THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY
HYDERABAD 500 007

SCHOOL OF DISTANCE EDUCATION
M.A. English (Semester I)

Course I: *ACADEMIC READING AND WRITING*
ASSIGNMENTS (2022 – 2023)

(This set of assignments has 12 printed pages)

Assignment I
(Based on Blocks I & II)

> **Read the Blocks** carefully before you attempt the questions.
> You may **refer to the Blocks** as you do the assignments, to understand what is expected.

I   **Read the passage below and divide it into paragraphs. Identify and write down the signposting devices and other features from the passage that helped you decide on the paragraphing.**

> The COVID-19 pandemic has created the largest disruption of education systems in history, affecting nearly 1.6 billion learners in more than 190 countries and all continents. Closures of schools and other learning spaces have impacted 94 per cent of the world's student population, up to 99 per cent in low and lower-middle income countries. The crisis is worsening pre-existing education disparities by reducing the opportunities for many of the most vulnerable children, youth, and adults – those living in poor or rural areas, girls, refugees, persons with disabilities and forcibly displaced persons – to continue their learning. Learning losses also threaten to extend beyond this generation and erase decades of progress, not least in support of girls and young women's educational access and retention. Some 23.8 million additional children and youth (from pre-primary to tertiary) may drop out or not have access to school next year due to the pandemic's economic impact alone. Similarly, the education disruption has had, and will continue to have, substantial effects beyond education. Closures of educational institutions hamper the provision of essential services to children and communities, including access to nutritious food, affect the ability of many parents to work, and increase risks of violence against women and girls. As fiscal pressures increase, and development assistance comes under strain, the financing of education could also face major challenges, exacerbating massive pre-COVID-19 education funding gaps. For low-income countries and lower-middle-income countries, for instance, that gap had reached a staggering $148 billion annually and it could now increase by up to one-third. On the other hand, this crisis has stimulated innovation within the education sector. We have seen innovative approaches in support of education and training continuity: from radio and television to take-home packages.

Distance learning solutions were developed thanks to quick responses by governments and partners all over the world supporting education continuity, including the Global Education Coalition convened by UNESCO. We have also been reminded of the essential role of teachers and that governments and other key partners have an ongoing duty of care to education personnel. But these changes have also highlighted that the promising future of learning, and the accelerated changes in modes of delivering quality education, cannot be separated from the imperative of leaving no one behind. This is true for children and youth affected by a lack of resources or enabling environment to access learning. It is true for the teaching profession and their need for better training in new methods of education delivery, as well as support. Last but not least, this is true for the education community at large, including local communities, upon whom education continuity depends during crisis and who are key to building back better.

II   **Read the text given below. As you read it, underline the key points in the text. Then write a <u>summary</u> of the text. (Revise the characteristics of a summary before you start writing.)**

The brain is often described as being "like a muscle". It's a comparison that props up the brain training industry and keeps school children hunched over desks. We judge literacy and numeracy exercises as more beneficial for our brain than running, playing and learning on the move.

But the brain-as-muscle analogy doesn't quite work. To build up your biceps you can't avoid flexing them. When it comes to your brain, an oblique approach can be surprisingly effective. In particular, working your body's muscles can actually benefit your grey matter. Scientists are showing that the runner's high and the yogi's tranquility have profound effects on your brain. Moreover, specific physical activities can markedly alter its structure in precise ways.

The part of the brain that responds strongly to aerobic exercise is the hippocampus. Well-controlled experiments in children, adults and the elderly show that this brain structure grows as people get fitter. As well as slowly improving your memory hardware, exercise can have a more immediate impact on memory formation. German researchers showed that walking or cycling during, but not before, learning helped new foreign language vocabulary to stick. So exercise while you revise. Don't push it too hard, though: vigorous workouts can raise your stress levels, which can scupper your memory circuits.

