

Teacher's Handbook

Class 10 English

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Message from the Director

SCERT has developed the new series of textbooks in tune with NCF 2005, RTE 2009 and SCF 2011. The textbooks for the classes 1 to 9 have already been in use. This year, ie., 2014-14 SCERT is launching the new textbook for class 10. As part of the curriculum revision the CCE pattern covering Formative and Summative Assessment has already been suggested for classes 1 to 8. This will be continued for the classes 9 and 10.

As like the other textbooks in the series class 10 textbook also has been developed based on certain themes such as personality development, social issues, woman empowerment, etc. Teachers have to develop thorough understanding about the shift from teaching the contents of the textbooks to achieving the targeted academic standards. Passing the examination is not the sole aim of teaching English but helping the learners explore various sources and use language meaningfully in everyday life. In the context of the shift in the focus of teaching and learning, teachers have to aspire for continuous professional development without which they will not be able to facilitate language learning effectively.

It is in this backdrop that the handbook for class 10 has been prepared. It contains how to plan the teaching of a unit, the classroom process to be followed, the outcomes to be targeted, the process of conducting formative and summative assessment, specimen question papers with guidelines and detailed analysis of the discourses targeted. In addition to these, the handbook also contains a chapter on the process of constructing formal grammar which hope fully will help the teachers develop insights in to the various language phenomena.

SCERT, AP, Hyderabad very strongly recommends that teachers have to go through the hand book carefully, and follow the classroom processes suggested in it. Give utmost importance to transacting rich linguistic experience to the learners rather than transmitting the information given in the textbook.

SCERT appreciates the efforts taken by various individuals for developing this material and is thankful to all of them. Also, SCERT is thankful to Dr. K.N. Anandan and Prof. A.L. Khanna who have been extending their academic support to SCERT continuously for developing the new textbooks and the handbooks.

30 May 2014
Hyderabad.

G. Gopal Reddy,
Director
SCERT, AP, Hyderabad

Introduction

Dear teachers,

You have been teaching English probably for a long time. You may have been following certain methods for teaching the language. At the end of the course most children may have secured pass, sometimes even with good grades. Of course there may be a few unsuccessful students also. Since the examination was the target, all classroom process was revolving around how to make children come out successfully, memorizing lots of information given in the textbook. Whether the successful students are capable of using English in their life has never been put to acid test. Since the textbook itself constituted the syllabus, a teacher can complete teaching the whole textbook and make a claim on the completion of syllabus.

Now the situation has changed. Our state has progressed with the curriculum change with a drastically different conceptualization of language and language learning. A new set of textbooks have reached the hands of the learners. These textbooks are different from the earlier ones in several ways which you will come to know when you go through the units in it and the instructions given to teachers. What is most important is that the new textbook does not make the syllabus by itself. The State Curriculum framework 2011 has defined the academic standards for each level which cover areas such as listening and responding, reading comprehension, vocabulary and grammar and oral and written discourses. What is conceived as the syllabus is the academic standards. The textbook is only one of the tools that helps the teacher to achieve the targeted academic standards.

In this backdrop the completion of the textbook is not the ultimate goal of teaching English but achieving the targeted academic standards. So if we concentrate only on the content of the textbook, we will not be able to achieve the goal, which is making the learners use language on their own both orally and in writing. It is also important to notice that the main objective is not only to help the learners procure a pass in the examination, but also to help them acquire knowledge which they can use in their life. In order to achieve this goal a meticulous transaction process has been worked out in tune with the current understanding of language and language learning.

This handbook is meant to throw insight into some of the major aspects related to the teaching of English. These include:

- The classroom process and the nature of interaction that has to take place
- The process for facilitating the production of oral and written discourses
- Editing as the process for grammar sensitization and the correction of errors
- Giving positive feedback to the learners on their oral and written output
- Different genres of discourses and the features of each discourse targeted in class 10

- Planning the transaction of a lesson/unit
- Procedures for formative and summative assessment
- Specimen question papers based on the revised guidelines

The revised pedagogy has conceived a modular mode of transaction; the various modules are: pre-reading, reading, discourse construction, editing. Interaction cuts across all these modules and becomes a vital component of classroom transaction. Interaction is conceived not as mere asking questions and eliciting responses, but dialoguing with the learners using various strategies and linguistic devices such as reporting, seeking agreement, asking for opinions, seeking confirmation, interpreting, analyzing, taking positions, justifying and summing up. The teacher has to have fairly good understanding of the purpose of interaction at various stages and the exact language that is to be used to meet this purpose.

Knowledge construction is not conceived as an individual activity alone. The history of mankind reveals that knowledge construction is a collective process where the individuals collaborate and build up knowledge base of the society which becomes the shared knowledge of the whole society. In this process, both the individual and the society are benefited. Implicitly, this means that the teaching and learning process is not something that takes place between the teacher and the individual learner only. There is a process of collaboration where the learners share their ideas and learning experiences with their peers exploring new ideas and coming to consensus. The classroom process envisioned in the new curriculum provides space for the learners to collaborate whether it is in reading, producing discourses or editing. The teachers as facilitators have to understand the process of sharing and the synergy that can be generated through the process. The classroom is neither teacher centred, nor learner centred; it is knowledge centred.

It is quite likely that given the teaching learning situation that has been prevailing in our classrooms for decades, there could be some learners who have not yet achieved desired levels of learning. These students are always left out of the classroom process. It is quite likely that teachers may not have any strategy to instill confidence in them and bring them on par with the others. These learners are typically labeled as “slow learners”, a derogatory term which demoralizes the learner. In the classroom process that we have conceived here there is a field-tested strategy for addressing the issues of low proficient learners whether it is in speaking, reading or writing. At every stage of classroom transaction extreme care is taken to ensure that they feel included in the process of learning. Also, some activities have been suggested to bridge the gap between expected levels and their present levels. By virtue of these, students will be able to produce descriptions, conversations and narratives on their own, which will make them confident in using the language.

We expect that the teachers across the state will find this material useful and will be following the classroom process suggested in it.

The Ten plus Commandments for Teachers

1. Unless you are professionally equipped you may not be able to help the learners acquire English language. Make it a point to strive for professional development using all possible means
2. The contents of the textbook themselves do not make the syllabus. Our target is to make the learners achieve the academic standards and not to make them memorize the contents of the TB.
3. Interaction at various points of classroom transaction is the richest language input you can give to the learners as every instance of interaction leads to dialoguing with the learners. This is the only way which will equip them with language
4. A meticulous process for classroom transaction has been suggested. If the processes are not followed it is quite unlikely that children will be able to achieve the targeted academic standards.
5. The textbook is only one of the materials available to the teacher and the students. We have to go beyond the textbook exploring other materials such as newspapers, journals, story books, etc. in order to wider their world of English.
6. Passing the examination is not the sole aim of language learning but using language in everyday life.
7. Classroom theatre is a pedagogical tool that can eliminate all inhibitions of the learners and instill confidence in them.
8. The teacher's role is to facilitate language acquisition and make them autonomous as independent users of language.
9. At various points of learning children have to collaborate with others. Teachers have to create space for such collaboration and monitor the process.
10. Teaching grammar and vocabulary as discrete entities will not help the learners acquire language. These elements are to be contextually embedded in appropriate discourses. They have to get used to applying their intuitive language sense which can be facilitated through editing passages.
11. Project work will help the learners explore various themes for which they will have to use language contextually and meaningfully. Give importance to projects.
12. Making errors is a part of language learning and is natural. Children should not be pressurized for producing correct expressions only. The classroom process takes scare of error corrections.
13. Plan the lessons thoroughly. The handbook contains a comprehensive plan for transacting all the components in unit 1. It also contains suggestions on what is to be aimed at in each unit.
14. Don't haste to teach the units in the textbook. If the learners are not at the desired level of learning go for the suggested activities meant to bridge the gap between the targeted levels and the learners' present levels.

About the Textbook

In this section we will have a closer look at the design of the textbook and the themes that are chosen for making the lessons in it.

You are familiar with the contents of the earlier textbooks. There will be reading passages and exercises built upon a set of vocabulary and structures presented to the learners in a graded manner. The teachers were supposed to teach the vocabulary items and the structures in a contextualized manner. Most often these elements were treated as discrete entities. The focus of teaching was to make the students learn these elements. The lessons in the various units did not have any thematic relationship among them.

Instead of presenting graded vocabulary and structures the new English textbooks in class 10 contains selections from different genres of discourses such as short stories, biographical sketches, essays, interviews, plays, poems, etc. These are organized into different units, each unit dealing with a certain theme and the themes range from environment, women empowerment, human rights, personality development, theatre, etc. Each theme deals with some values that every citizen in our country should acquire. They are taken from the suggested list of themes given in NCF 2005. It is not only the reading passages that are thematically related; all the components of the units including activities such as study skills and project work also related to these themes.

Let us go for more details.

Themes, Language and Construction of Knowledge

The issue that is treated as theme provides the necessary context, involvement, inputs and experiences. This contextual relevance helps the teachers and the children as it provides a sound background for language learning and teaching. Introducing each unit in certain themes that are well within the experiential orbit of the children paves way for realizing the objectives of teaching and learning English while children form and alter their attitudes and construct knowledge of the world around them. The learners are ushered into this theme with the help of theme pictures given as the style sheet for introducing the theme and the face sheet at the beginning of each unit. This is further strengthened by the reading passages and the other inputs that follow in the unit.

Teachers have to understand the relevance of the theme and ensure that sufficient brainstorming takes place in the class so that the students get an opportunity to perceive the theme from multiple perspectives and assimilate it.

We have eight units in the present text book and each unit is an integrated unit. Let's try to know the relevance of each of them.

Unit I

Theme: Personality Development

Personality Development is a concept which has gained currency in the last few decades. The concept has its roots in the need of making better, mature human beings. It helps people understand themselves- and their strengths and weaknesses- and to form right towards the life, society, career and so on. The individual who has right attitude towards problems will always accept them courageously and tries to find solutions from the constructive side.

Class X students are adolescents; they are sensitive to so many things in their surroundings. It is hoped that they draw inspiration from the cases of people who struggled with adversities and finally succeeded. More than anything, the very concept ‘Personality Development’ helps the learners take successes and failures as matters –of – fact. The present society witnesses absence of courage, presence of greed among certain people. It is envisaged that this unit will give the exposure to a science of living. The three texts included under this theme are:

A Reading: Attitude is Altitude

Nick Vujicic is born cripple. Trunk and head are his body. But because of his attitude ,he was able to overcome all the hurdles successfully. He swims, surfs, writes and does many things. Today he is ray of hope to the world of differently abled. He has many admirers across the world.

B Reading: Every Success Story Is also Story of Great Failures

It throws light into inspiring history of inventors, politicians who faced a series of miserable failures and who were ridiculed by the society for being so determined. Some of these people include Abraham Lincoln, Wright brothers, etc.

C Reading: I Will Do It

This is the story of an IIT aspirant. He worked hard and succeeded in getting a seat in the much coveted institute. But he could not join the institute as the family was not able to pay for his studies. Even then he didn’t get discouraged. He continued his valiant battle with adversity. Now he is a towering personality in the field of Information Technology. It is none other than Narayana Murthy of Infosys.

Unit II Wit and Humour

Wit and humour are indispensable though some consider these two are distinct entities. Wit is the ability to say or write things that are both clever and amusing. Sometimes it is found in offering solutions to tricky problems. India has abundant literature on wit. The stories of Tenali

Raman, Pancha Tantra, Arabian Knight Stories, Chandamama stories bear testimony to this. These are considered to be must-read stories to children.

These stories develop sound logic, a deep sense of humour which go a long way in making the life of people more harmonious. They also develop philosophical insights into different social questions. The present unit brings to us two valuable pieces- a one act play and a short story.

A & B Readings: The Dear Departed

The one act play, ‘ The Dear Departed’ is presented in two parts as A & B Readings. It was written by W S Houghton in 1908, who had a remarkable gift for dialogue. In the present play he satirizes the degradation of moral values in the British middle- class. Though the play is from British background, it has universal appeal and hence it holds mirror to the contemporary society.

C Reading: The Brave Potter

Children have a strong love for stories that fire their imagination. The C Reading includes The Brave potter which exactly does this, making the story all the more interesting. It is basically a Telugu story and was published by Marguerite Siek in English language. The story has lot of interesting turns in store for the readers.

The children will find a lot of pleasure in reading these two (The Dear Departed and The Brave Potter) and find them amusing and thought provoking. These will leave an everlasting impression in their minds. It is hoped that, by reading this, the learners will evince interest in reading some original literature in the future.

Unit III

Human Relations

‘Child is the father of man’-This is a well known quotation from Shakespeare’s works. The child grows into an adult. The adult finally becomes old. As this happens, there is an attitudinal change in the individual. The children have some dreams about their future. The adults have some priorities like getting a good job, living in comfortable house, etc. But none of these physical comforts gives us the feeling that warm relation with people living around us gives. Nowadays, the elderly people have feeling that they not wanted by anybody. In this background, Old age homes are mushrooming which tell us that human relations have been pushed to the back burner.

The globalised world has encroached this space among people and they feel that they are separated from their friends and kin psychologically. Many stories, novels, poems have been written on this subject.

The present reading includes the following:

A Reading: A Journey

The story ‘A Journey’ creates a silent ambience which is mostly psychological in nature. The reader feels that each individual (the father and the son) is talking to himself. Their behaviour brings out so much that is not expressed orally; but their actions suggest what would be the thoughts of the father and his son. The father is confident and the son is diffident and feels that his education had made him so. At the end of the story, the son and the father start travelling in two opposite directions symbolizing their ways of life.

B Reading: Another Woman

It is a poem ‘Another Woman’ picturing the plight of the traditional Indian woman. The ill treatments meted out to her, the treatment given by her in-laws after the marriage is a universal phenomenon. The poem pictures all these things quite naturally.

C Reading: The Never- Never- Nest

‘The Never- Never- Nest’ is a one act play on the vicious circle of instalments. This play shows how a family of average income group might fall prey to consumerism. The characters and their attributes are found everywhere in the society.

Unit IV

Films and Theatre

‘Films and Theatre’ is considered to be the most popular entertainment media. India has a 100 year history of films. The first Indian film was released in the year 1913. The year 2013 remains in history as programmes are being organized as a mark of centenary celebrations of Indian cinema.

Children have a sound knowledge of films and are ready to discuss something about films. The 100 years of Indian cinema has some outstanding personalities and films of epic stature. The technology of Indian cinema has evolved over the years. The 35mm black and white and colour, cinemascope films, 70 mm and 3D films are the milestones of film technology. Dts is a recent advance. The galaxy of directors, producers and actors provide the children with an opportunity to exchange information and opinions. A special effort has been made to introduce certain interesting technical concepts to the learners.

A Reading: Rendezvous with Ray

‘Rendezvous with Ray’ is a feature article on world famous film-maker Satyajit Ray. As a feature article it has many niceties to observe. It presents how Fr. Gaston Roberge happened to see the three movies of Apu trilogy; how he was drawn closer to Ray; how he described the

physical attributes and intellectual qualities and humaneness of Ray in a complex but clear manner.

Each paragraph of this article has clear idea conveyed in a rich range of vocabulary. This article is a typical that should be read by any learner who is a potential reader of feature articles. It is well-known that feature articles provide the reader with good range of vocabulary and organising the events in an interesting manner. This text is a good model for practicing writing feature articles. It is interesting to note that this article has two narrators.

B Reading: Maya Bazaar

This is a review about the near sixty year old Telugu-Tamil classic ‘Maya Bazaar’. The review is written on the occasion of the film’s Golden Jubilee in the year 2007.

Usually any review outlines the story and then proceeds to the other aspects. But this review is slightly different. It takes for granted that the story is known to every one. It is special in the sense that it throws light on some interesting facts which are not ordinarily noticed. It is a film about pandavas and Kauravas. We don’t see any one of the pandavas throughout the film. The review analyses how the film became known to every household. Teachers can exploit this text to teach review writing to children.

C Reading: A Tribute

It is a tribute to the well-known artiste Savitri. This is not a biographical sketch. In a biographical sketch personal details are important. A tribute is slightly different from that. Savitri hails from a village where there is no ambience for potential artiste to develop. She entered the tinsel world and initially was not successful. But within no time she became famous and was admired by all. All these facts are included in the form a tribute. A tribute is not a biographical sketch. But what is it? No prizes for guessing the other important qualities of a tribute.

Unit V

Social Issues

Even after 65 years of independence India is not totally free from barriers such as caste, religion, region, etc. as evidenced by the unhappy incidents that are constantly being reported in the media. People who are socially and economically unprivileged are denied of their freedom by those who enjoy all privileges of living in a free country. We hear about child labour, dowry deaths, female infanticides, and the like incidents almost every day. We have to reflect whether this is the India that we want, what our great poet Tagore envisaged when he wrote,

Where the mind is without fear and the head is held high
Where knowledge is free
Where the world has not been broken up into fragments
By narrow domestic walls
Where words come out from the depth of truth
Where tireless striving stretches its arms towards perfection
Where the clear stream of reason has not lost its way
Into the dreary desert sand of dead habit
Where the mind is led forward by thee
Into ever-widening thought and action
Into that heaven of freedom, my Father, let my country awake

Students in class 10 should have a critical perspective on different social issues and should be able to take up leadership roles to bring about the awakening of India.

A & B Readings: The Storeyed House I & II

The story is presented in two parts with the prevalence of untouchability in India. Bayaji's story of building a storeyed house for their family gives a clear picture of inhuman practice of untouchability. Bayaji first wants to build a storeyed house. But to avoid notice of people like Patil, who are the land lords, he builds a concealed storeyed house. On the day of housewarming, a celebration is organized in Bayaji's new house. Suddenly the house catches fire. Bayaji is caught in the fire and burnt severely. He breathes his last. After his burial, his sons start building a new house. This time it is not concealed storeyed house, a real storeyed house.

The humility and wisdom exhibited by Bayaji is typical of a mature person from an oppressed group. The awakening that finally comes in his sons shows them their timely purpose of building their real storeyed house. It is not just the question of building a house. It is the question of assertion and it is an urge to seek and make others acknowledge their identity.

C Reading: Abandoned

'Abandoned' is a poem written by Dr. Suraya Nasim. It is about a baby abandoned in a garbage bin. The poem has no fixed pattern. It is like a natural flow. Her poems are simple and easy to read and understand.

The poet succeeds in describing the young child, the surroundings of the garbage bin, how insects, cat and rats cause chaos that ends the life of the abandoned infant.

Unit VI

Bio- diversity

The theme is more relevant than ever in the wake of sweeping changes taking place in different spheres across the world. The process of development has assumed a new dimension in the recent times. It has been a direct attack on the biodiversity and large scale exploitation of resources for private profits.

This problem is likely to aggravate further making life on the planet miserable. There is every need to think about today and tomorrow. This becomes the rationale for including the present texts for reading. The learners will certainly become aware of their role in preserving the pristine nature of the environment as they read and reflect on the passages in this unit.

A Reading: Environment

It is an interview by Japan's NHK Radio with Wangari Maathai, a well-known environmentalist and a Nobel Prize winner from Africa. She started the Green Belt Movement and also fought for equal rights for women in Africa.

B Reading: Or will the Dreamer Wake?

The very title of the poem is interesting. It is a question arousing interest in the minds of the readers. It clearly depicts how certain species of animals are about to disappear. The dreamer, perhaps, here is the man; the destruction is caused in four directions. It seems that man is still dreaming about something. The animals like tigress, white bear, songthrush and whale are disappearing very fast. But the question is whether the dreamer or the man would wake up in the right time, is an open ended question.

C Reading: A Tale of Three Villages

It tells us the stories of three villages that are vulnerable to pollution with dangerous chemicals and radioactive dust. It presents a clear picture of many hundreds of villages which are in the same plight as the three villages depicted here.

Unit VII

Nation and Diversity

India is a land of diversity. The diversity is so much that many people across the world wonder how this land is able to remain intact till now. Even the British, as a matter of strategy, expressed doubts about the unity of the nation if given independence. After independence, there have been difficult times. But the nation withstood.

We have the national song 'Jana gana mana' referring to Punjab, Sindh, Gujarath, Maratha, Dravida, Utkala, Vanga.... As regions these are different. The learners will only be able to appreciate the richness and plurality of culture. This geographical diversity, along with linguistic and religious diversities can be appreciated if they are provided with appealing reading material in support of the nation and the greatness of its diversity.

A Reading: My Childhood

It is an excerpt from A P J Abdul Kalaam's 'Wings of Fire'. In this book, the former president of the nation narrates his childhood to the readers. His experiences with Hindu-Muslim interaction and his memories with his friend Ramanatha Sastry are really impressive. The war time memories of the writer and the description of Rameswaram of his childhood make everyone nostalgic. We feel like going back to the days of childhood or we tend to chew the cud of our childhood.

B Reading: A Plea for India

The poet portrays contemporary India with all its negative elements such as riots, terrorism, exploitation, corruption, etc. which make every one of us bend our head down out of shame. This is not the India we want. The poet appeals to the people to leave prejudices and become emotionally united. He exhorts the people of India not to be misguided by the forces that work with vested interests. The structure of the poem is a free verse. Yet, it is emotionally charged.

C Reading: Unity in Diversity of India

It is an essay about the heritage of India. It is basically an expository essay. The essay presents to us the different dance and art forms found in India. The essayist throws light on how Indian sages and their practices were able to influence the attitudes of people of the other countries. The essay finally exhorts us to hold fast to our rich heritage and values cherished by people of this ancient land.

Unit VIII

Human Rights

It is the period of great awakening for the human society. Particularly the twentieth century stands testimony to so many changes in the world in the field of science and technology and a series of social, cultural revolutions. The two world wars that threw the world into a chaos, the Bolshevik Revolution and the upsurge in the industrial society, the spirit of freedom that bid adieu to colonial empire gave the world a new direction. It is the century that sent man to the moon. Amidst this, ... there was a strong demand for the protection human beings against all kinds of exploitation and oppression. The learners of this century need to internalize the spirit of human rights to uphold humanity. The three texts are really touching and apt to the theme.

A Reading: Jamaican Fragment

The writer of this story is A L Hendricks is a Jamaican writer. The word fragment means ‘a piece’. It can also be understood that it is a small piece of example taken to represent the whole Jamaican society. The two boys-one brown and the other white- puzzle the writer who was on his usual walk. The incident that he saw makes him worried as the two boys appear to represent the oppressing and the oppressed races. But the same two boys surprise the writer next day with their role reversal.

The writer had a sigh of relief as he concluded that this is not what he thought to be . The end of the story is quite fascinating.

B Reading: Once upon a Time

This is a poem the African poet Gabriel Okara. The poet ridicules the hypocrisy practiced by the people of the present times. The poem is a biting criticism on the society for not being truthful in their words and deeds. Reading this poem, every one feels that hypocrisy is dominant in every society. It gives a new dimension to the reader that there is some repentance in the society for being so insincere. The reader, finally is left with a hope that somewhere, someday there is an end to this. The language used is simple but imagery is very effective.

C Reading: What is my Name?

The place of translation in literature plays a catalyst role. It helps in spreading the ideas and emotions from one language to the other. But the success of translated works largely depends on how effective the translation is. Translation is not just translating language but translating the idea, translating the concept without taking the life out of it.

The story writer, P Satyavathi is a feminist. The present story is about a woman who forgot her name. This is an unlikely incident but is a symbol of how the woman loses her identity, especially after marriage. Everyone knows her as Mrs ... This story portrays beautifully the frantic efforts of a woman to establish her own identity.

Academic Standards

We are familiar with performance indicators stated under the ideal domains of grammar vocabulary and the domains of skills, and discourses. In a holistic approach to language none of these can be given undue prominence without putting the others at stake the others. Since assessment is inseparable from learning it is something that has to take place at every stage of transaction. Grammar, vocabulary and language skills can be assessed only by embedding them in discourses targeted at a certain level of transaction. We can put the language competencies in six broad categories;

The six broad categories of the Academic Standards

1. Listening and Speaking
2. Reading comprehension
3. Conventions of writing
4. Vocabulary
5. Grammatical awareness
6. Creative expression (Oral and Written discourses)

The class-wise indicators for these academic standards are:

2.4 Academic Standards and Indicators

In English there are six academic standards : 1. Listening and Speaking, 2. Reading Comprehension, 3. Conventions of Writing, 4. Vocabulary, 5. Grammatical Awareness and 6. Creative Expression (a) oral and (b) written.

The details of Academic Standard wise Indicators / features of classes I to X

Table 1: Listening and Speaking

	I	II	III	IV	V	VI	VII	VIII	IX	X
1	Listen to simple instructions and directions and interactions and responds accordingly									
2	Listen to a variety of discourses and responds accordingly in the classroom situations									
3	*Recites rhymes/ songs and poems									
4	*Tells stories, narrates experience and produces a variety of level-specific oral discourses									
5	*Role-plays, enact drama /skit,									
6	Pause									
7	Stress									
8	Pitch									
9	Tone									
10	Rhythm									
11	Reflections of emotions (wherever relevant)									
12	Tempo									

*Note: There are level-specific indicators for each of these discourses (songs, rhymes, stories, etc.) which have been stated under Table5. This table is meant for the aspects of spoken language.

Table 2: Indicators for Reading Comprehension

	I	II	III	IV	V	VI	VII	VIII	IX	X
1	Reads level specific pictures, cartoons, graphs, tables, etc. and decodes the ideas									
2	Reads a variety of discourses with comprehension									
3	Reads discourses analytically and identifies the themes and sub themes									
4	Reads and develops one's own perceptions									
5	Reads critically by agreeing or disagreeing with the author									
6	Reads a text from multiple perspectives									
7	Refers dictionary, thesaurus, and other reference materials									

*Note: The level of reading material will be decided considering the discourse features.

Table 3: Indicators for conventions of writing

	Indicators	I	II	III	IV	V	VI	VII	VIII	IX	X
I	Capitalization										
1	Approximation of use with beginning of the names and sentences										
2	Uses wherever it is applicable										
II	Punctuation Marks										
3	Full stop										
4	Comma										
5	Question mark										
6	Quotation marks										
7	Exclamatory										
8	Apostrophe										
9	Hyphen										
10	Colon										
11	Semi-colon										
12	Parenthesis										
13	Space between words and sentences										
14	Spelling										
15	Abbreviations, acronyms										
16	Ellipsis										
17	*Write a variety of discourses maintaining the conventions of writing and Layout										

*Note: There are level-specific indicators for each of these discourses (songs, rhymes, stories, etc.) which have been stated under Table 5.

Table 4: Indicators for Vocabulary and Grammatical awareness

	Indicators	I	II	III	IV	V	VI	VII	VIII	IX	X
1	Vocabulary and Word level structure (Morphology)										
1	Prefixes										
2	Suffixes										
3	Tense forms										
4	Auxiliaries and modals (be, have, do, will, shall, etc										
5	aspects-progressive ,perfective and passive										
6	Agreement (Person, number, gender)										
7	Reflexives and reciprocals (myself, each other ...)										
8	Gerunds (verbal nouns)										
9	Compounding										
10	Phrasal verbs										
11	Collocations										

	Indicators	I	II	III	IV	V	VI	VII	VIII	IX	X
II	Syntax and word level grammar										
12	The structure of simple sentences										
13	Subordination (adverbial connectives with when, if, as, because, since, etc.)										
14	Complementation (I think that ...)										
15	Conjunctions (and, or)										
16	Elliptical constructions (leaving out some parts)										
17	Clefts (It is true that ...)										
18	Relativization (the book that I bought)										
19	Embedding (the book on the table ...; the dog that chased the cat that ...)										
20	Passivization										
21	Parenthesis (Inserting units of language into a structure)										
III	Awareness of the structure of Phrasal categories										
22	Noun phrase										
23	Prepositional phrase										
24	Adverbial phrase										
25	Verb phrase										

*Note: The competencies related to grammar and vocabulary can be assessed only in the context of oral and written discourses for which the indicators related to discourse features are also to be taken care of.

Table 5: Creative Expressions - Class wise Targeted Oral and Written Discourses

	Indicators	Classes																		
		I	II	III	IV	V	VI	VII	VIII	IX	X									
1.	Conversations																			
2.	Descriptions																			
3.	Rhymes /Songs /Poems																			
4.	Narrative/ Story																			
5.	Diary																			
6.	Letter																			
7.	Message/e-mail/SMS																			
8.	Notice/Poster/Invitation/Ads																			
9.	Slogans/Placards																			
10.	Skit/ Drama/Play																			
11.	Compeering																			
12.	Choreography																			
13.	Essay (All types)																			
14.	News Report/Report																			
15.	Speech																			
16.	Review																			
17.	Debate /Discussion																			
18.	Biographical sketches/Profile/Autobiography																			

3.4 Class wise, Academic Standards wise Indicators for classes VI - IX

1. Listening and Responding

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Dialogues / conversations	6.1.1. Listen and respond to dialogues / conversations that contain three or four exchanges, proper sequence and use appropriate cohesive devices and sustain the conversation.	7.1.1. Listen and respond to dialogues / conversations that contain proper sequence and use appropriate cohesive devices and sustain the conversation maintaining social norms (politeness).	8.1.1. Listen and respond to dialogues required in the context of debates and discussions / conversations that contain discourse markers, appropriate cohesive devices and sustain the conversation maintaining social norms (politeness).	9.1.1. Listen and respond to dialogues required in the context of debates and discussions / conversations that contain discourse markers, appropriate cohesive devices and sustain the conversation maintaining social norms (politeness).	10.1.1. Listen and respond to dialogues required in the context of debates and discussions / conversations that contain discourse markers, appropriate cohesive devices and sustain the conversation maintaining social norms (politeness).
Descriptions	6.1.2 Listen and respond to descriptions that contain a few attributes.	7.1.2 Listen and respond to descriptions that contain a few attributes and vivid images.	8.1.2 Listen and respond to descriptions that contain a few attributes, vivid images and a variety of sentence forms.	9.1.2 Listen and respond to descriptions that contain vivid images, a variety of sentence forms and personal reflections.	10.1.2 Listen and respond to descriptions that contain vivid images, a variety of sentence forms, personal reflections, proper sequence and cohesive devices.
Poems / Songs	6.1.3. Listen to poems / songs that contain specific patterns (rhythm, music, theme, structure, metre,) and figures of speech.	7.1.3. Listen to poems / songs that contain specific patterns (rhythm, music, theme, structure, metre,) , figures of speech, images, thoughts and feelings.	8.1.3. Listen to poems / songs that contain specific patterns (rhythm, music, theme, structure, metre,) ,emotions and reflections, figures of speech, images, thoughts and feelings.	9.1.3. Listen to poems / songs that contain specific patterns (rhythm, music, theme, structure, metre,) ,emotions and reflections, figures of speech, images, thoughts, feelings, assonance and alliteration.	10.1.3. Listen to poems / songs that contain specific patterns (rhythm, music, theme, structure, metre,) ,emotions and reflections, figures of speech, images, thoughts, feelings, assonance, alliteration and the writer's point of view.

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Narratives	6.1.4. Listen and respond to narratives that contain a sequence of events and dialogues, images, settings, characterisation evoking images.	7.1.4. Listen and respond to narratives that contain a sequence of events and dialogues, sensory perceptions, images, settings, characterisation evoking images.	8.1.4. Listen and respond to narratives that contain a sequence of events and dialogues, sensory perceptions, images, settings, characterisation evoking images.	9.1.4. Listen and respond to narratives that contain a sequence of events and dialogues, sensory perceptions, images, settings, characterisation evoking images with coherence.	10.1.4. Listen and respond to narratives that contain a sequence of events and dialogues, sensory perceptions, images, settings, characterisation evoking images and the writer's point of view with coherence.
Slogans	6.1.5. Listen and respond to slogans that have a rhythm and maintain brevity.	7.1.5. Listen and respond to slogans that have a rhythm and maintain brevity.	8.1.5. Listen and respond to slogans that have a rhythm and maintain brevity.	9.1.5. Listen and respond to variety of slogans.	10.1.5. Listen and respond to variety of slogans.
Drama/Play	6.1.6. Listen, watch and respond to drama.	7.1.6. Listen, watch and respond to drama.	8.1.6. Listen, watch and respond to drama.	9.1.6. Listen, watch and respond to drama.	10.1.6. Listen, watch and respond to drama.
Debate/Discussion	6.1.7. Listen and respond to debates and discussions that use organisation of ideas, sequence of arguments and suitable examples.	7.1.7. Listen and respond to debates and discussions that use organisation of ideas, sequence of arguments and suitable examples and the speaker's point of view.	8.1.7. Listen and respond to debates and discussions that use organisation of ideas, sequence of arguments and suitable examples, the speaker's point of view, and language for defending or rebutting.	9.1.7. Listen and respond to debates and discussions that use organisation of ideas, sequence of arguments and suitable examples, discourse markers, the speaker's point of view, and language for defending or rebutting.	10.1.7. Listen and respond to debates and discussions that use organisation of ideas, sequence of arguments and suitable examples, discourse markers, polite expressions, the speaker's point of view, logical and emotional appeal and language for defending or rebutting.

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Compeering	6.1.8. Listen and respond to compeering which presents the background and highlights of the events.	7.1.8. Listen and respond to compeering which presents the background, highlights of the events, contains reviews / reflections relevant to the context.	8.1.8. Listen and respond to compeering which presents the background, highlights of the events, contains reviews / reflections relevant to the context and uses polite and entertaining expressions.	9.1.8. Listen and respond to compeering which presents the background, highlights of the events, contains reviews / reflections relevant to the context and uses polite and entertaining expressions.	10.1.8. Listen and respond to compeering which presents the background, highlights of the events, contains reviews / reflections relevant to the context and uses polite and entertaining expressions.
News report	6.1.9. Listen and respond to news reports from dailies.	7.1.9. Listen and respond to news reports from dailies.	8.1.9. Listen and respond to news reports from dailies.	9.1.9. Listen and respond to variety news reports from dailies.	10.1.9. Listen and respond to variety news reports from dailies.
Speech	6.1.10. Listen and respond to the speeches that contain organisation of ideas, language appropriate to the context, discourse markers and coherence.	7.1.10. Listen and respond to the speeches that contain organisation of ideas, language appropriate to the context, discourse markers and coherence.	8.1.10. Listen and respond to the speeches that contain organisation of ideas, language appropriate to the context, discourse markers, examples and quotations and coherence.	9.1.10. Listen and respond to the speeches that contain organisation of ideas, argumentative / persuasive / interactive language, discourse markers, examples and quotations and coherence.	10.1.10. Listen and respond to the speeches that contain organisation of ideas, argumentative / persuasive / interactive language, discourse markers, examples and quotations and coherence.

2. Reading Comprehension

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Dialogues / conversations	6.2.1. Read and respond to dialogues / conversations that contain three or four exchanges, proper sequence and use appropriate cohesive devices and sustain the conversation.	7.2.1. Read and respond to dialogues / conversations that contain proper sequence and use appropriate cohesive devices and sustain the conversation maintaining social norms (politeness).	8.2.1. Read and respond to dialogues required in the context of debates and discussions / conversations that contain discourse markers, appropriate cohesive devices and sustain the conversation maintaining social norms (politeness).	9.2.1. Read and respond to dialogues required in the context of debates and discussions / conversations that contain discourse markers, appropriate cohesive devices and sustain the conversation maintaining social norms (politeness).	10.2.1. Read and respond to dialogues required in the context of debates and discussions / conversations that contain discourse markers, appropriate cohesive devices and sustain the conversation maintaining social norms (politeness).
Descriptions	6.2.2. Read and respond to descriptions that contain a few attributes, images, variety of sentence forms and sequencing of ideas.	7.2.2. Read and respond to descriptions that contain a few attributes, images, variety of sentence forms and sequencing of ideas.	8.2.2. Read and respond to descriptions that contain a few attributes, images, personal reflections, variety of sentence forms and sequencing of ideas.	9.2.2. Read and respond to descriptions that contain vivid images, a variety of sentence forms, personal reflections and cohesive devices.	10.2.2. Listen and respond to descriptions that contain vivid images, a variety of sentence forms, personal reflections, proper sequence and cohesive devices.
Poems / Songs	6.2.3. Read poems / songs that contain specific patterns (rhythm, music, theme, structure, metre,) and figures of speech.	7.2.3. Read poems / songs that contain specific patterns (rhythm, music, theme, structure, metre) figures of speech, images, thoughts and feelings.	8.2.3. Read poems / songs that contain specific patterns (rhythm, music, theme, structure, metre) emotions and reflections, figures of speech, images, thoughts and feelings.	9.2.3. Read poems/ songs that contain specific patterns (rhythm, music, theme, structure, metre) emotions and reflections, figures of speech, images, thoughts, feelings, assonance and alliteration.	10.2.3. Read poems/songs that contain specific patterns (rhythm, music, theme, structure, metre) emotions and reflections, figures of speech, images, thoughts, feelings, assonance, alliteration and the writer's point of view.

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Narratives	6.2.4. Read and respond to narratives that contain a sequence of events, dialogues, images, settings, characterisation and evoking images.	7.2.4. Read and respond to narratives that contain a sequence of events, dialogues, sensory perceptions, images, settings, characterisation and evoking images.	8.2.4. Read and respond to narratives that contain a sequence of events, dialogues, sensory perceptions, images, settings, characterisation and evoking images.	9.2.4. Read and respond to narratives that contain a sequence of events, dialogues, sensory perceptions, images, settings, characterisation and evoking images with coherence.	10.2.4. Read and respond to narratives that contain a sequence of events, dialogues, sensory perceptions, images, settings, characterisation evoking images and the writer's point of view with coherence.
Diary	6.2.5. Read diary containing personal reflections, thoughts and feelings.	7.2.5. Read diary containing personal reflections, thoughts and feelings using variety of sentences.	8.2.5. Read diary containing personal reflections, thoughts and feelings, variety of sentences and use of language appropriate to the mood.	9.2.5. Read diary containing personal reflections, thoughts and feelings, variety of sentences and use of language appropriate to the mood and maintaining coherence.	10.2.5. Read diary containing personal reflections, thoughts and feelings, variety of sentences and use of language appropriate to the mood, self criticism, future plans, the writer's point of view and maintaining coherence.
Letters	6.2.6. Read letters that use language appropriate to the context, sequencing of ideas and appropriate format / layout conventions.	7.2.6. Read letters that use language appropriate to the context, sequencing of ideas and appropriate format/ layout conventions.	8.2.6. Read letters that use persuasive language appropriate to the context, sequencing of ideas and appropriate format / layout conventions.	9.2.6. Read letters that use persuasive language appropriate to the context, sequencing and organising of ideas, appropriate format / layout conventions and maintaining coherence.	10.2.6. Read letters that use persuasive language appropriate to the context, sequencing and organising of ideas, appropriate format / layout conventions and maintaining coherence.

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Message / e-mail/ sms	6.2.7. Read messages that contain ideas relevant to the context, maintain brevity and use conventions, layout and format.	7.2.7. Read messages that contain ideas relevant to the context, maintain brevity and use conventions, layout and format.	8.2.7. Read messages that contain ideas relevant to the context, maintain brevity and use conventions, layout and format.	9.2.7. Read messages that contain ideas relevant to the context, maintain brevity and use language appropriate to the context and the content and maintain conventions, layout and format.	10.2.7. Read messages that contain ideas relevant to the context, maintain brevity and use language appropriate to the context and the content and maintain conventions, layout and format.
Notices / posters	6.2.8. Read notices/ posters that have organisation and design for various occasions and purposes.	7.2.8. Read notices/ posters that have organisation and design for various occasions and purposes.	8.2.8. Read notices/ posters containing details such as venue, date, time, salutation, invitation, programme and have organisation and design for various occasions and purposes.	9.2.8. Read notices/ posters containing details such as venue, date, time, salutation, invitation, programme and have organisation and design for various occasions and purposes.	10.2.8. Read notices/ posters containing details such as venue, date, time, salutation, invitation, programme and have organisation and design for various occasions and purposes.
Ads			8.2.9. Read ads of various content and concept which have organisation, layout and style, maintain brevity and use designing and graphics.	9.2.9. Read ads of various content and concept containing appropriate diction, which have organisation, layout and style, maintain brevity and use designing and graphics.	10.2.9. Read ads of various content and concept containing appropriate diction, which have organisation, layout and style, maintain brevity and use designing and graphics.
Slogans	6.2.10. Read slogans that have a rhythm and maintain brevity.	7.2.10. Read slogans that have a rhythm and maintain brevity.	8.2.10. Read slogans that have a rhythm and maintain brevity.		

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Drama/skit/play	6.2.11. Read drama scripts containing dialogues revealing emotions, feelings, stage directions, movements and settings and reference to costumes and props.	7.2.11. Read drama scripts containing dialogues revealing emotions, feelings, stage directions, movements and settings and reference to costumes and props	8.2.11. Read drama scripts containing dialogues revealing emotions, feelings, stage directions, movements and settings and reference to costumes and props.	9.2.11. Read drama scripts that depicts dramatic conflict and contain dialogues revealing emotions, feelings, stage directions, movements and settings and reference to costumes and props.	10.2.11. Read drama scripts that depicts dramatic conflict and contain dialogues revealing emotions, feelings, stage directions, movements and settings and reference to costumes and props.
Essay		7.2.12. Read and respond to essays that contain, paragraphing, title, introduction, body and conclusion.	8.2.12. Read and respond to essays that contain, paragraphing, organise the main idea and supporting details, title, introduction, body and conclusion.	9.2.12. Read and respond to essays that contain, paragraphing, organise the main idea and supporting details, title, introduction, thesis statement, body and conclusion, that contain and have coherence.	10.2.12. Read and respond to essays that contain, paragraphing, organise the main idea and supporting details, title, introduction, thesis statement, body and conclusion, have coherence, voice and point of view
Debate / discussion	6.2.13. Read transcripts of debates and discussions that use organisation of ideas, sequence of arguments and suitable examples.	7.1.13. Read transcripts of debates and discussions that use organisation of ideas, sequence of arguments and suitable examples and the speaker's point of view.	8.1.13. Read transcripts of debates and discussions that use organisation of ideas, sequence of arguments and suitable examples, the speaker's point of view, and language for defending or rebutting.	9.1.13. Read transcripts of debates and discussions that use organisation of ideas, sequence of arguments and suitable examples, discourse markers, the speaker's point of view, and language for defending or rebutting.	10.1.13. Read transcripts of debates and discussions that use organisation of ideas, sequence of arguments and suitable examples, discourse markers, polite expressions, the speaker's point of view, logical and emotional appeal and language for defending or rebutting.

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Compeering	6.2.14. Read compeering script which presents the background and highlights of the events.	7.2.14. Read compeering script which presents the background, highlights of the events, contains reviews / reflections relevant to the context.	8.2.14. Read compeering script which presents the background, highlights of the events, contains reviews / reflections relevant to the context and uses polite and entertaining expressions.	9.2.14. Read compeering script which presents the background, highlights of the events, contains reviews / reflections relevant to the context and uses polite and entertaining expressions.	10.2.14. Read compeering script which presents the background, highlights of the events, contains reviews / reflections relevant to the context and uses polite and entertaining expressions.
Report	6.2.15. Read reports that contain relevant ideas, concepts and information.	7.2.1.15 Read reports that contain relevant ideas, concepts and information, interpret data and draw inference, include personal reflections on the topic.	8.2.15. Read reports that contain relevant ideas, concepts and information, interpret data and draw inference.	9.2.15. Read reports that contain relevant ideas, concepts and information, interpret data, draw inference, include personal reflections on the topic, sequence ideas and have coherence.	10.2.15. Read reports that contain relevant ideas, concepts and information, interpret data, draw inference, include personal reflections on the topic, sequence ideas, have coherence and use indexing, referencing and quoting.
News report	6.2.16. Read news reports.	7.2.16. Read news reports that contain appropriate headline, lead sentence, body and have organisation, cohesive devices and coherence and make use of reporting style.	8.2.16. Read news reports that contain appropriate headline, lead sentence, body and have organisation, cohesive devices and coherence and make use of reporting style.	9.2.16. Read news reports that contain appropriate headline, lead sentence, body and have organisation, cohesive devices and coherence and make use of reporting style.	10.2.16. Read news reports that contain appropriate headline, lead sentence, body and have organisation, cohesive devices and coherence and make use of reporting style and reveal the point of view of the newspaper.

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Review			8.2.17. Read and respond to reviews that state the context, highlight and comment on features of the item reviewed and notice from the texts.	9.2.17. Read and respond to reviews that state the context, highlight and comment on features of the item reviewed, cite from the texts and make personal impressions.	10.2.17. Read and respond to reviews that state the context, highlight and comment on features of the item reviewed, cite from the texts, make personal impressions and maintain coherence.
Speech	6.2.18. Read and respond to the speeches that contain organisation of ideas, language appropriate to the context, discourse markers and has coherence.	7.2.18. Read and respond to the speeches that contain organisation of ideas, language appropriate to the context, discourse markers and has coherence.	8.2.18. Read and respond to the speeches that contain organisation of ideas, language appropriate to the context, discourse markers, cite examples and quotations and has coherence.	9.2.18. Read and respond to the speeches that contain organisation of ideas, , argumentative / persuasive / interactive language, discourse markers, cite examples and quotations and has coherence.	10.2.18. Read and respond to the speeches that contain organisation of ideas, , argumentative / persuasive / interactive language, discourse markers, cite examples and quotations and has coherence.
Biography	6.2.19. Read biographical sketches that contain the details of the person, anecdotes, events, achievements, and the writer's reflections, thoughts and feelings.	7.2.19. Read biographical sketches that contain the details of the person, anecdotes, events, achievements, and the writer's reflections, thoughts and feelings.	8.2.19. Read biographical sketches that contain the details of the person, anecdotes, events, achievements, and the writer's reflections, thoughts and feelings and have organisation.	9.2.19. Read biographical sketches that contain the details of the person, anecdotes, events, achievements, and the writer's reflections, thoughts and feelings, have organisation, coherence and flow.	10.2.19. Read biographical sketches that contain the details of the person, anecdotes, events, achievements, and the writer's reflections, thoughts and feelings, have organisation, coherence and flow and contain tone, voice and point of view of the writer.

3. Conventions of Writing

	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
	6.3.1 Start a sentence with a capital letter and end it with a period.	7.3.1. Start a sentence with a capital letter and end it with a period.	8.3.1. Start a sentence with a capital letter and end it with a period.	9.3.1. Start a sentence with a capital letter and end it with a period.	10.3.1. Start a sentence with a capital letter and end it with a period.
	6.3.2. Capitalize all proper nouns, greetings, months and days of the week.	7.3.2. Capitalize all proper nouns, greetings, months and days of the week.	8.3.2. Capitalize all proper nouns, greetings, months and days of the week.	9.3.2. Capitalize all proper nouns, greetings, months and days of the week.	10.3.2. Capitalize all proper nouns, greetings, months and days of the week.
	6.3.3. Use full stop, comma, question mark, exclamatory marks, apostrophe and abbreviations.	7.3.3. Use full stop, comma, question mark, exclamatory marks, apostrophe and abbreviations.	8.3.3. Use full stop, comma, question mark, exclamatory marks, apostrophe and abbreviations.	9.3.3. Use full stop, comma, question mark, exclamatory marks, apostrophe and abbreviations.	10.3.3. Use full stop, comma, question mark, exclamatory marks, apostrophe and abbreviations.
	6.3.4. Give space between words and sentences.	7.3.4. Give space between words and sentences.	8.3.4. Give space between words and sentences.	9.3.4. Give space between words and sentences.	10.3.4. Give space between words and sentences.
	6.3.5. Write correct spelling.	7.3.5. Write correct spelling.	8.3.5. Write correct spelling.	9.3.5. Write correct spelling.	10.3.5. Write correct spelling.
	6.3.6. Follow the lay out conventions of various discourse genres such as conversations, description, narrative, notice, message, poster, slogans, diary, letter, drama, essay, etc.	7.3.6. Follow the lay out conventions of various discourse genres such as conversations, description, narrative, notice, message, poster, slogans, diary, letter, drama, essay, etc.	8.3.6. Follow the lay out conventions of various discourse genres such as conversations, description, narrative, notice, message, poster, slogans, diary, letter, drama, essay, etc. .	9.3.6. Follow the lay out conventions of various discourse genres such as conversations, description, narrative, notice, message, poster, slogans, diary, letter, drama, essay, etc.	10.3.6. Follow the lay out conventions of various discourse genres such as conversations, description, narrative, notice, message, poster, slogans, diary, letter, drama, essay, etc.

4. Vocabulary

	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
	6.4.1. Use appropriate words for expressing oneself using a variety of discourses.	7.4.1. Use appropriate words for expressing oneself using a variety of discourses.	8.4.1. Use appropriate words for expressing oneself using a variety of discourses avoiding collocation clashes.	9.4.1. Use appropriate words for expressing oneself using a variety of discourses avoiding collocation clashes.	10.4.1. Use appropriate words for expressing oneself using a variety of discourses and create new collocations.
	6.4.2. Use nouns and verbs interchangeably for expressing oneself.	7.4.2. Use nouns and verbs interchangeably for expressing oneself.	8.4.2. Use nouns and verbs interchangeably for expressing oneself.	9.4.2. Use nouns and verbs interchangeably for expressing oneself.	10.4.2. Use nouns and verbs interchangeably for expressing oneself.
	6.4.3. Coin new words appropriate to the context.	7.4.3. Coin new words appropriate to the context.	8.4.3. Coin new words appropriate to the context.	9.4.3. Coin new words appropriate to the context.	10.4.3. Coin new words appropriate to the context.
	6.4.4. Derive a different category of word by changing the prefix or suffix of a certain word.	7.4.4. Derive a different category of word by changing the prefix or suffix of a certain word.	8.4.4. Derive a different category of word by changing the prefix or suffix of a certain word.	9.4.4. Derive a different category of word by changing the prefix or suffix of a certain word.	10.4.4. Distinguish between class changing and class-maintaining affixes and derive a different category of word by changing the prefix or suffix of a certain word.
	6.4.5. Maintain a personal dictionary. Look up unfamiliar words in a dictionary/picture dictionary, thesaurus.	7.4.5. Maintain a personal dictionary. Look up unfamiliar words in a dictionary/picture dictionary, thesaurus.	8.4.5. Maintain a personal dictionary. Look up unfamiliar words in a dictionary.	9.4.5. Maintain a personal dictionary. Look up unfamiliar words in a dictionary.	10.4.5. Maintain a personal dictionary. Look up unfamiliar words in a dictionary.
	6.4.6. Use knowledge of individual words in unknown compound words to predict their meaning.	7.4.6. Use knowledge of individual words in unknown compound words to predict their meaning.	8.4.7. Use knowledge of individual words in unknown compound words to predict their meaning.	9.4.7. Use knowledge of individual words in unknown compound words to predict their meaning.	10.4.7. Use knowledge of individual words in unknown compound words to predict their meaning.

	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
	6.4.7.Develop vocabulary through bilingual texts	7.4.7..Develop vocabulary through bilingual texts	8.4.7. Develop vocabulary through reading (e.g., bilingual texts, reading cards, environmental print) and through using it in spoken and written discourses.	9.4.7. Develop vocabulary through reading (e.g., bilingual texts, reading cards, environmental print) and through using it in spoken and written discourses.	10.4.7. Develop vocabulary through reading (e.g., bilingual texts, reading cards, environmental print) and through using it in spoken and written discourses.
		7.4.8. Expand most common abbreviations.	8.4.8. Expand most common abbreviations.		
	6.4.9. Understand and explain frequently used synonyms, antonyms and homographs.	7.4.9. Understand and explain frequently used synonyms, antonyms, hyponyms and homographs and homonyms.	8.4.9. Understand and explain frequently used synonyms, antonyms, collocations, homophones and homographs.	9.4.9. Understand and explain frequently used synonyms, antonyms, collocations, homophones and homographs.	10.4.9. Understand and explain frequently used synonyms, antonyms, collocations, homophones and homographs.
			8.4.10. Understand and explain "shades of meaning" in related words.	9.4.10. Understand and explain "shades of meaning" in related words.	10.4.10. Understand and explain "shades of meaning" in related words.
			8.4.11. Identify and interpret figurative language and words with multiple meanings.	9.4.11. Identify and interpret figurative language and words with multiple meanings.	10.4.11. Identify and interpret figurative language and words with multiple meanings.
	6.4.12. Monitor expository text for unknown words or words with novel meanings by using word, sentence, and paragraph clues to determine meaning.	7.4.12. Monitor expository text for unknown words or words with novel meanings by using word, sentence, and paragraph clues to determine meaning.	8.4.12. Monitor expository text for unknown words or words with novel meanings by using word, sentence, and paragraph clues to determine meaning.	9.4.12. Monitor expository text for unknown words or words with novel meanings by using word, sentence, and paragraph clues to determine meaning.	10.4.12. Monitor expository text for unknown words or words with novel meanings by using word, sentence, and paragraph clues to determine meaning.

	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
	6.4.13. Apply knowledge of word, derivations.	7.4.13. Apply knowledge of word origins, derivations, compound words and idioms.	8.4.13. Apply knowledge of word origins, derivations and compound words idioms to determine the meaning of words and phrases.	9.4.13. Apply knowledge of word origins, derivations and compound words idioms to determine the meaning of words and phrases.	10.4.13. Apply knowledge of word origins, derivations, compound words and idioms to determine the meaning of words and phrases.
		7.4.14. Use phrases/ idioms contextually.	8.4.14. Phrasal verbs/ idioms contextually.	9.4.14. Phrasal verbs/ idioms contextually.	10.4.14. Devise language games/ puzzles involving words/ phrases/ idioms contextually.
	6.4.15. Develop vocabulary by reading extensively and by using meta-linguistic awareness.	7.4.15. Develop vocabulary by reading extensively and by using meta-linguistic awareness.	8.4.15. Develop vocabulary by reading extensively and by using meta-linguistic awareness.	9.4.15. Develop vocabulary by reading extensively and by using meta-linguistic awareness.	10.4.15. Develop vocabulary by reading extensively and by using meta-linguistic awareness.
					10.4.16. Use a thesaurus to determine related words and concepts.

5. Grammatical Awareness

	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
	6.5.1. Use declarative, imperative, interrogative, and exclamatory sentences.	7.5.1. Use declarative, imperative, interrogative, and exclamatory sentences.	8.5.1. Develop understanding about declarative, imperative, interrogative, and exclamatory sentences.		
	6.5.2. Develop awareness about various predicate patterns.	7.5.2. Develop understanding about subject and predicate pattern.	8.5.2. Developing understanding about the predicate.		
	6.5.3. Connect sentences using adverbial connectives such as when, if, as, because, since, etc.)	7.5.3. Connect sentences using adverbial connectives such as when, if, as, because, since, etc.)	8.5.3. Develop understanding about adverbial clauses.	9.5.3. Develop understanding about main clause, sub clause and adverbial clauses.	10.5.3. Develop understanding about main clause, sub clause and adverbial clauses.
	6.5.4. Use structures like..(I think that)	7.5.4. Use structures like..(I think that....)	8.5.4. Use noun clauses	9.5.4. Develop understanding about the noun clause in subject and object positions	10.5.3. Develop understanding about, and use, Complementa-tion (I think that ...)
	6.5.5. Use Coordinate structures with, and, but, or	7.5.5. Develop understanding about conjunctions	8.5.5. Develop understanding about coordination and subordination	9.5.5. Develop understanding about coordination and subordination	10.5.5. Develop understanding about lexical, phrasal and clausal coordination and use coordinate structures
	6.5.6. Use Relative clauses.	7.5.6. Use Relative clauses.	8.5.6. Develop understanding about relative clauses.	9.5.6. Develop understanding about defining and non-defining relative clauses.	10.5.6. Develop understanding about object and subject relativization.
	6.5.7. Develop understanding about passive constructions.	7.5.7. Use passive constructions.	8.5.7. Develop understanding about passive constructions.	9.5.7. Use passive constructions.	10.5.7. Develop understanding about passivization.

