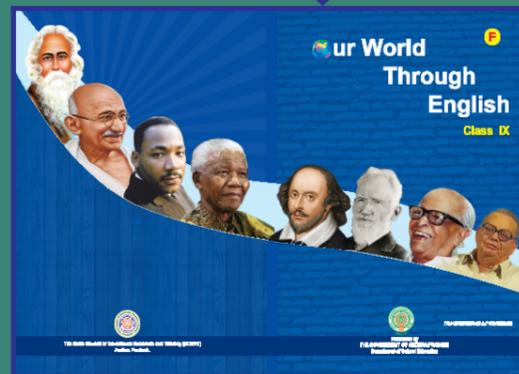
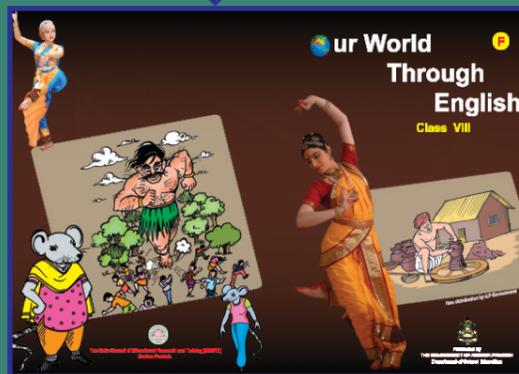


TEACHER HANDBOOK

ENGLISH Classes VIII & IX



State Council of Educational Research and Training
Andhra Pradesh, Hyderabad.

The Four Pillars of Education

Learning to know



Learning to do



Learning to live together



Learning to be



The Four Pillars of Education, described in Chapter 4 of Learning: The Treasure Within, are the basis of the whole report. These four pillars of knowledge cannot be anchored solely in one phase in a person's life or in a single place. There is a need to re-think when in people's lives education should be provided, and the fields that such education should cover. The periods and fields should complement each other and be interrelated in such a way that all people can get the most out of their own specific educational environment all through their lives.

MAJOR SHIFT IN PEDAGOGY

From	To
<ul style="list-style-type: none"> · Teacher centric, stable designs · Teacher direction and decisions · Teacher guidance and monitoring · Passive reception in learning · Learning within the four wall of the class room · Knowledge as “given” and fixed · Disciplinary focus · Linear exposure · Appraisal, short, few 	<ul style="list-style-type: none"> · Learner centric, flexible process · Learner autonomy · Facilitates, supports and encourages learning · Active participation in learning · Learning in the wider social context · Knowledge as it evolves and is created · Multidisciplinary, educational focus · Multiple and divergent exposure · Multifarious, continuous

- NCF - 2005

Teach my son...

Abraham Lincoln wrote this letter to his son’s teacher.

...He will have to learn, I know, that men are not just, all men are not true. But teach him also that for every scoundrel there is a hero; that every selfish politician, there is a dedicated leader. Teach him that every enemy there is a friend. It will take time, I know, but teach him if you can, that a dollar earned is of far more value than five found.

Teach him to learn to lose and also to enjoy winning. Steer him away from envy. If you can, teach him the secret of quiet laughter. Let him learn early that bullies are the easiest to lick.

Teach him if you can, the wonder of books; but also give him quiet some time to ponder the eternal mystery of birds in the sky, bees in the sun, and flowers on a green hillside. In school, teach him it is far more honourable to fall than to cheat. Teach him to have faith in his own ideas, even if everyone tells him they are wrong. Teach him to be gentle with gentle people and tough with the tough.

Try to give my son the strength not to follow the crowd when everyone is getting on the bandwagon.

Teach him to listen to all men but teach him also to filter all he hears on a screen of truth and take only the good that comes through.

Teach him if you can, how to laugh when he is sad.

Teach him there is no shame in tears. Teach him to scoff at cynics and beware of too much sweetness..

Teach him to sell his brawn and brain to highest bidders, but never to put a price on his heart and soul. Teach him to close his ears to a howling mob and stand up and fight if he thinks he is right.

Treat him gently, but do not cuddle fine steel. Let him have the courage to be impatient. Let him have the patience to be brave. Teach him always to have sublime faith in mankind.

This is a big order, but see what you can do. He is such a fine little fellow, my son!

Teacher's Handbook
English
Classes VIII & IX



State Council of Educational Research & Training

A.P, Hyderabad.

2013

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Upper Primary English Teacher's Handbook

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Chapter - I

Introduction

1.1. Background

As you know SCERT has entered the second phase of curriculum revision with the production of new textbooks for the classes 4, 5, 8 and 9. Recall that a teacher support material was given to all teachers handling English in classes 1,2,3,6 and 7 during last year when the revised textbooks were introduced in these classes across the state. Wherever teachers followed the classroom processes suggested as per the transaction module, children were able to achieve the targeted academic standards. On the contrary, in those classes where teaching of English took place in the conventional way, no significant achievement could be discerned; at the most learners ended up with learning questions and answers given in the textbook.

Though the present handbook is prepared in the context of the introduction of new textbooks in classes 4, 5, 8 and 9, it is to be used as supplementary to the handbook given to you in the previous year. Please follow the classroom process suggested in the handbook as it addresses several classroom issues (low proficient learners, lack of confidence in using English for the part of teachers and learners, single teacher classrooms, etc.). It is extremely important to bear in mind that **the aim of classroom transaction is to help the learners achieve academic standards, and not to teach the whole text book.**

What has been stated above is likely to disturb teachers who haven't really understood the pedagogic implication of working for achieving academic standards. This will not be possible unless teachers develop thorough understanding about the academic standards and the process for achieving them. The following points are worth remembering

- Instead of focusing on comprehension questions and their answers, we have to go for meaningful interaction with the learners which will make them think and articulate their ideas.
- There is no space for rote-learning; the focus is on using language contextually and meaningfully.
- We want the learners to evolve as independent users of the target language.

1.2. The organisation of the handbook

The present module is organised as follows:

1. Introduction

In this chapter in addition to brief introduction the details of the transactional process has given in Telugu.

2. Bridging the gap

This chapter suggests a few activities that are to be carried out before we actually enter the textbook. The focus of this chapter is to help teachers understand the pedagogy of picture interaction which eventually will lead to the construction of basic discourses such as descriptions, conversations, and narratives. A three- tier classroom process has been conceived for helping the learners in all classes to construct each of these discourses in the whole class, in groups and also individually. Once the learners gain confidence in speaking and writing creatively and spontaneously, most barriers between the TB and the learner can be removed.

3. Class-wise unit transaction

This chapter contains a detailed account of the various components of the TB to be transacted and the process for doing each of these – one unit in each class has been worked out thoroughly.

4. Identifying the discourses to be targeted in the remaining passages

Since the reading passages given in the textbook belong to different genre of discourses, Chapter 4 deals with reading passages in the remaining units (i.e., units 2 to 8). This implies the following:

- Segmenting the reading passages in the remaining units.
- Identifying the discourses that can be generated after transacting each segment of readings.

5. Process for constructing the other discourses

The process for constructing the other discourses that are not covered in the preceding chapters. They will be discussed in this chapter.

6. CCE and specimen question papers

Chapter 7 deals with some aspects of CCE. This includes the features of discourses to be targeted at a certain stage and also specimen question papers.

7. The classroom theatre

The module contains one chapter exclusively on the pedagogy of classroom theatre. We have tried out the potential of theatre as a pedagogic tool and have realized that it is a multifaceted tool that can take care of various language skills, multiple intelligences and make the classroom inclusive. How to make use of theatre in teaching of English.

- Why theatre.

- The process of generating theatre based on the stories.
- Theatre for developing multiple skills.
- Using theatre for making learners independent users of language.
- Theatre for making the classroom inclusive .
- Social aspects of theatre.

8. Continuing Professional Development

Chapter 8 deals with how a teacher can continue their professional development for effective implementation of classroom transaction.

Appendices

These include the following:

1. Syllabus grid for classes 6 to 9.
2. Class-wise Discourse features.
3. A glossary of commonly used ELT terms.
4. Reading material for teachers.
5. Framing questions for various instances of interaction .
6. Answers to a number of Frequently Asked Questions (FAQ) which will help the teachers come out of their belief systems and get tuned to the pedagogic shift envisaged in the curriculum.

It is expected that the present module will be highly useful for the teachers. Please bear in that unless we put in concerned efforts for our own development continuously, we will not be able to meet the challenges that are before us.

In addition to the above chapters, a detail transaction process has been given in Telugu language for the benefit of the teachers in this unit (Unit-I).

యునిట్ బోధనా విధానము

ఆంగ్లభాషా అభ్యసన (Learning) లో మరింత అభివృద్ధిని సాధించే క్రమంలో 2011-12 విద్యాసంవత్సరం నుండి 6,7 తరగతులకు నూతన పాఠ్యపుస్తకాలను ప్రవేశపెట్టడం జరిగింది. దీనికి కొనసాగింపుగా 2012-13 విద్యాసంవత్సరంలో 8 మరియు 9వ తరగతులకు కూడా నూతన పాఠ్యప్రణాళిక అమలుకానుంది. NCF -2005, APSCF-2011 మరియు RTE -2009లలో నిర్దేశించిన విధంగా నిర్ధారించుకున్న అభ్యసనా లక్ష్యాలను సాధించే క్రమంలో ఈ నూతన పాఠ్యపుస్తకాలు తయారుకాబడ్డాయని ఉపాధ్యాయలోకానికి తెలుసు.

పాఠ్యప్రణాళికా లక్ష్యాలను చేరుకోవడంలో బోధనాభ్యసన విధానం కీలకపాత్ర పోషిస్తుందని మనకందరికి తెలుసు. కనుకనే బోధనాభ్యసన విధానంలో సమూల మార్పులకు శ్రీకారం చుట్టడం జరిగింది. పాఠ పద్ధతులకు స్వస్తిపలికి, నిర్మాణాత్మక అభ్యసనా విధానం (Constructivism) వైపు అడుగువేయడం జరిగింది. బోధనాభ్యసన ప్రక్రియలో విద్యార్థిని కేంద్రబిందువుగా చేయడం జరిగింది. బోధనాభ్యసన ప్రక్రియకు ప్రధాన స్థానం కల్పించడబడింది.

భయరహితమైన, స్నేహపూరిత వాతావరణంలో పరస్పర, భాగస్వామ్యం, సహకార పద్ధతులలో సృజనాత్మకతను వెలకితీసే విధంగా బోధనాభ్యసనను మలచడానికి గొప్ప ప్రయత్నం జరగాలని భావించడమైనది. ఉపాధ్యాయుని పాత్రను బోధకునిగా కాకుండా బోధనాభ్యసన ప్రక్రియలో సౌకర్యకర్త (facilitator) గా గుర్తించడం జరిగింది. ఉపాధ్యాయుని పాత్ర సమాచారాన్ని అందించడమే కాకుండా విద్యార్థుల్లో అనుభవాలను కల్పించడంలో తోడ్పడటమే.

విద్యార్థుల మానసిక వికాసం, అవగాహనా స్థాయిని దృష్టిలో వుంచుకొని జాతీయ విద్యాప్రణాళికా చట్రం-2005లో పేర్కొనిన ఇతివృత్తాల (themes) ఆధారంగా పాఠ్యాంశాలను తరగతుల వారీగా ఎంపికలో భాషయొక్క ఉనికికి పెద్దపీఠవేయడం జరిగింది.

నూతన ఆంగ్లపాఠ్యపుస్తకాలలోని ముఖ్యాంశాలు:

1. సిలబస్ భారం తగ్గించబడింది. 6-9 తరగతులకు ప్రతి తరగతిలోనూ కేవలం 8 పాఠ్యాంశాలను మాత్రమే ఇవ్వటం జరిగింది.
2. ఆంగ్ల, తెలుగు మాధ్యమాలకు ఒకే ఆంగ్ల పాఠ్యపుస్తకం రూపొందించబడింది.
3. పాఠ్యపుస్తకాలలో చిత్రాలకు తగిన ప్రాధాన్యత ఇవ్వడం జరిగింది.
4. అన్ని అభ్యాసాలు ఇతివృత్తంతో అనుసంధానం చేయబడ్డాయి.
5. ప్రతి పాఠం చివరలో విద్యార్థుల స్వయం మూల్యాంకనం ఇవ్వబడింది.
6. స్వయం మూల్యాంకనం ఉపాధ్యాయులకు కూడా తదుపరి ప్రణాళికకు ఉపయోగపడుతుంది.

పాఠాంశాలలోని విషయాలు:

ప్రతి పాఠ్యాంశంలోనూ సాధారణంగా ఈ క్రింది విషయాలు మనకు కనిపిస్తాయి.

1. Face sheet / Pre-reading / picture interaction / Theme based picture

2. A. Reading
3. Vocabulary
4. Grammar
5. Writing
6. Study Skills
7. Listening & Speaking / Oral activity
8. B. Reading
9. C. Reading
10. Project work

బోధనాభ్యసన ప్రక్రియ:

ప్రతి యూనిట్లోనూ ఉన్న అంశాలను ఎలా భోదించాలో తెలుసుకుందాం.

Pre-reading Activity

1. Picture interaction (Theme based picture)

ప్రతి యూనిట్ మొదటిపేజీలో యూనిట్లోని ఇతివృత్తానికి సంబంధించిన చిత్రం కనిపిస్తుంది. ఈ చిత్రాన్ని విద్యార్థులు నేర్చుకొనబోయే ఇతివృత్తం గురించి పరిచయం చేయడానికి ఉపాధ్యాయుడు ఉపయోగించాలి. దీనికోసం చిత్రం కింద ఇవ్వబడిన ప్రశ్నలతోపాటు ఉపాధ్యాయుడు తయారుచేసుకున్న ఇతర ప్రశ్నలను ఉపయోగించవచ్చు.

లక్ష్యాలు:

- విద్యార్థులు చిత్రమును చూసి, దానిపై తమ స్వీయ అవగాహనను వ్యక్తీకరింపజేయడం.
- చిత్రంపై వారి యొక్క అవగాహనను వారి మాటలలో వెలిబుచ్చేట్లు చేయడం.
- తదుపరి చదువబోయే / నేర్చుకొనబోయే అంశాల గురించి వివిధ రకాలుగా ఊహించడం.

భోదనా ప్రక్రియ:

- పాఠ్యపుస్తకంలోని చిత్రమును విద్యార్థులను బాగా గమనించమని అడగండి.
- చిత్రంలోని ఇతివృత్తంపై కొన్ని విశ్లేషణాత్మక మరియు ఇతర ప్రశ్నలను అడగండి.
- ప్రశ్నలకు సమాధానాలను రాబట్టి, వాటిని Black board లేదా Chart పై వ్రాయండి.
- చిత్రంపై విద్యార్థుల అవగాహనను తెలుసుకొనే సందర్భంలో విస్తృతంగా చర్చించడం ద్వారా Reading passage ని మెరుగ్గా అవగాహన చేసుకొనేలా చేయాలి.

సూచనలు:

- విద్యార్థుల అన్ని ప్రతిస్పందనలను చార్ట్పై వ్రాయనవసరం లేదు. మెరుగైన సామాధానాలను మాత్రమే రాయండి.

- విద్యార్థులు స్వయంగా రూపొందించే విధంగా స్వేచ్ఛనిచ్చి ప్రోత్సహించాలి.
- English ను ఉపయోగిస్తూ సమాధానాలు చెప్పడాన్ని ప్రోత్సహించాలి. English ను ఉపయోగించలేని సందర్భంలో మాతృభాషను ఉపయోగించడాన్ని అభ్యంతరం పెట్టరాదు. మాతృభాషలో విద్యార్థులు చెప్పిన అంశాలను ఉపాధ్యాయుడు ఇంగ్లీషులో చెప్పాలి.
- నవ్వుతూ, మెచ్చుకుంటూ విద్యార్థుల సమాధానాలను అంగీకరించండి.
- Picture interaction తరువాత picture ఆధారంగా Description / dialogue / narrative or story ని develop చేయగలగాలి.

2. Reading:

Reading అనగా Reading for comprehension అని అర్థంచేసుకోవాలి. సౌలభ్యంకోసం Reading text ను సాధారణంగా 3 / 4 భాగాలు (slots) గా విభజించుకోవాలి. ఇలా చేసే విభజన నాటకీయంగా (dramatic) ముగిసేవిధంగా ఉండాలి. విద్యార్థులు ఆలోచించే విధంగా ఉండాలి. దీన్ని ఆధారంగా discourses లను develop చేయాలి, ప్రతి భాగము (slots)ను ఈ కింద సూచించిన పద్ధతిలో ముందుకు తీసుకువెళ్ళాలి.

(i) Individual Reading:

Readingలో ఇది మొదటి స్టేజి అని చెప్పవచ్చు. ఈ దశలో విద్యార్థిని వ్యక్తిగతంగా / తనంతటతాను చదివి అర్థంచేసుకోమని చెప్పాలి.

- విద్యార్థిని తనకు బాగా అవగాహనయైన అంశాలను పెన్సిల్తో (✓) మార్కు పెట్టమని సూచించాలి.
- అర్థంకాని / అవగాహనకాని అంశాలను Question mark (?) సూచించమని చెప్పాలి.
- తనకు బాగా నచ్చిన / ఇష్టమైన విషయాలను (★) మార్కుతో సూచించమని అడగాలి.
- Textలోని ముఖ్యాంశాలను గుర్తించమని చెప్పాలి.
- విద్యార్థి individual reading చేస్తున్న సమయంలో ఉపాధ్యాయుడు ఈ ప్రక్రియను గమనిస్తూ వుండాలి. పలు ప్రశ్నలు అడుగుతూ వుండాలి.
- text మొత్తాన్ని అవగాహన చేసుకోలేకపోయిన సందర్భాలలో చింతించనవసరంలేదని చెప్పాలి.
- text ను అర్థంచేసుకొనే క్రమంలో glossary ని dictionary ని ఉపయోగించమని చెప్పండి. ఆ పేరాలకు సంబంధించిన additional meanings ను teacher chart మీద రాసి display చేయవచ్చు.
- తెలిసిన పదాల సహాయంతో తెలియని పదాలకు అర్థాలను గ్రహించే ప్రయత్నం చేయమని చెప్పాలి.

(ii) Collaborative Reading - Group Reading

Individual reading తరువాత విద్యార్థులకు పరస్పరం సహకార భాగస్వామ్య పద్ధతులతో text ను అవగాహన చేసుకునేందుకు అవకాశం కల్పించాలి.

- విద్యార్థులను జట్లుగా (groups) విభజించాలి. (3 లేదా 4 సభ్యులను ఒక జట్టుగా)
- విద్యార్థులను విడివిడిగా (ఒక్కొక్కరు) చదివినపుడు తమకు కలిగిన అవగాహనను తమ జట్టులోని ఇతరులతో పంచుకోమని చెప్పాలి.

- Text లోని అన్నీ అంశాలను ఒక్కొక్కటిగా అర్థంచేసుకోవడానికి ప్రయత్నించమని చెప్పాలి.
- Slot లోని text కు సంబంధించిన glossary ని ఉపాధ్యాయుడు తయారుచేసి ప్రదర్శించాలి.
- విద్యార్థులు జట్లుగా text ను అవగాహన చేసుకొనే ప్రయత్నం చేసే సమయంలో, ఉపాధ్యాయుడు వారి మధ్యలో తిరుగుతూ వారికి సహాయపడాలి.
- reading text పై కొన్ని ప్రశ్నలను అడిగి, విద్యార్థుల అవగాహన గురించి తెలుసుకోవాలి.
- ఉపాధ్యాయుడు తగిన ఉచ్చారణతో అర్థవంతంగా text slot ను బిగ్గరగా చదివి వినిపించాలి.
- విద్యార్థులు తమ జట్లతో బిగ్గరగా చదవమని చెప్పాలి. జట్టులోని ఇతరులు, చదివే విద్యార్థికి సూచనలు చేయవచ్చు.
- Reading passage ను భాగాలుగా విభజించి గ్రూపులోని సంఖ్య ఆధారంగా allot చేయాలి. ఒక్కో గ్రూపునుండి ఒక్కో విద్యార్థి ఒక్కో లైను చదవాలి. ఒక గ్రూపువారు చదివిన తరువాత మిగతా గ్రూపులవారు చదివే విధానంపై సలహాలు సూచనలు ఇవ్వవచ్చు.
- ఉపాధ్యాయుడు groups వారీగా జరిగిన loud reading పై positive మరియు qualitative feedback ఇవ్వాలి.
- మరింత సమాచారం కోసం పేజీ నంబరు 52 లో What are the points that come to your mind లోని అంశాలు చదవండి

(iii) Scaffold Reading (Extrapolating the text):

- ఈ దశలో ఉపాధ్యాయుడు కొన్ని విశ్లేషణాత్మకైన, ప్రశ్నల (analytical / extrapolating / cause consequences) జాబితాను ఒక చార్టుపై ప్రదర్శించాలి.
- chart లోని ప్రశ్నలను విద్యార్థులను అడుగుతూ వారి సమాధానాలను ఒక చార్టుపై వ్రాయాలి.
- Mind-mapping technique ద్వారా groups వారీగా concept mapping ను తయారుచేయించి, group వారీగా ప్రదర్శింపజేయాలి.
- విద్యార్థులనుండి collect చేసిన concept maps ను bigbook లో భద్రపరచాలి.

Post - Reading (Discourse Construction)

ఒక reading slot పూర్తి అయిన తరువాత అందులోని అంశాలతో సందర్భానుసారంగా ఆ తరగతికి సంబంధించిన (targeted discourses- oral and written) లను (discription / conversation / narrative, letter diary, drama, poster, notice etc.,) ను విద్యార్థులతో వ్రాయించాలి. చెప్పించాలి. భాషను ఉత్పన్నం చేయడానికి అవసరమైన మరిన్ని అవకాశాలను విద్యార్థులకు ఉపాధ్యాయుడు కల్పించాలి.

ఎంపిక చేసుకొన్న discourse యొక్క features గురించి విద్యార్థులతో చర్చించాలి. పలు ప్రశ్నలను ఉపయోగించి విద్యార్థుల నుండి సమాధానాలు రాబట్టాలి. వారి సమాధానాలను క్రమమైన పద్ధతిలో Blackboard / chart పై వ్రాయాలి.

ఈ విధంగా discourses లను వ్రాయడానికి / చెప్పడానికి విద్యార్థులను సిద్ధపరిచి, తదుపరి విద్యార్థులను discourses లను వ్రాయమని అడగాలి. రాసే క్రమంలో మొదట వ్యక్తిగతంగాను తరువాత గ్రూపులలో విద్యార్థులను చేయమనాలి. పిల్లలు గ్రూపులలో రాసిన అంశాలను తరగతిలో ప్రదర్శించమనాలి. తరువాత ఉపాధ్యాయుడు అదే అంశంపై తాను రాసిన (teachers version) విషయాలను ప్రదర్శించాలి. విద్యార్థులు రాసిన (ఒక గ్రూపు) విషయాలను edit చేయాలి. చివరిగా ఇచ్చిన feedback ఆధారంగా పిల్లలు వ్యక్తిగతంగా రాసినవి సరిచేసుకోమనాలి.

నోట్: పైన సూచించిన విధంగా మిగిలిన అన్ని slots ను పూర్తిచేయాలి.

3. Vocabulary:

ఈ విభాగమును ఇతివృత్తంతో జోడించి, సందర్భానుసారంగా భోదించాలి. జీవితంలోని వివిధసందర్భాలలో తగిన విధంగా పదజాలాన్ని విద్యార్థి ఉపయోగించేటట్లు చేయడం, నిఘంటువును ఉపయోగించడాన్ని అలవాటు చేయడం, స్వతంత్ర అభ్యాసకునిగా విద్యార్థిని తీర్చిదిద్దడం ఈ విభాగం ముఖ్య ఉద్దేశ్యాలు.

- ప్రతి విద్యార్థిచేత విడివిడిగా అభ్యాసాలను చదివించండి. తదుపరి జట్లలో చదివించండి.
- అభ్యాసాలపై విద్యార్థుల అవగాహనను సమీక్షించండి.
- విద్యార్థుల అవగాహనపై feedback యివ్వాలి.
- తగిన సందర్భం లేకుండా పదజాలాన్ని భోదించవద్దు. పదాలను, వాక్యాలను బట్టి పట్టించవద్దు.
- నిఘంటువును ఉపయోగించడాన్ని ప్రోత్సహించండి.
- Vocabulary activities ను సరిగా చేయలేని విద్యార్థులను నిందించవద్దు.

4. Grammar

- గ్రామర్ను సందర్భానుసారంగా అప్రయత్నంగా ఉపయోగించేవిధంగా విద్యార్థులను తయారుచేయాలి.
- గ్రామర్పాయింట్పై విద్యార్థులకు గల అవగాహనపై చర్చించండి.
- విద్యార్థులను జట్లుగా చేసి గ్రామర్ కృత్యాలు చేయించండి.
- గ్రామర్ నేర్చుకోవడం వలన భాషా పరిజ్ఞానం పెరగదని గుర్తుంచుకోండి.
- గ్రామర్ పరిజ్ఞానం writing లో editing లో ఉపకరిస్తుంది.
- గ్రామర్ అనేది ఎవరికి ఒకేసారి రాదు. ఇది క్రమంగా నేర్చుకునేది.
- గ్రామర్ అంశాలపై విద్యార్థుల పనిపూర్తి అయిన తరువాత ఉపాధ్యాయుడు తన feedback ను ఇవ్వాలి.

5. Writing (Written discourses)

విద్యార్థులు నేర్చుకున్న అంశాలపై తమ అవగాహనను జోడించి స్వేచ్ఛగా వ్యక్తీకరించడానికి ఇందులో అంశాలు తోడ్పడాలి. విద్యార్థులందరూ ఒకే రకంగా రాయకుండా వారి వ్యక్తిగత అనుభవాలు వ్యక్తపరచడానికి ఎక్కువ ప్రాధాన్యత ఇవ్వాలి. దీనిలో perfection ఆశించరాదు.

- విద్యార్థులను స్వతంత్రంగా వ్రాయగలిగే విధంగా ప్రోత్సహించాలి.
- కొన్ని supporting ప్రశ్నలు వేయడం ద్వారా వ్రాయవలసిన విషయంపై ఆలోచింపజేయండి.
- Writing లో సందర్భానుకూలంగా వుండవలసిన విషయాలపై విద్యార్థులతో చర్చించండి.
- ఇచ్చిన అంశంపై మొదట వ్యక్తిగతంగాను, తరువాత గ్రూపుల వారీగా వారి written scripts రాసి present చేసేలా చూడాలి.
- ఉపాధ్యాయుడు తన feedback ను ఇవ్వాలి.
- ఉపాధ్యాయుని సూచనలకనుగుణంగా విద్యార్థులు తాము రాసిన అంశాలను సరిచేసుకుంటారు.

6. Study Skills:

విద్యార్థులు నిత్యజీవిత అంశాలకు సంబంధించిన అంశాలు పొందుపర్చడమైంది.

- Paragraph రూపంలో కాకుండా tables, diagrams, charts రూపంలో వుండే సమాచారాన్ని అర్థంచేసుకోవడంపై ఈ విభాగంలో దృష్టిపెట్టాలి.
- విద్యార్థులను groups గా విభజించి పనిచేయించడం.
- తగిన ప్రశ్నల ద్వారా వివిధ రూపాలలో ఉన్న సమాచారాన్ని అర్థం చేసుకొనేలా చేయండి.
- నిత్యజీవితంలో ఈ రకమైన సమాచారం యొక్క ప్రాముఖ్యత, ఉపయోగాల గురించి చర్చించాలి.
- గ్రూపులవారీగా అభ్యాసాలను పూర్తిచేయించండి.
- గ్రూపుల వారీగా విద్యార్థుల సమాధానాలను present చేయించండి.
- ఉపాధ్యాయుడు విద్యార్థుల presentation తరువాత తన feedback ను ఇవ్వాలి.