Besides making memories stickier, exercise can help you focus and stay on task. The best scientific evidence comes from testing school children, but the same most likely applies to us all. Interspersing lessons with 20-minute bouts of aerobics-style exercise improved the attention spans of Dutch school pupils. Meanwhile, a large randomized controlled trial in the US looked at the effects of daily after-school sports classes over a school year. The children, of course, got fitter. Less predictably, their executive control improved. They became more adept at ignoring distractions, multitasking, and holding and manipulating information in their minds.

And if that all sounds like hard work, you may not have to get out of breath to reap the attention-honing effects of exercise. Just 10 minutes of playful coordination skills, like bouncing two balls at the same time, improved the attention of a large group of German teenagers.

The evidence that staying physically fit keeps your brain healthy into old age is especially compelling. Most concrete is the link between aerobic fitness and cognitive preservation. Workouts needn't be extreme either: 30-45 minutes of brisk walking, three times a week, can help fend off the mental wear and tear and delay the onset of dementia.

Researchers are still teasing out the critical factors that make exercise such a potent brain tonic. Prime suspects include increased blood flow to the brain, surges of growth hormones and expansion of the brain's network of blood vessels. It's also possible that exercise stimulates the birth of new neurons. Until recently, few believed this could happen in adult human brains.

The cognitive spillover from exercise reminds us that our brains don't operate in isolation. What you do with your body impinges on your mental faculties. Sitting still all day, every day, is dangerous. So don't dither about what form of exercise you do. Find something you enjoy, then get up and do it.

III   Read the text below and present the contents diagrammatically.

The term 'novel' is now applied to a great variety of writings that have in common only the attribute of being extended works of *fiction* written in prose. Daniel Defoe wrote *Robinson Crusoe* (1719) and is often credited with writing the first 'novel of incident'—it has an enforced unity of action as it focuses on the problems of a convincing central character. The credit for having written the first English novel of character, or 'psychological novel,' is almost unanimously given to Samuel Richardson for his *Pamela; or, Virtue Rewarded* (1740). The 'realistic novel' is characterized as the fictional attempt to give the effect of realism*,* by representing complex characters with mixed motives who are rooted in a social class, operate in a developed social structure, interact with many other characters, and undergo plausible, everyday modes of experience. If, as in the writings of Jane Austen, a realistic novel focuses on the customs, conversation, and ways of thinking and valuing of a particular social class, it is often called a 'novel of manners.' A 'bildungsroman,' such as Charles Dickens' *Great Expectations* (1861) is a 'novel of formation' or 'novel of education' that dwells on the development of the protagonist's mind and character, from childhood into maturity. The 'social novel' emphasizes the influence of the social and economic conditions of an era on shaping characters and determining events. Examples of social novels are Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852).

IV   Read the text below and <u>respond to it from your point of view</u>, in about 200 to 250 words. DO NOT reproduce the passage as it is given.

Corporal punishment is the use of physical force to cause pain—but not wound—as a means of discipline. For instance, spanking, rapping on the head or slapping are different forms of corporal punishment which are not classified as abuse. However, corporal punishment was banned in schools in India in 2010, when the Ministry of Women and Child Development issued a new set of guidelines that banned physical punishment of students. A first violation of the ban will invite up to one year in jail, or a fine of Rs. 50,000 or both. For subsequent violations, imprisonment could be extended up to 3 years with an additional fine of 25,000 rupees. The Heads of schools will be responsible for preventing corporal punishment. Teachers found guilty could be denied promotion, and even increments.

It's legal status apart, corporal punishment has been a topic of debate for many years. There are strong arguments for and against it, and many people find that even in the most open-minded circumstances, they still cannot agree. Some see it as a good tool for enforcing rules and discipline, while others see it as abuse and detrimental behavior.