	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
	6.5.8. Use structures like (the book on the table ...)	7.5.8. Use structures like (the book on the table ...; the dog that chased the cat. ...)	8.5.8. Develop understanding about noun phrases and prepositional phrases.	9.5.8. Develop understanding about noun phrases and prepositional phrases.	10.5.8. Develop understanding about complex noun phrases and embedding structures.
	6.5.9. Use Phrases such as Noun phrase (a tall man); Prepositional phrase (on the table); Verb phrase with and without an object (child sleeps: eat an apple);	7.5.9. Use Phrases such as Noun phrase (a tall man); Prepositional phrase (on the table); Verb phrase with and without an object (child sleeps: eat an apple);	8.5.9. Develop understanding about the structure of Phrasal categories such as Noun phrase, Prepositional phrase, Verb phrase;	9.5.9. Develop understanding about the structure of Phrasal categories such as Noun phrase, Prepositional phrase, Verb phrase;	10.5.9. Develop understanding about the structure of Phrasal categories such as Noun phrase, Prepositional phrase, Verb phrase, Adjectival phrase and Adverbial phrase;
	6.5.10. Use and develop understanding degrees of comparison various types of adjectives that denote size, shape, age, colour, origin, material, etc. Sequence of adjectives.	7.5.10. Develop understanding degrees of comparison using adjectives and adverbs.	8.5.10. Use degrees of comparison.		
	6.5.11. Maintains agreement in terms of person, number and gender in a sentence.	7.5.11. Maintains agreement in terms of person, number and gender in a sentence.	8.5.11. Maintains agreement in terms of person, number and gender in a sentence.	9.5.11. Maintains agreement in terms of person, number and gender in a sentence.	10.5.11. Understanding about the agreement system
	6.5.12. Use auxiliary verbs and Modal auxiliaries for framing questions and negation and for expressing a range of meanings.	7.5.12. Use auxiliary verbs and Modal auxiliaries for forming question tags.	8.5.12. Develop understanding about auxiliary function (tags, questions, negatives).	9.5.12. Develop understanding about auxiliary function (tags, questions, negatives).	10.5.12. Develop understanding about auxiliary system (tense, modal aspects).

	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
	6.5.13. Use and understand to infinitive.	7.5.13. Use to infinitive with going +to.	8.5.13. Develop understanding about finite and non-finite clauses and use finite and infinitival constructions.	9.5.13. Develop understanding about non finite clauses.	9.5.13. Develop understanding about finite and non-finite clauses and use finite and infinitival constructions.
	6.5.14. Use and develop understanding about the present tense, past tense and present progressive in combination with 'must'.	7.5.14. Develop understanding about the past tense and past progressive structures in combination with modals (should, must).	8.5.14. Develop understanding about used to and would.	9.5.14. Use and develop understanding about simple past and past perfect tenses.	10.5.14. Use the present tense and past tense forms and also in combination with Modals and with perfective and progressive aspects in a range of structures.
	6.5.15. Use gerundial constructions.	7.5.15. Use gerundial constructions.	8.5.15. Use and develop understanding gerundial constructions.	9.5.15. Use and develop understanding gerundial constructions.	10.5.15. Develop understanding about the distribution of gerundial constructions and use them in subject, object and complement positions.
	6.5.16 Use and develop understanding if clauses Adverbials of time, place and manner.	7.5.16 Use and develop understanding if clauses Adverbials of time, place and manner.	8.5.16. Use and develop understanding about adverbial clauses	9.5.16. Use and develop understanding about adverbial clauses, main clauses and subordinate clauses. Understanding about If clauses.	10.5.16. Develop understanding about subordination and complementation.
				9.5.17. Develop understanding about noun clauses and use them in subject and object positions.	10.5.17. Develop understanding about the classification of clauses based on the elements of the clause, clause structure, and function.

	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
					10.5.18. Develop understanding about cleft sentences and use them
				9.5.19. Inversion of auxiliaries in sentences containing 'no sooner, scarcely, hardly'.	10.5.19. Develop understanding about structural transformation of the sentences and transform structures using movement, deletion or insertion of categories.

6. Creative Expression – Oral and Written Discourses

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Conversation/ Dialogues	6.6.1. Construct pieces of dialogues in the given context.	7.6.1. Construct pieces of dialogues containing discourse markers and expressions related to social conventions in the given context.	8.6.1. Construct pieces of dialogues containing discourse markers and expressions related to social conventions in the given context.	9.6.1. Construct pieces of dialogues containing discourse markers and expressions related to social conventions in the given context.	10.6.1. Construct pieces of dialogues containing discourse markers and expressions related to social conventions in the given context.
Description	6.6.2. Write and describe orally persons and places depicting characteristics of persons and scenic details of events with coherence.	7.6.2. Write and describe orally persons and places depicting characteristics of persons and scenic details of events with coherence.	8.6.2. Write and describe orally persons and places depicting characteristics of persons and scenic details of events with coherence using personal reflections and discourse markers.	9.6.2. Write and describe orally persons and places depicting characteristics of persons and scenic details of events with coherence using personal reflections and discourse markers.	10.6.2. Write and describe orally persons and places depicting characteristics of persons and scenic details of events with coherence using personal reflections and discourse markers.
Review			8.6.3. Write reviews that state the context, highlight and comment on features of the item reviewed and notice from the texts.	9.6.3. Write reviews that state the context, highlight and comment on features of the item reviewed, cite from the texts and make personal impressions.	10.6.3. Write reviews that state the context, highlight and comment on features of the item reviewed, cite from the texts, make personal impressions and maintain coherence.
Narrative/Story	6.6.4. Construct narratives/stories with a sequence of logically connected events, dialogues, which evoke sensual perceptions.	7.6.4. Construct narratives/stories with a sequence of logically connected events, dialogues, which evoke sensual perceptions.	8.6.4. Construct narratives/stories dealing with nature, social issues and human drama with a sequence of logically connected events, dialogues, which evoke sensual perceptions.	9.6.4. Construct narratives/stories dealing with nature, social issues and human drama with a sequence of logically connected events, dialogues, which evoke sensual perceptions.	10.6.4. Construct narratives/stories dealing with nature, social issues and human drama with a sequence of logically connected events, dialogues, which evoke sensual perceptions.

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Mind maps	6.6.5. Develop mind maps about persons, events, social issues and places they read and incorporate their reflections wherever possible orally and in writing.	7.6.5. Develop mind maps about persons, events, social issues and places they read and incorporate their reflections wherever possible orally and in writing.	8.6.5. Develop mind maps about persons, events, social issues and places they read and incorporate their reflections wherever possible orally and in writing.	9.6.5. Develop mind maps about persons, events, social issues and places they read and incorporate their reflections wherever possible orally and in writing.	10.6.5. Develop mind maps about persons, events, social issues and places they read and incorporate their reflections wherever possible orally and in writing.
Biographical Sketch/ Profile	6.6.6. Write short profiles and biographical sketches of people depicting the characteristics and contributions of people.	7.6.6. Write short profiles and biographical sketches depicting the characteristics and contributions of people.	8.6.6. Write short profiles and biographical sketches depicting the characteristics and contributions and philosophy of people.	9.6.6. Write short profiles and biographical sketches depicting the characteristics and contributions and philosophy of people.	10.6.6. Write short profiles and biographical sketches depicting the characteristics and contributions and philosophy of people.
Songs/Poems	6.6.7. Write songs and poems on various themes involving images. And recite / sing them.	7.6.7. Write songs and poems on various themes involving various images and recite / sing them evoking emotions.	8.6.7. Write and sing songs and poems with rhythm on various themes involving figurative expressions, images and conveying emotions.	9.6.7. Write and sing songs and poems with rhythm on various themes involving figurative expressions, images and conveying emotions.	10.6.7. Write and sing songs and poems with rhythm on various themes involving figurative expressions, images and conveying emotions.
Letter	6.6.8. Write personal letters for various purposes maintaining the proper format.	7.6.8. Write personal letters for various purposes maintaining the proper format using persuasive language.	8.6.8. Write personal letters for various purposes maintaining the proper format using persuasive language and reflections on events..	9.6.8. Write personal letters for various purposes maintaining the proper format using persuasive language and reflections on events and exhortations.	10.6.8. Write personal letters for various purposes maintaining the proper format using persuasive and argumentative language and reflections on events and exhortations.

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Diary	6.6.9. Write diaries that contain anecdotes reflections on events,	7.6.9. Write diaries that contain anecdotes reflections on events, powerful thoughts and feelings.	8.6.9. Write diaries that contain anecdotes reflections on events, powerful thoughts and feelings, and self criticism.	9.6.9. Write diaries that contain anecdotes reflections on events, powerful thoughts and feelings, and self criticism, future plans and aspirations.	10.6.9. Write diaries that contain anecdotes reflections on events, powerful thoughts and feelings, and self criticism, future plans, aspirations and point of view.
Notice/Poster/Ads/invitation	6.6.10. Write notices / invitations etc. maintaining their features and talk about them.	7.6.10. Write notices / invitations etc containing features and talk about them.	8.6.10. Write notices / invitations etc using argumentative language and containing exhortations maintaining the features of a notice and talk about them.	9.6.10. Write notices / invitations etc using argumentative language and containing exhortations maintaining the features of a notice and talk about them.	10.6.10. Write notices / invitations etc using argumentative and persuasive language and containing exhortations maintaining the features of a notice and talk about them.
Slogans/Placards	6.6.11. Write and say slogans/placards for various purposes with precision and brevity.	7.6.11. Write and say slogans/placards for various purposes with precision and brevity.	8.6.11. Write and say slogans/placards for various purposes with precision and brevity choosing appropriate words.	9.6.11. Write and say slogans/placards for various purposes with precision and brevity choosing appropriate words..	10.6.11. Write and say slogans/placards for various purposes with precision and brevity choosing appropriate words.
Drama/Play/Skit	6.6.12. Write drama scripts containing details such as stage setting, actions and dialogues and enact the drama.	6.6.12. Write drama scripts containing details such as stage setting, actions and dialogues and enact the drama.	8.6.12. Write drama scripts containing details such as stage setting, actions and dialogues. Enact the drama.	9.6.12. Write drama scripts containing details such as stage setting, actions and dialogues that evoke emotions and feeling. Enact the drama maintaining the theatrical conventions.	10.6.12. Write drama scripts containing details such as stage setting, actions and dialogues that evoke emotions and feeling reflecting the writer's point of view. Enact the drama maintaining the theatrical conventions.

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
News report		7.6.13. Write news reports that contain appropriate headline, lead sentence, body and make use of reporting style.	8.6.13. Write news reports that contain appropriate headline, lead sentence, body and have organisation, cohesive devices and coherence and make use of reporting style.	9.6.13. Write news reports that contain appropriate headline, lead sentence, body and have organisation, cohesive devices and coherence and make use of reporting style.	10.6.13. Write news reports that contain appropriate headline, lead sentence, body and have organisation, cohesive devices and coherence and make use of reporting style and reveal the point of view of the newspaper.
Message / e-mail/ sms	6.6.14. Write messages that contain ideas relevant to the context, maintain brevity and use conventions lay out and format.	7.6.14. Write messages that contain ideas relevant to the context, maintain brevity and use conventions lay out and format.	8.6.14. Write messages that contain ideas relevant to the context, maintain brevity and use conventions lay out and format.	9.6.14. Write messages that contain ideas relevant to the context, maintain brevity and use language appropriate to the context and the content and maintain conventions lay out and format.	10.6.14. Write messages that contain ideas relevant to the context, maintain brevity and use language appropriate to the context and the content and maintain conventions lay out and format.
Choreography	6.6.15. Write choreography script bringing out the theme of the poem.	7.6.15. Write posters for various purposes in persuasive language and talk about them.	8.6.15. Write choreography script related to interpreting a poem from multiple points of view.	9.6.15. Write choreography script related to interpreting a poem from multiple points of view and perform the choreography.	10.6.15. Write choreography script related to interpreting a poem from multiple points of view and perform the choreography.

Discourse	Class - VI	Class - VII	Class -VIII	Class - IX	Class - X
Compeering	6.6.16. Write compeering scripts highlighting certain events and persons for authentic occasions and do the compeering.	7.6.16. Write posters for various purposes in persuasive language and talk about them.	8.6.16. Write compeering scripts highlighting certain events and persons for authentic occasions. Do the compeering for a programme in an appealing manner.	9.6.16. Write compeering scripts highlighting certain events and persons for authentic occasions. Do the compeering for a programme in an appealing manner.	10.6.16. Write compeering scripts highlighting certain events and persons for authentic occasions. Do the compeering for a programme in an appealing manner.
Essay	6.6.17. Write short essay on various themes depicting proper organization and coherence.	7.6.17. Write short essay on various themes depicting proper organization and coherence.	8.6.17. Write essays on various themes depicting proper organization and coherence and revealing the point of view of the writer.	9.6.17. Write essays on various themes depicting proper organization and cohesion and revealing the point of view of the writer using persuasive and argumentative language.	10.6.17. Write essays on various themes depicting proper organization and cohesion and revealing the point of view of the writer using persuasive and argumentative language.

3.5 High School Syllabus Grid for Classes VI-X

Class - VI

Unit	Theme	Reading Text	Reading Text	Genre	Source / Author's Name	Language Competencies			
						Vocabulary	Grammar	Written Discourses	Oral Discourses
1	Peace and Harmony	A Reading B Reading C Reading	Peace and Harmony I Want Peace Grand Contest in the Forest	Story Poem Story	Young World, The Hindu - -	Forms of Adjectives Antonyms and Synonyms Homophones	Adjectives; Adverbs of frequency	Invitation Card; Script for Compeering	Compeering; Discussion
2	Heritage and Culture	A Reading B Reading C Reading	The Lost Casket In the Bazaars of Hyderabad Tyagaraja, the Immortal Musician	Incident Poem Biography	- Sarojini Naidu -	Suffixes	Collective nouns; adverbs of manner	Description of character; Script for a Speech	Description; Speech
3	Faith	A Reading B Reading C Reading	What Can a Dollar and Eleven Cents Do? A Nation's Strength Wilma Rudolph	Story Poem Biography	- Ralph Waldo Emerson	Mind mapping; Spelling	Possessive forms and contractions; regular and irregular verbs; quantifiers	Diary Entry; Letter; Story	Drama; Conversation
4	Adventure and Imagination	A Reading B Reading C Reading	An Adventure The Naughty Boy Robinson Crusoe	Story Poem Narrative	John Keats Daniel Defoe	Collective Nouns; Verb to Noun;	Direct and Indirect Speech	Narrative; Poster	Discussion

Unit	Theme	Reading Texts	Genre	Source / Author's Name	Language Competencies			
					Vocabulary	Grammar	Written Discourses	Oral Discourses
5	Environ-ment	A Reading Plant a Tree B Reading If a Tree Could Talk C Reading Children, Speak Up!	Essay Poem Speech	- - www.criticaldotwordpress.com	Mind map	if Clause	Notice; Short essay;	Description
6	Travel-ogue	A Reading Rip Van Winkle B Reading My Shadow C Reading Gulliver's Travels	Story Poem Story	washington Irving Robert Louis Stevenson -	Contextual meanings; compound adjectives	Passive voice; Adverbs of Frequency	Narration; Description	Conversation; Skit
7	Games and Sports	A Reading P.T.Usha, the Golden Girl B Reading Indian Cricket Team C Reading Ranji's Wonderful Bat	Story Poem Biography	- - Ruskinbond	Synonyms	Order of Adjectives; To infinitive	Profile; Letter; Notice	Discussion and Conversation
8	Wit and Humour	A Reading Half the Price B Reading The Sheik's White Donkey	Story Story	- -	Synonyms and Antonyms; suffixes; forming verb ing forms	Usage of 'must'; Present continuous tense; 'wh' questions.	Letter	Narrative

Class - VII

Unit	Theme	Reading Text	Genre	Source / Author's Name	Language Competencies			
					Vocabulary	Grammar	Written Discourses	Oral Discourses
1	Neighbourhood	A Reading The Town Mouse and the Country Mouse B Reading The Town Child & The Country Child C Reading The New Blue Dress	Story Poem Story	- Irene Thompson -	Contextual meanings; phrases; compound nouns;	Formation of Degrees of comparison; usage of 'may'; Expressing unreal past	Description Personal Letter Script for a Play	Discussion Conversation Play
2	Science and Technology	A Reading C.V.Raman, the Pride of India B Reading It's Change... C Reading Susruta, an Ancient Plastic Surgeon	Biography Poem Biography	Scientists of India-CBT Emma Gorrie Scientists of India-CBT	Contextual meanings Verbs - Nouns Abbreviations	Prepositions of time and place; Articles	Biographical Sketch; Editing	Debate; Conversation
3	Nation and Diversity	A Reading Puru, the Brave B Reading Home They Brought Her Warrior Dead C Reading The Magic of Silk	Play Poem Story	- Alfred Lord Tennyson -	Antonyms; vocabulary in context	Use of 'should and must'; Degrees of Comparison	Short Story	Narration
4	Wit and Humour	A Reading Tenali Paints a Horse B Reading Dear Mum C Reading The Emperor's New Clothes	Play Poem Folk tale	- Brian Patten -	Vocabulary in content; phrasal verbs; idioms; proverbs	Contractions; short forms; Adverbs of manner	Description	Enacting a play Narration

Unit	Theme	Reading Text		Genre	Source / Author's Name	Language Competencies			
						Vocabulary	Grammar	Written Discourses	Oral Discourses
5	Travel and Tourism	A Reading	A Trip to Andaman	Narrative	-	Antonyms; Same word in different parts of speech; phrasal verbs	Simple past tense; Past Continuous tense	Description; Letter	Description
		B Reading	My Trip to the Moon	Poem	-				
		C Reading	Sindbad, the Sailor	Story	-				
6	Adventure	A Reading	A Hero	Story	R.K. Narayan	Synonyms; vocabulary in context; word ladder	Simple past tense; Past Continuous tense	Story, Description, Letter, Script for a drama	Story
		B Reading	My Nasty Adventure	Poem	-				
		C Reading	Learn How to Climb Trees	Narrative	Jim corbet				
7	Games and Sports	A Reading	The Wonderful World of Chess	Essay	-	hypernyms; hyponyms; suffixes; knowing unfamiliar words	If Clauses; writing sentences using 'when'	Essay, Review(Summary)	Conversation
		B Reading	Chess	Poem	Nathan J.Gildberg				
		C Reading	Koneru Humpy	Biography	-				
8	Environment	A Reading	Snakes in India	Essay	-	Prefixes ; suffixes; vocabulary in context	Conjunctions; subject and predicate;	Poem; Poster	Conversation
		B Reading	Trees	Poem	Harry Behn				
		C Reading	A Letter from Mother Earth	Letter	-				

Class -VIII

Unit	Theme	Reading Text	Genre	Source / Author's Name	Language Competencies			
					Vocabulary	Grammar	Written Discourses	Oral Discourses
1	Family	A. The Tattered Blanket B. My Mother C.A Letter to a Friend	Story Poem Letter	kamala Das Rabindranath Tagore ---	Synonyms Contextual use of words	Noun/Verb/ Prepositional Phrases	Short Essay	Choreography
2	Social Issues	A. Oliver Asks for More B. The Cry of Children C. Reaching the Unreached	Story Poem Essay	Charles Dickens E.B.Browning ---	Compound Adjectives	Framing Questions; using Helping verbs; Question Tags	Profile; Diary	Discussion
3	Humanity	A. The Selfish Giant I (One act play) B. The Selfish Giant II (One act play) C. The Garden Within	Play Play Poem	Oscar Wilde -DO Celia Berrell	Phrasal Verbs Antonyms Sound Words	Progressive forms and gerunds of verbs	Notice	Description
4	Science and Technology	A. The Fun They Had B. Preteen Pretext C. The Computer Game (One act play)	Science-Fiction Poem Play	Issac Asimov L A Nickerson Steven Otfinoski	Antonyms Contextual use of words Order of Adjectives	Using Adverbs and Relative Clauses	Conversation; Letter; Short Essay	Role play

Unit	Theme	Reading Text	Genre	Source / Author's Name	Language Competencies			
					Vocabulary	Grammar	Written Discourses	Oral Discourses
5	Education and Career	A. The Treasure Within (Part I) B. The Treasure Within (Part II) C. They Literally Build the Nation	Interview Career Interview Essay	Sparsh News Letter -Do- The Hindu	Related Meanings Collocations Same word as a verb and a noun	Talking about habitual actions in the past using 'used to'	Script for Compeering Short Essay	Compeering
6	Art & Culture	A. The Story of Ikat B. The Earthen Goblet C. Maestro with a Mission	Description Poem Biography	B. Syama Sundari Harindranath Chattopadhyaya ---	Homographs Homophones	Tense and Time, Reported Speech	Profile Biographical Sketch Report	Presenting a Report
7	Woman Empowerment	A. Bonsai Life (Part I) B. Bonsai Life (Part II) C. I Can Take Care of Myself	Story Story Story	Abhuri Chayadevi ---	Phrasal Verbs Similes idioms	Subject and Predicate, Types of Sentences	Short Essay Poster	Discussion Interview Debate
8	Social Service	A. Dr. Dwarakanath Kotnis B. Be Thankful C. The Dead Rat	Biography Poem Story	- - P.C.Roy	Identifying vocabulary of semantic relation Idiomatic Expressions with 'heart'	Coordinating Conjunctions, Coordinating Clauses	News Report	Speech

Class - IX

Unit	Theme	Reading Text	Genre	Source / Author's Name	Language Competencies			
					Vocabulary	Grammar	Written Discourses	Oral Discourses
1	Humour	A. The Snake and the Mirror B. The Duck and the Kangaroo C. Little Bobby	Narrative Poem Letter	V M Basheer Edward Lear Ritcha Rao	Interpretation of meaning Sound words of instruments Linkers	Phrasal Verbs Combination of Simple Past and Past Perfect Tense	Descriptive Essay Letter Poster	Story Choreography
2	Games & Sports	A. True Height B. What Is a Player ? C. V.V.S.Laxman, Very Very Special	Story Poem Interview	David Naster Jessica Taylor Sportstar	Synonyms Suffixes Collocations	Adverbial Clauses	Biographical sketch Profile, Short Essay	Conversation
3	School Life	A. Swami Is Expelled from School B. Not Just a Teacher, but a Friend C. Homework	Story Poem Essay	R. K. Naryan --- ----	synonyms Phrasal Verbs	Direct and Indirect Speech, Noun Clauses	Short Essay Narrative	Speech Compeering
4	Environment	A. What Is Man Without the Beasts? B. The River C. Can't Climb Trees Any More	Speech Poem Story	Chief Seattle C. A. Bowles Ruskin Bond	Collocations Words related to movement	The Verb Phrase	Report Speech	Discussion Speech

Unit	Theme	Reading Text	Genre		Language Competencies			
					Vocabulary	Grammar	Written Discourses	Oral Discourses
5	Disasters	A. A Havoc of Flood B. Grabbing Everything on the Land C. The Ham Radio	Report Poem Essay	- Lily Usher www.hamradio.in	Same word in different contexts Concept mapping	Inversion of Adverbial Clauses using 'No sooner - than, scarcely - when'	Interview Speech Letter Short Essay	interview
6	Freedom	A. A Long Walk to Freedom B. Freedom C. An Icon of Civil Rights	Speech Poem Speech	Nelson Mandela Rabindranath Tagore Martin Luther King	Identifying meanings in context Appropriate forms of words figurative expressions	Adjectival Clauses	Essay Speech	Debate, Speech
7	Theatre	A. The Trial B. Antony's Speech C. Mahatma Gandhi, Pushed out of Train	Play Poem Incident	George Bernard Shaw William Shakespeare Richard Briley	Idioms related to 'tongue'	If - Clauses	Character Sketch	Description of an Event Debate
8	Travel & Tourism	A. The Accidental Tourist B. Father Returning Home C. Kathmandu	Narrative Poem Description	Bill Bryson Dilip Chitre Vikram Seth	Compound Words Homonyms Human made Sound words	Passive Voice	Letter	Describing Travel Experience

Class - X

Unit	Theme	Reading Text	Genre	Source / Author's Name	Language Competencies			
					Vocabulary	Grammar	Written Discourses	Oral Discourses
1	Personality Development	A. Attitude is Altitude B. Every Success Story Is Also a Story of Great Failures Essay C. I will Do It	Biography Biography	www.dailymail.co.uk Shiv Khera Sudha Murthy	Adjectives; synonyms; one-word substitutes	Defining and non-defining relative clauses	Biographical sketch; essay	Debate
2	Wit and Humour	A. The Dear Departed (Part - I) B. The Dear Departed (Part - II) C. The Brave Potter	Play Play Folk Tale	W.S. Houghton W.S. Houghton Marguerite Siek	Irregular plurals; exclamations/ interjections; compound adjectives; idioms	Articles; compound prepositional phrases; its time +simple past verb	Letter; story	Funny incident/ jokes
3	Human Relations	A. The Journey B. Another Woman C. The Never-Never Nest	Narrative Poem Play	Y.D. Thongchi Ms. Intiaz Dharker Cedric Mount	Compound words- hyphenated and reduplicate words	Simple past and past perfect tense	Essay, report;	Debate;
4	Films and Theatre	A. Rendezvous with Ray B. Maya Bazaar C. A Tribute	Essay Review Essay	Frontline The Hindu —	Collocations; One word substitution; suffixes and prefixes; binomials	Linkers; adjectives; prepositions; verb forms-past perfect, simple past; modals	Review on a film or TV programme ; reply letter; skit	Speech

Unit	Theme	Reading Text	Genre	Source / Author's Name	Language Competencies			
					Vocabulary	Grammar	Written Discourses	Oral Discourses
5	Social Issues / Agrarian Issues	A. The Storeyed House (Part - I) B. The Storeyed House (Part - II) C. Abandoned	Story Story Poem	Waman G. Hoval Waman G. Hoval Suraya Nasim	Compound adjectives; Phrasal verbs; Idioms;	Contractions; adverbial clauses;	Letter ; news report; essay.	Speech; debate
6	Bio-diversity	A. Environment B. Or will the Dreamer Wake? C. A Tale of Three Villages	Interview Poem Essay	www.gbmna.com M. Chevalier —	Synonyms; appropriate forms of the words;	Non-finite clauses, reported speech, adjectives,	Interview, conversation	Group discussion
7	Nation and Diversity	A. My Childhood B. A Plea for India C. Unity in Diversity in India	Auto biography Poem Essay	Abdul Kalam — —	Synonyms;	Linkers ,passive voice without agent,	Diary entry, reply letter,	Role play, group discussion
8	Human Rights	A. Jamaican Fragment B. Once upon a Time C. What Is My Name?	Narrative Poem Story	A.L. Hendricks Gabriel Okara P.Satyavathi	Similes and metaphors; prefixes and suffixes.	Simple past and the present perfect.	Essay; translation; report	Speech;

Note: Wherever the source is not mentioned against the text, those texts are collected and edited by the textbook committee members.

Targeted discourses with indicators/ features

Conversations: contains dialogues with five to ten exchanges - proper sequence of exchanges - sustaining the conversation with social norms - discourse markers (well, precisely, etc.) - dialogues apt to the context - appropriate cohesive devices - voice modulation

Descriptions: description of objects/ things/persons creating vivid images - variety of sentence forms - proper sequence of the ideas - personal reflections on the event or person- appropriate cohesive devices.

Poems / Songs: suitable structural patterns. - rhyme scheme - specific patterns (rhythm / structure / metre / music / theme, etc.) - expressing emotions and reflections – use of images, thoughts and feelings - use of figures of speech - assonance and alliteration -point of view.

Narrative/Story: sequence of events and dialogues – evoking of sensory perceptions and emotions - images, setting and other details - use characterization – coherence - point of view

Diary: expression of personal reflections, thoughts and feelings – use of variety of sentences- use of language appropriate to the mood - self criticism and future plans - point of view- coherence

Letter: appropriate language to the context - appropriate format, layout and conventions – expressing ideas sequentially - use of persuasive language - maintaining coherence

Messages/e-mail/SMS: relevant ideas to the context – maintaining brevity – use of conventions, layout and format – appropriate language to the content and context.

Notice /Poster / Ads / Invitation: occasions and purposes showing the context details of venue, date, time, salutation, invitation, programme - persuasive language - organisation, layout and design – maintaining brevity – design and graphics – rhythm in language (for ads).

Slogans/Placards: appropriate to the context - maintaining brevity and rhythm.

Play/Skit: dialogues relevant to the context with emotions and feelings - stage directions, movements and settings - dramatic conflict: beginning, rising actions and ending – reference to costumes and props – dramatisation - theatrical performance like dialogue delivery, actions, stage sense, costumes, etc..

Compering: arrangement of the programme sequentially as required by the context – presenting the background - highlighting the persons and the events - reviews and reflections relevant to the context – use of polite and entertaining expressions - following the conventions of the stage - use of spontaneous language in a lively manner – modulation of voice in an appealing way.

Choreography: identification of the main theme and stanza wise themes - bringing out a single and multiple themes - identification and sequences of actions of the protagonists (main characters) – identification and sequence of actions of the chorus – maintaining proper layout of script – performance of the actions of the protagonist and the chorus.

Essay (All types): title, introduction, thesis statement, body and conclusion – appropriate paragraphing with main ideas - supporting details and examples –organization of ideas and use of cohesive devices - maintaining coherence - point of view.

News report / Report: appropriate headline - lead sentence (five W's) - body of the news - organisation and use of cohesive devices – coherence - reporting style (reported speech, passivization, appropriate tense) - point of view

Speech: making speeches /talks contextually - organisation of ideas – use of argumentative / persuasive / interactive language to substantiate views and ideas – use of discourse markers – citation of examples, quotations, etc - coherence, voice modulation and body language.

Review: stating the context of the review (story/novel/drama/essay/film) – highlighting and commenting on certain features of the item reviewed (e.g. characters/theme/setting / events/turning points etc.) – brevity - citation from the text to substantiate the point. (authenticity) - making personal impressions – maintaining coherence.

Debates and Discussions: expression of ideas as main points and sub points – presentation of arguments in a sequential order - citing suitable examples, quotations, and evidences – defending one's own point of view and rebutting opponent's point of view – use of discourse markers for agreeing, disagreeing, substantiating, enumerating, etc.. – use of polite expressions respecting other's views – use of logical and emotional appeals.

Biographical sketch/Profile/Autobiography: Details of the person - presentation of relevant ideas and information - organization of the data – interpretation of data and drawing inference - reflections, thoughts and feelings - anecdotes, events, achievements - point of view - organisation and the use of cohesive devices – maintaining coherence and flow.

Interview: ?????????????????? / ////////////////////////////////////// / ////

Teacher Preparation and Planning

Introduction

Failing to plan is planning to fail. For successful transaction in the classroom, the teacher has to plan and prepare for it. Before going for transaction of a unit, the teacher should read the entire unit thoroughly and identify the possible discourses. He /she should prepare a detailed unit cum period plan in the suggested format. He /she should prepare period wise interactive questions in advance. Children's responses should be elicited and written on the board. This activity should help the children in generating the language. Hence the teacher has to prepare ample questions for each period. After completion of teaching, he / she shall note the reflections in the plan. The reflections should include the performance of the children, the suitability of the process followed in the class.

Planning

Development of a plan for instruction of entire unit is a professional exercise. Lot of thinking and reference of source books is required. It is a developmental exercise and the output can be improved year after year based on the experience and reflection. Following are the steps for developing annual/year Plan and Unit cum Period Plan for both Primary and High school classes. SCF envisions the planning of a lesson as detailed below:

4.1 Year Plan

Class: X

Subject: English

Total Periods: 220

TLP Periods: 180

Expected outcomes at the end of the year including Discourses targeted:

1. Involvement of children during the transaction of all components of all units.
2. Children should be able to listen and express their views and ideas freely during the interaction in different stages of classroom transaction.
3. Children should be able to read and comprehend the reading texts given in the English textbook and outside the textbook individually and collaboratively.
4. Children should be able to use appropriate vocabulary and grammar in oral and written discourses.
5. Children should be able to produce oral and written discourses i.e., conversation, description, songs/poems, narrative/story, diary, letter, message/e-mail/SMS, notice/poster/invitation/ads, slogans/placards, skit/play, compeering, choreography, essay, newsreport/report, speech, debate/discussion, bio-sketch/profile/autobiography.

Month wise Action Plan

Unit No.	Theme of the Unit	No. of Periods Required	Strategy	TLM/ Resources	Month	Programmes/ Activities
7	Personal Development	36	Interacation Whole class Activity Individual Acativity Group Activity Feed back	Textbook Charts Blackboard Newspaper clippings	June, July	

Teacher Reflections

H.M Suggestioins/review

Unit Plan

Class: X

Subject: English

Unit: Personality Development
36

No. of periods required:

- A. **Reading:** Attitude Is Altitude
- B. **Reading:** Every Success Story Is also a Story of Great Failures
- C. **Reading:** I Will Do It

Expected outcomes:

1. Involvement of children during the transaction of all components, listen and express their views and ideas freely on different areas.
2. Children should able to read and comprehend the given reading text.
3. Children should able to use appropriate vocabulary positive and negative adjectives in oral and written discourses.
4. Children should be able to understand defining and non-defining relative clauses.
5. Children should be able to write conversations, descriptions, news report, biographical sketch and essay.

I. Period wise Details

Period No.	Content/activity/discourse	Strategy	Resources/ TLM required
1	Face sheet (Page 2)	Picture interaction Whole Class Activity	Textbook, Blackboard
2	Oral Discourse debate on	Whole Class Interaction, Individual, Group Activity	Textbook, Blackboard, Charts
3	Discourse-Editing	Presentations: Group works, Teacher's version Interaction for negotiation.	Charts
4	Picture Interaction (Page3)	Whole Class Activity: Teacher presentation and interaction	Textbook
5	A-Reading Segment 1: Imagine having no arms...English premier league	Individual, Group work. Reading aloud: Teacher and students	Textbook, Glossary chart, Dictionary
6	Discourse: News report about Nick Vujicic playing golf.	Whole Class Interaction, Individual, Group Activity	Textbook, Notebooks and Charts
7	Discourse - Editing - News report	Presentations: Group works, Teacher's version interaction for negotiation.	Charts

Period No.	Content/activity/discourse	Strategy	Resources/ TLM required
8	Picture interaction page. 4	Whole Class Activity	Textbook, Blackboard
9	Reading segment 2: “His parents ... triumph over adversity.	Individual, Group work. Reading aloud: Teacher and students.	Textbook, Glossary Chart, Dictionary
10	Discourse: Describe “ an experience that helped you to grow”	Whole Class Interaction Group Activity, Presentation.	Textbook, Blackboard
11	Picture interaction page. 5 & 6	Whole Class Activity	Textbook, Blackboard
12	Reading – Segment 3: “When I was 13 ... this life is done.”	Individual, Group work. Reading aloud: Teacher and students	Reading aloud: Teacher and students
13	Discourse: Writing A.T.V. Interview with Nick and his family	Whole Class Interaction, Individual, Group Activity	Textbook, Notebooks and Charts
14	Discourse-Editing	Presentations: Group works, Teacher’s version Interaction for negotiation	Charts
15	Transaction of comprehension exercises	Interaction, Individual, Group Activity	Textbook
16	Transaction of components- vocabulary	Interaction, Individual, Group Activity	Textbook, Notebooks
17	Transaction of components- Grammar	Interaction, Individual, Group Activity	Charts
18	Transaction of components- Writing: Biographical sketch	Whole Class Interaction, Individual, Group Activity	Textbook, Blackboard, Charts
19	Discourse Editing - Biographical sketch	Presentations: Group works, Teacher’s version Interaction for negotiation	Charts
20	B Reading: Picture interaction pg.14: Segment-1. Failure is the highway... not a dead end.	Whole Class activity, Individual activity, Group activity. Reading aloud: Teacher and students.	Textbook, Blackboard, Charts
21	Discourse: Biographical sketch of Abraham Lincoln.	Whole Class Interaction, Individual, Group Activity	Textbook, Notebooks and Charts

Period No.	Content/activity/discourse	Strategy	Resources/ TLM required
22	Discourse Editing - Biographical sketch	Presentations: Group works, Teacher's version Interaction for negotiation	Charts
23	Picture interaction pg.15 Segment -2. "In 1913, Lee De Forest... best music to the world.	Whole Class activity, Individual activity, Group activity. Reading aloud: Teacher and students.	Textbook, Blackboard, Charts
24	Discourse Prepare a profile of any one of the scientists	Whole Class Interaction, Individual, Group Activity	Textbook, Notebooks and Charts
25	Discourse Editing - Profile	Presentations: Group works, Teacher's version Interaction for negotiation	Charts
26	Picture Interaction page 16 Segment-3. "Set backs are inevitable produce great results."	Whole Class activity, Individual activity, Group activity. Reading aloud: Teacher and students.	Textbook, Notebooks and Charts
27	Discourse Prepare a speech on "Failures are the stepping stones of Success"	Whole Class Interaction, Individual, Group Activity	Textbook, Notebooks and Charts
28	Discourse Editing - Speech	Presentations: Group works, Teacher's version Interaction for negotiation	Charts
29	C. Reading :Picture Interaction pg.21 Segment -1 He was short... I want to join IIT	Individual, Group work. Reading aloud: Teacher and students.	Textbook, Glossary Chart, Dictionary
30	Discourse : Conversation between father and son convincing father to join IIT.	Whole Class Interaction, Individual, Group Activity	Textbook, Notebooks and Charts
31	Discourse Editing - Conversation	Presentations: Group works, Teacher's version Interaction for negotiation	Charts
32	Segment -2"His father stopped ... a leading IT company in the world.	Individual, Group work. Reading aloud: Teacher and students.	Textbook, Glossary Chart, Dictionary
33	Discourse .Write an essay on "Poverty is not a hindrance for education"	Whole Class Interaction, Individual, Group Activity	Textbook, Notebooks and Charts

Period No.	Content/activity/discourse	Strategy	Resources/ TLM required
34	Discourse Editing - Essay	Presentations: Group works, Teacher's version Interaction for negotiation	Charts
35	Transaction of Project:	Individual, Group Activity	Charts, Note books
36	Project Work-Presentation	Interaction, Negotiation, Group Presentation	Charts, Note books

IV. Period wise notes and interactive questions:

In this part of the plan the teacher can write down the questions that are required for interaction at various stages of classroom transaction such as picture interaction, oral performance of the learners, reading, discourse construction and editing.

The teacher has to refer the handbook for detail transaction process and frame relevant questions to help the students in generating language. The notes must be added on things to the existing information given in the textbooks. At no point teacher should copy the questions from the textbooks. Teacher should develop thought provoking questions and questions on higher order thinking skills well in advance to enable the children think and participate in the classroom interaction. The required information pertaining to the topic must be collected from various sources and shall be written under teacher notes. The teacher has to keep a bound notebook and allot about 15 to 20 pages for a unit and maintain for 2 or 3 years continuously with additions of important notes every year. The teacher has to focus on the recent developments in the subject specific areas and update the notes and discuss the same in the classrooms. Teacher professionalism and professional development will be reflected by the nature of his/ her planning. Teacher can also collect and note - quotations, riddles, articles, humorous incidents etc. to make the class lively.

V. Period wise notes on children's performance:

This part of the plan is intended for continuous assessment. The teacher can note down the names of students whose performance is at the desired level. This notes will help the teacher to assess the children performance for awarding marks and grades in Formative Assessment.

VI. Period wise notes on Teacher's Reflections:

Teacher has to reflect on the effectiveness of the teaching and learning. What steps went well and the extent of children participation and their attainment of language competencies for future transaction. The teachers should share their experiences in staff meetings and in other meetings.

Understanding the variety in the process

The teachers are expected to refer Teacher Handbooks / Modules and other reference books. Based on this, teacher shall select appropriate transaction process for various activities and discourses for effective transaction.

Strategy

The strategy refers to the nature of teaching learning process to transact each component of a unit. The method must enable interactive teaching where children participate in the learning processes. A variety of questions like analytical, extrapolative, etc. to facilitate whole class discussion. Children understand concepts not by listening but by giving responses, through individual and collaborative activities. Therefore, adequate scope must be given to the children to think, question and respond in the classroom. Teacher has to develop appropriate tasks which are challenging in nature so that they will be engaged in TLP actively.

Resources/ TLM

Every teacher should identify appropriate resource material required to teach the subject and collect the same and keep for ready access. Teacher should think about the English around us and collect relevant material. They can also encourage students to bring different material they come across in their day to day life like news paper cuttings, different types of wrappers, pamphlets, posters, etc. The language around of the child should be made a part of the TLP.

Programmes and Activites

Teacher has to conduct different activites/programmes based on the theme of the unit. The activities should reflect the national festivals and important days in academic year - like International literacy day, International Woman's day, International Mother Tongue day etc. The activities include-s quiz, essay writing, compering, debate/ discussing, writing slogans, preparing posters, mock parliament etc. The activities /programmes should help the children in using English language fearlessly. The teacher shold plan in advance for effective implimentation of these activities and programmes and reflect in his/ her year plan.

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Unit-wise Additional Resources for Teacher Preparation

What should teachers know before teaching a unit?

Teachers are advised to know certain information regarding the texts given under each theme. As the entire teaching-learning process will go through interaction and discussion, the teacher has to pose a number of questions to students to give certain inputs to get responses. And learners out of their curiosity, may ask several questions on the content or various aspects given in the texts. As a facilitator, the teacher has to answer the questions of the learners. For this the teacher has to take care of the following before going to start teaching or transacting a unit. Make the following a part of your preparation as well as your general preparation.

Unit – 1

Personality Development

Face Sheet:

- The teacher is advised to know brief biographies and achievements of (a) Sudhachandran (b) Stephen Hawking and (c) Hellen Keller before transacting the face-sheet.
- The teacher is advised to know and have some comprehensive idea on the essential qualities that play a vital role in a person's success.

A. Reading:

- Visit the following web links on internet to download or watch some interesting videos about

The purpose of evaluation is not:

- *to motivate children to study under threat.*
- *to identify or label children as 'slow learners', or 'bright students', or 'problem children'. Such categories segregate children, placing the onus for learning solely on them, and detract from the role and purpose of pedagogy.*
- *to identify children who need remediation (this need not wait for formal assessment; it can be detected by the teacher in the course of teaching and attended to*
- *as a part of pedagogic planning, through*
- *individualised attention).*
- *to diagnose learning difficulties and problem areas— while broad indications about conceptual difficulties can be identified via evaluation and formal testing. Diagnosis requires special testing instruments and training. It is also specific to foundational areas of literacy and numeracy and is not meant for subject areas.*

task in the

importance

in this unit.

- (b) Lee De Forest
- (c) Wright Brothers
- (d) Colonel Sanders
- (e) Walt Disney
- (f) Thomas Edison.
- (g) Henry Ford

- Children may be interested to know about the following. So read about them or consult a suitable subject teacher to know about the following.

- (a) Triodes tube (b) Micky Mouse (c) Phonograph

C. Reading:

- Gather additional information on Narayana Murthy and read it. Use the information when it is needed during transaction of the lesson.

Unit – 2

Wit and Humour

Face-Sheet:

- Download video clips from internet regarding comic scenes between Relangi and Ramana Reddy.
 1. <http://www.youtube.com/watch?v=iCoi5lJM3xU>
 2. <http://www.youtube.com/watch?v=IX4tRR0FTpk>
 3. <http://www.youtube.com/watch?v=O-TaBos9g9I>
 4. <http://www.youtube.com/watch?v=ZoZe2ayqr7Y>

Show the collected video clips to children.

A. Reading:

- You can download the total video of the one-act play, ‘The Dear Departed’ from the following weblinks.

Web links:

- <http://www.youtube.com/watch?v=fvTPsIvCUGI> (part 1 of the video)
- <http://www.youtube.com/watch?v=hsCTRjJclM8> (part 2 of the video)
- <http://www.youtube.com/watch?v=siI9nxyQ-cY> (part 3 of the video)

You should have proper idea on the irony of the title of the lesson.

Vocabulary:

- Collect a list of Latin and Greek Plurals and display them on a chart. Discuss them in classroom after the completion of the exercise.

- Collect a list of interjections and write the feelings they express. Display them on a chart. Discuss them after completion of the exercise.
- Collect some more compound adjectives and make children use them in their own sentences after completion of the exercise.

Writing:

- Study the discourse features of a formal letter and story writing.

Study Skills:

- Study the discourse features of writing a general report.

Unit – 3

Human Relations

A. Reading:

Vocabulary:

- Collect a list of open compounds, hyphenated compounds and closed compounds. Present them after completion of the exercises given in the textbook.
- Collect a list of reduplicatives in Telugu and discuss them in which context they are used.

Writing:

- Study the discourse features of an essay.

Unit – 4

Films and Theatre

A. Reading:

- Know about the following:
 - (a) Apu trilogy
 - (b) Bio-sketch of Satyajit Ray
 - (c) Filmography of Satyajit Ray
 - (d) Bio-sketch or profile of Gaston Roberge.

Vocabulary:

- Collect a list of one-word substitutes and study them.
- Collect some more examples regarding prefixes and suffixes and present them before students at the time of doing vocabulary exercises.

Grammar:

- Collect a list of prepositions followed by adjectives and verbs. Add them to the list given in the textbook. Make the learners use them in sentences of their own.

Oral Activity:

- Study the discourse features of a speech.

B. Reading:

- Watch and make children watch the movie ‘MaYA Bazaar’. If you have no CD / DVD of the movie available with you, you can download the movie from the following web link: https://www.youtube.com/watch?v=tas_30CdOss

Vocabulary:

- Collect a list of binomials with their meanings and present them on a chart after completion of the exercise on ‘binomials’.
- Collect pictures regarding the shorts and angles given in the textbook and discuss them with children. You can ask the learners to identify their types of shots.

Writing:

- Study the discourse features of writing a formal letter.
- Study the discourse features of a skit.
- Study the discourse features of a discussion.

C. Reading:

- Read the biography and filmography of Savitri.
- You can collect some action scenes which depict the expressions of Savitri and show them to the learners.

Unit – 5

Social Issues**Face-Sheet:**

- Read and understand the poem ‘Where the Mind Is without Fear’ written by Rabindranath Tagore. (Refer to old class X English Textbook)

A. Reading:

- Know about the Dalit empowerment in India.

Vocabulary:

- Prepare a list of phrasal verbs and give them to students.

Grammar:

- Prepare a list of contractions (helping verb + not & pronoun + not) and give notes to children.
- Have a thorough understanding of Adverbial clauses with the help of any authentic grammar book.

Writing:

- Study the discourse features of a formal letter.
- Study the discourse features of a news report.

Oral Activity:

- Study the discourse features of a speech.
- Study the discourse features of a debate.

Unit – 6**Bio-diversity****A. Reading:**

- Know about the Green Belt Movement.
- Know about biographical sketch of Wangari Maathai.
- Know about the Nobel Peace Prize.

Note: Watch videos on Wangari Maathai and the Green Belt Movement using the following web links:

<https://www.youtube.com/watch?v=koMunNH1J3Y>

<https://www.youtube.com/watch?v=BQU7JOxkGvo>

Vocabulary:

- Study some more one-word substitutes and keep a list with you and discuss with children after the completion of the exercise.

Writing:

- Study the discourse features of an interview.
- Study the discourse features of a dialogue.
- Study the discourse features of a speech.

Unit – 7**Nation and Diversity****Face-Sheet:**

- Know about religious and communal harmony in India.
- Know about the unity in diversity in India.

A. Reading:

- Know about the biographical details of A.P.J. Abdul Kalam.

Vocabulary:

- Prepare some more examples on the exercise of ‘words often confused’.

Writing:

- Know the discourse features of a diary entry
- Know the discourse features of writing an informal letter.
- Know more details about the dance forms mentioned in the unit.

Unit – 8**Human Rights****Face-Sheet:**

- Know about human rights and their importance.

A. Reading:

- Know about racial discrimination or prejudice in Jamaica.

Note: Watch a video prepared by DSERT for warm up activity of the lesson and the story using the following web link:

https://www.youtube.com/watch?v=HaA-_wnSvkM

Vocabulary:

- Study various aspects in figures of speech like metaphor and simile.

Writing:

- Know the discourse features of an essay.
- Know the discourse features of a general report.
- Know the discourse features of a speech.

B. Reading

- Watch videos relating to the poem ‘Once Upon a Time’ using the following web links: <http://www.youtube.com/watch?v=CvYzxs9h7oI>
<http://www.youtube.com/watch?v=SVtbx6W-PpM>
http://www.youtube.com/watch?v=kl8XFC_rqeU

C. Reading:

- Read the Telugu version of the story ‘What Is My Name?’ from teacher’s hand book.

Project work:

- Know the meaning, facts and instances about human rights or gender discrimination or child rights

Identification of Unit-wise Possible Discourses

UNIT-1: Personality Development

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot-I: Imagine having no arms...English premier league</p> <p>Slot-II: "His parents...triumph over adversity.</p> <p>Slot-III: "When I was 13...this klife is done."</p>	<p>Write an article about Nick Vujicic</p> <p>Describe Nick's thoughts after his unsuccessful attempt to get drowned.</p> <p>A T.V. Interview with Nick and his family.</p>
B. Reading Text	<p>Slot-I: Failure is the highway...not a dead end.</p> <p>Slot-II: "In 1913, Lee De Forest...best music to the world.</p> <p>Slot-III: "Set backs are inevitable...produce great results."</p>	<p>Biographical sketch of Abraham Lincoln.</p> <p>Prepare a profile of any one of the scientists from the paragraph you read.</p> <p>Prepare a speech on "Failures are the stepping stones of Success"</p>
C. Reading Text	<p>Slot-I: He was short...I want to join IIT</p> <p>Slot-II: "His father stopped ... a leading IT company in the world</p>	<p>Conversation between father and son convincing father to join IIT.</p> <p>Prepare an essay on "Poverty is not a hindrance for education"</p>

UNIT-2 : Wit and Humour

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot-I: Victoria, Victoria!...lift your end</p> <p>Slot-II:”Well, Amelia,Hist ! Listen.</p>	<p>Prepare a Poster of the furniture shop (or) an Obituary for a News paper about the death of Abel Merry Weater</p> <p>Describe “ The character of Ben Jordan”</p>
B. Reading Text	<p>Slot-I: What’s the matter... In-er-in Australia..</p> <p>Slot-II: “Well, I suppose...you were dead</p>	<p>Write a letter to Isac’s wife expressing your condolences on the death of her husband.</p> <p>Write a complaint of the local Police station about the frequent thefts in your locality asking them to necessary action.</p> <p>Prepare a wedding Invitation of Abel and Mrs. John Shorrocks.</p>
C. Reading Text	<p>Slot-I: It was dark...what a leak looks like</p> <p>Slot-II: “A few years later... rode a horser again.</p>	<p>Write the diary entry of a rainy day you have experienced in your life..</p> <p>Construct a script for drama by reading paragraphs in slot-3.</p>

UNIT-3: Human Relations

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot-I: After spending ... would you like to rest for sometime</p> <p>Slot-II: "Having walked fastI would be belittled.</p> <p>Slot-III: "Father had provided ... the pebble-strew road."</p>	<p>Write a letter to your friend how you spend your holidays (or) Invite your friend to attend your brothers marriage.</p> <p>Write your reflections on the thoughts when the author had to carry his luggage.</p> <p>Essay on "The adverse Effects of Education"</p>
B. Reading Text	<p>Slot-I: Full poem..</p>	<p>Summarise the poem.</p>
C. Reading Text	<p>Slot-I: And this is the lounge...I am going home</p> <p>Slot-II: "Oh, must yu really go? ...BABY'S REALLY OURS!.</p>	<p>Debate on "Instalment purchase" (or) prepare a poster for instalment purchase of home appliances.</p> <p>Write a paragraph about the thoughts of Jill when Aunt Jane gave them the cheque.</p>

UNIT-4: Films and Theatre

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot-I: It was a unique friendship... Ray's death in 1992</p> <p>Slot-II: "It was a very quite friedship ... for local talent for film-making..."</p>	<p>Write a paragraph about your favourite director</p> <p>Write a Biographical sketch of Satyajit Ray</p>
B. Reading Text	<p>Slot-I: K.V. Reddy's Maya Bazaar ... Lahiri, lahiri, lahiri lo...</p>	<p>Write a rejoinder to the letter given ub page 131.</p>
C. Reading Text	<p>Slot-I: The India film industry... with unbelievable spontaneity'.</p> <p>Slot-II: "Maya Bazar is another film SHE GAVE THAT LIFE TO CINEMA.'</p>	<p>Write application to the film studio for the post of heroine/ hero.</p> <p>Write the film review of your favourite film .</p>

UNIT-5: Social Issues

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot-I: There was something really wrong...direction of his house.</p> <p>Slot-II: “As he reached....The big house.</p> <p>Slot-III: “Exchanging pleasantries with people...New year day.”</p>	<p>Describe your self.</p> <p>Write the narrative for the read paragraphs</p> <p>Prepare an invitation of house warming ceremony to invite people to Bayaji’s new house.</p>
B. Reading Text	<p>Slot-I: The news that Bayaji...He needs proper handling’.</p> <p>Slot-II:”Among the Bhajan singers...of a two-storeyed house’.</p>	<p>Write a speech on untouchability.</p> <p>Write a news report on the fire accident that took place in Bayaji’s house.</p>
C. Reading Text	<p>Slot-I: Full poem</p>	<p>Write the Choreography for the poem.</p>

UNIT-6: Bio-Diversity

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot-I: Wangari Maathai stated the Green Belt... engaged in a conflict</p> <p>Slot-II:”what was the environment ...”Foresters without Diplomas”</p> <p>Slot-III: “Why do you think they ...long after we are gone.”</p>	<p>Write an Essay on “Green Revolution”.</p> <p>Write a speech on the “Global Warming”</p> <p>Prepare a poster to save environment (or) write slogans for protecting environment.</p>
B. Reading Text	<p>Slot-I: Full poem</p>	<p>Write an essay on the animal protection.</p>
C. Reading Text	<p>Slot-I: Mr. Suday Nana,...are our neighbours.</p> <p>Slot-II:’I can remember the time’... she said.</p> <p>Slot-III: “It happened on April... before I die.”</p>	<p>Write a skit on the read paragraphs given in the slot-I.</p> <p>Write an essay on’ Air Pollution and its effect on human health’.</p> <p>Imagine yourself as T.V. reporter and write the Q’s you would ask to the people of Vorobyov village</p>

UNIT-7: Nation and Diversity

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot-I: I was born into ... for the first time.</p> <p>Slot-II: “Every child is born reformed this young teacher”</p> <p>Slot-III: “Why do you think they ... long after we are gone.”</p>	<p>Write a paragraph on the traditions and customs followed in your family</p> <p>Write the possible conversation between teacher and Lakshmana Sastry (or) Dairy entry of the insult faced by Kalam.</p> <p>Write a skit on the read paragraphs given in the slot-III.</p>
B. Reading Text	Slot-I: Full poem	Summarise the poem.
C. Reading Text	<p>Slot-I: India, a country of many... has quickened into life</p> <p>Slot-II: India has many.... society and community.</p>	<p>Write a reply letter for the letter given in page 218.</p> <p>Write a speech on “Unity and Diversity”.</p>

UNIT-8: Human Rights

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot-I: Every day I walk... White man’s servant.</p> <p>Slot-II: “For a whole day... he said”.</p>	<p>Write a speech on “Child labour”.</p> <p>Write an essay on ‘violation of Child rights in India’</p>
B. Reading Text	Slot-I: Full poem	Write your reflections on the poem.
C. Reading Text	<p>Slot-I: A young woman... how to do it, of course.</p> <p>Slot-II: But still, how to live... she had brought for them.</p>	<p>Write a Drama on the read paragraphs given in the slot-I.</p> <p>Write an essay on ‘women empowerment’.</p>

A Detailed Unit Transsation

Unit-I: Attitude Is Altitude

Face sheet picture interaction

You may have noticed that each unit contains a face sheet with a theme picture on it.

This is to be used as a trigger for interacting with the learners.