7. Listening (Oral Discourses)

- వినడం, అర్థంచేసుకోవడం, మాట్లాడడం అనే అంశాలను ఈ విభాగం ప్రాధాన్యతనిస్తుంది.
- Listening passage పరిమాణం పెద్దదిగా వున్న సందర్భాలలో దానిని రెండు slots గా విభజించండి.
- దీనికి సంబంధించిన చిత్రం textbook లో ఉన్నట్లయితే దానిని పరిశీలించమని విద్యార్థులను అడగండి. దీనిపై తగిన విధంగా విద్యార్థులతో చర్చించండి.
- దీనిని కనీసం రెండుసార్లు అర్థవంతంగా చదివి వినిపించాలి. ఉపాధ్యాయుడు చదివి వినిపించేటప్పుడు విద్యార్థులు textbook చూడరాదు.

- కొన్ని analytical, global, extrapolative మరియు inferential ప్రశ్నల ద్వారా విద్యార్థుల అవగాహన చేసుకొనేందుకు చర్చించండి.
- విద్యార్థుల నుండి సామాధానాలను ఆహ్వానించండి.
- Speaking oral activity విషయంలో ప్రతి విద్యార్థి తన గ్రూపులో తప్పనిసరిగా మాట్లాడు విధంగా జాగ్రత్త వహించాలి.
- విద్యార్థులు మాట్లాడుతున్న సమయంలో ఉపాధ్యాయుడు అడ్డుకోరాదు. విద్యార్థి చేస్తున్న తప్పులను సవరించే ప్రయత్నం చేయరాదు.
- విద్యార్థులను ప్రోత్సహిస్తూ, అభినందిస్తూ ఎక్కువ మంది మాట్లాడేలా ప్రోత్సహించండి.
- విద్యార్థులు మాట్లాడిన తరువాత, అదే అంశంపై మెరుగ్గా చెప్పాలంటే ఇంకా ఏ అంశాలను పరిగణనలోకి తీసుకోవాలనేది పిల్లలతో చర్చించండి. చెప్పిన అంశాలను chart / board పై రాయండి. ఇదే ఉపాధ్యాయుని feedback అవుతుంది.
- ఇలాంటి feedback తదుపరి అంశాలలో మాట్లాడడానికి ఉపయోగపడాలి.

8. B. Reading (Poem):

- Poemకు సంబంధించిన Title ను మరియు చిత్రాన్ని పరిశీలించమని విద్యార్థులను అడగాలి.
- Title చిత్రాన్ని పరిశీలించినపుడు విద్యార్థులకు కలిగిన అవగాహనపై వారితో ఉపాధ్యాయుడు చర్చించాలి. తద్వారా Poem లో చదువబోయే అంశాన్ని గురించి అవగాహన కల్పించాలి.

Suggested Questions for interaction:

- 1) What are the ideas do you get from the title?
- 2) Do you understand the meaning of the title?
- 3) What are the ideas do you get from the picture?
- 4) What event / events do you notice in the picture?
- 5) What are the characters do you notice in the poem?

(Note: Teacher frame more questions on the picture)

- తదుపరి poem పరిమాణాన్నిబట్టి / అవసరాన్నిబట్టి రెండు slots గా విభజించండి.
- ప్రతి slots ను A. Reading లో సూచించిన పద్ధతిలో (individual reading / collaborative reading / scaffolded reading) పూర్తిచేయండి.
- అవకాశం ఉన్న poems ను teacher's handbook లో చెప్పిన విధంగా choreography చేయించండి.

9. C. Reading (Extensive Reading):

- A. Reading లోసూచించిన పద్ధతినే ఇక్కడకూడ పాటించాలి.
- 6,7 తరగతుల్లో ఇది extensive reading గా ఇవ్వబడింది. కావున 6,7 తరగతులలో ఇవ్వబడిన text ను విద్యార్థులు స్వయంగా చదివి అర్థంచేసుకోవాలి.
- ఈ అంశంపై విద్యార్థులను ఎక్కువ ప్రశ్నలు అడగనవసరంలేదు.
- Story / text చదివి వివరించవద్దు.
- విద్యార్థుల వ్యక్తిగత / స్వీయ పఠనానుభవాన్ని, తరగతిగదిలో పంచుకొనేట్లుగాచేయాలి.
- ఉపాధ్యాయుడు తన Feedback ను ఇవ్వాలి.

10. Proect Work

- పలు అంశాలకు సంబంధించి విషయ, సమాచార సేకరణ, విశ్లేషణా సామర్థ్యాలను పెంపొందించేందుకు ఈ విభాగం ఉద్దేశింపబడినది. దీని ద్వారా భాషకు సంబంధించిన అన్ని నైపుణ్యాలు (Reading, writing, speaking and listening) మిళితం కావాలి .
- చేపట్టవలసిన project గురించి ఉపాధ్యాయుడు విద్యార్థుల అవగాహనపై చర్చించాలి.
- పలు ప్రశ్నలను ఉపయోగించి విద్యార్థుల అవగాహనా స్థాయిని పెంచే ప్రయత్నం చేయాలి.
- విద్యార్థులకు చేయవలసిన పనిపై అవగాహన కల్పించిన పిమ్మట project work చేయించాలి.
- విషయ, సమాచార సేకరణ తరువాత విద్యార్థులచే దానిని విశ్లేషింపజేయాలి.
- సమాచార విశ్లేషణలో వారు గ్రహించిన విషయాలను విద్యార్థులచేత వ్రాయించి తరగతిగదిలో present చేయాలి. ఇతర groups తో పంచుకోవాలి. ఉపాధ్యాయుడు feedback ను ఇవ్వవచ్చు.
- చివరగా విద్యార్థులు వారికి లభించిన feedback ఆధారంగా మార్పులు చేర్పులు చేసి తుది అంశాలను display చేయాలి.

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Chapter - II

Bridging the Gap



(Picture) : Students of Govt. Primary school AP Lingotam, Narketpally Mandal of Nalgonda. Displaying the English magazines they produced)

2.1. Introduction

As per the survey conducted during the month of March 2013, on classroom transaction process in English at Primary and U.P. level revealed the following facts:

- Majority of the teachers and children liked the text book, but they expressed their inability to transact the lessons because of the low proficiency of the children.
- The orientation on new textbooks and handbooks was not conducted effectively.
- Most of the teachers have not followed the classroom transactional process suggested in the handbook.
- Most of the teachers felt that they are not equipped to make their children ready to use the textbook.

- Most of the teachers are not familiar with the new pedagogy of teaching English.
- Most of the teachers felt that experiential mode of training and special strategies for low proficient learners are required.
- Keeping in view the above facts, it has been decided to work with a special package to equip the children acquire essential competencies in English so that they can make use of the new textbook creatively; this will be especially helpful for the children from mother tongue medium. It may be noticed that the classroom processes and activities suggested in the special package has been tried out successfully in 42 Government Primary schools of Narkatpally Mandal, in a rural background of Nalgonda district is extremely challenging situations like the following:
 - First generation learners.
 - Single teacher handling more than one division.
 - Lack of proper ambience at school in terms of classroom space, toilet facilities, etc.
 - Teachers with relatively inadequate language apparatus.
 - Teachers with traditional belief systems regarding the teaching of English.

In spite of this non-conducive environment, teachers of Govt. primary schools were able to achieve the targeted academic standards. They produced nearly 3000 English magazines containing descriptions, conversations, rhymes and stories they had written individually. Also, they performed dramas, choreography, role-plays etc. before a crowded audience.

The special package (Bridging the Gap) has given fruitful results in Narketpally mandal of Nalgonda district. The SCERT AP has decided to adapt the same strategy across the state to achieve minimum competencies among the children before using the textbooks for classes II to V.

2.2.Objectives of the bridging activities

1. To creating English environment by overcoming the inhibitions among the children.
2. To encourage the children to express their opinions, freely in their own English.
3. To achieve minimum academic standards as the children develop conversations, descriptions, story/ narrative orally and in written form which help them to use of the textbook effectively.

4. To develop classroom interaction based on pictures without using textual passages and other material
5. To build confidence among the teachers that every child can learn English, by virtue of this special package.

2.3. Strategies for bridging activities :

Select 3 different pictures with a lot of scope for interaction.

Use one picture for the whole class activity, another picture for group activity and the third for individual activity. The three pictures should have scope for generating description, conversation and narrative/story.

Use the pictures to develop both oral and written discourses at each stage -description, conversation and story / narrative.

2.3.1. Picture Interaction for producing a description in the whole class.

The Old age home (on the basis of Pic. 1)

- *Put children in small groups (of three or four)*
- *Draw a margin on the BB and ask questions to elicit the names of the things /people /animals they see in the picture (say, for example, the picture of the railway platform given in unit 1 of class 3). Each group can say one idea at a time. Try to involve all the children in the process.*
- *Write the words in the margin using small letters.*
- *Now go on asking questions to elicit the actions done by the people / animals, etc. depicted in the picture*

E.g.

1. What are the people doing in this picture?
 2. What are the girls doing in the two rooms ?
 3. What is the boy doing with the old man?
 4. Who do you see in the verandha?
 5. Who are sitting on the bench?
 6. What is this place?
- *Please do not supply any ideas. You may ask supporting questions and can even interact with the learners using mother tongue. Give sufficient time to children and come out with their own ideas.*
 - *Elicit eight to ten sentences in this manner in the whole class.*
 - *All the sentences may be written down on the board/ chart.*

- *Call the groups to the front of the class and ask them to read the sentences. Each team may read only one sentence at a time. Involve all children in the reading process.*
- *When the reading is over, interact with them in the following manner:*
 1. *These sentences are related to the picture. What is the picture about?*
 2. *What name do you want to give to this picture?*
- *Elicit their ideas and write the title on top of the BB.*
- o *All these sentences are related to the picture (Here, for example, the oldage home). This is a description. Which sentence should come first? What is the next sentence? Etc.*
- *Let them re-sequence the sentences giving a number to each sentence.*
- *Ask the children to write down all the sentences in their notebook without writing the number. They have to write down the title and the date.*

2.3.2. Picture Interaction for producing a description in the groups (on the basis of Pic. 2)

- *Use the second picture given at the end for interaction*
- *Ask them to observe the picture carefully. A few questions may be asked to elicit certain words related to the names of things and the actions (if you think they may not know them) and write these words on BB.*
- *Let them sit in groups and say similar sentences related to the things they see in it and the actions of the characters depicted in it.*
- *Let them write these sentences in the notebooks to get a description of the picture. **This will be the second description they will be writing.***
- *While the groups are working you may move around and give them feedback by asking questions like the following: Are there any words missing in the sentence?*
 1. *Do you want to change the form of this word?*
 2. *Do you want to write more sentences?*
 3. *Did you give a title to your description?*
 4. *Did you begin the sentences with Big letters?*
 5. *Did you put a full stop at the end of the sentence?*
- *You may supply them with specific vocabulary they may ask for*
- *Present the teacher's version*

- *Ask them to read the teacher's version and identify ideas which they have not written.*
- *Let each group rewrite their description including ideas from the teacher's version and from the other group products.*

2.3.3. Picture Interaction for producing a description - individual work (on the basis of Pic. 3)

- *Display picture 3 and ask them to write a description individually*
- *Give the following suggestions:*

You may sit in groups. Take turn and read out what you have written to others.

Make necessary changes in your writing with the help of others

- *Ask them to refine their work with the help of suggestions from others-*
- *Give feedback as suggested earlier*

Now there will be four descriptions in their notebooks

- 1. The description produced in the whole class**
- 2. The one produced in the group**
- 3. The refined version of the second description**
- 4. the description written individually**

2.3.4. Producing a description based on pictures drawn by the children

Whole class activity

- *Ask each child to say the name of any bird / animal / vehicles. Write all the words in the left margin of the blackboard.*
- *Elicit some action words also (such as playing, walking, etc.) You may use pictures of birds and animals in action to elicit these action words. Write these words in the right margin of the blackboard.*
- *Draw the picture of a bird (say, parrot) sitting on the branch of a tree.*
- *Interact with them in the following manner:*

Which bird is this?

What is its colour?

Where is it?

What is it doing?

- *Write down the answers in the middle space of the BB*

The Parrot

This is a parrot.

It is green.

The parrot is on the branch of a tree.

It is sitting on the branch.

- *Draw the picture of an animal (say, dog) under the tree.*
- *Ask questions to get a similar description of the dog*

The dog

This is dog. It is black.

The dog is under the tree.

It is barking at the parrot.

- *Ask them to draw the pictures and write the sentences in their notebook.*

2.3.5. Producing a description based on pictures drawn by the children **Group activity**

- *Put them in groups and let each group select any two names.*
- *Let them think what these animals /birds are doing, draw pictures of these actions and write a few sentences in their notebooks.*
- *Let groups present their descriptions*
- *Present the 'Teacher's Version' and bring their attention to the points you have written. You may interact in the following manner:*

You have presented your descriptions. Here is mine.

- What differences do you find between your descriptions and my description?
- What changes would you like to make in your writing?

2.3.6. Producing a description based on pictures drawn by the children **Individual activity**

- *Let each child select any two birds / animals from the list draw their pictures and **describe** them.*
- *Let them take help from others if necessary.*

2.3.7. Interaction based on the picture for producing a conversation (on the basis of Pic. 1)

- *Show the same trigger picture and elicit the conversation between any two characters and write the exchange on the board.*

E.g. what is the boy saying to the old man?

What is the man saying to the boy?

- *Display the format of conversation on the chart.*

Boy and the Oldman

Boy: Grandpa, shall we walk for a while?

Old man: Yes, that'll be fine.

Boy: Do you feel tired?

Old man: Not at all.

- *Ask them to observe the picture closely. Interact with them in the following manner.*

A few other pairs in the picture are also talking. Can you identify them?

- *Elicit the names and write them on the board.*

The girl and the woman.

The man and the boy sitting on the bench.

The girl and the old person in the second room.

- *Let the groups present their conversations.*
- *Present the Teacher's version and edit the products.*

2.3.8. Interaction based on the picture for producing a conversation- whole class activity (Pic drawn by the children)

- *Go back to the picture drawn in the class to generate a whole class conversation (e.g., parrot and bird)*

Interact in the following manner.

- What is the parrot asking the dog?
- What is the dog saying to the parrot?

Elicit two more exchanges in this manner

- *Let all children write down the conversation in their notebooks*

2.3.9. Producing a conversation- Group activity (Pic 2)

- *Put them in groups; let groups select any two characters from the picture 2*
- *Let them develop a conversation between the two characters.*
- *Ask them to look at how they developed conversation. Let each.*
- *Let groups present the conversation.*
- *Give feedback; elicit feedback from the other groups.*
- *Follow the process for teachers version, editing and refinement.*

2.3.10. Producing a conversation- Individual activity (Pic 3)

Let them select one event and characters from pic 3.

Follow the process for individual activity.

2.3.11. Producing a conversation- Individual activity based on the picture drawn by them.

- *Let each child look at the pictures of animal/bird they have drawn.*
- *Let them think what these animals /birds are saying and write the conversation in their notebooks individually. Insist on the format of conversation.*
- *Ask a few of them to present what they have written.*
- *Give necessary feedback*

Are there any missing words? Excess words? Is the word order OK?
Do you need any change in the form of any word?

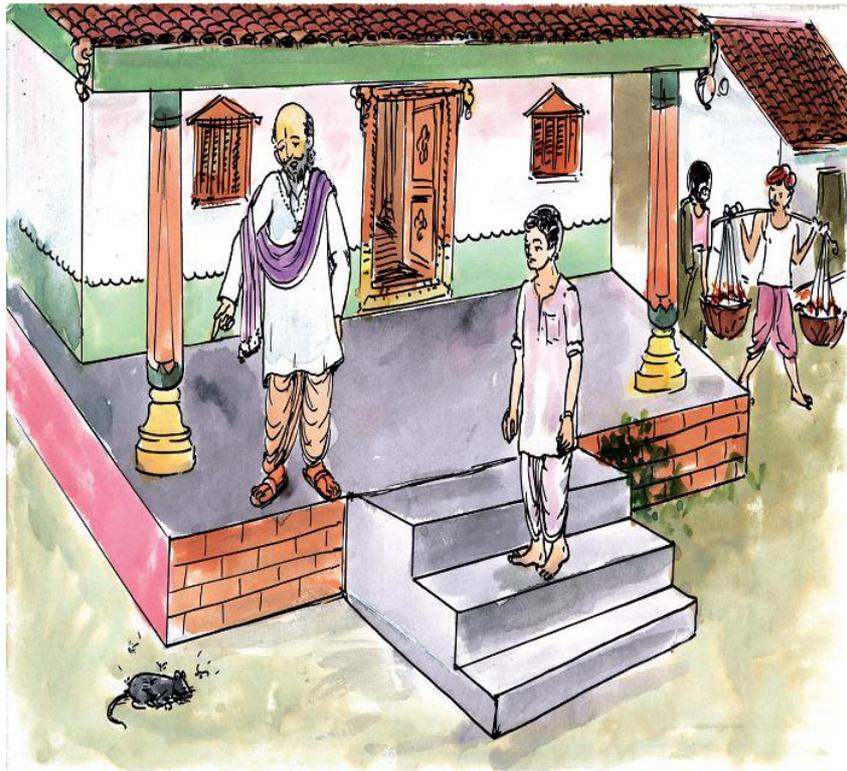
2.3.12. Developing Stories / Narratives

Follow the process for developing narrative in a) Whole class activity, b) Group activity c) Individual activity based on the pictures 1,2, 3 respectively.

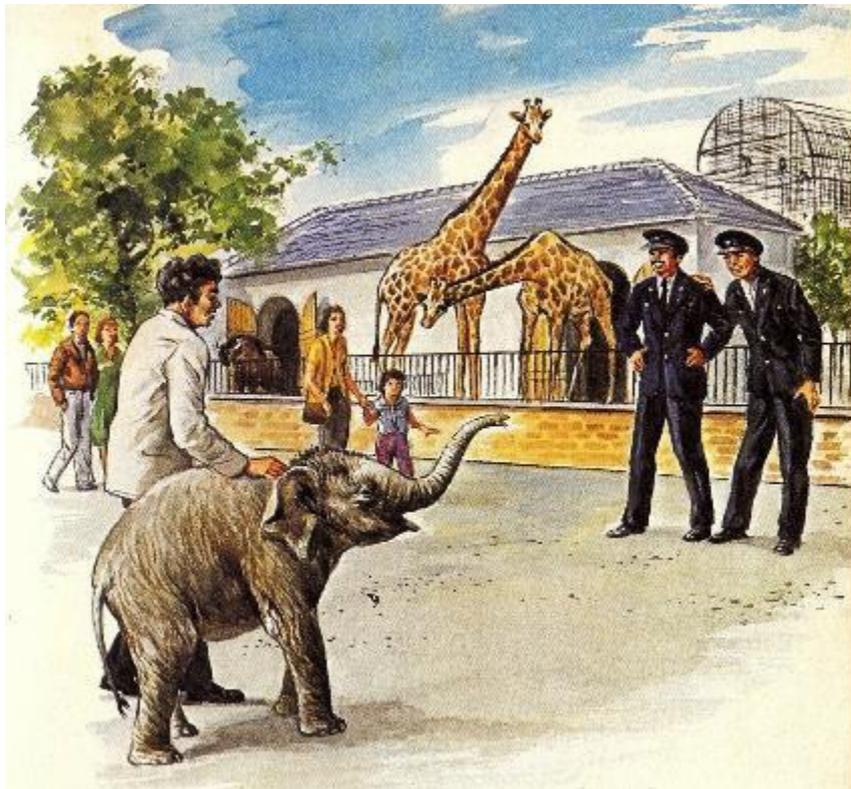
- Use the same picture for the whole class activity to make them write a story or a narrative.
- Elicit the responses in sentences from children related to the context, event and sequencing of events.
- Elicit the intelligent predictions from children based on the picture.
- Ask children to think on what is happening in the picture, what would have happened before that and what would happen next.
- Write oral responses on the blackboard.
- Ask children to note down in their note books.
- Follow the steps and procedure as suggested earlier.



Picture 1 (Visiting an old age home)



Picture 2



Picture 3

Chapter - III

Unit wise Transaction of classes VI to IX

Class- VI: The Lost Casket

We are aware of the recent changes that occurred in the classroom processes in an English class. The teacher's handbook supplied last year helped us understand and internalize those necessary changes and transact the units successfully. The inputs given in this supplementary module will further strengthen your understanding on the process of transacting a unit.

I. Pre – reading: (Interaction based on theme picture.)

There are three pictures on page 16 of class – 6 text book. They are meant for generating interaction with the learners.

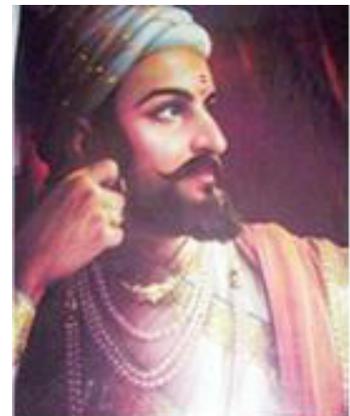
Objectives of interaction based on theme picture:

The learners

1. Come out with their perception (i.e. what they think about the picture) of the picture;
2. Talk about their understanding of the theme that is inbuilt in the picture as well as in the various components of the unit;
3. Make intelligent predictions on the passage they are going to read.

Process:

- Show the pictures of different emperors given on page – 16 and ask a few questions for interaction. Make sure that most of the questions are analytical in nature.



Some questions are suggested below:

1. What do you know about the people in the pictures?
2. What are the qualities of a good king?
3. Why do we read stories about such kings?
4. Do they give inspiration to us? How?
5. Share a story or incident about the bravery and generosity of any king.
6. One of the persons in the pictures was a brave Maratha king. He was also known as Chatrapathi. Who was that?

II. Reading

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
 - Checking their predictions on the reading passage
 - Locating information that they were able to pool from the interaction that has taken place
 - Guessing the meaning of words from the context and also using familiar words as steppingstones.
 - Using the glossary given to them, etc.
 - 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 text.

Picture Interaction



Process

- *Show the picture given on page 17 and ask the following questions.*
 1. What are the things you see in the picture?
 2. Who do you think are the people in the picture?
 3. What is the king doing?
 4. What is the foreigner doing?
 5. What other ideas do you get from the picture?
- *Elicit first some words related to the objects in the picture and write them in the left margin of the BB.*
- *Then elicit answers to questions 2 to 4*
- *Write these on the BB.*
- *Ask the learners to read the sentences from the BB.*

Reading

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.*
 1. Read the given passage 'The Lost Casket' from the beginning up to 'He added that he was freeing John but that he would have to leave Raigarh within three days.' On page 17.
 2. Use a pencil to put a 'tick' against the lines you are able to understand.

3. You may put a question mark against the line that contains parts you are not able to understand.
 4. Pick out the important events in this part of the story.
 5. Put a star against the lines that you liked the most.
- *Move round the class to monitor whether they are tracking their reading process.*
 - *You may interact with them while they read the following manner:*
 1. Don't worry if you were not able to read and understand the whole of the passage.
 2. Try to guess the meaning of the unfamiliar words with the help of words you already know.
 3. Please do not consult with anyone at this point. You can put question marks wherever you faced difficulties.
 4. Sometimes the glossary may help you.

Addressing Issues and challenges in facilitating individual reading

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

Questions: (To generate sub – text)

1. Whose story is this?
2. What did he do at the beginning of the story?
3. Who are the other people in the story?
4. Where did the story take place?

Use supplementary picture of the Gold Casket ask:

5. What do you see in the picture? Can you spot the name of the thing and its description in Para – 2?
6. What other ideas do you get from the paragraphs?
7. What other words could you read in the first four paragraphs?
8. John wanted to bring the gold casket back from Shivaji. How did he plan to do it?

9. Let me read out his plan from paragraph 3 and 4. (You may read out a few sentences from paragraphs 3 and 4)

10. What happened to John at the end of the passage? Etc.

- *The subtext that can be generated from the responses will be something like this:*

Shivaji attacked **Surat**. **Adam Smith** and **John** were upset. **Adam Smith** lost his **beautiful gold casket** containing a picture of his **wife**. It was in laid with **rubies and diamonds**.

John came up with a **plan**. He decided to go into the **Maratha country** with his companion. But, he was caught and taken to a prison. At the King's durbar King saw the casket among the other loots.

- *In the case of CWSN (children with special needs) the sub texts can be orally generated and the children may be asked to represent it visually (through drawing) as we do in a picture story and label the picture.*
- *If the general proficiency level of the whole class is very low, generate sub texts through whole class negotiation with the help of pictures depicting the sub text. This is to be displayed on a chart and the learners may be asked to associate this with the reading passage.*
- *In the case of the learners whose level of proficiency is extremely low, generate the sub text orally and write in their notebooks; this can be read graphically and then associated with the reading passage.*

Collaborative Reading

- *Divide the learners into groups.*
- *Give them the following directions:*
 1. You have tried to read the first part of a story. Now take turn and share with others the events you were able to identify. Share only one event at a time.
 2. When one member says an idea others can identify the sentence that contains this idea.
 3. Continue sharing till you complete all the ideas.
 4. Now take turn and share with others sentences / words you were not able to understand.

4. Finally, take turn and share with others the parts of the passage you liked the most.
- *Display the glossary related only to those paragraphs 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. You may ask:*
 1. Groups, did you complete sharing ideas you understood?
 2. Did you share what you were not able to understand?
 3. Etc.
 - *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 a few comprehension questions relevant to this part of reading passage:*
 1. What did Shivaji do at the beginning of the story?
 2. How did it affect the Englishmen at Surat?
 3. Why was Adam Smith so upset?
 4. What was John's plan? Was he successful with his plan?

Reading aloud

Reading aloud by the teacher

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

Reading aloud by the pupils

- *Give the following instructions for loud reading.*
 - a) Now you are going to read aloud in your groups.

- b) Divide the reading passage into various parts according to the number of members in your group.
- c) Decide among yourselves who will read which part.
- d) 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 interact with them in the following manner:*
 - What changes will you like to make if you read the passage aloud again?
 - 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 in from the point of view of the learners not from the technical point of view using terms such as stress, pause, pitch, rhythm.

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. Why do you think Shivaji attacked Surat?
 2. What are your opinions on having a war? / What could be the effects of war?
 3. John was caught and sent to a prison. What would happen to him now?
 4. What are the problems faced by a prisoner?

Post Reading: (Writing a short narrative)

Process:

Generate a discussion (on writing a narrative) using the following instructions and questions.

- Read the last two lines of the passage carefully.
 - 1) How many events do you find?
 - 2) What are they?
 - 3) What did John and his companion do in the beginning?
 - 4) What did they talk/say to each other?
 - 5) Did they try to steal anything? How?
 - 6) What did they say to the soldiers?
 - 7) How did the soldiers reply?
 - 8) What happened next?
 - 9) Who caught John & his companions?
 - 10) Where were they finally taken to?
 - *Write the main events on a chart.*
 - *Let the children note down the key points or events.*
 - *Ask them to use those events to write a narrative individually.*

- *Let them share in groups what they have written. You may ask the following questions.*

1. How did you begin the narrative?
2. Did you include all the necessary events and dialogues?
3. How did you end the narrative?

- *Ask the groups to present what they have worked out.*
- *Invite suggestion on refinement from the presenters and the others.*

Editing

- *Give your feedback. The questions you ask for giving feedback may be written and displayed on a chart as follows:*

Check your narrative:

1. Did you include ideas and events in the text?
 2. How did you begin the narrative?
 3. Are all the events and ideas sequenced properly?
 4. Are the dialogues used appropriate to it?
 5. Did you use formulaic expressions such as
 - Hello John, there goes the bullock cart?
 - Look! Let us be careful etc.
 6. Did you make/ include predictions on what happens next?
 7. Did the dialogues used; reveal character's emotions, feelings and thoughts?
 8. Did the narrative create any mental images?[such as, overtaking a train of bullock carts]
 9. Did you use a variety of sentences?
 10. How did you end the narrative?
- *Let them write the narrative individually based on the feedback.*

Note: A conversation between John and Shivaji at Shivaji's durbar can also be generated as a discourse, following the process suggested in Unit – 1.

Reading Segment – II

- *Now we go on to the remaining part of the story.*

Pre – reading:

Picture interaction:

Use the supplementary picture depicting the fight described on page 18.

Objectives:

The learners will be able

1. To talk about the persons in the picture
2. To predict the events in the passage they are going to read.
3. To link what they have read with what they are going to read.

