action on the part of the receiver of the message.

6. Distrust of communicator: It is common with some executives to make a number of changes or reverse the messages that are already communicated. The executives may resort to this, if the decision regarding the original communication is not correct. The subordinates who work under such type of superiors may not take such communication seriously and may not act rightly stated that the "Distrust of a superior for any reason necessarily restricts communication effectiveness."

7. Distortion: The superior officer or manager who communicates the message which he has received from his superior may withhold some part of the information which in his opinion need not be conveyed to his subordinates. Similarly, in the case of upward communication, the officer or manager omits unpleasant information which he has received from his subordinates and conveys to his superior only that part of information which is palatable to his superior (see Fig. 9.4). Thus, his communication will be distorted and the distortion of the message is a barrier to effective communication.

8. **Oral communication:** When the communication is oral, the receiver of the message may take undue advantage of it and do nothing or take any action which is convenient to him.

Further, if the communication has to pass through several persons at several points in the communication channel, some part of information is lost in each transmission, resulting in some loss of meaning in the message.

9. Poor retention: It is said that, normally, employees retain only 50% of the information communicated. Hence, another serious bottleneck of effective communication is the poor retention of information by the employees.

10. Different backgrounds: Different individuals often interpret the same communication differently because of their different backgrounds. Thus when people with different knowledge and experience try to communicate, they often have trouble in getting their meaning across.

11. Inattention: Another common barrier is that many receivers do not pay attention to the messages they receive. One reason for this is selective listening. Selective listening results from the common tendency to block out information that conflicts with what we believe. When we listen to a speech or read a newspaper, we generally pay attention only to those things that conform to our beliefs. Sometimes, people do not pay attention to communication, because of the communication overload or information is unsolicited.

Guidelines of effective communication

In all types of communication, the communicator must keep in view the following guidelines in order to have an effective communication:

1. Simple language: The language used in communication should be simple and easily understandable.

2. No ambiguity: The communicator should be clear in his mind about the objective of his communication and there should not be any ambiguity.

3. Proper medium of communication: There are different media for passing of communication. The communicator should select the proper medium by considering such factors as the nature of matter to be communicated, urgency of communication, distance between the communicator and the recipient of communication, etc.

4. Adequacy of information: In order to make communication effective, one more condition to be fulfilled is that it should be adequate and complete in all respects.

5. Right climate in the organisation: There should not be any communication barriers in the business concern. The organisation structure of the unit consisting of physical setting and human setting must facilitate the process of communication.

6. Follow-up action: There should be follow-up action to know whether the recipient of the message has understood it correctly and the action he has taken is on the basis of that message.

7. Training to the communicators: Proper training should be given to the communicators in the communication skills. This helps in increasing the effectiveness of communication considerably.

8. Co-operation of personnel: Co-operation of the organisation personnel is essential in order to make communication effective. Hence, the communication should aim at strengthening the business concern through the co-operation of the organisational personnel.

9. Messages should not be mutually conflicting: Messages should not be mutually conflicting and should be in line with the overall objectives and policies of the concern. This will avoid chaos and confusion in the organisation.

10. Action should be in line with the Message: The communicator should not act in any way which contradicts his message. A communicator is judged not only by what he says but also by what he does. Actions speak louder than words. Hence, the action of the communicator should be in line with the message conveyed.

Unit II: Writing Skills

Memo:

The memorandum (or memo) is an incredibly versatile form of communication, often used in business settings. In practice, memos answer questions and give information. A memo is defined by Merriam-Webster as a "brief written message or report from one person or department in a company or organization to another." Memo writing is something of an art form. A letter is not a memo, nor is a memo a letter. A memo is a short, to the point communication conveying your thoughts, reactions or opinion on something. A memo can call people to action or broadcast a bit of timely news.

With memo writing, shorter is better.

As with all writing, memo writing needs a structure. Because they are short, rambling meanderings will soon destroy the memo's effectiveness and become a waste of productive time to those that read it and to the person who wrote it. If you have something longer than a page, it's better to send it as an attachment or a document that follows the memo used as a cover letter. Never make a memo too long. If someone takes a glance at a memo that appears to be too long, there's a good chance it will be set aside for a time when they aren't busy. This can defeat your memo's purpose which is timely communication.

BASIC FORMATS

Memos can be approached in different ways depending on your purpose:

1. **Decide if it's to be persuasive or informative**. While many memos are a combination of the two ("In order to process your claim promptly, please submit it no later than January 15."), sometimes memos have to be one or the other for the reader to take the appropriate action. A persuasive memo engages the reader's interest before issuing a directive, where as an informative memo outlines the facts and then requests the reader's actions.

2. **Clearly state the purpose of communication in the subject line**. Most memo formats have the basics of the header, like "to," "from" and "date" in place. But you have a responsibility to make the subject line as descriptive as possible so the reader understands the intent. A memo simply titled "Vacation Time" might appear to be good news – until the document explains that vacation time won't be granted unless first requested in writing. Thus, a better memo title might be "New Vacation Time Request Policy".

3. **Write memos with purpose and make that purpose known in the first paragraph**. Needless memo writing should be a crime across all states. One way to make sure no one reads or heeds memos is to send them out for the slightest issue. Try to avoid doing this. Also, outline the purpose and the desired action in the memo's first paragraph. Readers will become conditioned to the importance of a memo and gain that knowledge as soon as they open   it.

4. **K.I.S.S. – Keep It Simple,** Most memo formats accommodate one page of information. This means that the topic details should be concise, with clear directives and contacts for follow-up. If it's a complex topic extending into multiple pages, still keep the language as direct as possible, add headings or bullets to guide the reader and conclude with a summary paragraph   of   key   points. Reinforce the reader's necessary action. At the end of the memo, specifically direct the reader to   the   desired   action.

5. **Effective business communication improves workflow and relationships**. Use the tools of memo formats and well-constructed information to your advantage.

PARTS OF A MEMO

There are three basic reasons to write a memo:

- to persuade action
- to issue a directive
- or to provide a report.

Regardless of your purpose, memos are generally divided into segments in order to organize the information and to achieve your intention.

HEADING

The heading segment follows this general format:

TO: (readers' names and job titles)

CC: (any people you are copying the memo to)

FROM: (your name and job title)

DATE: (complete and current date)

SUBJECT: (what the memo is about, highlighted in some way)

- Make sure you address the reader by his or her correct name and job title.
- Be specific and concise in your subject line.

OPENING SEGMENT

The gist of a memo should occur in the opening sentences/paragraphs. It's a good idea to include some information about the context, a task statement and perhaps a purpose statement.

1. The context is the event, circumstance, or background of the problem you are solving or the directive you are giving. You can use a paragraph to establish the background and state the problem or more commonly simply use the opening of a sentence. Include only what your reader needs and be sure it is clear.

2. In the task statement describe what you are doing to deal with a situation. If an action was requested, refer to it by a sentence opening like, "You asked that I look at...." If you want to explain your intentions, you might say, "To determine the best method of xxx, I will...."

3. Finally, the purpose statement of a memo gives your reason for writing it and forecasts what is in the rest of the memo. You want to come right out and tell your reader the kind of information that's in store. For example, you might say: "This memo presents a description of the current situation, some proposed alternatives, and my recommendations." If you choose to use headings for your memo segments, you can refer to your major headings in this forecast statement to provide a guide for your reader.

SUMMARY SEGMENT

If your memo is longer than a page, you may want to include a separate summary segment. This segment provides a brief statement of the key recommendations you have reached. These will help your reader understand the key points of the memo immediately. This segment may also include references to methods and sources you have used in your research, but remember to keep it brief.

You can help your reader understand your memo better by using headings for the summary and the discussion segments that follow it. Try to write headings that are short but that clarify the content of the segment. For example, instead of using "Summary" for your heading, try "New Rat-Part Elimination System," which is much more specific. The major headings you choose here are the ones that will appear in your purpose-statement forecast.

DISCUSSION SEGMENTS

The discussion segments are the parts in which you get to include all the juicy details that support your ideas. Keep two things in mind:

1. Begin with the information that is most important. This may mean that you will start with key findings or recommendations.

2. Start with your most general information and move to your specific or supporting facts. (Be sure to use the same format when including details: strongest--->weakest.)

3. For easy reading, put important points or details into lists rather than paragraphs when possible.

4. Be careful to make lists parallel in grammatical form.

CLOSING SEGMENT

You're almost done. After the reader has read your information, you want to close with a courteous ending stating what action you want your reader to take. Make sure you consider how the reader will benefit from the desired actions and how you can make those actions easier. For example, you might say, "I will be glad to discuss this recommendation with you during our Tuesday trip to the spa and follow through on any decisions you make."

NECESSARY ATTACHMENTS

Make sure you document your findings or provide detailed information whenever necessary. You can do this by attaching lists, graphs, tables, etc. at the end of your memo. Be sure to refer to your attachments in your memo and add a notation about what is attached below your closing, like this:

Attached: Several Complaints about Product, January - June 2007

EXAMPLES

PERSUASIVE MEMORANDUM

To: Mary McGee, Alistair Warwranka, George Lipton

CC: Dorothy Barrie

From: The Boss

Date: June 1, 2006

Re: Need for New Memo Format

I've noticed that we don't seem to be able to communicate important changes, requirements and progress reports throughout the company as effectively as we should. I propose developing one consistent memo format, recognizable by all staff as the official means of communicating company directives. While I know this seems like a simple solution, I believe it will cut down on needless e-mail, improve universal communication and allow the staff to save necessary information for later referral. Please talk among yourselves to determine the proper points of memo writing and return the input to me by 12 noon. I will then send out a notice to the entire staff regarding the new memo format. Thank you for your prompt attention to this.

DIRECTIVE MEMO

To: All Staff

From: The Boss

Date: June 1, 2006

Re: New Memo Format Effective June 1

In order to make interoffice communications easier, please adhere to the following guidelines for writing effective memos:

- Clearly state the purpose of the memo in the subject line and in the first paragraph.
- Keep language professional, simple and polite.
- Use short sentences.
- Use bullets if a lot of information is conveyed.
- Proofread before sending.
- Address the memo to the person(s) who will take action on the subject, and CC those who need to know about the action.
- Attach additional information: don't place it in the body of the memo if possible.
- Please put this format into practice immediately. We appreciate your assistance in developing clear communications.

If you have any questions, please don't hesitate to call me. Thank you.

To: The Boss

From: Sue Masterson

Date: May 15, 2007

Re: Update on the T-12 Phase Three testing

As we enter Phase Four of the T-12 testing, I wanted to provide a progress overview of the Phase Three testing.

[*The body of the memo might include two-four paragraphs outlining the purpose of the memo. If this is a longer memo, each paragraph will have a subhead to help guide the reader through the document. Finally, there is a summary paragraph, which features bullets highlighting the main points of each previous paragraph, and concludes the memo with a stated action required by the reader or writer.*]

Notice Writing

What is a notice?

A notice is a written or printed announcement (Example - a notice for sale). It is written in order to inform a large number of people about something that has happened or is about to happen. It could be an upcoming event, competition, **Lost and found** notice or just a piece of information to be delivered to the targeted audience. It is generally written in a formal tone. Notices are factual and to-the-point. The language used is **simple and formal**, not flowery. They are put up on display boards in schools or at public places. Let us discuss **how to write a notice in English.** As a question on **notice writing** is a part of **English writing skills** for **Classes 6 to 12**. The CBSE has prescribed a **format of notice writing** to be followed by students. The format of notice writing is as follows-

Format for Notice writing

The **format of a notice** should include: NAME OF THE INSTITUTION / ISSUING AUTHORITY / NOTICE / TITLE, DATE, and WRITER'S NAME WITH DESIGNATION.