Objectives

1. The learners come out with their perception (i.e. what they think about the picture)
2. Talk about their understanding of the theme that is inbuilt in the picture as well as various components of the unit;

Process

Ask the learners to look at the picture given on the face sheet of Unit 1 and interact with the learners by asking a few questions. Most of them are to be analytical. Some questions are suggested below:

Interaction specific to the pic on face sheet

1. Who do you see in the picture?
 2. What do you think the boy is trying to do?
 3. Is the boy falling down or going up? Why do you think so?
 4. Who are the people who will undertake seemingly difficult tasks?
 5. What message do you get from the picture?
- *Continue interaction based on the pic on page 2 of the unit*
 1. What do you know about the people in the pictures?
 2. What is the common quality you observe in all of them?
 3. What qualities have made these persons great?
 4. Do they inspire you? How?
 5. What qualities do you think a person requires to become successful?
 - *Elicit responses to the questions taking them one by one. You can write some select responses on a chart.*
 - *It is better to display all the questions on a chart*

Note:

- 1) It is possible that students may not be aware of these great persons and the hurdles they had to undergo. Additional photographs may be used to get this point registered.
- 2) We can present brief write-ups (profiles, biographical sketches, etc.) on these persons.

- 3) Relevant responses from the learners may be written on the board /chart. All responses need not be written on the chart; write only those responses (consisting of key expressions and sentences) that are directly relevant to the theme of the reading passage.
- 4) Children will be motivated to answer the questions in their own way based on their own perceptions if we give them freedom to respond to the questions in their own way.
- 5) Allow them to use mother tongue when they are unable to use English. You can put their ideas in English for the sake of the whole class. Allow the learners to speak freely and fearlessly to promote divergent thinking.
- 6) Accept their responses with a smile and encouraging remarks like good, fine etc. go for dialoguing with them using strategies like,
 - Reporting what one students has said
 - Seeking opinion
 - Seeking agreement
 - Seeking confirmation
 - Etc.
- 7) At this stage let us appreciate their ability to analyze a situation and come out with their own perceptions.

Remember, we are facilitating language learning and not teaching the content of the textbook or language elements. After completing the picture interaction it is necessary to take up a targeted discourse. It may be oral or written discourse. It is necessary that the teacher has to elicit the features of the selected discourse and interact with the children before they do the discourse.

The teacher should write the relevant points on the board.

The children should inculcate the habit of writing down the important/ relevant point in their notes.

Post Interaction: Debate (oral discourse)

Objectives: The learners are able to participate in a debate on “ Disability an obstacle for success”.

Process:

- *Introduce the proposition.*

We have seen many people around us who are physically or mentally challenged. Most of them lead a painful life. Do you think everyone can succeed like Sudha Chandran or Stephen Hawking? So my proposition is this:

Disability is an obstacle to success. How many of you agree with me? How many of you disagree? I think we need to debate on the topic.

- *Write on the BB:*

Proposition: Disability is an obstacle to success

Points to defend

Points to challenge

- *Ask the learners to reflect on the proposition and think about points in support of, and against, it.*
- *Interact based on the situation for debate – we may use questions like the following:*
 1. What are the main points to be discussed?
 2. What examples would you give to support your statement?
 3. What quotations would you add?
 4. How will you defend your point?
 5. How do you express your agreement/ disagreement with others?
- *Ask questions one by one and elicit free responses.*
- *Generate essential vocabulary and write it on the board.*
- *Ask the children to write down the points in favour of, and also against, the given proposition, in their notebooks.*
- *Let them sit in groups and pool down more ideas related to the topic.*
- *Divide the class into two teams for conducting the debate*
- *You can moderate the debate. Invite the first speaker from each side to speak on the topic. Take care of the following while acting as a moderator.*
 1. Give chances to as many as possible (including the low proficient learners)
 2. Invite opinions from both sides
 3. Refrain from supplying ideas – instead you may ask provoking questions
 4. Give feedback using expressions appropriate for taking part in a debate

Feedback

- *You may give feedback on some important points children have discussed; interact in the following manner:*

You have presented your arguments. What differences do you find between your presentation and the other group presentation?

1. What changes would you like to make in your presentation?
2. Were you audible to all the others in the class?

3. Was your speed in control so that others could follow you easily?
 4. Did you modulate your voice while speaking?
 5. Did you pause wherever necessary?
- *Give a concluding speech on the topic. The essential points are:*

The agony of the individuals who are physically or mentally challenged – the attitude of others to such people – many collapse – those who have a positive attitude to life overcome hurdles - determination and hard work lead them to success. Attitude to life takes people to altitudes (heights).

- *Ask them to write a brief report on the debate as a home assignment*

A. Reading: Attitude Is Altitude

The reading passage ‘Attitude is Altitude’ is divided into 3 segments;

Pre- Reading

Text related Picture interaction

Before making children read the passage, sensitise them on the picture given on page-3 to channelize their thoughts towards the main reading passage.

Objectives: the learners make intelligent predictions on the passage they are going to read.

Follow the process of Picture Interaction

Note: Read the text yourself and identify the main point in each paragraph. Try to capture these ideas in a short expression (if possible in phrases). Frame questions so that the children can come out with these ideas along with their divergent ideas. This makes reading comprehension easier. Here are some questions.

Interaction specific to textual pictures.

1. Do you know the name of the person in the photograph?
2. What do you notice on looking at the person? Look at his footeg. How does it look like?
3. What do you think the man in the first picture is trying to do?
4. What could be the hurdles he faced in his life?
5. Do you think Nick was able to overcome these hurdles? Look at the other pictures. What are the things that Nick can do?
6. Do you think he can get married? Will girls like him?
7. What do you understand from the title, “Attitude is Altitude”?

Write the elicited responses on the chart/ BB. (These can be used as a subtext of the targeted reading segment.

4. Reading Segment 1

The transaction module of reading needs elaborate treatment because there are a few sub modules to be transacted. Let us begin with the objectives of transacting this segment.

Objectives:

1. Children make an effort to read individually and track their own reading process.
2. They make sense of the reading passage using a number of strategies such as
 - a. Checking their predictions on the reading passage
 - b. Locating information that they were able to pool from the interaction that has taken place
 - c. Guessing the meaning of words from the context and also using familiar words as stepping stones.
 - d. Using the glossary given to them, etc.
 - e. Sharing ideas with others
3. They make sense of the reading passage through collaboration.
4. They reflect on the passage they have read.
5. They analyze the information given and link it with their personal experience.
6. They generate their own texts from the given.
7. Learn to know about such great person.

Process

Individual reading

Ask children to read individually. They can only read it at their own pace. You may give the following directions to help them track their own progress in reading.

Read from “**Imagine having no arms to stretch in the morning** in the beginning to **and is a huge fan of the English Premier League** silently.

1. Try to guess the meaning of the unfamiliar words with the help of words you already know.
2. Please do not consult with anyone at this point. You can put question marks wherever you faced difficulties.
3. Sometimes the glossary may help you.
4. Find out the main point in each paragraph and write it in the margin with a pencil
5. Put a question mark against the lines you did not understand.

Move round the class to monitor whether they are tracking their reading process.

Issues and challenges in facilitating individual reading

If you think there are a few low proficient learners you need to workout some strategies to help them get at least some ideas from the reading passage. You can try the following:

Ask the following specific questions:

1. What is the passage about?
2. What are the problems faced by Nick Vujicic?
3. How was he born?
4. What did he call the small foot on his left hip? Why did he call it so?
5. Where was he born?
6. What did Nick's friend say about his girl friends?
7. Other than water sports, in what is Nick interested?

Ask them to relate the points on the BB(points that emerged through brain storming) to the reading passage. Each point covers one or more paragraphs. Help them to locate the points in the text.

Note: The objective of this type of interaction is to help the learners generate their own sub texts from the reading passage. The sub texts can be in the form of names of the characters, objects, places, and events. These will provide the learners good support in their efforts to make sense of the reading passage.

The sub text that can be generated from this part of the text may be something like the following:

Nick born without arms and legs- his difficulties – he can swim, surf, write, play golf, etc. in spite of his disabilities – he wants to get married - determination to live like an ordinary person

Collaborative Reading

Process

- *Divide the learners into groups.*

You have tried to read this first part of the reading text. Now take turns and share with others the points you were able to identify. Share only one point at a time.

- *Give them the following directions:*
 1. Share in terms of points and your reflections.
 2. Each member can say one striking event about Nick.
 3. You can also say your ideas in mother tongue.
 4. Group can collectively convert the ideas into English.

- *If necessary, display a glossary related to the part that has been given for reading; this can supplement the glossary that is already given in the textbook.*
- *Move round the class and monitor whether they are following the instructions given to them.*
 1. Groups, did you complete sharing ideas you understood?
 2. Did you share what you were not able to understand?
 3. Did you share the parts you liked the most?
- *Now you can mediate for sharing between the groups in the following manner:*
 1. Group 1, are there any words / sentences that you did not understand?
 2. Which group can help group 1?
 3. Group 2, what are your problems etc.
- *At this stage all learners in the class will have a fairly good understanding of the passage.*
- *Ask them to discuss the following comprehension questions*
 1. Is it possible to manage without hands and legs ? Explain?
 2. Do you think Nick was depressed about his physical appearance? Why?
 3. ‘I call it my chicken drumstick’, joked Nick. What does ‘it’ refer to ? How does it help him?
 4. What other things can Nick do?
 5. Will any woman like to marry a person like Nick? Give reason?
 6. Did his Physical disability stop him from achieving success? Support your answer with examples?

Reading aloud

(a) Reading aloud by the teacher

Give the following directions before going for reading aloud the text

Now I am going to read the text. Please observe where I pause, how I say certain words, which words I give more importance, what tone I am using while reading the text.

- *Read the passage loudly with proper pauses, stress, tone and pitch.*

(b) Reading aloud by the pupils

Give the following instructions for loud reading.

1. Now you are going to read aloud in your groups.
2. Divide the reading passage into various parts according to the number of members in your group.

3. Decide among yourselves who will read which part.
4. Each one of you can take turn and read aloud your part. Others can offer suggestions to make loud reading better.

- *Continue interaction*

Which group wants to read aloud for the whole class?

- *After the loud reading by a group, give feedback and interact with them in the following manner:*
 1. What changes will you like to make if you read the passage aloud again?
 2. What are the points that come to your mind?
- *Elicit whatever indicators they think are appropriate (You should not impose or prescribe any of them.)*
- *Come to an agreement on each of the points they make and write them on the chart (e.g., others can hear our reading, we must stop at some points, etc.)*
- *Give chance to the members to reflect on their loud reading based on these agreements.*
- *Invite suggestions from others in terms of the indicators that have been agreed upon.*
- *You may give your own positive and qualitative feedback so that they can reflect on their present level of performance and go to the next higher level (without being prescriptive).*

Note: Please remember that we need not work for all the indicators of oral reading such as pause, stress, tone, etc. at this point. There is no hurry. These indicators will be emerging in the class in due course with their ownership. Also indicators are to be written down from the point of view of the learners not from the technical point of view using terms such as stress, pause, pitch, rhythm, etc.

Extrapolating the text (Scaffolded Reading)

- *Display a chart containing a set of analytical, reflective and inferential questions to make the learners think, extrapolate the text and construct their own texts from it.*
- *Ask these questions and elicit individual responses at random. Write down select responses on the chart.*
 1. Do you think Nick is too ambitious? Give reasons?
 2. Can we say that his identity was the chicken drumstick? Explain?
 3. According to Nick what qualities was he expecting in a woman to be his better half?

Post Reading: (news article)

Objectives: The learners learn to write a report about Nick Vujicic

Process:

- *Interaction based on the situation for producing an article.*

Nick has no arms and legs. Still he can do many things. What are the things that he can do?

- *List down the feats that Nick can perform (playing golf, surfing, swimming, etc.)*

When something unusual happens how do others know about it?

- *List down the various media (news paper, TV, radio, etc.)*

Of these, which one do you want to write about?

- *Let the learners choose one of these feats (in a democratic manner).*
- *Continue interaction.*

1. What would be the headline?
2. How do you begin the article?
3. When and where was he born?
4. How was he different from normal children?
5. What was he able to do armless and without legs?
6. What are your reflections on his attitude to life?
7. How do you conclude the article?
8. Will you write all these ideas in a single paragraph or will you go for more?
9. How would you organize your ideas into paragraphs?

- *Elicit free responses; generate essential vocabulary and write them on the BB.*

Please do not supply any ideas. You may ask supporting questions and can even interact with the learners using mother tongue.

- *Ask children to write the article individually based on the responses to the questions posed to them.*
- *Allow a few individuals to read out what they have written.*

Sharing in Groups

- *Put them in groups to share their ideas related to the situation.*
- *Give the following instructions*
 1. Take turns and share with others what points you will cover in the first paragraph.
 2. Come to an agreement on how to write these points in English and write in your notebook.
 3. In the same manner decide what you will write in the next paragraphs.
 4. Decide on an appropriate title.

5. Check whether there are any missing words, excess words or word order problem in the write up.
 6. Check whether proper word forms have been used
 7. Check spelling and punctuation.
- *Let groups present their news article*
 - *Give feedback covering the features of the article*
 1. Does it have a title?
 2. Are the ideas organized into paragraphs?
 3. Are the sentences well-structured?
 4. Have you used proper word forms?
 - *Present the 'Teacher's Version' and bring to their attention the points you have written.*

You may interact in the following manner:

You have presented your article. Here is mine. What differences do you find between your article and my article? What changes would you like to make in your writing?

Reading Segment 2

His parents decided not to send him to a special school. Nick managed to pull through to become an international symbol of triumph over adversity.

Pre- Reading

Text-related Picture interaction

- *Use the additional pictures given here along with the textual pictures for interaction.*

(Pic 1 : Nick at school)



(Pic 2: Nick on his skateboard)





(Pick 3: Nick on his electric wheelchair)

1. What do you see in the picture on page 4?
 2. What is Nick trying to do?
 3. Who do you think had taught him to write?
 4. What must be reaction of their parents when Nick was born?
 5. Were they happy/ unhappy to get an abnormal child like Nick? How do you know?
 6. Where is Nick in this picture? (Pic 1: Nick at school) Do you think this is a special school for children like Nick or a general school? Give your reasons.
 7. What do you see attached to his foot? What is it for?
 8. Look at the picture (Nick on his skateboard). What do you see in it? How was it useful to Nick?
 9. Look at this picture (Nick on wheelchair). What do you see in it?
- *Elicit responses and write relevant ones on the BB for facilitating reading comprehension*

Reading

- *Follow the micro-processes of reading as suggested for segment 1.*
- *You may interact with the low proficient readers for generating sub texts.*
- *Ask specific questions:*
 1. How did Nick's mother hold him?
 2. What did Nick's father do after seeing him?

3. What was the disability that Nick had known as in medical science?
4. How did Nick's father train him to swim?
5. Being a computer programmer how did his father teach Nick to type?
6. How did his mother help him to write?
7. Which school did they join Nick for education?
8. Whom did he blame for his disability?
9. At the age of ten what did Nick try to do himself?

Note: Follow the process suggested earlier.

The sub text that can be generated from this part of the story will be something like the following:

The Sub-Text

She could hold him till four months – shocked and left the room to vomit - phocomelia - by putting him in water at 18 months – typing with toe - invented a special plastic device – the electric wheel chair - mainstream school – God - tried to drown himself.

Collaborative Reading

(Follow the process suggested earlier.)

1. What could be the plight of Nick's parents when he was born?
2. How did Nick's parents help him to be independent?
3. 'His parents decided not to send him to a special school.' Was Nick happy about his parents' decision? Why or why not? What did you think about this decision?
4. Pick out the symptoms of Nick's depression. Do you think his depression was normal or something unique about him? Give reasons for your opinion.
5. Why efforts do you think Nick' parents made to make him independent?
6. What qualities would help us to be strong and find the purpose of our life?

Loud reading

(Follow the process suggested earlier.)

- (a) Reading aloud by the teacher
- (b) Reading aloud by the pupils

Extrapolating the text (Scaffolded Reading)

- *Display a chart containing a set of analytical, reflective and inferential questions to make the learners think, extrapolate the text and construct their own texts from it.*

* *Ask these questions and elicit individual responses at random. Write down select responses on the chart.*

1. Nick hated God for making him disable? Do you think he was right? If you were Nick what would you do?
2. What would have happened if Nick was successful in committing suicide?
3. If you are teased and bullied how would you overcome the depression?

Post reading: Writing a discourse

Interaction

From the reading passage you came to know that Nick had made an attempt to drown himself in the bath. Describe Nick's thoughts after the attempt became unsuccessful.

1. What was the incident?
 2. When did it take place?
 3. What made Nick to make an attempt to drown himself?
 4. What could be his thoughts after the attempt failed?
- *Individual work: let children think about these questions and write down the thoughts.*
 - *Ask the learners to write individually.*
 - *Individual Presentation: Let them present at random. Ask them to narrate the experience orally.*
 - *Group work: Let them write their experience in groups*
 - *Presentation of group work.*
- Give specific instructions for sharing in the group.*
- *Presentation of teacher's version*

Teacher's version (Nick's thoughts)

I was thoroughly disappointed. Why should I live like this? When all other children walk and run I have to lie down on the ground with my face down. It is disgracing and it is disgusting too. How can I live a family life in this condition? Will any girl love me? The other boys at school have always been bullying me. Every time they see me they point to me and say, 'Look, there creeps a worm.' It saddens me. I cannot talk back to them, I cannot fight with them. They are physically stronger than me. Even if I were strong I don't think I would be able to fight with anyone.

I love my parents. But I think they have a lot of worries about me. I wanted to put an end to their worries. The only way was to end my life. There was the bath. When there was no one to look at I stood near the tub and looked into it. I saw my own face in the water. It was calling me and I dived in. Water entered my nostrils. I was gasping for breath. With head deep in the bath I stood upside down in it with my chicken drum drumstick wagging in the air.

I don't know what happened to me in the bath. I don't know how I came out alive. When I opened my eyes I saw myself lying on a bed. My father was sitting near me. My mother was sitting on my bed with tears in her eyes. She was asking me, Nick why did you do it?"

Editing

- *After presenting the teacher's version you have to go for editing the written work done by the groups. Take one of the group products and negotiate with the students to identify and correct the errors in it.*

Look at the passage given below. It contains several errors. Let us see how editing can be done negotiating with the students.

Nick's thoughts

I jumped into the bath. But I don't die. People pulled me out the (1) bath. I did this as I was finding (2) my life was (3) meaningless. How I can (4) live without arms and legs. (5) I have only a chicken drum stick. I have depend (6) on others for everything. All people are enjoying (7). I have been struggle (8) every minute. Except my parents nobody cares for me. This was reason (9) I decided to die. People at school are not kindly (10) to me. They are not my friends. In this situation I cannot live a man's life. When I grow there will not be anyone to marry me. Whenever such pain (11) ideas comes (12) to my mind I think why should I (13) live.

Step1 : Thematic editing

You have presented your ideas. I have presented my ideas too. Are there any idea which I have put in but you haven't?

Let children go through the scripts and ideas some ideas.

Are there any ideas that you wrote but I didn't?

Children scan the scripts and identify the sentences

Step 2: Syntactic editing

There may be three categories of errors that affect the well-formedness of the sentence structure. These are:

1. Missing words
2. Excess words
3. Word order

Note:

There are a few elements such as the perfective (**have – en**), progressive (**be - ing**) and passive (**be –en**) which cut across both syntax and morphology. These are all disjoint morphemes each containing a free morpheme (**have; be; be**) and a bound morpheme (**-en; -ing; -en**). For the editing purposes if the first morpheme in these elements is left out it will be treated as a syntactic error affecting the sentence structure. On the other hand, if the bound morpheme is left out it will be treated under morphology.

Look at the write up. The errors 1, 6, 7 and 9 come under missing words. 3 is a case of excess word. 4 and 13 are instances of wrong word order. These errors are to be addressed first.

Missing words

We do this by asking questions like these:

Look at the underlined part numbered as (1). There is a word missing here. Can you identify it?

Wait for sometime allowing children to think. If they are not able to come out with the missing word we can supply it. Here we have to say, out from the.

In this manner pose questions on the errors marked as 6, 7 and 9. (7. Enjoying themselves, 9. the reason).

Excess word

Look at the part numbered as (3). There is an excess word in the sentence. Which is that?

Allow children to identify the word; if they don't supply the correct answer: found life meaningless

Word order

Consider (4) and (13). These are cases of wrong word order. Interact in the following manner:

Look at (4). There is a word order problem in this sentence. Can you reorder the words?

Give the correct the word order if the students are not able to do it themselves.

Follow the same process for the other instances of wrong word order.

Step 3: Morphological Editing

The errors that come under morphology are related to

- Tense (Present; Past)
- Aspects (Perfective (have –en); Progressive (be –ing))
- Passive (be –en)
- Agreement (Person; Number; Gender (PNG) markers)
- Case (Possessive: -‘s ; eg. John’s)
- Affixes (Prefix; Suffix)

In the write-up given here Nos. 2, 8, 10, 11 and 12 are morphological errors. These are to be treated.

Look at the underlined part numbered as (2). There is a problem with the word form. What is the appropriate word form in this context?

If children do not come out with the correct answer we have to supply it. (replace was finding with found)

Writing conventions

Under this category we will include Punctuations, Capitalization and Spelling.(5) is a case of wrong punctuation.

We will ask: Do you want a full stop or a question mark in this context?

Please remember that editing is not a slot for teaching grammar. Avoid giving explanations using grammatical terms. We are checking their intuitive sense of correctness. In other words, grammaticality is a feel for the language. We are just checking whether students have got this feel for language.

We will be editing only one of the group products. The remaining products are to be given to groups (we will have to regroup children at this stage) for editing. While they are in the process, move round and give necessary feedback:

1. Did you check all excess words, missing words and word order problems?
2. Did you check the word forms?
3. Did you check the punctuations?

At a later stage, we can take up the whole sentence and ask them to say whether it is correct or not.

Reading segment 3

- *Now we go on to process the next segment of reading: (From ‘When I was 13, I read a newspaper article about ... to ... If I can encourage just one person then my job in this life is done.’*

Pre- Reading: Interaction based on the Pictures

- *Before making children read the passage, sensitize them on the pictures given on page-5 &6 to channelize their thoughts towards the main reading passage. One more picture is given here for interaction.*



(Pic 4: Bethany Hamilton teaches Nick how to surf in Hawaii in 2008.)

1. What is Nick trying to do?
 2. What is Nick doing in the picture on page 5?
 3. Who must have taught him Surfing?
- *Show picture 4 (Bethany teaching Nick how to surf)and continue interaction.*
 1. Do you know this lady? What do you notice about her?
 2. The lady you see in this picture is Bethany Hamilton. She is an excellent at surfing. Can you guess how she might have lost her arm?
 3. What do you think she is trying to do?
 4. Look at the first picture on page 6. What do you think he is saying to the audience?
 5. What do you see in the second picture?
 6. Do you find any difference between Nick and the other person with regard to playing Golf?
 7. Will it be easy or difficult for Nick to play golf? How do you know?

Reading

Individual reading

(Follow the process suggested earlier)

Ask specific questions:

1. What did Nick read in the newspaper article?
2. What did he decide to do?
3. What did Nick win in 1990?

4. In 2008 whom did he meet to learn surfing?
5. What was his specialty in performing surfing?
6. Why did he travel to other countries?
7. What is his message to people ?

Note: (Follow the process suggested earlier.)

*The **sub text** that can be generated from this part of the story will be something like the following: disable man achieving great things - to be thankful for what he had - bravery and perseverance award - Bethany Hamilton - to make 360 degree spin - motivational speeches - if you fail try again and again.*

Collaborative Reading

(Follow the process suggested earlier.)

1. How was Nick inspired ?
2. ‘I want to concentrate on something good that I had’ what does Nick mean by this?
3. What made Nick choose Bethany Hamilton as his teacher to learn surfing?
4. What do you learn for the life of Nick Vujicic?
5. Why do you think Nick has changed his mind from being a football fan to a motivational speaker?
6. ‘Try again and again and again’ do you agree/disagree with this statement? Explain?

Reading aloud

(Follow the process suggested earlier.)

Extrapolating the text (Scaffolded Reading)

Display a chart containing a set of analytical, reflective and inferential questions to make the learners think, extrapolate the text and construct their own texts from it.

- *What is your opinion about the challenges in life? Did you face any challenge in your life ? How did you overcome it?*
- *In the beginning Nick hated God later he realized his mistake? Give reasons in support to this statement?*

Post-Reading Process: Write a TV interview WITH Nick Vujicic

Process

- *Ask the following questions*
 1. Whom would you interview?
 2. What questions would you ask?

3. What are the other things that you like to know about him?
 4. How would you introduce yourself?
 5. What terrible things did he experience in his life?
 6. How did he overcome his depression?
 7. How would know about their parent feelings?
- *The questions should be asked individually first.*
 - *Later let them sit in groups and the pupils maybe asked to write the script of an imaginary interview based on the questions.*
 - *Presentation by groups*
 - *Give feedback focusing on the features of an interview – You may use the following interview to sensitize the learners on these features:*
 - *The best presentation should be displayed in the class and may be edited.*

Excerpts from the Interview with TV actor Sudha Chandran “I vowed to become someone big”

Vickey Lalwani - 17 March 2003

Was dancing your first love?

Yes. I was a lot into dancing as a co-curricular activity. But academics were never put on the backburner... I was very much an academic-minded girl. I did my B.A. from Mithibai College in Mumbai and followed it up with M.A. in Economics. That year, I was the only student from my college and class who got a first division.

Go on...

Before that, a major tragedy struck my life. My parents and I had gone for our yearly ‘abhishek’ to the South. We were returning and our bus met with an accident. I suffered a fracture in my right femur. Since it was an accident case, we were thrown into a government hospital. Call it the doctor’s mistake or my misfortune; they put a plaster on my fracture and the toe started getting black. Since my parents too had been injured in the accident, there was no one handy to take a decision and look into my condition closely... I was shifted to Vijaya Hospital in Chennai under the care of a leading orthopedic surgeon. He did his best for 20 days, but it became a question of life or limb. I had no other option but to get my right leg amputated. To change my mind, which obviously was almost shattered, I was taken for a holiday.

Then?

Well, that was a tough time. The body had lost the mobility. It took me two full years to get back to dancing. My dance guruji and a physiotherapist combined to put me back in action. And

of course, my parents backed me to the hilt. But deep down in their heart, they used to be very upset. Believe it or not, my mother avoided going to the market simply because people would ask embarrassing questions about my future. Seeing all this, I felt terrible. I vowed to become someone big.

Did you get into television to realize your vow?

No. I hadn't decided which field I would hit. Destiny smiled on me without any effort. I deserved that, didn't I? Initially, the media helped me quite a bit. When I got back to dancing, a lot of journalists wrote my fight-back story in the papers. This caught the attention of filmmaker Ramoji Rao. We flew down to Hyderabad. Initially, he just wanted to make a film on my life-story, with some other girl as the heroine. Later, he and even the director Srinivas thought that I should do the role.

And you grabbed the offer?

No. In fact, I asked for some time. They obliged. For three months, I kept quiet. My friends kept telling me that I was letting a golden opportunity slip away. A few days later, I gave in. Without Srinivas Rao, there would have been no Ramola Sikand.

Why?

That man is a genius. The moment he started directing me, I turned into wet clay. I learnt acting from him. He was my maker. The film did not do well in the first week but started picking up rapidly in the second. Initially, it was made in Telugu. Later it was dubbed in Malayalam and Tamil. Finally, it was remade in Hindi under the title *Nache Mayuri*.

Is working on television easy?

It's very difficult. Haven't we seen many actresses from the celluloid trying their hand on the tube and walking out in very bad shape? The deadline for submission of cassettes, every now and then, is very tough to abide by. Else, the channels don't take it lightly. We have to work 12 hours at least every day. We rarely take Sundays off. At times, this disturbs our family life.

Has dancing taken a slight backseat?

Yes. Acting takes away quite a lot of time. But still I perform whenever I can.

...

Construction of a biographical sketch

Process

- *Initiate a discussion on the person*
 1. Where was Stephen born?
 2. When was he born?

3. Who were his mother and father?
 4. How was he in his studies?
 5. What did he do at the age of 16?
 6. Whom did he marry?
 7. How was his health?
 8. What was his research about?
 9. What did he discover?
 10. What are the awards, prizes, and honors he received?
 11. What was his contribution to the field of science and society?
- *Let the learners write the biography individually.*
 - *Let them share their ideas and enrich their biography.*
 - *Elicit indicators for refining the biography.*
 1. What are the main points to be written in the first paragraph, second and the third
 2. What are the linkers used?
 3. How is the sentence structure?
 4. Did you use the right word forms ?
 - *Give feedback as suggested earlier*
 - *Let the learners write the essay individually based on the feedback*

Note: Treatment of Grammar, and Vocabulary

- *Ask the learners to do the task individually, as suggested in the TB.*
- *After completing the task they can sit in groups and share with others what they have done. You may give feedback.*

B – Reading

Reading Segment 1 (Page 14)

- *Show the picture Abraham Lincoln*
- *Interact with the learners*
- *Follow the same process as suggested for the process of picture interaction*
 1. Whom do you see in the picture?
 2. Have you ever heard about him?
 3. What do you know about this person?
- *Elicit free responses from the learners*
- *Record the responses*

Individual reading

Ask children to read the passage individually. They can only read it at their own pace. You may give the following directions to help them track their own progress in reading.

- Read the given passage ‘Every Success Story Is also a story of Great Failure’ on page number 14.
- You may put a question mark against the line that contains parts you are not able to understand.
- Note down the central point of each paragraph in the margin.

Move round the class to monitor whether they are tracking their reading process. You may interact with them in between by using like the following:

- Try to guess the meaning of the unfamiliar words with the help of the words you already know.
- Please do not consult with anyone at this point. You can put question marks wherever you faced difficulties.
- Sometimes the glossary may help you.

If you think there are a few low proficient learners you need to work out some strategies to help them get at least some ideas from the reading passage. You can try the following:

Ask specific questions:

1. What did Tom Watson say?
2. What happened with Lincoln at the age of 21,22,24,26,27,34,45,47,49,52?

The sub text that can be generated from this part of the reading text will be something like the following:

“If you want to succeed, double your failure rate.” - failed in business - was defeated in a legislative race - failed again in business - overcame the death of his Sweetheart - had a nervous breakdown - lost a congressional race - lost a senatorial race - failed to become vice-president - lost a senatorial race - was elected president of the United States.

Collaborative Reading

- Divide the learners into groups.
- Give them the following directions:

You have tried to read the passage. Now take turn and share with others the events you were able to identify. Share only one event at a time. When one member says the idea others can identify the sentence that contains this idea. Continue sharing till you complete all the ideas. Now take turn and share with others, the sentences / words you were not able to understand. I

will display a chart containing glossary that can help you. Finally, take turn and share with others the parts of the passage you liked the most.

- *Display the glossary related only to those poems that have been given for reading; this can supplement the glossary that is already given in the textbook.*

Move round the class and monitor whether they are collaborating as per the instructions given to them. Interact with them as suggested earlier.

Extrapolating the text (Scaffolded Reading)

- *Display a chart containing a set of analytical, reflective and inferential questions to make the learners think, extrapolate the text and construct their own texts from it.*
- *Ask these questions and elicit individual responses at random. Write down select responses on the chart.*
 1. Do you really feel that we should double the failures to gain success? Give reasons.
 2. ‘To Lincoln, defeat was a detour and not a dead end.’ Justify this statement from the Life of Lincoln
 3. If you face failures in life what will you do?

Reading aloud

- *Follow the process suggested earlier.*

Post Reading: Construction of a Biographical sketch of Abraham Lincoln

Process

- *Initiate a discussion on the person*
 1. Where was Lincoln born?
 2. When was he born?
 3. Who was his mother and father?
 4. How was he in his studies?
 5. What did he do at the age of 21,22,24,26,27,34,45,47,49,52?
 6. Whom did he marry?
 7. How did he become successful?
- *Let the learners write the biography individually.*
- *Let them share their ideas and enrich their biography.*
- *Elicit indicators for refining the biography.*
 1. What are the main points to be written in the first paragraph, second and the third?
 2. What are the linkers used?

3. How is the sentence structure?
 4. Did you use the right word forms?
- *Give feedback as suggested earlier*
 - *Let the learners write the essay individually based on the feedback*

Reading segment 2: In 1913, Lee De Forest, inventor of the triodes tube, Young Beethoven was told that he had no talent for music, but he gave some of the best music to the world.

Pre Reading

- *Show the pictures in pg 15*
- *Interact with the learners*
- *Follow the same process as suggested for the process of picture interaction*
 1. Whom do you see in the picture?
 2. Have you ever heard about Lee?
 3. What do you know about Thomas Edison?
 4. Can you name any other scientists and their inventions?
- *Elicit free responses from the learners*
- *Record the responses*

Individual reading

- *Follow the process suggested for segment-1*
- *If you think there are a few low proficient learners you need to work out some strategies to help them get at least some ideas from the reading passage. You can try the following:*
- *Ask specific questions:*
 1. What did Lee De Forest invent?
 2. What problem did Lee face?
 3. What did New York times question Wright Brothers ?
 4. What was the experience of Colonel Sanders?
 5. How did Walt Disney come out of his failures?
 6. How did his mother help Thomas Edison?

Note: (follow the process suggested earlier.)

*The **sub text** that can be generated from this part of the passage will be something like the following:*

The Sub-Text

Triodes tube – charged by attorney - about the invention of a machine –he tried to sell his mother recipe - by painting a mouse on the church wall – by teaching herself.

Collaborative Reading

(Follow the process suggested earlier.)

1. Without the invention of Lee of where we would be?
2. Can we give the credit to Wright Brothers for the invention of aero plane? Give reasons
3. If Colonel Sanders did not try again and would he successful? Comment ?
4. Thomas was rejected from the school what did his mother do?

Loud reading

(Follow the process suggested earlier)

(a) Reading aloud by the teacher

(b) Reading aloud by the pupils

Extrapolating the text

- *Display a chart containing a set of analytical, reflective and inferential questions to make the learners think, extrapolate the text and construct their own texts from it.*
- *Ask these questions and elicit individual responses at random. Write down select responses on the chart.*

1. Do you think the teacher did right by sending a note to Edison's mother? Give reasons for your opinion?
2. You have learnt about many people who are successful after many failures, What are the qualities require according to you to gain success?
3. Do you agree/ disagree that forgetting to put reverse gare made Henry successful? Give your opinion on making mistakes help us to learn more and better.

Post reading: Writing the Profile of any one person read in the given paragraph

Process

Interaction

- *Ask the children to read the paragraphs carefully.*
- *To generate some points, you may interact with the children by asking the following questions.*

1. What is the name of the person ?
 2. Who are his parents?
 3. Where and when was he born?
 4. What were his parents?
 5. Number of his siblings (brothers and sisters)
 6. What are his achievements?
 7. What are his main interests?
 8. Can you describe him in one line?
- *Elicit the responses and display them on chart.*
 - *Ask the children to attempt to develop personal profile based on the above questions.*
 - *Let the learners write the Profile individually.*
 - *Let them share their ideas and enrich their essay.*
 - *Now, conduct a feedback session on the following points to refine the children's work.*
 - *Initiate a discussion on indicators by asking the following questions*
 1. What is a personal profile?
 2. How did it begin?
 3. What did it contain?
 4. How is it structured?
 5. Which punctuation mark (s) do we use in it?
 6. Is/are punctuation marks used appropriate?
 7. Are all the personal details included?
 8. Are the details properly (naturally) sequenced?
 9. How did it end?

Let the learners develop a personal profile completely and individually.

- Give feedback as suggested earlier
- Let the learners refine their written profile individually based on the feedback

Reading segment 3 : Setbacks are inevitable in life.....' Just like a small fire cannot give much heat, a weak desire cannot produce great results.

- *Now we go on to process the next segment of reading*

Pre- Reading : Interaction based on the Picture

- *Before making children read the passage, sensitize them on the picture given on page 16 to channelize their thoughts towards the main reading passage.*

- *Follow the process suggested earlier.*
 1. Whom do you see in the picture?
 2. What do you know about him?
- *Ask specific questions:*
 1. What did Napoleon Hill write?
 2. Who came to Socrates?
 3. Why did the young boy come to Socrates?
 4. What did Socrates do to the young boy?
 5. What was necessary for the boy when he was under water?
 6. What is needed to be successful?

Note: Follow the process suggested earlier.

The **sub text** that can be generated from this part of the story will be something like the following:

“Whatever the mind of man can conceive and believe the mind can achieve.” - young boy - to know the secret of success - ducked him into the water - air - a burning desire.

Collaborative Reading

- *Follow the process suggested earlier.*
 1. How can we learn from the mistakes?
 2. What did Socrates suggest as the secret to success? Do you agree or disagree with it? Give reasons for your answer.

Extrapolating the text

- Does setbacks really help in failing forward? Explain?
- What was Socrates’ intention when he ducked the young boy in water?

Post-Reading : Prepare a speech on “failures are the stepping stone of success”

Process

- *Ask the following questions.*
 1. How will you address the people?
 2. What will be the beginning?
 3. What relevant examples will you give?
 4. Which proverbs, anecdotes will you use?
 5. What is your point of view about the topic?
 6. Will you talk from another person’s angle?
 7. How will you conclude the speech?

- *Elicit responses from the learners*
- *Record the evidences on a chart*
- *The questions should be asked individually first.*
- *Later let them sit in groups and the pupils maybe asked to write a speech based on the questions.*
- *Give feedback*
- *The best presentation should be displayed in the class and may be edited.*

C- Reading

Segment I

He was short. He was sharp. He was the brightest boy in his class.....His heart was bleeding but he did not get angry with anybody.

Pre reading

Process

- *Show the pictures given on page 23 of the reader and interact with the learners by asking a few questions as suggested below:*
 1. Whom do you see in the picture?
 2. Can you name him?
 3. What do you know about him?
 4. What was he interest?
 5. What did he achieve?

Individual reading

- *Follow the process suggested earlier.*
- *Ask specific questions to generate sub text.*
 1. Whose biographical sketch is this?
 2. How was his physical appearance?
 3. What was his father?
 4. What did he want to study?
 5. Where did he go for coaching?
 6. Where did he write his IIT entrance?
 7. Did he get through the entrance?
 8. Why didn't his father admit him into IIT?
 9. How did Rama Murthy feel?

Narayan Murthy – short and sharp – high school teacher – engineering – he did not go for coaching – Bangalore – he passed entrance – he had no money – he was hurt.

Collaborative Reading

Follow the process

1. How did Rama Murthy help the other children in their studies?
2. The author calls Murthy an introvert. Which action of Murthy substantiate this claim of the author about Murthy?
3. How did Rama Murthy and his friends prepare for the entrance?
4. How did Murthy react when his father refused to send him to IIT?
5. ‘His heart sank in sorrow.’ Whose heart sank in sorrow? Why?

Extrapolating the text (Scaffolded Reading)

1. What is your life Aspiration? What are your plans to achieve it?
2. What must be the thoughts of Rama Murthy when his father refused to admit him in IIT.
3. Write the feelings of Murthy when his friends were living the station?

Ask these questions and elicit individual responses at random. Write down select responses on the chart.

Post Reading: Writing a narrative on Murthy’s thoughts

Process:

- *Give the context for writing the narrative.*

Murthy learned from his father that he would not be able to study at IIT. He was disappointed. His heart was bleeding. But he did not get angry with anybody.

- *Go for brain storming.*
 1. Was Murthy eligible to do his studies at IIT?
 2. Why didn’t Murthy’s father allow him to study at IIT?
 3. Do you think his father did not like Murthy?
 4. Do you think Murthy would be able to understand the situation?
 5. How would he console himself?
- *Generate responses and write some key expressions on the BB.*
- *Follow all the micro-processes suggested earlier for describing thoughts of Nick in Unit 1.*

Reading Segment 2

The day came. His classmates were leaving for Madras..... He is none other than Nagavara Ramarao Narayana Murthy, the founder of Infosys,a leading IT company in the world.

Pre reading

- *You may have noticed a picture on pg. 34. This is to be used as a trigger for interacting with the learners.*
 1. What do you observe in the picture?
 2. Murthy wanted to join IIT. Do you think he will take admission in IIT?
 3. Will Ramamurthy follow the suggestion given by his father?
 4. Do you think this is the right thing for Murthy? How do you expect him to continue his studies without interest?

Individual Reading

- *Ask specific questions:*
 1. Why was Murthy upset?
 2. Where did he go?
 3. What did Rama Murthy do at the station?
 4. How is the philosophy of Bhagavath Gita applicable to his life?
 5. How did he prove himself?
 6. What he has become at last?

Possible subtext

He was not going to join IIT —railway station- he wished all of them - only you can change your life – worked very hard – became a pioneer.

Collaborative Reading

- *Divide the learners into groups. Follow the micro-processes of collaborative reading suggested earlier.*
- *Ask the following questions for interaction.*
 1. How did Rama Murthy console himself when all his friends joined IIT?
 2. What , according to Narayan Murthy, can change the life of a person?
 3. ‘Your best friend is your self and your worst enemy is yourself’. Give your reason for the statement.
 4. Explain the character of Narayan Murthy ?

Extrapolating the text

- What is the ultimate goal of a bright student? And why?
- How does the motto, “powered by intellect and driven by values” describe Murthy’s life?

Post-Reading Process: write an essay on “Poverty is not a hindrance for education”

Process

- *Brainstorm with the learners based on the topic given. Ask questions of the following type.*
 1. What is the title of the topic?
 2. What thesis statement will you write?
 3. What are the points will you write in the essay? How will you organize them?
 4. How would you conclude the essay?
 5. What supporting details and examples will you add to the essay?
- *Elicit sentences related to the topic by answering the questions*
- *Please do not supply any ideas. You may ask supporting questions and can even interact with the learners using mother tongue.*
- *Elicit four or five sentences in this manner in the whole class.*
- *Write key expressions on the chart/ board.*
- *Ask the children to write them down in their notebooks.*
- *Ask the learners to write the essay individually.*
- *Follow the process suggested earlier for writing an article and refining it in groups.*
- *Ask one or two groups to present.*
- *Give necessary feedback by asking questions.*
 1. What changes would you make if you have to write the essay again?
 2. Have you used any describing words?
 3. Are all the ideas in a proper order?
 4. Which sentences in your essay create awareness?
 5. Have you used proper linkers?
 6. Are all the sentences relevant to the context (description)?
 7. Are the sentences well-formed?

Classroom Theatre

Theatre as a pedagogic tool for facilitating the development of language proficiency. Some of the lessons in classes 6-10 are stories. These will easily yield classroom theatre. The process of working out classroom theatre is given below:

Process

Elicit responses to questions like the following:

1. Where is the story taking place?
2. Who are the characters?
3. What are the events / actions narrated in the story?
4. What are the characters saying or thinking?

Let children sit in groups and plan the drama. Ask one group to enact the drama. Initiate a discussion on the drama.

Did the actors include all the dialogues in the story?

Did they add any dialogues of their own?

Did the group act out all the events in the story? Did they add any events?

Could the audience understand where the events were taking place?

All the groups have already planned the drama.

Do you want to make any changes in the plan before presenting the drama?

Let the groups to rework on the drama if necessary. Ask one more group to act out the drama.

Initiate further discussion

What are your observations on the present performance?

How many scenes will be required? Why?

Do you want to include some actions in the drama?

What are the slots where you can include them?

How will you state the mood of a character at a certain moment in the drama?

How can we improve the presentation?

Initiate a discussion on the indicators for the performance of the drama. Consolidate the indicators on a flip chart. Ask the remaining groups to present the drama. Give positive feedback.

Why Theatre in English Class

The classroom theatres can yield much pedagogic mileage.

- It creates sustainable linguistic experience.
- It promotes collaboration and cooperation among the learners
- It caters to the development of multiple intelligences.
- It provides space for the spontaneous production of language.
- It paves way for deeper understanding of the lessons.
- It engages all children psychologically as well as emotionally.
- It makes the textbook come alive.
- It helps the learners read the text analytically and critically.

The Theoretical aspects of Narrative

The focus is not on transmitting information but transacting experience. We are addressing the inner language of the listeners which is generated through thinking. Comprehension takes place by virtue of the context, familiar words, voice modulation, facial expressions and optimal gestures.

The narrative allows a holistic treatment of second language. It accommodates different discourses; we can incorporate descriptions, conversations and rhymes into the text of a narrative. Unlike the other discourse forms (for example, essay, poem, letter, etc.) a narrative as a discourse can accommodate all these types of sentences quite naturally. It incorporates all possible prosodic features such as stress, intonation, modulation. The "narrative gaps" created by the teacher can be filled by the learners by constructing target discourses. Narratives capitalize on the emotive aspect of the language. This is of vital importance in the language class because experience is sustained in human minds as emotional gestalts. It can channel the thoughts of the listeners so that they can perform the tasks assigned to them in a better way.

Textbook to the Theatre

For most teachers the sole objective of teaching English has been transmitting information contained in the textbook. However, the new textbooks demand that there is need to be a shift from transmitting information to transacting experience in such a way that from the given text multiple texts are generated by the learners. The theatrical components such as the narrative, choreography and drama help us materialize this shift. Some of the lessons in the textbooks of classes 6-10 are stories. These can be easily transacted as dramas because both of these discourses have events and dialogues. In narratives, events are presented either orally or in writing whereas

in dramas these events get translated into actions that can be performed. Once children get used to performing dramas based on the stories given in the textbook they can develop dramas from texts. For this they have to identify the themes of the lessons. From these themes, plots can be developed which in turn can yield dramas. The transition from Textbook to Theatre will be a pleasant experience for the learners at all levels.

Working on Social Issues and Themes

Children can also develop plots based on social themes if they are given chance. These plots in turn yield dramas.

The following steps are to be followed:

1. Identifying a social theme
2. Developing a plot that has a beginning, the middle and the end.
3. Deciding dramatic events
4. Fixing the characters
5. Deciding the scenes
6. Developing the participants of the theatre workshop to get hands on experience on dialogues and actions
7. Deciding position and movements of characters
8. Planning the drama without writing the script and performing it.
9. Reflecting on the presentation both by the performers and the viewers. Dramas were worked out on themes such as marginalization and child labour.

Role-plays and Dramas

In classes VI to X, some of the stories are being performed as role-plays and dramas. This liberates the children from the lethargy of reading the text mechanically and reproducing the information given in it. They make sense of the text through collaborative reading and generate multiple texts from a given text through personalizing and localizing it. In the initial stages, children are likely to reproduce the dialogues given in the text. By virtue of the feedback given to them they will be able to reflect on their own performance. This will eventually help them improve their performance in terms of delivering dialogues, showing facial expressions and actions and maintaining some of the theatrical conventions. The role-plays and dramas performed in the classrooms will provide ample opportunities for children to develop their communication skills.

Choreography, a Multifaceted Tool

Choreography is a performance art and it makes use of some theatrical components. It is a discourse that can communicate effectively to its views. As a pedagogic tool it can be used to facilitate the development of communication skills. Like the drama it caters to the development of multiple intelligences. Choreographing a poem implies deeper understanding of its theme.

The following process is used for choreographing the poem:

1. Identifying the theme/themes of the poem(stanza-wise)
2. Identifying instances from life that manifest the theme
3. Identify the characters and their actions
4. Deciding the location where the actions take place.
5. Deciding the actions of the chorus to create the setting
6. Sequencing the actions
7. Setting music to the poem
8. Singing the poem and synchronizing the movements and actions of the characters with the rhythm of the song.

The theme can be interpreted in multiple ways and each interpretation will yield a different choreography of the poem.

Transaction module and steps in each module

Pre-reading

1. Interact with the learners based on the trigger picture.
2. Ask questions in additions to what has been given in TB.
3. Use well-framed questions.
4. Allow the learners to respond in mother tongue.
5. Megaphone the children's responses in English.
6. Elicit and accept the divergent responses from the learners.
7. Elicit relevant responses (words and sentences) and write on the BB/chart.
8. Utter the word holistically but not letter by letter.
9. Ask the learners to read the words and sentences from the BB/ chart.

Reading

1. Specify which part of the reading passage is to be read
2. Ask the learners read individually.
3. Give proper instructions such as the following.
 - Tick the sentences /words you are able to read.
 - Identify the characters/ location, events / dialogues in the story.
4. Give further support to low-proficient learners in the following manner.
 - Interact with the low- proficient learners to generate a subtext.
 - Write the sub text on BB / on chart / in the notebook of the learner.
 - Ask the learners to associate the sub text with the reading text.
5. Put the learners in groups for sharing their reading experience.
6. Give proper instructions for sharing the reading experience.
7. Monitor the group activity (i.e., check whether the instructions are being followed).
8. Facilitate sharing of reading experience between the groups.
9. Make use of a glossary. (The glossary given in the TB and developed by the teacher additionally)
10. Pose some questions to check comprehension.
11. Ask some analytical questions to extrapolate the text.
12. Make use of a concept mapping activity.
13. Read the text aloud with proper voice modulation.
14. Give chance to the learners to read aloud.

15. Give proper feedback while the learners are reading aloud.
16. Invite feedback from other learners on loud reading.

Post- reading

1. The post-reading activities:
 - Identify a discourse and assign a task to construct it.
 - Write the targeted discourse on BB and ask children to copy it.
 - Write down the questions and answers.
2. Follow the process for the construction of discourse individually.
 - Interact to make the context of the discourse (available from the reading passage).
 - Ask questions to help the learners get ideas such as events, characters, location, etc.
 - Ask questions to sensitize the learners on some features of the discourse.
 - Give support to low –proficient learners.
3. Provide opportunity for individual presentation.
4. Give feedback on the presentation.
5. Invite feedback from the other learners.
6. Provide slot for refining the individual work in groups.
7. Give proper instructions regarding the following.
 - How to share the written work
 - What are the things to be taken care of while writing (checking missing words, excess words, proper word forms, using proper punctuations, other writing conventions)
 - whether all members are writing down the group product in their notebooks on a separate page
 - Who will present the work in the whole class?
8. Monitor the group work to ensure proper collaboration.
9. Provide slot for presentation by the groups.
10. Give feedback.
11. Present your version of the discourse.

Editing

1. Conduct the editing as a whole class activity through interaction.
 - Thematic editing and checking discourse features
 - Editing the well-formedness of the sentence (sentence structure) – word order, excess words, missing words

- Editing the errors related to word forms (tense forms, prefixes, suffixes, agreement, etc.)
 - Editing punctuations
 - Editing spelling errors
2. Check the remaining groups' products undertaken by the groups.
 3. Let the learners refine their individual work based on these inputs on a separate page.
 4. Compile the refined works together to make the big book.

Steps for transaction of textual exercises

- Holl class interaction
- Elicit responses and write key words/ phrases on a chart
- Put children in small groups
- Let children read the exercises in groups and discuss
- Let them share their ideas in the groups
- Let groups present their answers one by one
- Let other group reflect and suggest changes
- Teacher consolidate the group work.

Textbook to the Theatre

For most teachers the sole objective of teaching English has been transmitting information contained in the textbook. However, the new textbooks demand that there is need to be a shift from transmitting information to transacting experience in such a way that from the given text multiple texts are generated by the learners. The theatrical components such as the narrative, choreography and drama help us materialize this shift. Some of the lessons in the textbooks of classes 6-10 are stories. These can be easily transacted as dramas because both of these discourses have events and dialogues. In narratives, events are presented either orally or in writing whereas in dramas these events get translated into actions that can be performed. Once children get used to performing dramas based on the stories given in the textbook they can develop dramas from texts. For this they have to identify the themes of the lessons. From these themes, plots can be developed which in turn can yield dramas. The transition from Textbook to Theatre will be a pleasant experience for the learners at all levels.

Working on Social Issues and Themes

Children can also develop plots based on social themes if they given chance. These plots in turn yield dramas.

The following steps are to be followed:

1. Identifying a social theme
2. Developing a plot that has a beginning, the middle and the end.
3. Deciding dramatic events
4. Fixing the characters
5. Deciding the scenes
6. Developing the participants of the theatre workshop to get hands on experience on dialogues and actions
7. Deciding position and movements of characters
8. Planning the drama without writing the script and performing it.
9. Reflecting on the presentation both by the performers and the viewers. Dramas were worked out on themes such as marginalization and child labour.

Role-plays and Dramas

In classes VI to X, some of the stories are being performed as role-plays and dramas. This liberates the children from the lethargy of reading the text mechanically and reproducing the information given in it. They make sense of the text through collaborative reading and generate multiple texts from a given text through personalizing and localizing it. In the initial stages, children are likely to reproduce the dialogues given in the text. By virtue of the feedback given to them they will be able to reflect on their own performance. This will eventually help them improve their performance in terms of delivering dialogues, showing facial expressions and actions and maintaining some of the theatrical conventions. The role-plays and dramas performed in the classrooms will provide ample opportunities for children to develop their communication skills.

Choreography, a Multifaceted Tool

Choreography is a performance art and it makes use of some theatrical components. It is a discourse that can communicate effectively to its views. As a pedagogic tool it can be used to facilitate the development of communication skills. Like the drama it caters to the development of multiple intelligences. Choreographing a poem implies deeper understanding of its theme.

The following process is used for choreographing the poem:

1. Identifying the theme/themes of the poem(stanza-wise)
2. Identifying instances from life that manifest the theme
3. Identify the characters and their actions

4. Deciding the location where the actions take place.
5. Deciding the actions of the chorus to create the setting
6. Sequencing the actions
7. Setting music to the poem
8. Singing the poem and synchronizing the movements and actions of the characters with the rhythm of the song.

The theme can be interpreted in multiple ways and each interpretation will yield a different choreography of the poem.

Narrative as a pedagogical tool

The narrative allows a holistic treatment of second language. It accommodates different discourses; we can incorporate descriptions, conversations and rhymes into the text of a narrative. Unlike the other discourse forms (for example, essay, poem, letter, etc.) a narrative as a discourse can accommodate all these types of sentences quite naturally. It incorporates all possible prosodic features such as stress, intonation, modulation. The "narrative gaps" created by the teacher can be filled by the learners by constructing target discourses. Narratives capitalize on the emotive aspect of the language. This is of vital importance in the language class because experience is sustained in human minds as emotional gestalts. It can channel the thoughts of the listeners so that they can perform the tasks assigned to them in a better way.

Transaction of Classroom Projects

Why project in English?

You have noticed that every unit contains a project work to be carried out by the students; these are also thematically related. Projects help the students to evolve themselves as independent users of language. Project work provides a platform for integrating language skills and various study skills; it also involves higher order thinking skills.

Nature of projects in English: Projects included in class X cover a wide range of themes that are socially relevant. The learners have to explore the theme by collecting data, consolidating it using different formats, write reports on them and make presentations in the whole class. There is space for individual work, pair work and also group work. In addition to the projects suggested in the textbook teachers can do more projects related to the themes that are dealt with.

Process

- Projects take place in various stages such as,
- Brainstorming on the nature of the project
- Designing tools for the collection of data
- Collecting the data
- Consolidating the data using different formats
- Analysis and Interpretation of the data
- Report writing
- Presentation

Please remember that sufficient brain storming is extremely important for doing the project as the students have to understand the purpose of the project, its scope and significance without which they will not be psychologically ready to carry it out. At various stages the teacher has to monitor the progress of the work, the involvement of the learners, and should take care of guiding them whenever necessary. Teacher is not supposed to prescribe any tools or formats but should interact with the learners in such a way that these will be evolved in a democratic manner. The interaction will also lead the learners to decide which stage of the project needs to be done individually, in pairs or in groups. We have to be clear about the time that each project work might take. Make sure that the work is manageable within a stipulated time.

Please do not leave out these crucial questions while brain storming:

1. How will you pool information (Tools such as questionnaire, checklist, observation schedule, interview, referencing, etc.)