Process:

- *Ask the following types of questions based on the text – based picture (page – 17) to generate interaction. Write the learner’s responses on a chart.*
 1. What do you see in the picture?
 2. Where is the scene taking place?
 3. Who do you think the people are?
 4. What is John doing?
 5. Do you think Shivaji gave the casket to John?
- Write the responses on the BB.

Reading:

- *Follow the same process for transacting this part of the reading module beginning with individual reading.*
- *Ask questions to get the sub – text which may be something like the following:*

Shivaji listened to John’s request – Shivaji did not give the gold casket to John – Shivaji freed John.

John saw a **Maratha soldier** being **attacked by three men** – The **soldier** was **ready** to face the **attackers** – John helped the soldier. He was Shivaji.

Extrapolating the text: (Scaffolded reading)

- *Ask the following questions:*
 1. What would the Maratha soldier do now? Can he face the attackers alone?
 2. What would John do now?
 3. Shivaji did not agree to give the gold casket back to John. What does this show?
 4. Why did Shivaji free John? What does this tell us about Shivaji?
 5. Can we change our enemies into our friends? How?

Post reading: Discourse Construction (Drama)

Objectives:

Children will be able to

1. identify themes for developing plots
2. enact drama based on the plot
3. self assess based on the performance indicators
4. write down the drama script
5. identify the features of drama script

Process:

- How do we process a drama? Just like the role-play the drama also needs a theme. In addition it needs a plot. So let us begin with these.

Interaction:

- You have identified a theme in this part of the story. What is that?
 - *Elicit expressions such as*
 - #qualities of a good king
 - #how enemies become friends etc.
 - # there are few events the took place in a sequence Shall we identify them?

- *Elicit the sequence of events by asking questions such as*
 - 1) Who was brought to the durbar?
 - 2) What happened then?
 - 3) What did Shivaji say?
 - 4) What was John's reply?
 - 5) What did Shivaji decide?
 - 6) What happened the following evening?
 - 7) What did John see while returning from the fort?
 - 8) What did the three attackers do?
 - 9) What did the Maratha soldier do?
 - 10) How did John help a Maratha soldier? Etc.
- *Write the sequence of events on a chart as and when they are elicited. We may get something like the following:*

John was brought to the court – he got a private audience with the king Shivaji. – Shivaji asked why John was brought – John told the whole story – Shivaji freed John – next evening John was standing alone at a part of the fort – he saw a Maratha soldier waling – Three persons attacked the soldier – The soldier took out his sword and stood ready to face them. John helped the soldier and saved him.

- *Interact with the learner.*
 - We can develop a drama on this sequence of events. How will we do it?
 - What do we need to enact a drama?
- *Elicit points such as:*
 - Space for enacting the drama
 - Actors to take role of characters (animals, birds, jackal)
 - Dialogues
 - Actions
- *Now you may give the following instructions*
 - 1) Decide the characters (e.g. Shivaji, John, courtiers, three attackers etc.)

- 2) Decide who will enact these roles (all of you should have roles)
 - 3) Plan the dialogues
 - 4) Plan the scenes, sequence of actions and dialogues
 - 5) Go for rehearsal
 - 6) Perform the drama
- *Invite one group to perform the drama*

The feedback on the drama performance

- *Conduct a session for giving feedback in the following manner:*
 - 1) What modifications will you make in the drama if you have to act it again?
 - 2) What are the points that come to your mind?
- *Generate indicators for assessing drama performance with the help of some questions:*
 - 1) Are all the events included?
 - 2) Are there sufficient dialogues?
 - 3) Do you want any changes in the dialogues?
 - 4) Was the whole class able to hear your dialogues?
 - 5) Did you say dialogues with emotions like joy, anger, sorrows, hate, surprise, doubt, fear, etc.?
 - 6) Do you think your face and actions revealed these emotions?
 - 7) Were the actors standing in the same positions throughout the performance?
 - 8) Were all the actors on the stage from the beginning to end?
 - 9) What did you do to help the audience identify the characters?
 - 10) Did all members of your group take part in the drama?

Note: The questions given above are related to components such as theme (1), dialogue (2), language used (3), audibility (4), articulation features such as stress, tone and pitch (5), facial expressions and gestures (6), movement (7), enter and exit (8), using props (9), and team work (10). The technical terms can be used later. First they should understand what each of these means. Write these points on the same chart containing roles and themes

Discourse construction (Conversation)

Interaction:

- Look at the last paragraph of the story. John saved the life of Shivaji. Shivaji looked at John and smiled.
- What would Shivaji say to John now?
- What would be John's reply?
- Sit in pairs and take the roles of John and Shivaji.
- Plan a conversation between them.
- *Ask any two pairs to present the conversation.*
- *Tell them they can present the idea even by mixing English and mother tongue if they find it difficult to say only in English.*
- *Conduct a session for giving feedback in the following manner:*
 - What modifications will you make in the role-play if you have to do again?
 - 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 in the whole class on each of the points they make and write them on the chart (e.g., more ideas needed, some sentences are to be changed, others can hear our reading, we must stop at some points, some actions can be shown, etc.)*
- *Give chance to the performers to reflect on their role-play 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 role-play at this point.

Indicators are to be evolved with their ownership. Also, indicators are to be written down in their language without using technical terms (jargon). We can introduce them in due course.

1. The theme – does the role play communicate the theme?
 2. The language—whether changes needed in the sentences presented.
 3. Oral aspects of presentation – audibility, pause, pitch and tone.
 4. Body language – postures, stress, gestures, facial expressions.
- *Invite reflections from the performers first on what they think the refinement areas are.*
 - *Invite suggestions from the other pairs who planned the same roles*
 - *Invite suggestions from the whole class.*
 - *Give positive and qualitative feedback which will make them think and go to the next higher level of learning (neither mere appreciation nor disapproval by pointing out faults will do good).*
 - *Put them in groups by clubbing two or three pairs together*

Editing:

Refining the conversation in groups

- *Put children in small groups. Ask them to share their conversation with others. The following process may be carried out.*
- *Give instructions to the learners before they are moving into the groups.*
 1. Take turn and present the initiation (i.e., the beginning).
 2. If you cannot say the idea in English you may say it in fragments or even in mother tongue. Together you can decide how to say the idea in English.
 3. Select the sentence which you think will make a good beginning. All of you write this in your notebook.
 4. Take turn and respond to this beginning.
 5. Select the best response.

6. Write this also in the notebook.
 7. Continue the same process till you think there are no more ideas to be shared and written.
 8. Write the whole conversation on a chart.
- *Now you can ask the groups to present their refined conversations and display the chart in front of the class.*
 - *A feedback session can be conducted by inviting suggestions from the whole class and by giving your own feedback on the presentations.*

Transacting the poem:

In the Bazaars of Hyderabad

Pre- Reading

Process:

Interaction based on the picture:

Interact with the learners asking a few questions based on the picture given on page 25 of the text book. The objective of such an interaction is to familiarize the learners with the theme of the poem and elicit basic words that help them understand the poem well.

1. What is the poem about?
 2. What ideas do you get from the picture?
 3. Who are the different people in the picture?
 4. What are they doing?
 5. What other things do you see? Etc.
- *Elicit random responses*

Follow all the processes of reading beginning with individual reading.

- *Ask appropriate questions to get the sub text; it will be something like the following:*

Merchants – displayed turbans silver colour – and other things – vendors, maidens and peddlers – selling saffron, lentil, rice, sandalwood etc.

- *Follow the similar process for the remaining stanzas of the poem.*

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. Why does the poetess ask questions to the people at the market?
 2. How does she vary her questions?
 3. Do you go to the market or a bazaar at your place? What different things do you see there?
 4. Is it similar to the bazaar described in the poem? How?
 5. What do you mean by the line “To perfume the sleep of the dead”?
 6. What is that you like most about the poem? Etc.

Post Reading: (Construction of the script of choreography)

Process:

1. Sing the song three or four times to register the tune and rhythm.
2. Identify the theme of the song by asking questions.

First stanza:

Display of different items by the merchant.

Second stanza to the last stanza:

Various sellers in the market sell different things – the grandeur of the things sold etc.

3. What are the actions involved? (showing and selling things, weighing rice, grinding spices etc.)
4. What are the characters involved? (merchants, vendors, maidens, peddlers, customers etc.)

5. Where do the incidents happen? – Location (busy market, streets main road etc.)

We need the central characters and a chorus team to create the location

Actions:

- The chorus set the setting.
 - The characters in action.
 - The action of merchant showing things and selling them to customers.
 - The actions of different vendors weighing, grinding etc.
 - Actions of peddling the cart etc.
6. Write the above details as a script for the choreography.
 7. Sing the poem and do the actions.

Please remember the following

- a) Don't teach grammar using discrete sentences; instead embed them in the context of discourses.
- b) Ask relevant questions so that the learners can analyze a given corpus of language and make their own observations. These can lead to the consolidation of the grammatical concepts that are targeted.
- c) Please keep in mind that learning grammar does not lead to language acquisition. It is a knowledge domain just like mathematics or physics. Nevertheless, the knowledge they construct in this domain will work as a monitor to guide them in writing and in editing a written work.

Transaction of Listening Passage:

Charaka

Objectives

To enable the learners

- To listen and understand
- To listen and speak

Process

- *Give instructions*
 1. Look at picture given on page 1.
 2. Observe the picture and respond.
 3. What do you see in the picture?
 4. Who do you think are the people in the picture?
 5. Who do you think has killed the snake?
 6. Whom does the woman try to beat?
- *Elicit free responses from the learners*
- *Record the responses*

Process

- *Divide the story into two meaningful chunks*
 - Read 3 paragraphs, the first part from “Prevention is better than... to ... others thin and strong.” with proper pause, stress, intonation with gestures and facial expressions.
- *Read the story once or twice.*
- *Interact with the learners by asking some analytical, extrapolative, inferential questions.*
 1. “Prevention is better than cure.” ... What do you mean by this?
 2. Charaka contributed many things in the field of medicine. Which one do you think is the most important one? Why?
 3. What made Charaka such a great man?
 4. How would Charaka’s contributions and discoveries help today’s doctors?
- *Elicit responses from the learners*
- *Record the evidences on a chart*

Please remember the following:

- Don’t allow the learners to look into the textbook while giving the listening input.

- Allow the learners to think and respond.
- See to it that every learner is involved.
- Encourage everybody to speak.
- Don't interrupt and correct when the learners are speaking.
- Accept all the responses of the learners and give feedback accordingly.

Extensive Reading-

“Tyagaraja, the Immortal Musician”

Interaction: Children, look at the pictures given on 27&28th pages .

Initiate an interaction and discussion by asking the following types of questions

Picture 1:

1. Who do you see in the picture?
2. What the person is doing in the picture?
3. What does the picture contain?
4. What do you think about the person in the picture?
5. Is he different from all of us?
6. How is he different?
7. Observe the picture once again to draw some more inferences/ predictions such as person's special qualities, daily activities and interests.

Picture 2:

1. Who do you see in the picture?
2. What is happening in the picture?
3. How are the people worshipping God?
4. Why do think the people are so involved in worshipping their deity?
5. Do you worship God? How do you worship God? Share with the class.
6. Have you ever listened/heard about any musician? Share about him/ her with the class?

Reading Segment 1 (Para 1 to 5)

- *Follow the process for individual and collaborative reading.*
- *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.*
- *Ask a few comprehension and analytical questions relevant to this part of reading passage:*
 1. How do you think Tyagaraja could learn two languages?
 2. Why do think 'Tyagaraja was a gifted musician'?
 3. "There was music in Tyagarja's blood" what does this sentence imply to us?

Discourse Construction(Writing a personal profile)

Objectives:

1. Develop a personal profile of a person
2. Get sensitized on the features of profile writing
3. Edit the written profile

Process

Interaction

- *Ask the children to read the paragraphs from 1 to 5 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 languages does he know/speak?
 7. What are his strengths?

8. What are his achievements?
9. What are his main interests?
10. Can you describe him in one line?

- *Elicit the responses and display them on chart.*
- *Ask the children to attempt to develop Tyagaraja's personal profile based on the above questions.*
- Let the learners write the essay 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.

Reading- Segment 2

Now let us move on to process the next segment of reading (from para 6 to 10). Follow the process suggested earlier.

You may ask questions like the following for quick recapitulation and generating further discussion.

1. What is the previous passage about?
2. How many songs did he compose in Telugu?

3. What is/are the interests of Tyagaraja?
 4. Who are the key people involved in making Tyagaraja, a great musician. Mention them in proper sequence.
 5. “He never cared wealth” who does the line refer to? How did he make his livelihood?
 6. Why do you think that Jalpesan wanted Tyagaraja to join the royal court?
 7. Can Jalpesan succeed with his plan?
- *Elicit responses and write them on a chart.*
 - *Ask a few comprehension and analytical questions relevant to this part of reading passage:*
1. What are the traits/characteristics that you can identify in Tyagaraja?
 2. Why does the writer say that Tyagaraja was an immortal musician?
 3. Which part of the passage is appealing to you? Why?
 4. Does this remind you of any other eminent musicians like Bhaktha Ramadasu?
 5. Who are they? How are they similar to or different from Tyagaraja?

Post-reading: Discourse construction- A conversation between Tyagaraja and Jalpesan

Objectives

1. Produce conversation suitable for a given context?
2. Gain confidence in oral communication.
3. Get sensitized on some articulation features (pause, stress, pitch and intonation).
4. Edit the written conversation.

Process

Interaction

Initiate a discussion with the help of a few questions.

1. Read the paragraph number 5 carefully and critically. Find out the people involved in the paragraph. Identify possible characters for developing a conversation. There Jalpesan saying something to Tyagaraja.
2. Elicit ideas in the form of words and write them on a chart.
3. Then, ask the groups to arrive at the theme of conversation between Tyagaraja and his brother, Jalpesan.
4. Select the suitable theme evolved from the children's group work.
 - *Children may be asked to sit in pairs and each pair may be assigned role from the above.*
 - *Let the pairs plan the conversation*
 - *You may ask the following questions to generate key points required for the conversation.*
 1. What did Jalpesan say to Tyagaraja do?
 2. What could be the possible reply?
 3. What did Jalpesan say to Tyagaraja to be rich happy?
 4. What could be the response?
 5. What did Jalpesan do then?
 6. How would Tyagaraja have reacted to Jalpesan's deed?
 - *Ask any two pairs to present the conversation between the Tyagaraja and his brother. Tell them they can present the idea even by mixing English and mother tongue if they find it difficult to say only in English.*
 - *Conduct a session for giving feedback in the following manner:*
 - What modifications will you make in the conversation if you have to write it again?
 - What are the points that come to your mind?

@@@@

Class VII: The Town Mouse and the Country Mouse

Transaction of Reading

The ultimate aim is not to transmit the information given in the reading passage, but to transact a reading experience that will help the learners construct their own texts from the reading passage by personalising and localising it. We have to help the learners read the passage analytically and critically and reflect on their reading experience.

Pre-reading

You may have noticed that each unit contains a face sheet with a picture on it. This is to be used as a trigger for interacting with the learners.

Objectives of interaction based on the picture:

The learners to

1. come out with their perception (i.e. what they think about the picture) of the picture.
2. talk about their understanding of the theme that is inbuilt in the picture as well as in various components of the unit.
3. make intelligent predictions on the passage they are going to read.

Process

- Show the two pictures given on page 1 of the reader and interact with the learners by asking a few questions most of which are to be analytical. Some questions are suggested below:
 1. What do you see in the two pictures?
 2. Where would you like to live?
 3. Where do you think life is peaceful? Why?
 4. Do animals feel the same like you?
- Elicit responses to the questions taking them one by one. You can write some select responses on a chart.
- Ask any one of the children to describe orally.
- Give feedback to the related description.

Note:

- 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.
- The 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.

Suggestions:

- 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.
- Accept their responses with a smile and encouraging remarks like good, fine etc.
- 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.

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

- Children make an effort to read individually and track their own reading process.
- They make sense of the reading passage using a number of strategies such as
 - checking their predictions on the reading passage.
 - locating information that they were able to pool from the interaction that has taken place.
 - guessing the meaning of words from the context and also using familiar words as stepping stones.

- using the glossary given to them, etc.
- sharing ideas with others.
- They make sense of the reading passage through collaboration.
- They reflect on the passage they have read.
- They analyze the information given and link it with their personal experience.
- They generate their own texts from the given text.

Picture Interaction

- *You may interact with children based on the picture.*
- *Elicit words related to the picture and write them in the margin of the BB. You may ask the following questions one after the other.*
 1. Look at the picture given on page 3. What do you see in it?
 2. Name the things you see in the picture.
 - *Now you may elicit answers to the following questions and write on the BB*
 1. There are two mice in it? What are the differences you notice between them?
 2. Which mouse has come by the train? Why has he come?

Reading - 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.*
 1. Read the story 'The Town Mouse and the Country Mouse' given on the pages 3 and 4 silently.
 2. Identify the events and the characters in this part of the story.
 3. Identify the location of the events?
 4. Identify the dialogues of each character.

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

- *If more than half of the class strength is low proficient learners you can use this as a whole class activity.*
- *If there are around 6 or 7 students who are low proficient, you may put them in one group and interact with them as a team.*
- *If there are only 3 or four of them, you can interact with one learner. When he /she starts following your instructions go to the next student.*
- *The sub text that can be generated from this part of the story will be something like the following:*

The images of ice-cream, orange juice, lemonade, sugarcane, the quite life of a village, the busy and crowded life in a town

- In the case of CWSN (children with special needs) the sub texts can be orally generated and the children may be asked to represent it visually (through drawing) as we do in a picture story and label the picture.
- If the general proficiency level of the whole class is very low, generate sub texts through whole class negotiation with the help of pictures depicting the sub text. This is to be displayed on a chart and the learners may be asked to associate this with the reading passage.
- In the case of the learners whose level of proficiency is extremely low, generate the sub text orally and write in their notebooks; this can be read graphically and then associated with the reading passage.

Collaborative Reading

- *Divide the learners into groups.*
- *Give them the following directions:*
- You have tried to read the first part of the story. 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 events.
- Share with the others the different locations where the events were taking place.

- Now take turn and share with others the dialogues related to each event. Share only the dialogue of one of the characters at a time.
- Take turn and share with others the parts of the passage you liked the most.
- Finally, share with others what you were not able to understand.

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

Move around the class and monitor whether they are collaborating as per the instructions given to them. You may ask:

Groups, did you complete sharing the events and dialogues?

Did you share the parts you liked the most?

Did you share what you were not able to understand?

Etc.

- *Now you can mediate the groups for sharing in the following manner.*

Group 1, what is the first event?

Group 2, which is the next event?

Are there any words / sentences that you did not understand? etc.

At this stage all learners in the class will have a fairly good understanding of the passage.

- Ask a few comprehension questions relevant to this part of reading passage:

Loud Reading

- *Read the passage aloud with proper pause, stress, tone and pitch.*
- *Give the following instructions for loud reading.*
 - Now you are going to read aloud in your groups.
 - Divide the reading passage into various parts according to the number of members in your group.
 - Decide who will read which part among yourselves.
 - 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:*

What changes will you like to make if you read the passage aloud again?

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. What differences do you find between a country life and a town life?
 2. Where do you want to live?

3. Have you ever been to a village or a town?
4. What interesting things and places do you find in a town?
5. Why do you think the town mouse did not enjoy the dinner hosted by the country mouse?
6. Why do you think the town mouse was surprised?
7. What do you think the town mouse has forgotten?

Mind Mapping (Optional)

Take up the mind mapping with the help of the learners.

- Ask them to say a few words or sentences which they remember from the story. Associate them with their own experiences. E.g., the learners say some words / sentences from the story such as ‘I Don’t eat raw food like sugarcane’, ‘cars,’ lorries’, ‘sleep on the ground’. Ask them to recall more ideas (words, sentences, expressions, etc.) and make inter connections to develop a concept map of ideas, words, events, etc. all picked up from their individual reading experience. The learners can do this work in their notebooks. They can begin mapping with anything that comes first to their mind (which will be different from learner to learner). Since individual perceptions are different, how they interconnect the ideas may also vary.
- They may be asked to add their reflections (like their likes and dislikes, their associations, etc.) also into the concept map.
- One or two students can present their concept map before the whole class.
- They may be put in small groups – each group can consolidate their concept maps on a chart. They can also draw pictures to represent certain ideas (this will be a task that even CWSN and children with low proficiency level can do).
- Let groups present their concept maps.
- All these can be compiled together to make a Big Book of concept maps. This can be displayed at the reading corner.

Note: You need not go for concept mapping after reading each passage because it might take a whole period – However, it is a good tool that can be used to check reading comprehension and proficiency in analytical reading.

Post Reading: (Construction of a conversation)

It is better to go for some discourse tasks after completing the transaction of a certain segment of the reading passage. Since this is a story, there is a lot of scope for assigning roles to the learners and asking them to develop conversations. Remember, the more opportunities we provide for the learners to produce language, the more will be their growth in language proficiency. This cannot be substituted by the several tasks related to language elements that are assigned to them.

Objectives

- Produce conversations suitable for a given context.
- Gain confidence in oral communication.

Process

Look at the first part of the story which you have just completed reading. There are two mice belonging to a village and a town respectively. In the same way you may think of two boys belonging to a village and a town respectively meet and talk to each other.

- *Children may be asked to sit in pairs and each pair may be assigned roles from the above.*
- *Let the pairs plan the conversation.*
- *Ask any two pairs to present the conversation between the town boy and the country boy. Tell them they can present the idea even by mixing English and mother tongue if they find it difficult to say only in English.*
- *Conduct a session for giving feedback in the following manner:*
 1. What modifications will you make in the role-play if you have to do again in terms of the following?
 2. The theme – does the role play communicate the theme?
 3. The language – whether changes needed in the sentences presented.
 4. Oral aspects of presentation – audibility, pause, stress, pitch and tone.
 5. Body language – postures, stress, gestures, facial expressions

- *Write these points on the same chart containing roles and themes.*
- *Invite reflections from the performers first.*
- *Invite suggestions from the other pairs who planned the same roles.*
- *Invite suggestions from the whole class.*
- *Give positive and qualitative feedback which will make them think and go to the next higher level of learning (neither mere appreciation nor disapproval by pointing out faults will do good).*
- *Put them in groups by clubbing two or three pairs together.*

Refining the conversation in groups

- *Put children in small groups. Ask them to share their conversation with others. The following process may be carried out.*
- *Give instructions to the learners before they are moving into the groups.*
 1. Take turn and present the initiation (i.e., the beginning).
 2. If you cannot say the idea in English, you may say it in fragments or even in mother tongue. Together you can decide how to say the idea in English.
 3. Select the sentence which you think will make a good beginning. All of you write this in your notebook.
 4. Take turn and respond to this beginning.
 5. Select the best response.
 6. Write this also in the notebook.
 7. Continue the same process till you think there are no more ideas to be shared and written.
 8. Write the whole conversation on a chart.
- *Now you can ask the groups to present their refined conversations and display the chart in front of the class.*
- *A feedback session can be conducted by inviting suggestions from the whole class and by giving your own feedback on the presentations.*

Note: Whatever you do and say in the class should not harm the confidence of the learners and make them feel insecure.

Now we go on to process the next segment of reading. Begin with picture interaction.

Picture Interaction

- *Use the second picture as a trigger.*
- *Elicit the ideas they get from the picture. Write relevant responses on the BB*

Reading Segment 2 – The remaining part of the story

- *Follow all the processes for reading suggested earlier.*
 - *Ask a few comprehension questions after collaborative reading.*
 - *You may ask the following analytical questions for extrapolating the text.*
1. What does the writer mean by the sentence “We may not get much food there, but at least we can eat in peace?”
 2. What would happen if the person who opened the cupboard found any one of the mice?
 3. Do you believe that there is more peace in the country than in the town? Can you give your reasons?
 4. Can you say why most of the villagers are migrating to towns from villages even though there is no peace?
 5. Why do you think that the country mouse and the town mouse did not visit each other again?
 6. What is the central idea of the story you have read ?
 7. What do you think is the most striking sentence in the story?
 8. You might have read the sentence “They had to run for safety when somebody opened the cupboard door.” Why do you think they had to run for safety frequently?

Construction of a Narrative: Process

- *Ask children to narrate the country mouse’s experience in the town. Ask the following questions for helping them to develop the narrative.*
1. Can you imagine the thoughts of the country mouse while staying with the town mouse?
 2. What could the country mouse have thought about town life before going there?

3. What were the experiences of the country mouse when he came to the town for the first time?
 4. What opinions could he have formed about town life?
 5. What were his feelings about the life of the town mouse?
- *The questions should be asked in the whole class. Let them write the narrative individually first.*
 - *Later let them sit in groups and refined their work.*
 - *The groups can present what they have written.*
 - *Give feedback.*

Writing Letters:

The Process

1. *Let children write the letter independently.*
2. *Let one or two children say how they began the letter.*
3. *Let a few children say what they wrote in the first part of the letter.*
4. *Let a few of them take turn and present what they wrote in the last part of the letter.*
5. *Let a few of them say how they concluded the letter.*
6. *Let them sit in groups and share how they began the letter.*
7. *Let the members come to an agreement on how to begin the letter.*
8. *Let them share what they wrote in the first part of the letter.*
9. *Let the group collectively select the best idea.*
10. *Let them share what they wrote next and come to an agreement on the best idea.*
11. *Let them decide on the other ideas they want to write.*
12. *Let them come to an agreement on how to finish the letter.*
13. *Ask them to look at the letters given in the textbook to study the format used for writing letters.*
14. *They can write the letter on a chart paper for presentation in the whole class.*
15. *Take one group product and edit it.*

Poem

The Town Child and The Country Child

Reading: Process

Follow the same processes (i.e., individual reading, sharing ideas in groups, etc.)

- Ask specific questions to get the sub text for helping the low-proficient readers:
 1. Who does I refer to?
 2. Where does he/ she live?
 3. How is life there?
 4. What does the poet want to have in the town?
 5. Why does he think so?
- The sub text that can be generated from this part of the story will be something like the following:

The images of a boy living in a street of a town crowded traffic with buses, motors and tramps, crowded houses, smoke, the cloudy sky etc...

The boy living in a village- lonely, sounded by tall trees, birds on the branches and the flowers 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. What do you mean by the line “**The houses all wait in a row**”?
 2. Why is there smoke everywhere?
 3. What happens if smoke is everywhere?
 4. What causes noises in the town?
 5. What is the central theme of the poem?
 6. Why does the child want to go to the town in the second poem?
 7. Can you say why the town child wants to go to the village and the country child wants to go to the town?

8. Why are they not satisfied with their lives?
9. What do the two poems tell us?
10. Where is the population high? What problems will we face if the population increases?
11. Can you find any similarity between the reading passage “The Town Mouse and the Country Mouse” and these two poems? What is it?

Post Reading: Construction of an Essay

It is better to go for some discourse tasks after completing the transaction of reading a poem. Since these are two poems, there is a lot of scope for asking the pupils to write an analytical essay based on the two poems.

Objectives

- Produce an essay suitable for a given context.
- Gain confidence in written communication.

Process

- *Initiate a discussion on the life in a town and in a village.*
 1. What are the problems of life in a town?
 2. What are the problems in a village?
 3. How can you make the life better in both a town and a village?
- *Let the learners write the essay individually.*
- *Let them share their ideas and enrich their essay.*
- *Elicit indicators for refining the essay*
 1. The main points in the first paragraph, second and the third
 2. The linkers used
 3. Sentence structure
 4. Word forms used
- *Let the learners write the essay individually based on the feedback.*
- *Let them sit in groups and refine the essay gathering ideas from the groups.*

- *Give feedback based on the indicators developed given above.*

Project

- *Initiate a discussion.*
- *Ask them to do the project as directed.*
- *Let the groups make presentations on the project.*
- *Give feedback.*

Extensive Reading

Suggestions:

- Don't ask too many questions on the story.
- Don't translate the story into mother language.
- Don't explain the story. Let the learners read and understand on their own.
- Encourage the learners to read the stories extensively.
- Ask them to share their individual reading experience

Note: Regarding the transaction of components such as vocabulary, grammar, study skills, etc. assign the task individually. After completing the individual work, children can sit in groups and share their work with others. Teachers may give feedback on the work done. Avoid explicit teaching of these components.