A notice should contain all the necessary details such as:

i. Name of the issuing agency (school, etc)

ii. Date of issue/release of the notice

iii. Title/Subject of the Event (what?)

iv. BODY-Date/time/duration/Place/Venue (when and where?)

v. Authorized signatory: Name and signature (contact details)

Name	**of**	**the**	**issuing**	**agency/authority**

NOTICE

Date of issue/Release of the notice

Title/Subject of the Event

BODY

(Date/time/duration/Place/Venue)

Authorized   signatory

(Name, Designation and signature)

Format of Notice - image

Notice Writing Topics

A Notice can be written for various reasons. The **format of notice** remains the same in all cases. Here is a list of **topics for notice writing** that students must prepare-

   i.   A competition

  ii.   An excursion trip

 iii.   A lost and found notice

 iv.   An inauguration to take place

  v.   An exhibition

 vi.   A blood donation camp to be held

 Or any such type of event or information to be issued in public interest.

    Notice writing Tips

▪   Do not cross the word limit to avoid penalty of marks. The prescribed word limit is 50 words.

▪   Repetition of any information should be avoided.

- Always enclose the notice in a box. Make sure you draw the box with a pencil.
- Keep your notice short, crisp and to-the-point.
- Highlight the word "NOTICE" and "TITLE". It can be either bold or underlined.
- The title should be captivating and eye-catching.
- Don't make hypothetical information and facts. Make use of what's given in the question.
- Make sure you do not mention your personal information.
- Make use of all the available information in the question.
- Your answer shall include answers to all the 5 W's – What, Why, When, Where and Who.
- The purpose for which it is being written should be stated clearly.
- Focus on presentation and clarity.

Examples for Notice writing

Question 1: Water supply will be suspended for eight hours (10 am to 6 pm) on 6th of March for cleaning of the water tank. Write a notice in about 50 words advising the residents to store water for a day. You are Karan Kumar/Karuna Bajaj, Secretary, Janata Group Housing Society, Palam Vihar, Kurnool.

Answer:

Janata Group Housing Society, Palam Vihar, Kurnool. NOTICE	
March 01, 201X	
ATTENTION!	
This notice is to inform all the residents regarding the suspension of water supply for 8 hours. It is being done to clean the water tank. The details are as follows:	
DATE- March 6	
TIME- 10am – 6 pm	
Thus, we request you to store the required amount of water beforehand to minimise the difficulty. Thank you	
Karan Kumar/ Karuna Bajaj	
(signature)	
Secretary	

Notice writing on Lost and Found

Question 2: While walking in a park in your neighbourhood you found a small plastic bag containing some documents and some cash. Write a notice in about 50 words to be put on the

park notice board asking the owner to identify and collect it from you. You are Amar/Amrita 9399123456.

Answer:

<div style="border:1px solid black; padding:10px;">

NOTICE

March   01,   20XX

<u>FOUND!</u>

This is to inform all the readers that a plastic bag has been found in the neighbourhood park. It has a few documents and some cash in it. The plastic bag is red in colour and is medium-sized. It was found on February 27, at around 6pm near the fountain in the park. The owner of the bag shall contact me on 9399123456 along with an identity proof.

Thank you

Amar/Amrita

</div>

Business Letter

Business Letter is a letter which is used by organizations to communicate in a professional way with customers, other companies, clients, shareholders, investors, etc. Business letter uses formal language and a specific format. Companies use it to convey important information and messages. An individual can also use it while writing an application for a job, cover letters, or any formal document.

Business letter definition

A letter written for business purpose is a business letter. Inquiry letter, offer letter, order letter, cover letter, notices, termination of employment are some of the business letters. There is a pre-specified format for writing a business letter. There are some parts of a business letter and rules associated with them.

Parts of Business Letter

A business letter will be more impressive if proper attention is given to each and every part of the business letter.

There are 12 Parts of Business Letter

- The Heading or Letterhead
- Date
- Reference
- The Inside Address
- Subject
- Greeting
- Body Paragraphs
- Complimentary Close

- Signature and Writer's Identification
- Enclosures
- Copy Circulation
- PostScript

1. The Heading or Letterhead

It usually contains the name and the address of the business or an organization. It can also have an email address, contact number, fax number, trademark or logo of the business.

2. Date

We write the date on the right-hand side corner of the letter below the heading.

3. Reference

It shows the department of the organization sending the letter. The letter-number can also be used as a reference

4. The Inside Address

It includes the name, address, postal code, and job title of the recipient. It must be mentioned after the reference. One must write inside address on the left-hand side of the sheet.

5. Subject

It is a brief statement mentioning the reason for writing the letter. It should be clear, eye catchy, short, simple, and easily understandable.

6. The Greeting

It contains the words to greet the recipient. It is also known as the salutation. The type of salutation depends upon the relationship with the recipient.

It generally includes words like Dear, Respected, or just Sir/Madam. A comma (,) usually follow the salutation.

7. The Body Paragraphs

This is the main part of the letter. It contains the actual message of the sender. The main body of the mail must be clear and simple to understand. The body of the letter is basically divided into three main categories.

- **Opening Part:** The first paragraph of the mail writing must state the introduction of the writer. It also contains the previous correspondence if any.
- **Main Part:** This paragraph states the main idea or the reason for writing. It must be clear, concise, complete, and to the point.
- **Concluding Part:** It is the conclusion of the business letter. It shows the suggestions or the need of the action. The closing of the letter shows the expectation of the sender from the

recipient. Always end your mail by courteous words like thanking you, warm regards, look forward to hearing from your side etc.

8. The Complimentary Close

It is a humble way of ending a letter. It is written in accordance with the salutation. The most generally used complimentary close are Yours faithfully, Yours sincerely, and Thanks & Regards.

9. Signature and Writer's Identification

It includes the signature, name, and designation of the sender. It can also include other details like contact number, address, etc. The signature is handwritten just above the name of the sender.

10. Enclosures

Enclosures show the documents attached to the letter. The documents can be anything like cheque, draft, bills, receipts, invoices, etc. It is listed one by one.

11. Copy Circulation

It is needed when the copies of the letter are sent to other persons. It is denoted as C.C.

12. PostScript

The sender can mention it when he wants to add something other than the message in the body of the letter. It is written as P.S. All Business letters follow a fixed format. The answer to the question of how to write a business letter is broadly classified into four categories.

Example of a business letter

To see this lesson in action, let's take a look at a polished business letter by reviewing the example below.

316 Colonial Pkwy
Esterhazy, NM 87101

July 30, 2017

Ms. Ginny Clark
Overwatch Villa
7419 Bubble Net Road
Baleen, WA 98101

Dear Ms. Clark:

Hope you're doing well. I'm Miranda Lawson, Director of Marketing at Mass Airlines, and I wanted to share some marketing ideas with you that could benefit both of our companies.

Whenever our flight crews fly into the Seattle area, they overwhelmingly prefer staying at the Overwatch Villa, but there is often no vacancy. If the Overwatch Villa were to permanently reserve a block of rooms for our crew members, we'd be happy to promote the Overwatch Villa in our in-flight magazine at a significant discount.

To demonstrate what a Mass Airlines and Overwatch Villa partnership could look like, I've enclosed three sample ads created by our graphic design team. These samples should prove that we're eager to highlight the Overwatch Villa for the millions of passengers we serve each year. If you'd like to discuss this in further detail, I can be reached at 575-555-9255, or at mlawson@massairlines.com. I look forward to hearing from you.

Sincerely,

Miranda Lawson

Miranda Lawson
Director of Marketing, Mass Airlines

Enclosures: Three samples of print advertisements.

This letter looks great! The structure is perfect, and the text is left-justified and single spaced. The body is formal, friendly, and concise, while the salutation and closing look good. It also contains a handwritten signature, which means it's ready to be submitted as a hard copy.

Formal Reports

What is a Report?

In academia there is some overlap between reports and essays, and the two words are sometimes used interchangeably, but reports are more likely to be needed for business, scientific and technical subjects, and in the workplace.

Whereas an essay presents arguments and reasoning, a report concentrates on facts.

Essentially, a report is a short, sharp, concise document which is written for a particular purpose and audience. It generally sets outs and analyses a situation or problem, often making recommendations for future action. It is a factual paper, and needs to be clear and well-structured.

Requirements for the precise form and content of a report will vary between organisation and departments and in study between courses, from tutor to tutor, as well as between subjects, so it's worth finding out if there are any specific guidelines before you start.

Reports may contain some or all of the following elements:

- A description of a sequence of events or a situation;
- Some interpretation of the significance of these events or situation, whether solely your own analysis or informed by the views of others, always carefully referenced of course (see our page on **Academic Referencing** for more information);

- An evaluation of the facts or the results of your research;
- Discussion of the likely outcomes of future courses of action;
- Your recommendations as to a course of action; and
- Conclusions.

Not all of these elements will be essential in every report.

If you're writing a report in the workplace, check whether there are any standard guidelines or structure that you need to use. For example, in the UK many government departments have outline structures for reports to ministers that must be followed exactly.

Sections and Numbering

A report is designed to lead people through the information in a structured way, but also to enable them to find the information that they want quickly and easily.

Reports usually, therefore, have numbered sections and subsections, and a clear and full contents page listing each heading. It follows that page numbering is important

Types of formal Report

There are many different kinds of formal reports that you may encounter throughout your career. Here are a few of the more common kinds:

- **Research reports** gather and explain data; these reports are informational. Module 4: Research discusses research methods to obtain the data you'll use in these reports.

- **Proposals** may be internal to a company in addressing a business situation, or they may come from a solicited or unsolicited sales situation. Formal proposals will include details of the proposed solutions and costs.

- **Feasibility reports** are a specific type of analytical report. When an entrepreneur or business manager has a new idea, it is prudent to fully explore the idea before making major investments. Some think of this report as a precursor to developing a full business plan. While a business plan may take many months to develop, a feasibility report can be developed in much less time, and it still provides excellent direction for decision makers.

- **Business plans** are typically informational reports about what a new or existing company plans to do over the next period of time. A business plan may take on a bit more of an analytical tone rather than a strictly informational tone when it is shared with potential investors. In some cases, the business plan may be presented with a request for funds; in those cases, the writing is gently more persuasive.

- **Other complex recommendations** may also come in the form of a formal report. These recommendations result from a business problem that an individual or team has been asked to solve.

Sharing Formal Report

Formal reports may have internal or external audiences. Formal reports will be significantly larger than informal reports, and they often include a complex number of references and appendices (in the Back Matter area of the report).

The format of a report aligns to the recipient's needs. Formal reports may be delivered in a variety of formats: documents, letters, digital postings to a website, and so forth. The reader's comprehension is of utmost importance in selecting the delivery method. No user wants to receive an email and then tie up the office printer with a 40-page report. Avoid letting the delivery method hold back the meaning of the report.

Memos are less likely to be used for formal reports, since memos are typically used for short messages, and formal reports are generally lengthy. Letters are for external use, and again perhaps less likely to be used for a document of this type. However, a letter or an email may be used to introduce an accompanying report. Web postings are generally external in nature, but companies may have private networks for internal use. Depending upon the organization, this may be a suitable transmittal method. Remember, just as with informal reports, your delivery method should not change the content or structure of your formal report.

In a formal report there are three major sections.

1. The **front part** includes sections that come prior to the report itself to establish various items such as authority of the report and intended audience.

2. The **body** of the report has many sections of key information and possible analysis. It is the meat of the report.

3. The **back matter** contains sections of material that support the body.

Format of a magazine report

i. **Heading**- A descriptive title which is expressive of the contents of the report.

ii. **By line-** Name of the person writing the report. It is generally given in the question. Remember, you are not supposed to mention your personal details in your answer.

iii. **Opening paragraph (introduction) –** It may include the '5 Ws' namely, WHAT, WHY, WHEN and WHERE along with WHO was invited as the chief guest.

iv. **Account of the event in detail-** The proper sequence of events that occurred along with their description. It is the main paragraph and can be split into two short paragraphs if required.

v. **Conclusion-** This will include the description of how the event ended. It may include quote excerpts from the Chief Guest's speech or how did the event wind up.