Reasons Supporting Corporal Punishment
1. **Deterrent**: Corporal punishment is usually an effective behaviour deterrent. No one likes the thought of punishment, and knowing that it can be enforced can be a strong influence on the actions of children. It will help keep down undesirable behaviour.
2. **Establish authority**: Corporal punishment gives a little fear that can be a healthy ring for children. It establishes authority and teaches a child to respect authority. It helps make children obedient, respectful, polite, etc. In the absence of corporal punishment, children likely go wild.
3. **Compliance**: Increases immediate short-term compliance because the reprimand is fresh in their mind. It also sends a strong message to other children that there are swift and uncomfortable consequences for misbehavior in the school environment.
4. **Cost**: With little or no cost, corporal punishment is affordable to everyone. It has a very low to no cost rate and is affordable to all teachers, school heads and parents alike.
5. **Quick**: Corporal punishment is both quick and saves time. Punishments like writing lines and detention take up time, corporal punishment offers the same results for a fraction of the time. This also promotes productivity in a student or child as it allows both parties to return to their tasks (such as a child returning to the classroom to resume learning).
6. Right/Wrong: Corporal punishment definitely teaches both right and wrong. We may have learnt it early on, but for some the difference between right and wrong needs to be a constant reminder. Corporal punishment lets the person know where they have crossed the line.

So, going by the saying 'spare the rod, spoil the child,' it may be that corporal punishment is not a bad thing after all. After all, our teachers have the best interests of their students in mind. Don't they?

ASSIGNMENT II
(Based on Block III)

> **Read the Block** carefully before you attempt the questions.
> **Refer to the Blocks** as you do the assignments to understand what is expected.

I Study the following comparison between two differing points of view.

  A. Comment on the organization of the essay.
  B. Identify the phrases that indicate the comparison explicitly.
  C. Identify the elements that indicate similarities and differences between the two.

A tragedy is defined as beginning with a problem that affects everyone, i.e., the whole town or all the characters involved, the tragic hero must solve this problem and this results in his banishment or death. A comedy is defined as also beginning with a problem, but one of less significant importance. The characters try to solve the problem and the story ends with all the characters uniting in either a marriage or a celebration. Although these two genres are seen as being complete opposites of each other, through further analysis one can gather that though they are different certain similarities can also be seen.

One aspect of these genres that can be compared and contrasted is the narrative or plot. A comparison can be analyzed in that both begin with a problem. In *Oedipus Rex*, the play begins with a plague devastating the city of Thebes. In *A Midsummer Night's Dream* there is also a plague that is upon the land. However, a difference between these two beginnings is that in *Oedipus Rex* the citizen are affected by it to the point that they look towards Oedipus for a solution to their suffering; while in *A Midsummer Night's Dream*, the effects of the plague are never shown to the audience and it seems a minor detail. Another difference is the cause of the plague in the two plays. In the tragedy, *Oedipus Rex*, the hero ends up being the cause because he murdered the king; while in *A Midsummer Night's Dream* the cause is a fight between Titania and Oberon.

A point that can be compared and contrasted is the search for a solution in the plots. In *Hamlet*, Hamlet is searching for the truth to discover if his father was really murdered by his uncle and if this is true he must correct the situation by killing his uncle. Also, in *Oedipus Rex* this plot is seen in that Oedipus is searching for the truth about the murder of the old king, Laios, and the situation will be resolved by the murder being banished from Thebes. In contrast, *A Midsummer Night's Dream* is more centered around the lovers trying to overcome the forces that separate them and Oberon seeking revenge on Titania. However, in *Desire Under the Elms*, the characters Abbie and Eben are trying to overcome the forces that keep their love in secrecy. The end of the plays is another contrast because all the tragedies end in death or banishment but in *A Midsummer Night's Dream* they all live happily ever after and unite in marriage and have a party. The plague mentioned at the beginning is forgotten and the character Puck tells the audience that all is well.