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Class VIII - Unit – I: Family

A. Reading: The Tattered Blanket

Reading provides one of the major inputs for the learners to develop proficiency in language. How will you process a reading passage? At the outset let us be clear about one thing. The ultimate aim is not to transmit the information given in the reading passage, but to transact a reading experience that will help the learners construct their own texts from the reading passage by personalising and localising it. Therefore, we cannot be satisfied by checking comprehension by asking information based questions. We have to help the learners read the passage analytically and critically and reflect on their reading experience. The module hopefully will help you to translate this concept into classroom practice.

These are to be as a trigger for interacting with the learners.

Pre – reading:

You may have noticed that each unit contains a face sheet with a pictures and proverbs.

Objectives of interaction based on the picture.

The learners:

- Come out with their perception (i.e what they think about the pictures) of the picture.
- Talk about their understanding of the theme that is inbuilt in the picture as well as in various components of the unit.
- Make intelligent predictions on the passage, they are going to read

a) Theme based picture interaction

Process:

- Show the pictures of families in page 2 of the reader and interact with the learners by asking a few questions most of which are to be analytical. Some questions are suggested below:
 1. What do you observe in the pictures?
 2. What kind of families do you observe?
 3. What is a small family?
 4. What is a large/ big family?

5. Which kind of families do we find in the present society? Small/big families? Why?
 6. Which family do you like to live in? Give reasons.
- Elicit the responses to the questions and write them on board/chart.
 - Display the chart in the classroom.

Note:

- a) Write the answers which are related to the theme.
- b) The children are motivated to answer the questions in their own way based on their own perceptions.
- c) Do not interfere while responding.

b) Text based picture interaction.

- Elicit the responses at random from the picture.
 1. Who do you see in the picture?
 2. How are the characters related?
 3. What is the old woman doing?
 4. Do you think that the woman can walk?
 5. Who is sitting beside her?
 6. What do you know about her appearance?
 7. Who is coming through the gate?
 8. Who is he?
 9. How was he?
- *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. 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.
2. The 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.

Reading Segment – 1 (paragraphs 1 to 13)

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
 - checking their predictions on the reading passage.
 - locating information that they were able to pool from the interaction that has taken place.
 - guessing the meaning of words from the context and also using familiar words as stepping stones.
 - using the glossary given to them, etc.
 - 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 text.

Process

Individual reading

- *Ask children to read individually. They read it at their own pace. You may give the following directions to help them track their own progress in reading.*
 1. Read the given passage ‘Tattered Blanket’ from paragraph 1 to 13 silently.
 2. Use a pencil to put a ‘tick’ against the lines you are able to understand.
 3. You may put a question mark against the line that contains parts you are not able to understand.

4. Pick out the important events in this part of the story.
 5. Put a star against the lines that you liked the most.
- *Move round the class to monitor whether they are tracking their reading process.*
 - *You may interact with them in between by asking questions like the following:*
 - Don't worry if you were not able to read and understand the whole of the passage.
 - Try to guess the meaning of the unfamiliar words with the help of 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.

Addressing issues related to low proficient learners

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 try the following:

- Ask specific questions;
 1. Who are the people in the passage?
 2. How are the characters related?
 3. What are the main events in the story?
 4. What are the descriptions involved in the story?
 5. Who came home?
 6. How did he arrive?
 7. Where was the man coming from?
 8. Why didn't mother recognize Gopi?
 9. Why didn't he write a letter to his mother?

Note:

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

Possible sub text.

Mother-sister-Gopi- same family- Kamala, her eldest daughter , a widow, who was sitting huddled up on the thinna on the veranda- Gopi came- in a office jeep- from his office work-because of old age –because with his office work.

Collaborative Reading:

- *Divide the learners into groups.*
- *Follow the process suggested earlier.*
- *Ask a few comprehension questions relevant to this part of reading passage:*
 1. How was the situation when the man arrived?
 2. Why did the old woman loss memory?
 3. Why did Gopi travel all the way from Delhi to Thiruvananthapuram ?
 4. Whose school was closed for vacation?
 5. Why didn't Gopi visit his mother over the years?

Loud reading

Loud reading by the teacher

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

Loud reading 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 as suggested in the earlier unit.*

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.*

Elicit the responses at random.

1. What was the mother's position?
2. Have you identified any noun phrase/ phrases in opposition in the passage?
3. What are the consequences for not recognizing Gopi?
4. How did Gopi try to bring back her to memory?

Post Reading: Construction of a narrative

Objectives

1. To produce narratives suitable for a given context.
2. To learn to sequence the ideas/ events.
3. To get sensitized on how to link different ideas using linkers.

Process:

Generate a discussion on writing a narrative using the following instructions and questions.

- Read the passage again carefully.
 1. Kamala's brother Gopi was not writing letters to their mother for long. How did Kamala feel about it?
 2. What is the mood of Kamala now?
 3. Do you think Gopi loves his mother?
 4. What are her thoughts about Gopi?
- Write the responses of the children on a chart.
- Let the children note down the key points or events.
- Ask them to use those events to write a paragraph individually.

- Let them share in groups what they have written. You may ask the following questions.
 1. How did you begin the narrative?
 2. Did you narrate the thoughts of Gopi?
 3. How did you end the narrative?
- Ask the groups to present what they have worked out.
- Invite suggestion on refinement from the others.
- Give your feedback. The questions you ask for giving feedback may be written and displayed on a chart.

Check your narrative:

1. How did you begin the narrative?
2. Are all the events in a proper order?
3. Did you use any linkers (then, suddenly, at last, finally etc.) to connect the ideas/ events?
4. What other expressions did you use?
5. How did you end the paragraph?
6. Do you want to make any changes in your paragraph?
(Such as rephrasing the sentences/ re-ordering the ideas.)

Let them write the narrative individually based on the feedback.

Reading segment – 2 (Paragraphs 14 to 32)

Pre reading

Text based picture interaction:

- 1) What is the mother doing?
- 2) Why did Gopi bend down towards mother?

Process:

Follow all the processes of reading such as individual reading, collaborative reading, scaffolded reading and loud reading.

Ask specific questions to generate the possible sub – text.

1. Who are conversing in the passage? What is it about?

2. Why did mother ask, who did Gopi marry?
3. Did Kamala receive a letter from Gopi on that day?
4. Who was terribly upset if she didn't get/receive a letter from Gopi?
5. Who is Vimala? Why did the old woman pose questions? Who is your amma?
6. Do you find any events/ descriptions in the passage?

Generating the sub text

Gopi, Kamala and mother-lost memory-Vimala-no-the mother-because she didn't recognize the man-Vimala District Collector Nambiar's eldest daughter-mother asked who is your amma?

Extrapolating the text

1. Do you think the passage refers to past situations? How can you say?
2. How is it possible to bring back *Amma's* memory?

Post Reading: Construction of a conversation

Objectives

1. To produce conversations suitable for a given context.
2. To gain confidence in oral communication through role-play.
3. To get sensitized on some articulation features (pause, stress, tone, pitch)
4. To edit the written conversation.
5. To produce Big books compiling group products.

Process:

Interaction

- *Initiate a discussion with the help of a few questions:*

Look at the second part of the story which you have just completed reading. There are three characters in it. Kamala, Gopi and Amma. They must be saying something to each other. Can you guess the dialogues?

- *Let the pupils plan the conversation individually and write them in their notebooks.*

- *Now, let them sit in groups and refine their work.*
- *Ask any three individuals from a group to present the conversation among the mother, daughter and son.*
- *Tell them they can present the idea even by mixing English and mother tongue if they find it difficult to say only in English.*
- *Conduct a session for giving feedback in the following manner:*
 - What modifications will you make in the role-play if you have to do again?
 - 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 in the whole class on each of the points they make and write them on the chart (e.g., more ideas needed, some sentences are to be changed, others can hear our reading, we must stop at some points, some actions can be shown, etc.)*
- *Give necessary feed back as suggested for editing a conversation in the earlier units.*

Reading – Segment 3 (Paragraphs 33 to 48)

Follow all the process of reading

Developing sub text:

1. What did Gopi’s briefcase contain?
2. Did he bring any thing for his mother? What did she want?
3. Why was the old woman asking for a blanket?
4. What are the events do you identify in the passage?
5. What are the descriptions do you identify in the passage?

Possible sub – text:

Gopi’s briefcase – clothes, files and shaving set – no - mother wants a blanket because she was suffering from cold mist – *Amma* did not recognize her son – Gopi was busy – he wanted to sell his family property.

Extrapolating the text

- Analytical questions that may be asked
 1. Why did Gopi want to sell his property?
 2. Why did Kamala get irritated?
 3. What is the central idea/main idea about “the tattered blanket”?

Post Reading: (Description of the character of Gopi)

Process:

- Interact with the pupils with the help of the following questions.
 1. You have read the story completely now. Do you think Gopi remembers his *Amma*?
 2. Why do you think so?
 3. What kind of a person is Gopi?
 4. Why did he come to his village from Delhi? Did he really want to meet his mother and sister? If no why?
 5. What other features of Gopi you identified from the story?
 6. What made him behave like that?
 7. Attempt a description of Gopi’s character?
- *Let the children write the description in their notebooks individually.*

Follow the process of writing a description and give feed back as suggested earlier.

Transaction of Listening Passage:

Objectives

To enable the learners

- listen and understand.
- listen and speak.
- get sensitized on the language used for announcements in a live media.

Process

- *Interact with the children in the following manner*
 - Did you ever listen to a radio?
 - What do we listen?
 - Did you ever listen to an announcement?
 - Where was it? What was it about?
 - Now, let me read an announcement that was made during a radio programme.
- Read the listening text – 1 given at the end of the text book with proper pause, stress, intonation with gestures and facial expressions.
- *Read it once or twice.*
- *Interact with the learners by asking the questions given in the text book under Listening section.*
- *Elicit responses from the learners.*
- *Record the evidences on a chart.*

B. Reading Poem: My Mother

Process:

Interaction based on the picture:

1. What is the poem about?
 2. What ideas do you get from the picture?
 3. What ideas do you observe in the first picture?
 4. What ideas do you observe in the second picture?
- Elicit the answers and write them on a chart.

Individual Reading:

- Children read the poem individually. They read it at their own pace. You may give the following directions to help them track their own progress in reading.
 - Read the poem ‘my mother’ on page number 12.
 - Use a pencil to put a ‘tick’ against the lines you are able to understand.

- You may put a question mark against the line that contains parts you are not able to understand.
- Pick out the main theme of each stanza of the poem. Write the themes in your notebook.
- Put a star mark against the lines that you liked most.
- Move round the class to monitor whether they are tracking their reading process.
- You may interact with them in between by asking questions like the following.
- Ask specific questions.
 1. Who does 'I' refer to?
 2. Who are the woman and the boy?
 3. What do the woman and the man refer to?
 4. What emotions does the poem contain?

Collaborative Reading: (Understanding the poem with the help of glossary or with the teacher.)

- *Let the children sit in groups and read the poem again. Ask them to discuss the theme and other features of the poem.*
 - Try to guess the meaning of the unfamiliar words the help of words you already know.
 - Please do not consult with anyone at this point. You can put question whenever you faced difficulties.
 - Sometimes the glossary may help you.
- *Elicit the answers at random*
 1. Where can the writer find his mother in the first stanza?
 2. At what sense he identify his mother in the first stanza?
 3. When did the writer find his mother in the second stanza?
 4. At what sense he identify his mother in the second stanza?
 5. Where did the writer find his mother in the third stanza

Extrapolating the text. (Scaffolded Reading)

- Display a chart containing a set of analytical, reflections and inferential questions to make the learners think extrapolate the text and construct their own texts from it.
- Ask the questions and elicit individual responses at random. Write selected responses on the chart.
 1. What do you understand the line “I cannot remember my mother”?
 2. Where did the writer find his mother’s identity in the first stanza?
 3. Where did the writer find his mother’s identity in the second stanza?
 4. Where did the writer find his mother’s identity in the third stanza?
 5. What is the central theme of the poem?

Post Reading: (Writing the script of choreography)

Process:

1. Sing the song three or four times to register the theme and rhythm.
2. Identify the theme of the song.
3. What imagery do you find in each stanza? What does it appeal?
4. Who are the characters involved?
5. Where do the incident happen?

We need the central character and a chorus team to create the location.

Actions:

- The chorus set the setting.
- The characters to action.
- The action of mother.
- The action related consoling the child.
- Sing the poem and do the actions.

Follow the process of giving feedback on the choreography presentation as suggested earlier.

C. Reading:

Pre – reading:

Individual Reading:

- *Follow the process suggested earlier.*

Questions to generate sub - text

1. Who wrote the letter to whom?
2. What is the relation between the two?
3. What are the events you identified?
4. What are the descriptions you identified in the passage/ letter?
5. What is the letter about?

Collaborative Reading:

- *Follow the process of collaborative reading and ask the following questions to check comprehension.*

1. Describe the event of their childhood memory in Manikonda village?
2. Describe the present situation of the writer?
3. What did they do in the vacation?
4. What did they do in the schooling?
5. What were their happy moments?

Post – Reading: Letter writing

Process:

Interaction:

- *Generate interaction based on the following instructions and questions.*

1. Observe the letter that Ramesh wrote to Suresh.
2. How did he begin the letter?
3. How did he wish his friend?
4. What is the first sentence? Would he write the same sentence in other letters too? Why?
5. How did he write the ideas he wanted to express?

6. Are they in a proper order?
 7. Is the language formal or informal?
 8. What other features do you observe?
 9. Elicit a few features of the informal letter.
 10. How would Suresh reply to Ramesh's letter?
 11. Imagine that you are Suresh. Attempt a reply letter to Ramesh.
- *Let one or two students present their work. Interact with them as follows.*
 1. How did you begin the letter?
 2. How does the salutation begin?
 3. What ideas did you include? Are they suitable to answer the letter by Ramesh?
 4. Have you used proper connectives like 'well, but, while, gradually, so, etc.?
 5. Have you used proper pronouns?
 6. How did you conclude the letter?
 7. Did you use a proper subscription like yours lovingly, your friend, etc?
 - *Let the children sit in groups and refine their work.*
 - *Ask the groups to present what they have worked out.*
 - *Invite suggestions on refinement from the presenters.*
 - *Give your feedback.*
 - *Let them write the letter individually based on the feedback.*

Transaction of a Project:

Process:

- *Interact with the children in the following manner:*
 - We see many people around us living with their own families. What are the different kinds of families?
 - What are the advantages in a small or nuclear family?
 - How are joint families helpful?

- Are there any disadvantages of living in a joint family?
- Now look at the project given under **Project Work exercise** on page 16.
- Now, answer these questions :
- *Display the following questions on a chart:*
 1. How will you do the project?
 2. Where will you get the information from?
 3. Who will collect the information?
 4. How will you share the information?
 5. How will you record the data?
 6. What questions will you ask for discussion?
- *Let them write down their points individually and come to an agreement on how the project is to be carried out.*
- *Let groups make presentations.*
- *Compile all reports to make a **big book**.*

Note: Regarding the transaction of components such as vocabulary, grammar, study skills, etc. assign the task individually. After completing the individual work, children can sit in groups and share their work with others. Teachers may give feedback on the work done. Avoid explicit teaching of these components.

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Class – IX - Unit-I: The Snake and the Mirror

Theme-based picture interaction

You may have noticed that each unit contains a face sheet with a picture on it. This is to be used as a trigger for interacting with the learners.

Objectives

The learners to

1. come out with their perception (i.e. what they think about the picture) of 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

- *Show the picture given on page 2 of the reader 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 this pic.

1. *What did the lion do on looking at its own reflection?*
 - a. *enjoyed its beauty*
 - b. *felt threatened*
 - c. *felt angry*
2. *Give your reasons for your option.*
3. *Have you heard or read a story of a pet or an animal looking into a mirror? If yes, how did the animal feel?*

- *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) 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.
- 2) The 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.

Suggestions:

1. 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.
2. Allow the learners to speak freely and fearlessly to promote divergent thinking.
3. Accept their responses with a smile and encouraging remarks like good, fine etc.
4. 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.

A. Reading: The Snake and the Mirror

The reading passage ‘The Snake and the Mirror’ 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

- To make intelligent predictions on the passage they are going to read.

Follow the process of Picture Interaction

Interaction specific to this pic.

1. *What do you do at night before going to bed?*
2. *When do you prefer to remove your shirt at night in summer?*
3. *What will you do when power goes off at night?*
4. *How is the room in the picture?*
5. *What the man did when the power went off for light and air?*
6. *Where is he sitting?*
7. *What do you see on the table?*

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. To children make an effort to read individually and track their own reading process.
2. To 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. To make sense of the reading passage through collaboration.
4. To reflect on the passage they have read.
5. To analyze the information given and link it with their personal experience.
6. To generate their own texts from the given.
7. To learn to describe a room, one's beauty and feelings.

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 the segment 1 of the given passages 'The Snake and the Mirror' silently.

“Has a snake ever coiled itself round any part of your body?.....

..... I opened it at the table on which stood the lamp and a large mirror; a small comb lay beside the mirror.

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

You may interact with them in between by asking questions like the following:

- Try to guess the meaning of the unfamiliar words with the help of 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.

Issues and challenges in facilitating individual reading

- *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 the following specific questions:*
 1. What is the story about?
 2. What time of the year was it?
 3. Where did he have his meal?
 4. Why did the doctor take his meal at a restaurant?
 5. Why did the doctor light a kerosene lamp?
 6. What things do you find in the room?
 7. What was the climate in the room of the speaker?
 8. Do you think the speaker is a bachelor? What evidences do you find to justify response?

Note:

The objective of this type of interaction is to help the learners their own sub texts from the reading passage. The sub texts can be in the form of names of the (characters, objects, places, etc.) 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:

A doctor- hot summer, 10 O'clock at night- because , he was a bachelor- the house was not electrified- shirts, dothis, black coat, white shirt ,the lamp, the large mirror, white vest , a small comb and the book materia medica- the room was dark, a small kerosene lamp - the speaker is a bachelor and the evidence is he had his meal at the restaurant and shared the room with rats.

Individual Presentation at random: Ask the learners the questions at random and take the feedback from others asking them as follows:

- Do you want to make any changes in this answer?
- What other things you can add?

Collaborative Reading

Process

- *Divide the learners into groups.*

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

- *Ask them to discuss the following comprehension questions in group*
 1. How can you say that the sound was a familiar one to the doctor?
 2. What do you mean by 'the rats and I shared the room'?
 3. Did the doctor respond to the sound heard from above? Why or why not?
 4. Was the doctor rich or poor? What was his economic condition? Give reasons in support of your answer.
 5. What was the dress that the doctor was wearing when this incident took place?
 6. What things did he have in his suitcase?
 7. Describe the condition of the room where the doctor lived?

8. Pick the sentence which shows that the house was full of rats.
 9. Why could the narrator not sleep? What did he do then?
 10. Which sentence shows that there was no air outside?
- *Give them the following directions:*
 - *Share in terms of events and reflections.*
 - *Each member can say one striking action that happened.*
 - *You can say in mother tongue.*
 - *Group can collectively convert it into English.*
 - *Move around the class asking some questions related to conventions of writing.*
 - *Did you use the correct form of the verb?*
 - *Have you left the space between the words etc.*
 - *Display the glossary related only to those paragraphs 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. You may ask:*
 - *Groups, did you complete sharing ideas you understood?*
 - *Did you share what you were not able to understand?*
 - *Did you share the parts you liked most?*
 - *Now you can mediate for sharing between the groups in the following manner:*
 - *Group 1, are there any words / sentences that you did not understand?*
 - *Which group can help group 1?*
 - *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 a few comprehension questions relevant to this part of reading passage:*

Reading aloud

(a) Reading aloud by the teacher

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

(b) Reading aloud by the pupils

- *Give the following instructions for loud reading.*
 - a. Now you are going to read aloud in your groups.
 - b. Divide the reading passage into various parts according to the number of members in your group.
 - c. Decide among yourselves who will read which part.
 - d. 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:*
 - What changes will you like to make if you read the passage aloud again?
 - 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 how can you say that the sound was a familiar one to the doctor?*
- *on the chart.*

1. How can you say that the sound was a familiar one to the doctor?
2. He was admiring himself looking at the mirror. What do you understand about the nature of the doctor?
3. 'There was traffic of rats to and from the beam.' What do you infer about the doctor from this sentence?

Mind Mapping (Optional)

Process

Follow the process given for class VII.

Post Reading: (Description of feelings)

Objectives: the learners

- Learn to describe ones room.

Process:

- Tell the learners:

You have read about the description of the room of the doctor in this passage.

Now you describe your room.

Interaction based on the situation for producing a description

1. What are the different things mentioned about the room?
2. What are the describing words used?
3. How did he describe the location of the room?
4. What things do you generally see in a room?

5. Develop a concept map in terms of types of roofs, condition, colour of wall, flooring, location, placing of things etc.

For example thatched roof, painted walls, marble flooring etc.

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

- Elicit free responses.
- Ask the children to write down these answers in their notebook.
- Let them sit in groups and say similar sentences related to the situation.
- Let them write these sentences in the notebooks.
- Let groups present their descriptions
- 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 descriptions. Here is mine. What differences do you find between your descriptions and my description?

What changes would you like to make in your writing?

Reading Segment 2

Pre- Reading

Text-related Picture interaction

Before making children read the passage, sensitise them on the picture given on page-4 to channelize their thoughts towards the main reading passage.

Objectives: The learners

- To make intelligent predictions on the passage they are going to read.

(Follow the process of Picture Interaction)

Interaction specific to this pic.

1. What do you see in the picture?
2. Where is the snake? What do you think the snake is doing in front of the mirror?
3. What do you think the man is doing?

Reading

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:

- Learn to describe a situation.

Individual reading (follow the process suggested for segment-1)

One feels tempted to look into a mirror when it is near. I took a look. Was it trying to make an important decision about growing a moustache or using eye shadow and mascara or wearing a vermilion spot on its forehead?

- *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 was the narrator tempted to?
 2. What were the thoughts in the doctor's mind?
 3. What did the doctor find on his shoulder?
 4. How did the death lurk on the speaker?
 5. What was the important decision taken by the doctor?
 6. What did the snake do at the end of this paragraph?

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

He was tempted to look into a mirror- would like to marry a woman doctor, who had plenty of money and good medical practice and she must be fat- a wiggled snake - the hood was spread out and its head was hardly three or four inches from his face- he didn't jump and cry he sat there like a stone image- the snake looked into the mirror and admired its own beauty.

Collaborative Reading

(Follow the process suggested earlier.)

1. Why did the doctor say that he had to make his presence felt?
2. What did the doctor think about his future wife?
3. What sounds are referred to here?
4. Why did he want to grow a thin moustache?
5. Why did the narrator want to keep an attractive smile on his face?
6. Why did the doctor pace up and down the room?
7. What was the lovely thought that struck him?
8. What kind of woman did the doctor want to marry?
9. Why did he feel pain on his left arm?
10. What was the valid reason for his wish of having a fat wife? Do you think it was a valid reason? Why or why not?
11. Why did the narrator sit like a stone?
12. What did the doctor think about the snake when it looked into the mirror?

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. *'I was after all a bachelor and a doctor too on top of it!' If you agree with this statement. How do you justify your opinion?*
2. *If a snake landed on your shoulder, how would you react?*

Post reading: Writing the thoughts of the doctor

Process

Interaction

1. What did the snake do?
2. How did it move on his body?
3. How did the doctor feel?
4. Can you imagine his thoughts?-Would you keep quiet?
5. Would you pray to God? What would you pray?
6. Would you think of your family?
 - i) Individual work: let children think about these questions and write down the thoughts.
 - ii) Ask the learners to write individually.
 - iii) Individual Presentation: Let them present at random. Ask them to say the thoughts orally.
 - iv) Group work: Let them write their thoughts in groups
 - v) Presentation of group work.
 - vi) You can write his thoughts on a chart and present.

Reading segment 3

Now we go on to process the next segment of reading (From **'I did not know anything on pg.6 with its beauty'.)**

Pre- Reading : Interaction based on the Picture

Before making children read the passage, sensitise them on the picture given on page-4 to channelize their thoughts towards the main reading passage.

Objectives: the learners

- To make intelligent predictions on the passage they are going to read.

Follow the process of Picture Interaction

1. What is the difference between the room on page 3 and the room on page 5?
2. Who do you think are the two people?
3. How is the doctor looking?
4. Where is the snake?

(You can use a supplementary picture with a snake crawling on the body of the doctor along with his facial expressions or children to imagine the same and ask the following questions.)

1. How do you sit when a snake sitting on your shoulder?
2. What will you do when it crawls on your body?
3. How will be your facial expressions and feelings?

Reading

Individual reading

(Follow the process suggested earlier)

I did not know anything for certain. ... The doctor laughed, “I’ve never seen it since. It was a snake which was taken with its own beauty!”

- *Ask specific questions:*
 1. Who are the characters in this part of the story?
 2. Where was the snake?
 3. What was it doing?
 4. What was the doctor doing then?
 5. How was the room?
 6. How was he sitting?

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 doctor , his friends and a thief-the snake was in front of the mirror - it was looking at it's reflection from the mirror- when the snake was admiring its beauty the doctor was sitting in the chair like a stone image - the room was dark.

Collaborative Reading

(Follow the process suggested earlier.)

1. Where did the doctor go?
2. What did the snake do?

3. Why did the doctor run?
4. What did the doctor do at his friend's house?
5. Why did the doctor come to his room next morning?
6. What did the doctor find in his room next morning?
7. What was the only thing left by the thief? Why? Give your reason.
8. What was the final insult? Why did the doctor feel insulted?
9. Did the doctor feel this incident humorous or frightened or both? Give your reasons.
10. Was there a similarity between the doctor and the snake? If so, what was it?

Loud reading (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.*

- *Did the snake want to harm the doctor? Why or why not?*
- *Was the doctor happy for escaping from the snake or unhappy over the theft? Give reasons in support of your answer.*

Post-Reading Process: Construction of a narrative

Process

Ask the following questions

1. What kind of passage did you read?
2. What are the different events?
3. Who are the main characters?
4. What are the other things that you find in the passage?
5. How did the narrator describe his room, clothes and feelings?
6. What terrible things did he experience when the snake crawled on his body?

7. Were there any dialogues in the passage?
8. What happened when he came back from his friend's house?
 - The questions should be asked individually first.
 - Later let them sit in groups and the pupils maybe asked to write a narrative based on the questions.
 - Give feedback.
 - The best presentation should be displayed in the class and may be edited.

Construction of an essay

Objectives

- To produce an essay suitable for a given context.
- To gain confidence in written communication.

Process

Initiate a discussion on the humorous incident they have witnessed or experienced..

1. What kind of humorous incidents happen in our life?
2. What was the humorous incident in your life that you would never forget?
3. Where did it happen? Who were there with you at that time?
4. Why do you think it was humorous?
5. Did you ever see such incident happen in anybody's life?
 - Let the learners write the essay individually.
 - Let them share their ideas and enrich their essay.
 - Elicit indicators for refining the essay.
6. The main points in the first paragraph, second and the third
7. The linkers usage
8. Sentence structure framing
9. Word forms usage
 - Give feedback as suggested earlier.
 - Let the learners write the essay individually based on the feedback.

Process for the preparation of a Poster

- Initiate the discussion
 - You want to conduct a Dance Competition in your town on the occasion of cultural day in your school. How would you give publicity through posters?
- Elicit responses
- Ask the learners to look at the poster given on page 13
 1. What are the elements of an effective poster? (colour, size, layout, font size, language)
 2. Who issued the poster?
 3. What is the purpose of issuing that poster?
 4. What is the dead line?
 5. What are the other details highlighted?
 6. What should be highlighted in a poster?
 7. Who are the target audience of the poster?
- Elicit responses
- Ask the learners to prepare a poster.
- Tell the learners to collect as many posters as they can.
- Posters in Telugu may also be considered.
- Let them study the layout of a poster in general.
- Compare them with the one given in the textbook on page 13.
- Tell them to list out the events/ happenings of each poster collected.
- Allow them to share the features of a poster in groups. You may ask the following questions:
- Now ask them to prepare a poster using the information given on page 14.
- Ask them to share it in groups to make the best one in groups and present it to the class.
- Display them in the class.
- Present a model poster for the learners to compare with and refine their work.