Format of a newspaper report

i. **Headline-** A descriptive title which is expressive of the contents of the report.

ii. **By line-** Name of the person writing the report along with the designation. It is generally given in the question. Remember, you are not supposed to mention your personal details in your answer.

iii. **Place and date of reporting-** It is generally not mentioned in a magazine report separately, but here, it is.

iv. **Opening paragraph-** It includes expansion of the headline. It needs to be short as it is a general overview of the report.

v. **Account of the event in detail-** It is generally written in two parts: First, complete account of what happened in it's chronological sequence (preferably) and second, the witness remarks.

vi. **Concluding paragraph-** This will include the action that has been taken so far or that will be taken. It is the last paragraph.

MMD School, Nashik, recently organised a science symposium on the topic: 'Effect of pollution on quality of life'. You are Amit/Amita Raazdan, editor of the school magazine. Write a report on the event for your school magazine.

Answer:

Report on Science Symposium held at MMD School, Nashik

-By Amit/ Amita Raazdan, Editor of the school magazine

A symposium was organised on 1 March 2018 in the school on the topic "Effect of Pollution on Quality of Life". All the science students were a part of the elucidative programme. The event stared with the felicitation of the guest speakers. Thereafter, the participants were espoused by Sh. Suraj Prakash. He acquainted them with the objectives and goals of the workshop. The resource person Dr. Hari Om Gupta reflected his profound knowledge on the topic and highlighted how important it is to curb the menace of pollution. An exalting demonstration of effects of pollution on our lives galvanized the engrossed participants. After the lunch break Dr. K.K. Arora, Resource Person, exhibited the possible steps that can be undertaken at the personal level to reduce pollution. It was followed by another session on the basic concept behind pollution reduction which triggered the young minds into thinking innovative ways. An interactive concourse ignited the inquisitiveness of participants. They have committed themselves completely to bring about a change in the situation. The informative workshop culminated with a vote of thanks proposed by the head of the science department.

Q2. You are Karan/ Kirti of L.M. Memorial Public School, Dwarka. Your school has adopted a village as a social responsibility. Students are being taken to teach the

children of that village on a regular basis. Write a report, for your school magazine, on the various other programmes organized there in 150-200 words.

Answer:

VILLAGE ADOPTION- A STEP TOWARDS BEING SOCIALLY RESPONSIBLE

-BY KARAN/ KRITI

On the occasion of World Literacy Day, L.M. Memorial Public School, Dwarka has taken an oath to embrace the village named Rajpur. The school has taken the responsibility of educating the people residing in the village. Selected students from each standard are taken there every weekend, during school hours to impart knowledge. The first 6 month motive is to make each and every person capable of reading and writing. Free books and stationery is being provided for quality education. Children are given time to spend with each other, play games and interact. Apart from the educational needs, special care is devoted to hygiene and sanitation. Girls are being given awareness on the importance of menstrual hygiene as well. Various talent hunts have been organised which left everyone overawed. The immense enthusiasm and zeal in the people to learn is the main driving factor. A family kind of environment is being created. The school treats the people of the village as its own students and is unbiased. By adopting a village, the school is making its students sensitive towards the needs of the environment at a young age. It is committed towards raising the leaders of tomorrow.

Resume/CV

The term CV is **an abbreviation** of the Latin word **Curriculum Vitae**, which is literally translated to "the course of your life". **A CV is** a very in-depth document that describes your career journey step-by-step, including all sorts of personal information. You can look at the CV as a **comprehensive description** of everything you have ever done, all the achievements you are proud of, and all the publications that bear your name. You need to update your CV every time you accomplish something new academically or professionally. Meaning, whenever you get a new job, publish something new, obtain a new certificate, and so on. There is no rule of thumb on **how long a CV should be** - depending on the amount of experience, it can range from 2 to 8 pages.

What to include in a CV

1.   Full name

2.   Contact information

3.   Professional title, <u>resume summary</u>, or <u>resume objective</u>

4.   Research interests

5.   Education

6.   Publications (both academic papers and books)

7.   Teaching or lecturing experience

8.   Work experience

9.   Conferences and courses

10.   Skills

11.   Certificates

12.   Languages

13.   Grants of fellowships

14.   References

A resume is a short, straight-to-the-point, document created for the purpose of applying to a specific job. Unlike the CV, you should try to **keep a resume as short as possible**. In 99% of the cases, you'd want to <u>keep your resume to 1-page max</u>. If you have 15+ years of experience, or really believe that the extra information you can mention can add value to your application, you can make it 2 pages tops. In a resume, you only mention the aspects of your work experience and <u>skills</u> that are relevant to the job you're applying for. A good resume highlights specific contributions you have made in your previous work and showcases how your different skills can be useful for the position you are applying to. The resume is usually accompanied by the submission of a <u>cover letter</u> which states your intent for applying to the job. The cover letter **builds upon the skills and experience** you have touched upon in your resume, explaining how they're going to help you excel at the job you're applying for.

What too include in a Resume

1.   Full name

2.   Your job title, or the name of the position you're applying for

3.   Contact information

4.   Resume summary or objective

5.   Work experience

6.   Education

7.   Relevant skills

8.   Languages and proficiency

9.   Relevant certifications and interests (if any)

- **A resume is** a one page summary of your work experience and background relevant to the job you are applying to.
- **A CV is** a longer academic diary that includes all your experience, certificates, and publications.
- **The differences are**
- (1) A resume is one page (max. two) whereas the CV can be longer,
- (2) A resume is used for job hunting in all industries, the CV is used for jobs and admissions in Academia,
- (3) The resume is tailored to the specific job you are applying to, whereas the CV is a comprehensive overview.
- In the EU, both terms mean the same thing.

Cover letters

What Is a Cover Letter?

A cover letter is a document sent with your resume to provide additional information on your skills and experience. The letter provides detailed information on why you are qualified for the job you are applying for. Don't simply repeat what's on your resume -- rather, include specific information on why you're a strong match for the employer's job requirements. Think of your cover letter as a sales pitch that will market your credentials and help you get the interview. As such, you want to make sure your cover letter makes the best impression on the person who is reviewing it. A cover letter typically accompanies each resume you send out. Employers use cover letters as a way to screen applicants for available jobs and to determine which candidates they would like to interview. If an employer requires a cover letter, it will be listed in the job posting. Even if the company doesn't ask for one, you may want to include one anyway.

It will show that you have put some extra effort into your application.

The Different Types of Cover Letters

There are three general types of cover letters. Choose a type of letter that matches your reason for writing.

- The **application letter** which responds to a known job opening (see *cover letter samples*)
- The **prospecting letter** which inquires about possible positions (see *inquiry letter samples*)

The **networking letter** which requests information and assistance in your job search When you are applying for a job that has been posted by a company that's hiring, you will be using the "application letter" style.

What to Include in Your Cover Letter

A cover letter should complement, not duplicate, your resume. Its purpose is to interpret the data-oriented, factual resume and add a personal touch to your application for employment. Find out more about the differences between a resume and a cover letter to make sure you start writing your cover letter with the correct approach. A cover letter is often your earliest written contact with a potential employer, creating a critical first impression. Something that might seem like a small error, like a typo, can get your application immediately knocked off the list. On the other hand, even if your cover letter is error-free and perfectly written, if it is generic (and makes no reference to the company, or to any specifics in the job description) it is also likely to be rejected by a hiring manager. Effective cover letters explain the reasons for your interest in the specific organization and identify your most relevant skills or experiences. Determine relevance by carefully reading the job description, evaluating the skills required and matching them to your own skills. Think of instances where you applied those skills, and how you would be effective in the position available. Review a list of what to include in a cover letter for a job before you get started.

What to Leave Off Your Cover Letter

There are some things that you don't need to include in the cover letters you write. The letter is about your qualifications for the job, not about you personally. There is no need to share any personal information about yourself or your family in it. If you don't have all the qualifications the employer is seeking, don't mention it. Instead, focus on the credentials you have that are a match. Don't mention salary unless the company asks for your salary requirements. If you have questions about the job, the salary, the schedule, or the benefits, it's not appropriate to mention them in the letter. One thing that's very important is to not write too much. Keep your letter focused, concise, and a few paragraphs in length. It's important to convey just enough information to entice the hiring manager to contact you for an interview. If you write too much, it's probably not going to be read.

Customize Your Cover Letter

It is very important that your cover letter be tailored to each position you are applying to. This means more than just changing the name of the company in the body of the letter.

Each cover letter you write should be customized to include:

- Which job you're applying for *(include the job title in your opening paragraph)*
- How you learned about the job *(and a referral if you have one)*
- Why you are qualified for the job *(be specific)*
- What you have to offer the employer, and why you want to work at this specific company *(match your skills to the job description, and read up on the organization's mission, values and goals to mention in your letter)*
- Thank you for being considered for the job

Here's more on how to personalize your cover letter.

Cover Letter Writing Guidelines

Here's an outline of the items that should be included in every cover letter. Before you get started, it can be helpful to review some cover letter samples, just so you have a visual of how everything fits on the page. These cover letter examples, both written and email, are designed for a variety of different types of job applications and employment inquiries. Do be sure to take the time to personalize your letter, so it's a strong endorsement of your ability to do the job for which you're applying.

Header

A cover letter should begin with both your and the employer's contact information (name, address, phone number, email) followed by the date. If this is an email rather than an actual letter, include your contact information at the end of the letter, after your signature.

Your contact information should include:

First and Last Name

Street Address

City, State Zip

Phone

Email

Salutation

Begin your cover letter salutation with "Dr./Mr./Ms. Last Name." If you are unsure if your contact is male or female, you can write out their full name. If you do not know the employer's name, simply write, "Dear Hiring Manager." This is better than the generic and formal, "To Whom It May Concern." Review information on how to choose the right cover letter greeting to select one that works for the job and company you're applying to.

Introduction

Begin your introduction by stating what job you are applying for. Explain where you heard about the job, particularly if you heard about it from a contact associated with the company.

Briefly mention how your skills and experience match the company and/or position; this will give the employer a preview of the rest of your letter. Your goal in the introduction is to get the reader's attention. To get started, see examples of engaging opening sentences for cover letters.

Body

In a paragraph or two, explain why you are interested in the job and why you make an excellent candidate for the position. Mention specific qualifications listed in the job posting, and explain how you meet those qualifications. Do not simply restate your resume, but provide specific examples that demonstrate your abilities.

Remember, actions speak louder than words, so don't just "tell" the reader that you are, for example, a great team player with strong communication skills and an excellent attention to detail. Instead, use tangible examples from your work experience to "show" these traits in action. Here's more information on what to include in the body section of a cover letter.

Closing

In the closing section of your cover letter, restate how your skills make you a strong fit for the company and/or position. If you have room (remember, just like your resume, your cover letter should be no longer than one page - here's more information on how long a cover letter should be) you can also discuss why you would like to work at that specific company.

State that you would like the opportunity to interview or discuss employment opportunities. Explain what you will do to follow-up, and when you will do it. Thank the employer for his/her consideration.

Signature

Use a complimentary close, and then end your cover letter with your signature, handwritten, followed by your typed name. If this is an email, simply include your typed name, followed by your contact information, after the complimentary close.