Another aspect of comedy and tragedy that can be compared and contrasted is the characters of the play. A similarity is that in the tragedies of *Hamlet* and *Oedipus Rex*

the main characters are royalty, and in the comedy *A Midsummer Night's Dream* the characters of Titania, Oberon, Hippolyta, and Theseus are royalty. Also, in *Desire Under the Elms* the characters are farmers and in *A Midsummer Night's Dream* the characters of Bottom and the other persons in this play are also men who work with their hands. A difference between all these characters is that in the tragedies all the characters are dealing with serious issues that effect the whole outcome of their lives in that they die due to the problem or are banished as outcast from their homes or are sent to jail and are uncertain of if they will live. While in comedy the characters are faced with serious problems but it is handled in a humorous way with a sense that all will end well. Thus, in *A Midsummer Night's Dream* when Hermia is faced with the serious option of a loveless marriage, a life as a nun, or running away from home; however the consequence of her choice to run away from home is solved with magic and the silly switching of loves that is righted in the morning. Another aspect of the characters is the use of humor in the plays. In *A Midsummer Night's Dream*, the characters of royalty use high humor and wit; likewise *Hamlet* uses wit and at the party in *Desire Under the Elms* a kind of wit is used. Also, in *A Midsummer Night's Dream* the character Bottom uses low humor by inappropriately using words, using body and food humour. This is also seen in *Hamlet* with the gravedigger scene in that they mispronounce words; and in *Desire Under the Elms* in that the brothers Simeon and Peter use low humor. One of the big differences between the humor used by the characters in comedy and tragedy is that the humor in tragedy takes on a dark tone due to the context that the humor is used in. It can't be light humor because it's about serious subject matter like death and incest.

Finally, the audience appeal in comedy and tragedy is an aspect of the two that has similarities and differences. The audience in a tragedy leaves that tragedy with a sense that they have witnessed something so horrible that their lives are good in comparison. Also, in the case of the three tragedies we have studied the audience gets to vicariously fulfill the taboo of the Oedipus complex and see the horrible consequences to that desire. The audience appeal in comedy is that they get to see serious problems dealt with in a humorous manner that can help them see that their problems may not be as serious as they thought. While the audience sees the subjects dealt with in different ways both comedy and tragedy help them to gauge their own problems in comparison.

While comedy and tragedy are usually viewed as two entirely different subjects, there are some similarities between the two. They both begin with serious problems but the true difference is in the way those problems are handled and the consequences that the characters suffer from those problems.

II   Read the following text.
   A. **Identify the language functions that you find in it. (***Stating, Illustrating, etc.)*
   B. **List the functions and write down the numbers of the sentences in which you find them.**

Literary theory, to put it in a rather simple way, is a way of thinking about how different kinds of ideas act as lenses for a critic to view and talk about art, literature, and even culture. [1] These different lenses allow us to focus on particular aspects of a work. [2] If a critic is working with post-colonial theories, s/he might consider the same story but look at how a text or characters from colonial powers (Britain, France,

and even America) treat characters or events involving people or regions from the erstwhile colonized region (say, Africa, the Caribbean or the Indian subcontinent). [3] **Post-colonial criticism** looks at issues of power, economics, politics, race, religion, and culture and how these elements work in relation to colonial hegemony. [4]

Therefore, a post-colonial critic might be interested in works such as Daniel Defoe's *Robinson Crusoe* as a novel which draws extensively on the idea of colonizing. [5] Crusoe's attitude towards the land upon which he is shipwrecked and towards the black man whom he names 'Friday' reveals an inherently colonial/imperial attitude of white power staking claims on territories inhabited by non-white people. [6] In addition, post-colonial criticism also takes the form of literature composed by authors who critique Euro-centric hegemony (white European ideas or definitions as central to the entire world). [7]

Thus, an important idea is the perspective on Empire by writers from colonized nations. [8] Seminal post-colonial writers such as Nigerian author Chinua Achebe and Kenyan author Ngugi wa Thiong'o have written a number of stories recounting the suffering of colonized people. [9] For example, in *Things Fall Apart*, Achebe details the strife and devastation that occurred when British colonists began moving inland from the Nigerian coast. [10] Rather than glorifying the exploratory nature of European colonists as they expanded their sphere of influence, Achebe narrates the destructive events that led to the death and enslavement of thousands of Nigerians when the British imposed their Imperial government. [11] In turn, Achebe points out the negative effects (and shifting ideas of identity and culture) caused by the imposition of western religion and economics on Nigerians during colonial rule. [12]