The Laughter Day

Process for the Listening Passage

Show the picture boys playing cricket and breaking the windows

- **Interact with the learners**
 1. What do you see in the picture?
 2. Have you ever felt that it was a nuisance to play games?
 3. What would you do when you were disturbed by the games?
 4. How would you stop the people playing games when they were playing at night?
- *Elicit free responses from the learners.*
- *Record the responses.*
- *Read the passage given in page 175 with proper pause, stress, intonation with gestures and facial expressions.*
- *Read the story once or twice.*
- *Interact with the learners by asking some analytical, extrapolative, inferential questions.*
 1. If you were the old man what trick would you play to stop the boys playing cricket?
 2. Suggest an alternative title to this story?
 3. Do you believe that the children play for money? Substantiate/justify your answer.
 4. What would have happened if the boys had not stopped playing cricket? Then how would you conclude the story?
- *Elicit responses from the learners*
- *Record the evidences on a chart*

Note: Treatment of Grammar, Vocabulary and Study Skills

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.

Transaction of the Poem: The Duck and the Kangaroo

Interaction

1. What do you see in the pictures 1, 2, 3, and 4?
 2. What is the poem about?
 3. What ideas do you get from the picture 1, 2, 3, and 4?
 4. Have you ever seen a duck wearing socks?
- *Elicit random responses*

Follow the same process as suggested for the process of picture interaction

Individual reading

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

1. Read the given poem 'The Duck and the Kangaroo' on page number 16 and 17.
 2. Use a pencil to put a 'tick' against the lines you are able to understand.
 3. You may put a question mark against the line that contains parts you are not able to understand.
 4. Pick out the main theme of each stanza of the poem. Write the themes in your note book.
 5. Put a star against the lines that you liked the most.
- *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 was the wish of the Duck?
 2. Why was the Duck bored?
 3. Where did the Duck and the Kangaroo want to go?
 4. What was the objection of the Kangaroo?
 5. Why did the Duck bring socks?
 6. Where did the Duck sit on the Kangaroo?
 7. Where did the Duck and the Kangaroo go and how?
- *The sub text that can be generated from this part of the story will be something like the following:*

Sub Text

The wish of the duck was to go around the world- living all the life in the pond- to go around the world- kangaroo made an objection that ducks feet are unpleasantly wet and cold- to keep out the cold - the duck sat on kangaroo at the end of the tail - the duck and the kangaroo went around the world happily.

Collaborative Reading

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

You have tried to read the first stanza. 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 poem 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. You may ask:

Groups, did you complete sharing ideas you understood?

Did you share what you were not able to understand?

Did you share the parts you liked the most?

Did you share the themes?

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 poem.

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. The duck lived in the pond for a long time. So, he got bored? Is it really true that anyone who lives in the same place for a long time gets bored? Give your opinion about it.
 2. Who was happy in the end? Why?
 3. What is the underlying message in the poem?

Reading aloud

- Follow the process suggested earlier.

Post Reading: Construction of the script of choreography

Process

1. How do we begin the poem?

(Sing the poem three or four times to register the tune and rhythm.)

2. What are the characters in the poem?
(The Duck and the Kangaroo).
3. What is the theme of the poem?
(Wish of the Duck to go round the world)
4. What is the theme of each stanza? (sub themes)
 - First stanza - Wish of the Duck to hop and go round the world.
 - Second stanza - Requesting the Kangaroo to take her for a ride.
 - Third stanza - Conditional acceptance of the Kangaroo.
 - Fourth stanza - Assurance of comfort from the Duck's side.
 - Fifth stanza - Fulfillment of the desire.
5. Convert the themes into incidents and performable actions.
6. What are the actions involved in the poem?
 - *Walking, drawing the eye brows and folding the face with disgust, taking deep breath, looking at the sky. (feelings of boredom, pain)*
 - *Desire to go round the world (miming) showing hands around indicating to move around with joy.*
 - *Wearing socks and smoking cigarettes (joy)*
 - *Displeasure due to wet and cold feet, bending the nose to show discomfort. (gestures)*
 - *Sitting on kangaroo at the end of the tail (miming)*
 - *Showing the expression of joy on the face with a smile and throwing the fists into the air (facial expression and gestures)*
7. Who are the characters involved?
 - *(The Duck, the Kangaroo and other creatures in the pond like frog's fish- etc.)*
8. Where does the incident take place (Location)?
(By the side of the pond)
 1. Presentation of the choreography on the stage:
The chorus team sings the poem.
The characters perform their actions.

The action of the Duck and the Kangaroo– expressing boredom, wish, discomfort, joy etc.

The actions related to miming, facial expressions and gestures.

Actions related to hopping, sitting, walking jumping

C Reading: Little Bobby

Pre reading

You may have noticed a picture on it. This is to be used as a trigger for interacting with the learners.

Objectives of interaction based on the picture:

The learners

1. To come out with their perception (i.e. what they think about the picture) of the picture;
2. To talk about their understanding of the theme that is inbuilt in the picture as well as in various components of the unit;
3. To make intelligent predictions on the passage they are going to read.

Process

- Show the two pictures given on page 1 of the reader and interact with the learners by asking a few questions most of which are to be analytical. Some questions are suggested below:
- What do you see in the two pictures?
- Where would you like to live?
- Where do you think life is peaceful? Why?
- Do animals feel the same like you?
- Elicit responses to the questions taking them one by one. You can write some selected responses on a chart.
 1. What do you see in the picture?
 2. What do you think that the boy is writing?
 3. What idea do you get from the picture?
 4. Why do you think the sheets of paper are thrown in disorder?
 5. What is the mood of the writer do you think?

Individual reading

Follow the process suggested for segment 1

- *Ask specific questions to generate sub text.*
 1. Whose story is this?
 2. Who are the others characters in the story?
 3. Where does the story take place?
 4. What are the incidents happened in this part of the story?
 5. What does Bobby's mother want him to do?
 6. What does Bobby think about himself?

Little Bobby - Mother and God at Bobby's house - Bobby deserved a bike, mother asked him to write a letter, last little Bobby kidnapped Mary's statue - to write a letter to God why he deserved a bike for his birthday - Bobby thought himself was a good boy.

Collaborative Reading

- Follow the process

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.*

1. What is the idea of mother in asking Bobby to reflect on his own behaviour?
2. What is your opinion about it?
3. What does anyone think about their behaviour?
4. If you were Bobby and your mother asked you to reflect on your behavior how honestly would you reflect on your own behaviour?
5. What kind of a boy do you think is Bobby

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

Post Reading: Writing Reflections

Write your reflections on the gift you would like to have for your birthday?

- What are its features? (colour, shape, size, etc.)
- Why do you want? (Give reasons to have it)
- How will you use it? (The purpose for which you use it)

Reading Segment 2

Interaction

1. Bobby wanted a bike for his birth day. Do you think he will have it?
2. Bobby's mother asked him to reflect on his behaviour. What did she ask him to do?
3. Do you think this is the right thing for bobby?
4. He accepted that he has not been good for this year. How do you expect him to have his bike for this birthday?

Individual Reading

1. Who are the characters in this part of the story?
2. Why was Bobby upset? What did he do as a result?
3. Where did he go?
4. What did mother think about Bobby and her plan?
5. What did bobby write in his final / fifth letter?
6. What did mom like Bobby to do?

Possible subtext

Bobby knew he was not going to get the bike—he was upset- he told mom that he wanted to go to church—mom thought that her plan worked- he walked down the street – he picked up the statue of Mary-he supplied the statue under his shirt and ran to kidnapped Mary.

Extrapolating the text

1. What made bobby steal the statue of Mary?
2. Mother thought that her plan had worked. Is it true? Why/ why not? Justify your response.

3. What change do you observe in Bobby's behaviour?
4. If you were Bobby's mother or his friend what would you do to bring change in the behaviour of Bobby?

Post reading : Discourse construction

Reflections

Bobby wrote five letters to God reflecting on his behaviour. What thoughts would have gone into the mind of Bobby while he was writing those letters? Write your reflections.

Transaction of a Project:

Process

I Give instructions to your students as follows before the survey:

- Form into three groups.
- Each group should visit 10 families.
- Collect data from 30 families (including men, women and children)
- Take the 'Family Information Sheet' along with you.
- Interact with the people softly and politely in a friendly manner.
- Fill in the data in the respective columns of the 'Family Information Sheet' while interacting with the family members.

II Display the following questions on a chart

1. How will you do the project?
2. Where will you get the information from?
3. Who will collect the information?
4. How will you share the information?
5. How will you record the data?
6. What questions will you ask for discussion?

III *Let them write down their points individually and come to an agreement on how the project is to be carried out.*

IV After the survey, ask the learners to

- i) Prepare one consolidated sheet giving the profile of the families visited based on the individual 10 sheets.
- ii) Analyse the results in groups and write a brief report on the result of their survey.
- iii) Use the phrases suggested in the textbook while preparing the report.

V Let groups make presentations

VI Compile all reports to make a big book

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Chapter - IV

Class wise & Unit wise identification of Discourses

Class - VI

UNIT – 1 – PEACE AND HARMONY

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: para – 1 to 3</p> <p>Slot – II: “One day a jackal ... the moon was sad.”</p> <p>Slot – III: “The moon thought... for their cultural evenings.”</p>	<p>Conversation between different pairs of animals (eg. Peacocks – cuckoos; elephant – deers etc.)</p> <p>Writing and presenting a script of drama “How friends become enemies” based on the events and dialogues in the first two slots.</p> <p>Designing an invitation card for school day programme, etc.</p>
G. Poem	Full poem	Construction of the script of choreography based on the events in the poem.
I. Extensive Reading Text	Full text	Conversation between the squirrel and the other animals (Congratulating the squirrel on winning the prize.)

UNIT – 2 – THE LOST CASKET

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: para – 1 to 4</p> <p>Slot – II: “At the durbar... he waited, ready for his attackers.”</p> <p>Slot – III: “John had no weapon... send him back to Surat.”</p>	<p>Short Narrative on the incident – “arrest of John”(OR)</p> <p>Conversation Between John And Shivaji at Shivaji’s durbar.</p> <p>Drama on theme “qualities of a good king / How enemies become friends” based on the events occurred till now.</p> <p>Conversation between John and Shivaji after John saves Shivaji (Shivaji thanking John)</p>
G. Poem	Stanzas – 1 and 2 Stanzas – 3 and 4	Construction of the script of choreography based on the events in the poem.

I. Extensive Reading Text	<p>Slot – I: First five paragraphs</p> <p>Slot – II: “One day the Raja... the great saint musician.”</p>	<p>Developing a personal profile of Tyagaraja.</p> <p>Conversation between Tyagaraja and Jalpesan when Tyagaraja refused to sing in the king’s court.</p>
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UNIT – 3 – WHAT CAN A DOLLAR AND ELEVEN CENTS DO?

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: “An eight – year – old child... placed it on the glass table.”</p> <p>Slot – II: “What do you want? ... love of a little child.”</p>	<p>Conversation between Tess and the medical store keeper on buying a miracle.</p> <p>Diary entry of Tess on the day, her brother Andrew came back home from hospital.</p>
G. Poem	Full poem	Adding lines to the poem.
I. Extensive Reading Text	Full text	Personal profile of Wilma Rudolph.

UNIT – 4 – AN ADVENTURE

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: “Let’s go” ... letters CLP written on it.”</p> <p>Slot – II: “Just then she heard... Time for lunch, said Granny.”</p>	<p>Description of the old fort given in the story.</p> <p>Write a short story as told by Seema to her friends about her experiences in the old fort.</p>
G. Poem	Full poem	Adding lines to the poem.
I. Extensive Reading Text	<p>Slot – I: “Robinson Crusoe’s ship.. faster than any animal could run.”Slot – II: “When I came... the island was inhabited!”</p>	<p>Write a paragraph about the thoughts of Robinson Crusoe after seeing a stranger's foot print.</p> <p>Description of the characteristic features of Robinson Crusoe.</p>

UNIT – 5 – PLANT A TREE

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: “Trees are the most... less expensive than milk.”</p> <p>Slot – II: “How long can a ... one tree every year.”</p>	<p>Writing a poem on ‘Uses of trees’.</p> <p>Preparing slogans on ‘Saving Trees’.</p>
G. Poem	Full poem	Construction of the script of choreography based on the events in the poem.
I. Extensive Reading Text	<p>Slot – I: “This is an extract ... when you were my age?”</p> <p>Slot – II: “Here you may be ... thank you for listening.”</p>	<p>Short essay on ‘Effects of pollution on future generations’.</p> <p>Preparing a speech on ‘Need for Saving Animals’</p> <p style="text-align: center;">(OR)</p> <p>Conversation between ‘Severn Suzuki and her friends after going home’(about her speech).</p>

UNIT – 6 – RIP VAN WINKLE

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: “Many years ago ... fell into a deep sleep.”</p> <p>Slot – II: “On waking up ... these twenty years?”</p>	<p>Preparing a drama script based on the events in the first slot of the story.</p> <p>Conversation between “Rip and the Old Woman after coming to the village”.</p>
G. Poem	Full poem	“Describe the changes that occurred in your shadow at different times of the day.
I. Extensive Reading Text	Full text	Diary entry of Gulliver about his experiences in ‘the land of the Giants’.

UNIT – 7 – P.T.USHA, THE GOLDEN GIRL

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: “P.T.Usha, India ... in addition to regular studies.</p> <p>Slot – II: “Usha joined the .. in Usha’s home town.”</p>	<p>Conduct a debate on the topic “Sports are a hinderance to studies”</p> <p>Writing a profile of P.T.Usha.</p>
G. Poem	Full poem	Write a poem expressing your feelings when you win a game/ Write a poem about your favourite game.
I. Extensive Reading Text	<p>Slot – I: “How’s that! ... century in a match against Tanzania.”</p> <p>Slot – II: “But this was one day ... It really is a lucky bat.”</p>	<p>Conversation between Ranji and Mr. Kumar after losing the match.</p> <p>Conversation between Ranji and Mr. Kumar after winning the match</p>

UNIT – 8 – HALF THE PRICE

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: “Once there lived ... with great respect at the Raja’s feet.”</p> <p>Slot – II: “Fisherman: I have long wished ... Fisherman: I thank your highness.”</p>	<p>Conversation between the Raja and the fisherman.</p> <p>Writing a narrative as the fisherman shares his experiences at the Raja’s court with his wife.</p>
I. Extensive Reading Text	<p>Slot – I: “I was travelling ... tell me who stole your bag.”</p> <p>Slot – II: “Then he looked at his men ... no smell of mint upon it.”</p>	<p>.....</p> <p>Prepare a script and present a drama based on the events in the story.</p>

Class - VII

UNIT – 1 – THE TOWN MOUSE AND THE COUNTRY MOUSE

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading	Slot – I: The Town mouse and the... Here is his telegram. Slot – II: A few days later...visit each other again	Present a conversation between a country mouse and the a Town mouse when the Town mouse visits the country mouse. Narrate the situation which occurred in Town experienced by the country mouse.
G. Poem	Full poem	Prepare two posters for advertisement of two schools for getting admission.
I. Extensive Reading	Full Text	Draw the pictures of Gates Avenue before and after arrival of the minister.

UNIT – 2 – C.V.RAMAN, THE PRIDE OF INDIA

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading	Slot – I: On the busy Bowbazaar ... in physics in 1930. Slot – II: Raman was born on...achievement in Science.	Write a paragraph about your favourite scientist. Write a profile of C.V.Raman
G. Poem	Full poem	Add a few more lines to the series after “time for clones”.
I. Extensive Reading	Full Text	Present a conversation between the patient and Susruta after a few weeks.

UNIT – 3 – PURU, THE BRAVE

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading	Slot – I: The battle of Jhelum...The soldier bows and goes out. Slot – II: They should not have .The generals bow to Alexander and Puru.	Write a conversation between Puru and Alexander. Write the drama as a short story.
G. Poem	Full poem	Construct a script for choreography.
I. Extensive Reading	Full Text	Construct a script for drama.

UNIT – 4 – TENALI PAINTS A HORSE

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading	Slot – I: That is really a beautiful... He really is very clever.	Describe the picture of the court of Sri Krishnadeveraya given on page 58.
	Slot – II: So, What do we ... cleverest man in my kingdom.	Imagine you are Krishnadevaraya and give an account of what has happened in the court.
G. Poem	Full poem	Write a poem on “ What happens in a magic show”
I. Extensive Reading	Full Text	Write a conversation between the king and his ministers after the procession (when the king realised that he was fooled).

UNIT – 5 – A TRIP TO ANDAMAN

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading	Slot – I: We had been longing .. into a big hospital.	Write a diary entry of the author about his journey on the ship.
	Slot – II: After a while , we reached ... my trip to Andaman.	Describe the beauty of the place which you have visited.
G. Poem	Full poem	Write a script for choreography.
I. Extensive Reading	Full Text	Write a letter as written by Sindbad to his friend describing his adventure.

UNIT – 6 – A HERO

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading	Slot – I: Father was sitting under Don't you want to hear a story.	Write a conversation between Boy and Granny.
	Slot – II: Swami made no reply ... he had a terrible dream.	Describe Swami's dream.
	Slot – III : A Tiger was chasing him ... father giving him up.	Summarize the story.
G. Poem	Full poem	Add lines to a parallel poem “ my boat was about to sink I had a lot to think”
I. Extensive Reading	Full Text	Write a paragraph about an adventurous thing happened / heard in your life.

UNIT – 7 – THE WONDERFUL WORLD OF CHESS

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading	Slot – I: Kingdoms have vanished... electrons in this universe.	Write a brief essay of your favourite sport.
	Slot – II: Each district and state ... start playing chess right way.	Write a brief summary of an essay.
G. Poem	Full poem	Prepare a notice on “conducting chess competition in your school’
I. Extensive Reading	Slot – 1 : Koneru Humpy is a female... in the game of chess.	Write a speech on “Importance of Chess”
	Slot – II: In the year 2001 ... Raja Lakshmi Foundation of Chennai.	Write a script for compeering of a programme in your school , where you invited Koneru Humpy as chief guest.

UNIT – 8 – SNAKES IN INDIA

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading	Slot – I: What are the most dangerous ... emergency blood transfusion.	Write a conversation between the doctor and Kamal’s relatives.”
	Slot – II: Over the next three days When snakes are most active.	"Snake is a sacred” debate on the topic.
G. Poem	Full poem	Write slogans on “saving trees” .
I. Extensive Reading	Full Text	Write a reply letter to mother earth promising her that you will protect and take care of the earth.

Class - VIII

UNIT – 1 – FAMILY

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: Para 1...20. When he arrived... her unhappy</p> <p>Slot–II: Para 21. 32... Who did Gopi marry ?.said to him exasperatedly.</p> <p>Slot – III: Para 33-48. Gopi placed his... remember your Amma?</p>	<p>Write a paragraph based on “Thoughts in the mind of Kamala for not writing a letter”.</p> <p>Write a conversation among the three about the situation at home.</p> <p>Write a description based on the question posed by Kamala “ Do you remember Amma?”</p>
B. Reading	Full poem	Construct the script of choreography.
C. Reading	Full Text	Write a reply letter considering all the events discussed earlier.

UNIT – 2 – SOCIAL ISSUES

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: Para 1...18. Mr. Bumble...himself to sleep</p> <p>Slot – II: Para 19... 23. Poor Oliver...fell to Oliver Twist.</p> <p>Slot – III: Para 24-35. The evening arrived ...business or calling.</p>	<p>Write a diary entry based on the situations in the children’s home.</p> <p>Write a description about the situation forced him to ask more gruel.</p> <p>Narrate the situations after asking for more gruel.</p>
B. Reading	Full poem	Summarize the poem.
C. Reading	<p>Slot – I: Para 1 ...9 . Ramesh was... opportunities of life.</p> <p>Slot – II: Para 10 ...13. SOS families everywhere.</p>	<p>Write a letter to the “ The Child Line” society congratulating them for saving the children.</p> <p>Write a narration based on social organisation SOS activities.</p>

UNIT – 3 – HUMANITY

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: Para 1 - 17 I once owned a large ... play in it but myself.</p> <p>Slot – II: Para 18 - 26. Then the spring came ... about through the trees.</p>	<p>Write a description on the character of “the Giant”.</p> <p>Narrate the arrival of spring.</p>
B. Reading	<p>Slot – I: Para 1 - 8 one morning ... It is your garden now, little children.</p> <p>Slot – II: Para 9 - 33. I took a great ... an ever expanding garden.</p>	<p>Write the diary entry of the Giant about the events in this slot.</p> <p>Narrate the events after allowing the children to the garden.</p>
C. Reading	Full poem	Summarize the poem.

UNIT – 4 – SCIENCE AND TECHNOLOGY

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: Para 1 - 16. Margie even wrote ...centuries ago.</p> <p>Slot – II: Para 17... 41. Margie was hurt ... the fun they had.</p>	<p>Write a short essay on the old kind of schools.</p> <p>Write a description about the classroom in the next 30 years.</p>
B. Reading	Full poem	Write a mobile phone message (SMS) to your friend informing about not attending the programme he has invited you.
C. Reading	Full Text	Summarise the text in your own words focussing on how a human being can overcome the machine.

UNIT – 5 – EDUCATION AND CAREER

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: Para 1 - 9. I used to have ... the occasion and study.</p> <p>Slot – II: Para 10 - 22. I used to be a very good sports man ... one day before the exams.</p>	<p>Conduct a debate on “Maths exam is a nightmare for everyone.</p> <p>”Write a paragraph on how your friends and you play pranks and have fun.</p>
B. Reading	<p>Slot – I: Para 1 - 26. How did you get to the ... to meet her and tell her.</p> <p>Slot – II: Para 27 - 42. Why do you think ... now loves dealing with.</p>	<p>Conversation between Hafeez and his childhood teacher, Mrs.Guptha.</p> <p>Prepare a short essay on “How Engineers Are Useful To Life.”</p>
C. Reading	Full Text	Prepare a poster for advertisement of an Engineering College.

UNIT – 6 – ART AND CULTURE

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	<p>Slot – I: Para 1...7. Bell rang for the next class... a new understanding came.</p> <p>Slot – II: Para 8... 13. Janaki said ... into beautiful fabrics.</p>	<p>Write a description on the life style of a weaver.”</p> <p>Tying of a knot is sacred.” Write a short paragraph about the various sacred occasions of tying a knot.</p>
B. Reading	Full poem	Write a poem on the theme – a plant thanking the gardener for giving it life.
C. Reading	Full Text	Prepare a poster informing about a dance concert by a famous dancer.

UNIT – 7 – WOMEN EMPOWERMENT

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	Slot – I: Para 1 - 7. The moment I see ... to this big city.	Write a reply letter to <i>Akkayya</i> by Ammulu.
	Slot – II: Para 8 - 16. <i>Akkayya</i> is not... scorpion under the slipper she said.	Write a paragraph comparing the village life and the city life.
B. Reading	Slot – I: Para 1 - 8. From the very start, <i>Akkayya</i> ... <i>Akkayya</i> was stunned.	Write a possible conversation between <i>Akkayya</i> and Ammulu after Ammulu drags her <i>Akkayya</i> and closes doors and windows in a hurry.
	Slot – II: Para 9 - 14. What's all this? ... form their flower pots.	Write a debate on the topic- "Education of the girl child is a burden"
C. Reading	Full Text	Prepare a script of drama based on the events and dialogues in the story.

UNIT – 8 – GRATITUDE

Text Type	Details Of The Slot	Discourses Targeted After The Slot
A. Reading Text	Slot – I: Para 1...10. Dr.Kotnis ... with the Kotnis family.	Prepare a profile of Dr. Kotnis.
	Slot – II: Para 11... 15. Mrs.Kotnis had been ... lives during the war.	Write a letter to your friend describing the remarkable services rendered in China by Dr. Kotnis.
B. Reading	Full poem	Add a few more lines to the "Be thankful" series.
C. Reading	Full Text	Write a possible conversation between Ratnanka and Yakshadatta after Ratnanka becomes a rich man and comes to Yakshadatta's house.

Class IX

UNIT – 2 - A-READING: TRUE HIGHT

Slot-1 (Page 2-27)	His palms were sweating to you want something you work for it	Conversation between mother and father
Slot -2 (Page-28)	all of Michel's vaults today ... to take Deep breathes	Thought of Michael's story
Slot -3 (Page 28-29)	so he did Michel's stone was blind.	Interview with the press

B- READING: POEM- WHAT IS A PLAYER?

Poem (Page -36)	Complete poem	Write an essay on the quality of a player
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C-READING: V.V.S.LAXMAN

Slot-1 (Page-38-39)	beginning to I was performing or not	Assume that you were VVS.Laxman write a letter to parents express his gratitude for their support
Slot-2 (Page 39-40)	what were your biggest moment different aspects in life and sport	Write a funny incident in your life
Slot-3 (Page-41)	you are a complete man now realising big dream	Speak about a person who inspired you most

UNIT-3 - A- READING: SWAMI EXPELLED FROM SCHOOL

Slot-1 (Page-47)	The head master enteredfifteen days suspension	Imagine that you were one among them in the class, describe the situation during the 15days suspension and after 15 days.
Slot-2 (Page-47-49)	When swaminathan's turn came .. bring the poen	Imagine that you were Swami, what would you do? Write your thoughts in detail.
Slot-3 (Page-49)	Swaminathan thought I don't care for your dirty school	Write a paragraph on swami's thoughts after leaving the school

B- READING: NOT JUST A TEACHER BUT A FRIEND

POEM: Page- 58 & 59	Complete Poem	Write a speech on the occasion of teachers day on the relationship between the teacher and the student
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C-READING: HOME WORK

Slot-1 (Page-60)	Home work—should be restricted	Write a chart on the advantage of homework.
Slot-2 (Page 60-62)	Cretically acclaimed.... child enjoys it.	Write a letter to your friend on the adverse effect of excessive homework

UNIT – 4 - A READING: WHAT IS MAN WITHOUT BEASTS?

Slot-1 (Page-	How can you buy or sell would give my brother	Conversation between mother and father
Slot-2 page	The air things are connected	Waht is man without the beasts? Imagine and write a pragraph.
Slot-3 Page	You must begin survival	Interview with the press

B.READING: POEM THE RIVER

Poem (Page -101)	Complete poem	Summarise the poem
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C-READING: CAN'T CLIMB TREES ANY MORE

Slot-1 (Page-80-82)	He stood it's all right in pickles	You returned to your village after 10 years. You wanted to visit your school on a Sunday. You saw the watchman at the gate. Write a conversation
Slot-2 (Page 82-84)	I suppose so any more	Write a paragraph on your child hood memories and treasures

UNIT-5 A.READING: A HAVOC OF FLOOD

Slot-19 (Page 89-90)	Kurnool, a district ... water for four days	Write a news report on a flood affected village
Slot- 2 (Page 90-92)	The government sleepless nights	Write an essay on the role of government and the N.G.O.s in providing relief measures at the time of a natural calamity.
Slot-3 (Page 92-93)	One of the suffers ... pays gratitude	In the reading passage one of the victims Rajeswari shared her sufferings with the flood relief team. On the basis of this develop a news report.

B-READING: ON THE LAND GRABBING EVERYTHING

Poem (Page -101)	Complete poem	Assume that you happen to read some of the articles on tsunami rescues. You were deeply moved by the sorrows of the victim's tsunami. You decided to raise funds for the cause. You wanted to share this idea with your classmates and seek their assistants in this mater. Prepare a speech that you would like to convince the donors about the need for the raising funds for the cause
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C -READING; THE HAM RADIO

Slot-1 (Page 103)	The world is not very safe place inter operability	In the reading passage you have read about the ham radio that works effectively in disaster management for communication. On the use of a mobile phone in communication
Slot-2 (Page104-105)	In the Gujarat earth quake passing the test	Write a letter to your friend describing the uses of the ham radio and procedure of becoming a radio armature

UNIT – 6 - A READING: A LONG WALK TO FREEDOM

Slot-19 (Page - 111)	In life by the laws of man or god	You may have seen several instances of discriminations in the world around you. Write an essay about one such incident.
Slot- 2 (Page - 112)	It was only of the humanity	Write a speech on the national leaders sacrificed their lives for making India free

B. READING: POEM FREEDOM

slot-1 (Page- 119)	Complete poem	Choreography or write an essay on freedom.
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C. READING: AN ICON OF CIVIL RIGHTS

Slot-1 9 (Page 121)	Your majesty noble prize	You have participated in an elocution competition and won first prize. You were invited on the dais to speak a few words on the occasion. How would you speak? Prepare a speech.
Slot-2 (page-121-122)	After contemplation brotherhood can never become a reality	The Negroes of America followed the people of India and fought for their rights in a non violent way. Write a paragraph on the relevance of non violence in the present world.
Slot-3 (Page-122-123)	I refuse to accept diamonds or silver or gold.	You have read about Martin Luther King Jr. who fought for the civil rights in the US. Write a paragraph or an essay on any one of the great leaders of our country who have fought for independence.