Format Your Cover Letter

Your cover letter should be formatted like a professional business letter. The font should match the font you used on your resume, and should be simple and easy to read. Basic fonts like Arial, Calibri, Georgia, Verdana, and Times New Roman work well. A font size of 10 or 12 points is easy to read. Standard margins are 1" on the top, bottom, and left and right sides of the page. Add a space between the header, salutation, each paragraph, the closing, and your signature. You can reduce the font and margin sizes to keep your document on a single page, but do be sure to leave enough white space for your letter to be easy to read. Follow

these cover letter formatting guidelines to ensure your letters match the professional standards expected by the hiring managers who review applications. Follow these guidelines if you are sending your cover letter by email.

Edit and Proofread Your Cover Letter

Remember to edit and proof your cover letter before sending it. It may sound silly, but make sure you include the correct employer and company names - when you write multiple cover letters at once, it is easy to make a mistake. Printing out and reading the letter aloud is a good way to catch small typos, such as missing words, or sentences that sound odd. Always double-check the spelling of your contact's name, as well as the company name. Here are more tips for underline proofreading a cover letter. If possible, enlist a friend or a family member to help proofread your cover letter, as two pairs of eyes are better than one and even professional proofreaders don't always catch their own mistakes.

Unit III : Speaking skills (theoretical perspective)
Elementary phonetics:
    English Phonetics and Phonology

Phonetics (from the Greek word *phone = sound/voice*) is a fundamental branch of Linguistics and itself has three different aspects:

- **Articulatory Phonetics** - describes how vowels and consonants are produced or "articulated" in various parts of the mouth and throat;

- **Acoustic Phonetics** - a study of how speech sounds are transmitted: when sound travels through the air from the speaker's mouth to the hearer's ear it does so in the form of vibrations in the air;

- **Auditory Phonetics** - a study of how speech sounds are perceived: looks at the way in which the hearer's brain decodes the sound waves back into the vowels and consonants originally intended by the speaker. The actual sound produced, such as a simple vowel or consonant sound is called **phone**.

Closely associated with Phonetics is another branch of Linguistics known as **Phonology**. Phonology deals with the way speech sounds behave in particular languages or in languages generally. This focuses on the way languages use differences between sounds in order to convey differences of meaning between words. All theories of phonology hold that spoken

language can be broken down into a string of sound units (**phonemes**). A phoneme is the smallest 'distinctive unit sound' of a language. It distinguishes one word from another in a given language. This means changing a phoneme in a word, produces another word, that has a different meaning. In the pair of words (minimal pairs) '**c**at' and '**b**at', the distinguishing sounds /**c**/ and /**b**/ are both phonemes. The phoneme is an abstract term (a speech sound as it exists in the mind of the speaker) and it is specific to a particular language.

A phoneme may have several **allophones**, related sounds that are distinct but do not change the meaning of a word when they are interchanged. The sounds corresponding to the letter **"t"** in the English words '**t**ea' and '**t**rip' are not in fact quite the same. The position of the tongue is slightly different, which causes a difference in sound detectable by an instrument such as a speech spectrograph. Thus the [t] in '**t**ea' and the [t] in '**t**rip' are allophones of the phoneme /t/.

Phonology is the link between Phonetics and the rest of Linguistics. Only by studying both the phonetics and the phonology of English is it possible to acquire a full understanding of the use of sounds in English speech

Phonetics, phonology – what's the difference?

Traditionally, phonetics deals with measurable, physical properties of speech sounds themselves, i.e. precisely how the mouth produces certain sounds, and the characteristics of the resulting soundwaves; while phonology investigates the mental system for representing and processing speech sounds within particular languages. In recent years, however, the two fields have increasingly overlapped in scope. For our purposes, the important point is that linguists (whether they're called phoneticians or phonologists) have accumulated some basic observations about how the speech systems of human language 'work,' and these principles have a good deal to do with the physical properties of the speech sounds in question.

Sound energy is disturbance of air molecules: the disturbance radiates outward from its source, in waves of fluctuating air pressure ('soundwaves'), like ripples from a stone dropped in a pond. When we speak of an individual sound of speech, however, we mean something more specific: a portion of the speech in which the sound energy (and the configuration of the mouth to produce that sound energy) remains relatively stable. In the word so, for example, the sound energy changes, from a hissing sound at the beginning (with the mouth relatively closed) to a more open, singable sound at the end. But within each of these two portions of the word – the hissing sound of the s, and the singable sound of the o, there is relatively stability. We can therefore say that so is composed of two distinct sounds. Indeed, this decomposition of words into individual speech sounds is reflected to some extent in our

writing system, for we spell so with two letters. Nevertheless, it is important to bear in mind, throughout this chapter, that we are interested in the sounds which make up words, not the letters with which they are spelled. The word fought, for example, has six letters, but only three sounds: the f, followed by a single vowel sound (written with two letters, ou, in this word), and the final t. The gh is, of course, 'silent'; it is not part of the word's sounds, so we disregard it. In fact, for the purpose of representing sounds, the English spelling system is quite unreliable – as generations of schoolchildren, struggling to memorize English spellings, can appreciate. The letter c, for instance, is pronounced like s in some words (e.g. cell), and k in others (e.g. call). Similarly, o corresponds to one vowel sound in Robert and a different one in robe.

- The inadequacies become even more obvious if we try to transcribe (write down) the words of other languages – as linguists must do. The language might have no established writing system, or it may have sounds which don't occur in English. We might invent our own way of transcribing such sounds, using the closest-sounding letters of English. But how is a Russian linguist going to understand our English-based transcriptions, if she is not fluent in English? And how are we to understand this Russian's transcriptions of an unusual Kurdish dialect, written in the Russian (Cyrillic) alphabet, if we are not fluent in Russian? Linguists need an internationally agreed-upon system of transcription, in which the symbols correspond straightforwardly to sounds, and in which there are enough symbols to represent all the sounds of the world's languages. This system is called the International Phonetic Alphabet (IPA), first developed in 1886 and since modified in light of subsequent linguistic discoveries. For your interest, the full chart of IPA symbols appears at the end

of this chapter. For present purposes however, we'll focus on the symbols needed for the basic sounds of North American English, adding other symbols as needed.

 A. Consonants: If your first language is not English, and you are not sure how to pronounce any of the example words in Table 1, check with a native English-speaker.

Table 1: IPA symbols for the basic consonant sounds of North American English

IPA symbol	Example words	IPA symbol	Example words
p	**p**at, hi**pp**y, tri**p**	ʃ	**sh**ip, pre**ss**ure, ra**sh**
t	**t**op, re**t**urn, pa**t**	ʒ	**J**acques, mea**s**ure, rou**g**e
k	**c**at, bi**k**er, sti**ck**	m	**m**ice, le**m**on, hi**m**
b	**b**at, ru**bb**er, sno**b**	n	**n**ick, fu**nn**y, gai**n**
d	**d**ay, a**d**ore, ba**d**	ŋ	si**ng**er, ba**ng**, ba**n**k
g	**g**uts, ba**gg**y, ri**g**	l	**l**ight, ye**ll**ow, fee**l**
f	**ph**oto, co**ff**ee, lau**gh**	ɹ	**r**ice, a**rr**ive, ve**r**y
v	**v**oice, ri**v**er, li**v**e	w	**w**inter, a**w**ay
θ	**th**ink, au**th**or, tee**th**	j	**y**ell, on**i**on
ð	**th**is, wea**th**er, tee**the**	h	**h**ill, a**h**ead
s	**s**it, re**c**eive, ba**ss**	tʃ	**ch**op, na**t**ure, i**tch**
z	**z**oom, fu**zz**y, ma**ze**	dʒ	**j**udge, re**g**ion, a**g**e

Most of these consonant symbols in Table 1 correspond to familiar letters, and represent their usual sound values. For example, [f] and [h] in IPA are pronounced exactly as an English-speaker would expect from their spellings in force and horse.

b. Vowels: The vowels require more careful study, as the symbols are less familiar; and even the familiar symbols generally do not have the phonetic values we would expect from English spelling. They're more like the spelling-pronunciation correspondences of Spanish or Italian.

Table 2: IPA symbols for the basic vowel sounds of North American English

IPA symbol	Example words	IPA symbol	Example words
i	**s**ee, funn**y**, b**ea**d	ʊ	p**u**ll, g**oo**d, w**ou**ld
ɪ	b**i**t, s**i**ng, r**i**b	o	g**o**, b**oa**t, p**o**le, s**e**w
e	h**a**ze, gr**ea**t, ob**ey**	ɔ	c**au**ght, d**aw**n, b**o**ss
ɛ	b**e**t, s**e**nd, aff**e**ct	ɑ	c**o**t, D**o**n, f**a**ther
æ	st**a**mp, p**a**ck, y**ea**h	ɐ	sh**u**t, c**o**me, b**u**g[1]
u	l**oo**n, fl**u**te, wh**o**	ə	**a**bout, Alb**e**rta, el**e**ment

Diphthongs: English also has a few 'vowels' that are really a sequence of two vowels. These are called diphthongs (from Greek di- 'two' + phthongos 'sound'). The most common diphthong is the sound in hide or eye. It begins something like [A], and moves smoothly into [I]. If you say eye slowly, you can hear the one vowel change into the other. Because the sounds of a diphthong change from beginning to end, they are transcribed in IPA with two vowel symbols

Vowel + [®] sequences: When a vowel appears before [®] in North American English, the [®] has a strong effect on the vowel's sound, making identification of the vowel tricky, in some cases, for beginners at phonetic transcription.

Table 5: IPA symbols for the basic sounds of North American English

Consonants	
p	pat, hippy, trip
t	top, return, pat
k	cat, biker, stick
b	bat, rubber, snob
d	day, adore, bad
g	guts, baggy, rig
f	photo, coffee, laugh
v	voice, river, live
θ	think, author, teeth
ð	this, weather, teethe
s	sit, receive, bass
z	zoom, fuzzy, maze
ʃ	ship, pressure, rash
tʃ	chip, future, stitch
ʒ	Jacques, leisure, rouge
dʒ	jerk, procedure, edge
m	mice, lemon, him
n	nick, funny, gain
ŋ	singer, bang, bank
l	light, yellow, feel
ɹ	rice, very, bird, her, fur
w	winter, away
j	yell, onion
h	hill, ahead

Vowels	
i	see, funny, bead
ɪ	bit, sing, rib
e	haze, great, obey
ɛ	bet, send, affect
æ	stamp, pack, yeah
u	loon, flute, soup, who
ʊ	pull, good, book
o	go, boat, pole, sew
ɔ	caught, dawn, boss
ɑ	cot, Don, father
ɐ	shut, come, bug
ə	around, Alberta, element

Diphthongs	
ɑɪ	hide, eye, I, sigh
ɑʊ	how, round
ɔɪ	boy, avoid

| Vowels + ɹ	
ɑɹ	barred, far, arm
eɹ	hair, cared, where
iɹ	here, weird, beer
ɔɹ	born, store
ʊɹ	tour, moor

Speech mechanism

Phonetics studies human speech. Speech is produced by bringing air from the lungs to the larynx (respiration), where the vocal folds may be held open to allow the air to pass through or may vibrate to make a sound (phonation). The airflow from the lungs is then shaped by the articulators in the mouth and nose (articulation).

The field of phonetics studies the sounds of human speech. When we study speech sounds we can consider them from two angles. **Acoustic phonetics**, in addition to being part of linguistics, is also a branch of physics. It's concerned with the physical, acoustic properties of the sound waves that we produce. We'll talk some about the acoustics of speech sounds, but we're primarily interested in **articulatory phonetics**, that is, how we humans use our bodies to produce speech sounds. Producing speech needs three mechanisms.

The first is a source of energy. Anything that makes a sound needs a source of energy. For human speech sounds, the air flowing from our lungs provides energy. The second is a source of the sound: air flowing from the lungs arrives at the larynx. Put your hand on the front of your throat and gently feel the bony part under your skin. That's the front of your **larynx**.