Post-colonial criticism also questions the role of the western literary canon (the classification of some works as the most important of a particular time period or place) and western history as dominant forms of knowledge making. [13] So, for example, a post-colonial critic might question the works included in 'the canon' because it does not contain works by authors outside western culture. [14] Take, for example, William Wordsworth's poem '"I wandered lonely as a Cloud."' [15] The poem, which features daffodils, used to be taught in places like India and the West Indies, even though daffodils don't even exist in those countries and generations of students have read the text without actually understanding the context of a daffodil in the country of the poem. [16]

Moreover, the authors included in the canon often reinforce colonial ideology of dominance, such as Joseph Conrad's *Heart of Darkness*. [17] Western critics might consider *Heart of Darkness* an effective critique of colonial behavior. [18] But post-colonial theorists and authors might disagree with this perspective. [19] For example, Chinua Achebe observes that the novel's condemnation of European notions is based on a definition of Africans as savages. [20] Indeed, the novel portrays Africans as a pre-historic mass of frenzied, howling, incomprehensible barbarians. [21]

Thus, postcolonial criticism examines different aspects of the representation of colonial oppression in literary texts, from perspectives of race, religion, gender, cultural beliefs. [22] It also studies how a literary text in the Western canon reinforces or undermines colonialist ideology through its representation of colonialization and/or its inappropriate silence about colonized peoples. [23]

III **Write a critical appreciation of the poem reproduced below.** (Points to remember: Theme, Poetic devices, Subtlety of expression, Impact on the reader)

A Litany for Survival
For those of us who live at the shoreline
standing upon the constant edges of decision
crucial and alone
for those of us who cannot indulge
the passing dreams of choice
who love in doorways coming and going
in the hours between dawns
looking inward and outward
at once before and after
seeking a now that can breed
futures
like bread in our children's mouths
so their dreams will not reflect
the death of ours;

For those of us
who were imprinted with fear
like a faint line in the center of our foreheads
learning to be afraid with our mother's milk
for by this weapon
this illusion of some safety to be found
the heavy-footed hoped to silence us
For all of us
this instant and this triumph
We were never meant to survive.

And when the sun rises we are afraid
it might not remain
when the sun sets we are afraid
it might not rise in the morning
when our stomachs are full we are afraid
of indigestion
when our stomachs are empty we are afraid
we may never eat again
when we are loved we are afraid
love will vanish
when we are alone we are afraid
love will never return
and when we speak we are afraid
our words will not be heard
nor welcomed
but when we are silent
we are still afraid

So it is better to speak
remembering
we were never meant to survive.

ASSIGNMENT III
(Based on Block IV)

Read the Block carefully before you attempt the questions.
Refer to the Blocks as you do the assignments to understand what is expected.

I   **Read the description below and answer the question that follows.**

The gold and scarlet leaves that littered the countryside in great drifts <u>whispered and chuckled</u>[1] among themselves, or <u>took experimental runs</u>[2] from place to place, rolling like coloured hoops among the trees. It was as if they were practising something, preparing for something, and they would discuss it excitedly in rusty voices as they <u>crowded round</u>[3] the tree-trunks. The birds, too, congregated in little groups, puffing out their feathers, <u>twittering thoughtfully</u>.[4] The whole air was one of expectancy, like a vast audience waiting for the curtain to go up.