UNIT - 7- A. READING: THE TRIAL

Slot -1 (Page131&132)	Rouen, 30 May1431... because I try to escape from prison.	Joan tried to escape from the prison. What could have made Joan to escape from the prison? Write a paragraph.
Slot-2 (Page 133)	Assuredly, if you....do not know their legal business	There are arguments in the court about torturing Joan to get the truth from her. Would you support the torturing of the accused by the police to get the truth from them? How would you justify your argument?
Slot-3 9 (Page 134 &135)	But the woman... anything impossible.	Write a character sketch of Joan of Arc.

B READING: ANTONY'S SPEECH

Poem page 142 and 143	Complete poem	Write a paragraph on the character of Antony.
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C-READING: MAHATMA GANDHI –PUSHED OUT OF TRAIN

Slot-1 Page (145, 146 & 147)	Complete play	If you were Gandhi how would react when you were thrown out of the train though you had the first class ticket? Write a paragraph or speak a few sentences on your reaction.
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UNIT - 8 A.READING: THE ACCIDENTAL TOURIST

Slot-1 (Page 151&152)	Of all the things for a living	You have read the lesson. The wife of the narrator wondered at the behaviour of the narrator. Write a conversation between the wife and the husband on this incident.
Slot-2 (Page 152)	On another occasion not by a nun	Write a conversation between the narrator and the nun.
Slot-3 (Page 153)	This, however..... long without eating	Imagine that you were w. Bryson and write a reply top Bill Bryson expressing his regret for this blunder.

B-READING: FATHER RETURNING HOME

Poem page 142 and 143	Complete poem	Write about the feelings of the old man. Or Do we need old age homes? Speak about it in a few sentences.
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C- READING: KATHMANDU

Slot -1 page 163 and 164	I get a cheap feeling much better	Description of a tourist place you like the most.
Slot 2 page 164	I considerI now do	Write a letter to a friend about the tour you have undertaken recently.

Chapter - V

Processing of other Discourse

In the unit transaction we have learnt transaction process of some discourses in this unit processing of the following other discourses are given

1. Conversation:

Objectives:

1. To produce conversations suitable for a given context.
2. To gain confidence in oral communication through role – play.
3. Get sensitized on some articulating features like pause, stress, tone, pitch etc.)
4. To familiarize the features of a conversation.

Process:

Interaction:

Decide a slot in a reading passage or a picture where there is a scope to generate conversation between two persons or characters. Initiate a discussion with the learners with the help of a few questions to-

- *Elicit the idea that the characters are about to say something to each other.*

e.g.:

- 1) What would A say now?
- 2) What would be B's reply? etc.
- 3) What would they talk about?

- *Elicit the theme of the conversation.*

e.g.:

- sharing information
- seeking information
- talking about someone
- asking and giving opinion etc.

- Children may be asked to sit in pairs and each pair may be assigned a role from the two characters of the conversation.

- Let the pairs plan the conversation.
- Ask any two pairs to present the conversation. Tell them they can present the ideas even by mixing English and mother tongue if they find it difficult to say only in English.
- *Conduct a session for giving feedback in the following manner:*
 - What modifications will you make in the role-play if you have to do again?
 - 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 in the whole class on each of the points they make and write them on the chart (e.g., more ideas needed, some sentences are to be changed, others can hear our reading, we must stop at some points, some actions can be shown, etc.)*
- *Give chance to the performers to reflect on their role-play 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 role-play at this point. Indicators are to be evolved with their ownership. Also, indicators are to be written down in their language without using jargons. In due course we can introduce technical terms.

- 1) The theme – does the role play communicate the theme?
 - 2) The language – whether changes needed in the sentences presented
 - 3) Oral aspects of presentation – audibility, pause, stress, pitch and tone
 - 4) Body language – postures, stress, gestures, facial expressions
- *Invite reflections from the performers first on what they think the refinement areas are.*
 - *Invite suggestions from the other pairs who planned the same roles*
 - *Invite suggestions from the whole class.*

- *Give positive and qualitative feedback which will make them think and go to the next higher level of learning (neither mere appreciation nor disapproval by pointing out faults will do good).*
- *Put them in groups by clubbing two or three pairs together*

Refining the conversation in groups

- *Put children in small groups. Ask them to share their conversation with others. The following process may be carried out.*
- *Give instructions to the learners before they are moving into the groups*
 1. Take turn and present the initiation (i.e., the beginning).
 2. If you cannot say the idea in English, you may say it in fragments or even in mother tongue. Together you can decide how to say the idea in English.
 3. Select the sentence which you think will make a good beginning. All of you write this in your notebook.
 4. Take turn and respond to this beginning.
 5. Select the best response.
 6. Write this also in the notebook.
 7. Continue the same process till you think there are no more ideas to be shared and written.
 8. Write the whole conversation on a chart.
- *Now you can ask the groups to present their refined conversations and display the chart in front of the class.*
- *A feedback session can be conducted by inviting suggestions from the whole class and by giving your own feedback on the presentations.*

What is not a feedback?

- Pointing out errors is not a feed back
- Mere appreciation of the learner's work is not a feedback
- Grading their work is not a feedback
- Prescribing do's and don'ts is not a feedback
- Giving them a model to follow is not a feedback

Then what exactly is a feedback? Feedback should help the learners reflect on their own performance and develop further. How can we make a feedback effective? What are the points to be taken care of while giving a feedback? Please read the session on feedback given in Chapter IV.

Note: Whatever you do and say in the class should not harm the confidence of the learners and make them feel insecure.

2. Drama

Objectives:

Children will be able to

1. Identify themes for developing plots.
2. Enact drama based on the plot.
3. Identify the features of a drama script.
4. Develop multiple intelligences in them.

Process:

Just like a role play or a conversation, the drama also needs a theme. In addition to it, it needs a plot. The initial interaction should focus on the theme and the plot of the drama.

Interaction:

Ask the following questions to generate interest and interaction.

- Let us now convert this story into live actions. (drama)
- How can we do it?
- What does the story tell about?
- What could be the central idea of the story?
 - *Elicit expressions like -*
 - Bravery and generosity of the main character.
 - How friends became enemies.
 - Planning for the future.
 - Adventures to win a situation etc.
- There are a few sequences of events that happened in the story.

Shall we identify them?

- *Elicit the sequence of events by asking questions such as*
 1. How did the story begin?
 2. What happened then?
 3. What did 'A' do?
 4. What did 'B' and 'C' do?
 5. What happened next?
 6. How did the story end?
- *Write the events on a chart as they are elicited.*
- *Interact with the learners as follows:*
 - We can develop a drama based on these events.
 - How can we do it?
 - What do we need to perform a drama?
- *Elicit points such as:*
 - Space for performing the drama
 - Actors to take the role of characters.
 - Dialogues and actions.
- *Now, you may give the following instructions to perform the drama.*
 1. Decide the characters. (List out the characters required, from the story)
 2. Decide who will enact these roles. (Ensure that all of you should have a role)
 3. Plan the sequences of actions and dialogues.
 4. Write the above details as a script for the drama.
 5. Try it out as a rehearsal.
 6. Perform the drama.
- *Invite one group to perform the drama.*

Feedback on the drama performance:

- *Conduct a session for giving feedback in the following manner:*

- What changes would you make in the drama if you have to act it again?
- What are the points that come to your mind?
- *Generate indicators for assessing drama performance with the help of some questions:*
 1. Are all events included?
 2. Are there sufficient dialogues?
 3. Do you want any changes in the dialogues?
 4. Was the whole class able to hear your dialogues?
 5. Did you say dialogues with emotions like – joy, anger, sorrow, hatred surprise, doubt, fear etc.?
 6. Do you think your face and actions revealed these emotions?
 7. Were the actors standing in the same positions throughout the performance?
 8. Were all the actors on the stage present from the beginning to end?
 9. What did you do to help the audience identify the characters?
 10. Did all members of your group take part in the drama?
- *Invite reflections from the performers on what they think are the refinement areas.*
- *Invite suggestions from the other children based on the indicators.*
- *Give positive and qualitative feedback which will make them think and go to the next level of learning.*

3. Diary

Objectives:

Children will be able to

1. Understand the powerful expression of thoughts and feelings.
2. Keep a track of key events/ thoughts and feelings in their daily life.
3. Express their likes and dislikes in short and powerful sentences.
4. Use language appropriate to the mood of the situation.

Process:

A diary is a tool for expressing thoughts and feelings of a person. The language and format of diary is different from the other discourses. The learners should be sensitized on the features of a diary.

Interaction:

Pick out a character from the reading text, who would reveal his thoughts and feelings.

Ask questions as follows:

- What are his/her feelings at this point?
- How is his/her mood?(Happy/ sad/ angry/ anxious/ curious etc)
- What events/feelings would he/she express in his/her diary?
- Attempt a diary entry of that person.
- *Let the children attempt the diary entry individually.*
- *Ask a few questions on the features of a diary.*
 - Did you write the personal feelings/thoughts?
 - Are the events other than routine?
 - Did you use a variety of sentences? etc.,
- *Let the children share their work in groups.*
- *Ask 2 – 3 groups to present their group work.*
- *Invite suggestions on refinement from the presenters and the others.*

Feedback

- *Conduct a session for giving the feedback in the following manner.*
 - What modifications/changes will you make in the diary entry if you have to write it again?
 - What are the points that come to your mind?
- *Generate indicators for assessing diary entry with the help of some questions.*
 1. Did you write all the necessary events?
 2. Are they other than routine?
 3. Do the events lead to the expression of inner thoughts and feelings?

4. Did you use a variety of sentences to reveal the mood of the situation?
 5. Are there any ideas of self criticism and future plans?
 6. Did you connect the ideas using linkers [but, even though , while, unfortunate, surprisingly, luckily.....etc]?
- *Invite reflections from the presenters and the others.*
 - *Give positive and qualitative feedback which will make them think and go to the next level of learning.*

4. Narrative/ Story

A narrative has events and dialogues. They are filled with series of emotions and sensual perceptions (What we see, hear, smell, feel etc)

Objectives:

Children will be able to

1. Use a variety of sentences.
2. Bring out emotions and feelings.
3. Express sensual perceptions based on the situation.
4. Understand a series of events and dialogues.

Process:

- Remember that just like drama; narrative also needs events and dialogues.
- How can we locate/ identify events and dialogues from a reading text?
- Go back to any meaningful part of text. Locate an event or situation that took place in the text. (It is better to rewrite the ideas found in the text)
- Interact in the following manner.

Now for example:

- Read the last two lines of the passage 1 of the second unit of class 6 - “The Lost Casket”
 - *To elicit the idea, ask the following questions.*
 1. What was John’s plan?

2. What did John and his companion do many days later?
3. What did they see there? What did they talk to each other?
4. What did they try to do after seeing the bullock carts?
5. Did they try to get the stolen goods back? How?
6. What did they say to the soldiers?
7. What was the soldiers' reply?
8. What happened then?

- *Write the responses of the children on a chart.*
- *Let the children make a note of all the key ideas/ events and dialogues*
- *Ask them to use those events, ideas and dialogues to write a small narrative individually.*
- *Let them share in groups what they have written.*
- *To better their narratives, you may ask the following questions.*
 1. How did you begin the narrative?
 2. Did you include all the necessary ideas and events in the text?
 3. Are all the events and ideas sequenced properly?
 4. Are the dialogues used appropriate/ relevant to it?
 5. Did you use formulaic expressions such as
Hello John, there goes the bullock cart?
Look! Let us be careful etc.
 6. Did you make/ include predictions on what happens next?
 7. Did the dialogues used, reveal character's emotions, feelings and thoughts?
 8. Did the narrative create any mental images?[such as train of bullock carts overtaking]
 9. Did you use variety of sentences?
 10. How did you end the narrative?

5. Description:

Objectives:

Children will be able to

1. Use attributes to describe a picture/ person/ thing.
2. Uses language to create images.
3. Write ideas in a proper sequence.
4. Write connected sentences without digression.

Process:

The main aim of writing descriptions is to create mental images about the thing described. Plain sentences may not fulfill this idea. We should encourage children to use attributes and connected sentences.

Interaction:

- *Generate interaction with the learners based on a picture, person or thing you want them to describe.*
- *Ask questions of the following type:*
 - What do you see in the picture?
 - Where are they? How are they?
 - What time of the day is it? etc.
- *Elicit words or phrases related to the picture and write them on a chart. This will not be enough for describing a picture.*

The pictures depict some actions. Elicit sentences related to the actions of the characters in it. Ask –

 - What is the man/ woman doing? (He/ She is teaching in the classroom)
 - What is he/she writing?
 - What is the boy in the last row doing? etc.,
- *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 those sentences on the chart/ board.*
- *Ask the children to write them down in their notebooks.*

- *Ask them to describe the picture/ person individually taking the help of the above ideas.*
- *Ask a few basic questions.*
 - How did you start the description?
 - Did you use any describing words like big, long, beautiful, yellow, black etc?
 - Did you arrange the ideas in a proper order?
 - How did you end the description?
- *Ask the learners to share their work in groups.*
- *Ask one or two groups to present.*
- *Give necessary feedback by asking questions.*
 - What changes would you make if you have to write the description again?
 - Have you used any describing words?
 - Are all the ideas in a proper order?
 - Which sentences in your description or phrases create mental images?
 - Have you used proper pronouns like he, she, it, they etc. to avoid repeating the names?
 - Are all the sentences relevant to the context (description)?
 - Are there any additional/ unnecessary sentences in the description? etc
- You may present the ‘teacher’s version’ at this point.
- Ask the children to refine their description based on the indicators evolved.

6. Poem

Objectives:

Children will be able to:

1. Express their thoughts and feelings by creating images.
2. Come up with the language suitable to the theme.
3. Add lines to the poem as per music and theme.
4. Use figurative expressions appropriate to the context.

Process:**Interaction:**

Select a situation from the text which would lead to writing a poem. Interact with the learners by asking the following questions:

- What is the central idea of the situation/ context?
- What emotions or feelings does the situation generate in you?
- *Elicit expressions like:*
 - Sorrows of poor children
 - Effects of war
 - Describing the nature and its beautyetc.
- *Interact further by asking the following questions?*
 - How would you write a poem based on the theme?
 - What ideas or feeling would you put in the lines?
 - What mental images do you want to create in the reader's mind?
 - What words and phrases would help you do so?
 - What words and phrases would make your poem musical?
- *Ask them to attempt a poem individually.*
- *Let two or three children present the poem.*
- *Ask the children to share their work in groups.*

Feedback:

- *Give positive and qualitative feedback by evolving necessary indicators for a poem.*
- *Ask the following questions to generate interactions.*
 1. What is the first line of the poem?
 2. What idea does it express?
 3. What is the second line?
 4. Does the structure pattern of second line follow the first line?
 5. How do you proceed with other lines of the stanza?

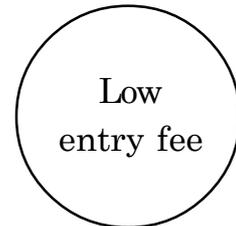
6. Did you use any figurative expressions like – shining like stars, red like rose, flowing like a river.....etc.
 7. Could you put all necessary feelings/ ideas/ emotions into the poem?
 8. Are they all in sequence? etc.
- *Follow the similar process for the remaining stanzas.*
 - *Ask the children to refine the work based on the given feedback.*

7. Notice / Poster

Objectives:

1. To help the children in writing a poster/notice
2. To familiarize them with features.

Musical Concert
Organized By All the Depts of Language – Eng
Date and time: 24.4.2013 – 6.00 P.M.
Venue: Ravindra Bharathi – Hyderabad
Purpose: To help the physically challenged
Performed By
Dr. M. Bala Murali Krishna
Central University, Hyderabad.



Interaction

How do we write a notice/poster?

Features:

- Have a clear picture of the programme.
- Notices/ posters should contain venue, date , time, salutation, invitation, programme.
- Have the clear idea about organization, layout and design.
- Write notice/posters for special purposes with persuasive language.

- Maintain sequential order.
- Use proper connectives.
- Use illustrations
- Maintain brevity
- Maintain rhythm

Generate a discussion on what they are going to do.

1. To whom are we addressing?
 2. For what purpose are we writing a notice/ preparing a poster.
 3. Who are the people to be given notice/ invited?
 4. Who are the chief guests for the programme?
 5. Have you mentioned date, time and venue for the programme?
- *Build up a consensus on notice/ poster and write on a chart.*
 - *Let the children note down the points in their notes.*
 - *Let them share what they have written in terms of the following and reach at an agreement on how to say.*
 1. How do you begin the notice/ poster?
 2. How will you present the notice/ poster?
 3. Have you identified the venue, date , time of programme?
 4. Who are the organizers for the programme?
 - *Select the three children to present notice / poster.*
 - *Ask the groups to present, what they have worked out.*
 - *Invite suggestions on refinement from the presenters*
 - *Give your feedback*
 - *Let them write notice / poster individually based on the feedback.*

8. SMS

Process:

1. *You may interact with the learners in the following manner:*

How do we write an SMS?

Do we have to write all the words with all the letters in them?

What are the features of an SMS?

- *Show specimens of SMS and ask the learners to identify the features*

Specimens of SMS

Send auto imtly; Hov R U; ThanQ 4 U VZT; Vaiting 4 U; LIV long!;
Hap B'day;

Nov; B bold!

Features:

- Message should contain ideas relevant to the context.
- Use persuasive language and exhortations.
- Maintain brevity
- Use conventions, layout and format.
- Use connectives contextually.
- Maintain sequential order.
- *Let the learners write a few messages using SMS conventions.*
- *Let them sit in groups and share what they have written with others
Elicit feedback and give your own feedback.*

:#:#:

Chapter - VI

Summative Model Question Papers Classes - 6, 7, 8 and 9

General guidelines for preparation of test items under each language domains for summative question paper.

To assess the children performance in English 6 domains have been identified:

Accordingly the test items are to be prepared.

1. Listening and Speaking.
2. Reading Comprehension
3. Conventions of Writing
4. Vocabulary
5. Grammar
6. Creative Expressions (Discourses): (a) Oral (b) Written

Domain 1: Listening and Speaking (Oral)

This domain is purely oral. Awarding the grades under this domain should be based on the performance of the children for that particular period.

It doesn't mean that the assessment based on 1-day or 2- day or a week it should be based on over a period of time

The following may be considered while awarding grades under this domain.

- Pupils' responses' to the questions during the TLP. These may be in words /phrases /sentences.
- Pupils 'ability to question during TLP.
- Pupils' ability to use formulaic expressions during the interaction with the teachers and the peer group.
- Pupils' responses during picture interaction, presentation of narratives, reading process etc.

Oral Discourses - Under Creative Expression

- Pupils' responses to the oral discourses targeted to the particular class i.e., Conversations, descriptions, narratives, Role Play, Reporting, Compeering, Speech, Review, Debate /Discussion, News Report etc.,

Domain-2: Conventions of Writing

Under this, a meaningful paragraph or a narrative may be given. Students are expected to edit the text by following given instructions. Under this the students are edit by the items like Capitalization, Spelling, Abbreviations / Acronyms and Punctuation Marks.

Domain – 3: Reading Comprehension

Pupils' responses to the different types of questions based on a reading passage / conversation / poem /paragraph / story /narrative / description / posters /notices /advertisements / letter.

By using the texts the teacher may plan different test items as given below

1. Ask different types of questions—(inferential, analytical, predicting, cause & effect, global, local, personal etc.)
2. Sequence the events
3. Fill the table
4. Classify the information and
5. Multiple Choice Questions (MCQ)

Domain - 4: Vocabulary

The following activities can be designed based on a narrative/ story/ conversation etc.

1. Place words under headings, concept maps, word classification, odd man out.
2. Prefixes, suffixes.
3. Words related to different areas forming new words by removing or adding letters to a given word Ex: price –rice- ice.
4. Synonyms and Antonyms.
5. Singulars-plurals, He-words ,She-words.
6. Abbreviations
7. Acronyms
8. Short forms / contracted forms
9. Any other item discussed in the textbook

Domain – 5: Grammar (*Editing*).

A meaningful paragraph or a passage may be given with some grammar mistakes in it. Pupils shall be asked to make necessary corrections to the underlined mistakes in it. Questions on grammar points covered in the textbook contextually. Try to avoid asking any discrete questions.

Domain – 6: Creative Expressions (Oral and Written Discourses)

The oral part does not include in the written test. For this oral part children performance should be assessed basing on the classroom performance in oral discourses during the assessment period.

Under written discourses a reading text may be given in the form of a narrative /story/ description / dialogues/ poem / passage etc., The students are expected to write the targeted discourses.

The text should be related to the themes given in the textbooks. Some times the text can be an extension of a story in the text book.

The gaps in the reading texts should provide scope for writing a discourse targeted in that particular class. i.e., discription, conversation, diary, notice, drama script, profile, essay, report, slogans, news report and write ups.

Note: After assessment the marks should be posted in the table given on the top of the question paper. Each task is aimed to assess certain competencies. Accordingly the marks should be posted.

CCE Summative Model Test Paper

VI-Class		English				Marks - 80	
						Time: 2½ Hrs	
Academic Standards	Reading Comprehension	Conventions of writing	Vocabulary	Grammar	Written Discourses	Total Marks	Grade
Task No.	1,4	5	7	6	2,3,8,9	---	---
Marks allotted	6+4	10	10	10	10+10+10+10	80	----
Marks obtained							

Read the following narrative.

One day a Rabbit was walking through the jungle. He was carrying a bundle of invitation cards. He wanted to invite all the animals of the forest to its newly built house. On his way, he met an Elephant, who was making a fine meal of the treetops. “Hello, brother,” said Rabbit, “Fine day, isn’t it?” Elephant paused to look down at the tiny little creature at his feet and snorted. “Leave me be, Rabbit. I don’t have the time to waste on someone so small.”

Rabbit was shocked to be talked to in such a manner. He wasn’t sure what to do so he left quietly to go and think about what had happened. As he

walked along, he saw a mighty Whale far out at the sea. He cupped his tiny paws and yelled as loud as he could, “Whaaaaale!! Come heeeeere!!”

TASK-1

Now answer the following.

6 Marks

1. How did the elephant respond when the rabbit called it?

2. Do you think the elephant was very hungry? Why?

3. Why do you think the rabbit called the whale?

TASK-2

Write a possible conversation between the rabbit and the whale.

10 Marks

Rabbit: Whaaaaale!! Come heeeeere!!

Whale: _____

Rabbit: _____

Whale: _____

Rabbit: _____

Whale: _____

TASK-3

You have read that the rabbit wanted to invite all the animals to its new house. How would the invitation be? Write down an invitation which the rabbit might have made.

10 Marks

Continue reading the narrative.

Whale swam over to see who was calling her and looked about. After a few minutes she saw the tiny little Rabbit jumping up and down on a cliff. “Rabbit,” Whale said impatiently, “Did you just call me over here?” “Of course,” said Rabbit. “Just who do you think you are? You are far too small and weak to have anything to say to me.” And at that she turned, flipped her huge tail, and set off back into the deep ocean. But just then Rabbit had an idea.

TASK-4

State whether the statements are true or false.

4 Marks

1. The rabbit was happy with the whale’s response.
2. The whale was rude with the rabbit.
3. The rabbit was proud of its size.
4. The elephant is the biggest animal on the earth.

Continue reading the narrative.

TASK-5:

Punctuate the following paragraph and correct the spellings of the words underlined. Rewrite the paragraph

10 Marks

He called out to the whale one more time, Whale! do you think that I am week in fact, I am stronger than you. You wouldnt be so quick to ignor me if I beat you at Tug-of-War. Whale looked at him for a momant before falling

into a fit of laghter. Very well litle one, said Whale. “Go get a rope and we will see who is stronger.”

TASK-6:

Continue reading the narrative and edit the underlined parts.

5X 2 = 10 Marks

Rabbit ran off to gather up the most strongest (1) and thickest vine he could. When he finded (2) it, he went to Elephant and said to the giant animal, “Elephant, you had no cause to treat me with such miscourtesy (3) this afternoon. I shall have to prove to you that we are equals. Elephant looked down among (4) chews and chuckled. “And how will you do that, small one?” Rabbit stood up so high as (5) he could, looked Elephant right in the eye and said, “By beating you at a game of Tug-of-War.” Elephant laughed so hard he nearly choked on his leaves, but agreed to humor the tiny animal. He tied the vine around his huge, hefty waist, snickering the whole time.

(1) _____ (2) _____

(3) _____ (4) _____

(5) _____

Now, continue reading the narrative.

Rabbit took the other end(1) and started off into the jungle. He called back(2) to Elephant, “Wait until I say ‘pull’ and then pull(3) with all of your might.” Rabbit took(4) the other end of the rope to Whale and said, “Tie this to your tail and when I say ‘pull’ you swim with all of your might.” Whale tied the vine to her tail, all the while smiling at Rabbit’s foolishness.(5)

Task 7

(A) Write suitable opposite words to the words underlined. 5 Marks

(B) Write the synonyms of the following words from the passage. (3)

start = _____

smiling = _____

might = _____

(C) Write the related words to the word 'SWIMMING' 2 Marks

Read the following narrative.

Seema and Arun went to Vishnupur, their grandmother's village. There were some green hills around the village. They spent their entire summer holidays there and visited many places near by. One day they went to a village fair near their grandparents' village.

TASK - 8

Describe the village fair where Seema and Arun went. 10 Marks

TASK - 9

Imagine that you are Arun and write a letter to your friend describe how you spent your summer holidays in your grandparents' village.

10 Marks

CCE Summative Model Test Paper

VII-Class	English	Marks - 80
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Time: 2 ½ Hrs

Academic Standards	Reading Comprehension	Conventions of writing	Vocabulary	Grammar	Written Discourses	Total Marks	Grade
Task No.	3,5	4	2	6,8,10	1,7,9,11		
Marks allotted	6+4	10	10	5+5	40	80	
Marks obtained							

Read the following Narrative

A cosmic god had a horse. The horse was beautiful and also it had many good qualities. But it wanted to be more perfect in every way. It especially wanted to enjoy the beauty unparalleled.

One day the horse said to the cosmic god, “O! Lord, you have given me beauty. You have given me other good qualities. I am so grateful to you. But now I wish you could make me more beautiful. I would be extremely, extremely grateful if you could make me more beautiful.”

The cosmic god said, “I am more than ready to make you more beautiful. Tell me in what way you want to be changed.”

TASK-1

Now write a possible conversation between the cosmic god and the horse. (at least 5 exchanges) **10 Marks**

Horse: _____

Cosmic god: _____

TASK - 2

(A) Read the following words / phrases and pickout the words which mean the same in meaning from the above passage. 5 Marks

1. without any fault : _____
2. feature and character of a person or a thing. : _____
3. very much : _____
4. want : _____
5. thankful : _____

(B) Write suitable opposite words to the underlined words in the above story. 5 Marks

- (1) perfect X _____ (2) good X _____ (3) grateful X _____
(4) beautiful X _____ (5) more X _____

Continue reading the narrative:

The horse said, "It seems to me that I am not well proportioned. I am worried that my neck is too short. If you can make my neck a little longer, my upper body will be infinitely more beautiful. And if you can make my legs much longer and thinner, then I will look infinitely more beautiful in my lower body."

The cosmic god said, "Amen!" Then immediately he made a camel appear in place of the horse.

TASK- 3

Now answer the following questions.