It's not actually made of bone; it's cartilage and muscle. This picture shows what the larynx looks like from the front.
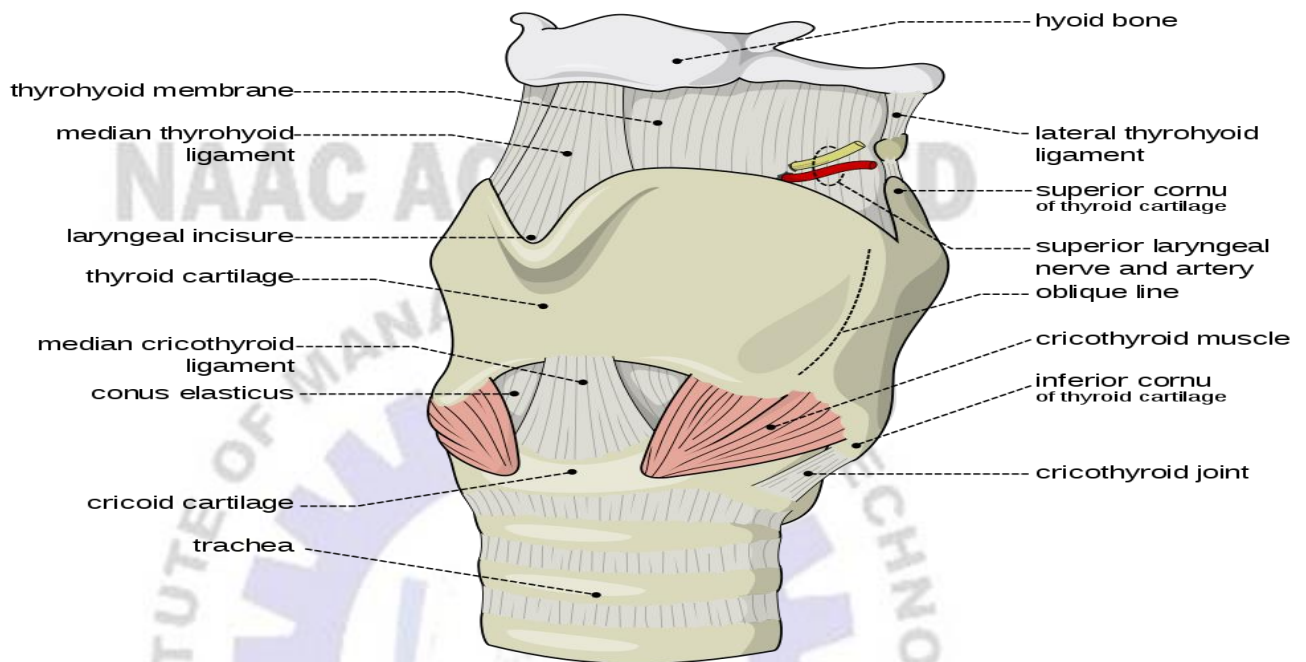
This next picture is a view down a person's throat.
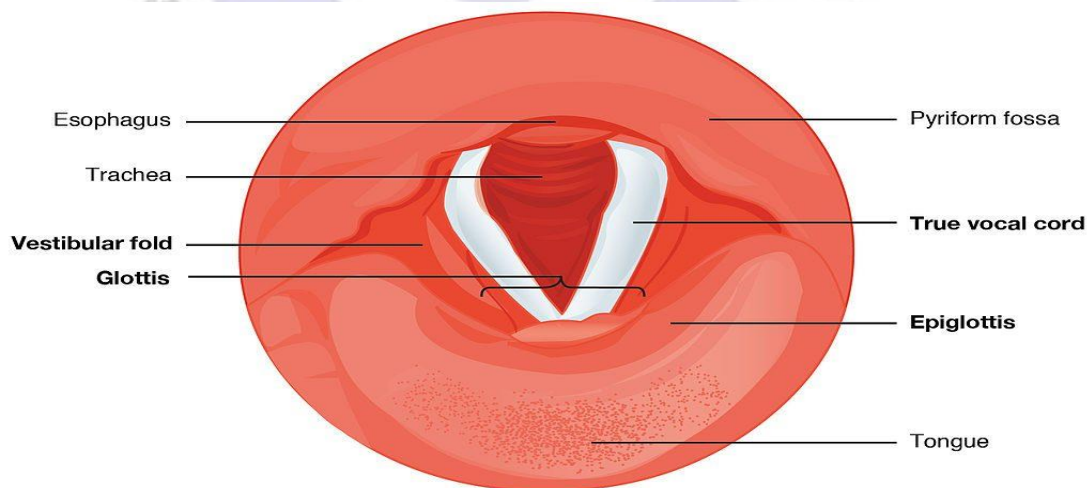
What you see here is that the opening of the larynx can be covered by two triangle-shaped pieces of skin. These are often called "vocal cords" but they're not really like cords or strings. A better name for them is **vocal folds**. The opening between the vocal folds is called the **glottis**. We can control our vocal folds to make a sound. I want you to try this out so take a moment and close your door or make sure there's no one around that you might disturb.

First I want you to say the word *uh-oh*. Now say it again, but stop half-way through, *Uh-*. When you do that, you've closed your vocal folds by bringing them together. This stops the air flowing through your vocal tract. That little silence in the middle of *uh-oh* is called a glottal stop because the air is stopped completely when the vocal folds close off the glottis. Now I want you to open your mouth and breathe out quietly, *haaaaaaah*. When you do this, your vocal folds are open and the air is passing freely through the glottis. Now breathe out again and say *aaah*, as if the doctor is looking down your throat. To make that *aaaah* sound, you're holding your vocal folds close together and vibrating them rapidly. When we speak, we make some sounds with vocal folds open, and some with vocal folds vibrating. Put your hand on the front of your larynx again and make a long *SSSSS* sound. Now switch and make a *ZZZZZ* sound. You can feel your larynx vibrate on *ZZZZZ* but not on *SSSSS*. That's because [s] is a **voiceless** sound, made with the vocal folds held open, and [z] is a **voiced** sound, where we vibrate the vocal folds. Do it again and feel the difference between voiced and voiceless. Now take your hand off your larynx and plug your ears and make the two sounds again with your ears plugged. You can hear the difference between voiceless and voiced sounds inside your head.

I said at the beginning that there are three crucial mechanisms involved in producing speech, and so far we've looked at only two:

- Energy comes from the air supplied by the lungs.
- The vocal folds produce sound at the larynx.
- The sound is then filtered, or shaped, by the **articulators**.

The oral cavity is the space in your mouth. The nasal cavity, obviously, is the space inside and behind your nose. And of course, we use our tongues, lips, teeth and jaws to articulate speech as well. In the next unit, we'll look in more detail at how we use our articulators.

So to sum up, the three mechanisms that we use to produce speech are:

- **respiration** at the lungs,
- **phonation** at the larynx, and
- **articulation** in the mouth.

Description of speech sounds

Speech sounds are broadly divided into two categories, namely, Vowels and Consonants. If we say the English word shoe, we realize that this word is made up of two sounds, one represented by the letter sh and the letter oe. When we produce the word represented the letter sh slowly, we realize that during the production this sound, the air escapes through the mouth freely and we do not hear any friction. The sound that is represented by the letter sh in

the word shoe is a consonant and the sound represented by the letters oe in the word shoe is Vowel. (All sounds during the production of which we hear friction are consonants, but not all consonants are produced with friction).

If we say the words she, shoe, shy, show, ship and shout, we will realize that when we produce the sounds represented by the letters e, oe, y, ow,i and ou in these words, the air escapes through the mouth freely without any friction. All these sounds are therefore vowels but each one of them sounds different form the others. These sounds should therefore be sub-classified. Similarly, if we say the words shoe, see, zoo, and who, we will hear friction during production of the sounds represented by the letters sh, s, z and wh. All the se sounds are therefore consonants. But once again we will see that each of them sounds different from the others. The sounds that are called consonants also need to be sub-classified

To describe a consonant sound, we need certain important pieces of information. We need to know the following regarding its production:
The air stream mechanism;
The state of the glottis;
The position of the soft-palate;
The active articulator;
The passive articulator;
The stricture involved.
The air -stream mechanism: All English sounds (vowels as well as consonants) are produced with a pulmonic egressive air-stream mechanism, i.e., lung-air pushed out.
The state of glottis; Speech sounds can be classified voiceless or voiced, depending upon whether the vocal cords are wide apart and the glottis is wide open (voiceless) or the vocal cords are kept loosely together and they vibrate (voiced). The position of the soft-palate; Speech sounds can be classified as oral or nasal, depending upon whether the soft-palate is raised so as to shut off the nasal passage of air (oral) or it is lowered to open the nasal passage of air simultaneously with an oral closure (nasal). Sounds can also be nasalized. And (e) The active and passive articulators: Of the various articulations described, at least two are required for the production of any speech sound; some articulators move during the production of speech sounds. These are termed active articulators. Certain other articulators remain passive and the active articulators move in the direction of these. These are termed passive articulator. The lower tip and the tongue are the active articulators. The upper lip and

the entire roof of the mouth are the passive articulators. It should be remembered, however, that the upper lip and the soft palate are capable of independent movement; but when either of these is one of the articulators involved in the production of a sound, it is always the other articulator (the lower lip in the case of the upper lip and the back of the tongue in the case of the soft palate) that moves towards these. So the upper lip and the soft palate are considered passive articulators. The stricture involved: The term 'stricture' refers to the way in which the passage of air is restricted by the various organs of speech.

Phonemes

The basic linguistic unit is called a phoneme, denoted by a character enclosed with forward slashes or square braces (e.g. the symbol /i/ represents the vowel sound heard in the word *team*).[1] Phonemes may be classified and described according to a number of criteria. They may be divided, for example, into vowels and consonants. While vowels are produced primarily by the vibration of the vocal folds, consonants are the speech sounds produced by the turbulent or explosive flow of air through constricted or obstructed parts of the vocal tract, known as articulators. Note that consonants may also involve vibration of the vocal folds, as in the phoneme /v/, heard in the word *voice*. Such consonants are called voiced consonants, while consonants such as the /f/ of the word *fish* are referred to as unvoiced, since the vocal folds are simply held open during the production of these sounds. A tentative rule of thumb is that vowels consist of the sounds represented by the letters a, e, i, o, u, and sometimes y. The vowels may be further divided into pure vowels, each consisting of a single voiced sound, such as // of the word *took*, and dipthongs, created by chaining two pure vowels together, such as the /a/ heard in the word *time*.

The consonants may also be divided along a number of lines. Fricative consonants, or spirants, such as the aforementioned /f/ of *fish* and /s/ of *sit*, are marked by a steady, turbulent flow of air at a constriction created somewhere in the vocal tract other than at the vocal chords. Stop consonants, or plosives, on the other hand, such as the /p/ of *push* or the /g/ of *goat*, are produced by the build-up and sudden, explosive release of air pressure at some point in the vocal tract. Fricatives and stop consonants may be either voiced or unvoiced. Certain terms used in the description of speech sounds may be applied to both vowels and consonants. Nasal sounds are those in which the nasal cavity plays a role in the transmission and broadcast of the vocal sound, whereas non-nasal sounds occur when the nasal cavity is cut off from the vocal tract by the velum during sound production. Continuants are those speech sounds that involve the continuous, steady flow of air from lungs to the environment,

while stops involve the complete closure or obstruction of the vocal cavities at some point in the production of the sound. Finally, there are some classes of phonemes that do not fit neatly into the vowel-consonant classification scheme described above. The sounds /l/, /r/, /m/, /n/, and /ng/, for example, though often thought of as consonants, are referred to as liquids or semi-vowels. The sounds /w/, /y/, and /h/ are referred to as transitionals in [Fletcher 1953]. Speech sounds referred to as affricates consist of a plosive or stop consonant immediately followed by a fricative or spirant, such as the German /pf/.