2. Where will you get the information from? (Resources such as people, books, journals, magazines, newspapers, institutions, internet)
3. Who will collect the information? (Individuals/pairs/groups)
4. How will you consolidate the information? (Sharing in groups and recording using appropriate formats)
5. What analysis can be made based on the data?
6. How to write the report (the structure of the report: name of the project, purpose , scope and relevance of the project, tools developed, mode of collection of data, consolidation and analysis, findings with supportive evidences such as photographs)
7. How will you present the findings before others? (presenting the report- each member can present one part of the report)

An overview of projects suggested for class 10

S.No.	Theme	Title	Sources	Mode of Collection	Tools	Nature of Interpretation	Mode of presentation								
1	Personality Development	The women who have excelled in their lives though they may not have come into lime light	Articles, News papers, Magazines, Books Autobiographies, Biographies, Browse internet, TV reports on women	Group / whole class	Interview/ questions	Table format <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> </tr> </table> Page no 30 textbook									Prepare a biographical sketch of a person Prepare a write up and present it on women's day occasion.
2	Wit and Humour	How the writers create humour in their work.	CartoonsPictorial storyBooksBrowse internetT.V /Radio scripts.	Groups	-	Analyse the incidents.	-								
3	Human Relations	How the modern gadgets are influencing human relations	Home visits	Works in groups	Questionnaires, Interviews	Format <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td>S.No.</td> <td>Type of gadget</td> <td>Before</td> <td>After</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> </tr> </table> Page no. 103 textbook	S.No.	Type of gadget	Before	After					Report writing with own opinions.
S.No.	Type of gadget	Before	After												
4	Films and theatre	Information about one's favourite actor	Internet Newspapers Weekly Monthly Magazines Books Biographies	Note-Making	Questionnaires, Interviews	Preparing Bio-data format 1. Name 2. Physical features 3. His /her entry in films 4. Good films to creditText book page number 138.	Completion of Bio-data Discussion on specific questions of a favourite actor.								
5	Social Issues	Difficulties and repression of any social reformer in his/her fight against social evils.	Books Biographies Auto-biographies Articles Magazines Internet	Work in groups	Interview Questionnaires Note-Making	Table format <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> </tr> </table> Textbook page no.170									Prepare a short notes.

S.No.	Theme	Title	Sources	Mode of Collection	Tools	Nature of Interpretation	Mode of presentation										
6	Bio-diversity	Talk to your grandparents about life fifty years ago. How the plants, Animals and water bodies were cared for 50 years ago?	Meet elderly people.	Work in groups	Interview/ Questionnaires	Table format <table border="1" style="margin-left: 20px;"> <tr> <td>Item</td> <td>50 years ago</td> <td>Present</td> <td>Changes</td> <td>Causes</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table>	Item	50 years ago	Present	Changes	Causes						Write an essay on protection of environment. Give a speech on prevention of Have a discussion in groups to protect environment
Item	50 years ago	Present	Changes	Causes													
7	Nation and Diversity	Festivals people celebrate in one's neighborhood.	Meeting the people Participate in local festivals, occasions	Work in groups	Questionnaire Interview participation	Format <table border="1" style="margin-left: 20px;"> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table> Textbook page no.230											Write an essay Group discussion Give a speech
8	Human Rights	Gender discrimination and violation of human rights as reported in newspapers.	News papers Articles Magazines	Individual Work in groups	Note making Interview Questionnaire	Pasting pictures on a chart and write a note of it.	Short notes Essay Write up Sharing views to present Debates Speeches Discussions										

This table contains titles of the projects, possible sources of data and the tools that may be required and the nature of work to be carried out. This will give you an overall idea of the project. As suggested earlier none of the tools and table are to be prescribed. Everything should be evolved through brainstorming.

Classroom Process

We have to brainstorm on the nature of the project and evolve the tools required for carrying out the work. The following process is suggested.

Stage 1: Brainstorming (One period)

- *Interaction on the task suggested*
- *Brainstorming on the information to be collected, tools required, sources, type of work to be done, formats for consolidation, analysis and report writing.*
- *Let children decide the tools individually*
- *Sharing in groups and reaching at consensus on the tools*
- *Building up consensus in the whole class*

At the end of this we expect that all children will have a fairly good idea about the nature of the project work and how it is to be carried out.

Stage II. Data Collection (One week – homework)

- *Collecting data (Home task which may take one week)*

Once the data is collected we need to go for a classroom process for consolidating the data. This is to be followed by brainstorming on the structure of the report.

Stage III. Consolidating the data and deciding the structure of the Report – One period)

- *Let children sit in groups and share what they have collected*
- *They have to record the data using a certain format*
- *Brainstorming on the structure of the report. Questions may be asked to elicit the following:*

Project Report

1. Name of the project
 2. Tools for data collection
 3. Consolidated data (using various graphic organizers such as table, pie diagrams, bar diagrams, fish bone diagrams, etc.)
 4. Analysis – interpreting data and capturing the data in descriptive statements, incorporating supportive evidences like photographs and pictures
 5. Findings
 6. Reflections, suggestions on the project
- *Write the structure on the chart / BB*

Stage IV: Writing the report (2 days – home work)

Stage V: Refining and Presenting the Report (2 periods)

- *Let one or two students to present what they have written*
- *Let them sit in groups and refine the report*
- *Monitoring the group work by the teacher*
- *Presentation by the groups*

(The report will have various parts in it. Groups can divide these among the members so that each member can present one part of it.)

Evaluation of projects and awarding grades

Any project involves both individual and group work; therefore, assessment has to take care of both. Let us see what is the nature of work done by the individuals at various stages:

Individual Writing

1. The tools developed by the individual after the brain storming session
2. The data collected and how it is entered in the notebook
3. Individual report

Individual Oral performance

- during the brain storming stages
- sharing in the group
- presentation of one part of the report

We can use indicators like the following for the written work.

1. Tools: relevance, well-formed structures
2. Data collected: relevance of the data, comprehensiveness, well-formed structures
3. Report: the same indicators mentioned in the academic standards (appropriate title, objective, scope, relevance- organization-analysis- using well-formed structures- using cohesive devices – coherence – reflections or point of view)

We can use indicators like the following of oral work

- ideas are conveyed
- properly articulated
- contextually relevant language used

The project carries 6 marks for the written work and 4 marks for the oral. Consider the indicators holistically and award marks accordingly.

Guidelines for Formative Assessment

Formative Assessment

SCF 2011 proposes continuous and comprehensive assessment at all stages of learning: it is continuous in the sense that it is a day-to-day activity and in this sense it is inseparable from the learning process. It is comprehensive as it covers all aspects of learning and covers all the areas of academic standards.

In summative assessment we cannot assess the progress of the learner in terms of his /her oral performance. If the oral skills are left out, whatever assessment we carry out, it will not be comprehensive. Moreover, we cannot cover all the areas of academic standards especially in terms of the production of discourses. This is why we also go for formative assessment. This type of assessment is formative and developmental as it contributes to the language development of the learner. What is left out can be addressed in formative assessment.

In formative assessment the learner undergoes a process of learning as he can reflect on his own performance. This is why we have included self assessment tools at the end of each unit in the textbook. Self assessment also takes place when the learner collaborates with others at various stages of classroom transaction.

We propose a number of tools for formative assessment.

- 1) Reflections
- 2) Written works
- 3) Project works
- 4) Slip test

Each tool carries 5 marks.

1. Reflections

Reading is one of the major inputs for language development. If we do not go for some kind of focused interventions to facilitate reading skills, students will be reading their textbooks only. (Earlier, it so happened that students did not read even the text books, but depended upon question banks). There should be a mechanism to ensure that students are reading materials other than textbook, develop their own perceptions on such materials and come out with their own reflections on the reading experience both orally and in writing. Since there is also a question of social auditing, we need to have evidences for the performance of the students in this regard. For the oral performance, what the teacher records in her diary / notebook alone will provide the evidence. In the case of written work the evidence will be available in the notebooks of the students.

How to facilitate reading

- *The teacher is suggested to provide reading materials such as library books, magazines, articles, newspapers etc. to the learners twice in a formative period (there are four formative periods in an academic year).*
- *The learners should read the reading materials and write their reflections in their notebook.*
- *They will also be asked to present their reading experience orally (without looking at the notebook) before the class.*

(We may use indicators such as, stating the context, sequencing of ideas, well-formed sentences, proper articulation for assessing the oral performance)

- *The teacher should check the written notes of the children and award marks for individual writing based on the indicators included the academic standards.*

(We can go for a few manageable indicators such as: states the context, sequencing of ideas, well-formed sentences, personal opinions, at least 100- 120 words (10-12 sentences)

- *Both oral and written performance carry 5 marks each. The teacher should maintain a cumulative record for recording the individual performance.*
- *The average marks of all performances should be consolidated to 5 marks under observation/ reflections.*
- *Don't discourage the learners if they commit some errors in their writing. However, positive feedback may be given.*

2. Written Works

The written works include the discourses written individually as part of classroom process, the answers to the analytical questions assigned to the learners as home task, the textual exercises such as vocabulary, grammar and study skills. Teachers have to ensure that children are writing individually and not by copying from others.

We can go for the discourse indicators prioritizing a few distinctive indicators. There are a few indicators that are common for all discourses. These are: coherence (link between sentences), sequencing of ideas, well-formed sentences and writing conventions)

3. Project Work

A detailed section set aside in the handbook for discussing various pedagogical aspects project work. In this section we will discuss only those points which are relevant in the context of formative assessment.

Evaluation of projects and awarding grades

Any project involves both individual and group work; therefore, assessment has to take care of both. Let us see, what is the nature of work done by the individuals at various stages:

Individual Writing

1. The tools developed by the individual after the brain storming session
2. The data collected and how it is entered in the notebook
3. Individual report

Individual Oral performance

- during the brain storming stages
- sharing in the group
- presentation of one part of the report

We can use indicators like the following for the written work

1. Tools: relevance, well-formed structures
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We can use indicators like the following of oral work

- ideas are conveyed
- properly articulated
- contextually relevant language used

The project carries 6 marks for the written work and 4 marks for the oral. Consider the indicators holistically and award marks accordingly.

Slip Tests

Slip test is more or less similar to summative assessment but it is still different from the former in terms of the following:

- There is no prior notice for conducting the slip test.
- It is done in a limited time (say, in a regular period of about 40 minutes).
- There are only limited numbers of tasks
- The discourses that have been done in the formative period are considered for slip test
- There is no printed question paper. The teacher can write the tasks on a chart and display it or write the questions on the BB.

- There should be one discourse, one passage for reading comprehension and one item from vocabulary and grammar.
- The slip tests should cover the discourses to prepare the students for summative tests.
- The teacher should record the slip test marks in a register and should consolidate the marks during every formative period.
- Ensure that children do the tasks individually
- Assess the written performance and provide feedback to the learners.
- Award marks based on indicators based on the indicators included in the academic standards.
- Record marks in the cumulative record.

The table given below show the marks awarded to a student for each area covered under formative assessment.

table

S. No.	Name of the student	FA 1			FA 2			FA 3			FA 4			Total (4 Formative)				Consolidation into 5 Marks									
		R	W	P	S	R	W	P	S	R	W	P	S	R	W	P	S	R	W	P	S						
	Bhargav	8	7	5	15	6	5	9	14	5	6	6	16	8	8	8	7	18	27	26	27	63	3.4	3.4	3.4	3.4	3.93
	Ramani																										

Note: (1) R- Reflections; W-Written works; P-project work; S-Slip test, (2)To condense each item into 5 marks, divide the total marks under each area by 8 for 10 marks and 16 with 20 marks

Guidelines for Summative Question Paper

The question paper will contain three sections namely, (A) Reading comprehension, (B) Vocabulary and Grammar and (C) Creative writing.

Section A: Reading Comprehension: 30 Marks

4 passages are to be given for assessing reading comprehension. Of these, two will be from class 10 textbook and the remaining two will be unseen passages. The chosen text should be from different genres i.e story, description, conversation, poem etc. targeted at this level. There will be one 10 marks question and one 5 marks question from both seen and unseen texts. The optimal length of the passage for 10 Marks question is 200 to 250 words and for the 5 marks question it is 100 to 120 words. One among the 5 marks question should be from a poem (either seen or unseen).

See the table below:

Sl. No.	Text type	Marks allotted	Nature of questions	
			Multiple choice	Short answers
1	From the TB	10	4	3 Questions x 2 Marks each
2	From the TB	5	3	2 Questions x 1 mark each
3	Unseen	10	4	3 Questions x 2 Marks each
4	Unseen	5	3	2 Questions x 1 mark each

Note: In the case of seen texts (Sl.No. 1 and 2 above) the questions given in the textbook should not be used. For short answer questions, for both seen and unseen texts two questions should be analytical in nature and the other related to factual information.

In the case of multiple choice questions different variety can be used;

- filling in the gaps from the given options
- answering to a question selecting the appropriate one from the given four options
- completing the sentence from the given options
- matching A, and B parts, where more options will be given in B

All the distracters should be equally challenging.

Section B: Vocabulary and Grammar: 20 Marks

This section will contain questions related to grammar and vocabulary which will be properly contextualised by embedding them in appropriate discourses. 4 passages are to be given under vocabulary and grammar. Of these, two will be from class 10 textbook, and the remaining two will be unseen passages. The chosen text should be from different genres i.e story, description, conversation, etc. targeted at this level. Each passage will contain 5 items with one mark each. See the table below.

Sl. No.	Text type	Marks allotted	Nature of questions
1	A passage from the TB	5	Editing a passage by identifying the errors and writing the correct answers.
2	A passage from the TB	5	Cloze test: Filling the blanks/replacing words and phrases selecting from the given options.
3	Unseen passage	5	Editing a passage by identifying the errors and writing the correct answers.
4	Unseen passage	5	Cloze test: Filling the blanks/replacing words and phrases selecting from the given options.

Note: The passages are for contextualising vocabulary and grammar items. The grammar and vocabulary items will not be restricted to class 10 Textbook, but will be chosen even from the lower classes.

Section C: Creative Writing: 30 Marks

This section will contain questions to assess the ability to write discourses specified for class 10. There can be two categories of questions i.e major discourses and minor discourses

1. Questions carrying 10 marks - writing major discourses with a ceiling of 120 to 200 words. There will be internal choice in each question.
2. Questions carrying 5 marks – writing minor discourses with a ceiling of 60 to 100 words.

Sl. No.	Nature of the discourse	Details of the discourses	Marks allotted	Nature of choice
1	Major discourses -A	Story/ narrative;Conversation; description and conversion from one to other discourse- story to skit or vice versa.	10	Internal choice
2	Major discourses -B	Biography; Essay(all types); Review and Report/news report;	10	Internal choice
3	Minor discourses -A	Message; letter profile; and diary.	5	No choice
4	Minor discourses -B	Poster/ads; invitation and notice.	5	No choice

Note: All the discourses listed in textbook including the ones left out in this table will be taken up for formative assessment.

- The discourses that have been suggested in the Hand book/Textbook for various contexts will not be repeated in the summative assessment; instead new contexts will be provided. These will be either created from the A, B and C reading passages in the textbook or from sources outside the TB.
- The context for writing the discourses should be made explicit with the help of narratives, pictures, diagrams (pie, bar) or passages from the textbook.
- For each discourse, the indicators for assessment are to be specified.

Note: Along with question a key is to be prepared showing the correct answers and the relevant indicators for discourses. Questions given in the textbook should not be used for summative assessment. The test items given in one question paper should not be repeated in the consecutive years.

Summative Assessment Modal Question Paper - I

Time: 3 Hours

Marks: 80

Section A	Reading Comprehension (Questions 1 to 4)	30 Marks (10+5+10+5)
Section B	Vocabulary and Grammar (Questions 5-8)	20 Marks (5+5+5+5)
Section C	Creative Writing (Questions 9-12)	30 marks (10+10+5+5)

Question 1: (10 Marks)

Read the following excerpt from ‘The Storeyed House’

The news that Bayaji was building a storeyed house spread like a cry from the rooftops.

There was only one storeyed house in the village and that belonged to Kondiba Patil. That Bayaji, an untouchable creature, should think of a rival storeyed house was too much for Kondiba to bear. Others also murmured that the untouchables were forgetting their position.

Work on the foundation had started. Dattaram Vadar was given the contract of construction. The foundation trenches were filled with mud, bits of stone and other fillings. Work progressed with speed. One day Bayaji saw Kondiba coming towards him and greeted him. ‘It’s with your blessings that I have ventured on this storeyed house.’

‘Baiju, you shouldn’t lose your head simply because you’ve set aside some money.

Do you aspire to an equal status with us by building this house? The poor should remain content with their cottage, understand?’ Kondiba remarked rather sharply.

‘No Patil, please don’t misunderstand me.’ Bayaji was a little dizzy with nervousness.

‘How do you say that? One should keep to one’s position. You shouldn’t let a little money turn your head.’

‘I only wish to build a shelter for my family. Then I shall be free to breathe my last.’

Bayaji answered.

‘Who says you shouldn’t have a house? You can have a small house with three convenient portions, a veranda in the front and at the back and the living section in the middle. Why spend unnecessarily on a storeyed house?’ Patil gave his counsel.

‘No, but.....’ Bayaji faltered.

‘You may go in for a storeyed house only if you don’t wish to stay in this village. I hope you know what I mean.’ Kondiba shot out as a warning and walked away. Other ruffians in the village threatened Bayaji in a similar manner.

Now, choose the correct answer from the options given and write in your answer script (4 marks).

1. The people in the village were murmuring that the untouchables were forgetting their positions because
 - a. the untouchables were not respecting the upper caste people
 - b. the untouchables were earning money and were not ready to serve others
 - c. the untouchables were behaving as if they were equal to the upper caste people.
 - d. Bayaji was constructing a storeyed house as that of Kondiba.
2. What do you mean by the word **us**, in the expression, ‘do you aspire to an equal status with us by building this house?’
 - a. Kondiba and his family
 - b. All rich people
 - c. All Patils in the village
 - d. Kondiba and Dattaram Vadar
3. Why does Bayaji say, ‘It’s with your blessings that I have ventured on this storeyed house?’
 - a. Kondiba has given some money to Bayaji to build a house
 - b. Bajaji is expressing his humbleness
 - c. Bayaji is seeking approval from Kondiba for constructing a big house
 - d. Bayaji is trying to justify his decision to construct a big house
4. What type of text is this passage?
 - a. Narrative
 - b. Description
 - c. Biographical sketch
 - d. Report

Answer in one or two sentences in your own words (6 marks)

5. What does Bayaji mean by saying, ‘Then I shall be free to breathe my last?’
6. ‘No, but.....’ Bayaji faltered. Why does the writer use the word falter in this context?
7. What would be the possible actions Kondiba intends do by saying ‘You may go in for a storeyed house only if you don’t wish to stay in this village?’

Question 2: (5 Marks)

Read the following poem and answer the questions given at the end. Choose the correct answer from the options given and write in your answer script for questions 3 to 5. All questions carry equal marks (5 marks).

If mice could roar
And elephants soar
And trees grow up in the sky;
If tigers could dine
On biscuits and wine,
And the fattest of men could fly!
If pebbles could sing
And bells never ring
And teachers were lost in the post;
If a tortoise could run
And losses be won, and bullies be buttered on toast;
If a song bought a shower,
And gun grew a flower;
This world would be nicer than most.

- *Ruskin Bond*

1. What is the central idea of the poem?
2. Does the poet believe or not believe that the world could be made nicer than most? Justify your answer.
3. Which of the following do you think may be possible?
 - a. Tigers dining on biscuits and wine
 - b. Teachers losing in the post
 - c. Gun growing a flower
 - d. A song bringing a shower
4. Why the poet has used the expression “if ... the fattest of men could fly”?
 - a. to emphasize the point that man can never fly
 - a. to suggest that if a man is very thin he may be able to fly
 - b. to bring in an element of humour in the poem
 - c. to show that fattest men have several disadvantages

5. The expression “If ... bullies (could) be buttered on toast” is used to suggest that:
- bullies do not like to be buttered on toast
 - we need something to butter on toast
 - the poet does not like bullies
 - bullies being buttered on toast is something impossible

Question 3: (5 Marks)

Read the following passage and answer the questions given at the end. Choose the correct answer from the options given and write in your answer script for questions 3 to 5. All questions carry equal marks (5 marks)

“They came on a Wednesday,” said Sunday, “Many, many big lorries. They took all day unloading them. No-one told us what was in them. They gave the Chief a brown paper bag-I saw him smiling as the lorries drove away. This was five years ago. Then three months ago, one of the brightest boys in the village - Thomas Agonyo - started university in Lagos. He came home one weekend with a new Chemistry book, and spent all day looking at the drums and writing things down and talking to himself and shaking his head. We all thought he had gone mad. Then he called a meeting of the village and told us that the drums contained poisonous chemicals. He said they had come from Italy. But I don’t know where that is. Is it in Europe?”

Mr. Sunday Nana stopped, frowning, a troubled look on his face, “In the last five years, 13 people have died in this village, my own elder brother one of them. They have been in pain, terrible pain. We have never seen deaths like that before. Lots of our children are sick. We have asked the Government to take the drums away, but they do nothing. We have written to Italy, but they do nothing. The Chief says we should move our houses to another place. But we have no money to buy land. We have no choice. We have to stay here. “And they” pointing to the mountain of death in the clearing - “are our neighbours.”

- Why has Italy dumped the drums containing poisonous chemicals in Nan’s village?
- Why hasn’t the African government taken away the drums in spite of the repeated requests from the people?
- What is the tone of the expression “They are our neighbours”
 - anger
 - agony
 - happiness
 - hatred
- people in the village cannot move away?
 - they have no money
 - they cannot live in other places
 - they are emotionally attached to the place
 - they don’t trust the chief
- “They came on Wednesday.” Who is “they” referred to?
 - the people who brought the drums
 - the big lorries
 - the big drums
 - the Italians

Question 4: (10 Marks)

Read the following passage:

There was once a town in the heart of America where all life seemed to live in harmony with its surroundings ... Even in winter the road- sides were places of beauty, where countless birds came to feed on the berries and on the seed heads of the dried weeds rising above the snow. ...

Then a strange blight crept over the area and everything began to change. Some evil spell had settled on the community: mysterious maladies swept the flocks of chickens; the cattle and sheep sickened and died. Everywhere was a shadow of death.... There had been several sudden and unexplained deaths, not only among adults but even among children, who would be stricken suddenly while at play and die within a few hours....

There was a strange stillness... The birds, for example where had they gone? Many people spoke of them, puzzled and disturbed. The feeding stations in the backyards were deserted...It was a spring without voices; only silence lay over the fields and woods and marsh.

On the farms the hens brooded, but no chicks hatched. .. The apple trees were coming into bloom but no bees droned among the blossoms, so there was no pollination and there would be no fruit.

The roadsides, once so attractive, were now lined with browned and withered vegetation as though swept by fire. These, too, were silent, deserted by all living things. Even the streams were now lifeless. Anglers no longer visited them, for all the fish had died.

In the gutters under the eaves and between the shingles of the roofs, a white granular powder still showed a few patches; some weeks before it had fallen like snow upon the roofs and the lawns, the fields and streams.

No witchcraft, no enemy action had silenced the rebirth of new life in this stricken world. The people had done it themselves.

Now, choose the correct answer from the options given and write in your answer script (4marks).

1. What is the passage about?
 - a. a town in the heart of America
 - b. the unexplainable deaths of birds, animals and people
 - c. total environmental disaster caused by man
 - d. the deserted feeding stations in the backyard
2. The apple trees were not bearing fruit because.....
 - a. there was no water
 - b. there were no trees

- c. there was no pollination
 - d. there were no people to nurture
3. The writer says, “it was a spring without voices”, because
- a. there were no bees and birds.
 - b. there were no trees
 - c. fire destroyed the vegetation
 - d. there were no living beings
4. The expression ‘had silenced the rebirth of new life?’ means
- a. the possibility of new life had been taken away
 - b. animals and birds had been made silent
 - c. life on earth had been endangered
 - b. there had been drastic changes in the seasons.

Answer in one or two sentences in your own words (6 marks)

- 5. Why does the writer say that there was a shadow of death?
- 6. What according to you the white granular powder be?
- 7. The writer says, ‘People themselves are responsible for the disaster.’ Cite one example of the disastrous action done by the people.

Question 5: (5 Marks)

Read the following passage and write the suitable answer against each number in your answer sheet by choosing from the alternatives given below. (5 Marks)

A young man asked Socrates the secret to success. Socrates told (1) young man to meet him near the river the next morning. They met. Socrates asked the young man to walk with him toward the river. When the water got up to their neck, Socrates took the young man (2) surprise and ducked him into the water. The boy struggled to get out but Socrates was strong and kept him there until the boy started (3) blue. Socrates pulled his head out of the water and the first thing the young man did was to gasp and take a deep breath of air. Socrates asked, “What (4) you want the most when you were there?” The boy replied, “Air.” Socrates said, “That is the secret to success. When you want success as (5) as you wanted the air, then you will get it.” There is no other secret.

- 1. a). a b).an c). the d). some
- 2. a). with b).on c). by d). in
- 3. a). turn b).turning c). turns d). turned

4. a). did b).do c). does d). have
 5. a). more badly b).bad c). badly d). most badly

Question 6: (5Marks)

Read the following passage focusing on the parts that are underlined and answer the questions given at the end. (5 Marks)

Savitri established her credentials with ‘*Ardhangi*’(1955) . She gave an exceptionally (1) brilliant performance as a woman forced to marry a mentally retarded person. She nurses him back to health. She also teaches a lesson to her in-laws who conspire against her husband.

Savitri captured the audiences with her charm and magnificent (2) acting. She was able to convey a wide range of feelings through her expressive eyes. Her mischievous look - it captivates anyone; the look of fake anger provokes, the look filled with real anger pierces the heart. The look of passionate (3) while waiting for her lover; the pain filled look when her love fails; the confident look that seems ready to face any situation, all these myriad emotions (4) are hidden in her eyes .The dimensions are endless and pages can be filled to describe the magic spell of her eyes (5).

1. Choose an appropriate synonym from among the given options)

- a. abnormally b. uncommonly c. particularly d. considerably

2. Choose an appropriate antonym from the given options

- a. humble b. mean c. trivial d. ordinary

3. Use the correct form of the word

- a. passion b. passionately c. Passionate d. passionate

4. The word *myriad* in the expression *myriad emotions* means

- a. different b. innumerable c. extraordinary d. brilliant

5. Identify the expression containing the homonym of the word *eyes*.

- a. Beware of the camera eyes
 b. He has beautiful eyes
 c. Everybody eyes at her beautiful clothes.
 d. Her eyes filled with tears.

Question 7: (Marks)

Read the passage carefully. Each number indicates some error in the sentence. Edit the passage by making necessary changes in the underlined part of each sentence and write the changes you have made in your answer sheet (5 marks).

The Second World War broke out in 1939, when I was eight years old. (1) For reasons I have never able to understand, a sudden demand for tamarind seeds erupted in the market. I used to collect the seeds and sell them to a provision shop on Mosque Street. (2) A day's collection would fetch to me the princely sum of one *anna*. My brother-in-law Jallaluddin would tell me stories about the War which I would later attempt to trace in the headlines in Dinamani. Our area, being isolated was completely unaffected by the War. (3) But soon India was forced join the Allied Forces and something like a state of emergency was declared. The first casualty came in the form of the suspension of the train halt at Rameswaram station. (4) The newspapers now had to be bundle and throw out from the moving train on the Rameswaram Road between Rameswaram and Dhanuskodi. (5) That forced my cousin Samsuddin, distributed newspapers in Rameswaram, to look for a helping hand to catch the bundles and, as if naturally, I filled the slot.

Question 8: (5 Marks)

Old Giant: The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. (1) Then they invites the North Wind to stay with them. When he came, he was wrapped in heavy furs. (2) He roared all day about the garden and rejoiced in blow the chimneypots over.

North Wind: (3) This is a delightfully spot; we must ask the Hail to come on a visit.

Old Giant: So the old Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, (4) and then he ran round and round the garden as fastest as he could go. He was dressed in grey, and his breath was like ice. (5) I sat at the window and looked into at my cold white garden.

The Giant: I cannot understand why the Spring is so late in coming. I hope there will be a change in the weather.

Key:

- | | | |
|---------------|-------------|---------------|
| 1. Invited | 2. Blowing | 3. Delightful |
| 4. As fast as | 5. Look out | |

Question 9: (10 Marks)

Read the passage given below.

It was winter. The ponds were all frozen. At the court, Akbar asked Birbal, “Tell me Birbal! Will a man do anything for money?” Birbal replied, ‘Yes’. The emperor ordered him to prove it.

The next day Birbal came to the court along with a poor Brahmin who merely had a penny left with him. His family was starving. Birbal told the king that the Brahmin was ready to do anything for the sake of money. The king ordered the Brahmin to be inside the frozen pond all through the night without any attire if he needed money.

The poor Brahmin had no choice. The whole night he was inside the pond, shivering. He returned to the durbar the next day to receive his reward. The king asked “Tell me Oh poor Brahmin! How could you withstand the extreme temperature all through the night?” The innocent Brahmin replied “I could see a faintly glowing light a kilometer away and I withstood with that ray of light.”

Akbar refused to pay the Brahmin his reward saying that he had got warmth from the light and withstood the cold and that was cheating. The poor Brahmin could not argue with him and so returned disappointed and bare-handed. Birbal tried to explain to the king but the king was in no mood to listen to him.

The Brahmin reached home shivering with cold. At home his wife was waiting for him. When he entered the house his wife came near him.

‘What happened to you, dear?’

What would be the conversation between the Brahmin and his wife?

OR

Narrate the thoughts of the Brahmin when the King refused to pay him money.

Question 10: (10 Marks)

Look at the picture. You may write a news report on the accident. You may make use of the following hints:

What did happen? Where did it happen? When and how did it happen? Who were the people affected?



OR

Imagine that you were one of the eye witnesses of the accident. Write a letter to your friend about what you felt when you watched the accident.

Question 11: (5 Marks)

Look at the picture given below. Prepare a poster on making people aware of the pollution caused by plastic (5 marks).



Question 12: (5 Marks)

Look at the picture given below. What do you see in it? Have you ever come across children living in streets? What could be their problems? What can you do to help them?



Now, write a notice exhorting your friends to raise funds for the welfare of street children in the country.

Key:

Question 1: 1.d 2.a 3.c 4.a

Question 2: 3.b 4.a 5.d

Question 3: 3.b 4.a 5.a

Question 4: 1.c 2.c 3.c 4.a

Question 5: 1c; 2 c; 3 b; 4 a; 5.c

Question 6: 1 a; 2 d; 3 a; 4.b; 5.c

Question 7: 1. I have never been able to fetch me

2. forced to join

3. to be bundled and thrown

4. my cousin Samsuddin who distributed...

Question 8: 1. Invited 2. Blowing 3. Delightful 4. As fast as 5. Look out

Assessment Indicators for a Conversation

1. writing dialogues with five to ten exchanges
2. using proper sequence of exchanges

3. sustaining the conversation with social norms (being polite, reflecting relationships, etc.)
4. using discourse markers (well, precisely, etc.)
5. using short responses and tags wherever necessary
6. using dialogues apt to the context
7. using appropriate cohesive devices
8. using well-formed constructions
9. maintaining conventions of writing –spelling
10. using proper punctuations

Note: All indicators (except 1) carry one mark each; indicator 1 carries 2 marks.

Assessment Indicators for a Narrative

1. containing a sequence of events and dialogues
2. evoking sensory perceptions and images
3. evoking emotions
4. writing about setting and other details
5. using characterization
6. maintaining coherence
7. reflecting point of view
8. using well-formed constructions
9. maintaining conventions of writing –spelling
10. using proper punctuations

Note: All indicators carry one mark each.

Assessment Indicators for a personal/ informal letter

1. using language appropriate to the context
2. using appropriate format, layout
3. using appropriate conventions (salutation, endorsement, etc.)
4. expressing ideas sequentially
5. using persuasive language
6. maintaining coherence
7. reflecting relationship
8. using well-formed constructions
9. maintaining conventions of writing –spelling

10. using proper punctuations

Note: All indicators carry one mark each.

Assessment Indicators for a Description:

1. creating vivid images
2. using variety of sentence forms
3. proper sequencing of ideas (avoiding digression)
4. giving personal reflections on the event or persons
5. using appropriate cohesive devices such as pronouns, connectives, etc.
6. using syntactically well-formed constructions
7. using proper word forms (tense, aspects, PNG agreement markers, affixes)
8. maintaining conventions of writing –spelling
9. using proper punctuations

Note: All indicators (except 1) carry one mark each; indicator 1 carries 2 marks.

Assessment Indicators for a Poster

1. showing the context (occasions and purposes)
2. using appropriate format, layout and design
3. maintaining brevity
4. using rhythmic language
5. using well-formed constructions

Note: All indicators carry one point each.

Assessment Indicators for a Notice

1. showing the context
2. using appropriate format, layout and design
3. using persuasive language
4. organization
5. using well-formed constructions

Note: All indicators carry one mark each

Summative Assessment Modal Question Paper - II

Max. Marks: 80

Time: 3 Hours

Section-A: Reading Comprehension

Question 1:

Read the passage given below.

On my way home from the bus stop, my trunk had been carried by a porter. The problem now was we couldn't find anyone who could help me carry the trunk to the bus stop. At another time of the year, we would have easily found someone to help me, but now most of the villagers were busy in the fields. Nobody had time to spare for me. In fact, carrying the trunk should not have been such a worry for me except that my education had made me shun physical labour. After all, I was a government officer and the idea of people seeing me carry my own luggage was not at all amusing. Otherwise, for a young man like me it should not have been an issue to carry a 20- kilo chest on my back.

Finally, my father came up with a solution. 'Don't worry. I myself will see you off at Dirang.'

I protested. How could I allow my old father to carry my trunk? What would people think? What would they say? But I failed to dissuade him. It was decided that father would carry the chest.

A large crowd gathered at our place the day I was to leave. People had come to wish me luck. It was 10.20 when I left for Dirang. My father had already left. As I had to do a bit of catching up, I walked fast. Three kilometres down the road, I caught up with my father. Father said, 'You are late. Would you like to rest for some time?'

Having walked fast I was tired. Moreover, I had to cross two hills on the way up to the spot. I quickly sat down on a rock. My father laughed at my plight.

'So this little distance has tired you? Rest for a while. But we have to be in time for the bus.'

Now, choose the correct answer from the options given and write in your answer scriptt. (4marks)

1. Carrying the trunk to the bus stop was a worry for the writer because
 - A. the trunk was very heavy.
 - B. there was a long distance walk to the bus stop.

- C. he didn't want others watch him carrying his own luggage.
 - D. well-educated people are not supposed to carry luggage.
2. The writer did not go to the bus stop along with his father because
 - A. he was ashamed to walk with his father who was carrying the luggage.
 - B. a lot of people had come to his place to wish him good luck.
 - C. he was busy doing some work at home.
 - D. he waited till 10.20 to leave his home.
 3. The real feeling in the writer's mind which made him protest the idea of father carrying the trunk was
 - A. his love and respect for his father.
 - B. his false notion of dignity.
 - C. his worries about others.
 - D. His readiness to carry the trunk
 4. The type of text given here is
 - A. a picturesque description
 - B. an expository essay
 - C. a detailed report
 - D. an autographical narrative

Answer the following questions in one or two sentences. (3 x 2 = 6 marks)

5. 'My father laughed at my plight.' What was the plight and why did he laugh?
6. What is the message that you get from the text?
7. While reachin home the writer did not have any problem with his luggage but on his return journey this became a problem. Why?

Answers: 1. C, 2. B, 3. A, 4. D

Question 2:

Read the following passage carefully.

It was a unique friendship that developed between a French-Canadian priest and one of the world's greatest film directors, and had a singular impact on Bengali films both academically and practically. It was en-route to India in 1961, at a stopover in New York, that 26-year-old Fr. Gaston Roberge was acquainted with the works of Satyajit Ray through the Apu Trilogy. He found the world of Apu so fascinating that he saw all three films in one sitting; and there began his longstanding love affair with the people of India and Bengali cinema and culture, which led to path-breaking work in those fields. In his latest book, *Satyajit Ray, Essays: 1970-2005*, a

compilation of his essays as the name suggests, being published by Manohar Publishers, New Delhi, Roberge provides a scholarly, original analysis of Ray's works, giving an insight into the greatness of Ray both as a person and as an artist.

“The Apu Trilogy was, in fact, my first portal to West Bengal and its people,” he told *Frontline*. In his youth, all he knew of Bengal was through Mircea Eliade's *La Nuit Bengalie*, some of Tagore's poems, and a *Reader's Digest* article on Mother Teresa. If the harsh image of poverty brought out by the article on the “Saint of the Slums” haunted him, Apu's world came as a reassurance. “No. Apu, Sarbajaya, even Harihar did not need my help-but how not to love them? I thought it was fortunate that I would soon be among them,” he wrote.

Now, choose the correct answer from the options given and write in your answer sheet, (4marks)

1. The purpose of the passage is

 - A. to provide reader with a complete picture about Ray.
 - B. to show how Ray can be considered one of the stalwarts of Bengal.
 - C. to throw some insights into Ray's work in order to raise the enthusiasm to know more about him.
 - D. to introduce the films made by Ray.

2. Which of the following words given in the passage means ‘on the way’.

 - A. path-breaking
 - B. en-route
 - C. compilation
 - D. portal

3. The narrator knew about Bengal through an article on Mother Teresa in ——

 - A. Reader's digest
 - B. Frontline
 - C. Manohar publishers
 - D. La Nuit Bengalie

Answer the following question in one or two sentences. (2 x 1 = 2 marks)

4. How did you feel as an Indian when you read the line, ‘and there began his longstanding love affair with the people of India and Bengali cinema and culture’?
5. Who wrote the book, ‘*Satyajit Ray, Essays*’ and what was the book about?

Answers: 1. C, 2. B, 3. A, 4. D

Question 3:

Read the following poem.

Be thankful that you don't already have everything you desire.
If you did, what would there be to look forward to?
Be thankful when you don't know something,
for it gives you the opportunity to learn.

Be thankful for the difficult times.
During those times you grow.
Be thankful for your limitations,
because they give you opportunities for improvement.
Be thankful for each new challenge,
because it will build your strength and character.

Be thankful for your mistakes.
They will teach you valuable lessons.
Be thankful when you're tired and weary,
because it means you've made a difference.

It's easy to be thankful for the good things.
A life of rich fulfillment comes to those who
are also thankful for the setbacks.
Gratitude can turn a negative into a positive.
Find a way to be thankful for your troubles,
and they can become your blessings

Now, choose the correct answer from the options given and write in your answer sheet, (3x1=3 marks)

1. According to the poet we need new challenges because
 - A. they give us opportunities for improvement
 - B. they strengthen our character
 - C. they help us grow
 - D. they give us opportunity to learn

2. According to the poet we look forward in life when
- A. we have nothing
 - B. we have everything
 - C. we have expectations
 - D. we have no desires
3. The message that the poem gives us is
- A. be optimistic
 - B. be pessimistic
 - C. be disinterested
 - D. be detached

Answer the following questions in one or two sentences. (2 x 1 = 2 marks)

4. What according to the poet gives us opportunity to learn?
5. According to you whose life will be better? The life of a person who has everything or that of person who don't have anything? Why?

Answers: 1. B, 2. C, 3. A

Question 4:

Read the passage carefully.

Tyagaraja was born at Tiruvarur in Tanjavur District of Tamil Nadu on May 4, 1767. He was the third child of his parents, Ramabrahmam and Sitamma. They spoke Telugu at home. Tyagaraja had an elder brother named Panchapakesan or Jalpesan.

There was music in Tyagaraja's blood. His mother was a good singer. He had his first lessons in music from her. His father was a good scholar in Telugu and Sanskrit. He learnt both the languages from him. When he was seven years old, the family moved to a village called Thiruvaiyaru.

Tyagaraja was interested in music from his childhood. Even as a young boy he used to compose songs and write them on the walls of his house. Noticing his son's interest in music, his father took him to Sonti Venkataramayya, a musician at the court of King Sarabhoji of Tanjavur. Tyagaraja became his disciple and learnt music from him.

When he grew up, he spent most of his time composing songs and singing them in front of the idol of Lord Rama in his house. He married at the age of eighteen. He had only one child, a daughter named Sitalakshmi. Once a week, he went along the streets singing songs in praise of God and maintained his family with what people gave him. He never cared for wealth. He did not want to join the royal court. sBut his elder brother, Jalpesan, wanted him to earn money through his music.

One day the Raja of Tanjavur invited Tyagaraja to sing in his court. He offered him a gift of fifty acres of land and a lot of gold coins. But Tyagaraja refused to sing in the King's Court. Jalpesan, his elder brother was wild with anger. "Your Rama is not going to give you food. Why don't you sing in the king's court? We can be rich and live a happy life," he said to Tyagaraja. But Tyagaraja did not heed his brother's words. Jalpesan took the idol of Lord Rama and threw it into the river Kaveri.

Not finding his deity at home, Tyagaraja was in a great sorrow. He composed many songs in praise of Lord Rama and sang them with great feeling. After two months he had a dream. In his dream, he saw the place where his idol of Lord Rama was lying. The next morning he went to the place, found the idol and brought it back home. In a joyful mood, he sang many fine songs in praise of his deity.

**Choose the correct answer from the options given and write in your answer sheet.
(4x1=4marks)**

1. Tyagaraja refused the gift of land and gold coins offered to him by the king because
 - A. His songs were his dedications to God.
 - B. He had sufficient money to live.
 - C. He enjoyed singing on the streets more.
 - D. He did not have any respect for the king.
2. Jalpesan threw the idol of Rama into the river because
 - A. the king had ordered him to do so.
 - B. he wanted to stop Tyagaraja singing in praise of Rama
 - C. Rama was not giving them any food.
 - D. he was a cruel person who had no faith in God.
3. Tyagaraja got back his idol because
 - A. Lord Rama himself told Tyagaraja where the idol was lying.
 - B. his brother told him where he had thrown the idol.
 - C. he found the idol in a place quite unexpectedly.
 - D. in his dream he saw the place where the idol was lying.
4. The type of text have you read just now is
 - A. a biographical sketch
 - B. a description
 - C. an essay
 - D. a report

Answer the following questions in two or three sentences.

(3x2=6 marks)

1. 'Tyagaraja did not heed to his brother's words.' Do you think Tyagaraja did right? Justify your answer.
2. Tyagaraja composed many songs when he was in great sorrow and also when he was in a joyful mood. Why do you think it was possible?

Answers: 1. A, 2. B, 3. B, 4. A

Section-B: Vocabulary and Grammar

Question 5:

The passage given below contains some errors. The sentences containing errors are numbered. Identify the errors and write the correct words /phrases /sentences against each number in your answer sheet.

(5x1=5 marks)

(1) It was a well-known preacher who found dead in a first-class railway carriage with a third-class ticket in his pocket. And as for books, who has any morals where they are concerned? I remember some years ago the library of a famous divine and literary critic, who had died, being old. (2) It was a splendid library of rare books, chiefly concerned seventeenth-century writers, about whom he was a distinguished authority. Multitudes of the books had the marks of libraries all over the country. (3) He had borrowed them and never found a convenience opportunity of returning them. They clung to him like precedents to law. (4) Yet he was a holy man and preaches admirable sermons, as I can bear witness. And, if you press me on the point, I shall have to own that it is hard to part with a book you have come to love.

It is possible, of course that the gentleman who took my silk umbrella did really make a mistake. Perhaps if he knew the owner he would return it with his compliments. After my experience to-day, I think I will engrave my name on my umbrella. (5) But not on that baggy thing in the corner standing. I do not care who relieves me of that. It is anybody's for the taking.

Answers: 1. who was found dead, 2. concerned with, 3. convenient opportunity, 4. preached, 5. standing in the corner

Question 6:

In the passage given below, some words are missing. Choose the correct word from the given options and write them in your answer sheet.

(5x1=5 marks)

Homework has been given to students to reinforce what they learn at school, and to help them learn the material (1) (2), too much homework is not helpful and (3) be counter- productive. Excessive amounts of time spent on completing homework

can (4) the kid's social life, family time and it limits their (5) in sports and other activities.

1. (a) good (b) better (c) more better (d) best
2. (a) Tough (b) However (c) In addition (d) Therefore
3. (a) should (b) must (c) can (d) would
4. (a) take away (b) take back (c) take down (d) take off
5. (a) attachment (b) dimension (c) compulsion (d) participation

Answers: 1. (b), 2. (b), 3. (c), 4. (a), 5. (d)

Question 7:

There are some gaps in the conversation given below. Choose the correct word to fill in the gaps and write them in the answer sheet. Make use of the clues given in the brackets. (1x5=5 marks)

Aunt Jane: Well, that's all right. But I still don't altogether understand. This house- it's very lovely- but.....(1).....(do /cost) a great deal for rent?

Jack: Rent? Oh, no, we don't pay rent.

Aunt Jane: But Jack, if.....(2).....(pay rent), you'll get turned out- into the street. And that would never do. You've Jill and the baby to think of now, you know.

Jack: No,no, Aunt Jane. You misunderstood me. We don't pay rent because(3).....(house/ ours) .

Aunt Jane: Yours?

Jill: Why, yes; you just pay ten pounds and it's yours.

Jack: You see, Aunt Jane, we realized how uneconomic it is to go on paying rent year after year, when.....(4).....(buy/ enjoy) a home of your own for ten pounds- and a few quarterly payments, of course. Why Mr. Tenant when.....(5).....(be/ owner) ?

Aunt Jane: I see. Yes, there's something in that. Even so you must be getting on very well to keep up a place like this.

Answers: 1. Doesn't it cost; 2. You don't pay rent; 3. the house is ours; 4. you can buy and enjoy; 5. you can be Mr. Owner.

Question 8:

The following passage contains some errors in the sentences that are numbered. Edit the passage and write the changes you have made in your answer sheet. (5 x1= 5 Marks)

(1) It is time we look at the latent causes. Where does the strength of India lie? (2) Not in numbers, not necessary in our moral stands on international issues. (3)In modern times, the

strength of a nation lies in its achievement in science and technology. This is not to say that other fields do not count. In the five decades after independence, we have yet to demonstrate our originality in applied science and technology. (4) Though Japan also started like us, on cultivating technology of West, the Japanese adapted and improved originality in the areas of science and technology. The generation which is at the helm of affairs in science and technology in our country, mostly consisted of self-seekers. (5) By and by, with a few exceptions, the science and technology managers in India concentrated in gaining power and influence. They loved publicity.

Answers: 1. looked at, 2. Necessarily, 3. Its, 4. by cultivating, 5. By and large

Section – C: Writing Discourses

Question 9:

Read the following news report carefully.

Andhra teen becomes youngest woman to scale Everest



(Malavath Purna and Sadhanapalli Anand Kumar, students of the A.P. Social Welfare Residential School, after having reached 21,300 ft on way to scaling Mount Everest (29,035 feet).

In a historic feat for Indian mountaineering, 13-year-old Malavath Purna on Sunday became the youngest female climber to scale the Mount Everest. Purna was accompanied by Sadhanapalli Anand Kumar (16), a Class IX student from the Khammam district of Andhra Pradesh, and completed the feat this morning.

Anand and Purna are both students of Andhra Pradesh Social Welfare Educational Society.

“They climbed Everest at 6 am today after a 52-day long expedition,” the official said.
“Purna created a record by becoming by youngest girl to climb the Everest,” he said.

The duo were selected among about 150 children who were initially chosen for adventure sports as part of the society's initiative to promote excellence in the students of the society, he said. Twenty of them were sent to a prestigious mountaineering Institute in Darjeeling for training and nine among them were sent on expedition to Indo-China border earlier. The two students with a higher degree of toughness and endurance were sent to the Everest Expedition in April, he said.

The two students were now returning to the base camp, the official added.

(Source: The Hindu 25 May 2014)

Imagine that you are one of the classmates of Purna. Write a letter to your friend studying in Chennai, describing Purna's achievement. (10 Marks)

OR

Imagine that the village people had conducted a programme to honour Purna and that you have to make a speech on the occasion. Prepare a speech congratulating Purna on her victory.

Question 9:

Look at the picture. What do you see in it? Who are these people? What are they doing? What are the other things that come to your mind? You may write a paragraph describing the picture. (10 Marks)

OR

Develop a conversation that may have taken place between the girl who is holding the bucket and the child standing before her. (10 Marks)

Question 10:

Read the following narrative.

One day when I was in fifth standard at the Rameswaram Elementary School, a new teacher came to our class. I used to wear a cap which marked me a Muslim, and I always sat in the front row next to Ramanadha Sastry, who wore the sacred thread. The new teacher could not stomach a Hindu priest's son sitting with a Muslim boy. In accordance with our social ranking as the new teacher saw it, I was asked to go and sit on the back bench. I felt very sad.

If you were in the narrator's place how you would feel? Write the diary entry of your thoughts. (5 Marks)

Question 11:

Imagine that you are the president of the Health Club in your school. Most of the students in your school come from slums. They do not come to school regularly as they fall sick very frequently.

Prepare a poster on ‘The Significance of Personal Hygiene’ for displaying on the notice board at your school. (5 Marks)

The indicators for Reading Comprehension: 2 Marks question

1. Answer is contextually relevant (1 Mark)
2. Used grammatically correct sentences (1/2 Mark)
3. Used proper word forms (1/2 Mark)

1 Mark question

1. Answer is contextually relevant (1/2 Mark)
2. Used grammatically correct sentences (1/2 Mark)

Assessment Indicators for Creative Writing

Personal/ informal letter

1. stating the context
2. using language appropriate to the context
3. using appropriate format, layout
4. using appropriate conventions (salutation, endorsement, etc.)
5. expressing ideas sequentially
6. using persuasive language
7. maintaining coherence
8. using well-formed constructions
9. using proper word forms
10. maintaining conventions of writing

(Note: All indicators carry one mark each.)

Speech

1. contextual relevance
2. organisation of ideas
3. use of argumentative / persuasive / interactive language
4. use of discourse markers
5. citation of examples, quotations, etc
6. coherence,
7. presenting a point of view
8. using well-formed constructions
9. using proper word form
10. maintaining conventions of writing

(Note: All indicators carry 1 mark each)

Description:

1. creating vivid images
2. using variety of sentence forms
3. proper sequencing of ideas (avoiding digression)
4. giving personal reflections on the event or persons
5. using appropriate cohesive devices such as pronouns, connectives, etc.
6. using syntactically well-formed constructions
7. using proper word forms (tense, aspects, PNG agreement markers, affixes)
8. maintaining conventions of writing –spelling
9. maintaining conventions of writing

(**Note:** All indicators (except 1) carry one mark each; indicator 1 carries 2 marks)

Conversation

1. writing dialogues with five to ten exchanges
2. using proper sequence of exchanges
3. sustaining the conversation with social norms (being polite, reflecting relationships, etc.)
4. using discourse markers (well, precisely, etc.)
5. using short responses and tags wherever necessary
6. using dialogues apt to the context
7. using appropriate cohesive devices
8. using well-formed constructions
9. maintaining conventions of writing

(**Note:** All points except 1 carry 1 mark each; 1 carries 2 marks)

Diary

1. using expression of personal reflections, thoughts and feelings
2. using language appropriate to the mood
3. self criticism and future plans
4. coherence
5. using well-formed structures

(**Note:** All indicators carry one point each.)

Poster

1. showing the context (occasions and purposes)
2. using appropriate format, layout and design
3. maintaining brevity
4. using rhythmic language
5. using well-formed constructions

(**Note:** All indicators carry one point each.)

Grammar

Introduction

In this section we would like to introduce to you a different kind of grammar which sometimes may not be familiar with and the discussions presented here do not presuppose your knowledge of any type of formal grammar you may have learnt. The intention is to give you some insight on how language works in the human brain. The modules of grammar presented here have been developed based on Chomskyan model of Transformational generative Grammar.

Chomsky has made a distinction between ‘E-language’ and ‘I-language’ E-language is ‘external’ to the learner. It is the kind of grammar one finds in school grammar books. On the other hand, I-language is ‘internal’ to the learner. It is language that is stored in the mind. The distinction is marked in the way grammar is taught. The E-language approach sees grammar as a linear sequence of ‘patterns’ or ‘structures’ which are accumulated progressively over time. The I-language approach sees grammar as knowledge in the mind in the form of rules or principles which allow learners to generate countless novel utterances and to evaluate the grammaticality of the sentences others produce (cf. Cook, 1988). This distinction is largely ignored in even the most recent grammar books for teaching purposes. The examples † explanation † exercises sequence reflects the traditional instructional cycle, PPP (i.e., Presentation, Practice, and Production). These ‘accumulated units’ (Rutherford, 1987) are clearly E-language.

It is assumed that by virtue of the shift in pedagogy from the fragmentary to holistic treatment of language the learners will have acquired the second language by the time they reach the secondary level. Therefore, there is no need to teach formal grammar at the primary level. However, TBs in primary classes do contain some lessons on grammar. They have been introduced to make the learners develop some amount of familiarity with metalanguage.

Since formal grammar is a knowledge system by itself we have to explore how best we can help the learners to experience the process of ‘grammaring’. They need to know how English grammar works. They have to discover how the various grammatical systems (such as tense, aspect, mood, modality, and voice) operate and interact, and the main task of facilitating the learning of grammar should be to show “how to create the right conditions for students to ‘uncover’ grammar” (Thornbury, 2001). Most importantly, students must explore the meaning-making function of grammar, and find out how various notions, relationships, and shifts of focus are ‘grammared’ in English.

It is not enough for students to be able to perform mechanical operations such as transforming sentences from the active to the passive. They have to be sensitised to the process of passivisation and its functions in discourse. Likewise, it is not enough to drill students on the formation of relative clauses; they have to understand the process of relativisation and its role in the noun phrase. It is not enough to imagine that learning English grammar is a matter of mastering the tenses one by one, without developing a feeling for tense harmonisation, and noticing how tense and aspect overlap and enable us to express a wide range of concepts, both temporal and non-temporal. In a word, grammar teaching cannot be equated with the progressive mastery of discrete units of structure, but with the process of understanding and internalising rule systems, and then out-performing one's emerging 'internal' grammar, a process Thornbury (2001) calls 'grammaring' and Rutherford (1987) 'grammaticization'.

The crucial pedagogic issue is 'what could be the right input for the L2 learner to reset the parameters? This takes us back to the claim that we cannot go for fragmentary approach to language teaching in terms of structures and vocabulary, but have to have a holistic approach in terms of discourses which the learners can make sense of. This in a way captures what Krashen puts as 'comprehensible input'. We propose a process oriented approach grammar where the learners will analyze a given corpus of language and discover various grammatical phenomena in operation. For this, an inductive approach to grammar learning will be necessary which will also be in conformity with the norms of the constructivist pedagogy.

The curriculum, syllabi and textbooks have been developed and are meant to be transacted in tune with social constructivism and critical pedagogy. Construction of knowledge has to take place at all levels of learning and in all domains of knowledge. This implies that we cannot stuff the learners with lots and lots of information pertaining to grammar. Grammatical concepts are to be constructed by the learners by analysing a certain body of linguistic data available from the discourses and categorizing them in specific ways. The general processes of the constructivist classroom will be retained intact for facilitating concept attainment in the realm of grammar.

Constructing Formal Grammar

Activity 1

Module 1: The Constituents of a Sentence

Read the following passage:

The Indian film industry has completed a hundred years in the year 2013. It is a fitting tribute to the world of cinema to recollect our favourite films, producers, directors, actors, and music and art directors. Telugu audiences are proud of many great producers, directors and artistes. Savitri is one such prestigious artiste. Ever since she was eight, she evinced interest in learning dance. Later she associated herself with the theatre. She formed a theatre organization as well. She had little difficulty in entering the film field. When Savitri was twelve, she was offered a role in the film, *Agnipareeksha*, but was finally dropped as she looked too young for the role.

Activity 1

Look at the following sentence:

The Indian film industry has completed a hundred years in the year 2013.

Suppose you want to split this sentence into two meaningful parts. Where will you split?

- Where will you split the other sentences in the passage?
- What are your observations on the sentences that you were able to split?
- Can all sentences be split in this manner?