In a few days small white clouds started their winter parade, <u>trooping across</u>[5] the sky, soft and chubby, long, languorous, and unkempt, or small and crisp as feathers, and driving them before it, like an ill-assorted flock of sheep, would come the wind. This was warm at first, and came in gentle gusts, <u>rubbing through</u>[6] the olive-groves so that the leaves trembled and turned silver with excitement, rocking the cypresses so that they undulated gently, and stirring the dead leaves into <u>gay, swirling little dances</u>[7] that died as suddenly as they began. Playfully it ruffled the feathers on the sparrows' backs, so that they <u>shuddered and fluffed</u>[8] themselves; and it leapt without warning at the gulls, so that they were stopped in mid-air and had to curve their white wings against it. Shutters started to bang and doors chattered suddenly in their frames. But still the sun shone, the sea remained placid, and the mountains <u>sat complacently</u>,[9] summer bronzed, wearing their <u>splintered snow hats</u>.[10]

Some of the words in the text have been underlined. How will the meaning of the text be changed if each of these words/phrases is replaced with the words given alongside them in the table below? Does the choice of words create a particular kind of description and add details to it? (Consult a dictionary and a thesaurus to see the shades of meaning the words convey.)

Word in Text	Alternative
whispered and chuckled	rustled
took experimental runs	drifted
crowded round	collected near
twittered thoughtfully	and sang
trooping across	floated across
rubbing through	blowing in
gay, swirling little dances	little heaps
shuddered and fluffed	shook and puffed
sat complacently	stood
splintered snow hats	snow tops

II   **Study the following factual narrative carefully. Comment on the organization of the content and the features that make it a factual narrative.**

The early part of the 20th century saw massive changes in the everyday life of people in cities. The recent inventions of the automobile, airplane, and telephone shrank distances around the world and sped up the pace of life. Freud's theory of the unconscious and infantile sexuality radically altered the popular understanding of the mind and identity, and the late-nineteenth-century thinkers Karl Marx and Friedrich Nietzsche in different ways undermined traditional notions of truth, certainty, and morality. Theoretical science, meanwhile, was rapidly shifting from two-hundred-year-old Newtonian models to Einstein's theory of relativity and finally to quantum mechanics.

At least partly in response to this acceleration of life and thought, a wave of aggressively experimental movements, sometimes collectively termed 'modernist' because of their emphasis on radical innovation, swept through Europe. But what connects the modernist writers—aside from a rich web of personal and professional connections—is a shared desire to break with established forms and subjects in art and literature. Influenced by European art movements, many modernist writers rejected realistic representation and traditional formal expectations. In the novel, they explored the Freudian depths of their characters' psyches through stream of consciousness and interior monologue. In poetry, they mixed slang with elevated language, experimented with free verse, and often studded their works with difficult allusions and disconnected images. Ironically, the success of modernism's initially radical techniques eventually transformed them into the established norms that would be resisted by later generations.

Among the earliest groups to shape English-language modernism were the imagists, a circle of poets led initially by the Englishman TE Hulme and the American Ezra Pound, in the early 1910s. Imagist poetic doctrine included the use of plain speech, the preference for free verse over closed forms, and above all the creation of the vivid, hard-edged image. The first two of these tenets in particular helped to shape later modernism and have had a far-reaching impact on poetic practice in English.

As modernism developed, the more reasoned, essayistic criticism of Pound's friend and collaborator TS Eliot came to dominate the world of ideas. Eliot's *Waste Land* and James Joyce's *Ulysses* were technically innovative and initially controversial (*Ulysses* was banned in the United States and Great Britain), but their eventual acceptance as literary landmarks helped to bring modernism into the canon of English literature. In the decades to come, the massive influence of Eliot as a critic would transform the image of modernism into what Eliot himself called classicism, a position deeply rooted in a sense of the literary past and emphasizing the impersonality of the work of art.