Every language has a limited number of sound types which are shared by all the speakers of the language & are linguistically important bec. they distinguish words in the language. In English there are 20 vowel phonemes & 24 consonant phonemes. All the actual speech sounds are allophones (or variants) of the phonemes that exist in the language. Those that distinguish words, when opposed to one another in the same phonetic position, are realizations of different phonemes. E.g. /**V**/ & /**W**/ in English are realizations of 2 different phonemes bec. they distinguish such words as "**vine" & "wine", "veal" & "wheel**" etc. Those sounds that cannot distinguish words in a definite language & occur only in certain positions or in combination w/ certain sounds are realizations of one and the same phoneme, its allophones (or variants). E.g. the "dark" / **l** / & the "**clear**" / **l** / are variants, or allophones of the same phoneme. Therefore, the phoneme may be defined as the smallest linguistically relevant unit of the sound structure of a given language which serves to distinguish one word from another.

Allophones of a certain phoneme are speech sounds which are realizations of one and the same phoneme & which, therefore, cannot distinguish words. Their articulator & acoustic distinctions are conditioned by their position & their phonetic environment. On the one hand, the phoneme is an abstraction & a generalization. It is abstracted from its variants that exist in actual speech & is characterized by features that are common to all its variants (e.g. / **b** / is an occlusive, bilabial, lenis consonant, as these features are common to all its allophones). On the other hand, the phoneme is material, real & objective, because in speech it is represented by concrete material sounds. In other words, the phoneme exists in speech in the material form of speech sounds. The phoneme can therefore be regarded as a dialectal unity of its 2 aspects: the material & the abstracted aspects. None of these aspects of the phoneme can be neglected or disregarded. That is the materialistic view of the phoneme.

Some linguists consider the phoneme to be but an abstraction & deny its material character. This viewpoint is expressed by linguists of the Prague Phonological School, for whom a phoneme is but an abstract concept. Other linguists overestimate the material, real & objective character of the phoneme. D. Jones considers a phoneme to be a family of sounds; others consider it to be a class of sounds. The phoneme has 3 main linguistic functions: the constitutive, the distinctive, & the indentificatory function. Though the phonemes themselves, in isolation, have no meaning, they are linguistically important, since, in their material form they constitute morphemes, words, all of which are meaningful. Hence, the constitutive function of the phoneme. The phoneme performs the distinctive function, because phonemes distinguish one word from another. The phoneme has the recognitive function as well, because native speakers identify definite combinations of phonemes as meaningful ling-c units (words, word combinations, or phrases). When identifying linguistic units the use of the right phoneme is not the only significant factor, the use of the right allophone is not much less important. The phoneme is a linguistically relevant unit that exists in speech in the material form of its allophones. The phoneme is, therefore, a phonological unit which is represented in speech by phonetic units (the speech sounds). In analyzing speech we constantly carry out a phonetic & a phonological analysis. The analysis is primarily phonetic when we describe the articulatory & acoustic characteristics of particular sounds & their combinations; but when we determine the role of those sounds in communication, it is mainly phonological analysis.

Syllable

A syllable is a unit of sound. More specifically, it is a single segment of uninterrupted sound that is typically produced with a single pulse of air from the lungs.

More about Syllables

A syllable is made up of one or more letters with a [vowel] sound at its core. This does not necessarily mean that every syllable will contain a vowel, but it will include a vowel sound when pronounced. For example, "rhythm," which has two syllables, does not contain any vowels, but it is said with two vowel sounds. Therefore, spelling is not a good indication of how many syllables a word has. The pronunciation of a word determines the number of syllables. Here are some examples that highlight this point:

- screeched, scratched, scrunched, stretched, straights, strengths

(Despite being nine letters long, these are all one-syllable words.)

- shrugged

(This one-syllable word contains the two-syllable word "rugged." It's a good reminder that the number of syllables is determined by pronunciation.)

Remember that each new syllable in a word creates a new vowel sound.

The 7 Syllable Types

There are 7 types of syllable. Every word can be broken down into these syllable types.

(1) Closed Syllables (Symbol: VC)

A closed syllable has a single vowel and ends with a consonant. The vowel has a short sound.

Examples:

- at, bat, hen, plant, kitchen, napkin, puppet, rabbit, fantastic

In the following words, only the bolded syllables are closed syllables:

- fro**zen**, pi**lot**, **can**dy

(2) Open Syllables (Symbol: V̄)

An open syllable ends with a single vowel. The vowel has a long sound.

Examples:

- be, flu, go, hi, she, hero, potato

In the following words, only the bolded syllables are open syllables:

- **mu**sic, **pa**per, **ti**ger, bin**go**

(3) Magic "E" Syllables (Symbol: V̄CE̶)

The magic "e" syllable ends with a consonant and a silent "e.". It has a long vowel sound.
Examples:

- bake, bone, life, pine, lifetime

In the following words, only the bolded syllables are magic "e" syllables:

- valen**tine**, **base**ball, ex**plode**

(4) Vowel Teams Syllables (Symbol: V̄V̶)

A vowel team syllable contains two vowels that make one vowel sound.
Examples:

- boat, cheek, eat, free, glue, green, pie, seed, team, tray

In the following words, only the bolded syllables are magic "e" syllables:

- float**ing**, **rain**fall, white**throat**

(5) Diphthong Syllables (Symbol: VV)

A diphthong syllable contains two vowels that make a special sound. Examples:

- blue, boil, cloud, look, mood, scout

In the following words, only the bolded syllables are diphthong syllables:

- **au**dio, ann**oy**, sea**trout**

Note: Some curriculums classify diphthong syllables as vowel-team syllables. As a result, some schools work with 6 vowel types not 7.

(6) R-controlled Syllables (Symbol: VR)

An r-controlled syllable has a syllable followed by a single letter "r." The sound is controlled by the "r." Examples:

- bird, car, cart, corn, first, for, fur, her, star, yard

In the following words, only the bolded syllables are diphthong syllables:

- **far**ming, **var**nish, cat**er**pill**ar**

(7) Consonant LE Syllables (Symbol: CLE)

A consonant-LE syllable is an unaccented final syllable with a consonant followed by "le." Examples:

- bub**ble**, can**dle**, cir**cle**, un**cle**

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(Only the bolded syllables are consonant-LE syllables.)

Key Points

- A word's spelling is often a poor indicator of how many syllables it comprises. Only pronunciation matters.

- *Learned* (one syllable) is the past tense of *to learn*. *Learnéd* (two syllables and stressed on the second) means *well educated*.

Word accent

Accent, in phonetics, that property of a syllable which makes it stand out in an utterance relative to its neighbouring syllables. The emphasis on the accented syllable relative to the unaccented syllables may be realized through greater length, higher or lower pitch, a changing pitch contour, greater loudness, or a combination of these characteristics. Accent has various domains: the word, the phrase, and the sentence. Word accent (also called word stress, or lexical stress) is part of the characteristic way in which a language is pronounced. Given a particular language system, word accent may be fixed, or predictable (*e.g.*, in French, where it occurs regularly at the end of words, or in Czech, where it occurs initially), or it may be movable, as in English, which then leaves accent free to function to distinguish one word from another that is identical segmentally (*e.g.*, the noun permit versus the verb permit). Similarly, accent can be used at the phrasal level to distinguish sequences identical at the segmental level (*e.g.*, "light housekeeping" versus "lighthouse keeping," or "blackboard" versus "black board"). Finally, accent may be used at the sentence level to draw attention to one part of the sentence rather than another (*e.g.*, "What did you sign?" "I signed

a *contract* to do some light housekeeping." versus "Who signed a contract?" "*I* signed a contract to do some light housekeeping.").

Connected speech

When we speak, we don´t do it separately, but continuously. That is to say, there is a significant difference between the pronunciation of words in isolation and the pronunciation of full sentences in which speech is connected. In linguistics, this sequence is called connected speech. In connected speech, there appear different processes by which sounds are linked, entwined, deleted or even changed. Connected speech means that when we speak a language, words have some effect on each other. We do not always pronounce words completely separately with a neat pause in between. In fact, many words affect each other when you put them into phrases and sentences. The end sound of one word often affects the beginning of the next word.

CONNECTED SPEECH INCLUDES MANY SUB-TOPICS

There are many different ways that connected speech happens. Sometimes sounds are added, or omitted, or changed, in different ways. It is actually a big subject and we could spend a long time talking about the several sub-topics in it! In this lesson, you'll learn a bit about five different kinds of connected speech: catenation or linking, intrusion, elision, assimilation and geminates.

CATENATION OR LINKING

Catenation or Linking is probably what most people think of first when they think of connected speech. Linking happens when the end of one word blends into another. When the last sound of a word is a consonant and the first sound of the next word is a vowel, you get linking.

For example:

I want this orange –> thisorange

I want that orange –> thadorange

This afternoon –> thisafternoon

Is he busy? –> Isi busy?

Cats or dogs? –> Catserdogs?

INTRUSION

Intrustion means an additional sound "intrudes" or inserts itself between others. It is often is a /j/ or /w/ or /r/ sound between two other vowel sounds.

For example:

He asked –> Heyasked

She answered –? Sheyanswered

Do it –> Dewit

Go out –> Gowout

Shoe on –> Shoewon

ELISION

Elision means when a sound disappears. Basically, a sound is eaten by other stronger or similar sounds next to it. This often happens with a /t/ or /d/ sound.

For example:

Next door –> Nexdoor

Dad take –> Datake

Most common –> Moscommon

ASSIMILATION

Assimilation means two sounds blend together, forming a new sound altogether. This often happens with /t/ and /j/ which make /tʃ/ and with /d/ and /j/ which make /dʒ/.

For example:

Don't you — dontʃu

Won't you — wontʃu

Meet you — meetʃu

Did you — didʒu

Would you — wudʒu

GEMINATES

Finally, geminates are like twins — two same sounds back-to-back. Often when one word ends with the same letter as the beginning of the next word, you should connect the two words in your speech.

For example:

Social life –> socialife

Pet turtle –> Peturtle

Phonetic Transcription

Phonetic transcription (also known as **phonetic** script or **phonetic** notation) is the visual representation of speech sounds (or phones) by means of symbols. The most common type of **phonetic** **transcription** uses a **phonetic** alphabet, such as the International **Phonetic** Alphabet.

With phonetic transcriptions, dictionaries tell you about the pronunciation of words. In English dictionaries, phonetic transcriptions are necessary, because the spelling of an English word does not tell you how you should pronounce it.

Phonetic transcriptions are usually written in the International Phonetic Alphabet (IPA), in which each English sound has its own symbol. (You can take a look at a chart with all the English sounds and their IPA symbols.) For example, the IPA-based phonetic transcription of the word HOME is hoʊm, and the transcription of COME is kʌm. Note that in spelling, these words are similar. They both end in OME. But their phonetic transcriptions are different, because they are pronounced differently. Phonetic transcription is usually given in brackets, like this: /hoʊm/, /kʌm/. In a dictionary, it looks like this:

im·age /ˈɪmɪdʒ/ *n* **1** a picture of someone or something in your mind: *As she spoke, an image of a country garden came into my mind.*

(By the way, not all dictionaries give the pronunciations of words. If you are serious about learning English, you should buy a dictionary which has this information.)

Word stress

When a word has many syllables, one of them is always pronounced more strongly. This is called *word stress*, and we say that the syllable is *stressed*. For example, in the word BECOME, the stressed syllable is COME. If the stressed syllable was BE, BECOME would be pronounced ~~like this~~.

Dictionaries tell you which syllable is stressed. The most popular system is to put a vertical line (ˈ) before the stressed syllable in the phonetic transcription of the word. For example, the transcription for BECOME is /bɪˈkʌm/.