Possible generalizations:

1. The sentence given above can be split into two parts.

The Indian film industry – (part-1)

has completed a hundred years in the year 2013. – (part-2)

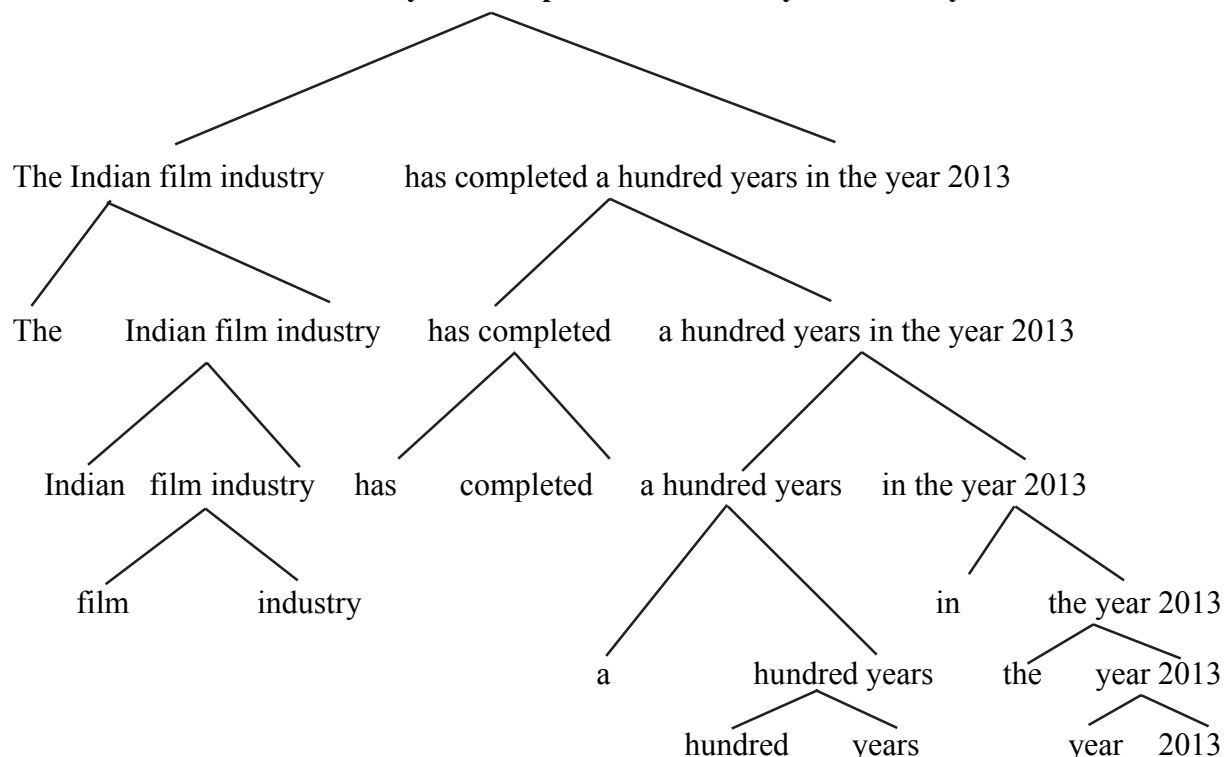
2. The other sentences in the passage can also be split in this manner.

Activity 2

1. Can we split all sentences (including questions) in this manner?
2. How are these two parts related?
3. What does the first part contain? What does the second part contain? (i.e. the essential elements in the first and second parts)
4. What is the naming part of the sentence? What is the telling part of the sentence?
5. What name will you give to the two parts?

- The several cuts we have made have been represented in the diagram given below:

The Indian film industry has completed a hundred years in the year 2013



Activity 4

Now try dividing the other sentences also into their constituents.

Module 2: Word Classes

Read the following passage:

The drunken potter did not notice the difference between the donkey and a tiger. He kicked and beat the sleeping tiger. He then jumped onto the frightened animal’s back, rode it home, and then tied it up with the iron chain. Next morning the villagers who passed the potter’s house looked in amazement at the tiger tied to the tree. Soon the news spread throughout the village that the potter had caught a tiger and The tied it to a tree in his yard. All the villagers praised his courage. They also thanked him because the tiger had eaten many of their goats and buffaloes. They had tried to catch him for many years but had failed. Of course, the potter said that he had done nothing of the sort. He said that he had only brought his donkey home. He did not understand how a donkey could change into a tiger! When he saw the tiger, he fainted.

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

Activity – 1

1. There are several words in the passage? Do all of them belong to the same class?
2. If you want to classify them how will you do it? Draw as many columns you think will be necessary.

Possible generalizations:

1. The words in the passage belong to different classes.
2. Words like **potter, difference, donkey, tiger, animal, back, home, chain, tree, news, villagers, village, yard, courage, ..** etc. belong to Group 1.
3. Words like **notice, kicked, beat, jumped, rode, looked, apread, done, eaten, catch, change, understood, ...**etc. belong to Group 2.
4. Words like **drunken, sleeping, frightened, famous, brave, simple,** etc. belong to Group 3.
5. Words like **only, soon, even, never, then,** etc. make group 4.
6. Group 5 comprises of words like **between, onto, in, throughout, to, of, for, into,** etc.
7. Group 6 consists of words like **the** and **a**.
8. Words like **did not, had, could** belong to Group 7.
9. Words like **many, every,** belong to Group 8.
10. Words like **he, they, it,** make Group 9.
11. The word **and, because, but,** etc. belong to Group 10.

Activity 2

1. What are the word classes that allow additions?
2. What are the word classes that do not allow additions?
3. Can you name the classes of words that you have identified?
4. What are the other observations that you can make?

Possible generalizations:

1. Groups 1, 2, 3 and 4 are word classes that allow additions.
2. Groups 5 to 10 are word classes that do not allow additions.
3. The word classes that allow additions have rich meaning content.
4. The word classes that do not allow additions have relatively poor meaning content.
5. Group 1 are Nouns
6. Group 2 are Verbs
7. Group 3 are Adjectives
8. Group 4 are Adverbs

9. Group 5 are prepositions
10. Group 6 are articles
11. Group 7 are auxiliary verbs
12. Group 8 are quantifiers
13. Group 9 are pronouns.
14. Group 10 are conjunctions

Module 3: Nouns

- Consider the words underlined in the following passage.

Other significant features of India's cultural unity are the variety, colour and the emotional richness of its dances. The country abounds in tribal dances, old-dances as well as classical dances of great virtuosity. Throughout India, need is regarded not merely as an accompaniment to social intercourse, but also as a mode of aesthetic expression and spiritual realization.

The great symbol of dance is Shiva, the Cosmic Dancer, depicted in sculpture and poetry as Nataraja. Similarly, the classical theatre in India has a history of more than two thousand years. It was performed in palaces and in temples. The classical plays combined music and dance. Tragedy was, and is, still discouraged otherwise; the range of themes covered is wide.

It is this strand of cultural unity running through the country that we are heir to, and to which people in the West are increasingly turning now. It is up to the younger generation to uphold this torch of cultural unity for the rest of the world to see, follow and emulate, and not get dazed by the superficial prosperity and material achievement of the West, where man has set foot on the Moon in his quest for space travel, but finds himself isolated in his own society and community.

Activity 1

1. You know that the above words belong to a group that allows additions. You have named them as Nouns. What are the common features of the words?
2. Do their forms change?
3. The passage contains a few words like **it, its, we, himself, his**, etc. What do these words stand for?
4. What are your observations on the group of words consisting of the words underlined and those that precede them?

Possible generalizations:

1. These words refer to the names of things, persons or places (e.g., **India, Shiva, Dancer, theatre, torch**, etc.).
2. Some words stand for countable things (e.g., **colour, expression**, etc.)

3. Some words stand for uncountable things (e.g., **unity, prosperity, richness**, etc.)
4. The words that refer to countable things take **–s** after them when they show more than one (e.g. **years, plays, themes, etc.**)
5. **– s** is added to show possessions (e.g. **India’s**).
6. Sometimes these words are preceded by words like **a, an, the**. (e.g., **a history, an accompaniment, the country**)
7. In some cases these words are preceded by some qualifying words (e.g., the **cosmic** dancer, the **classical** plays, etc.)
8. These words can be substituted by words like (**he, she, it, they** etc.)
9. Sometimes these words are preceded by words like **this** (e.g., **this** torch)
10. The group of words consisting of the words underlined and those that precede them together act like a single unit.
11. Words with the properties we have analyzed are called **Nouns**.

Module 4: Verbs

Activity 1

Read the passage paying attention to the words underlined.

When we were babies, we breathed perfectly. Watch a baby breathing. You will see her belly expand as she drinks in a nice full dose of air and you will see her body relax as she releases the exhale effortlessly. It is a beautiful thing! Now watch how a teenager breathes. Can you detect any motion in her body at all? How do we breathe now? What has happened here? I would like to share with you all my thoughts about the process of breathing and how it affects our wellness on all levels. Of course nobody has to tell us how to breathe. We breathe naturally without being aware that we are breathing.

1. Do these words belong to the same group of words labeled as Nouns or of those words that precede nouns?
2. Do you think the words underlined in the passage can be further classified? If so, how and why?
3. What are your observations on the various forms of the word breathe as can be seen in the passage?
4. Do the other words also have different forms like the word breathe?
5. Consider sentences (a) through (d):
 - a. We breathe naturally
 - b. Now watch how a teenager breathes.
 - c. When we were babies, we breathed perfectly.

- d. ... nobody has to tell us how to breathe?
- e. How do we breathe now?

What according to you are the reasons for the change in the form of the word 'breathe'?

6. Both the words breathed in '... we breathed perfectly' and 'happened' in 'What has happened here?' contain the suffix – ed. What are your observations on these words?
7. What are your observations on the word breathing in the following sentences?
 - a. Watch a baby breathing.
 - b. I would like to share with you all my thoughts about the process of breathing.
 - c. We breathe naturally without being aware that we are breathing.
8. What do these words describe?

Possible generalizations:

1. These words talk about an action or an event (e.g. breathe)
2. Some words refer to a state of someone or something (e.g. is)
3. These words take different forms. For example the word 'breathe' has forms like: breathes, breathing, breathe, breathed, (to) breathe; this is true of the other words as well.
4. They can be in an infinite form by having 'to' before them. For e.g. to breathe, to share.
5. They will take an inflection (-s) which stands for present tense and also for third person singular (as exemplified in 6 (b); in example 6 (a) we see the uninflected present tense form of the verb.
6. In 6(c) the word is inflected by Past tense.
7. In 6 (d) the word is preceded by to and is not inflected by anything
8. In 6 (e) the word is appearing after the helping verb do
9. Breathe in 'we breathed perfectly' is inflected by the Past tense as indicated by the suffix –ed whereas the –ed we see in happened (in 'What has happened?') is preceded by the word have.
10. In 7(a) the word breathing acts like a post-nominal (i.e., appearing after noun) adjective whereas it is a noun in 7(b). In 7 (c) the –ing form of the word is preceded by a form of be (i.e., are).
11. Words with these properties are labeled as Verbs.

Module 5: Adverbs

Activity 1

- *Read the following passage paying attention to the words given in italics.*

In the first and second year I was a good student. After I reached the third standard, I **simply** lost interest and I never studied. I used to be interested in games, running **around**, playing jokes

and pranks on others. I would copy in class **during** exam times. I would try to get hold of the examination paper that had been prepared and study it, as I could not remember things that had been taught to me in class.

However, later, one sentence spoken to me by my Principal changed my life. When I approached my eleventh standard, the Principal called me and said, “Look **here**, Son. I have been seeing you from day one. You are a good student, but you never studied. I have taken care of you till **today**. **Now**, I can **no longer** take care of you, so you do it yourself.”

He talked to me for five minutes, “You don’t have your father, your mother has worked **so** hard to bring you up and paid all your fees all these years but you have **only** played games. **Now** you should rise to the occasion and study.”

I used to be a **very** good sportsman. I had been the senior champion for **so** many years and I also was the cricket captain. I used to play every game, but that year I did not step out onto the field. I would go for prayers and all I would do was eat and study. I **normally** used to copy and pass, but I realised that once I was in SSC, I could not do that.

Activity 1

1. Read the bold-lettered words. Find out the words to which these bold - lettered words are associated.
2. What are your observations on the suffixes of some of these words?

Possible generalizations:

1. These words indicate certain qualitative aspects of the action stated in the sentence such as time of action (e.g. **today, now**, etc.), place of action (e.g. **here**) or manner of action (e.g. **around, normally**, etc.)
2. Sometimes these words appear before adjectives (e.g. **very good**).
3. Some words under this category have the suffix **-ly**. (**simply, normally**, etc.)
4. Words like **so, quite, much** can appear before these words to indicate the intensity of the quality of action (e.g. **so hard, so many**).
5. Like adjectives these words have degrees of comparison (**hard, harder, hardest**)
6. After some of these words an entire sentence can appear.
7. Words with the properties stated above are called **Adverbs**.
8. Sometimes words like **in, of, by**, etc. and the group of words that follow it also indicate certain qualitative aspects of the action (e.g. **in my work**).

Module 6: Noun Phrase

- Read the following passage paying attention to the parts that are underlined.

Ajay and his sister Amala decide they want a dog. There is a pet shop here. If we walk from here to the bus stand, it is the first shop that we can see.

“I don’t think we will get a dog from that shop,’ said Amala.

“Why?”

“It is a very small pet store that doesn’t have many animals.”

“I’m sure there will be some animals and birds there.”

“Let’s see.”

One fine morning, they decided to head down to the local pet store and have a look around.

The owner of the shop is a nice old gentle man named Mr.Rao. He walks over and greets Ajay and Amala.

“How can I help you?” he asks.

“We would like to buy a dog,” Amala responds. ‘Do you have dogs in this shop?’

“Ah, well, we are not a big pet shop,” Mr.Rao tells her. “My shop has two dogs to choose from.”

They ask Mr.Rao to show them the dogs.

He leads them to the back of the store where the two dogs are. One of them is a very big bulldog named Buster. The other is a very tiny Chihuahua named Teacup.

Activity 1

Observe the underlined parts of the passage.

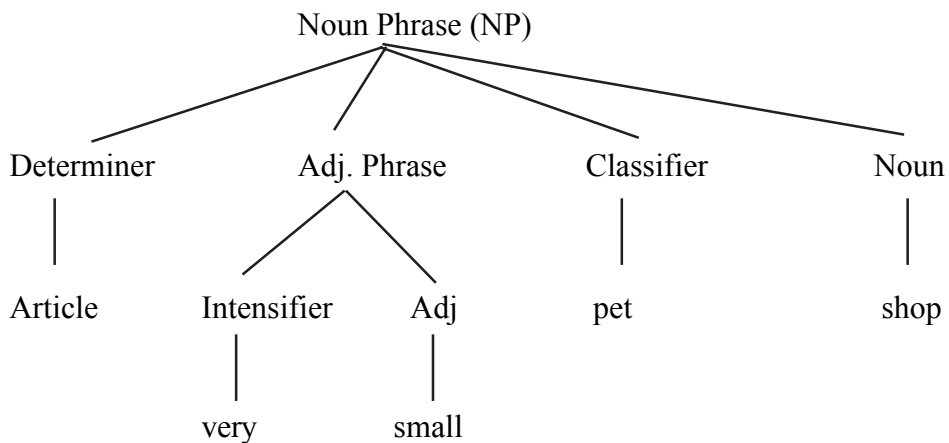
1. Which word in each expression makes more sense in understanding the sentence? List them.
2. To which class of words do they belong?
3. What do the other words convey? / What is the function of the other words?
4. Where are they placed?
5. Observe the expressions – ‘the local pet store’, ‘a look’, and ‘a nice old man’. What do they begin with?
6. Do all the nouns begin with an article?
7. Are all nouns preceded by other words?
8. Do you find any sequence in the words before the nouns? Note it down.
9. The passage contains a few pronouns (e.g., it, they, he, we, etc.). What do these words stand for in the given passage?
10. What are your observations on the following expressions?
 - a. this/ that shop
 - b. my shop

- c. the shop
 - d. *the this/my shop
 - e. *the/this my shop
 - f. *my/the/this shop
11. How will you diagrammatically represent the following expressions?
- a. a very small pet store
 - b. a nice old gentle man
 - c. the first shop
 - d. some animals

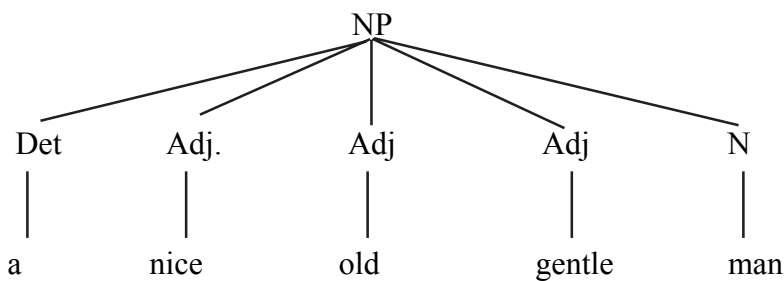
Generalizations:

1. Nouns are the main words in the underlined expressions.
2. We also find articles (**a, an, the**) before some of them.
3. The remaining words either qualify (e.g., **nice, big**, etc.) or quantify (e.g., **two**) the nouns.
4. All these words appear before the noun.
5. Articles, demonstrative pronouns (e.g., this; that) and possessive pronouns
6. They appear in a sequence.
7. Examples 10 (a) through (f) show that articles (a/an, the), possessive pronouns (e.g., my, his) and demonstrative pronouns (e.g., this, that) cannot co-occur; only one of these elements can appear in the sequence of words that appear before the noun. These categories together are called as Determiners.
8. Determiners are followed by ordinals (e.g., first, last, etc.), numerals (e.g., two), adjectives (e.g., nice, big, etc.), classifiers (e.g., pet) and the noun.
9. There can be a series of adjectives in the sequence
10. Sometimes quantifiers appear in the sequence (e.g., many, some)
11. These sets of words with a noun as a main word are called **Noun Phrases**.
12. Pronouns substitute the whole Noun Phrase and not just the noun only.
13. The Noun is the only essential element in the sequence; the other elements are optional.
The noun is the Head of the Noun Phrase
14. The structure of the expressions in 11 can be represented as follows:

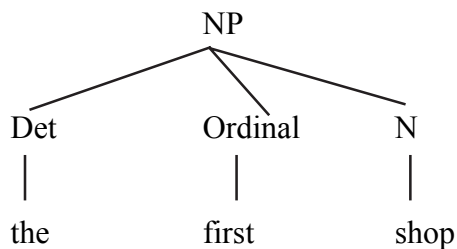
a. a very small pet store



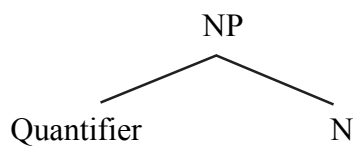
b. a nice old gentle man



c. the first shop



d. some animals



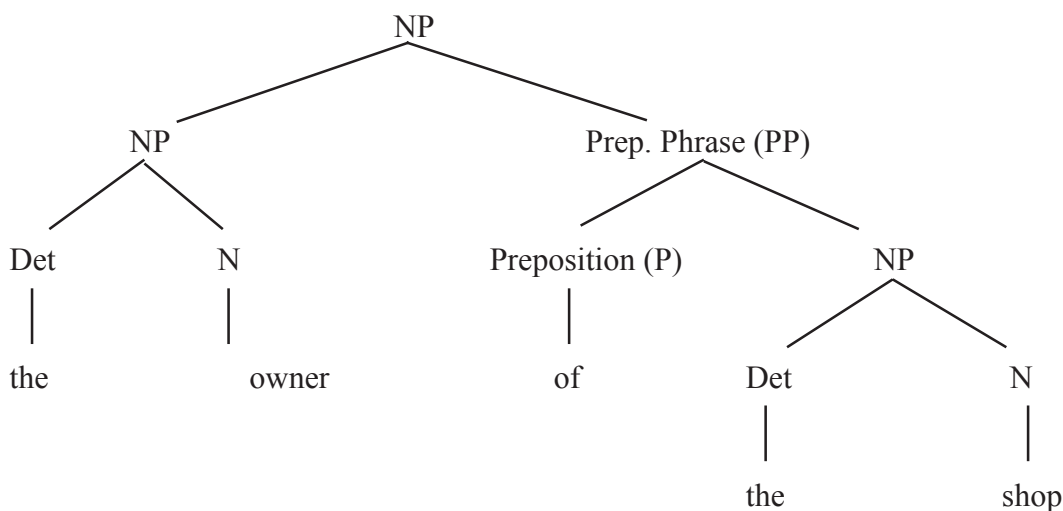
Activity 2

1. Consider the following expressions. What are your observations on these examples?
 - a. the owner of the shop
 - b. a very small pet store that doesn't have many animals
2. Which is the Head Noun in these expressions?
3. What are the elements that follow the Noun?
4. What is the internal structure of these structures?

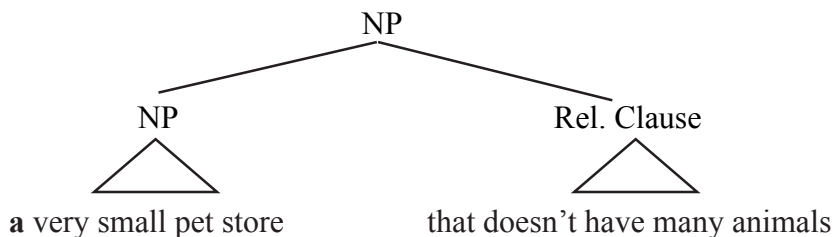
Possible generalizations:

1. Each of these expressions stand as a single unit.
2. In the expression the owner of the shop in 1 (a) the Head Noun owner is followed by a preposition which in turn is followed by another Noun Phrase (i.e., of the shop)
3. In the expression a very small pet store that doesn't have many animals in 1(b) the Head Noun store is followed by a group of words that look like a sentence beginning with the pronoun that (i.e., that doesn't have many animals).
4. The preposition together with the Noun Phrase that follows it is called as the Prepositional Phrase.
5. The group of words beginning with that in 1(b) is known as a relative clause; that in the sequence that doesn't have many animals is known as the relative pronoun.
6. The structure of each of these expressions is shown below:

a. the owner of the shop



b. a very small pet store that doesn't have many animals



Note: several details are omitted here for convenience.

7. As can be seen in the diagrams these Noun Phrases have a complex internal structure as structures like PP and Rel. Clause are embedded in it.

(We will analyze the internal structure of the Rel. Clause later.)

Activity - 2

Continue reading the story focusing on the Noun Phrases and the Prepositional Phrases in the Text.

Amala wants Teacup. Ajay wants Buster. They walk outside to discuss.

They can't agree on a dog. Amala suggests they race home for it. The winner of the race chooses the dog. Ajay agrees, then tells Amala her shoelace is untied. When Amala looks down, he runs off and gets a head start.

Ajay runs as hard as he can. He really wants that bulldog. He looks back. Amala is so far behind he can't even see her. Ajay finally gets home. He is tired but he is happy. He knows he is the winner.

Amala arrives a few minutes after Ajay. She congratulates him. They return to the pet store to purchase Buster the bulldog. However, when they arrive they only see Teacup the Chihuahua.

They ask Mr. Rao where Buster is.

Mr. Rao gives the details. He explains that a few minutes after Amala and Ajay leave, two boys walk in and buy the bulldog.

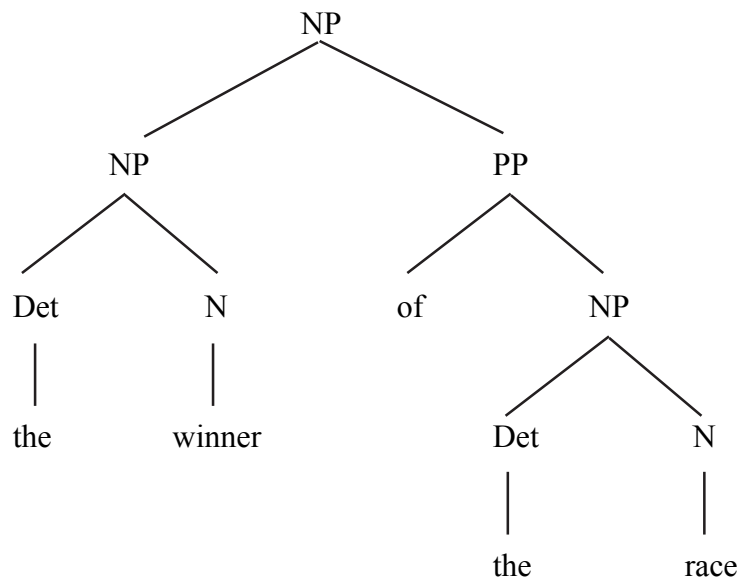
Ajay looks at Amala, and she holds back a smile. Ajay sighs. He turns back to Mr. Rao.

"Sometimes you win the race, but not the prize!" Ajay smiles sadly. "We'll take the chihuahua, please."

1. Consider the following sentences that contain prepositional phrases. What are your observations on the positions in which they appear in the various sentences?
2. Look for a complex NP in the Text and represent its structure diagrammatically. Give full details of the structure.

Possible Generalizations:

1. Some of the Prepositional Phrases are embedded in the NP (i.e., they appear within the NP structure).
E.g. the winner of the race; a few minutes after Ajay.
2. The other PP's are outside the NP structure.
E.g., on a dog; for it; to the pet store; to Mr. Rao.
3. Here is the structure of the complex NP, the winner of the race



Activity 3

Read the following passage and identify the NP structures and the other structures embedded in them.

Lingam is a naughty boy, studying in sixth class. One day, he wanted to play a prank on his little sister Sunitha. He stealthily went into her room which was open. He looked around and suddenly found something... The doll lying on the bed is Sunitha's favourite. "I'll hide it somewhere," he said to himself and grabbed the doll. He hid it in the cupboard, under the old pillows. After sometime, Sunitha came into her room. To her surprise, she found that the doll which she had put on the bed was missing. She immediately suspected Lingam. Anger rose on her pale face.

"I should do something to get my doll back," she thought, "I'll hide something that he likes most."

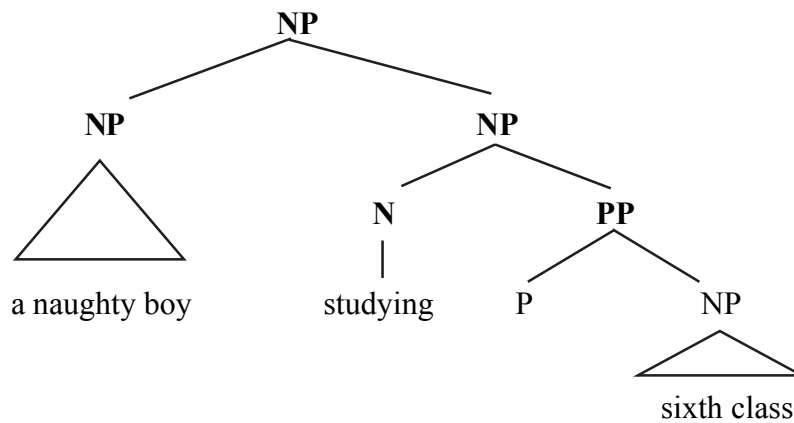
With these thoughts the anger on her face slowly faded away.

1. Consider the NP's
 - a. a naughty boy studying in sixth class
 - b. the doll which she had put on the bed
2. Which is the Head Noun in these NP's?
3. What are the different phrases embedded in these complex NP structures?
4. Draw the diagrams showing the internal structure of these NP's

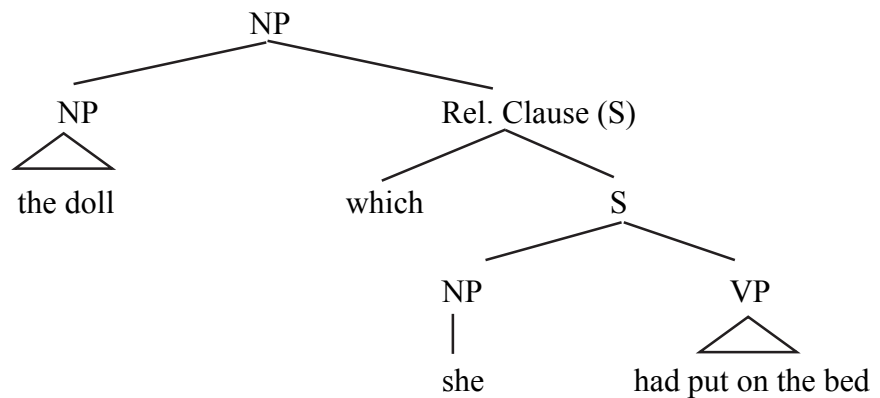
Possible Generalizations:

1. An NP may sometimes contain other structures like NPs, PPs and Adj. Phrases, Relative clauses (i.e., several NPs and PPs may be embedded into one NP).

2. The NP in 1(a) has another NP embedded in it which has an adjectival function.
3. The NP in 1(b) has an embedded relative clause which too has an adjectival function.
4. The Rel. Clause has the structure of a sentence (S)
5. The structures of these NP's can be represented as shown below:
 - a. a naughty boy studying in sixth class



- b. the doll which she had put on the bed



Appendix - III

Formal Grammar

Module 1: The Structure of a Sentence

Activity 1

- Read the following passage.

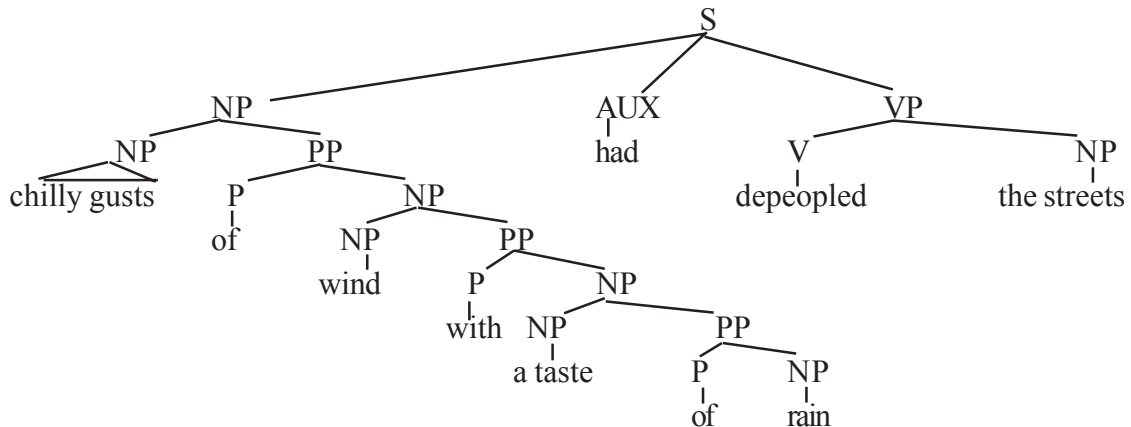
The Policeman on the beat moved up the avenue impressively. The impressiveness was habitual, not for show, for spectators were few. The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had de-peopled the streets.

1. You know that a sentence contains the subject and the predicate. Which structure does function as Subject?
2. What does appear after the word / group of words which functions as the subject in each of the sentences in the passage?
3. What difference do you find in the structure of the predicate in the following examples?
 - a. The Policeman on the beat / moved up the avenue impressively.
 - b. ... chilly gusts of wind with a taste of rain in them had de-peopled the streets.
4. Which structure does function as the predicate?
5. What are the structures that you can identify in the predicate part of the following sentences?
 - a. The Policeman on the beat moved up the avenue impressively.
 - b. The time was barely 10 o'clock at night but chilly gusts of wind with a taste of rain in them had de-peopled the streets.
6. What are your observations on the function of the elements that appear after the Verb in each of these examples?
7. What will be the structure of the Sentence in 3 (b)?

Possible generalizations

1. The subject of the sentence is a Noun Phrase (NP).
2. The subject NP is followed by a group of words beginning with a verb.
3. In 3 (a) the predicate contains a single Verb; in 3 (b) the predicate contains two verbal elements; the first one is an Auxiliary verb (had) and the second one is the main verb (de-peopled).
4. What functions as the predicate is a Verb Phrase (VP).
5. There are two sentences linked by the conjunction but in 5 (b).
6. The NP The time functions as the Subject of the first sentence in 5 (b). The NP chilly gusts of wind with a taste of rain in them functions as the Subject of the second sentence in 5 (b).
5. The VP moved up the avenue impressively in 5 (a) contains the NP the avenue and the Adverb impressively. This NP functions as the Complement of the Verb. The adverb impressively is an Adjunct as it is not an essential part of the sentence structure.
6. The VP was barely 10 O'clock at night in the first sentence of 5 (b) contains a complex NP with the NP 10 O'clock and the PP at night embedded in it.

7. In 5 (b), the verb was in the first sentence is followed by the NP, which is its Complement. In the second sentence in 5 (b), the verb de-peopled is followed by the NP the streets which functions as the Object.
8. What functions as the Object of the Verb in the sentence is also an NP
9. The structure of the sentence, Chilly gusts of wind with a taste of rain in them had de-peopled the streets is shown below:



Now, draw the structure of the sentence in 5(a)

Activity 2

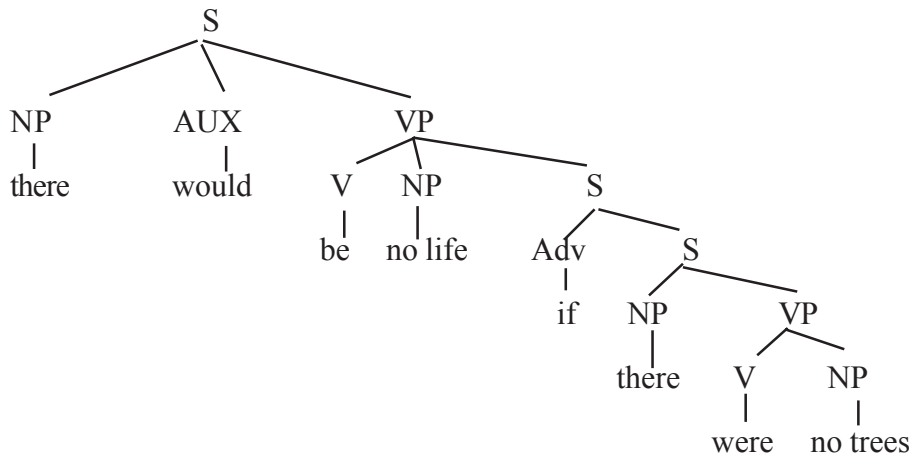
Read the following passage.

Trees are the most useful things in the world. Children play under them. Travellers rest in their cool shade. Trees give us fruit to eat and firewood to burn. We build houses and make furniture with the wood of the trees. We need trees for our lives. If there were no trees, there would be no life on earth. Living things breathe in air. They breathe in oxygen from the air and breathe out carbon dioxide. If all the oxygen in the air was used up leaving only carbon dioxide, what would happen to all of us? Everyone would die. But trees help us to live. They breathe in the carbon dioxide from the air and let oxygen out into the air. With the help of the sunlight, they break up carbon dioxide into carbon and oxygen. They use the carbon to make starch and let the oxygen out into the air.

1. Identify the NP that functions as the Subject, the NP that functions as the Object and the Adjunct in each of the sentences in the passage.
2. Consider the sentences given below:
 - a. If there were no trees, there would be no life on earth.
 - b. With the help of the sunlight, they break up carbon dioxide into carbon and oxygen.
 What are your observations on the structure of the adjuncts in these sentences?
3. Draw the structure of these sentences.

Possible generalizations

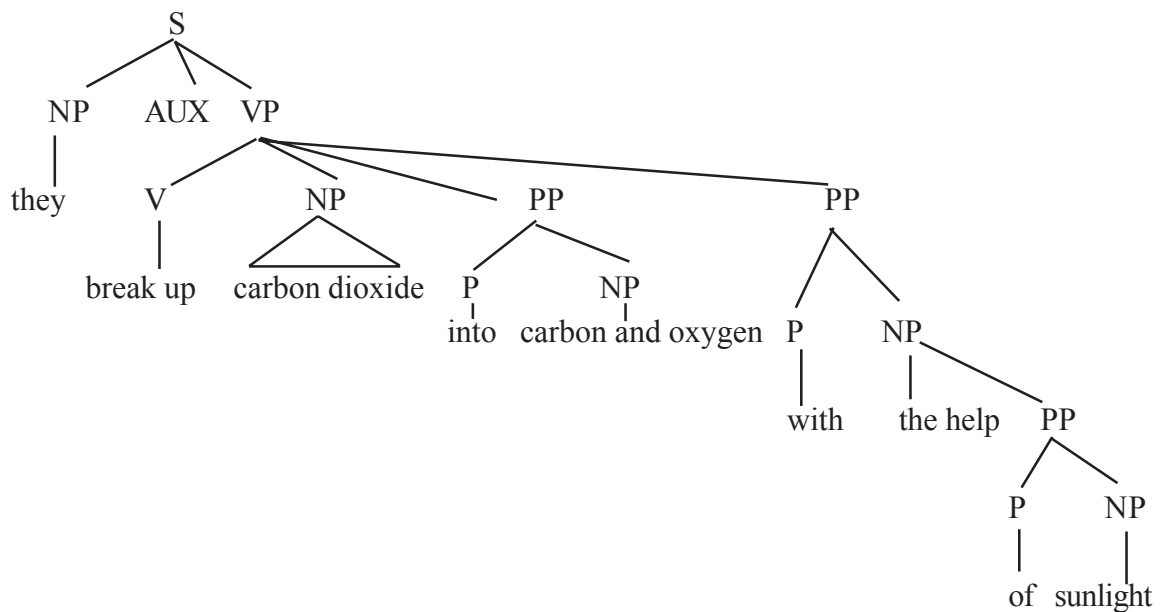
1. In 2(a), the sentence beginning with the adverb if is an Adjunct; In 2(b), the Adjunct is the PP with the help of the sunlight.
2. The structure of 2 (a) is as shown below:



Note: The Adverbial adjunct if there were no trees has moved from within the VP structure and has occupied the initial position of the sentence in the sentence, if there were no trees there would be no life.

3. The structure of 2 (b) is given below

With the help of the sunlight, they break up carbon dioxide into carbon and oxygen.



Note: The prepositional Adjunct with the help of sunlight has been moved from within the VP and occupied the sentence initial position.

Module 2: The PRO

Activity 1

- Read the following passage paying attention to the underlined parts.

I am afraid to go out in the sun now, because of the holes in the ozone. I am afraid to breathe the air, because I don't know what chemicals are in it. We used to go fishing in Vancouver, my home town, with

my Dad, until just a few years ago we found the fish full of cancers. And now we hear about animals and plants going extinct every day, vanishing every day.

In my life, I have dreamt of seeing the great herds of wild animals, jungles, and rainforests full of birds and butterflies, but now I wonder if they will even exist for my children to see. Did you have to worry about these things when you were my age?

1. Consider the following sentences:

- a. I am afraid to go out in the sun now.
- b. I am afraid to breathe the air.
- c. We used to go fishing in Vancouver.

2. What are your observations on the verb forms that are underlined?

3. How many verbs are there in each sentence? What are they?

4. Identify the Subject (i.e., the agent of action) of each of these verbs in these sentences.

5. What will be the structure of these sentences?

Possible Generalizations

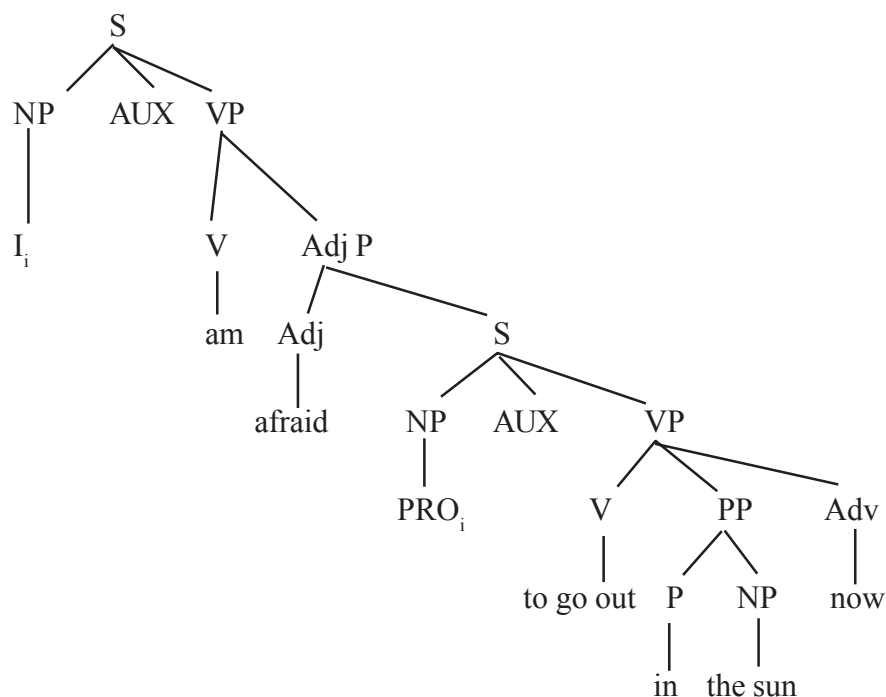
1. The underlined verb forms are to-infinitives

2. In 1(a) the verbs are am and go; the subject of am is 'I' and the subject of go is understood to be 'I'. In 1(b) the subject of both the Verbs (i.e., am and breathe) is 'I'. In 1 (c), the subject of the Verbs used and go is 'We'. In the case of 1 (d), the subject of the Verb wonder is 'I', the subject of the Verb exist is 'they' and that of go is understood to be 'my children.'

3. The subject of the to- infinitive Verb does not have a phonetic content and therefore it cannot be articulated. It is assumed that this position is occupied by a Pronominal element PRO which yields its interpretation like a pronoun.

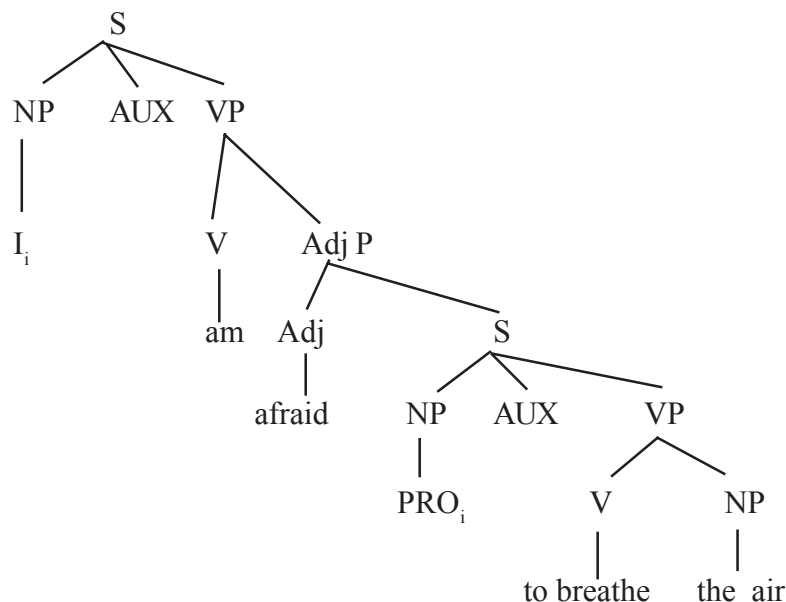
4. The structure of sentence (a) is shown below:

- a. I am afraid to go out in the sun now.



Note: I and PRO are co-indexed (with the help of the subscript _i) to show that PRO yields its interpretation from I.

- b. I am afraid to breathe the air.



Note: The NP I and PRO are co-indexed

Now, draw the structure of the sentence - We used to go fishing in Vancouver.

Activity 2

Read the passage given below focusing on the to-infinitive structures.

Most parents in our country want their children to learn English at an early age. That is why they want to get their children enrolled in English Medium schools. They fail to realize that learning English is not the same as learning all subjects in English.

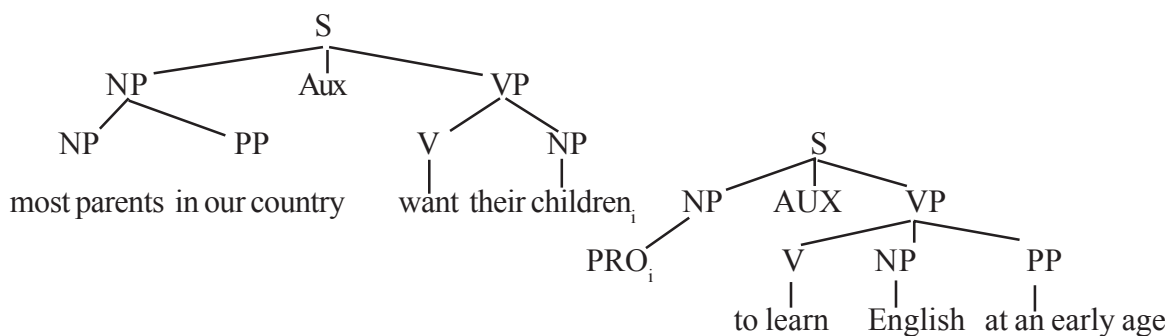
1. Consider the following sentences:
 - a. Most parents in our country want their children to learn English at an early age.
 - b. They want to get their children enrolled in English Medium schools.
 - c. They fail to realize that learning English is not the same as learning all subjects in English.
1. What are the positions in these sentences PRO can appear?
2. Identify the NP in the sentence which helps us to interpret the PRO in each case.
3. Draw the diagram of the sentences containing a PRO.

Possible generalizations

1. In 1 (a) PRO appears after the NP their children; in 1 (b) PRO appears after the verb want; in 1 (c) PRO appears after the verb fail.
2. The PRO in 1 (a) yields its interpretation from the NP their children, which is the Object of the verb want. Both in 1 (b) and 1 (c), PRO derives interpretation from the Subject NP they.
3. PRO appearing in the embedded sentence yields interpretation from the Subject of the sentence; if there is an Object in this sentence PRO yields its interpretation from the Object.

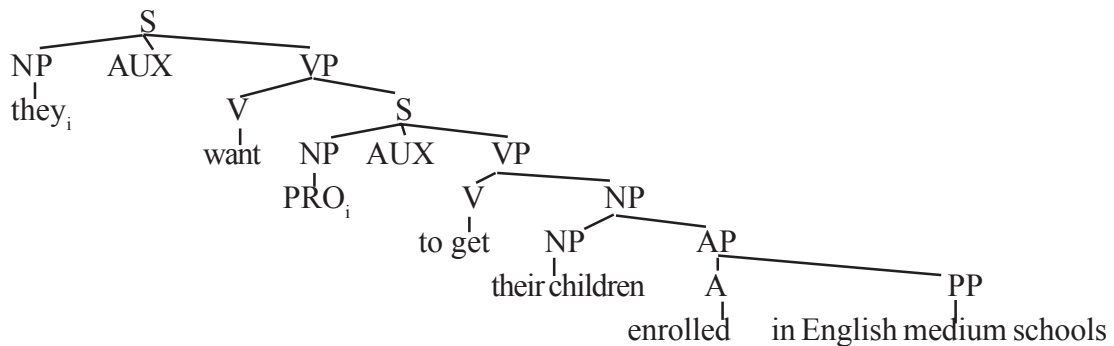
4. The structures of these sentences are shown below:

a. Most parents in our country want their children to learn English at an early age.



Note: The NP their children and PRO are co-indexed.

b. They want to get their children enrolled in English Medium schools.



Note: The NP they and PRO are co-indexed

Now, draw the structure of the sentence - They fail to realize that learning English is not the same as learning all subjects in English.

Module 3: The Structure of Relative Clauses

Activity 1

- Read the passage.

Margie's grandfather once said that when he was a little boy his grandfather told him that there was a time when all stories were printed on paper. Margie and Tommy turned the pages, which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supposed to – on a screen, you know. And then they turned back to the page that they read before.

- Consider the following sentences.
 - There was a time when all stories were printed on paper.
 - Margie and Tommy turned the pages which were yellow and crinkly.
 - It was awfully funny to read words that stood still instead of moving the way they were supposed to.
 - They turned back to the page that they read before.

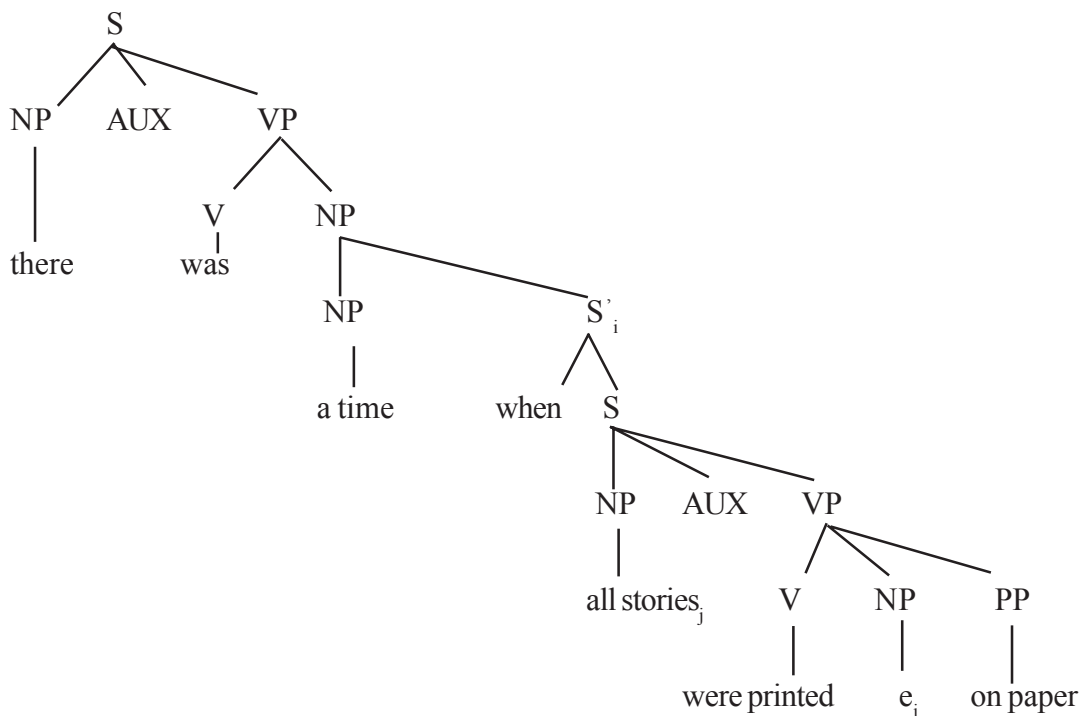
What do you know about these NP structures?

- Identify the NP and the Head Noun which is connected with the Relative Clause.
- What is the relationship between the Complex NP that contains the Relative Clause and the sentence structure in which it appears in each of these sentences?

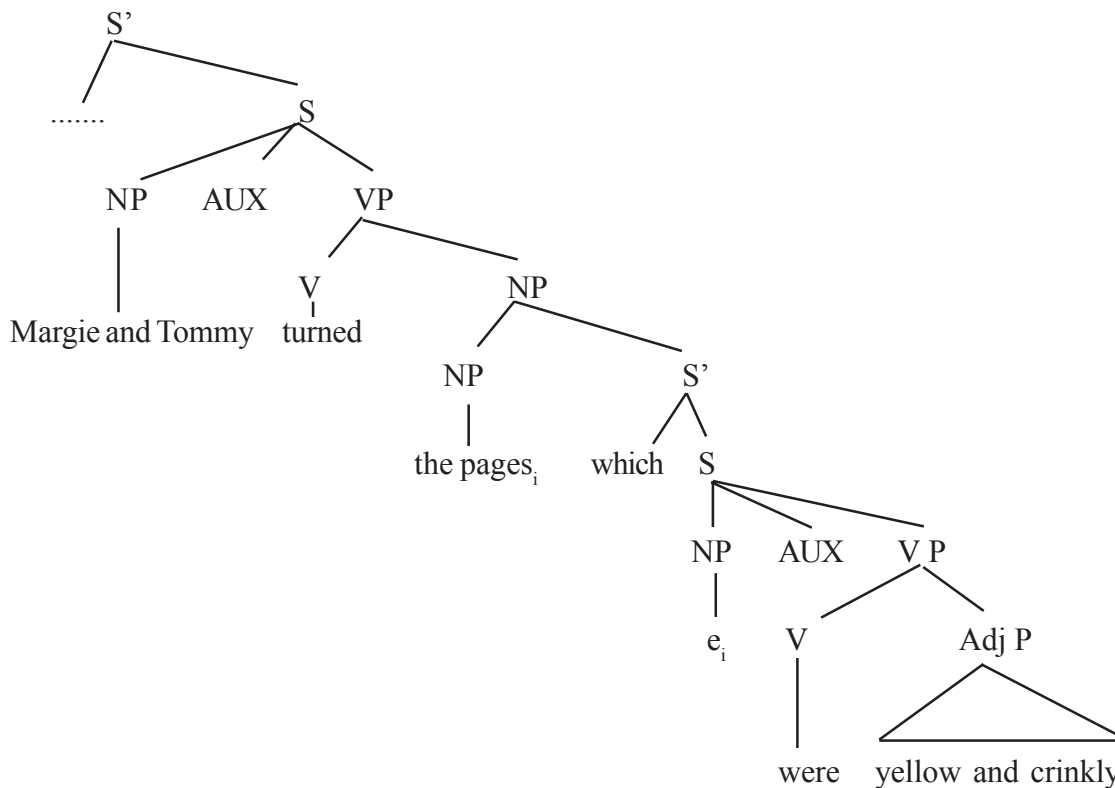
4. What is the structural relationship between the NP that contains the Head Noun and the Relative Clause? In other words which part of the Relative Clause helps us to interpret this NP?
5. Are the words like when, which, that, etc. within the structure of the sentence or outside it?
6. Draw tree diagrams to show the internal structure of the sentences in 1(a) and 1(b).

Possible Generalizations

1. These NP structures have embedded Relative Clauses.
2. In 1(a), the NP is a time and the Head of the structure is the Noun time; in 1 (b), the NP is the pages and the Head of this NP is pages; in 1 (c), the NP contains only the Head Noun words; and in 1(d) we find the page as the NP with page as its Head.
3. In 1 (a), the Complex NP containing the Relative Clause appears as the Complement of the Verb was; in 1 (b), it is the Object of the Verb turned; in 1 (c), it is the Object of the Verb read and in 1 (d), it is the Object of the Preposition to.
4. In 1 (a) the complex NP which contains the NP a time and the Relative clause when all stories were printed is structurally related to the Complement position of the Verb was. The empty element e which appears within the VP of the Relative Clause (when all stories were printed) stands for the NP all stories and is thematically interpreted as the Object of the verb printed. This NP has occupied the subject position due to passivisation. In 1 (b), the NP the pages is structurally related to the Subject position of the Relative Clause (which were yellow and crinkly). Similarly, in 1 (c), the NP words also is interpreted as the Subject of the sentence that functions as the relative clause (that stood still instead of moving the way they should). As in 1 (a), in 1 (d) also the NP the page is interpreted as the Object of the Verb read in the sentence (they read before).
6. The tree diagrams of these structures are shown below:
 - a. There was a time when all stories were printed on paper.



b. Margie and Tommy turned the pages which were yellow and crinkly.



Note:

1. It is assumed that all sentence structures will have an AUX even though there may not be an overt Auxiliary Verb.
2. The symbol S' indicates that it is a category higher than S which contains NP, AUX and VP.
The name of the Node under which words like when, which, etc. appear in a Relative clause, will be discussed later.
3. It is also assumed that all sentences have the S' structure which is higher than S.
4. As can be seen in the diagrams the symbol e_i shows the structural position which yields interpretation to the NP that has been relativised.

Module 3: Complementation

Activity 1

- Read the following passage.

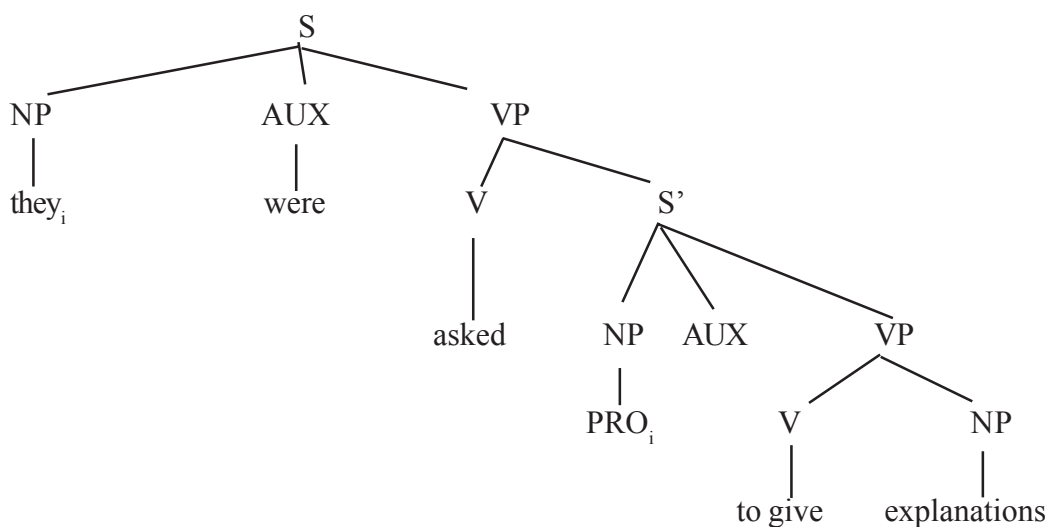
Then they were lectured. When it was over, they were asked to offer explanations one by one. One said that he had an attack of a headache and therefore could not come to school. He was asked to bring a medical certificate. The second said that while he had been coming to school on the previous day, someone had told him that there would be no school, and he had gone back home. The headmaster replied that if he was going to listen to every loafer who said there would be no school, he deserved to be flogged. Anyway, why did he not come to school and verify? No answer. The punishment was

pronounced: ten days' attendance cancelled, two rupees fine, and the whole day to be spent on the desk. The third said that he had an attack of a headache. The fourth said that he had stomachache. The fifth said that his grandmother died suddenly just as he was starting for school. The headmaster asked him if he could bring a letter from his father.