(3 x 2 = 6)

1. What would be the reaction of the horse after becoming a camel?

2. What is the nature of the horse?

3. Do you think there will be any change in the horse's thinking now?
How can you say?

TASK- 4

Continue reading the narrative. Correct the spellings of the highlighted words and punctuate the underlined parts of the sentences. **10 Marks**

The horse was so disappointed that it started to cry, "O Lord, I wanted to become more beautiful. In what way is this kind of outer form more beautiful."

The cosmic god said, "This is exactly what you asked for you have become a camel."

The horse cried, "Oh no I do not want to become a camel I wish to remain a horse. As a horse, everybody appreciated my good qualities. Nobody will **apreciate** me as a camel."

The cosmic god said, "Never try to achieve or **recieve** more than I have given you. If you want to lead a desire-life, then at every moment you will want more and more. You will never be satisfied. but you have no idea what the outcome will be. If you cry for a longer neck and legs, this is what will happen. Each thing in my creation has its own good **qualtis**. the camel is not as good looking as you are, but it carries heavy loads and has a wonderful sense of **responsability**."

Punctuation

Spellings

TASK- 5

(4 Marks)

Read the above narrative once again and fill in the following blanks.

1. The horse felt that its neck was _____

2. The horse wanted its legs to be _____
3. The cosmic god's message was _____
4. One good quality of the horse is _____

TASK- 6

Look at the following words taken from the above story. Write the nouns that express those feelings. 2 1/2 Marks

Verb	Nouns
enjoy	
worried	
satisfied	
appreciated	
disappointed	

Read the following story.

Ali was a servant in Nasiruddin's house. He was working a long way from home. He wanted to send a letter to his wife, but he could neither read nor write, and he had to work in the day, so he could only look for somebody to write his letter late at night. At last he decided to ask his owner, Nasiruddin. Nasiruddin was already in bed. 'May I come in sir?' Ali asked him politely. 'It is late,' he said. 'What do you want?' 'Would you please write a letter to my wife?' said Ali.

TASK- 7

How would be the letter that Ali liked to write to his wife? Write it.

10 Marks

TASK- 8

Classify the underlined words into prepositions of time and prepositions of place. 5 Marks

Prepositions of Time

Prepositions of place

Continue reading the story.

Nasiruddin was not pleased. He thought for a few seconds and then said, 'Has the letter got to go far?' 'What does that matter?' answered Ali.

'Well, my writing is so strange that only I can read it.'

TASK- 9

Now complete the story in your own words. 10 Marks

TASK- 10

Continue reading the narrative. Fill the gaps with proper articles 'a, an or the'. 2 1/2 Marks

Nasiruddin wanted to start _____ new business. He planned to buy silk clothes from _____ nearby city. The road to _____ city was very dusty. He was worried how to bring _____ clothes without making them dusty. suddenly he got _____ Idea.

TASK- 11

Nasiruddin wants to open up a cloth shop to sell silk clothes. Prepare a poster suitable to it. 10 marks

Summative Model Test Paper

VIII-Class	English	Marks - 80
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Time: 2½ Hrs

Academic Standards	Reading Comprehension	Conventions of writing	Vocabulary	Grammar	Written Discourses	Total Marks	Grade
Task No.	1,2	9	7,11	8,10	3,4,5,6		
Marks allotted	15	5	10	10	40	80	
Marks obtained							

I. Read the following story:

Oliver twist was a poor orphan living in an orphanage. One day he asked for more food because the food given to him was very meagre . Asking for more food was considered a big mistake and the board ordered Oliver into instant confinement. A bill was next morning pasted on the outside of the gate offering a reward of five pounds to anybody who would take Oliver Twist off the hands of the parish. In other words , five pounds and Oliver Twist were offered to any man or woman who wanted on apprentice to any trade business or calling.

Now, there was a man who come to the parish to have a look at Oliver and take him away with him. Oliver was called to the white washed room once again. The man was introduced to Oliver as Mr. James Corner. He was thin, with a beard and reddish eyes. He said, “ Dear Oliver , will you come with me ?” Oliver was afraid to go with anybody. He was afraid of the red eyes of Mr. James.

TASK – 1

Answer the following:

(5 x 2 = 10 Marks)

1) Why was Oliver ordered into confinement ?

2) Why was a reward of five pounds placed on Oliver ?

What does this show?

- 3) What would be Oliver's answer to James' question ?
- 4) Will Mr. James take away Oliver with him? What would happen to Oliver ?
- 5) Do you think the Parish was right or wrong in selling Oliver ? Why ?

Continue reading the narrative:

Oliver had no chance to answer . The head of the board was looking at Oliver as if he would eat away Oliver. Oliver followed Mr. James out of the parish. Mr. James took Oliver to his house. There, James' wife Maria was surprised to see a small poor boy with Mr. James.

TASK – 2

Answer the following questions.

(2 X 2 ½ = 5 Marks)

1. What kind of man was the head of the board?

A:

2. Why, do you think, Mr. James brought Oliver to his home?

A:

TASK – 3

(10 marks)

Write a possible conversation between Mr. James and his wife Maria.

Maria :

James :

Maria :

James :

Maria :

James : I will send him to School

Maria:

James:

Maria:

James:

Continue reading the narrative:

Mr. James and Maria had no children. So, they treated Oliver as their own son . They fed him well , and Oliver was admitted to a good school. The teachers there were very kind to Oliver.

“You can come to us whenever you have a problem,” they said to him. He also made friends with some of the boys. They were different from those at the orphanage.

TASK- 4

(10 Marks)

Write a paragraph on Oliver’s thoughts at this point of the story.

Continue reading the narrative:

Oliver continued to go to school for a week now. He started learning things. He felt the school a heaven. He read, played, sang and painted. One evening he thought of his old friend, Henry at the orphanage. He wanted to write his experiences at school and home.

TASK – 5

(10 marks)

Imagine that you are Oliver and write a letter to Henry.

TASK - 7

Read the following paragraphs and fill in the blanks in (b) with the opposites of the underlined words in (a)

(a) The heads and workers at the orphanage were very cruel. He spoke very harshly to the children there. The children were given meagre food. Oliver was regularly punished. He felt like he was in hell.

(b) When Oliver, came to James's house, he found that Mr and Mrs. James were very _____ to him. He was given _____ food and even sent to school . The teachers there spoke _____ to him . He was _____ for his achievements. The school was like _____ to him.

TASK – 8

Make necessary corrections to the underlined parts in the following conversation . (5 Marks)

The members by (1) this board was (2) very wise and philosophical man. (3) As they turned their attention to the workhouse, they discovered that it was the regular place of public entertainment for the poorer classes. It was the place where they had breakfast, dinner, tea, and the supper (4) all the year round and free; where it was all play and no work. This was really shocking state of affairs, they are (5) of the opinion that poor (6) should be give (7) only two alternatives, Either to starve quickly outside the workhouse, nor (8) gradually inside the house. With this view, they decided that the inmates of the workhouse would be issued three meals of thin gruel a day, with a (9) onion twice a weak. (10)

TASK - 9

Read the following paragraph.

(5 marks)

'I heard somebody *comeing* in a car. Who is it'

'I told you, its Gopi.'

'But Gopi is in Delhi, isn't he'

'Yes, Amma, it's me Ive come from delhi.'

'Who did Gopi marry?' Amma said, suddenly lowering her voice 'I mean, what's his wife's name?'

'Don't say you've *forgoten* her name too. don't you remember, Vimala, District Collector Nambiar's eldest daughter?' Gopi's sister said

Supply full stops (.), question marks (?), capital letters, apostrophes (') etc., wherever necessary and correct the wrongly spelt words in italicized parts.

Read the following passage

Satyam was too big in his aspiration and too small in his achievements. He faced many hardships in his childhood. He had a strong desire to learn Kuchipudi. In spite of that, he was humiliated by a teacher in his village. The teacher said, "Don't attempt to learn Kuchipudi again. You are unfit for it". He made this comment in the presence of his friends! Some ridiculed him. Yet, some others sympathized with him. And then, died his father. He had to feed four sisters and mother. Beyond this Satyam was interested in nothing

but his favourite art form with some rudimentary knowledge in it. That is hardly of any use to a person with a lofty desire!

TASK – 10

(5 Marks)

Now, frame five questions based on the above paragraph. (Yes / No Questions or 'Wh' Questions)

1.
2.
3.
4.
5.

TASK – 11

(5 Marks)

Read the following paragraph carefully. Write the different meanings of the word 'present' in the space provided.

Last Sunday, I attended Lahari's birthday party. All her family members and friends were present (1) there. In the beginning of the party, Lahari's father presented (2) Ms.Mrunalini Guptha, the world number one Kathak artist at present (3). Ms. Guptha did present (4) a scintillating show. I enjoyed the party a lot. At the end, I gave Lahari a marvellous present (5).

1.
2.
3.
4.
5.

Summative Model Test Paper

IX-Class	English	Marks - 80
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Time: 2 ½ Hrs

Academic Standards	Reading Comprehension	Conventions of writing	Vocabulary	Grammar	Written Discourses	Total Marks	Grade
Task No.	1, 2	4	3, 7	5, 6	8, 9, 10, 11		
Marks allotted	15	5	10	10	40	80	
Marks obtained							

Read the following narrative:

A philosophy professor stood before his class with some items on the table in front of him. When the class began, he picked up a very large and empty jar and proceeded to fill it with STONES; He then asked the students if the jar was full. They agreed that it was.

So the professor then picked up a box of pebbles and poured them into the jar. He shook the jar lightly. The pebbles, of course, rolled into the open areas between the stones.

He then asked the students again if the jar was full. They agreed it was.

The professor picked up a box of sand and poured it into the jar. Of course, the sand filled up everything else.

He then asked once more if the jar was full. The students responded with "Yes."

TASK- 1

Now answer the questions.

(3 X 2 ½ =7 ½ Marks)

1. Do you think that the professor was correct in his views? How?
2. What do you understand by the professor's experiment?
3. Was the jar really full when the professor filled it with stones? If not, how?

Continue reading the Narrative

“Now,” said the professor, “I want you to recognize that this jar represents your life. The stones are the important things – your family, your relatives, your health, your friends – think that, if everything else was lost and only they remained, your life would still be full.

The pebbles are the other things that matter – like your education, your house, your responsibilities.

The sand is everything else. The small stuff.”

“If you put the sand into the jar first,” he continued “there is no room for the pebbles or the stones. The same goes for your life.

If you spend all your time and energy on the small stuff, you will never have room for the things that are important to you. Pay attention to the things that are critical to your happiness. Take care of the stones first – the things that really matter. Set your priorities. The rest is just sand.”

TASK- 2

Answer the following questions.

(3 X 2 ½ =7 ½ Marks)

- Q. How does the professor try to change the life of the students?

- Q. What are the three things stressed by the professor for everyone?

- Q. If a student fails to fill his life jar with big stones what will happen?

TASK- 3

5 Marks

Write the synonyms of the underlined words in the above passage.

--

TASK- 4

Punctuate the following paragraph and correct the wrongly spelt words in italicised letters. 5 Marks

The next day the *profesor* gave his students a sieve and asked them to fill it with water at sea. Youve set us an *imposible* task sir said the oldest of the disciples. "It's just not possible to fill a sieve with water."

are you sure asked the professor *piking* up the sieve *somtimes*. "it helps to step back and view the problem from a *diferent* angle."

He waded into the water and threw the sieve far out into the sea it sank there. Said the professor, It's full of water now.

Continue reading the narrative

In this way the professor made all his students to think and act practically .Surya was one of his students. Once he got an interview letter from a reputed company. His father wanted him to face the interview well and settle in life. But Surya wanted to continue his studies abroad. He wanted to avoid but his father forced him to attend. Here is an abstract of his interview.

TASK- 5

Edit the underlined parts in the following conversation. 5 Marks

Interviewer: What is the three steps to putting an elephant into a fridge?

Surya: Open the fridge. Put the elephant in and closed the fridge.

Interviewer: What are the four steps to put a deer into the fridge?

Surya: Open the fridge. Took the elephant out. Put the deer in. Closed the fridge.

Interviewer: It's lion's birthday, all the animals are there except one, why?

Surya: Because the deer is in the fridge.

Read the following conversation between two friends.

Ramu: Why did you meet your family doctor yesterday?

Gopi: I fell seriousill. And so I met my family doctor.

Ramu: What did the doctor say?

Gopi: He advised me to take good food and go for a walk every morning.

Ramu: Don't you go for a walk daily?

Gopi: I stopped going for a walk last year because I was busy with my work.

Ramu: You should follow the doctor's advice. I wish you a speedy recovery.

TASK- 6

(a) Change the first exchange of the conversation into indirect speech. 2 Marks

(b) Complete the following sentence using; as / since. 1 Mark

I met my family doctor _____ .

(c) Combine the two sentences in Gopi's dialogue from the first exchange using past perfect and past simple tenses. 1 Mark

(d) Write a sentence using 'used to' on Gopi's discontinued walking habit. 1 Mark

TASK- 7

Fill in the blanks by adding suitable suffixes to the words given in brackets. 5 Marks

An atheist was walking through the woods, admiring all that the “accidents” that _____ (evolve) had created. “What _____ (majesty) trees! What _____ (power) rivers! What _____ (beauty) animals!” he said to himself. As he was walking along the river he heard a rustling in the bushes behind him. Turning to look, he saw a 7-foot grizzly bear charge towards him.

He ran as fast as he could up the path. He looked over his shoulder and saw the grizzly was closing.

Somehow, he ran even faster. The bear was so _____ (scare) that tears came to his eyes. He looked again and the bear was even closer.

You happened to read the following advertisement in a newspaper.

Hurry Up!!!	
A CRASH COURSE IN COMPUTER HARDWARE	
* Fee: only Rs.500/-	* 30 Days Course
* Part time Job Opportunities	* Limited Seats
* Daily Practicals	
Contact: A-Z SOLUTIONS, Ameerpet, Hyderabad	

TASK - 8

Now write a letter to your friend who is studying in a avillage, giving the details of the advertisement. Advise him to join the course.

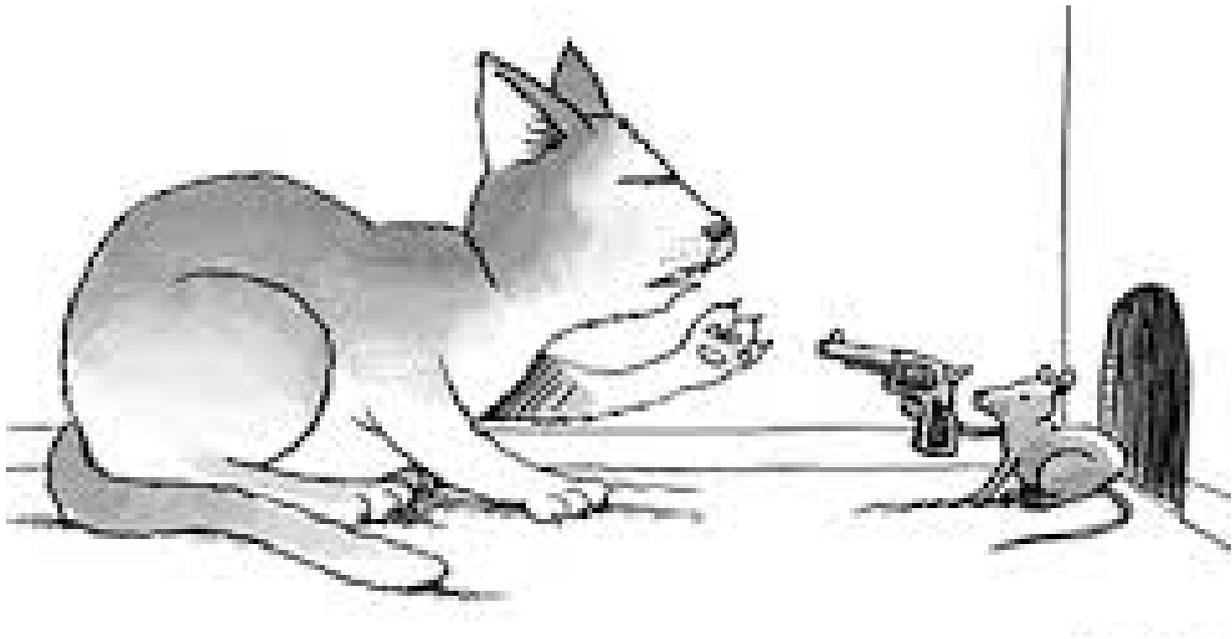
10 Marks

TASK- 9

Look at the following pictures.

Write a narrative based on the below pictures. It should include dialogue sensory perceptions, etc.

10 Marks



TASK – 10

Prepare a poster with the help of the information provided in the following table. 10 Marks

Highlights	Information
Theme	Patriotism
Occasion	Independence
Category	Stories, Songs, Poems, Essays
Award	Best Patriotic Writer Award
Prize Amount	1st Prize - Rs.10,000 in each category
	2nd Prize - Rs.5,000 in each category
	3rd Prize - Rs.2,000 in each category
Contact No.	9849381093
Last Date for Submission by Post / mail	9th August
Issued by	Bharat Mata Organisation, Ammerpet, Hyderabad - 10
Target Audience	Children Studying classes 6 to 9

Read the following details about Dr. A. P. J. Abdul Kalam.

Name : A.P.J.ABDUL KALAM
Date & Place of Birth : 15-OCT-1935, Rameswaram in Tamil Nadu.
Parents : Jainulabdeen & Ashiamma
Achievements : Padma Bhushan-1981; Padma Vibhushan-1990; Bharatratna-1997.

Important Events :

- Schooling at Schwartz H.S.Ramanadhapuram, Aeronautical Engineering at MIT.Trichi.
- Joined ISRO as Missile and Rocket Scientist
- Worked as President of India (2002-2007)
- Inspiration to others /Message to society: -Proposed a mission plan to develop India by 2020 (Vision-2020)
- Inspired children all over the country by calling them “the future of the country”
- Contribution to his field and society : -Played important role in Indian nuclear test at Pokhran in 1998.
- Designed many successful rockets and missiles
- Popularly known as “missile man of India”

TASK- 11

Now write a biographical sketch of Dr. Abdul Kalam

10 Marks

**Academic Standards – Weightage Table for
Formative and Summative
Classes - 6,7**

Academic Standards	Formative Assessment						Summative Assessment			
	Weight - age	Obser - vation	Note Books	Pro- jects	Slip Test	Total	Weight- age	Oral	Written	Total
Listening & Speaking	10%	5				5	10%	10		10
Reading Comprehension	10%	5				5	10%		10	10
Conventions of Writing	10%		5			5	10%		10	10
Vocabulary	10%				5	5	10%		10	10
Grammar	10%				5	5	10%		10	10
Creative Expression	a) Oral						10%	10		10
	b) Written	30%		5		10	40%		40	40
Projects	20%			10		10				
Total	100%	10	10	10	20	50	100%	20	80	100

**Weightage Table (Academic Standard Wise) for
Formative and Summative Tests - Classes - 8,9**

Academic Standards	Formative Assessment						Summative Assessment			
	Weight age	Observation	Note Books	Projects	Slip Test	Total	Weight age	Oral	Written	Total
Listening & Speaking	10%	5				5	10%	10		10
Reading Comprehension	10%	5				5	15%		15	15
Conventions of Writing	10%		5			5	5%		5	5
Vocabulary	10%				5	5	10%		10	10
Grammar	10%				5	5	10%		10	10
Creative Expression	a) Oral						10%	10		10
	b) Written	30%		5		10	40%		40	40
Projects	20%			10		10				
Total	100%	10	10	10	20	50	100%	20	80	100

Guidelines for preparation of Summative and Formative Question Papers and evaluation

1. In summative assessment 20% of Marks are allotted to oral test and 80% of marks is allotted for written test. The summative Upper primary question paper should be prepared for 80 marks. Question paper for the written test to be prepared and conducted accordingly .
2. Under Oral test 10% of marks are allotted to listening and speaking and remaining 10% of marks allotted to oral discourses as per targeted in each class. These marks should be taken over a period of time but not on assessment day.
3. The weightage of marks for each domain is different in summative assessment. The question paper should be prepared and grades to be awarded accordingly.
4. The test items should not be in discrete components They should be holistic. Hence narrative is the best tool to assess the children's performance in different domains of language. Narrative gaps should be provided where

children can think and write a discourse under the given task. In case of chose narrative contains any difficult vocabulary to their level, vthat should be simplified. That should be the comprehension level of the children.

5. The same narrative should be continued and another task has to be given based on the narrative. The narratives should be given in diffrent genres.
6. The narrative gap provides a chance for children to think differently on the basis of their experiences and present them in their own language. Hence each child presents their views differently.
7. While preparing the question paper the teacher should have a clear idea about the discourses targeted in each class. Refer the Teacher’s handbook for class wise targeted discourses.
8. Conventions of writing and Grammar should be placed under the task editing a discourse shall be given with errors and marks to be awarded accordingly . Grades should be awarded under their respective headings or columns of conventions of writing and grammar.
9. The narratives should be taken either from the textbook by extending the events or from outside the textbook on the basis of the themes of the textbook.
10. Each task should carry with 5 or 10 marks. You can also give it in parts, but you should award a single grade for each domain Under each competence one or more tasks may be given.
11. The weightage given under the written discourses is 40%., which means 40 marks in classes 6 to 9. After evaluation of the answer scripts all the marks given for written discourses should be added and a single grade to be awarded. The discourses features and content should be considered for awarding of grades.
12. While evaluating the answer scripts, the indicators for each discourses under each class should be keep in mind and marks are to be awarded accordingly .

Guidelines for Formative Assessment

Formative assessment is done based on four tools that cover all the language competencies (academic standards). These are:

- (1) Observation (2) Notebooks (3) Project work (4) Slip tests.

Weightage for each tool is given in the table. Accordingly the teacher has to assess the performance of the learners during the term. This is not a single day activity; it is a cumulative account of what has happened on a day- to-day class room transaction.

Note: Refer the CCE Module for grading and other instructions.



CHAPTER - VII

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:

1. 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.

2. 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.

3. 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.

4. 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.

5. 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.

6. 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.

7. 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 issued 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
- 7) 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.

Discourse Construction Process

After every reading experience a discourse is to be generated. Identify an appropriate discourse related to the given passage (as per academic standards). The process for discourse construction is level-specific as well as discourse-specific. Instructions are to be given for constructing discourse individually and refining it in groups; meanwhile teacher has to monitor the group work. Feedback is to be given to the learners while writing the discourse individually and also refining it in groups. Slots are to be provided for individual presentation as well as group presentation. Teacher has to present her version; finally editing should be taken up.

Interaction for helping the low-proficient learners

Ask the questions like; What are you going to write? How will you begin? What are the ideas that you want to write? If you don't know the spelling of a word, guess the spelling and write. How will you end the writing?

Feedback after individual presentation

Interact the students to give proper feedback; Did you include all the points? (for example, in a story, events and dialogues) Are there any words missing in the sentences you have written? Did you use proper word forms? Did you punctuate your writing properly? Did you check the spellings?

Monitor the sharing process

Enquire whether each one of them share their ideas with others? Did they come to an agreement on how to begin, what ideas are to be written? Did they check whether all ideas have been included? Did they check the word order, missing words and unnecessary words? Did they check the word forms? Did they use proper punctuations? Did they check the spellings? Did all of them write down the group product?

Editing Process

- Select one of the group products for editing in negotiation with the whole class.
- Go for discourse level editing (checking the theme, ensuring linkage between the different pieces, proper sequencing, using proper pronouns, etc.) by asking appropriate questions to sensitize on these features
- Go for syntactic editing (sensitizing the learners on the cases of sentences with wrong word order, missing words and excess words) through negotiation (on missing words, excess words, and word order)
- Go for morphological editing (sensitizing the learners on the cases of morphological errors such as those related to tense, aspects, agreement, inflections and so on) through negotiation (checking word forms in terms of Tense, prefix, suffix, agreement, etc.) without using grammatical terminology.
- Go for editing punctuation errors; Lead the learners to undertake the editing of spelling errors with the help of the text book or the dictionary, or by seeking the help of others (including the teacher).

CHAPTER – VIII

Continuing Professional Development (CPD)

Lifelong learning and continuing professional development are almost the same. Learning throughout one's life is a good aim to have for every teacher, especially for a teacher of English. This is especially important in the context of the changing belief systems in tune with the emergence of new paradigms. But it is very disheartening to know that most of the teachers of English are happy with the way they are going perhaps with the belief that they are doing a reasonably fair job and they have been well trained. So they do not want to develop to any further extent. But there are a few teachers who always strive to push their boundaries and actively create challenges for themselves. They learn from their own experiences and add to their skills and their self knowledge, often on their own.

Many of us are somewhere in the middle. We want to develop professionally but we feel we do not get time for learning within the busy schedule of our work.

Professional development takes place in two ways one is a narrow way and the second is a broad one.

1. The narrow view is to acquiring some specific sets of skills and knowledge in order to deal with some specific new requirements like attending teacher training to handle new textbooks or to use new teaching aids.
2. The broad view conceives CPD as a much deeper, wider and longer-term process, in which the professionals continuously enhance not only their knowledge and skills, but also their thinking, understanding and maturity. They grow not only as professionals, but also as persons; their development is not restricted to their work roles, but may also extend to new roles and responsibilities.

However some experts on ELT and some experienced English teachers suggest certain ways for the continuous professional development (CPD). They are:

Experts Help:

We can learn a lot from the experienced and expert practitioners in the field of ELT by attending the workshops and seminars on our own. The teachers are lucky for whom the talks are available in their vicinity. But others can read the articles and books written by “experts” and can participate in online events or blogs with invited professionals as an alternative if the experts are not available in the field somewhere near them.

Workshops:

The teachers often can get a lot more out of smaller, more intimate workshops where there is more opportunity to discuss and debate ideas and opinions and take away ideas for class room activities to one’s own reflection.

Online communities:

These include an interactive virtual conference such as the annual IATEFL (International Association for Teachers of English as a Foreign Language) online conferences sponsored by the British Council or the blogs on the ‘Teaching English’ website or other forums and discussion boards set up to encourage participation around ELT topics by teachers from all over the world. We can get online membership from the British council to post our own blogs or read other’s blogs and share our opinions or add our own comments with a better understanding of what language is and how it is learnt. We must also be alert about the increasing spread of linguistic imperialism that are being created and propagated by individuals and agencies within the country and outside it.

Informal Talks:

Staff room is the best place for our informal chitchat. We can join other teachers discussing their next lesson or the material they are using. This is the most effective and one of the easiest ways of developing professionally, especially if you are really serious about borrowing ideas from your colleagues and trying out them in your own English classes.

Individual Reading:

Bacon says reading makes a man, conference a ready man and writing an exact man. Reading is the most important professional requirement of a teacher,

especially an English teacher. The teachers can read internet journals, materials as well as actual text books. Sometimes the reference books may be very expensive, so we may make it a habit to go to the library in our area and read the latest arrivals on ELT.

Reading groups:

While reading is done individually, what is learnt can be formalized in discussion in a reading group? We may read a text to our colleagues or during Cluster Resource Centre (CRC) meetings and we may come together a few weeks later and discuss the contents. We learn so much through sharing of our ideas, impressions and discussing issues the reading material raise.

Action research:

We may be involved in action research on day to day classroom challenges faced by us and find solutions. For example, at the primary level, we may take up research on “why our pupils are not able to read English words” At upper primary level “problems of students in speaking”, etc. The findings can be shared in Teacher Centre meetings. SSA is supporting teachers in doing action research studies.

Giving sessions:

This may be in school meetings, and teacher centre meetings, where teaching ideas are shared. Local ELTC meetings will provide as platform for giving sessions. Participating in any sessions at any stage is very effective for professional development due to the planning and research which takes place before the session and the discussion and feedback which the session provokes later. We grow professionally before and after the session.

Writing:

According to Bacon, writing makes an exact man, teacher may write short articles or even books. Keeping a diary and reflecting on one’s own teaching is a very good way to start with. We have to write an article and re-write it many times so that it can be refined considerably. Those who have done a course like P.G.C.T.E. from English and foreign language university or participated in the teacher development programme from Regional Institute of English, South India know the importance of writing and re-writing the assignments.