If a word has only one syllable (examples: PEN, WATCH), dictionaries usually do not put the ˈ stress mark before it. So they don't write /ˈpen/ — they simply write /pen/.

Some dictionaries use other systems for showing word stress. For example, they may put ˈ *after* the stressed syllable, or they may underline the stressed syllable.

A demonstration

Have a look at our demonstration of the phonetic transcription system. You can read the transcriptions of some English words and listen to their pronunciations at the same time.

Representing differences between British and American English

Many words are pronounced differently in British and American English. Of course, these differences must be reflected in phonetic transcriptions. There are two basic ways to do this:

- Separate transcriptions for British and American English, for example:

DOT	BrE /dɒt/, AmE /dɑːt/
FARM	BrE /fɑːm/, AmE /fɑːrm/
GO	BrE /gəʊ/, AmE /goʊ/
MOTHER	BrE /ˈmʌðəʳ/, AmE /ˈmʌðər/ (or /ˈmʌðɚ/)

- This system is used in advanced learner's dictionaries from Longman, Oxford and Cambridge. The problem with this system is that you have to write two transcriptions for most words, which takes up a lot of space.

- One "compromise" transcription for both British and American English. This is done by using mostly British phoneme symbols plus the ʳ symbol.

DOT	/dɒt/
FARM	/fɑːʳm/
GO	/goʊ/
MOTHER	/ˈmʌðəʳ/

- In this system, transcriptions are shorter, but the reader has to know that, in American English, ɒ changes to ɑː and ʳ changes to r. This system is used e.g. in the *Collins COBUILD Advanced Learner's English Dictionary* and in many places on Antimoon.

Should you care about phonetic transcriptions?

Today, nearly all good English dictionaries have audio recordings. If you can listen to any English word as it is pronounced by a native speaker, why should you care about phonetic transcriptions? Here are a few reasons:

- If you want to have good English pronunciation, you have to learn and practice all the English sounds anyway. If you're going to learn each sound in the English sound chart, you might as well learn its symbol – **it doesn't take that much extra effort**. It doesn't even have to be a special project for you – all you have to do is pay attention to the phonetic transcriptions in your dictionary. That way, you will gradually learn the symbols.

-

Suppose you look up the word BOOT and listen to its recording*. In theory, if you are familiar with the sounds of English, you *should* be able to notice that BOOT has the "long u" sound of WHO and SOON, and not the "short u" of GOOD and BOOK. But, in practice, you could miss that fact, especially if you're a beginner or you're not paying enough attention. If you also read the phonetic transcription /buːt/ and see the uː symbol (and know what it means), there's a **bigger chance that you will notice and remember the correct pronunciation**.

There are more words whose spelling can make you hear things that aren't there. For example, many learners may "hear" that PANDA ends in the vowel ɑː, that HAWK has a w sound, and that SYSTEM has an e sound. In all such cases, phonetic transcriptions can help escape the illusion. (Unfortunately, they can create their own illusions.)

Transcriptions can also stop you from hallucinating. Let me explain what I mean. Here's an English word: COLONEL. And here is its audio pronunciation. Did you notice anything unusual about this word and its pronunciation? If you didn't notice anything, here's a hint: how many l's does it have when you say it? That's right – only one l. However, it is very easy to miss that because the spelling COLONEL makes you expect two l's. This expectation can affect your perception – when you listen to the recording, *it's very easy to hear two l's even though there is only one!* Seeing the phonetic transcription /ˈkɜːnᵊl/ can help you notice that the first L in COLONEL is silent.

- Dictionaries have more transcriptions than recordings. For example, the transcriptions may show two ways to pronounce a word, but the recording will show only one. If you can read phonetic transcriptions, you can get **more information** out of a dictionary.

- On the Internet, people use phonetic transcription to **discuss pronunciation problems**. If you want to join the discussion, or ask questions, you have to know the transcription system.

- There are **situations when you cannot listen to sound** – for example, the computer you're using has no speakers, you don't want to disturb other people, you are in a noisy environment and can't hear the sound, you only have access to a paper dictionary, etc. Even if you can use audio, a glance at the transcription can be faster than clicking a button and listening to a recording.

- If you're making your own SRS items, you can add phonetic transcriptions more easily (and more quickly) than audio recordings. See also: pronunciation items.

In short, you can learn good English pronunciation without knowing the IPA symbols for English sounds, but learning those symbols is not that hard and you get a few nice benefits in return.

Hearing and listening

While some people may use the words hearing and listening as synonyms, there's nuance between hearing vs. listening. One is more active and requires effort, while the other is involuntary and natural. To master learning and communication, it takes both hearing and listening.

Let's understand the differences so that mastering communication can be an achievable goal. This will help in school, in work, and in life overall.

Definitions: Hearing vs. Listening

According to the dictionary, hearing is defined as "the process, function or power of perceiving a sound."

On the other hand, the same dictionary defines listening as "to hear something with thoughtful attention."

In their definitions alone, it's clear to see the big difference between the two. Listening requires attention, meaning it's active. Hearing is passive — you can't close your ears, so sounds will enter and be heard. This makes it involuntary.

Definitions: Active vs. Passive Listening

Active listening:

The listener is attempting to really internalize and understand what they are hearing. This requires motivation and purpose. The listener has an intention to connect and participate.

Passive listening:

Exhibits itself when the listener is disconnected and is unreceptive.

Defining the Differences

Continuous vs. Temporary:

Hearing is continuous. You will hear sounds all day because it's a physiological aspect of being. However, listening is temporary because it requires attention and focus, which can't be given at every hour of the day. As such, listening becomes psychological.

Involuntary vs. Voluntary:

Hearing is involuntary, meaning you don't choose to do it. That's why you can hear people talking, but you can choose not to listen and focus on what they are saying. This is like the phrase "in one ear, out the other."

Reasons Hearing is Different from Listening

Listening requires patience and practice. This is based on a few different reasons, including:

The Physiological Reason:

Our brain can actually process words faster than people can speak them. The difference is major. People speak, on average, 125 words per minute, but our brains are capable to take in 800 words per minute. That's why we can take in words, but still think be thinking as the words are coming in.

The Emotional Reason:

The amount at which we listen depends on how much we care. The depth at which we care can help to curtail the side thoughts that enter our mind when we are listening to someone talk.

How to Be an Active Listener

Active listening requires attention and care. Here are ways in which you can practice being an active listener:

1. Ask good questions:

When listening attentively, you can ask good questions. You can follow what the speaker is trying to convey and respond back with detailed and accurate questions to push the conversation further.

2. Be curious:

With anything in life, curiosity has the power to take us to greater levels. When you express curiosity during listening and genuinely want to know more, you will be better focused and pay attention.

3. Wait to speak:

One of the main tenets and sometimes the hardest part about being a listener is not interrupting. To actively listen, you have to rely on the cues that someone is done speaking before you open your mouth to talk. This comes in the form of hearing them close a sentence or thought, as well as non-verbal cues.

4. Stay focused:

Being focused means that you have to silence the other thoughts in your mind and pay attention to the words being spoken. One way you can practice on your focus outside of active listening can be meditation. This practice will help you learn how to be present so that when you are in the middle of a conversation, your mind is focused on what is happening with the other person, rather than thoughts about the past or future.

5. Don't fill in holes:

If there's a part of someone's story that feels missing, don't fill in the blanks yourself. Instead, ask the questions that will help you clarify and make better sense of the information.

Foundations of Effective Communication

Effective communication builds relationships. It also is a major part of learning and solving problems. When it comes to all aspects of life, you will want to be a good communicator to accomplish your goals and move things forward. Some of the foundations of effective communication include:

- Finding meaning
- Not interrupting
- Asking specific questions
- Restating what the other person is saying
  Benefits of Listening

Today, we live in a world where we have so many different ways to communicate. However, with so much information circulating, it can be hard to remember things we hear. That's why active listening is so important. It's also one of the reasons that podcasts and the digital revolution of audio entertainment is moving forward full-throttle. We all love stories, and some of the best ways we remember and understand them is by listening. Listening is also a way that we feel understood. Since active listening requires the other person to focus and care about what we are saying, it is how we know that they are understanding our thoughts, feelings and desires.

Presentation skills

Presentation skills are the skills you need in delivering effective and engaging presentations to a variety of audiences. These skills cover a variety of areas such as the structure of your presentation, the design of your slides, the tone of your voice and the body language you convey. Presenting is not most people's favourite thing to do, but it is unfortunately a significant part of the modern professional world. While it's not easy to shake those presenting nerves, there are ways you can learn to deal with them, chief among them is by giving a good presentation. When you deliver effective and successful presentations, it builds your confidence which makes it much easier the next time you present.

If you have a big presentation lingering in the near future and want to really nail it, identify what makes a good presentation. Here are some examples:

Confidence

I know this seem fairly impossible at the moment but going into a presentation with confidence really helps to sell it to your audience. People want you to succeed and they are looking to you to make them at ease. If you're second guessing everything about your speech pattern and delivery, how can you expect those listening to buy in to what you're selling. Prepare thoroughly and come ready to do the best job you can. The right attitude can make a big difference.

Passion

Keeping a captive audience is not an ease task, especially within the business world. While the information is no doubt important, the subject material can sometimes be dry, so it's your job as a presenter to give it some life. Delivering the topic with passion can often times translate into your audience forming their own interest in the subject. When you can speak passionately and eloquently about a subject, it will at the very least help to hold the attention of those you're speaking to and hopefully ignite a passion of their own.

Knowledge

Before getting started on your presentation, you want to learn as much as possible about the subject you're going to speak about. Become as much an expert as is reasonable to expect. The hope is that without even preparing a presentation, you would be able to speak at length on the subject. Without having a handle on the material, you will lose the audience. No matter how many times you practice, an audience can always tell the difference between someone who really knows the subject and those who are just regurgitating facts.

Naturalness

Memorizing a presentation can help to make you feel more prepared, but an overly memorized presentation isn't too much fun to sit through. Presentations should certainly be professional but they can also benefit from adding a bit of informality to the proceedings. Being comfortable with the material allows you to be open to a bit of naturalism when presenting which makes for a much more engaging talk. Stay on your talking points and don't stray off course, but don't make things too rigid or else it won't be fun for anyone.

Organization

While a little informality can be great for a presentation, when it comes to the structure of your presentation, strict guidelines are important. When a presentation hopes around too often, even if the right points are being hit, it can cause confusion in the audience and the message to become muddled. Your points need to connect and lead from one into the other so the audience has a story to follow. This helps them to remember information more easily and actually attain what you're trying to say.

Time-sensitive

Getting across all the necessary information in your presentation is important, but keeping the whole things to a reasonable length is also important. No matter what you're talking about, your audience isn't going to stay with you forever, so you need to make the presentation as concise as possible. Make cuts where necessary, understand what's really important and what is not and be able to improvise if you're running long.

Clarity

Above all else, a presentation is meant to convey a message. You could check all the box for the above qualities but if your audience leaves the presentation not knowing what your message was, then the whole thing failed. Identify a clear and concise message that can easily be interpreted and taken from your presentation. Know each time within your presentation that you need to hammer home that message. A clear message well delivered is the absolute key to a successful presentation.

Group discussion skills

What is a Group Discussion?

"Group" is a collection of individuals who have regular contact and frequent interaction and who work together to achieve a common set of goals. "Discussion" is the process whereby two or more people exchange information or ideas in a face-to-face situation to achieve a goal. The goal, or end product, maybe increased knowledge, agreement leading to action, disagreement leading to competition or resolution or perhaps only a clearing of the air or a continuation of the status-quo.

Who holds a Group Discussion?

"Group Discussion", popularly labeled as GD, is a popular methodology used by an many organizations (company, institute, business school, etc.) these days to gauge whether the candidate has certain personality traits such as interpersonal communication skills, confidence in public speaking, team spirit, leadership abilities, social behaviour and problem-solving skills. GDs form an important part of the short-listing process for recruitment or admission in a company or institution.