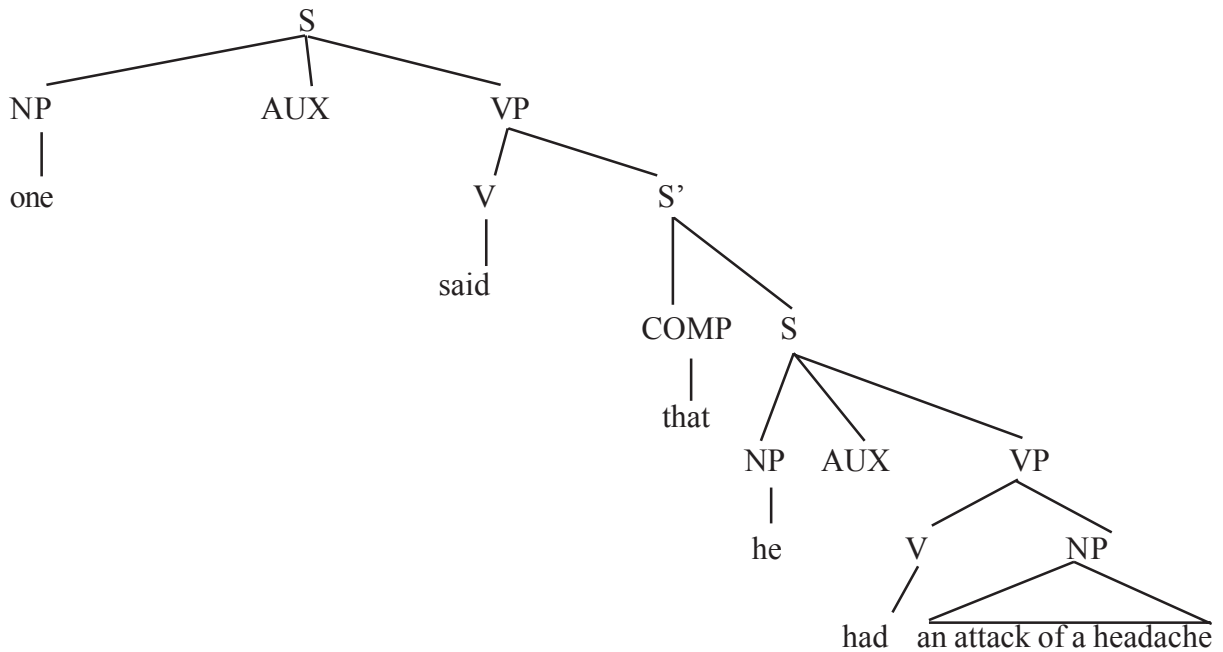
1. Consider the following sentences focusing on the parts that are underlined.
 - a. They were asked to offer explanations one by one.
 - b. One said that he had an attack of a headache and therefore could not come to school.
2. What do these sentences instantiate?
3. Where does the underlined part appear in each of these examples?
4. What difference do you find between the sentences (a) and (b)?
5. What is the structural relationship between these parts and the verb of the main clause?
6. What is the role of the word that in these parts? Identify the structure that appears after that.
7. What label can we give to the structure that contains the word that and the sentence that follows it?
8. Draw tree diagrams to show the structure of these sentences.

Possible generalizations

1. These sentences are examples of reported speech.
2. The underlined parts appear in the predicate part of the sentence
3. The underlined part in each of the sentences is the object of the verb that precedes it.
4. The word that is followed by a sentence (with the NP AUX VP structure). This word links the sentence with the verb.
5. The sentence in (a) has a to-infinitive clause structure embedded in the VP; the sentence in (b) has a that- clause in the VP.
5. These structures are called complement clauses; the process of making a sentence as the object of the verb in another sentence is called complementation. The word that in this structure is the Complementizer (COMP).
6. The structures of these sentences are as follows:
 - a. They were asked to offer explanations one by one.



b. One said that he had an attack of a headache



Activity 2

Read the passage given above once again. Identify the other instances of complementation in it. Draw the structures of the sentences that you have identified.

Module 4: Subordination

Activity 1

Read the following passage.

Har Singh and I went to shoot one day last April. We had started when the stars were paling. Since we found nothing to shoot, we started for home towards evening. While we were taking a sandy *nullah* that ran through dense scrub and thorn-bamboo jungle, a tiger was looking at us. It stared at us for some time but went back.

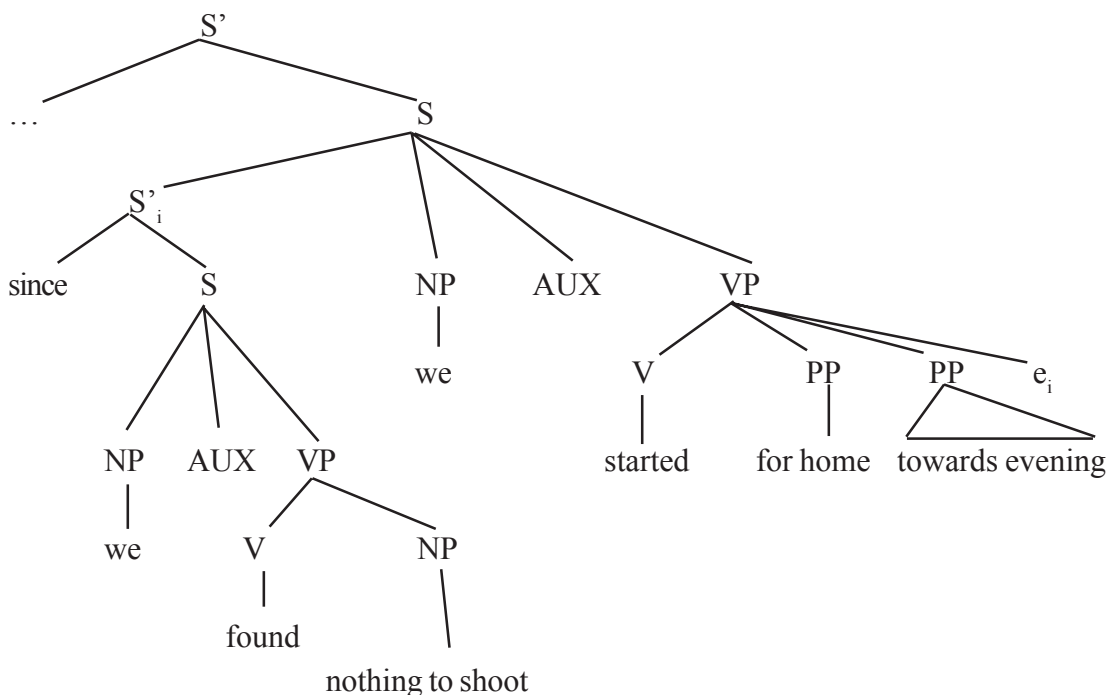
1. Consider the following sentences.
 - a. Since we found nothing to shoot, we started for home towards evening.
 - b. While we were taking a sandy nullah that ran through dense scrub and thorn-bamboo jungle, a tiger was looking at us.

What your observations about the underlined part of each of these sentences?

2. Do both parts of these sentences have equal syntactic status? Which part of the sentence can exist independently of the other?
3. What is the role of the words like when and while in these sentences?
4. Draw the tree diagrams showing the structures of these sentences.
5. Compare these diagrams with the diagrams shown as 6 (a) in Module 3.

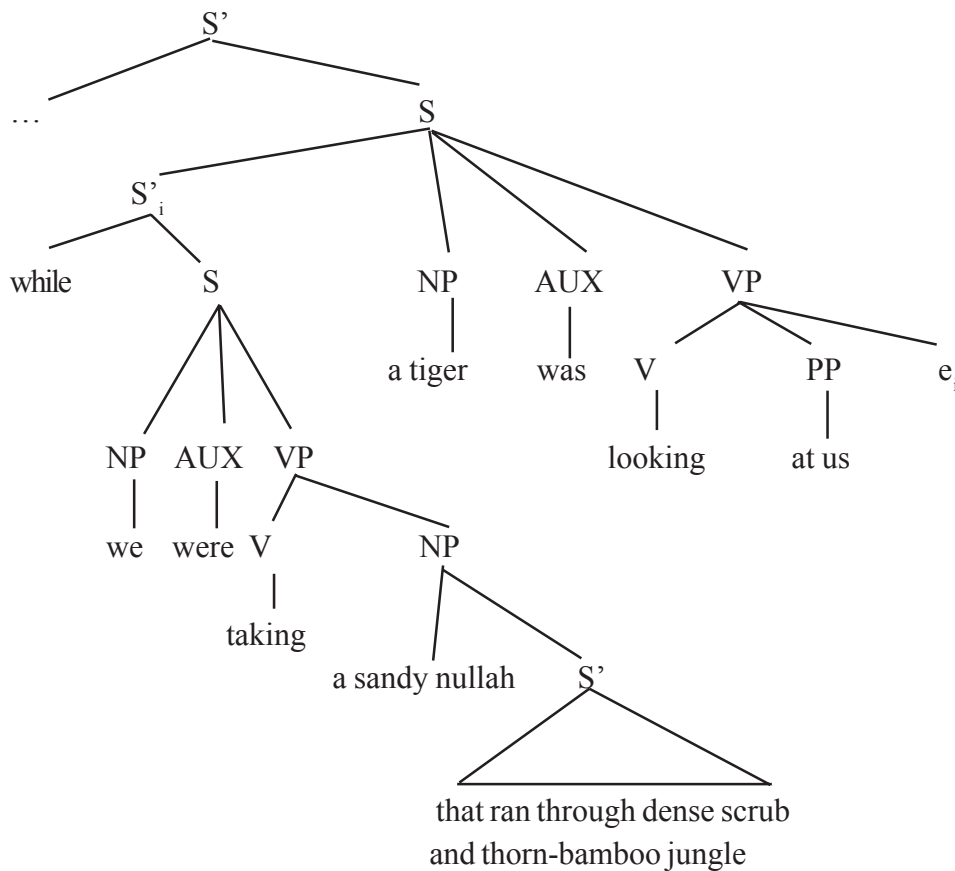
Possible generalizations

1. The underlined parts of the sentences are adjuncts. They are also known as Adverbial clauses. They have the structure S' which is higher than S (i.e., the structure of the sentence).
2. In 1 (b) the underlined part also contains a relative clause (a sandy *mullah* that ran through dense scrub and thorn-bamboo jungle).
3. The part of the sentence that has not been underlined can exist independently of the other. The part of the sentence that is underlined does not have an independent existence.
4. Words like when, while link two sentences and are known as subordinating conjunctions. This syntactic process is called subordination. Sentences beginning with the words like when, while lose their independent status. Such structures are known as subordinate clauses.
5. The structures of these sentences are shown below:
 - a. Since we found nothing to shoot, we started for home towards evening.



Note: The Adverbial clause which was originally the VP adjunct of the independent clause, has been moved to the sentential adjunct position as shown in the diagram. The original position of the Adverbial clause is indicated by the element e_i. It is assumed that all sentences have the S' structure.

b. While we were taking a sandy *nullah* that ran through dense scrub and thorn-bamboo jungle, a tiger was looking at us.



Activity 2

- Read the following passage and identify sentences that instantiate subordination. Draw the tree diagram of the sentences.

If you tear me limb from limb until you separate my soul from my body you will get nothing out of me beyond what I have told you. What more is there to tell that you could understand? Besides, I cannot bear to be hurt; and if you hurt me I will say anything you like to stop the pain. But I will take it all back afterwards; so what is the use of it?

Module 5: Coordination

Activity 1

A policeman and the conductor are pulling Gandhi from the First Class car. Gandhi is clinging to the safety rails by the door, a briefcase clutched firmly in one hand. The European cracks on Gandhi's hands with his fist, breaking Gandhi's grip and the policeman and conductor push him across the platform. It is ugly and demeaning... The conductor hurls Gandhi's book at his feet as the train starts to move.

1. Look at the following sentences.

- a. A policeman and the conductor are pulling Gandhi from the First Class car.
- b. The European cracks on Gandhi's hands with his fist, breaking Gandhi's grip and the policeman and conductor push him across the platform.
- c. It is ugly and demeaning.
- d. The conductor hurls Gandhi's book at his feet as the train starts to move.

What are the structures combined by and in these sentences?

2. What are your observations on the structures involving subordination and the structures containing and?
3. What are your observations on the syntactic role of and?
4. Draw the tree diagrams of these sentences and observe their structural differences.

Possible generalizations

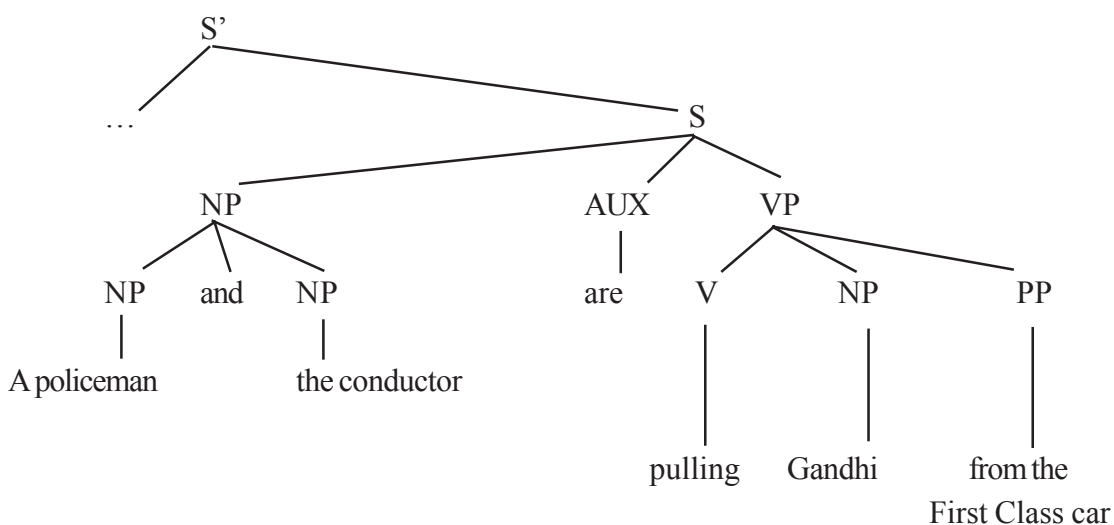
1. In 1(a) a policeman and the conductor is a complex NP which contains the NP a policeman and the NP the conductor conjoined by and; in 1 (b), and conjoins the two sentences namely, (1) The European cracks on Gandhi's hands with his fist, breaking Gandhi's grip and (2) the policeman and conductor push him across the platform; the second sentence has a complex NP in the subject position which contains two NP's conjoined by and; in 1 (c), and conjoins two adjectives (AP's) namely, ugly and demeaning. 1 (c) is an instance of subordination involving the Adverbial clause as the train starts to move.

2. Subordination is a syntactic phenomenon involving two sentences where one sentence loses its independent existence. In structures that contain and the two conjoined structures have equal status.

3. The word and is a coordinator which conjoins two equal structures. This process is known as coordination.

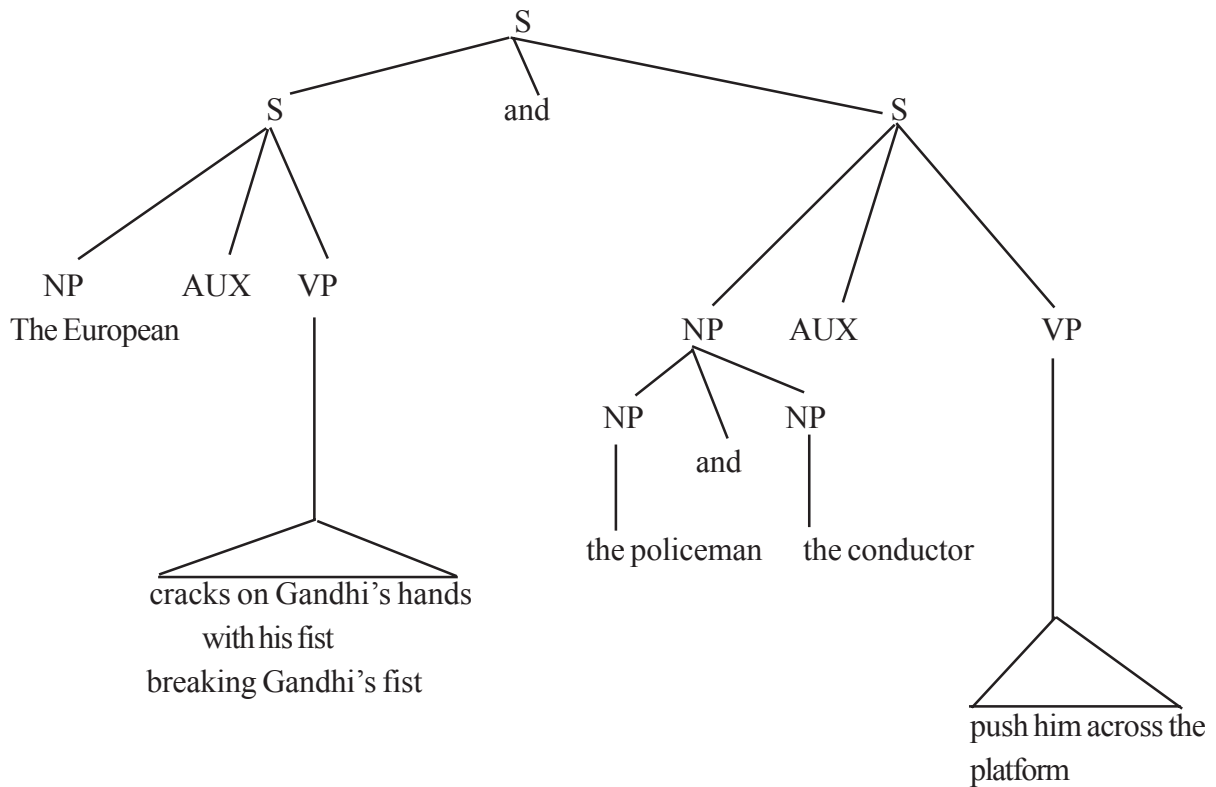
4. The structures of these sentences are shown below:

- a. A policeman and the conductor are pulling Gandhi from the First Class car.



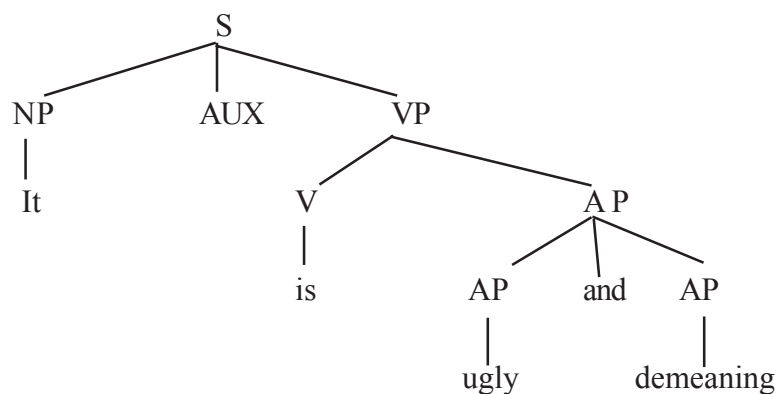
- b. The European cracks on Gandhi's hands with his fist, breaking Gandhi's grip and the police-

man and conductor push him across the platform.



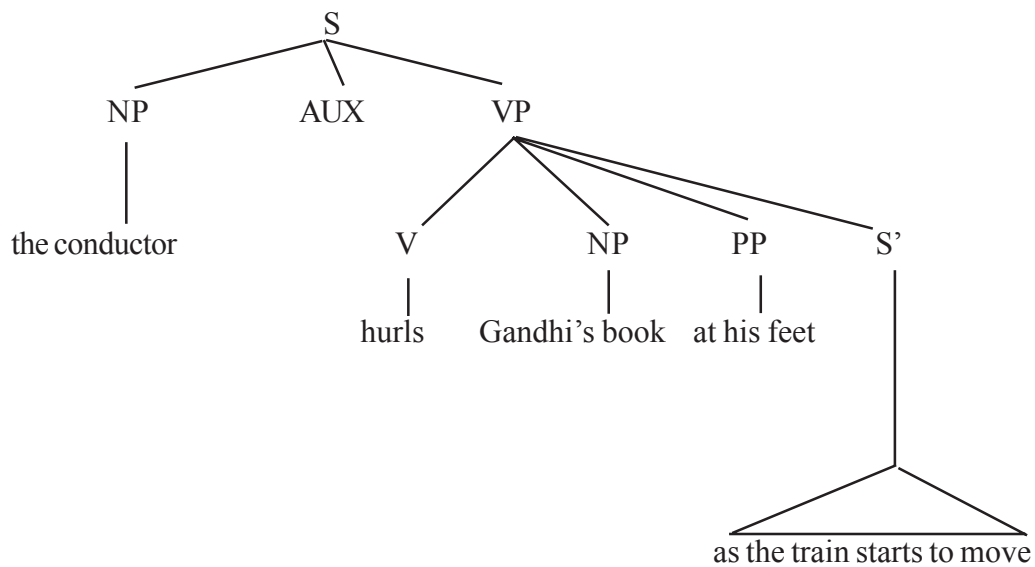
(Note: Some details have been omitted from the diagram.)

c. It is ugly and demeaning.



(Note: Some details have been omitted.)

d. The conductor hurls Gandhi's book at his feet as the train starts to move.



Note: In Coordination any structure can be conjoined s but in subordination only two sentences are conjoined whereby the sentence that is preceded by the Adverb becomes the VP adjunct of the main clause.

Part III

Constructing Formal Grammar

Module 1: The Auxiliary System

Vishnu looked at his old school bag. A cruel rat had eaten up its corners. “It doesn’t matter. I can still carry my books in it,” he thought. “I should not put my pen or pencil in it.”

There was a stool in the corner of the room. Some notebooks had been placed on it. He thanked Radhika’s father in his mind. “How kind he is!”

Two days back he had met Mr. Gopalan on the way to market. “Vishnu, I have bought some note books for you. I will send them with Radhika,” he said. Vishnu looked at him with thankful eyes.

Vishnu put two old notebooks in his bag. “There is no need to carry anything else today.”

Then he came to his mother. She was still sitting on her mat.

“Mother I have to go to school.”

She did not say anything. Vishnu felt sorry for his mother. “My poor mother! She has been working hard to feed me and send me to school. That is why she falls ill very often,” he thought.

He went near his mother and kissed on her forehead.

“Ma... don’t worry. You will be all right soon.”

Now consider the following sentences.

1. Vishnu looked at his old school bag.
2. There is no need to carry anything else today.
3. It doesn’t matter.
4. A cruel rat had eaten up its corners.
5. I can still carry my books in it.
6. She was still sitting on her mat.
7. I have to go to school
8. She did not say anything.
9. She has been working hard to feed me.
10. You will be all right soon.
11. Some notebooks had been placed on it.

1. Split the verbal elements in each sentence into its components and identify the Tense in each sentence.
2. What are your observations on the other verbal elements in these sentences?
3. What are your observations on the auxiliary verbs in these sentences?

Possible Generalizations

1. We can split the verbal elements in these sentences as shown below:
 1. looked (look + Past Tense)
 2. is (be + Present Tense)
 3. does (do + Present Tense)
 4. had eaten (have + Past Tense; eat + -en)
 5. can (can + Present Tense; carry (bare form))
 6. was sitting (be + Past Tense; sit + ing)
 7. have; go (have + Present Tense; go (bare Verb))
 8. did not say (do + Past Tense – say (bare Verb))
 9. has been working; to feed (have + Present Tense; be + en; work + ing; feed (bare Verb))
 10. will be (will + Present Tense; be (bare form))
 11. had been placed (have + past; be + en; place + ed)

Sentences (2, 3, 4, 5, 7, 9 and 10 contain Present Tense. In other words, we can say these sentences are in the Present Tense. 1, 4, 6 and 8 contain the Past Tense and these sentences are in the Past Tense.

2. Sentence (4) contains the Perfective Aspect (realized by the Perfective morpheme have -en). The element have has taken the Past Tense and the element -en has been attached to the verb form eat. This means that the Past Perfect Tense discussed in traditional grammars is a combination of the Past Tense and the Perfective Aspect.

3. Sentence (5) contains the Modal can. It is in the Present Tense. Have The verb carry that follows is a bare verb form.

4. Sentence (6) contains the Progressive Aspect (realized by the Progressive morpheme be-ing). The element be has taken the Past tense and the -ing has been attached to the verb sit. The Past Continuous Tense discussed in traditional grammar is a combination of the Past Tense and the Progressive Aspect.

5. In (7) the verb have is in the Present Tense form. The embedded sentence contains the to-infinitive to go; the verb go here does not carry any Tense.

6. In (8) there is the supporting verb do. It contains the Past Tense. The Verb form say does not carry Tense or any other element.

7. In (9) we find the Combination of the Present Tense, the Perfective Aspect and the Progressive Aspect. The Present Tense is attached to the Verbal element have of the perfective aspect; the -en element of the Perfective Aspect is seen attached to the verbal element be of the Progressive Aspect; the -ing of the Progressive Aspect is seen attached to the verb work. The verb feed in the embedded sentence does not carry any Tense. This sentence is an example of the Present Perfect Continuous Tense discussed in traditional grammar.

8. In (10) there is the Modal will which is in the Present tense form. The verb be is a bare form.

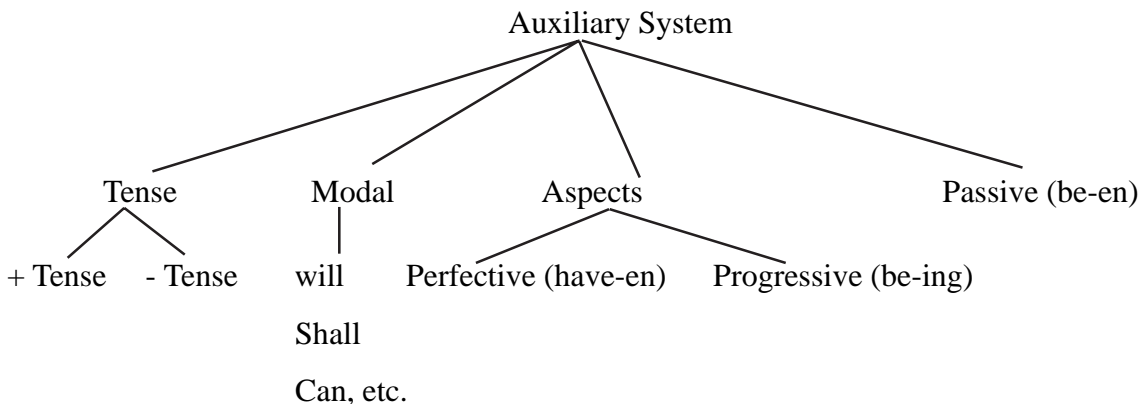
9. In (11) we find the combination of Past Tense, the Perfective Aspect and the Passive (realized by the morpheme be-en). The Past Tense is inflected on the element have of the Perfective Aspect; the -en of the Perfective Aspect is attached to the verbal element be of the Passive morpheme; the -en of the Passive morpheme is inflected on the verb place as -e d (placed).

9. The Auxiliary System is a combination of the Tense, Modal, and the Perfective and Progressive Aspects. The Passive realized by the morpheme be-en also comes under the Auxiliary system. The different tenses discussed in traditional grammar is obtained by the interplay of these elements.

10. There are only two tenses in English, the Present Tense and the Past Tense. The Tense is a matter of inflection and it is always inflected on the first verbal element in the sequence.

11. The supportive Verb do appears only when there are no Modals, Aspects or Passive in the sequence of verbal elements.

5. The Auxiliary system in English can be represented with the help of a graphic organizer as shown below:



Note: The support verb do and the primary auxiliary verbs such as have and be appear in the position of Modal only.

Examples: You have seen this before (Compare with Have you seen this before); This is his home (Compare with Is this his home?)

Module 2: The Auxiliary Inversion and Wh - Movement

Activity 1

Read the passage.

A huge wave hit the boat. It turned the little boat over. The men fell into the water. With great difficulty, they set the boat right and climbed into it. They were tired and wet.

‘Are you all right, Harbo?’

‘Yes, I am,’ said Samuelson.

‘Do you want to sleep?’

‘Yes, I am tired.’

They slept for a long time. When they woke up, they were hungry and thirsty. There were only a few biscuits left in a tin, and very little water in the tank.

‘What shall we do?’ asked Harbo.

‘When will we meet a ship?’ asked Samuelson. ‘What will happen to us?’ they wondered.

Did they see any ship? Yes. On 15 July, they finally saw a ship. The captain of the ship took them aboard. He gave them a good meal. He also gave them fresh water and a lot of food to continue their journey.

Now consider the following pair of sentences.

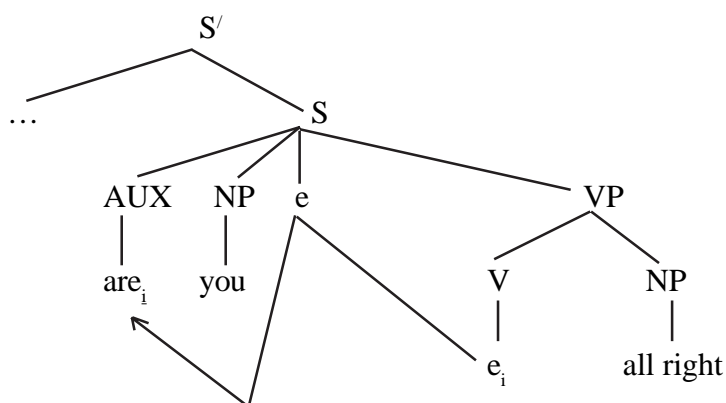
- 1 (a) Are you all right?
(b) You are all right
- 2 (a) Do you want to sleep?
(b) You want to sleep.
- 3 (a) What shall we do?
(b) We shall do something.
- 4 (a) When will we meet a ship?
(b) We will meet a ship at some point.
- 5 (a) What will happen to us?
(b) Something will happen to us.

1. What difference do you find between the (a) and (b) sentences regarding in the positioning of Auxiliary verbs?
2. What are your observations on the Wh-words in the (a) sentences and the underlined word/s in the (b) sentences?
3. How will we interpret the Wh -words in sentences (3) to (5)?
4. What will be the structures of these sentences?

Possible generalizations

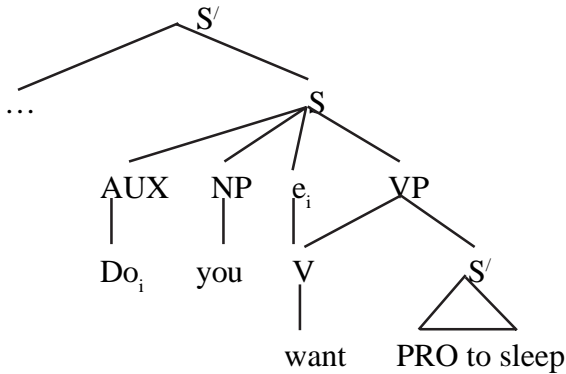
1. In all the (a) sentences the Auxiliary verb is placed before the subject NP; in other words in the (a) sentences we get the configuration AUX NP VP whereas, in the (b) sentences we find the configuration NP AUX VP. This is known as **Auxiliary Inversion**.
2. In the examples (3) to (5) we find a Wh-word in the initial position. These sentences also exemplify Auxiliary Inversion.
3. The Wh-words in (3) to (5) seek information given in the underlined part of the corresponding (b) sentences. In (3)a, the Wh-word what stands for the Direct Object of the Verb do (cf. We shall do **what?**). When in (4)a stands for the adjunct in the 4(b) sentence (cf. We will meet a ship **when?**). In 5(a) the Wh-word what stands for the Subject of the Verb happen (cf. **What** will happen to us?).
4. We can interpret these Wh-words only in relation to the position from which they have originated. The (a) sentences in (3) to (5) are examples of **Wh-Movement**. In other words, the Wh-expression has originated in some position (Subject, Object, Adjunct) of the sentence and has moved to the initial position of the sentence.
5. In all cases of Wh-movement we find Auxiliary Inversion.
6. The structures of the (a) sentences in (1) to (5) can be represented as shown in (7) to (11).

(7) Are you all right?



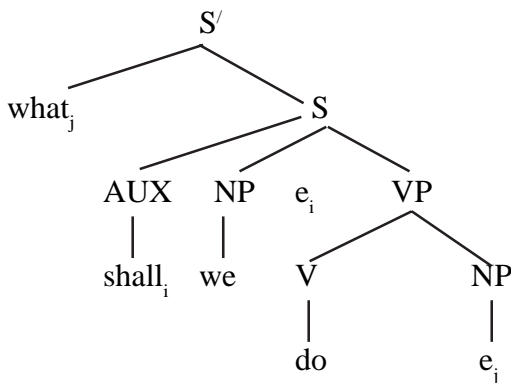
Note: The verb are is the main verb of the sentence. But it can also function as auxiliary. From its original position are has moved to the AUX position and from there to the initial position (see the arrow).

(8) Do you want to sleep?

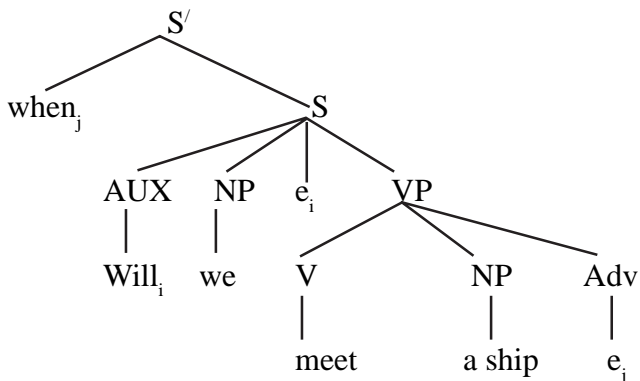


Note: In this structure, the AUX do has moved to the initial position.

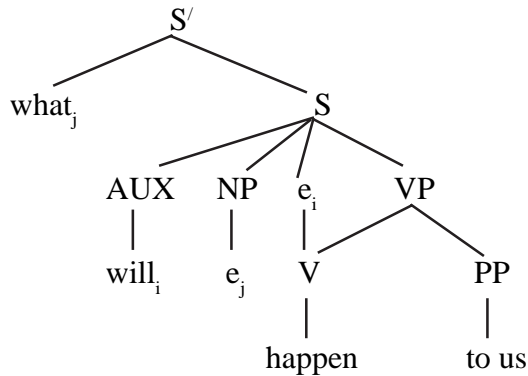
(9) What shall we do?



(10) When shall we meet a ship?



(11) What will happen to us?



Note:

1. In the structures (9) to (11) there are two instances of the element e . e_i shows the original position of the AUX whereas e_j shows the position from which the Wh-word has originated. These movements are indicated by co-indexing. In (9) to (10), the Auxiliary verbs and e_i are co-indexed. Similarly, the Wh-words and e_j are also co-indexed differently.
2. These structures will be revised at a later point. For our present discussion these will suffice.

Activity 2

Draw the structures of the (b) sentences in (3) to (5).

Module 3: Thematic Roles and Sentence Structure

Read the following passage.

Trees make all the starch in the world. Starch is the most important part of our food.

Without trees we will not have any starch to eat. They help us to get rain. The leaves of trees breathe out a lot of water vapour into the air. This makes the air cool. The cool air helps rainfall. Rain gives us water. No one can live without water. And we need trees to get water.

Trees have many more uses. The rubber tree grows in many parts of the world. From the sap of this tree we get rubber. Rubber is a very useful thing. Some trees like eucalyptus give us medicines. In South America there is a tree called the cow tree. People drink the sap of this tree instead of milk! It is less expensive than milk.

Consider the Verb Phrases in the sentences given below:

1. Trees make all the starch in the world.
2. Starch is the most important part of our food.
3. Without trees we will not have any starch to eat.
4. They help us to get rain.
5. The leaves of trees breathe out a lot of water vapour into the air.
6. Rain gives us water.
7. No one can live without water.

1. Identify the main verb and the categories that appear after the Verb. Do they belong to the same syntactic category?
2. Are there any adjuncts in these sentences? If so, are they adjuncts of the VP structure, or the S structure?
3. How many NP's does each sentence contain? Is there any connection between the Verb and the number of NP's that should essentially be there in a sentence?
4. What are the possible generalizations regarding the categories that appear after the Verb?

Possible generalizations

1. (1), the Verb is make which is followed by the NP all the starch in the world whereas, in (2); it is followed by the NP the most important part of our food. In (3), the verb is have and it is followed by the NP any starch and the to-infinitive clause (PRO to eat). In (4), the Verb help is followed by the NP us and the to-infinitive clause (PRO to get rain). In (5), the Verb breathe out is followed by the NP a lot of water vapour and the PP into the air which, is an adjunct. In (6) the Verb gives is followed by the two NP's, us and water. In (7), the Verb live is followed by an adjunct without water.
3. It is the semantic property of the Verb which decides what categories will be essential in the sentence.
4. There is a connection between the nature of the Verb and the number of potential NP's in a sentence. The number of essential NP's in a sentence depends upon the thematic (theta) role/s that the Verb has. For example, the Verbs is in sentence (2) and live in sentence (7) have only one theta role each (starch; no one) which is received by the NP

in the subject position. The verb makes in sentence (1) has two theta roles; one is received by the Subject NP (trees) and the other is received by the Object NP (all the starch in the world). This is true of the verbs in the sentences in (3), (4) and (5) also. The verb give has three theta roles and therefore the sentence in (6) contains three NP's, namely, the Subject NP (rain) and the two NP's (us; water) that appear as Objects.

Activity 2

Read the following passage focusing on the verbs.

The Head Master surveyed the class for a few minutes and asked, 'Are you not ashamed of coming and sitting there after what you did yesterday?' Just as a special honour to them, he read out the names of a dozen students or so that had attended the class. After that he read out the names of those that had kept away, and asked them to stand on their benches. He felt that punishment was not enough and asked them to stand on their desks. Swaminathan was among them and felt humiliated at that eminence. Then they were lectured. When it was over, they were asked to offer explanations one by one. One said that he had an attack of a headache and therefore could not come to school. He was asked to bring a medical certificate.

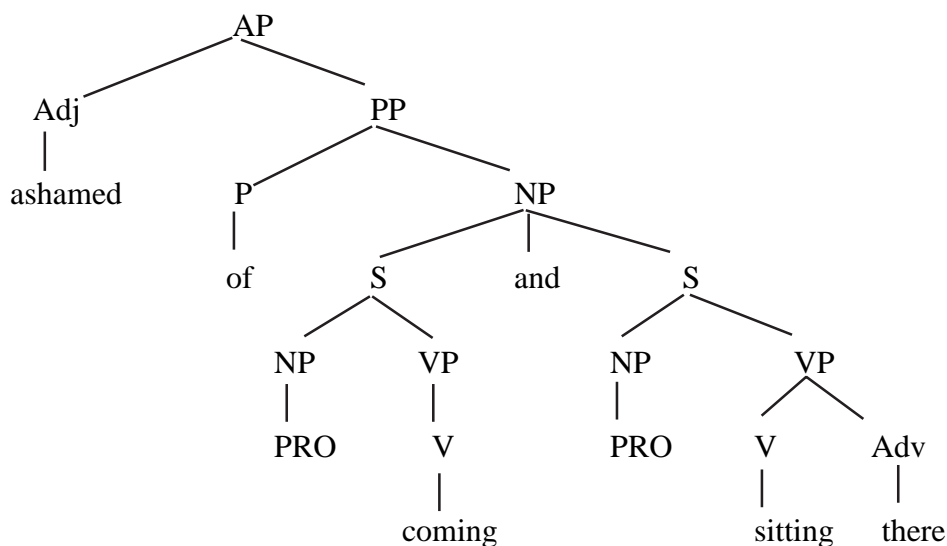
Now consider the following sentences:

1. Are you not ashamed of coming and sitting there after what you did yesterday?
2. They were asked to offer explanations one by one.
1. Identify the verbs, the number of theta roles each of the verbs in these sentences and the NP's that get these theta roles.
2. What is the syntactic category of the group of words ashamed of coming and sitting there?
3. Draw the tree diagram of the expression ashamed of coming and sitting there.
4. Compare the structures of the English expressions write stories in English and in this class with the structure of their equivalent expressions in Telugu.

Possible generalizations

1. The sentence in (1) contains the verbs are, coming, sitting and did. The verb are has one theta role which is assigned to the Subject NP you. The verb come (in coming), sit (in sitting) have one theta role each which is assigned to the pronominal element PRO. The verb did in (1) has two theta roles; one is assigned to the NP you and the NP what.

- In (2), the verb asked has two theta roles: one is assigned to the NP they and the other is assigned to the to-infinitive clause to offer explanations, which has the status of a Noun Phrase. The verb offer has two theta roles; one is assigned to the NP explanations and the other is assigned to the invisible subject PRO.
- The theta roles of the verbs are to be assigned to some NP's. Each NP in a sentence gets one and only one theta role.
- The expression ashamed of coming and sitting there is an Adjective Phrase; the Adjective is ashamed and the prepositional phrase of coming and sitting there is its Complement.
- The structure of this AP can be represented as follows:



Note: The PRO in this structure will be co-indexed with you that appears in the subject position of the sentence, Aren't you ashamed of coming and sitting there?.

Activity 3

Identify the other verbs in the passage and the NP's that receive their theta roles.

Module 4: The X-bar Schema

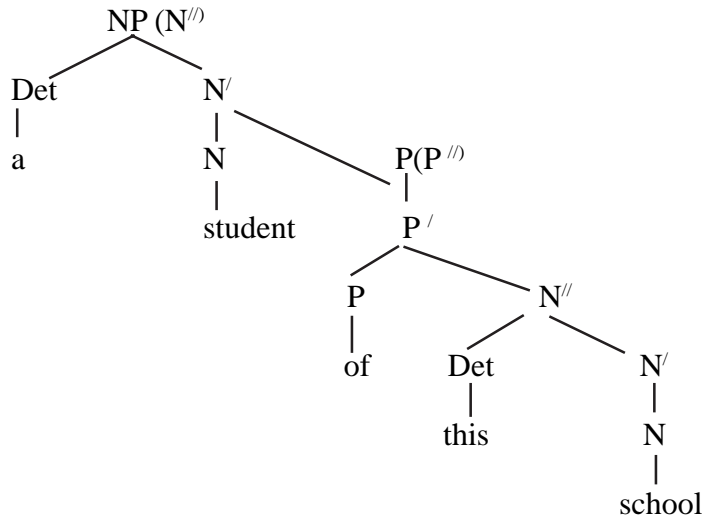
You have already come across the structures like NP, VP, PP and AP. In this Module we will try to find out what is common about these structures.

Read the following passage.

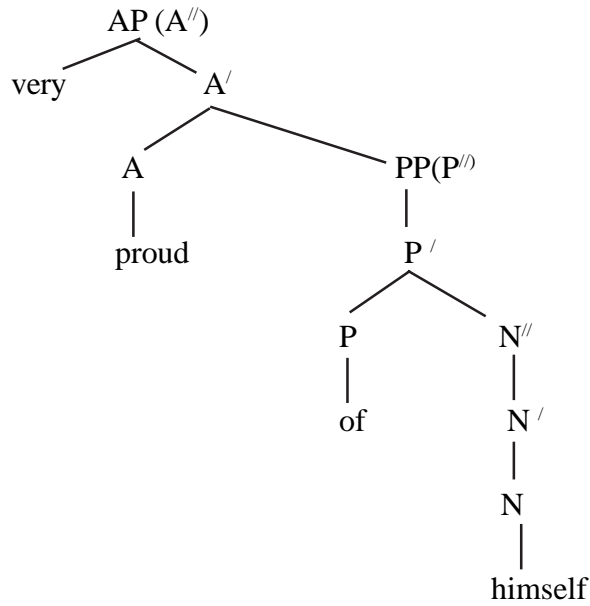
Gopi is a student of this school. He can write stories in English. He is very proud of himself because he is very good at English. He says that he has written a novel.

Now consider the following tree diagrams.

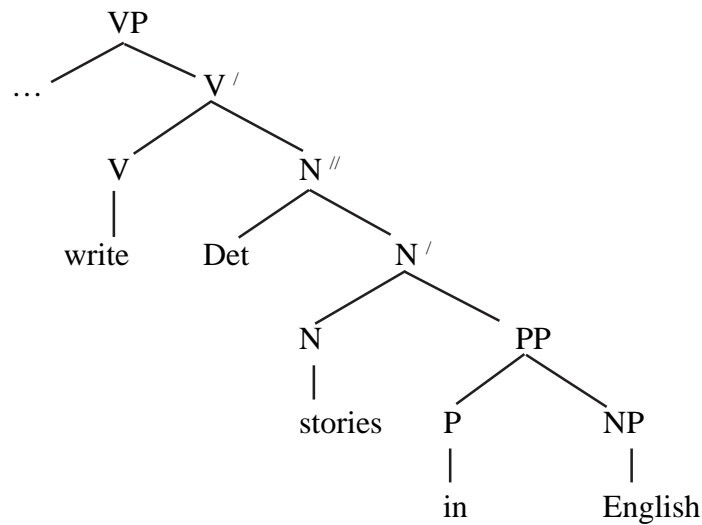
1.



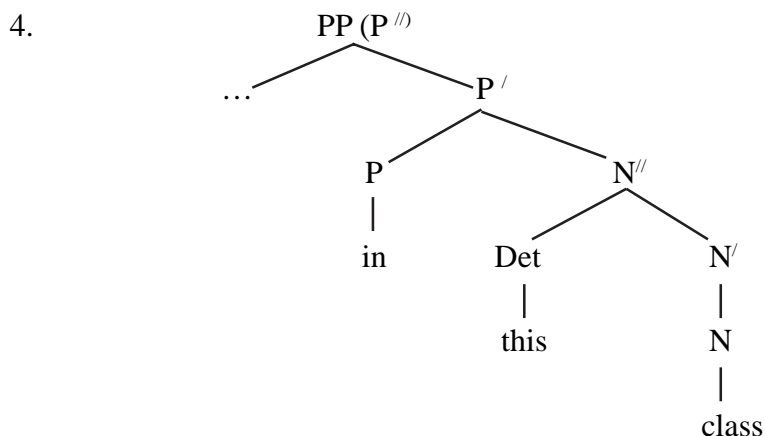
2.



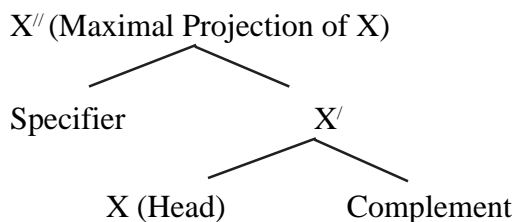
3.



(Note: some details are left out in the diagram)



1. What are your observations on these structures?
2. Find out the relationship between
 - a. N and NP
 - b. Adj and AP
 - c. V and VP
 - d. P and PP
3. Words classified as N, A, V and P are lexical categories whereas, the categories named as NP, AP, VP and PP are phrasal categories.
4. Any lexical category, X (i.e., N, A, V, P et.) has two level projections namely, X' and X'' . X'' is the maximal projection of X; NP, AP, VP, PP etc. are maximal projections.
5. Within the XP structure (i.e., NP, AP, VP, PP, etc.) we get X as the Head of the structure and its complement. Apart from the Head and Complement there may be specifiers of X. The Head always projects its phrase which is its maximal projection.
6. The schema related to the internal structure of a maximal projection is known as X-bar schema. This can be diagrammatically represented as shown in (7).
- 7.



X (the word that is the “core” of the phrase) is the Head of the structure; It determines the type of phrase. As can be seen in the diagram, A complement is a phrase that the Head requires in its own phrase. For example, in the VP structure shown in (3), the NP stories in English is the Complement of V (Traditionally, this is known as the Direct Object). In this expression there is

no Determiner. But it is assumed that the Determiner position is available for all NP's. the PP in English is the Complement of the Head noun stories. Similarly, in (4) the NP this class is the Complement of the P in, which is the Head of the PP structure. Complement is the phrase that is the sister of X. In other words both the X and its Complement appear under the N' level (that is to say, at the N' node.. The Specifier is the phrase that is the daughter of XP. In other words both the Specifier and N' are the sisters that come at the N'' node.

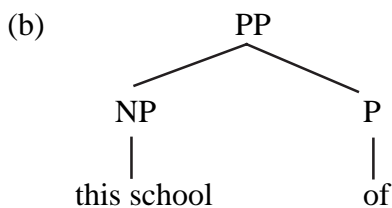
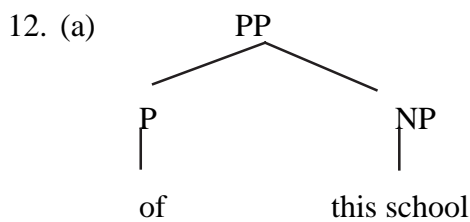
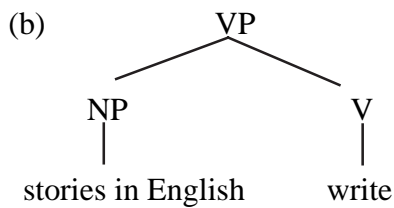
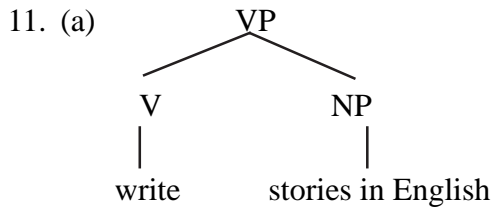
8. The linear order of elements (left-to-right) is language-specific. In the English expressions the Head of structure appears initial position within the structure and its complement appears after that. See the relevant expressions and their corresponding structures:

9. (a) write stories in English (English)

(b) English in stories (Telugu)

10. (a) of this school (English)

(b) this school of (Telugu)



Module 5: The CP and IP structures

Activity 1:

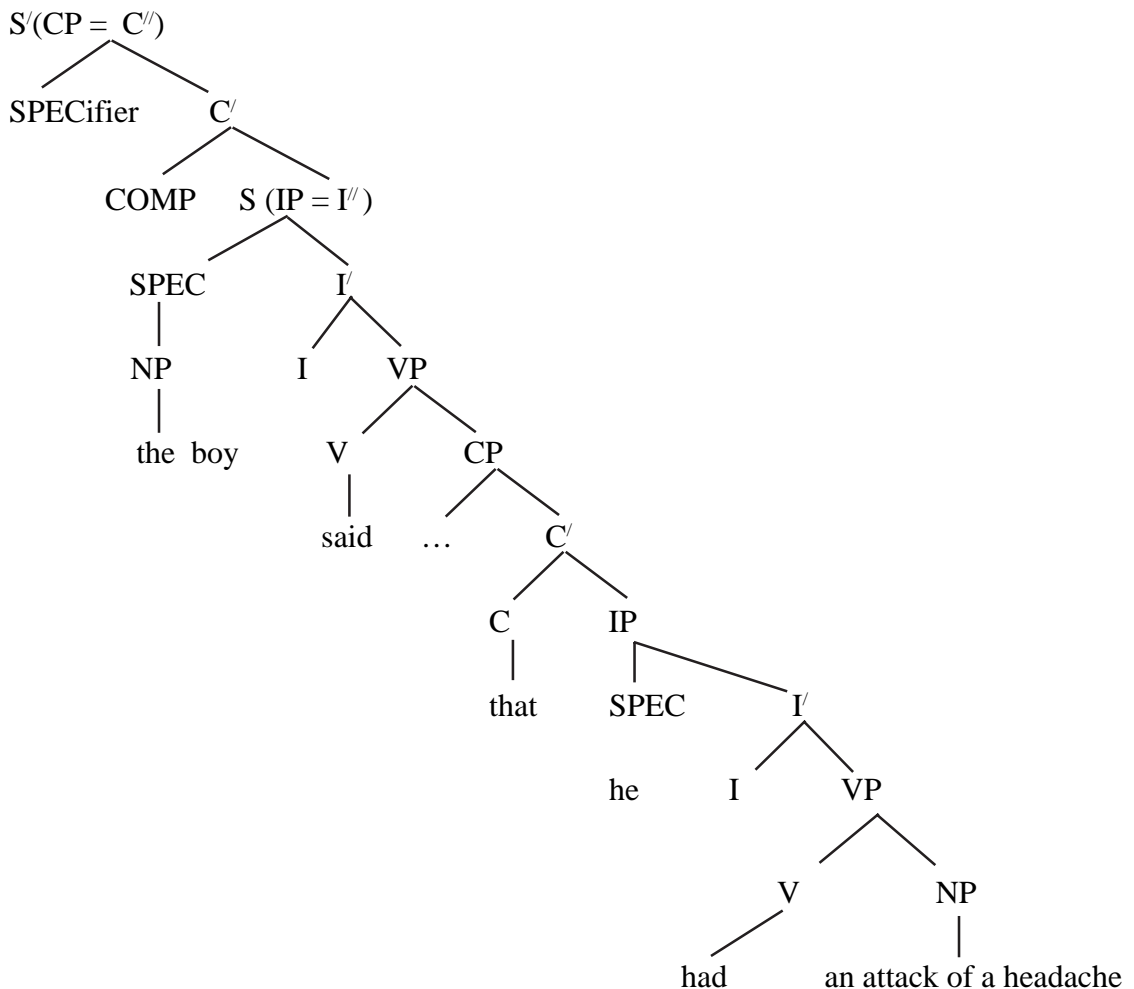
Let us re-examine the sentence structure that we learnt in class IX. We will bring the S and S' structures under the X-bar schema. Consider for example, the sentences in the passage given below:

One boy said that he had an attack of a headache. The headmaster got angry when he heard this. He asked the boy to stand up on the bench.