In the post-World War II period, modernism became the institutionally approved norm against which later poetic movements, from the 'Movement' of Philip Larkin to avant-garde Language Poetry, reacted. Nonetheless, the influence of modernism, both on those artists who have repudiated it and on those who have followed its direction, was pervasive. Joyce, Eliot, Virginia Woolf, and other modernists provided compositional strategies still central to literature. Writers as diverse as WH Auden, Samuel Beckett,

Derek Walcott, and Salman Rushdie have all, in one way or another, continued to extend the discoveries of the modernist experiment—adapting modernist techniques to new political climates marked by the Cold War and its aftermath, as well as to the very different histories of formerly colonized nations. Like the early 20th century avant-garde in European art and music, meanwhile, literary modernism has continued to shape a sense of art as a form of cultural revolution that must break with established history, constantly pushing out the boundaries of artistic practice.

III   Study the following argumentative text.
   A. Draw an outline of the content.
   B. Describe the structure of the text.
   C. List the expressions that signpost the arguments.

The future of poetry is immense, because in poetry, where it is worthy of its high destinies, our race, as time goes on, will find an ever surer and surer stay. There is not a creed which is not shaken, not an accredited dogma which is not shown to be questionable, not a received tradition which does not threaten to dissolve. Our religion has materialized itself in the fact, in the supposed fact; it has attached its emotion to the fact, and now the fact is failing it. But for poetry the idea is everything; the rest is a world of illusion, of divine illusion. Poetry attaches its emotion to the idea; the idea is the fact. The strongest part of our religion to-day is its unconscious poetry.

The best poetry is what we want; the best poetry will be found to have a power of forming, sustaining, and delighting us, as nothing else can. A clearer, deeper sense of the best in poetry, and of the strength and joy to be drawn from it, is the most precious benefit which we can gather from a poetical collection such as the present. And yet in the very nature and conduct of such a collection there is inevitably something which tends to obscure in us the consciousness of what our benefit should be, and to distract us from the pursuit of it. We should therefore steadily set it before our minds at the outset, and should compel ourselves to revert constantly to the thought of it as we proceed.

Yes; constantly in reading poetry, a sense for the best, the really excellent, and of the strength and joy to be drawn from it, should be present in our minds and should govern our estimate of what we read. But this real estimate, the only true one, is liable to be superseded, if we are not watchful, by two other kinds of estimate, the historic estimate and the personal estimate, both of which are fallacious. A poet or a poem may count to us historically, they may count to us on grounds personal to ourselves, and they may count to us really. They may count to us historically. The course of development of a nation's language, thought, and poetry, is profoundly interesting; and by regarding a poet's work as a stage in this course of development we may easily bring ourselves to make it of more importance as poetry than in itself it really is, we may come to use a language of quite exaggerated praise in criticizing it; in short, to overrate it. So arises in our poetic judgments the fallacy caused by the estimate which we may call historic. Then, again, a poet or poem may count to us on grounds personal to ourselves. Our personal affinities, likings and circumstances, have great power to sway our estimate of this or that poet's work, and to make us attach more importance to it as poetry than in itself it really possesses, because to us it is, or has

been, of high importance. Here also we overrate the object of our interest, and apply to it a language of praise which is quite exaggerated. And thus we get the source of a second fallacy in our poetic judgments—the fallacy caused by an estimate which we may call personal.

Indeed there can be no more useful help for discovering what poetry belongs to the class of the truly excellent, and can therefore do us most good, than to have always in one's mind lines and expressions of the great masters, and to apply them as a touchstone to other poetry. Of course we are not to require this other poetry to resemble them; it may be very dissimilar. But if we have any tact we shall find them, when we have lodged them well in our minds, infallible touchstone for detecting the presence or absence of high poetic quality, and also the degree of this quality, in all other poetry which we may place beside them. Short passages, even single lines, will serve our turn quite sufficiently.

Take of Milton that Miltonic passage—
>   Darken'd so, yet shone
>   Above them all the archangel; but his face
>   Deep scars of thunder had intrench'd, and care
>   Sat on his faded cheek…

add two such lines as—
>   And courage never to submit or yield
>   And what is else not to be overcome...

These few lines, if we have tact and can use them, are enough even of themselves to keep clear and sound our judgments about poetry, to save us from fallacious estimates of it, to conduct us to a real estimate.

The End