How is a GD Conducted?

In this methodology, there are usually 7-12 participants in a group. The the group of candidates is given a topic or a situation which could be either factual, abstract or case based, and typically given some time to think and make notes about the same. After this, the group

of candidates is, and then asked to discuss it the topic among themselves for a specific duration ranging between 10-40 minutes (which may vary from one organization to another). While the group discusses the pertaining issue at hand, the Moderators/ Panelists silently observe each candidate on various pre-determined parameters. The Panelists assign scores to every candidate based on his/her individual performance as well as how he performed within the group. As in a football game, where you play like a team, passing the ball to each team member and aim for a common goal, GD is also based on teamwork, incorporating views of different team members to reach a common goal. So, a group discussion refers to a communicative situation that allows its participants to share their views and opinions with other participants. It is a systematic exchange of information, views and opinions about a topic, problem, issue or situation among the members of a group who share some common objectives.

Why is a "GD" conducted?

Over the recent years, Group Discussion became a popular method of assessing a candidate's soft skills. The contenders who are shortlisted on basis of written exams have qualified with their intelligence quotient, i.e., aptitude and knowledge. However, since the significance of emotional quotient arose, new tools such as GD were devised to gauge candidates' social and interpersonal skills. Organizations conduct GDs to find out whether you possess the critical qualities/skills to contribute effectively to the goal accomplishment process.

Why GD is important?

- It helps evaluate whether a candidate is the right fit for the organisation.
- It helps assess how a participant performs under different situations in a group.
- It helps to judge how one conceptualizes and manoeuvres his ideas through the discussion.
- It helps in analysing the candidate's attitude towards fellow members through one's communication and interpersonal skills, listening ability, humility and tolerance to others ideas.
- It helps in shedding light on candidate's leadership and managerial skills, problem-solving aptitude, creative thinking and knowledge on diverse topics.

Since, team work is an essential element of business management and corporate work-sphere, a person's ability to perform well in a GD is very critical for a successful career. A GD helps to achieve group goals as well as individual goals. The examiner can evaluate both the personality traits and group skills of candidates participating in a G.D. It is basically a

situation test wherein a sample of a candidate's group worthiness and potential as a worker comes out quite explicitly.

Types of discussion

There are a variety of different types of discussions that occur naturally and which we can recreate in the classroom. These include discussions where the participants have to:

- *Make decisions* (e.g. decide who to invite to a party and where to seat them)
- *Give and / or share their opinions on a given topic* (e.g. discussing beliefs about the effectiveness of capital punishment)
- *Create something* (e.g. plan and make a poster as a medium for feedback on a language course)
- *Solve a problem* (e.g. discussing the situations behind a series of logic problems)

Some discussion topics may fall into more than one of these categories, but it is useful to consider a variety of formats to which the students can apply the skills they are learning

Useful sub-skills for students

There are a number of different sub-skills which students will need to be able to successfully and effectively participate in a group discussion. Students need to develop the ability to:

Analyse

This skill can be developed by giving students the topic individually and asking them to brainstorm or mind-map all of the possible sub-topics they could speak about. The students can then swap their notes and assess or analyse the relevance of each of the sub-topics their partner has included. Together, the students then draw up a fresh list or mind-map and discuss how the sub-topics might be linked together, along with examples or reasons for any arguments   they   might   have.

Persuade

This skill comes in useful when students need to make decisions on how to do something (e.g. which candidate should get a job). A fun activity to develop this skill is to give groups of students this topic

and ask them to decide on the profile of the perfect candidate, creating a list of 7 adjectives. The students are then re-grouped and asked to persuade the other members of the group that their selection is the best while compiling a second, negotiated list. The group members who retain the most from their original lists are the winners. Note down useful phrases that you hear the students using while doing this task and discuss these at the end for future reference.

Control emotions

This can be practised by giving the students a fairly controversial topic, such as 'Friends are more important than family' and asking the students to decide whether they agree, disagree or have no opinion, making notes on their main arguments to support their viewpoint. Divide the students into groups ensuring that there is a mix of views within each group. Explain that for this discussion, the aim is to keep their voices low and try to control their emotions as far as possible. Monitor and give feedback on these areas.

Support

One of the most important things for this skill is for students to learn when it is and isn't appropriate to interrupt and how to do it. Very often students will talk over each other in an effort to get their point across and forget to listen.

Use functional language

Depending on the types of group discussions that you plan to do with your class, it is useful to draw up a list of useful functional language for the students to refer to. This could include phrases for functions such as 'Giving reasons', 'Giving your opinion', 'Agreeing and disagreeing', etc. You can either make up the list yourself and distribute it or get the students to do this. For each group discussion, you can then refer them to the appropriate section of the list and give them a few moments to consider the language before beginning the discussion.

Interview skills

Interviewing is a skill in and of itself, one in which your ability to interact with the interviewer and to articulate your thoughts are factors that are just as important in getting the job as are the qualifications listed on your resume. Here is a list of interview skills that will help you get hired.

Interview Preparation

Winging it is never worth it. Not only will your interviewer see right through it, but your answers (and your self-confidence) will seriously suffer if you neglect to properly prepare. You should dedicate at least an hour to your preparation.

Here's a sample formula outlining a 60-minute preparation exercise:

- **5 minutes** re-reading and analyzing the job description, focusing on the essential requirements and responsibilities, in order to tailor your answers andto home in onthe most important aspects of the job.

- **5 minutes** re-reading your resume and cover letter to review how you pitched yourself in the first place.

- **15 minutes** researching potential interview questions specific to the position and the industry.

- **20 minutes** practicing answers to these questions and recalling specific examples from your work experience, such as major accomplishments, challenges, or milestones that will serve as anecdotes to strengthen your responses to situational and behavioral-based interview questions.

- **15 minutes** researching the company, looking into their history, mission and values, and recent projects.

Indeed, practice makes perfect. In addition to practicing these steps on your own, ask a friend or family member to pose as an interviewer so you can get used to answering questions in real time.

Be on Time

There are very few (if any) excuses that will redeem a late arrival. Do whatever you need to do to get there ten to 15 minutes in advance of your interview time, whether it's planning your outfit and packing your bag the night before, setting five alarms, asking a friend to give you a wake-up call, or leaving extra early to account for potential transportation obstacles.

Think Before You Speak

A well-thought-out answer is always better than a rushed one.

Avoid the "ums" and "uhs" and buy yourself time by repeating the interviewers' questions back to them, or by using a phrase like, "That's an interesting question!" or, "I was actually just thinking about that when I read an article on a similar topic, and…" If you're really stumped, you can say, "What a great question. I've actually never been asked this before; let me just take a second to think about this." Finally, know what to do if you really can't answer a question.

Speak Clearly, Cohesively, and Calmly

Nerves can get you talking a mile a minute, and so can the simple desire to convey as much valuable information about yourself as possible. However, talking too fast can make you look rushed, flustered or anxious. Make a conscious effort to *slow down* and speak calmly and clearly. It will help you avoid interview stress.

Be Confident, Not Arrogant

Although you should be willing and able to promote yourself, your experience, and your accomplishments, make sure you don't come across as arrogant, narcissistic, or self-important. No matter how good you are at your job, you're going to run into countless obstacles if you lack the emotional intelligence to work on a team and get along with managers, co-workers, or clients.

Focus on exuding a kind and balanced sense of confidence, and when you discuss your achievements, be sure to give credit where credit is due in order to show that you're a team player.

Actually Listen

Anyone can nod, smile, and say "Right" or "Exactly" over and over, but how many people *actually* listen?

However, if you don't listen well in the first place, you might miss the entire point of the question, and as a result, your answer could fall totally flat.

Stay in the moment and don't let yourself zone out, even if it feels like the interviewer is endlessly blabbing on. Preparation will help tremendously (so that you have material ready to discuss and won't have to come up with it all on the spot), but good listening skills and the ability to stay focused are key.

Express Optimism, Both With Your Words and Your Body Language

No company wants to hire someone with a bad attitude. No matter how difficult your situation is, don't bring any baggage into the interview room. That means don't bad-mouth your former employer or any other companies you've been associated with, and don'tcomplain about your personal circumstances.

Be natural, expressing reasonable perspectives through a lens of optimism. For example, if you have to talk about a challenging situation, you should include a mention of how you may have helped solve it, and what you learned that made you a better employee. Remember, your body language *does* matter as much as your words. Walk in with a smile on your face, offer a firm handshake, and sit up tall at the table, leaning slightly forward to engage in the conversation.

Show Interest, Without Desperation

Sometimes, it can be helpful to think of an interview as a (professional) first date. An air of disinterest, apathy, or monotony will likely turn off an interviewer, as will overenthusiastic desperation. No matter how much you want or need the job, refrain from acting desperate; pleading or begging has no place in a job interview. The key is to express earnest interest in

the role and in the company, and passion for the work you do. Keep in the back of your mind that you are a valuable asset as an employee.

Know More Than Your Elevator Pitch

Although you should be able to give an elevator pitch in which you introduce yourself, recap your experience, and promote your most valuable professional assets, make sure you're comfortable talking about yourself beyond that. Know how to discuss both your strengths and weaknesses, and emphasize your best qualities and greatest skills, while putting a positive spin on your areas of improvement.

You should also be able to exert some level of control over the conversation. For example, if an interviewer tries to trip you up with a tricky question like, "Have you ever had a bad experience with an employer?" or "Tell me about a time a coworker was unhappy with you," you should be able to answer their question while bridging your response into a positive: an idea or example that shows how you learned or grew from the situation. You should also have questions of your own to ask the interviewer.

Express Gratitude

Don't underestimate the importance of saying "Thank you." As soon as your interview concludes, you should thank your interviewers for their time and for the opportunity to learn more about the position. When you get home, you should always follow up with a thank-you email. Otherwise, the interviewer may take your silence as a sign that you aren't really interested in the position.

Your preparation before the day of the interview needs to be on two main fronts:

Research the Organisation

Find out as much as you can about the company.

Look at their website, and any information that they have sent you, and see if you can find their mission, objectives, any value statements and the like. It's helpful to be familiar with the organisation's guiding principles. Also try to find out how the job that you have applied for fits into the organisation.

Make a list of the questions about the organisation, ideally around work, such as the team you will be working with, or the work that you will be doing on a daily basis. It's OK to ask about the on-site gym and the holiday allowance, but don't sound as if you're only interested in getting away from work!

It's probably **not** a great idea to ask whether you'll be able to work part-time at this stage. Either you should already have done that before applying, or you need to be prepared to work the hours stated.

About you

You need to sit down with the person specification and your application, and develop some new examples of how you meet at least a few of the requirements. It is fine to talk about the examples on your application form or CV/covering letter, but it's useful to have a few new ones too. Describe the situation in one sentence or less, and focus on your actions, the results that you achieved, and how you knew you were successful.

It's also helpful to prepare answers for some of the standard icebreakers, such as 'Tell me a bit about your current job', or 'Tell me why you've applied for this job'. Your answers should focus on your skills, and how you can use them in the new job, again based around the person specification. Don't learn them off by heart, but have a good idea of what you want to say.

Tests and Presentations

Some interviews require you to make a short presentation, or to take a test. The details will always be included in the letter inviting you to interview, so you'll have time to prepare. If you've been asked to make a presentation, don't assume that there will be PowerPoint, or that you'll be standing in front of a group.

You may be invited to bring a handout. It's worth spending a bit of time making a one-page handout that fully summarises your presentation, whether it's a mind-map, a picture of some sort, or your five key take-home messages. Have a look at our page: **Creative Thinking** for some ideas. Think about what you want them to remember from your presentation, and make sure that's clear from your handout.