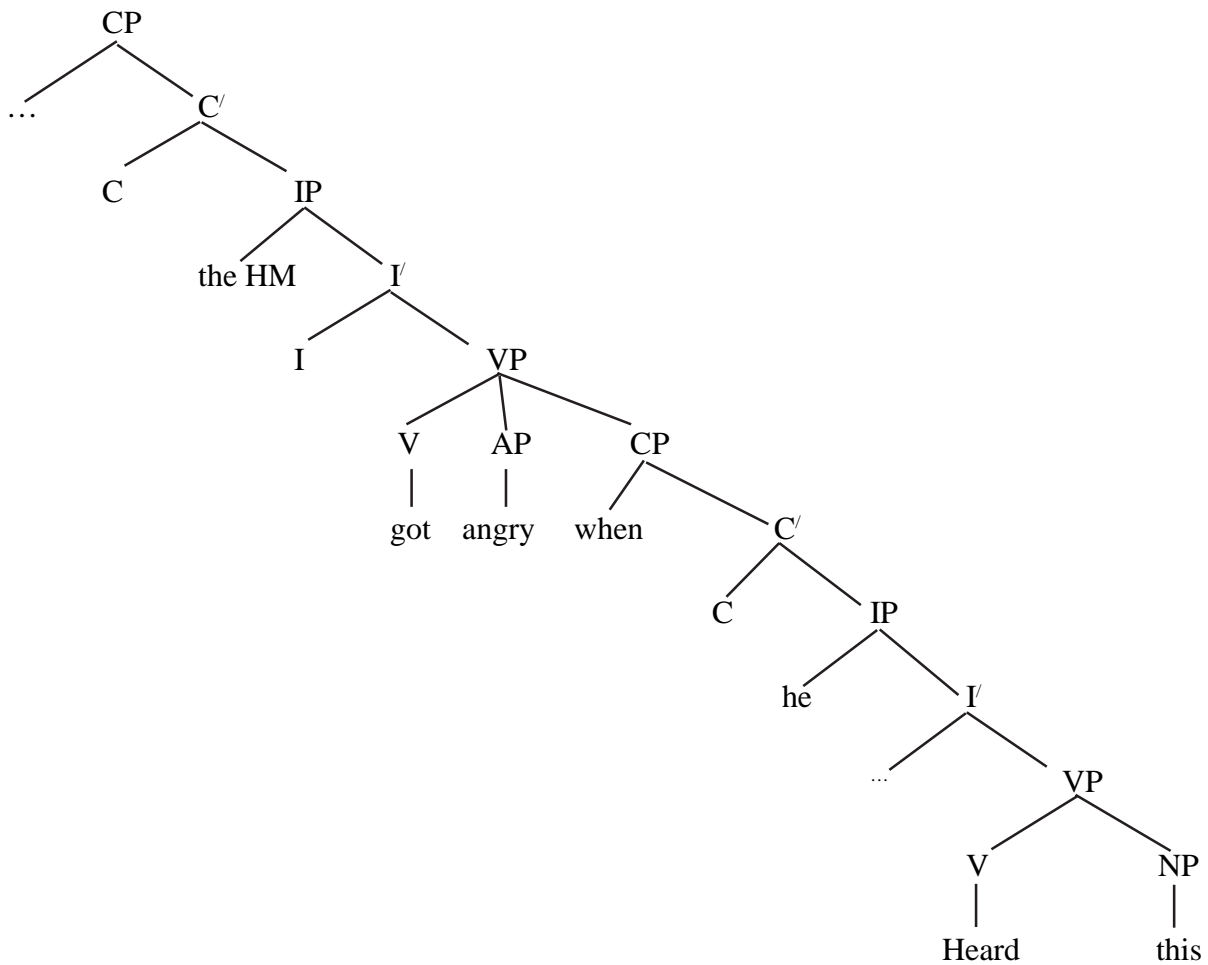
1. What will be the Head, Complement and Specifier of the S and S' structures?
2. Where will we put the Adverbial when and the Complementizer that in the X-bar structure?
3. What will be the structure of the equivalent expressions in Telugu?

Possible Generalizations

1. The sentence, One boy said that he had an attack of a headache has the structure as shown below:



2. The structure of the sentence ‘The headmaster got angry when he heard this,’ is shown below:

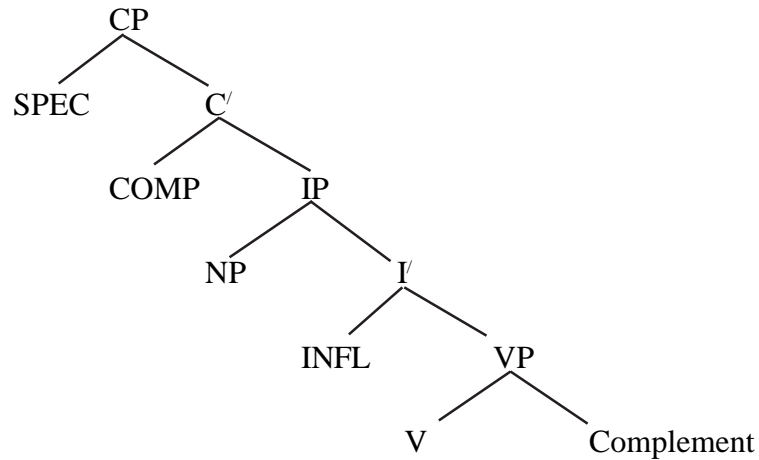


Note: Some details have been left out from these structures for avoiding complexity.

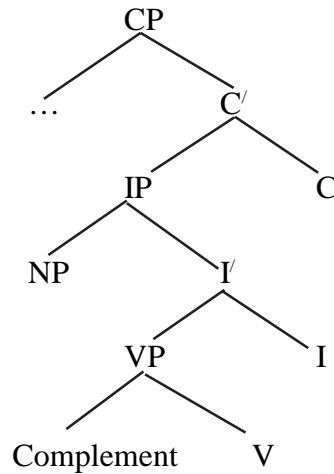
- All sentences have the CP structure. The Head of the CP is C (which stands for the Complementizer or in short, the COMP). The CP structure has the Specifier (In short, SPEC) and C' as its daughters. The Specifier position will be occupied by Wh-words in interrogative constructions.
- The head of a sentence is I, the “inflectional head” (in short, INFL); morphemes (possibly abstract/invisible ones) involving grammatical features such as verb tense and modality (possibility, necessity, etc.) typically go in this position.

The complement of an IP is the predicate of the sentence. The specifier of an IP is the subject of the sentence

5. As per X-bar schema, the structure of a typical sentence will be as follows:



6. On the other hand, the structure of a typical Telugu sentence will be as follows:



Module 6: Movement and Empty Categories

Activity 1

Let us reconsider the structures of the sentences we analyzed in Module (2) in the light of X-bar schema. All the (a) sentences are reproduced here.

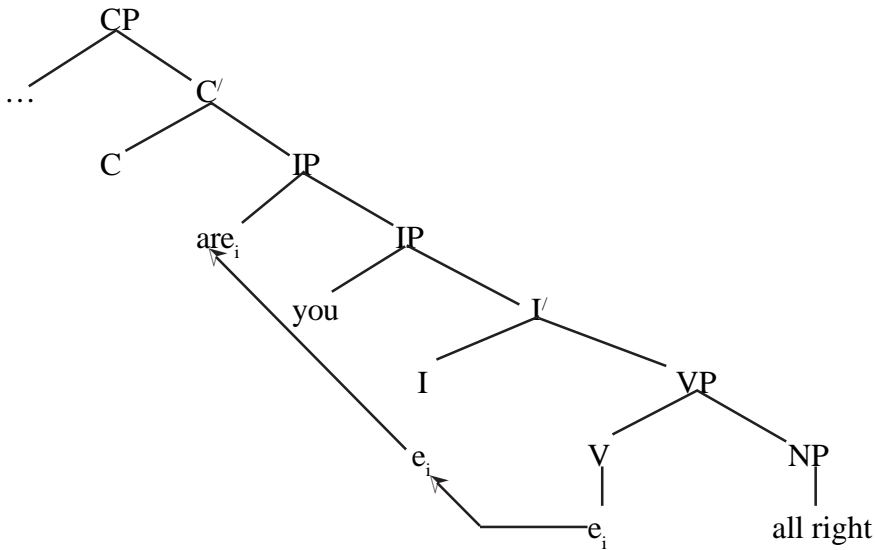
- (1) Are you all right?
- (2) Do you want to sleep?
- (3) What shall we do?
- (4) When will we meet a ship?
- (5) What will happen to us?

1. Where will we accommodate the AUX elements and the Wh-words in the structures that he can be generated by the X-bar schema?
2. What will be the theta roles of the Wh-words in the sentences (3) and (5)?

Possible Generalizations

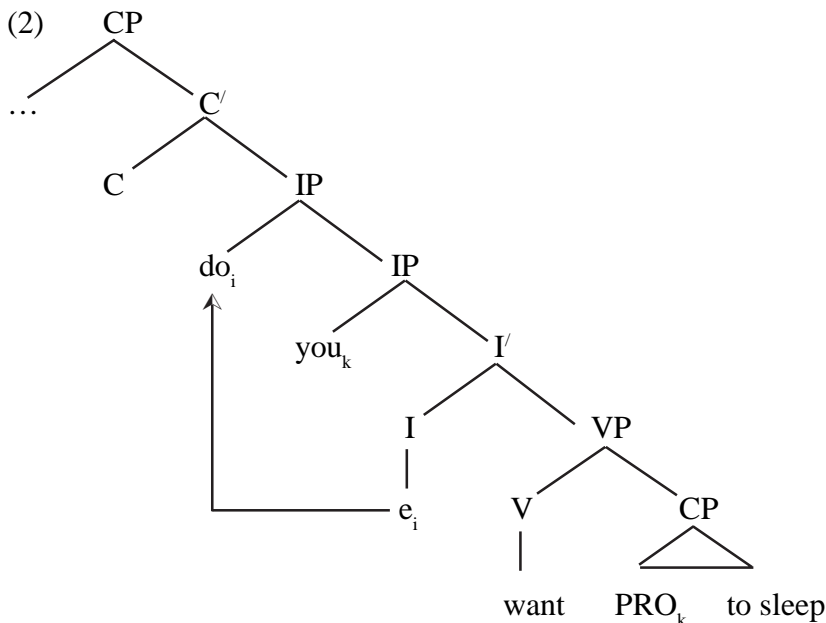
1. The structures of these sentences are shown in diagrams (2) to (6).

(1) Are you all right?

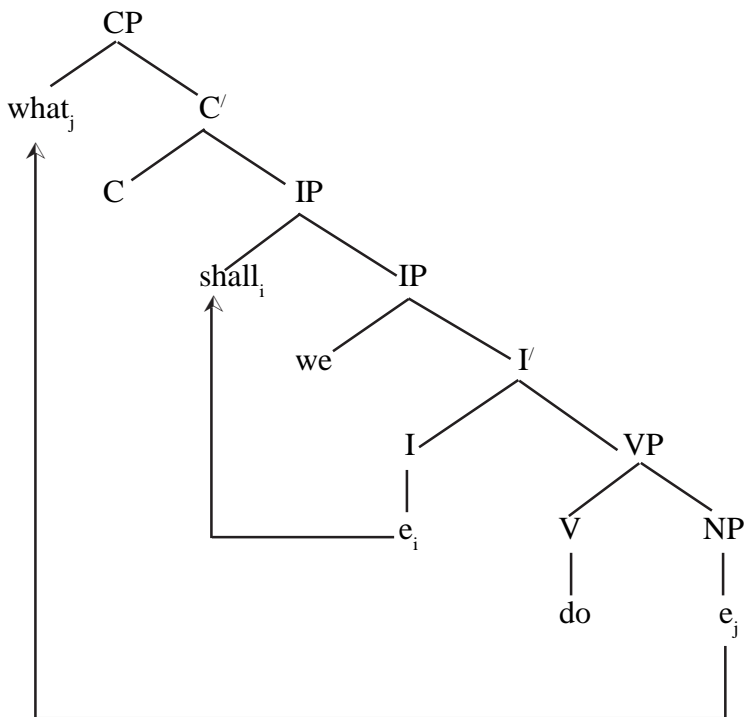


The auxiliary verb are originated as V under the VP and then moved to INFL under I' and finally reached the position under IP as shown in the diagram.

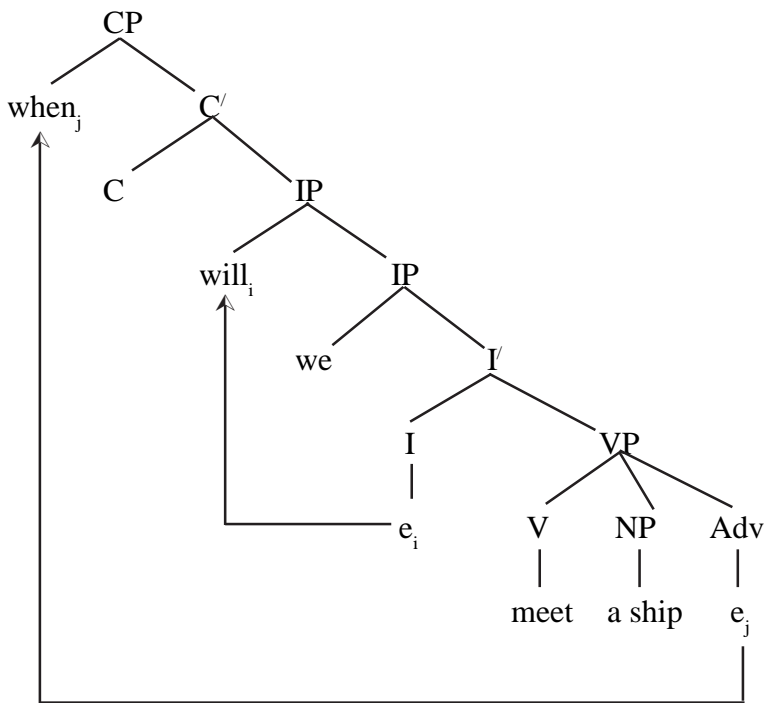
(2) Do you want to sleep?



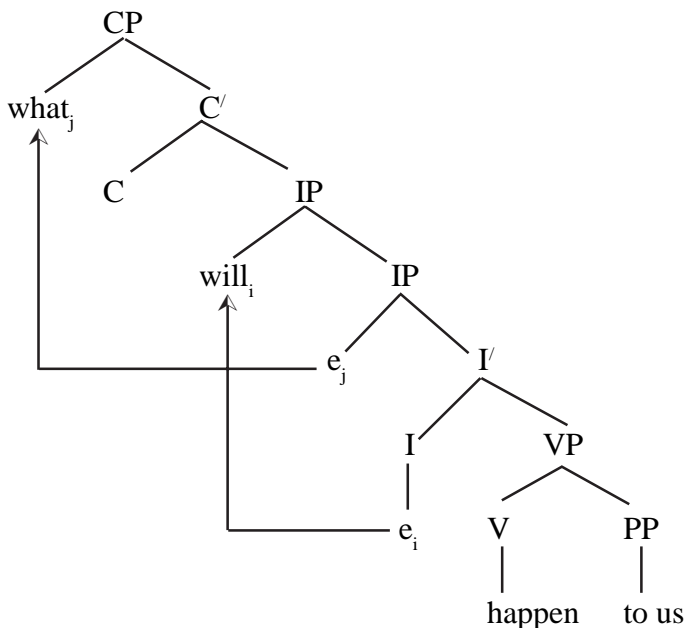
(3) What shall we do?



(4) When will we meet a ship?



(5) What will happen to us?



2. In the sentence, what shall we do, the Verb do has two theta roles. One is assigned to the subject NP we; the other is assigned to the object NP of do. The Wh-word what gets the theta role of the Object NP. In the sentence, what will happen to us, the Verb happen has only one theta role which is assigned to the subject NP. The Wh-word what in this sentence carries this theta role. In the sentence, when will we meet a ship, the Verb meet has two theta roles: one is assigned to the Subject NP we and the other is assigned to the Object NP a ship. The Wh-word when is an adjunct; it does not carry any theta role.
3. In the structure shown in (2) there is a PRO. It gets the theta role of the Subject NP from the Verb sleep. This Verb does not have any other theta role.
4. Both PRO and the e we see in these structures are empty categories. Of these e in these structures is created by movement.

Activity 2

We have analyzed the structures of the (a) sentences in Module (2) using the X-bar schema. Now draw tree diagrams of the (b) sentences in Module (2) in the same manner.

Activity 3

Read the following passage.

Millions of rupees' worth of damage has been caused by a storm which was swept across the north of the Uttarakhand state last night. The River Mandakini burst its banks after heavy

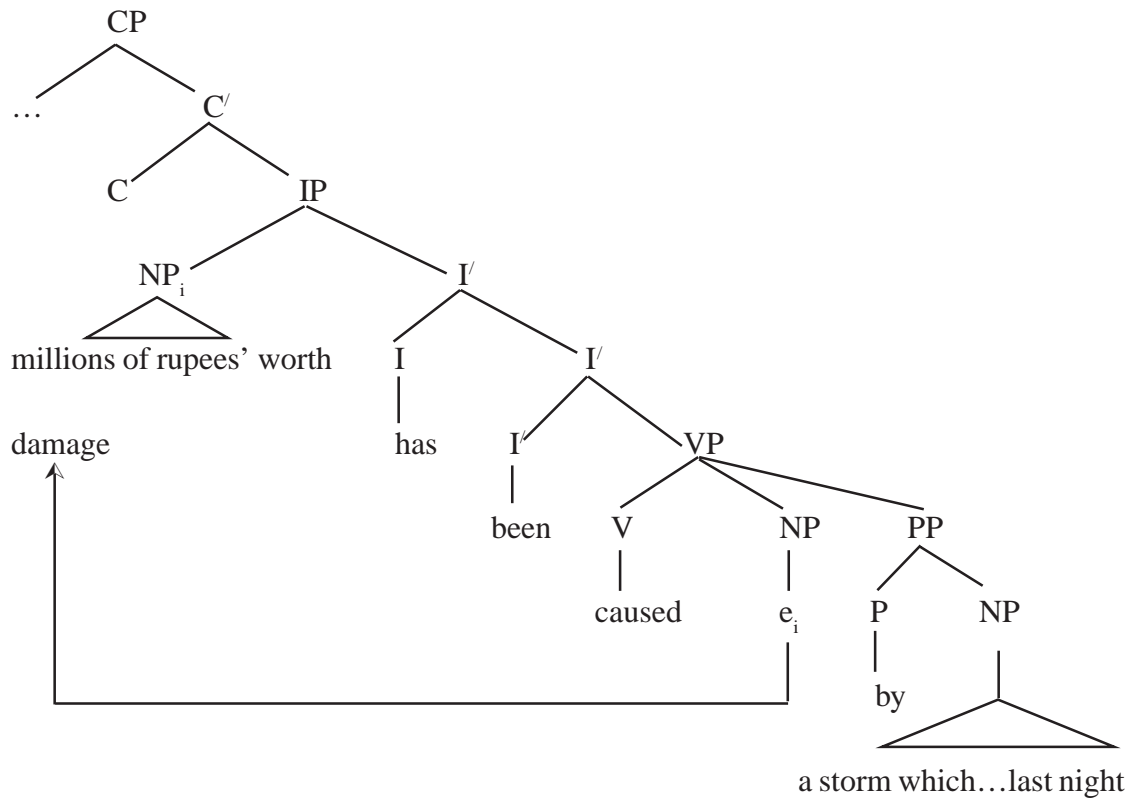
rain. Many pilgrims were washed away by the floods. Volunteers received hundreds of calls for help. Water flow reached ninety miles an hour in some places. Roads were blocked by fallen mountain rocks. Electricity lines were brought down, leaving thousands of homes without electricity.

“Everything possible is being done to get things back to normal,” a spokesman said. One young girl was taken to hospital after she broke her leg. She has now been sent home.

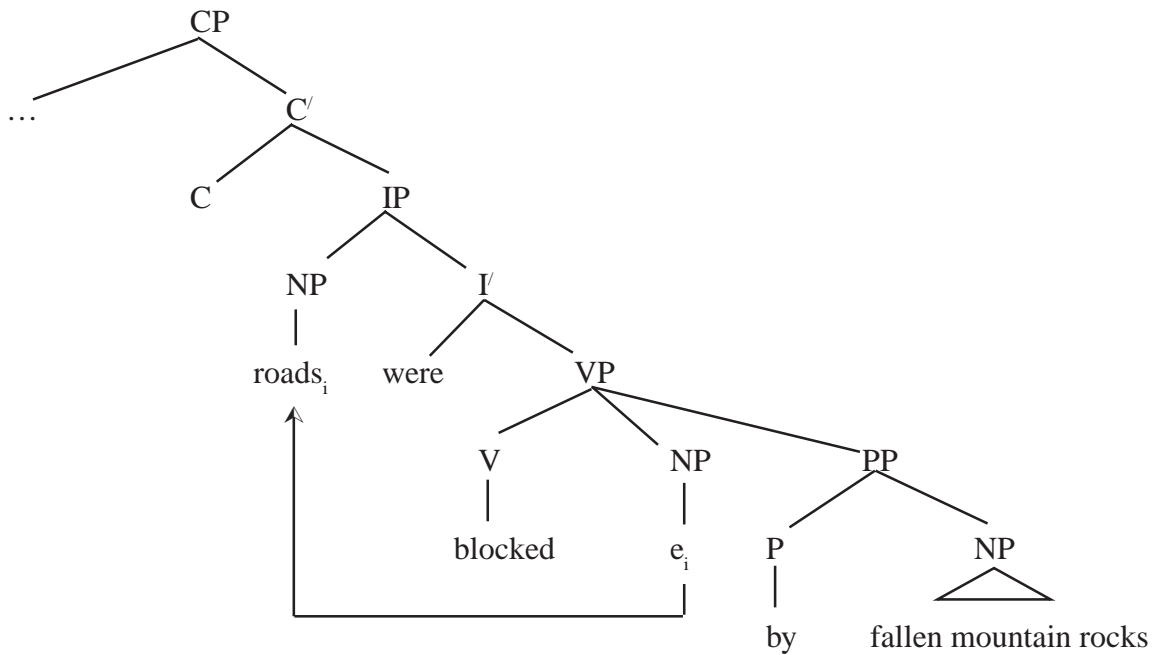
1. Now consider the following sentences focusing on the underlined parts.
 - a. Millions of rupees’ worth of damage has been caused by a storm which swept across the north of the Uttarakhand state last night.
 - b. Roads were blocked by fallen mountain rocks.
 - c. Everything possible is being done to get things back to normal
 - d. One young girl was taken to hospital after she broke her leg.
1. Look at the verbal elements that are underlined. Identify the Auxiliary elements in the sequence. Split each verb form in the sequence to its components.
2. Where will we accommodate these verbal elements in the structure of the sentence as per X-bar schema?
3. What difference do you find between the movement of a Wh-expression and the movement manifest in these constructions?

Possible Generalizations

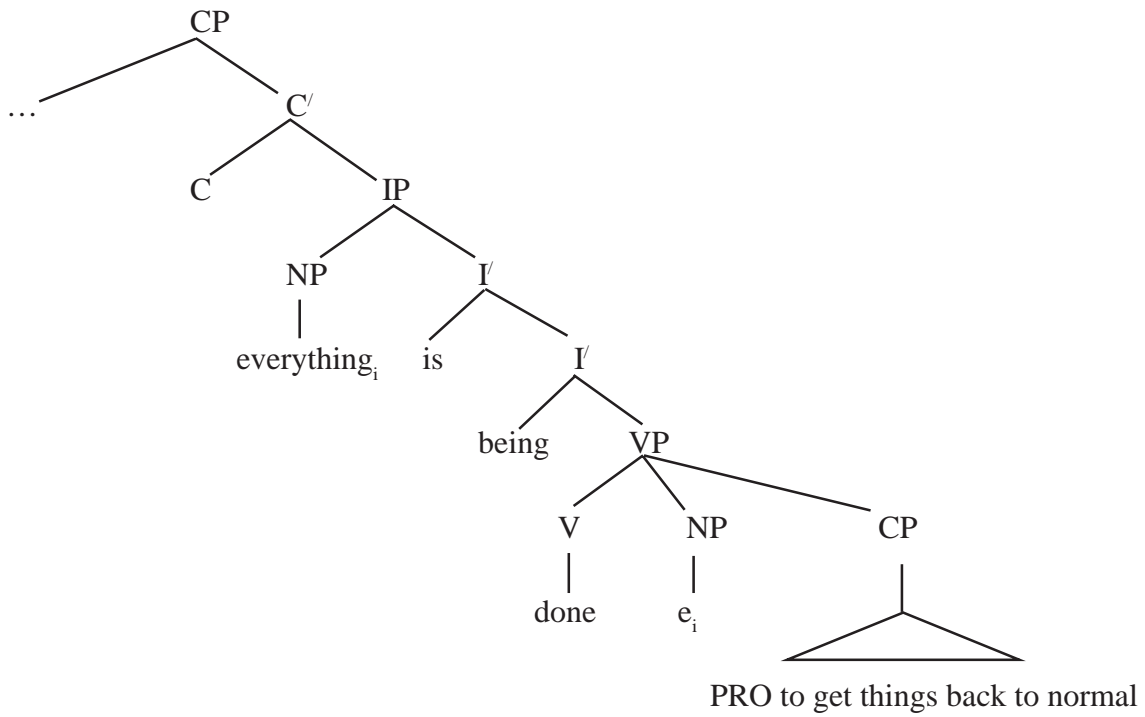
1. The verbal sequences in these sentences can be split into components:
 - a. has been caused (Present Tense; Present Perfect (have-en); Passive (be-en) cause (bare verb)
 - b. were blocked (Past Tense; Passive (be –en)
 - c. is being done (Present Tense; be; Progressive (be –ing); do (bare verb)
 - d. was taken (Past tense; Passive (be-en); take
2. The structures of the sentences are given below:
 - a. Millions of rupees’ worth of damage has been caused by a storm which swept across the north of the Uttarakhand state last night.



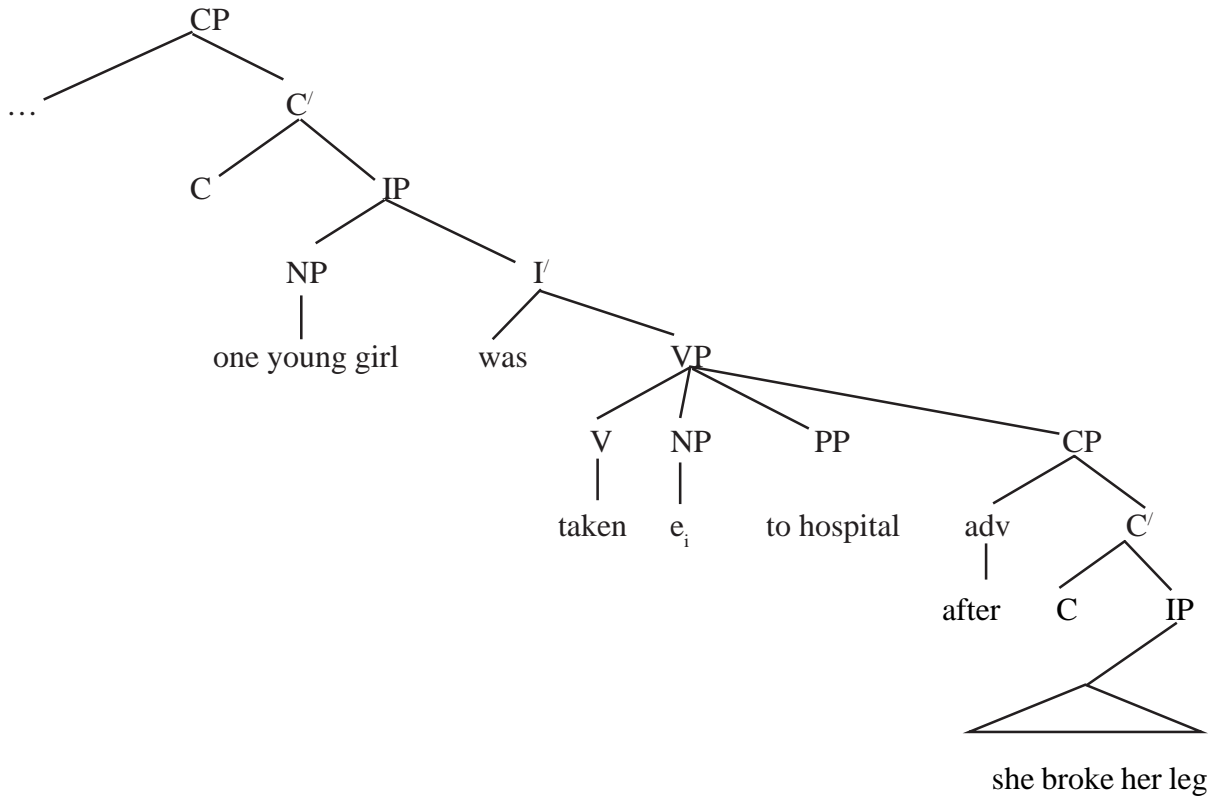
b. Roads were blocked by fallen mountain rocks.



c. Everything possible is being done to get things back to normal



d. One young girl was taken to hospital after she broke her leg.



Note:

- I. In the diagrams (a) to (d), the movement of the Object NP to the specifier position of IP (that is the Subject NP position) is indicated by the arrow marks.
 - II. Tense, aspects (i.e., the perfective and the progressive) and the passive come under the INFL.
 - III. The difference between were (in a) and was (in b) is due to agreement in terms of number ; agreement (in short AGR) also comes under the INFL node.
 - IV. The diagrams shown here do not represent all the intricacies involved in the syntactic operations that have taken place.
3. The Passive construction involves NP movement. The moved NP occupies the specifier position of IP. The Wh- expression is moved to the specifier position of CP.

Debating and arguing

Debating

A debate is an organised argument. You might think you've never taken part in a debate before but you probably have without realising it! When you discuss topics in class or at home, and put forward different points of view - this is debating. Debating allows you to discuss your ideas and find out what other people think about a particular topic.

If you're asked to take part in an organised debate at school, this is likely to be a more formal discussion and follow a set of rules.

Here are some simple rules for formal debates:

- First of all, you need two teams: the proposition team and the opposition team.
- Then you need something to argue about. This is called a motion.
- The proposition team starts. Their first speaker has to tell everyone what the motion is all about.
- The opposition team goes next. Then the teams take it in turns until everyone has had their say.
- The last speaker on each team has to sum up their team's main argument.

Your team will need to do plenty of preparation - writing out the main points of your argument. During the debate, your team is allowed to pass notes to each other so that you can add or change things as you go along. The most convincing team wins the debate. Try to guess in advance what your opposing team might argue to avoid being caught out.

Arguing

Use these tips to make your arguments as convincing as you can:

- Use facts - it's hard to argue against a fact so use as much evidence and as many statistics as possible.
- Use opinion too - debating is all about getting your opinion across and persuading others to agree with you, so use a good balance of fact and opinion.
- Listen to the other team and comment on what they have said. You then have a chance to convince the audience of the other side of the argument.
- Structure your argument - as if you were writing an essay, you need a clear introduction, a middle and a conclusion.
- Arguing isn't about shouting the loudest - present your arguments in a clear controlled voice. Don't lose your temper or get too emotional about the arguments.

(Source: BBC Bitesize)

Discourse Features

Descriptions

Quite often people get involved in certain situations where they may have to talk about others. Sometimes they may have to talk about other things such as places, things, events, processes and so on. This is why we have included description as one of the discourses to be addressed in classroom transaction. As in the case of other discourses this discourse also has its own hierarchies:

- The description of a place graduates itself as travelogue
- Describing events ends up with writing narratives or news reports
- Describing a person can lead to writing biographical sketches and profiles
- Describing a process becomes writing recipes

The classroom process of constructing this discourse depends upon what type of description is targeted and the stage at which the learners are undertaking the task. Let us see what will make the theme of the description.

Describing a person

(details such as who and what the person is, the physical attributes, societal status, achievements, contributions, personal impressions ...)

Describing an object

(details such as what it is, where it is found, physical properties such as shape and colour, what it is used for, etc.)

Describing a place

(scenic details of the location, images, sensory perceptions, etc.)

Describing events

(details such as what the event is, where it is taking place, the persons or things involved, the order of events, scenic details, images, sensory perceptions, etc.)

Describing a process

(details such as what it is for, things involved, sequence, etc.)

The language used for dealing with these details at various stages also will be different. Let me illustrate the point.

At stage 1 (i.e. classes 1 and 2) state verbs such as 'be' and 'have' will be used. At stage 2 (i.e. classes 3, 4 and 5) learners may also use action verbs to talk about social status, achievements, contributions, etc.

At stage 3 we expect the learners to use figurative expressions (similes and metaphors), images and so on.

Please note that description as a distinct discourse is relevant at the lower levels; at higher levels description may get merged with other discourses such as narratives, autobiographies, even in dramas and screen plays.

See the excerpts taken from classical writers to see the various features of a description.

1. Excerpt from the short story ‘*A Light Man*’ by Henry James

Description of a room

He was in waiting to receive me. We found him in his library—which, by the way, is simply the most delightful apartment that I ever smoked a cigar in—a room arranged for a lifetime. At one end stands a great fireplace, with a florid, fantastic mantelpiece in carved white marble—an importation, of course, and, as one may say, an interpolation; the groundwork of the house, the “fixtures,” being throughout plain, solid and domestic. Over the mantel-shelf is a large landscape, a fine Gainsborough, full of the complicated harmonies of an English summer. Beneath it stands a row of bronzes of the Renaissance and potteries of the Orient. Facing the door, as you enter, is an immense window set in a recess, with cushioned seats and large clear panes, stationed as it were at the very apex of the lake (which forms an almost perfect oval) and commanding a view of its whole extent. At the other end, opposite the fireplace, the wall is studded, from floor to ceiling, with choice foreign paintings, placed in relief against the orthodox crimson screen. Elsewhere the walls are covered with books, arranged neither in formal regularity nor quite helter-skelter, but in a sort of genial incongruity, which tells that sooner or later each volume feels sure of leaving the ranks and returning into different company. Mr. Sloane makes use of his books. His two passions, according to Theodore, are reading and talking; but to talk he must have a book in his hand. The charm of the room lies in the absence of certain pedantic tones—the browns, blacks and grays—which distinguish most libraries. The apartment is of the feminine gender. There are half a dozen light colors scattered about—pink in the carpet, tender blue in the curtains, yellow in the chairs. The result is a general look of brightness and lightness; it expresses even a certain cynicism. You perceive the place to be the home, not of a man of learning, but of a man of fancy.

Description of a person

He rose from his chair—the man of fancy, to greet me—the man of fact. As I looked at him, in the lamplight, it seemed to me, for the first five minutes, that I had seldom seen an uglier little person. It took me five minutes to get the point of view; then I began to admire. He is diminutive, or at best of my own moderate stature, and bent and contracted with his seventy years; lean and delicate, moreover, and very highly finished. He is curiously pale, with a kind of opaque yellow pallor. Literally, it’s a magnificent yellow. His skin is of just the hue and apparent texture of some old crumpled Oriental scroll. I know a dozen painters who would give more than they have

to arrive at the exact “tone” of his thick-veined, bloodless hands, his polished ivory knuckles. His eyes are circled with red, but in the battered little setting of their orbits they have the lustre of old sapphires. His nose, owing to the falling away of other portions of his face, has assumed a grotesque, unnatural prominence; it describes an immense arch, gleaming like a piece of parchment stretched on ivory. He has, apparently, all his teeth, but has muffled his cranium in a dead black wig; of course he’s clean shaven. In his dress he has a muffled, wadded look and an apparent aversion to linen, inasmuch as none is visible on his person. He seems neat enough, but not fastidious. At first, as I say, I fancied him monstrously ugly; but on further acquaintance I perceived that what I had taken for ugliness is nothing but the incomplete remains of remarkable good looks. The line of his features is pure; his nose, *caeteris paribus*, would be extremely handsome; his eyes are the oldest eyes I ever saw, and yet they are wonderfully living. He has something remarkably insinuating.’

2. Description of a Scene in the drama Saint Joan by Bernard Shaw

Scene 1

A fine spring morning on the river Meuse, between Lorraine and Champagne, in the year 1429 A.D., in the castle of Vaucouleurs. Captain Robert de Baudricourt, a military squire, handsome and physically energetic, but with no will of his own, is disguising that defect in his usual fashion by storming terribly at his steward, a trodden worm, scanty of flesh, scanty of hair, who might be any age from 18 to 55, being the sort of man whom age cannot wither because he has never bloomed. The two are in a sunny stone chamber on the first floor of the castle. At a plain strong oak table, seated in chair to match, the captain presents his left profile. The steward stands facing him at the other side of the table, in so deprecatory a stance as his can be called standing. The mullioned thirteenth-century window is open behind him. Near it in the corner is a turret with a narrow arched doorway leading to a winding stair which descends to the courtyard. There is a stout four legged stool under the table, and a wooden chest under the window.

Scene VI

Rouen, 30 May 1431. A great stone hall in the castle, arranged for a trial-at-law, but not trial-by-jury, the court being the Bishop’s court with the Inquisition participating: hence there are two raised chairs side by side for the Bishop and the Inquisitor as judges. Rows of chairs radiating from them at an obtuse angle are for the canons, the doctors of law and theology, and the Dominican monks, who act as assessors. In the angle is a table for the scribes, with stools. There is also a heavy rough wooden stool for the prisoner. All these are at the inner end of the hall. The further end is open to the courtyard through a row of arches. The court is shielded from the weather by screens and curtains.

Looking down the great hall from the middle of the inner end, the judicial chairs and scribes' table are to the right. The prisoner's stool is to the left. There are arched doors right and left. It is a fine sunshiny May morning. Warwick comes in through the arched doorway on the judges' side, followed by his page

3. Description of a sequence of actions taking place in a scene (taken from the screen play of Gandhi)

Featuring the young Indian. It is the young Gandhi – a full head of hair, a somewhat sensuous face, only the eyes help us to identify him.... He is lost in his book and there is a slight smile on his face as though what he reads intrigues and surprises him. He grins suddenly at some insight, then looks out of the window, weighing the idea. As he does a European passes the compartment and stops dead on seeing an Indian face in the First Class section. The porter glances at the European nervously.

Gandhi pivots to the porter, holding his place in the book, missing the European, who has moved on down the corridor, altogether. We see the cover of the book: The Kingdom of God is Within You, by Leo Tolstoy.

Discourse Features – 3

Choreography Script

Choreography basically is a dance form through which the performer / performers bring out certain themes. As a performance art it shares some of the features of a drama but is distinct from it as there will not be dialogues and props. We are using choreography as a pedagogical tool for facilitating language acquisition and also to help the learners develop deeper understanding of the poem. At the higher level we use it also for critical appreciation of the poem.

As a written discourse, the choreography script will have the following features:

- identification of the main theme and stanza wise themes
- identifying manifestation of the theme as instances / events taken from real life
- identifying the characters involved in the events and their actions
- creating the setting through the actions of the chorus
- sequencing the actions
- maintaining proper layout of the script
- using appropriate expressions for capturing the actions and movements of the characters and the chorus.

See the choreography script of the first stanza of the poem, “Another Woman” taken from Class 10 TB.

1. Name of the poem: Another Woman

2. The theme/ themes of the first stanza

(This morning she bought green ‘methi’ in the market ... and cooked the whole thing in the pot over the stove, shielding her face from the heat)

- The hardships of a woman as a homemaker
- The uncordial relationship between the woman and her mother-in-law

3. Instances of the theme

- A woman does all household work, goes to market and buys vegetables, returns home, starts cooking
- Her mother – in law scolds her for no obvious reasons

4. Locations

1. the interior of a house
2. the market
3. the kitchen

5. Characters involved

1. The woman (the protagonist)
2. Her mother – in law
 - The chorus for setting the location
 - The vegetable vendors
 - Two or three people
 - 6 to 8 performers to set the different locations

6. Sequence of actions

Scene 1

- The chorus enters the stage and pose themselves in such a way that a visual effect of a house is created.
- The woman mops the floor
- The mother-in law comes from indoors and scolds the woman
- The mother –in law commands the woman to go out
- The woman goes out
- All performers exit the stage

Scene 2

- The chorus enters and creates the setting of a market
- Two vegetable vendors sit on the ground and selling vegetables
- One person buy vegetables
- Two or three people enter the market and exit
- The woman enters
- She chooses vegetables and bargains with the vendor
- She collects vegetables and exit
- All performers exit

Scene 3

- The chorus enters the stage and pose themselves in such a way that a visual effect of a house is created.
- The woman enters from outside
- The mother-in law comes from indoors and scolds the woman for being late
- The mother –in law commands the woman to cook fast
- She keeps the pot on the stove
- The woman cuts vegetables
- The mother-in law comes near and scolds the woman
- All performers exit the stage

Discourse Features – 4

Essay

An *essay* is a short piece of writing that discusses, describes or analyses a topic. It can discuss a subject directly or indirectly, seriously or humorously. It can describe personal opinions, or just report information. An essay can be written from any perspective, but are most commonly written in the first person (*I*), or third person (subjects that can be substituted with the *he, she, it*, or *they* pronouns).

There are many different kinds of essays. The following are some of the most common ones:

Expository

The function of the expository essay is to explain something to the reader by giving directions or instructions, or to acquaint your reader with knowledge about how to complete a task or how something is done. You are demonstrating your own knowledge and explaining with facts, not your opinion. It is very important that your tone be reasonable and that your presentation be factual and believable.

Compare and Contrast

The essay could be an unbiased discussion, or an attempt to convince the reader of the benefits of one thing, person, or concept. It could also be written simply to entertain the reader, or to arrive at an insight into human nature. The essay could discuss both similarities and differences, or it could just focus on one or the other. A *comparison essay* usually discusses the similarities between two things, while the *contrast essay* discusses the differences.

Cause and Effect

The *cause/effect* essay explains why or how some event happened, and what resulted from the event. This essay is a study of the relationship between two or more events or experiences. The essay could discuss both *causes and effects*, or it could simply address one or the other. A *cause essay* usually discusses the reasons why something happened. An *effect essay* discusses what happens after a specific event or circumstance. Sources are often required in a cause/effect paper, and your choice of these sources is important as they reflect on the validity of your argument.

Argumentative (Persuasive)

An *argumentative essay* is one that attempts to persuade the reader to the writer's point of view. The writer can either be serious or funny, but always tries to convince the reader of the validity of his or her opinion. The essay may argue openly, or it may attempt to subtly persuade the reader by using irony or sarcasm. Your approach is to take a stand on an issue and use evidence to back up your stance, not to explore an unresolved topic.

You must choose a side, make a case for it, consider and refute alternative arguments, and prove to the undecided reader that the opinion it presents is the best one. You must be aware of other sides and be fair to them; dismissing them completely will weaken your own argument. It is best to take a side that you believe in, preferably with the most supporting evidence. It can often be educational to adopt a different position from what you might normally choose (debating requires this kind of flexibility).

Informal

Written mainly for enjoyment. This is not to say that it cannot be informative or persuasive; however, it is less a formal statement than a relaxed expression of opinion, observation, humour or pleasure. A good informal essay has a relaxed style but retains a strong structure, though that structure may be less rigid than in a formal paper.

The informal essay tends to be more personal than the formal, even though both may express subjective opinions. In a formal essay the writer is a silent presence behind the words, while in an informal essay the writer is speaking directly to the reader in a conversational style. If you are writing informally, try to maintain a sense of your own personality. Do not worry about sounding academic, but avoid sloppiness.

Critical Review

This type of essay can be either formal or informal, depending on the context. Its goal is to evaluate a work such as an article or book. Your personal, informed, **opinion** plays a significant role in the process. However, a certain objective standard needs to be maintained and, as in an argumentative essay, your assertions need to be proved.

The formality of the review will be determined by how much of the essay is analysis, how much is summary and how much is your reaction to the work you are reviewing. A more formal review will not only discuss the work on its own merits but also place it in context. Newspapers and popular magazines often review in terms of finance: is this CD or film worth spending your money on? Critical journals will attempt to determine whether a new novel or play has achieved something new and significant. A good review will discuss both the qualities and the importance of a given work.

Research (Analytical)

The **research** essay leads you into the works of others and asks you to compare their thoughts with your own. Writing a research paper involves going to source material and synthesising what you learn from it with your own ideas. You must find texts on the subject and use them to support the topic you have been given to explore. Because it is easy to become lost in a wilderness of source material, you must take particular care to narrow your topic. A research paper should demonstrate what you have learned, but it should also show that you have a perspective of your own on the subject.

The greatest danger inherent in the research essay is **plagiarism**. If your paper consists of a string of quotations or paraphrases with little input of your own, you are not synthesising but copying, and you should expect a low grade. If any of the borrowings are unacknowledged, you are plagiarising, and the penalties can be severe.

Literary

In the **literary** essay, you are exploring the meaning and construction of a piece of literature. This task is more complicated than reviewing, though the two are similarly evaluative. In a review you are discussing the overall effect and validity of written work, while in a literary essay you are paying more attention to specifics. A literary essay focuses on such elements as structure, character, theme, style, tone and subtext. You are taking a piece of writing and trying to discover how and why it is put together the way it is. You must adopt a viewpoint on the work in question and show how the details of the work support your viewpoint.

A literary essay may be your own interpretation, based only on your reading of the piece, or it may be a mixture of your opinions and references to the criticism of others, much like a research paper. Again, be wary of plagiarism and of letting the opinions and ‘voices’ of more experienced writers swamp your own response to the work. If you are going to consult the critics, you should reread the literary work you are discussing and make some notes on it based on your own viewpoint before looking at any criticism.

The features

- title (sometimes followed by an introduction)
- thesis statement, body and conclusion
- appropriate paragraphing with main ideas
- supporting details and examples
- organization of ideas
- maintaining coherence - using cohesive devices (such as pronouns, linkers)
- presenting ideas without digression

A Fable for Tomorrow

There was once a town in the heart of America where all life seemed to live in harmony with its surroundings. The town lay in the midst of a checkerboard of prosperous farms, with fields of grain and hillsides of orchards where, in spring, white clouds of bloom drifted above the green fields. In autumn, oak and maple and birch set up a blaze of colour that flamed and flickered across a backdrop of pines. Then foxes barked in the hills and deer silently crossed the fields, half hidden in the mists of the fall mornings.

Along the roads, laurel, viburnum and alder, great ferns and wildflowers delighted the traveller’s eye through much of the year. Even in winter the road-sides were places of beauty,

where countless birds came to feed on the berries and on the seed heads of the dried weeds rising above the snow. The country-side was, in fact, famous for the abundance and variety of its bird life, and when the flood of migrants was pouring through in spring and fall people travelled from great distances to observe them. Others came to fish the streams, which flowed clear and cold out of the hills and contained shady pools where trout lay. So it had been from the days many years ago when the first settlers raised their houses, sank their wells, and built their barns.

Then a strange blight crept over the area and everything began to change. Some evil spell had settled on the community: mysterious maladies swept the flocks of chickens; the cattle and sheep sickened and died. Everywhere was a shadow of death. The farmers spoke of much illness among their families. In the town the doctors had become more and more puzzled by new kinds of sickness appearing among their patients. There had been several sudden and unexplained deaths, not only among adults but even among children, who would be stricken suddenly while at play and die within a few hours.

There was a strange stillness. The birds, for example where had they gone? Many people spoke of them, puzzled and disturbed. The feeding stations in the backyards were deserted. The few birds seen anywhere were moribund; they trembled violently and could not fly. It was a spring without voices. On the mornings that had once throbbed with the dawn chorus of robins, catbirds, doves, jays, wrens, and scores of other bird voices there was now no sound; only silence lay over the fields and woods and marsh.

On the farms the hens brooded, but no chicks hatched. The farmers complained that they were unable to raise any pigs the litters were small and the young survived only a few days. The apple trees were coming into bloom but no bees droned among the blossoms, so there was no pollination and there would be no fruit.

The roadsides, once so attractive, were now lined with browned and withered vegetation as though swept by fire. These, too, were silent, deserted by all living things. Even the streams were now lifeless. Anglers no longer Rachel Carson visited them, for all the fish had died.

In the gutters under the eaves and between the shingles of the roofs, a white granular powder still showed a few patches; some weeks before it had fallen like snow upon the roofs and the lawns, the fields and streams.

No witchcraft, no enemy action had silenced the rebirth of new life in this stricken world. The people had done it themselves.

This town does not actually exist, but it might easily have a thousand counterparts in America or elsewhere in the world. I know of no community that has experienced all the misfortunes I describe. Yet every one of these disasters has actually happened somewhere, and many real communities have already suffered a substantial number of them. A grim spectre has crept upon

us almost unnoticed, and this imagined tragedy may easily become a stark reality we all shall know. ...

More about coherence and cohesion

Consider the following text,

If there is a fault with the toilet please call extn. 1-071. Place in water halfway up basin. That's where all that salty water comes from.

Though the text contains some shared words (toilet, basin, water) they do not relate to each other. Nor does the whole text do. Moreover, it does not resemble any kind of text that we are familiar with. This is because the text lacks coherence. Here follows another text for comparison.

We want you to be delighted with this facility. If there is a fault with the toilet please call extn 1071 on the white courtesy phone.

This text belongs to the type: *public notices*. The two sentences in it are logically linked. We can also use a **linker** *so* between them.

There are a few things which make a text coherent. Some of these are:

- A text follows certain textual conventions.
- It is relevant to its context.
- It is relevant to other texts (*intertextuality*).
- The sentences have a logical relation
- There is a consistent topic
- If there are clear links between its parts (*cohesion*)

Coherence is not the same as cohesion. A text can be coherent even if there are no explicit links between its sentences. See the text given below:

Remove carton. Pierce film. Place in water halfway up basin. Top up as necessary.

This type of text makes sense to the reader with the help of context clues and familiarity with it in the absence of pronouns (e.g., it) and linkers (e.g., then).

Coherence, has more to do with the relation between the text and its context, and between the speaker/writer and the listener/reader and is less a property of texts. Different readers and listeners may experience coherence to varying degrees.

Cohesion

If the elements of a text are connected it will be cohesive. Cohesion is the use of grammatical and lexical means to achieve connected text, either spoken or written. Cohesion is a stable property of texts. The main cohesive devices in English are these:

Lexical:

- Repetition of words, or words from the same word family (eg *coherent, cohesive, cohesion*) or use of synonyms
- Use of general words (like *the place, the girl, the facility*) to refer to something more specific that is mentioned elsewhere
- Use of words from the same thematic field (eg *texts, readers, written*)
- Substitution of previously mentioned words with one/ones
- Ellipsis of previously mentioned words (ie, leaving a word out because it can be recovered from the previous text)

Grammatical:

- Reference devices, especially pronouns (eg *it may help ...*) and some determiners (eg *this, that*)
- Substitution of previously mentioned clause elements, with *do/does, or so /not*
- Ellipsis of clause elements
- Linkers such as *therefore, what's more, then*
- Parallelism, ie, sentences that 'echo' the structure of the previous sentence

In the following genuine text, the cohesive devices are identified.

Could you imagine being a 222 – car family?? Sounds crazy. But (1) in Singapore it (2) happens. There (3) they have a big pool of cars (4). And (6) everyone shares them (7). You use one (8) when you need it (9). (10) Drop it (11) off when you don't (12,13). We call it (14) the Intelligent Community vehicle (15) system. It's (16) like one big happy car (17) sharing (18) family (19). Perhaps one day we'll make it (20) happen here. Do you believe in the power of dreams (21)?

1. Linker
2. Back reference (to *being a 222-car family*)
3. Back reference (to *Singapore*)
4. Repetition (*222 – car*)
5. Repetition
6. Linker
7. Back reference (*cars*)
8. Substitution (*a car*)
9. Back reference (*one*)
10. Ellipsis (*You*)
11. Back reference (*one*)

12. Ellipsis (*need it*)
13. Parallelism
14. Back reference (to everything that has been described so far)
15. General word (for *cars*)
16. As 14
17. Repetition
18. Partial repetition (of *shares*)
19. Re[petition
20. As 14
21. Word thematically related to *imagine* in first sentence

Typical ways of focusing on cohesion in the classroom include:

- Adding the linkers to a text
- Choosing the best way of continuing a sentence\
- Identifying pronoun *referents* (ie, the things that the pronouns refer to)
- Identifying chains of words that belong to the same thematic area
- Inserting sentences into a text
- Deleting ‘rogue’ sentences from a text

(Source: An A-Z of ELT by Scott Thornbury (2006), Macmillan Books for Teachers)

Characteristics of different types of Essay

Note: With all the types of rhetorical strategy mentioned below, we are not talking about essay “types”, but about rhetorical *styles* which writers use for particular purposes. Some essays ask for a more expository than argumentative style, and for particular strategies within those styles. As we shall see later, *authentic* essays actually require you to use a *combination* of these styles.

Expository (mainly)

“**Exposition**” is a rather formal term which really means either “information” or “explanation”, modes of communication we might use to write a manual, offer instructions on how things work or where to find things, or recount what happened during a revolution, etc.

Below we have identified 4 types of expository essay found in university curricula:

Descriptive

Science-related essays often require **background description**: of a thing, process or state of affairs - analyzing it into its parts. This can be done chronologically, serially, hierarchically, etc. It is a test of your ability to select and synthesise ‘factual’ information.

Explanatory

This approach is asked for in essay looking for an **account of reasons or causes** in relation to perceived **effects or results**. In most Social Science disciplines, you will be asked to draw on **theory to support your explanation**. Your interpretation demonstrates how well you understand the relevant theories.

Illustrative

This could be fairly **descriptive**, but illustrations need to be relevant and appropriate, and written with explicit reference to the **theoretical point** being supported

Analytical

This could apply to experimental data, or to an argument or text. It is the process of breaking down something into its component parts, often in order to **analyse patterns or categories** based on a **theoretical position**.

Argumentative (mainly)

Argumentative *literally* refers to everything that involves **debate** and possible disagreement, and to **opinion** as opposed to the uncontested facts of exposition. It means **agreeing or disagreeing with a given proposition**, either strongly or tentatively.

In more general terms it refers to a more *subjective* style of writing, where writers engage in defining their terms or interpreting and evaluating the views, evidence or data very clearly from their own perspective or viewpoint.

Defining

Essays which expect a *strong defining* component are common in philosophy, but also feature in Sociology.

A question may look factual- e.g. ‘*Do we have free will?*’, but the way to answer it is by careful **definition** of what is meant by the concept of *free will*.

Evaluative

Some essays require you to **pass judgement or make an assessment**, according to stated criteria. In cases when you could say ‘Well, it depends what you mean by (X) ...’, it is important that you **define the terms** by which you apply or explore these criteria. Terms, such as “success” or “effectiveness”, are often value-laden.. Basically, you may be asked to judge how good or bad something is, or how far it is *true*.

E.g.: Evaluate the contribution of political parties to the development of the movement for democracy in Hong Kong .

Interpretive

Interpretation is classically a literary process, where you place your **interpretation of a text** in the context of other, perhaps more established interpretations. It is also often used in Political Science and History, where the causes, developments and results of political developments or events are interpreted; there are conventional (and often competing) interpretations to re-examine.

Note: Interpretation + Evaluation: *Critical Review essays* typically combine these processes and styles of writing.

In all argumentative essays, you are expected to **consider all sides of an issue** before taking a stand, and then to **argue for the validity of your position**.

(source: <http://www4.caes.hku.hk/acadgrammar/essay/section1/EssayTys.htm>)

Features of Narrative Writing

The basic purpose of narrative is to entertain, to gain and hold a readers' interest. However narratives can also be written to teach or inform, to change attitudes / social opinions eg soap operas and television dramas that are used to raise topical issues. Narratives sequence people/ characters in time and place but differ from recounts in that through the sequencing, the stories set up one or more problems, which must eventually find a way to be resolved.

Types of Narrative

There are many types of narrative. They can be imaginary, factual or a combination of both. They may include fairy stories, mysteries, science fiction, romances, horror stories, adventure stories, fables, myths and legends, historical narratives, ballads, slice of life, personal experience.

Features

- Characters with defined personalities/identities.
- Dialogue often included – tense may change to the present or the future.
- Descriptive language to create images in the reader's mind and enhance the story.

Structure

In a Traditional Narrative the focus of the text is on a series of actions:

Orientation: (introduction) in which the characters, setting and time of the story are established. Usually answers who? when? where? eg. Mr Wolf went out hunting in the forest one dark gloomy night.

Complication or problem: The complication usually involves the main character(s) (often mirroring the complications in real life).

Resolution: There needs to be a resolution of the complication. The complication may be resolved for better or worse/happily or unhappily. Sometimes there are a number of complications that have to be resolved. These add and sustain interest and suspense for the reader.

To help students plan for writing of narratives, model, focusing on:

- **Plot:** What is going to happen?
- **Setting:** Where will the story take place? When will the story take place?
- **Characterisation:** Who are the main characters? What do they look like?
- **Structure:** How will the story begin? What will be the problem? How is the problem going to be resolved?
- **Theme:** What is the theme / message the writer is attempting to communicate?

Language

- Action verbs : Action verbs provide interest to the writing. For example, instead of *The old woman was in his way* try *The old woman barred his path*. Instead of *She laughed* try *She cackled*.

- Written in the first person (I, we) or the third person (he, she, they).
- Usually past tense .
- Connectives, linking words to do with time.
- **Specific nouns:** Strong nouns have more specific meanings, eg. *oak* as opposed to *tree*.
- **Active nouns:** Make nouns actually do something, eg. *It was raining* could become *Rain splashed down* or *There was a large cabinet in the lounge* could become *A large cabinet seemed to fill the lounge*.
- **Careful use of adjectives and adverbs:** Writing needs judicious use of adjectives and adverbs to bring it alive, qualify the action and provide description and information for the reader.
- **Use of the senses:** Where appropriate, the senses can be used to describe and develop the experiences, setting and character:
 - What does it smell like?
 - What can be heard?
 - What can be seen – details?
 - What does it taste like?
 - What does it feel like?
 - Imagery
- **Simile:** A direct comparison, using like or as or as though, eg. *The sea looked as rumpled as a blue quilted dressing gown. Or The wind wrapped me up like a cloak.*
- **Metaphor:** An indirect or hidden comparison, eg. *She has a heart of stone or He is a stubborn mule or The man barked out the instructions.*
- **Onomatopoeia:** A suggestion of sound through words, eg. *crackle, splat, ooze, squish, boom,* eg. *The tyres whir on the road. The pitter-patter of soft rain. The mud oozed and squished through my toes.*
- **Personification:** Giving nonliving things (inanimate) living characteristics, eg. *The steel beam clenched its muscles. Clouds limped across the sky. The pebbles on the path were grey with grief.*
- **Rhetorical Questions:** Often the author asks the audience questions, knowing of course there will be no direct answer. This is a way of involving the reader in the story at the outset, eg. *Have you ever built a tree hut?*
- Variety in sentence beginnings. There are a several ways to do this eg by using:
 - **Participles:** “Jumping with joy I ran home to tell mum my good news.”
 - **Adverbs:** “Silently the cat crept toward the bird”

- **Adjectives:** “Brilliant sunlight shone through the window”
- **Nouns:** “Thunder claps filled the air”
- **Adverbial Phrases:** “Along the street walked the girl as if she had not a care in the world.”
- **Conversations/ Dialogue:** these may be used as an opener. This may be done through a series of short or one-word sentences or as one long complex sentence.
- *Show, Don't Tell:* Students have heard the rule “show, don't tell” but this principle is often difficult for some writers to master.
- *Personal Voice:* It may be described as writing which is honest and convincing. The author is able to ‘put the reader there’. The writer invests something of him/her self in the writing. The writing makes an impact on the reader. It reaches out and touches the reader. A connection is made.

(<http://ncowie.wordpress.com/2008/02/10/features-of-narrative-writing/>)

Twenty-five Steps to a Good Interview

By Russell Chandler

Editor's note: This article came from a workshop that Russell Chandler gave at the 1992 Evangelical Press Association meetings.

1. Interview in person or on the telephone? If convenient, it's best to do it in person. Then you can catch the essence of the person in their surroundings and home.

2. Call ahead for an appointment and indicate your publication. If you're a freelancer, then say so when scheduling the interview. Don't underestimate the time you'll need for the interview.

Where will you meet? Their home? Their office? I prefer a neutral location. It helps set the person at ease and cuts down on interruptions. I dislike using restaurants since taping is impossible. If you do interview at a restaurant, be prepared to pay.

Is your interview an exclusive or will it be shared with others? Find out ahead of time so you are not surprised.

3. Before the interview, know as much as possible about the person. Have a current bio sheet sent to you ahead of time.

4. Cultivate a relaxed atmosphere.

5. When you first arrive, utilize the informal moments to gather impressions— atmosphere of the house, details like flowers or cars in the driveway. Pay your subject a sincere compliment to set the person at ease from the beginning.

6. To tape or not to tape. In a number of states, the law requires that the subject knows you are taping. If it is a sensitive interview, you will want to keep that tape for your records.

Always inform the person, asking, "If it's all right with you, I'm going to tape this conversation because you may be speaking faster than I can write. I want to make sure it's right."

If you record the interview, also take notes since nothing is failproof.

7. On or off the record? I assume it is on the record, unless the person says that it is not. I prefer not to go off the record. When part is on and part is off, I mark my notes clearly.

8. Prepare your questions before the interview. Write out a short list but don't show the questions to your subject. The only exception is when you have to interview through the mail or email. Some times this is the only way to get the information. You can also interview by tape. Send a tape with the questions and get tape recorded answers from the person.

If sharing the interview with a competing publication, try to get a portion where you ask your questions in private.

9. Begin with the non-threatening, non-emotional topics. Usually this means you will begin with something about their life background. I check the information from their bio and the clips to see if there are any gross errors of fact.

10. Then move the interview to the person’s achievements, ideas and beliefs. You will begin to ask and talk about areas which are more conceptual.

11. Catch the uniqueness, the mannerisms, and the feelings of the person. That’s why interviewing in person better than on the phone.

12. Observe the person’s features. Good stories will include this information in the article.

13. Let the person reminisce, but if time is limited, be aware that you may have to interrupt. The more limited your time, the more you have to keep the interview on track.

14. Here’s some techniques to get people talking: ”Tell me about...” Or “Did you ever...” Or “How did you feel when...” If you need to play the devil’s advocate, instead of direct confrontation say, “Suppose a critic were to say...”

15. Know your market for the article. What would your readers ask? What would they sense and hear?

16. At the end of the interview, lay down your pen, turn off your laptop computer and have a little chat. This is where they may remember things they haven’t before. Provided they aren’t spooked, it’s all right to open up your notebook and take more notes.

17. Use the feedback principle to restate the views of the person. Sometimes I’m not sure what they are after. “In other words, your theory is...” Sometimes I want them to say it better than they have but don’t want to ask them directly. I use phrases like, “What I hear you saying is...”

18. Don’t allow yourself to become the subject and tell your life story. When the subject says, “Tell me about yourself...” use something like, “The reason, I’m here is to talk with you.”

19. Do you send a copy of your story to the subject beforehand? You may have to. I agree to send it after publication—and only if they ask for it.

20. I agree to check all direct quotes or factual matters, but I don’t agree to their editing my story. An exception is when your publisher has already made such an agreement before the interview.

21. Ask ahead of time to call back for clarification or additional input. This paves the way for any possible gaps from your interview. Stress that you want to be careful and accurate.

22. Anticipate any possible objections and opposition to your story but go in with an open mind.

23. Don’t argue or try to prove the interviewee wrong. This is not the forum for that. If the article is to include opposite views, tell the person that you’re looking for diversity of views.

24. If your interview is refused, you can simply say, “Thank you anyway and that’s that.” Or “Thank you. But if you don’t mind, I’ll check with you again in a month. Or “The story will be more balanced and fair if your views are represented. I wanted to hear your side. Are you sure that you won’t change your mind?” Or in a hard ball approach, “I’m writing the story anyway, so it will be a better story if your views are included?”

Ask if they will answer written questions. Or would they be willing to give a 15-minute phone interview or do it by tape?

25. Be genuinely interested in the other person. Thank them for the interview. They’ve given of their time about themselves. Remind them of the publication and the date. Make arrangements for the photos.

Russell Chandler was a religion writer for the *Los Angeles Times* and is now retired and living in Sonora, California.

(Source: <http://www.right-writing.com/steps.html>)

Note: All the points given above may not be relevant for class 10. But the tips given here will certainly help us understand how to prepare students for interviewing someone.

Key features of a newspaper article

Headline – usually only four or five words. It tries to attract the interest of the reader by telling them what the story is about, in a short and interesting way.

- What is the headline for your article?
- How many words are in the headline?

By-line – who wrote the article

- Who wrote your article?

Introduction – It will set the scene and summarise the main points of the article: who, what, when, where.

- Can you identify these important points in your article?
 - Who is the article about?
 - What happened?
 - When did it happen?
 - Where did it happen?

Body – provides more detail about the event, in particular it answers the questions how and why.

- What else do you know now?

Quotes – sometimes articles will include what a person (like an eye-witness or an expert) has said. These will be in speech marks.

- Does your article have quotes? If so,
 - What was said?
 - Who said it?
 - How are they related to the event?

Photograph and caption – sometimes articles have a photograph, and a sentence explaining the photograph

- Does your article have a photograph? What does it show – describe exactly what you see?
- What does the caption say?

Notice Writing

A notice is a formal means of communication. The purpose of a notice is to announce or display information to a specific group of people. Notices are generally meant to be pinned up on specific display boards whether in schools or in public places. Notices issued by the government appear in newspapers.

Format:

A notice should be written in the following format:

- the name of the organisation issuing the notice
- the title 'NOTICE'
- a heading to introduce the subject of the notice
- the date
- the body of the notice
- the writer's signature, name (in block letters) and designation

Name of organisation/office issuing the notice

Date

Notice

Heading

Body of letter

Signature

Name

Designation

Points to remember:

- A well-written notice must inform the readers about the 5 Ws:
 - What is going to happen, (that is, the event)
 - Where it will take place
 - When it will take place (that is, the date and time)
 - Who can apply or is eligible for it
 - Whom to contact or apply to (that is, the issuing authority)
- Only the most important points should be written.
- A.O.D. – that is, any other detail given in the question.
- One is free to add any relevant information not included in the question.
- The sentences should be short and grammatically accurate.

(Source: <http://wps.pearsoned.com/wps/media/objects/6524/6681325/Notice%20writing.pdf>)

Play script

A script is a piece of writing in the form of **drama**. Drama is different from prose forms of writing like novels and short stories because it is intended to be **performed**, either on stage, radio, television or film. This means that it has to sound effective when it is read out loud. It also means that it has to be written in a special form. This section will deal mainly with writing a script for the stage. There will be a brief section at the end with some pointers for writing a radio script or a screenplay.

A script consists of -

- dialogue - what the characters say, and
- stage directions - instructions to the actors and director.

Here is an example of an extract from a play script. Look at it carefully and note the special layout.

The Bully

Scene: A school playground

Characters: JIM, a first year-pupil

EDDIE, a second-year pupil

(JIM is looking through his bag. EDDIE comes up and pushes him.)

JIM: (angrily) What do you think you're doing?

EDDIE: Oh, sorry, did I hurt you? I was just wondering what you had in that bag.

JIM: What's it to do with you?

EDDIE: I forgot my dinner money today. And I'm hungry.

(EDDIE grabs JIM's lunch and runs off.)

JIM: Hey you, come back!

(Enter the JANITOR.)

JANITOR: What's wrong, son?

Notice the following features of the **layout** of a play script -

- **Title**
- **Scene:** say where and when the scene is set
- **Characters:** say which characters are in the scene at the start. You should give any information that we need to know about them but keep this brief. This might be their age, occupation or relationship with another character.

For example -

Jean, aged 24

Elizabeth, aged 55, mother of Jean

Bill, a plumber

Any characters who come into a scene after the start of it should be introduced by '**Enter**'. Use '**Exit**' if the character leaves.

The name of the character who is speaking should be written at the left-hand side of the page (in the margin). It is a good idea to print it in capitals. Then write a colon:

Stage directions should be written in brackets.

Characters, plot and dialogue

It's not just the layout of a script that's important. You need to think about characters, plot and dialogue.

Characters

In a short script, it's best to limit the number of main characters. Too many characters can be confusing and doesn't give you time to let the characters develop. Stick to less than four.

Your characters should come to life. This is achieved through dialogue.

Plot

Usually a play has a conflict, crisis or problem at its centre which needs to be resolved. The characters have to face up to this problem and this is what causes the interest of the play.

The problem at the heart of the play does not need to be particularly unusual or exciting in itself. You could write a short script centred round, for example -

- conflict between a parent and teenager about a bad school report
- conflict between two friends about a boy/girlfriend
- a teenager wrongly accused of stealing.

The success of the plot depends on how well it is handled.

You also need to think about how easy it will be to stage the plot convincingly on stage. Plots which involve spaceships landing, for example, could lead to serious difficulties!

Dialogue

Good dialogue is central to convincing drama. To make it sound realistic you need to read it out loud to hear what it sounds like. You also need to think about your characters to know how they would speak. Ask yourself -

- where does this character come from?
- what age is s/he?

- what kind of person is s/he?
- what mood is s/he in?
- who is s/he talking to?

For example -

- someone from Aberdeen will probably speak differently from a Glaswegian
- a teacher will probably speak differently from a pupil, even though they come from the same area
- your granny probably uses some words which are different from yours
- an angry person is going to speak differently from someone who is calm.

It can sometimes be effective to use dialogue to contrast types of speakers (e.g. a posh shop assistant and a shopper with a broad accent). Remember also that people do not always speak in the same way. The words we use, our accent, our tone will differ in different situations.

Raul Martinez

Computer Science

Raul Martinez earned his Bachelor of Engineering degree in Civil Engineering from Tulane University in 2002. He received his Master of Science degree in Computer Science in 2004 from The University of Texas at El Paso. In 2004 he joined the doctoral program In Computer Science at The University of Texas at El Paso. Dr. Martinez has been the recipient of numerous honors and awards including a University of Texas at El Paso Graduate School Research Award and a Cotton Memorial Scholarship. He was also a recipient of a State of Texas Public Education Grant (TPEG) for International Students. While pursuing his degree, Dr. Martinez worked as a research associate and assistant instructor for the department of Computer Science. He interned at IBM in 2006 and is currently a full time research staff member. Dr. Martinez has presented his research at international conference meetings and workshops including the Proceedings of the Workshop on Operating System Interference in High Performance Applications and the Proceedings of the Linux Symposium. Additionally Dr. Martinez's has published his research in the international journal, Expert Systems with Applications.

Dr. Martinez's dissertation, Dynamic Operating Systems, was supervised by Dr. Richard Tree.

Reading aloud

Here are some tips to help you with reading aloud:

- If you can choose a text you are familiar with this will probably boost your confidence.
- Practise your reading using gestures and movement, and don't be tempted to hide behind your book.
- Try to look up from your reading several times and make eye contact with your audience.
- Vary your pitch and tone and make it relevant to your subject matter. If you're reading something spooky, try to reflect this in your voice. If you're reading a conversation between two characters, attempt to distinguish their voices.
- Think about volume and pace - ensure that your audience can hear you clearly.

Speeches

The key to presenting the perfect speech is preparation and practice. World leaders don't just stand up and make up a speech on the spot - they carefully prepare beforehand. They even employ people to write their speeches, although remember, this is not an option at school! Speech is basically an oral discourse. But students should also know how to write a speech.

An effective speech needs to:

- Use the English language skillfully - as you have time to prepare your speech in advance, you can show off your English language skills and vocabulary.
- Be memorable - former prime minister Tony Blair was famous for making a speech that included the phrase "Education, education, education". This use of repetition made the speech memorable and helped his audience identify his key point.
- Make people think - you may have heard of Martin Luther King who repeated the phrase "I have a dream" when he campaigned for equal rights for black Americans. This was a speech designed to inspire and connect with his audience.

Excerpt from Martin Luther King's 'I have a dream' speech

I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character.

I have a dream today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification; one day right there in Alabama little black boys and little black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today!

A good speech might contain the following:

1. Rhetorical questions
2. Repetition
3. Lists of three
4. Contrast
5. Emotive language
6. Direct address
7. Evidence (statistics, quotations, examples)

Here is an example of a speech to a group of students. Rollover the highlighted sections to see how the writer uses the techniques from the list above.

Fellow students, **have you ever felt afraid to walk around the school by yourself?** (1) In a recent survey carried out by the school council, **70 percent** (2) of us have been bullied at some time in our life at school.

The bullies are vicious, violent and vindictive (3; 4) . Unfortunately, they are getting away with it. **Can this be fair?** (5)

We, the victims, **are afraid of wearing the wrong trainers. We are afraid of being too smart or too stupid. We are afraid** (6) of anything that might draw attention to ourselves. The time has come for the fear to stop.

The bullies **terrify other students, and yet they are cowards** (7) themselves. If we pull together we can **fight this fear. Join me and fight this fear** (8) today.

Speaking skills

Writing the speech is only half the task - the next part is presenting it.

The idea of presenting a speech might make you nervous but some people make speeches every day as part of their jobs. Think about your teachers - they regularly stand up before you and present to the class.

You might notice that some teachers are more interesting to listen to than others. It is not necessarily what they say that keeps you interested, but often how they say it. What do your teachers do to keep your attention? Make a list then compare it with the tips below.

Tips for successful speeches

Volume

Your listeners will switch off if they can't hear you. Use a loud and clear voice, and if you're unsure if your audience can hear you at the back - just ask "Can you hear me at the back?"

Pace

If you speak too quickly, you won't be clear. If you speak too slowly, your audience is likely to go to sleep. Vary your pace for effect and use dramatic pauses where appropriate.

Pitch and tone

If you speak like a robot, in the same boring tone, your audience will quickly drift off. Speak naturally and use the pitch of your voice to show your emotions.

Facial expression

You don't have to gurn at your audience! But if you don't look like you're interested in what you have to say, your audience won't be either.

Gesture and movement

Again, keep it natural, but if you stand like a statue, you won't be very interesting to watch or listen to. On the other hand, too much arm flapping and leg hopping will distract your audience from the point you're trying to make.

Visual aids

Use them, but use them effectively. They need to be big enough to see, interesting to look at and relevant to what you are talking about. Don't be tempted to make a big poster to hide behind!

Vocabulary

Choose words that are interesting, descriptive and appropriate to your audience. Don't baffle your audience with jargon or slang or lots of big words that are too difficult for anyone else to understand.

Grammar

If it's appropriate to your audience and task, try to use Standard English. You don't have to be too formal or put on a silly accent, just speak in a way that is easy for everyone to understand.

Getting over nerves

Most people feel nervous about speaking formally in front of other people. Here are some tips to help you conquer your nerves:

- Write your speech out in full and read it several times - this will help you gain confidence in the content.
- Prepare small cards with key points of your speech. By now you should be familiar with your speech so these points will help you keep to your structure. Avoid the temptation to read your speech in full - the idea is to test your speaking skills, not your reading skills!
- Practice your performance before the real thing. Try practicing at home on your own, and then in front of family or friends. If you have visual aids, be sure to practice using them.
- On the day, take a deep breath, smile and try to enjoy it.

Footnotes:

Direct address Direct Address. The speaker is addressing the audience directly, asking them to think about their own experiences.

Evidence Evidence. This is an example of evidence to make the argument more convincing.

Lists of three. Lists of three. A list of three words together sounds really powerful when it is said out loud.

Emotive Language. Emotive Language. These three words are examples of emotive language.

Rhetorical Questions. Rhetorical Questions. The audience aren't expected to give an answer, but the speaker wants them to think about what he is saying.

Repetition. Repetition. It is effective to repeat the word 'afraid' in a speech about bullying.

Contrast. Contrast. 'Coward' contrasts with 'terrify'.

(Source: http://www.bbc.co.uk/bitesize/ks3/english/speaking_listening/speaking/revision/3/)

Writing an Effective Personal Profile

Scholarship applications, personal profiles and supplemental information (when required) are reviewed by a scholarship committee comprised of UA faculty and or staff. Depending on how many scholarships each applicant is eligible for, many applications are reviewed by multiple committees. The committees' task is to match the scholarship program with a scholar. Direct the readers. Why are you the exemplary choice to receive a scholarship? Committees will evaluate the following: leadership, extra curricular involvement, presentation (grammar, punctuation etc), your educational and career goals and plans, and any other information you feel the committee should know about you or your application. Try to touch upon each of those criteria in your personal profile and go into as much detail as you can within the 3000 character (approximately 500 word) limit. It is recommended that you compose your profile in a word processing program such as Microsoft Word, and then copy and paste into the box provided. Effective profiles successfully do the following:

Give insight about who you are. They show us who you are, how you think, how you decide to act (or not act) upon something, how you approach a problem or dilemma, how you interact with your environment. Avoid being melancholy! You do have something interesting to write about. Don't write a resume (unless asked for); let us know what makes you stand out amongst the other applicants. Your personal profile is read by committee members making scholarship recommendations so take the time to put your best foot forward. Profile Brainstorms:

- Describe activities you are involved in that relate to your educational plan or your future career
- Describe a scholastic achievement you have made, and why it is important to you
- Describe contributions you have made to your community and/or campus and explain how those experiences have contributed to your personal growth
- Pick an experience from your own life and explain how it has influenced your development
- Where do you see yourself 10 years from now. You may choose a topic that 200 other students write about (which is fine). But how you write about your topic can distinguish your essay from the pack.
- Write logically where the reader can follow your train of thought. Make sure your sentences relate to each other. Use transitions when a change takes place in your story or you are making a new point.
- Avoid redundant sentences and phrases.

Tips on Writing a Biographical Sketch

Know how to write a biographical sketch is very important if you have the job of painting the picture of someone's life or if you are interested in promoting yourself for a particular reason. A biographical sketch can vary depending on who it is being written for and about. The focus of a sketch written about other people is to explain who the person is and provide an overview of the person's life. If the biographical sketch is written about you from your own point of view, the same criteria apply plus the goal is usually to present yourself in a positive light. There are some tips to writing biographical sketches that will keep people engaged and make others want to know more about the subject of the sketch.

Purpose of a Biographical Sketch

There are a few reasons why you would write a biographical sketch for yourself or someone else.

- If you are considering writing one for yourself perhaps you need a biographical sketch for a book or maybe you are making a presentation and it was requested that you provide a biographical sketch to be included in a program.

Most of the time when you are writing a biographical sketch about yourself it is for self promotion such as when seeking employment. Sometimes people will make professional portfolios that include a resume, pieces of their professional works and the biographical sketch.

- In instances where the biographical sketch is written about someone else, it is mainly for the purpose of informing an audience about that person's life. These types of biographical sketches usually provide a very detailed account of a person's life and will include such information as the person's full name, occupation and their life's activities.

When writing a biographical sketch for yourself or about someone else it is important to consider why you are writing such a piece as this will help you decide what information to add to complete the sketch.

Writing a Biographical Sketch

Here are a few tips to help you compile and format all the information which is needed.

1. Get basic information about the subject - In order to effectively write a biographical sketch about a person, you need to obtain basic information about that individual. Such information as the person's full name, date and place of birth and family background are some examples of basic information that can be used in a biographical sketch.
2. List Achievements and Influences - When writing a biographical sketch about an individual, you should mention his or her personal achievements and how accomplishing certain feats affected his or her life. Likewise, you can also incorporate any personal influences into the autobiographical sketch. There are many people who have a number of personal influences.

3. **Arrangement of Information** - Once you have gathered all the information that is needed to compose a biographical sketch, it is important that you have a format in which you will present the information. When writing a biographical sketch, there are a number of ways that you can format all the details. There are many sketches that are presented in book format with the story of a person's life presented in chronological order. This is one of the more popular ways to present a biographical sketch, as it allows the reader trace the subject's life from beginning to present day.
4. **Verify Information** - Before publishing or presenting a biographical sketch on an individual, it is very important that the information is confirmed as being accurate. If you are writing a biographical sketch, the subject is the best person to provide information about him or herself. If you obtain information about your subject from other sources make sure to verify its veracity.

Writing Your Own Biographical Sketch

The tips on writing a biographical sketch can also be used to write your own story. When a person writes their own biographical sketch it is called an autobiography. Writing an autobiography is something that many people do. There are many famous people who have published autobiographies to either share their life story or to counteract an unauthorized biographical sketch that was written about them.

Even you can write your own biographical sketch, and your personal biographical sketch can be an ongoing project that you can build upon until you are ready to share it with others.

(source: <http://grammar.yourdictionary.com/grammar-rules-and-tips/tips-on-writing-a-biographical-sketch.html>)

ఇలలకగానే పండగొనా

ఇల్లాలు కాకపూర్వం ఓ యువతి, చదువూ సంధ్య తెలివీ చాకచక్యం,
సమయస్ఫూర్తి, లాస్యం అన్నీ కలిగిన అమ్మాయి.

అమ్మాయి అందం తెలివీ, వాళ్ళ నాన్న ఇచ్చిన కట్నం బాగా నచ్చిన ఓ చిన్నవాడు ఆ అమ్మాయి మెడలో మూడు ముళ్ళూ వేసి, ఓ ఇంటికి ఇల్లాల్ని చేసి, 'ఇదిగో అమ్మడూ ఈ ఇల్లు నీది' అని చెప్పేడు. ఆ ఇల్లాలు వెంటనే పయిట నడుముకి బిగించి, ఇంటిని అందంగా అలికి ముగ్గులు పెట్టింది. ఆ చిన్నవాడు వెంటనే ఆ ఇల్లాల్ని మెచ్చుకుని, "నువ్వు ఇల్లు అలకడంలో నేర్పరివి - ముగ్గులు వెయ్యడంలో అంతకన్నా నేర్పరివి - సెభాష్ కీప్ ఇట్ అప్" అని ఇంగ్లీషులో మెచ్చుకుని భుజం తట్టాడు.

దాంతో ఆ ఇల్లాలు మురిసిపోయి, ఇల్లకడమే ధ్యేయంగా తన జీవితాన్ని కొనసాగించింది. ఎల్లప్పుడూ ఇంటిని పరిశుభ్రంగా అలికి రంగురంగుల రంగవల్లికలు తీర్చిదిద్దింది. ఆ విధంగా ఆమె జీవితం మూడు అలుకుగుడ్డలూ - ఆరు ముగ్గుబుట్టలుగా సాగిపోతూ వచ్చింది. కానీ ఒక నాడా ఇల్లాలు ఇల్లుకుతూ అలుకుతూ "నాపేరేమిటి చెప్పా!" అనుకుంది. అలా అనుకుని ఉలిక్కిపడింది. చేతిలో అలుకు గుడ్డా, ముగ్గు బుట్టా అక్కడ పడేసి కిటికీ దగ్గర నిలబడి తల గోక్కుంటూ, "నా పేరేమిటి.. నా పేరేమిటి!" అని తెగ ఆలోచించింది. ఎదురుగా ఇంటికి నేమ్బోర్డ్ ప్రేలాడుతుంది. మిసెస్ ఎం.సుహాసిని ఎం.ఎ, పి.హెచ్.డి - ప్రిన్సిపల్ 'ఎక్స్' కాలేజి అని - అవును అలాగే తనకీ ఓ పేరుండాలి కదా- ఇలా మర్చిపోయానేమిటి? ఇల్లికే సంబరంలో పేరు మరిచిపోయాను- ఇప్పుడెలాగ అనుకుని ఆ ఇల్లాలు కంగారు పడిపోయింది. మనసంతా చికాగ్గా అయిపోయింది. ఎలాగో ఆ పూటకి ఇల్లకడం కానిచ్చింది. అంతలో పని మనిషి వచ్చింది--పోనీ ఆమెకైనా గుర్తుందేమోనని, "అమ్మాయ్ నా పేరు నీకు తెలుసా!" అని అడింది.

"అదేమిటమ్మా అమ్మగార్ల పేర్లతో మాకేమిటి పని! మీరంటే మాకు అమ్మగారే! ఫలానా తెల్లమేడ క్రింద భాగంలో అమ్మగారంటే మీరు" అన్నది ఆ అమ్మాయి.

"అవున్నే పాపం నీకేం తెలుసు" అనుకుంది ఇల్లాలు.

స్కూల్ నుంచి మధ్యాహ్న భోజనానికి వచ్చారు. పిల్లలకైనా గుర్తుందేమో నా పేరు అనుకుంది ఇల్లాలు.

"ఒరే పిల్లలూ, నా పేరు మీకు తెలుసా?" అని అడిగింది. వాళ్ళు తెగ ఆశ్చర్యపడిపోయి "నువ్వు అమ్మవి -- నీ పేరు అమ్మే -- మేం పుట్టినప్పటినుంచీ మాకు తెలిసింది అదే తెలుసు. నీ పేరు నువ్వు మాకెప్పుడు చెప్పలేదుగదా -- పోనీ నీ పేరుతో ఉత్తరాలు కూడా రావు" అనేశారు వాళ్ళు -- అవును తనకెవరు ఉత్తరాలు రాస్తారు? అమ్మా నాన్న ఉన్నారుగానీ నెలకో, రెండు నెలలకో ఓసారి ఫోన్ చేస్తారు -- చెల్లెళ్ళు అక్కలూ కూడా వాళ్ళ వాళ్ళ ఇళ్ళు అలుక్కోవడంలో నిమగ్నమై ఉన్నారు. వాళ్ళు అంటే ఏ పెళ్ళిలోనో పేరంటలోనో కలిస్తే కొత్త ముగ్గుల్ని గురించో -- వంటల్ని గురించో మాట్లాడుకోవడమేగానీ ఉత్తరాలు లేవు. ఇల్లాలు నిరాశపడింది గానీ ఆమెకు అశాంతి ఎక్కువైంది. తన పేరెలాగైనా గుర్తు తెచ్చుకోవాలనే తపన ఎక్కువైంది. అంతలో పక్కంటావిడ పేరంటం పిలవడానికొచ్చింది పోనీ ఆవిడకేమైనా గుర్తుందేమోనని అడిగితే ఆవిడ కిసుక్కున నవ్వేసి,

"మరే! మీ పేరు నేనడగాలేదు -- మీరు చెప్పాలేదు. కుడిచేతి వైపు తెల్లమేడావిడ అల్లదుగో ఆ మందుల కంపెనీ మేనేజరు గారి భార్య అనో లేకపోతే తెల్లగా పొడుగ్గా ఉంటుందే ఆవి అనో చెప్పుకుంటాం -- అంతే" అనేసింది ఆ

ఇల్లాలు.

ఇంక లాభం లేదు -- పిల్లల స్నేహితులు మాత్రం ఏ చెప్తారు -- వాళ్ళకి కమలావాళ్ళ అమ్మ అనో, అంటి అనో తెలుసు -- ఇక భర్తగారొక్కరే శరణ్యం -- ఆయనకే గుర్తుంటే ఉండాలి.

రాత్రి భోజనాల దగ్గర అడిగింది “ఏవండీ నా పేరు మర్చిపోయానండి -- మీకు గుర్తుంటే చెప్పరా!

భర్తగారు పెద్దగా నవ్వేసి “అదేమిటోయ్ ఎన్నడూ లేనిదివాళ్ళ పేరు సంగతి ప్రస్తావిస్తున్నావు. నిన్ను పెళ్ళయినాటి నుంచీ ‘ఏమోయ్’ అని పిలవడం అలవాటైపోయింది. నువ్వు కూడా అలా పిలవకండి నా పేరు నాకుంది కదా అని చెప్పలేదు -- అందుకని నేనూ మర్చిపోయాను -- ఇప్పుడేం? నిన్నందరూ మిసెస్ మూర్తి అంటారుగదా” అన్నాడు. “మిసెస్ మూర్తి కాదండీ నా అసలు పేరు నాక్కావాలి - ఎలాగిప్పుడు?” అన్నది ఆవేదనగా.

“దానికేం పోనీ ఏదో ఒక పేరు పెట్టేసుకో కొత్తది” అని సలహా ఇచ్చాడు ఆయన.

“బావుందండీ -- మీ పేరు సత్యనారాయణ మూర్తి అయితే మిమ్మల్ని శివరావు అనో సుందరరావు అనో పెట్టుకోమంటే ఊరుకుంటారా? నా పేరే నాక్కావాలి” అన్నది --

“బాగానే ఉంది. చదువుకున్నావు గదా - సర్టిఫికెట్లమీద పేరుంటుంది గదా -- ఆ మాత్రం కామన్ సెన్స్ లేకపోతే ఎలా -- చూసుకో వెళ్ళి” అని సలహా ఇచ్చాడాయన మళ్ళీ--

ఇల్లాలు సర్టిఫికెట్ల కోసం హోరాహోరీ వెతికింది -- బీరువాలో పట్టుచీరెలు, షిఫాన్ చీరెలు -- నేత చీరెలు -- వాయిల్ చీరెలు వాటి మ్యాచింగ్ జాకెట్లు, లంగాలు, గాజులు, పూసలు, ముత్యాలు, పిన్నులు, కుంకుమ భరిణెలు, గంధం గిన్నెలు, వెండి కంచాలు, బంగారం నగలు అన్నీ పొందికగా అమర్చి ఉన్నాయేగానీ అందులో ఎక్కడా సర్టిఫికెట్ల జాడలేదు. అవును -- తను పెళ్ళయిన తరువాత ఇక్కడికొచ్చేటప్పుడు అవి తెచ్చుకోలేదు.

“అవునండీ -- నేను అవి ఇక్కడికి తెచ్చుకోలేదు -- నేను మా ఊరు వెళ్ళి ఆ సర్టిఫికెట్లు వెతక్కుని నా పేరు అడిగి తెలుసుకొని రెండు రోజుల్లో వచ్చేస్తారు” అని అడిగింది భర్తని.

“బాగానే ఉంది పేరు కోసం ఊరెళ్ళాలా ఏం? నువ్వు ఊరెడితే ఈ రెండు రోజులూ ఇల్లెవరలుకుతారు?” అన్నాడు నాధుడు. అవును నిజమే మరి -- తనందరికన్న బాగా అలుకుతుందని గదా -- ఆ పని ఎవర్నీ చెయ్యనివ్వ లేదు ఇన్నాళ్ళూ -- ఎవరి పన్ను వాళ్ళకున్నాయి. ఆయనకి ఉద్యోగం -- పిల్లలకి చదువులు -- వాళ్ళకెందుకులే శ్రమ పాపం -- అనుకుని తనే ఆ పని చేస్తూ వచ్చింది -- వాళ్ళకి అసలు చేతకాదు మరి--

అయినా పేరు తెలీకుండా ఎలా బ్రతకడం.

ఇన్నాళ్ళూ ఆ విషయం గుర్తు రాలేదు గనుక సరిపోయిందిగానీ గుర్తొచ్చాక కష్టంగానే ఉంది--

“రెండు రోజులెలాగైనా కష్టపడండి -- నే వెళ్ళి నా పేరు కనుక్కొని రాకపోతే బ్రతకలేకుండా ఉన్నాను” అని బ్రతిమిలాడి బయటపడింది ఇల్లాలు.

“ఏమ్మా ఇంతర్జంటుగా వచ్చావు? ఆయనా పిల్లలు బావున్నారా? ఒక్కదానివే వచ్చావేం? అని అమ్మా నాన్నా అప్యాయంగానే పలకరించినా అందులో కొంత సందేహాన్ని కూడా జోడించారు. వచ్చిన పని గుర్తుకొచ్చి--

“అమ్మా నాపేరేమిటో చెప్పమ్మా” అనడిగింది ఎంతో దీనంగా ఇల్లాల--

“అదేమిటమ్మా నువ్వు మా పెద్దమ్మాయివి. నీకు బి.ఏ దాకా చదువు చెప్పించి యాభైవేలు కట్టాం ఇచ్చి పెళ్ళి చేశాం -- రెండు పురుళ్ళు పోశాం -- ప్రతి పురిటికీ ఆస్పత్రి ఖర్చులు మేమే భరించాం -- నీకిద్దరు పిల్లలు. మీ ఆయనకు మంచి ఉద్యోగం -- చాలా మంచివాడు కూడానూ -- నీ పిల్లలు బుద్ధిమంతులు”

“నా చరిత్ర కాదమ్మా -- నా పేరు కావాలమ్మా నాకు -- పోనీ నా సర్దిఫికెట్లు ఎక్కడున్నాయో చెప్పు”

“ఏమోనమ్మా ఈ మధ్యన అలమారల్లో పాత కాగితాలు, పైళ్ళు అన్నీ ఖాళీ చేసేసి గాజుసామాన్లు సర్దించాం. కొన్ని కొన్ని ముఖ్యమైన పైళ్ళు అటకమీద పడేశాం -- రేపు వెతికిద్దాంలే -- ఇప్పుడు వాటికేం తొందర -- హాయిగా స్నానం చేసి భోజనం కానియ్యమ్మా” అన్నది ఆ ఇల్లాలి తల్లి. ఇల్లాలి హాయిగా స్నానం చేసి భోజనం చేసింది కానీ నిద్ర రాలేదు -- ఆడుతూ పాడుతూ ఇల్లాలికుతూ ముగ్గువేస్తూ పేరు మర్చిపోవడం వల్ల ఇలా ఇన్ని కష్టాలొస్తాయని ఎప్పుడూ అనుకోలేదు.

తెల్లవారింది గానీ అటకమీద పైళ్ళలో సర్దిఫికెట్లు వెతకడం పూర్తి కాలేదు. ఈలోగా ఆ ఇల్లాలి కనపడ్డ మనిషినల్లా అడిగింది - చెట్టునడిగి -- చెరువునడిగి -- తను చదివిన స్కూలునడిగి -- కాలేజీనడిగి -- అరచీ ఆక్రోశించి ఎట్టకేలకు ఓ మిత్రురాలిని కలిసి తన పేరు సంపాదించింది -- ఆ స్నేహితులు తనలాగే, తనతోనే చదువుకొని తనలా ఏ పెళ్ళి చేసుకుని, తనలాగా బ్రతుకు ఇల్లాలకడంగా కాకుండా, ఇల్లాలకడం బ్రతుకులో ఓ భాగంగా బ్రతుకుతూ తన పేరునూ -- తన స్నేహితురాళ్ళ పేర్లనూ కూడా గుర్తుంచుకున్న వ్యక్తి -- ఆ స్నేహితురాలు ఈవిణ్ణి చూడగానే గుర్తుపట్టి, “ఓ! హాయ్ శారదా!” అని కేకలు పెట్టి కౌగిలించేసుకుంది. అప్పుడా ఇల్లాలిని దాహంతో ఆర్చుకుపోయి, ఎండిపోయి ప్రాణం పోవడానికి సిద్ధపడిన వాడికి కొత్త కూజాలో నీళ్ళు చెంచాతో నోట్లో పోసి బ్రతికించిన చందంగా -- బ్రతికించింది ఆ స్నేహితురాలు-

“నువ్వు శారదవి. నవ్వు మన స్కూల్లో టెన్త్ గ్రేడ్ లో ఫస్ట్ వచ్చావు, కాలేజీలో జరిగిన మ్యూజిక్ పోటీల్లో ఫస్ట్ వచ్చావు. అప్పుడప్పుడు మంచి మంచి బొమ్మలు వేసేదానివి మనమందరం పదిమంది స్నేహితులం -- వాళ్లందర్నీ నేను అప్పుడప్పుడూ కలుసుకుంటూనే ఉన్నాను -- మేం ఉత్తరాలు రాసుకుంటూనే ఉన్నాం -- నువ్వొక్కడానివే మాకు అందకుండా పోయావు. చెప్పుడు ఎందుకు అజ్ఞాతవాసం చేస్తున్నావు” అని నిలదీసింది ఆవిడ.

“అవును ప్రమీలీ -- నువ్వు చెప్పింది నిజం. నేను శారదనే -- నువ్వు చెప్పేదాకా నాకు జ్ఞాపకం రాలేదు” -- నా మెదడులోని అరలన్నీ కూడా ఇల్లు ఎంత బాగా అలకాలీ అనే విషయం మీదే కేంద్రీకృతం అయిపోయాయి. ఇంకేం గుర్తులేదు. నువ్వు కనబడకపోతే నాకు పిచ్చెక్కిపోయేది” అంది శారద అనే పేరు గల ఆ ఇల్లాలి -- శారద సరాసరి ఇంటికి వచ్చి అటక ఎక్కి పాత పైళ్ళు తిరగదోడి తన సర్దిఫికెట్లు, తను వేసిన బొమ్మలు - పాత అల్బంలు ఎన్ని సాధించింది. తను స్కూల్లో, కాలేజీలో గెలుచుకున్న ప్రైజులు కూడా వెతికి పట్టుకుంది.

కొండంత సంతోషంతో ఇంటికి తిరిగి వచ్చింది. “నువ్వు లేదు -- ఇల్లు చూడెలా ఉందో -- సత్రంలా ఉంది. అమ్మయ్య నువ్వొచ్చావు ఇంక మాకు పండగేనోయ్” అన్నాడు శారద భర్త. “ఇల్లాలకగానే పండగ కాదండీ -- అవును గానీ ఇకనుంచీ నన్ను ఏమోయ్ గీమోయ్ అనకండి నా పేరు శారద -- శారదా అని పిలవండి తెలిసిందా” అని కూనిరాగాలు తీస్తూ హుషారుగా లోపలికి వెళ్ళింది -- ఏ మూల దుమ్ము ఉందో ఎక్కడ సామాన్లు ఆర్డర్ లో లేవోనని చాలా సీరియస్ గా వెతుకుతూ, డిసిప్లన్ కోసం తపనపడే శారద రెండు రోజులుగా దులపని సోఫాలో హాయిగా చేరబడి, తను తెచ్చిన బొమ్మల్ని పిల్లలకు చూపిస్తూంది.

Idioms, Phrases and Phrasal Verbs from Reading Texts

Unit – 1

A. Reading

kick down (phr.v)	: strike forcibly with the foot
medical explanation (phr)	: cause stated by medical science
cruel trick (phr)	: very sad and unfortunate thing happened by fate
got into (phr.v)	: started doing or enjoying something/ became involved in
run over (phr.v.)	: hit someone or something with something (a vehicle, challenge etc.) and drive over them
give me (somebody) the eye (idiom)	: look at someone in a way that communicates romantic interest
freak out (phr.v.)	: make someone upset / shock
sped (speed) off (phr.v)	: left (leave) quickly in a vehicle or on a bicycle

B. Reading

bounced back (phr.v)	: recovered quickly after a defeat or a failure / improved / started to be successful again after a failure
the driving force (idiom)	: a person or a thing that motivates or directs someone
turning blue (idiom)	: becoming exhausted

C. Reading

set in (phr.v)	: begin/ start
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Unit - 2

A. Reading

The Dear Departed (idm)	: This is an idiomatic expression. This means 'the dead person'. This phrase is used by people to avoid the word 'dead'.
get her own way (idiom)	: to persuade other people to allow her to do what she wants (to do what she wants in spite of opposition)

call into (phr)	: call to a person to come to some place
be off (phr.v)	: go away / depart / leave
would never do (phr.)	: not appropriate / not suitable in some way
for ages (idiom)	: for a long time
talk over (phr. v)	: speak with others about something / have a discussion
set foot (idiom)	: enter
breaking down (phr. v)	: failing to function
arrange with (phr.v)	: plan something to include something
drive a hard bargain (idiom)	: work hard to negotiate agreements in one's own favour
got her eye (idiom)	: looked at / noticed
get rid of (phr. v)	: throw away / remove / discard as undesirable
get off (phr.v)	: (here) remove / take off
take off (phr.v)	: remove
run up (phr.v)	: move quickly to some place
stagger in (phr.v)	: walk
irritating air (phr.)	: annoying impression
give way (idiom)	: collapse or fall down suddenly
down the street (phr.)	: in the same street
on purpose (idiom)	: intentionally / deliberately
put up with (phr.v)	: tolerate / bear
nothing short of (idiom)	: strongly showing the quality of / equal to
turn over (phr.v)	: put someone under the control of someone
for certain (idiom)	: without doubt / definitely
pick up (phr. v)	: buy / collect / gather
stockinged feet (phr)	: wearing socks, but not wearing shoes

B. Reading

what the devil (phr.)	: old fashioned way of showing annoyance or displeasure. This phrase is always used in questions.
took by surprise (idm)	: surprised somebody / happened unexpectedly so that somebody is slightly shocked

what the dickens (idm)	:	(old-fashioned and informal) used in questions instead of 'devil' to show that you are annoyed or surprised
put on (phr.v)	:	wear
at a loss (idm)	:	puzzled
what the devil (idm)	:	(old-fashioned and informal) used in questions to show that you are annoyed or surprised
nothing short of (idm)	:	as bad as / as same as / more or less the same as something bad
in black (phr.)	:	in dark or black clothes as a sign of mourning at somebody's death
bits of things (phr)	:	property
put up with (phr.v)	:	bear / look after / treat
out of senses (phr.)	:	silly and senseless /crazy and irrational.
a good while (idm)	:	for quite some time / or a long time
look after (phr.v)	:	take care of somebody or something

C. Reading

nod off (phr.v)	:	fall asleep
would rather (v. phr)	:	prefer to
broke out (phr.v)	:	started
Your Majesty (phr)	:	way of addressing a king or a queen
gates of the city (phr)	:	in the old times a city was protected by huge strong walls and doors against attacks by the enemy
at dawn (phr)	:	early morning / at the time of sunrise
bare hands (phr)	:	(here) with out any weapon in hands
cheering crowds (phr)	:	a large gathering of people shouting in joy

Unit – 3

A. Reading

(phr)	:	
leave behind (phr.v)	:	not to take someone with you when you go somewhere
see off (phr.v.)	:	to go to an airport, station, etc. to say goodbye to someone

- catch up (phr.v.) : to come from behind and reach someone in front of you by going faster
- bare feet (n.phrase) : the feet without chappals or shoes
- pebble-strewn road (n.phrase) : the road over which pebbles are scattered

B. Reading

No idioms, phrases and phrasal verbs

C. Reading

- The Never-Never Nest (idiom) : a house that can never become one's own.
- of course (phr) : used to introduce an idea or action as being obvious or to be expected
- as a matter of fact (idiom) : actually / in fact
- come to (phr.v) : reach in total / amount to
- Good heavens! (phr) : a phrase used to express surprise
- note of hand (phr) : a promissory note
- see to (phr.v) : accompany to some place
- pay off (phr.v) : pay completely
- good money (phr) : valuable money
- black out (phr. v.) : ends with lights off

Unit – 4

A. Reading

- muster up confidence (idiom) : gather or gain confidence
- right away (idiom) : immediately
- come across (phr. v) : meet by chance
- on the dot (idiom) : exactly on time

B. Reading

No idioms, phrases and phrasal verbs

C. Reading

- in the twinkling of an eye (idiom) : very quickly
- needless to say (phrase) : no need to mention specially
- lion's share (idiom) : major portion

Unit – 5

A. Reading

come up (phr.v)	:	reach a particular point / approach / draw near
goddammit (phr)	:	an expression used to show that one is angry or annoyed
get down (phr.v)	:	descend / come down / move down / go down
put... together (phr.v)	:	assemble / bring together / used unitedly
initial momentum (phr)	:	basic movement
with ease (phr)	:	easily / without much effort
hang around (phr. v)	:	stay in a place
day and night (phr.)	:	all the time
sound health (phr)	:	having the impression of keeping good health
humble salutations (phr)	:	a polite expression of greeting people
knock down (phr. v)	:	hit and injure someone
spring on (phr.v)	:	throw / jump / make one responsible / blame
set foot (idiom)	:	enter some place
fund amount (phr)	:	the total amount of money that has been saved
at leisure (idm)	:	at one's convenience / when somebody is free (not busy)
mock sympathy (phr)	:	insincere or pretending feeling of sharing other's emotions
idle curiosity (phr)	:	wanting to know something for no specific reason
gave out (phr.v)	:	made (a sound)
had been married off (v.phr)	:	got married
looked after (phr.v)	:	took care / managed
lifetime's earnings (phr)	:	money saved in life
ran one's (his) eyes (idiom)	:	looked quickly at the whole of something
wear out (phr.v)	:	become damaged
eat by turns (phr)	:	eat one after another (There is no sufficient space or room in the house to sit all at one time so they eat one after another)

B. Reading

- cry from the rooftops (idiom) : public announcement
- untouchable creature (phr): a person who cannot be touched/ a person considered to be the lowest social group
- lose your (one's) head (idiom) : not to have control of your emotions
- set aside (phr.v) : save something for a particular purpose/ save
- turn one's (your) head (idiom) : cause to become conceited
- breath last (idiom) : die
- go in for (phr.v) : have an interest in / like / make a choice / choose something
- shot (shoot) out (phr.v) : went (go) out
- looked forward (phr. v) : expected/ hoped
- at the sight of (phr) : on seeing
- betel leaves (phr) : leaves offered in ceremonies in Hindu culture (tamalapaakulu)
- untouchable worm (phr) : an untouchable person who is not liked (here – Bayaji was called untouchable worm)
- swollen head (phr) : a person who thinks that he is more important than he really is
- gathered momentum (phr) : gained speed and force/ increased level
- dropped off (phr.v) : fell asleep
- in full swing (idiom) : moving quickly forward/ at the peak of the activity
- rose up (phr.v) : increased
- rent (rend) the air (idiom) : sound piercingly/ disturb sharply with loud noise
- took place (idiom) : occurred/ happened
- caught (catch) fire (idiom) : ignited (ignite)
- put out (phr.v) : extinguish/ stop burning
- trapped creature (phr) : Here the 'creature' was Bayaji. He was caught (trapped) in fire.
- came down (phr.v) : fell down
- gulped down (phr.v) : controlled emotions by swallowing hard
- calmed down (phr.v) : stopped being angry or emotionally excited
- sobbing heart out (phr) : crying / weeping a lot

- pained at heart (phr) : The feelings of sadness touched their hearts.
 rest in peace (idiom) : an expression used to wish eternal peace and rest to someone who has died

Unit - 6

A. Reading

- go about (ph.r v) : tackle
 fight over (phr. v) : argue about something

B. Reading

No idioms, phrases and phrasal verbs

C. Reading

- trailed off (phr v) : became gradually quieter and stopped
 Broke down (phr v) : lost control of feelings and started crying

Unit - 7

A. Reading

No idioms, phrases and phrasal verbs

B. Reading

- on high cloud (idiom) : having strong feelings of happiness or satisfaction
 end up (phr.v) : finish / come to an end

C. Reading

No idioms, phrases and phrasal verbs

Unit - 8

A. Reading

- fini
 at some one's beck and call (idiom) : be ready to do what some one asks
 up and down (phrase) : in two directions

B. Reading

No idioms, phrases and phrasal verbs

C. Reading

No idioms, phrases and phrasal verbs

Unit 1 information needed for picture interaction

Stephen Hawking

Exactly three hundred years after the death of the great scientist Galileo, Stephen William Hawking was born in Oxford, England on 8th January, 1942. Little did his parents know that Stephen would be hailed as one of the greatest scientists of this century. After schooling, Stephen joined University College, Oxford and studied Physics. After obtaining a first class degree in Natural Sciences, he went to Cambridge to do research. Since 1979, he has held the post of professor of Mathematics, the one held by Isaac Newton in 1663. At the age of 17, Stephen started noticing that he was becoming increasingly clumsy and even fell down a couple of times, for no reason. Shortly after his 21st birthday, he was taken to hospital and made to undergo a number of tests. He was shocked, when he realized he had an incurable disease, a type of sclerosis, which weakened his muscles. The physicians predicted an early death for him. He went back to Cambridge and carried on his research. He was not able to make much progress. He thought that he might not live for long and that his PhD would never be completed. However he finished it. As his scientific reputation increased, his disability got worse. Even feeding himself and getting in and out of bed became difficult. In 1980, he had to rely upon nurses. In 1985 he underwent an operation in the wind- pipe. After this, he needed 24 hours nursing care. Before the operation, his speech was not clear, but at least he could communicate. But the operation distanced him from his ability to speak altogether. However, a computer programme specially devised for him, helped him communicate. Using this programme, a book has been written, and dozens of scientific papers have been presented. Many scientific talks have also been given. He was awarded medals and prizes. He has twelve honorary degrees to his credit. Stephen Hawking's life long illness has not prevented him from having a very happy life, and being successful in his work. He continues his research in Physics. He has been travelling and delivering public lectures though it requires a great mental and physical effort. He has exhibited remarkable survival skills and has dared to defy misfortune. From the life of Stephen Hawking, it is understood that one need not lose hope. His life is an example that disability need not prevent one from reaching great heights. Grit and determination are his formulae to overcome crises. If there is a will, one needs hardly to struggle to find a way. For, the mind can triumph over matter! While Stephen William Hawking inspired the whole world with his uncrushable spirit and will power, do you know, who inspired him reach such great heights? He is none other than his Mathematics teacher, Dikran Tahta.

Sudha Chandran

Sudha Chandran was born in a Tamil family in the year 1964. Her father, K. Chandran, was an employee of the American Centre in Mumbai. Both Mr. and Mrs. Thangam were art lovers and hence Sudha was exposed to rich cultural heritage right from early age. When her parents saw her dancing at the age of three to the music, they decided to provide her formal education in dance.

Mr. Thangam took Sudha to the famous dance school in Mumbai ‘ Kala Sadan’ when she was just five years old. The teachers at the school refused to admit her in the school seeing her tender age. But on the repeated persuasion of Sudha’s father the principal of the school agreed to see Sudha’s dance. The Principal stood dumbfound on watching the graceful dance of Sudha and she admitted her to the prestigious school.

Sudha practiced dance with much zeal and dedication. This did not stop her from taking the general education. Her first performance on stage was when she was eight years old. By the time she turned 17 she had already given more than 75 stage performances all of which had been appreciated widely.

On May 2, 1981 while Sudha was traveling along with her parents in a bus, it suddenly collided with a truck and in the terrible accident her legs were struck. Some college students tried to help her out .They succeeded in pulling her out but not before her right leg critically injured. She was taken to the nearest hospital where the doctor on duty plastered her leg. But in next few days it was found that she had developed gangrene and in order to prevent her life her leg was amputated. Sudha remained in a state of shock and for some time.

Gradually she started moving on with her wooden leg and crutches. Her father was her motivator during that period. Six months since the amputation, Sudha read in a magazine that Dr. Sethi of Jaipur has started manufacturing artificial legs. Sudha wrote to the doctor and got an appointment. She along with her father went to Jaipur to meet the doctor. Sudha inquired if she would be able to dance like before by using the artificial leg. The doctor assured her that she could. He soon got an aluninium foot manufactured which could rotate 360 degrees. He also deputed an assistant to study Sudha’s dance and make the changes as per the requirement of the dance. In spite of all these it was not an easy task for Sudha, as her leg would often bleed after every session of dance and the pain became severe as the movements became faster. She again met the doctor to make the necessary changes in the artificial foot.

By this time Dr. Sethi was highly impressed with Sudha’s will power. He seriously observed and assessed the various steps of her legs during the dance. Keeping in view the requirement of the dance, he arranged for a new leg. After fitting the leg, he declared that he had done his best and now it was Sudha’s turn.

Sudha restarted the dance practice. The problems were not yet fully over. The bleeding started again. There used to be severe pain due to friction of the skin of the amputated leg and the artificial leg. Once she had mastered all the dance positions, she started to wait for an opportunity to perform on stage once again.

Sudha Chandran is an ace Bharatanatyam (a classical dance originated in South India) and Kathak dancer and a known actress both in silver screen and Television. She has acted in more than 30 movies in different languages like Hindi, Telugu, Tamil and Malayalam. Now she is

very much engaged as a judge to one of the dance reality shows, Super Dancer Junior 3, in a regional channel, Amrita TV.

A new dawn came to her life on 28th January 1984 when she was asked to perform a stage show in a hall of the “South India Welfare Society” of Mumbai. The task was quite challenging for Sudha as she had to keep up with her reputation which she had made by receiving the dance awards *Nritya Mayuri and Nav Jyoti* both considered to be the best awards for dance. However when she reached the stage she completely forgot that her leg was artificial and started dancing swiftly. The programme was considered very successful. Dance reviewers appreciated the performance. Newspapers and magazine were full of descriptions, appreciation and pictures. Sudha had become a star over night.

Sudha is progressing well and her disability has now been left far behind. She has proved to the world that despite a disability one can touch the peak of success.

HELEN KELLER’S LIFE

The name of Helen Adams Keller is known around the world as a symbol of courage in the face of overwhelming odds, yet she was much more than a symbol. She was a woman of luminous intelligence, high ambition and great accomplishment. She devoted her life to helping others.

Helen Keller was born in Tuscumbia, Alabama, in 1880. When she was only 19 months old, she contracted a fever that left her blind and deaf. When she was almost seven years old, her parents engaged Anne Mansfield Sullivan to be her tutor. With dedication, patience, courage and love, Miss Sullivan was able to evoke and help develop the child’s enormous intelligence.

Helen Keller quickly learned to read and write, and began to speak by the age of 10. When she was 20, she entered Radcliffe College, with Miss Sullivan at her side to spell textbooks – letter by letter – into her hand. Four years later, Radcliffe awarded Helen Keller a Bachelor’s degree *magna cum laude*.

After graduation, Helen Keller began her life’s work of helping blind and deaf-blind people. She appeared before state and national legislatures and international forums, traveled around the world to lecture and to visit areas with a high incidence of blindness, and wrote numerous books and articles. She met every U.S. president from Grover Cleveland to Lyndon Johnson, and played a major role in focusing the world’s attention on the problems of the blind and the need for preventive measures.

Miss Keller won numerous honors, including honorary university degrees, the Lions Humanitarian Award, the Presidential Medal of Freedom, and election to the Women’s Hall of Fame. During her lifetime, she was consistently ranked near the top of “most admired” lists. She died in 1968, leaving a legacy that Helen Keller International is proud to carry on in her name and memory.

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