A need-based writing programme for the teachers would be to undertake the production of material for children to read. In the revised pedagogy we have aimed at helping the children to produce a variety of discourses at all levels of their learning. We have also conceived classroom processes to materialise this goal. Teachers also apply these processes in their own enterprise in the domain of creative writing,

Doing a formal Course:

Course like P.G.C.T.E. from English and foreign language university, the teacher development programmes from Regional Institute of English, South India(RIESI) will be more helpful for teachers.. British council is also offering some courses for in-service teachers.

Membership of professional bodies

We can be members of professional bodies. There are already some of these in the field. Teachers can also work for building up an academic networking among them by blogging, podcasting or through other internet programmes such as face book, twitter for sharing their field experiences with other teachers across the world.

Other Ways: There are certain other ways for our professional development.

- Engaging in new professional activities and doing things for the first time
- Peer observation
- Exploring different methods, strategies and techniques within the parameters of the emerging paradigm
- Following reflective and explorative practices
- Participating in projects in a group with fellow professionals
- Forming a local group like English clubs to discuss and take turns to lead sessions

In fact the possibilities are many. The only decisive criteria for our actions should be our own critical thinking – looking at everything including our actions from multiple perspectives.

@ @ @

Appendix - I

SYLLABUS GRID FOR CLASS - VI

Unit	THEME	CORE VALUES	LANGUAGE COMPETENCIES			
			Vocabulary	Grammar	Written Discourses	Oral Discourses
1	Peace and Harmony	Living Together	Forms of Adjectives Antonyms and Synonyms Homophones	Adjectives; Adverbs of frequency	Invitation Card; Script for Compeering	Conversation
2	Heritage and Culture	Culture	Suffixes	Collective nouns; adverbs of manner	Paragraph Writing	Description
3	Faith	Confidence and hope	Mind mapping; Spelling	Possessive forms and contractions; regular and irregular verbs; quantifiers	Diary Entry; Letter writing	Conversation
4	Adventure and Imagination	Adventure	Collective Nouns; Verb to Noun;	Direct and Indirect Speech	paragraph writing	Discussion

Unit	THEME	CORE VALUES	LANGUAGE COMPETENCIES			
			Vocabulary	Grammar	Written Discourses	Oral Discourses
5	Environment	Appreciation of Plant Life	Mind map	if Clause '0-type'	paragraph writing	Description and analyses and interpretation
6	Travelogue	Imagination	Contextual meanings; compound adjectives	Passive voice; Adverbs of Frequency	Narration	Conversation; Skit
7	Games and Sports	Sporting Spirit	Synonyms	Order of Adjectives; To infinitive	paragraph writing	Discussion and Conversation
8	Wit and Humour	Entertainment	Synonyms and Antonyms; suffixes; forming verb ing forms	Usage of 'must'; present continuous tense; 'wh' questions.	Writing a Letter;	Narrative

SYLLABUS GRID FOR CLASS - VII

Unit	THEME	CORE VALUES	LANGUAGE COMPETENCIES			
			Vocabulary	Grammar	Written Discourses	Oral Discourses
1	Neighbourhood	Appreciation of rural and urban life styles	Contextual meanings; phrases; compound nouns;	Formation of Degrees of comparison; usage of 'may'; Expressing unreal past	Personal Letter	Conversation
2	Science and Technology	Scientific temper	Building New words Collective nouns Antonyms	prepositions of time and place; Articles	paragraph writing; Editing	Debate; Conversation
3	Nation and Diversity	Socio cultural values	Antonyms; vocabulary in context	Use of 'should and must'; Degrees of Comparison	Rearranging jumbled sentences using linkers	Conversation
4	Wit and Humour	Entertainment	Vocabulary in content; phrasal verbs; idioms; proverbs	Contractions; short forms; Adverbs of manner	Imaginary writing	Enacting a play

Unit	THEME	CORE VALUES	LANGUAGE COMPETENCIES			
			Vocabulary	Grammar	Written Discourses	Oral Discourses
5	Travel and Tourism	Pleasure	Antonyms; Same word in different parts of speech; phrasal verbs	Simple past tense; Past Continuous tense	Rearrangement of sentences; writing a letter	Conversation
6	Adventure	Appreciation of adventurous activities	Synonyms; vocabulary in context; word ladder	Simple past tense; Past Continuous tense	writing a paragraph, letter, paragraph, drama	discussion; Conversation
7	Games and Sports	Appreciation of games	hypernyms; hyponyms; suffixes; knowing unfamiliar words	If Clauses; writing sentences using 'when'	Writing a summary, essay, paragraph	Conversation
8	Environment	Bio-diversity	Prefixes ; suffixes; vocabulary in context	Conjunctions; subject and predicate;	Preparation of a poster	Conversation

SYLLABUS GRID FOR CLASS -VIII

Unit	THEME	CORE VALUES	LANGUAGE COMPETENCIES			
			Vocabulary	Grammar	Written Discourses	Oral Discourses
1	Family	Human Relations in the context of Globalisation	Synonyms Contextual use of words	Noun, Verb, Prepositional Phrases	Writing a Paragraph	Choreography of a poem
2	Social Issues	Developing a positive attitude towards destitute children	compound Adjectives	Framing Questions using Helping verbs	Writing a Diary	
3	Humanity	Developing the value of 'Live and Let Live'	Phrasal Verbs Antonyms Sound Words	Progressive forms and gerunds of verbs	Writing small notices	A talk
4	Science and Technology	Understanding the impact of Scientific Development	Antonyms Contextual use of words Order of Adjectives	Using Adverbs and Relative Clauses	Writing a Letter	

Unit	THEME	CORE VALUES	LANGUAGE COMPETENCIES			
			Vocabulary	Grammar	Written Discourses	Oral Discourses
5	Education and Career	Building Career Basing on Abilities	Related Meanings Collocations Same word as a verb and a noun	Talking about habitual actions in the past using 'used to'	Compering	Compering
6	Art & Culture	1. Understanding and Promoting culture and artistic values 2. Importance of Human Rights	Homographs Homophones	Tense and Time, Reported Speech	Writing a biographical sketch	Presenting a Report
7	Woman Empowerment	1. Gender equality	Phrasal Verbs Similes idioms	Subject and Predicate, Types of Sentences	Preparing a Poster	Debate
8	Social Service	1. Imparting Esthetic and Cultural Values	Identifying vocabulary of semantic relation Idiomatic Expressions with 'heart'	Coordinating Conjunctions, Coordinating Clauses	Writing News Headlines	Saying vote of thanks in a programme

SYLLABUS GRID FOR CLASS - IX

Unit	THEME	CORE VALUES	LANGUAGE COMPETENCIES			
			Vocabulary	Grammar	Written Discourses	Oral Discourses
1	Humour	Imparting Language skills through Entertainment	Interpretation of meaning Sound words of instruments Linkers	Combination of Simple Past and Past Perfect Tense	Descriptive Essay, Letter Writing, Preparation of a Poster	Story, Choreography of a poem
2	Games & Sports	Inspiration and Sporting Spirit	Synonyms Suffixes Collocations	Adverbial Clauses	Writing a Profile, Summary and Paragraph	Conversation
3	School Life	1. Discarding of Corporal punishment 2. Empathy towards students	synonyms Phrasal Verbs	Direct and Indirect Speech, Noun Clauses	Writing a Paragraph and a Narrative	Speech
4	Environment	1. Positive Attitude towards Environment and Bio-diversity	Collocations Words related to movement	The Verb Phrase	Analysing a Speech	Speech

Unit	THEME	CORE VALUES	LANGUAGE COMPETENCIES			
			Vocabulary	Grammar	Written Discourses	Oral Discourses
5	Disasters	1. Awareness of Natural Calamities and Disaster Management Mechanism. 2. Use of Technology in Disaster Management	Same word in different contexts Concept mapping	Inversion of Adverbial Clauses using 'No sooner - than, scarcely - when'	Preparing Questions for an Interview, a speech, Letter Writing, Paragraph Writing	Interview
6	Freedom	1. Importance of Freedom in Human Life 2. Importance of Human Rights	Identifying meanings in context Appropriate forms of words figurative expressions	Adjectival Clauses	Writing an Essay and a Speech	Debate, Speech
7	Theatre	1. Imparting Literary, Esthetical and Social Values	Idioms related to 'tongue'	If - Clauses	Writing a Character Sketch,	Description of an Event
8	Travel & Tourism	1. Imparting esthetical and Cultural Values	Compound Words Homonyms Human made Sound words	Simple Present Tense	Writing a Letter	Talking about a Travel Experience

Appendix - II

Class wise Discourse wise Features

By the end of the completion of class X, the learners are expected to produce a variety of oral and written discourses. The features of a certain discourse at a certain level are shown in the tables given below. The class wise and skill wise features of each discourse is marked with "X" which means this feature is to be considered at a given level.

Table 1: Conversation

Discourse Features	VI				VII				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Contains dialogues with three or four exchanges	x	x	X	X																
Has proper sequence of exchanges	x	x	X	X	x	x	x	X												
Sustains the conversation	x		X	X	x		x	X	x	x	x	x	x	x		x	x	x	x	X
Maintains social norms	x		X		x	x			x	x	x	x	x	x	x	x	x	x	x	X
Uses discourse markers (well, precisely, etc.)			X				x	X	x		x	x	x	x		x	x	x	x	X
Dialogues required in the context of debates and discussions	x				x			X	x	x			x	x		x	x	x	x	x
Uses appropriate cohesive devices	x		X	X	x	x	x	X	x		x	x	x	x		x	x	x	x	x
Uses voice modulation	x	x			x	x		X	x				x	x			x	x		

Table 2: Description

Discourse Features	VI				VII				VIII				IX				X				
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	
Contains a few attributes	x	x		x			X	x													
Describe objects/ things/persons creating vivid images			X				X				x				x	x				x	x
Uses a variety of sentence forms			X				X														x
Sequences ideas properly			X																		
Includes personal reflections on the event or person											x		x	x			x	x			x
Uses appropriate cohesive devices											x				x					x	x

Table 3: Poems / Songs / Rhymes

Discourse Features	VI				VII				VIII				IX				X				
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	
Uses simple structural patterns	x	x		x		x															
Has a rhyme scheme			X				X				x	x			x	x			x	x	
Uses specific patterns (rhythm / structure /metre / music / theme, etc.)	x		X			x		X		x		x	x			x	x	x		x	x
Expresses emotions and reflections					x				x		x		x			x	x	x		x	
Uses Images, thoughts and feelings					x					x		x		x		x			x		
Uses figures of speech	x				x				x		x		x		x		x		x	x	
Contains assonance and alliteration									x		x		x		x				x		
Reveals the poet's point of view											x				x				x		

Table 4: Narratives

Discourse Features	VI				VII				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Contains a sequence of events and dialogues	x	x				x		x												
Evokes sensory perceptions		x				x		x	x		x	x						x		x
Contains images, setting and other details	x		X				X	x	x	x	x	x	x	x	x	x	x	x	x	x
Uses characterization	x		X		x		X	x	x	x	x	x	x	x	x	x	x	x	x	x
Evokes emotions	x		X				X		x	x	x	x	x	x	x	x	x	x	x	x
Maintains coherence			X				X		x	x	x	x	x	x	x	x	x		x	x
Reveals the writer's point of view													x		x		x		x	

Table 5: Diary

Discourse Features	VI				VII				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Expresses personal reflections, thoughts and feelings			X	x			X	x			X	x								
Uses variety of sentences															X	X			X	X
Uses language appropriate to the mood											X				X	X			X	X
Contains self criticism and future plans																			X	X
Reveals a point of view																			X	
Coherence							X				X				X				X	

Table 6: Letters

Discourse Features	VI				VII				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Uses language appropriate to the context			X	x			X	x			X	x			X	X			X	X
Uses appropriate format, layout and conventions			X	x			X	x			X	x			X	X			X	X
Expresses ideas sequentially			X	x			X	x			X	x			X	X			X	X
Uses persuasive language															X	X			X	X
Organises ideas															X	X			X	X
Maintains coherence															X	X			X	X

Table 7: Messages / e-mail /SMS

Discourse Features Messages /e-mail and SMS	VI				VII				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Messages containing ideas relevant to the context			X	x							X	x			X	X			X	X
Maintains brevity			X	x							X	x			X	X			X	X
Uses conventions, layout and format			X	x			X	x			X	x			X	X			X	X
Uses language appropriate to the content and context															X	X			X	X

Table 8: Notices /Posters

Discourse Features	VI				VII				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Notices for various occasions and purposes showing the context			X	x			X	x												
Notices containing, venue, date, time, salutation, invitation, programme,											x	x			x	x				
Writes notices for special purposes with persuasive language																			x	x
Organisation, Layout and Design			X	x				x				x				x				x

Table 9: Ads

Discourse Features	VI				VII				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Content / concept											x	x	x		x	x	x		x	x
Diction appropriate to the content / concept													x		x	x	x			
Organisation, Layout and style											x	x			x	x			x	x
Brevity											x		x		x	x	x		x	x
Designing and graphics											x				x	x			x	x

Table 10: Slogans / Placards

Discourse Features	I				II				III				IV				V			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Slogans and placards for specific purposes											x	x			x	x			x	x
Maintains brevity																			x	
Maintains rhythm											x	x			x	x			x	x

Table 11: Play/Skit

Discourse Features	VI				VII				VIII				IX				X				
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	
Contextually relevant dialogues	x	x		x	x	x		X				x									
Dialogues revealing emotions and feelings			X		x	x	X		x	x			x	x	x	x	x	x	x	x	x
Stage directions, movements and settings			X				X				x				x				x		
Dramatic conflict: Beginning- rising actions – ending						x				x					x				x	x	
Reference to costumes and props			X				X				x				x				x		
Dramatisation	x	x			x	x															
Theatrical performance (Dialogue delivery, actions, stage sense, costumes, etc.)									x	x			x	x			x	x			

Table 12: Write-up / Feature articles (descriptive, expository / narrative/argumentative)

Discourse Features	VI				VII				VIII				IX				X				
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	
Conveys the main idea and supporting details			x	x			x	X			x	x			x	x			x	x	
Organization of ideas			x				x	X			x	x			x	x			x	x	
Uses appropriate cohesive devices			x				x				x				x	x			x	x	
Has coherence and flow			x				x				x				x				x	x	

Table 13: Essay (All types)

Discourse Features	VI				V II				V III				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Has title, introduction, thesis statement, body and conclusion,)							x	X			x	x			x	x			x	x
Appropriate paragraphing with main ideas, supporting details and examples							x	X			x	x			x	x			x	x
Organization of ideas and use of cohesive devices							x				x	x			x	x			x	x
Has coherence							x				x				x	x			x	x
Has voice and point of view							x				x				x				x	x

Table 14: Debate / Discussion

Discourse Features	V I				V II				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Organizes ideas as main points and sub points	X	x			x	x			x	x			x	x	x		x	x	x	
Presents arguments in a sequential order	X	x			x	x			x	x			x	x	x		x	x	x	
Cites suitable examples, quotations, evidences	X	x			x	x			x	x			x	x	x		x	x	x	
Maintains a point of view					x	x			x	x			x	x	x		x	x	x	
Defends one's own point of view and rebuts opponent's point of view									x	x			x	x	x		x	x	x	
Uses discourse markers for agreeing, disagreeing, substantiating, enumerating, etc.													x	x	x		x	x	x	
Uses polite expressions respecting other's views													x	x	x		x	x	x	
Uses logical and emotional appeals													x		x		x	x	x	

Table 15: Compeering

Discourse Features	V I				V II				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Arranges the programme sequentially as required by the context					X	x	X	X	x	x	x	x	x	x	x	x	x	x	x	x
Presents the background					X	x	X	X	x	x	x	x	x	x	x	x	x	x	x	x
Highlights the persons and the events					X	x	X	X	x	x	x	x	x	x	x	x	x	x	x	x
Contains reviews and reflections relevant to the context					X		X				x	x	x	x	x	x	x	x	x	x
Uses polite and entertaining expressions													x	x	x	x	x	x	x	x
Follows the conventions of the stage													x	x			x	x		
Uses language spontaneously and in a lively manner													x				x	x		
Modulates voice in an appealing way													x				x	x		

Table 16: Report

Discourse Features	V I				V II				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Contains relevant ideas ,concepts and information			x				x	X			x	x			x	x			x	x
Organization of the data							x	X			x	x			x	x			x	x
Interprets data and draws inference							x	X			x	x			x	x			x	x
Includes personal reflections on the issue/topic							x				x				x	x			x	x
Sequential order of ideas											x				x	x			x	x
Uses indexing / referencing / quoting															x				x	x
Coherence											x				x				x	x

Table 17: News Report

Discourse /Text type News Report	V I				V II				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Appropriate headline							x	X			x	x	x		x	x			x	x
Lead sentence (five W's)							x	X			x	x	x		x	x			x	x
Body of the news							x	X			x	x	x		x	x			x	x
Organisation and use of cohesive devices							x				x	x	x		x	x			x	x
Coherence							x				x	x	x		x	x			x	x
Reporting style (reported speech, passivization, appropriate tense)							x	X			x	x	x		x	x			x	x
Point of view											x								x	x
News reading		x				x				x				x				x		

Table 18: Review

Discourse Features	V I				V II				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
States the context of the Review (Story/novel/drama/essay/film)							x	X			x	x			x	x			x	x
Highlights and comments on certain features of the item reviewed (e.g. Characters/theme/setting /events/turning points etc.)							x	X			x	x			x	x			x	x
Citations from the text to substantiate the point. (Authenticity)							x	X			x	x			x	x			x	x
Make personal impressions							x				x				x	x			x	x
Coherence							x				x	x			x	x			x	x

Table 19: Speech

Discourse Speech	V I				V II				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Makes speeches /Talks contextually	x	x			x	x			x	x			x	x	x		x	x	x	x
Organisation of ideas	x	x			x	x			x	x			x	x	x		x	x	x	x
Uses argumentative / persuasive / interactive language to substantiate views and ideas	x	x			x	x			x	x			x	x	x		x	x	x	x
Uses discourse markers	x				x	x			x	x			x		x		x	x	x	x
Cites examples, quotations, etc.	x				x				x				x	x	x		x	x	x	x
Coherence	x				x				x				x	x	x		x	x	x	x
Voice modulation and body language	x				x	x			x	x			x	x			x	x		

Table 20: Biography /Autobiography/Memoir/Profile

Discourse Features/Text type	V I				V II				VIII				IX				X			
	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W	L	S	R	W
Details of the person			x	x			x	x			x	x			x	x			x	x
Reflections, thoughts and feelings			x	x			x	x			x	x			x	x			x	x
Anecdotes, events, achievements			x	x			x	x			x	x			x	x			x	x
Tone, Voice and Point of view											x				x	x			x	x
Organisation and the use of cohesive devices			x				x	x			x	x			x	x			x	x
Coherence and flow			x								x				x	x			x	x

Class-wise targeted discourses

Sl.No	Details of the Discourses	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/SMS/e-mail										
8.	Notice/poster/Ads/Invitation										
9.	Slogans/Placards										
10.	Skit/ Play										
11.	Compeering										
12.	Choreography										
13.	Essay (All types)										
14.	Report										
15.	Speech										
16.	Review										
17.	Debate /Discussion										
18.	Biographical sketches /Profile /Autobiography										
19.	News Report										
20.	Feature Article										

Appendix – III

ELT Terms

ELT terms are the words that are generally used when teaching the English language. They are words and phrases that you may come across in English Language Teaching.

Accuracy: The ability to produce grammatically accurate sentences; language is grammatically correct with proper vocabulary.

Achievement: Accomplishing the objectives of a chapter or a unit.

Acquire: Learn a language non-consciously by using it.

Active listening: A method where the student replicates what the facilitator is saying to reveal his/her understanding; this technique helps when a teacher is not too keen to openly correct a student's mistake.

Activity: Something facilitators organize to simplify teaching or to help a child comprehend what is being taught.

Approach: A unified but broadly based theoretical position about the nature of language and of language learning and teaching that forms the basis of methodology in the language classroom.

Aptitude: The ability, talent or capacity of a child at which he/she can learn a foreign language.

Aural: Related to listening; the auditory or the acoustic skills of a child.

Authentic: Genuine, reliable or dependable material taken from books and magazines for the betterment of the children.

Bilingual: A person who knows and uses two languages equally well or with the same ease.

Blending: Combining two words sometimes using common letters or sounds as a connecting element, e.g BReakfast + lUNCH = brunch.

Brainstorming: A group activity where students freely suggest, give or contribute their thoughts to a topic to create or produce ideas.

Chorus: Communicating or reciting collectively as a group.

Chorus repetition: The entire class, as a group, replicating a sentence or an example given by the teacher.

Chunk: A unit of language that forms a syntactical or semantic unit but also has internal structure.

Classroom management: The organization of class activities by the facilitator like the setting up of the classroom, carrying out innovative ideas to teach in the class, class events, managing group activities, giving directions and supervision of pupils behaviour.

Cleft Sentence: A sentence which has been divided into two parts, each with its own verb, to emphasis a particular piece of information, e.g. It was Ramesh who did most of the work.

Clipping: Shortening a word by cutting off one or more syllables, e.g. specs.

Coherence: The relationships which link meanings of utterances in discourse, or of sentences in a text, e.g. use of topic sentences for paragraphs

Collaborative Learning: Learning in groups, through “discussion, clarification of ideas, and evaluation of other’s ideas. It is based on an age old adage that says “two heads are better than one”. Students who demonstrated lower levels of achievement improved when working in diverse groups.

In collaborative learning where members support and rely on each other to achieve an agreed-upon goal. The classroom is an excellent place to develop team-building skills you will need later in life.

The idea of collaborative learning has a lot to do with *Lev Vygotsky’s* idea of the “zone of proximal development”. It considers what a student can do if aided by peers and adults.

Collocation: The way in which words are used together regularly e.g. “do the dishes” and “do your homework”, but “make the bed” and “don’t make noise”.

Communication: is the act of speaking, writing or giving information to someone and being understood by them; verbal skills or how a person talks to another individual.

Communicative competence: The capability to converse or correspond successfully; the aim of learning a foreign language is to be able to speak or talk in it effectively.

Communicative language teaching (CLT): An approach to foreign or second language learning which stresses that the objective of language learning is to speak or talk in it effectively or communicative competence.

Competence: One's underlying knowledge of a system, event or fact; the unobservable ability to perform language, but not to be confused with performance.

Constructivism: The integration of various paradigms with an emphasis on social interaction and the discovery, or construction, of meaning.

Context: The circumstances, connection or situation in which a thing is done; the reason why a certain topic or subject is done.

Curriculum: An overall plan for a course or programme, including purpose (aims and goals), content and sequence (syllabus), procedures and activities (methodology), means of student assessment and testing, means of course assessment (evaluation).

Descriptive grammar: A grammar which describes how a language is actually spoken or written and does not prescribe rules.

Dialogue: A conversation or exchange of sentences used to practice or rehearse speaking.

Discourse: A language (either spoken or written) beyond the sentence level; relationships and rules that govern the connection and inter-relationship of sentences within communicative contexts.

Discourse analysis: The examination of the relationship between forms and functions of language beyond the sentence level.

Discourse marker: An expression that typically connects two segments of a discourse, but do not contribute to the meaning of either, e.g. adverbials (however), conjunctions (but), prepositional phrases (in fact).

Drilling: Repetition or monotonous repetitive teacher-controlled way of practicing where the pupil's just keep repeating what the teacher has said even without comprehending it, e.g. children might be saying the letters of the alphabet in sequence without understanding them.

Elision: The leaving out of a sound or sounds in speech, e.g. suppose (spose).

Ellipsis: Leaving out words or phrases from sentence where they are unnecessary, e.g. john went to the door and (he) opened it.(Nominal Ellipsis), I'll go, but he won't (go) (Verbal Ellipsis).

Embedding (embedded sentence): The occurrence of a sentence within another sentence, e.g. the news / he had got married / surprised his friends.

Extensive reading: Reading widely or a lot; extensive reading is done to build up good reading habits and expanding knowledge of vocabulary, structure and style of a language.

Facilitator: Facilitator is a teacher who tends to conduct a student-centred class and is less dominant with the pupils than in the conventional approach to teaching; in communicative classrooms, facilitators are inclined to work in partnership with students to build up their language skills; a facilitator may also take the task of adviser or trainer rather than a teacher.

Feedback: Reporting or giving information about a student to a parent or a teacher can test children to know what they have comprehended; feedback can be verbal or written.

Fluent: Conversing or communicating in a foreign language with ease; talking in a very natural, free, native like and normal manner, not forcefully or artificially.

Forms: (of language): The “bits and pieces” of language, such as morphemes, words, grammar rules, discourse rules, and other organisational elements of language.

Functions: (of language) The meaningful, interactive purposes within a social (pragmatic) context, that we accomplish with forms of language.

Genre: A typical of discourse that occurs in a particular setting that has distinctive recognizable patterns and norms of organisation and structure, and has particular and distinctive communicative function.

Gesture: A facial or body expression like a frown or smile that silently says something.

Homonyms: Words that have the same form but different meanings, e.g bank (of a river)/(where you put your money).

Homophone: Words that sound the same e.g. blew/blue.

Hyponym: The more specific word in relation to the general, e.g. giggle when compared to laugh.

Idiom: A phrase or a saying where the meaning of the expression is different from that of the individual words e.g. ‘He backed up his friend’s claim’ or ‘Please hear me out’.

Imagery: The pattern of related comparative aspects of language, particularly of images, in a literary work. Language which appeals to the five senses. E.g: Mother rocking the cradle. Here child senses with eyes and ears.

Inductive Teaching: It is the most popular method of communicative language teaching; this is a student-centred teaching methodology where the pupils use the language extensively to find out the sentence structure and language rules through various examples –first examples then rules.

Integrated approach: A teaching methodology where all the subjects are inter linked with one another and are taught in synchronization with each other; teaching is done through a theme which is predominant in all the subjects; all the four skills, i.e., listening, speaking, reading and writing are taught in coordination and not cut off from each other.

Intensive reading: When a child reads his/her text books slowly, where he/she is able to understand and grasp everything read.

Intrinsic Motivation: Learning due to an enjoyment of the process itself.

Jargon: Speech or writing used by a group of people who belong to a particular trade, profession or interest group, usually disliked by and incomprehensible to people outside the group.

Language acquisition device (LAD): An innate, metaphorical "mechanism" in young children's brains that predisposes them to acquire language (cf. Chomsky).

language skills: There are four language skills - listening, speaking, reading and writing; speaking and writing are productive skills where a child develops his/her creative ability; reading and listening are the receptive skills where a pupil builds his/her aural proficiency.

Learner autonomy: The principle that learners should be encouraged to assume a maximum amount of responsibility for what and how they learn.

Loan word (borrowing): A word taken from another language.

Meta language: Language used to analyse or describe a language.

Metaphor: A comparison between essentially unlike things, Meter the measured pattern of rhythmic accents in poems. Like the other is a metaphor. Examples are, Harry was a lion in the fight, the birth of laughter, stealing eyes, noisy looms and broken heart. Life is a dream. She is a tower of strength.

Method: A coherent, prescribed group of activities and techniques for language teaching unified by a homogeneous set of principles or foundations; sometimes proclaimed to be suitable for all foreign language teaching contexts.

Morphology: The study of morphemes and their different forms and the way they combine in word formation. e.g. UNFRIENDLY – un (negative prefix) + friend + ly (adjective forming suffix). There is grammatical +lexical morphology.

Motivation: An incentive, inspiration or encouragement given to children to learn something new; the desire to learn.

Multiple intelligence(s): A theory developed by Dr. Howard Gardner. He suggests that there are at least eight different types of intelligences or ways in which a child can learn; for ELT, linguistic, intelligence is the most vital, though other intelligences, like intra-personal intelligence and inter-personal intelligence, can also have an effect on the activities in the class.

Native speakers: Those people who speak their mother tongue, English is the native language of the people of UK.

Objective: The main purpose, aim or the idea behind teaching a lesson to the pupils; the learning objective is based on the learning outcome from a lesson; objectives state particularly what the students will be able to do in a specified time period.

Open-ended question: A question which can have various answers; a question like 'What did you eat for breakfast?' will have a different answer from each student; a question which has a very wide range of options.

Oral: It is related to speaking or by word of mouth; the verbal ability of a child to communicate in a foreign language is of immense importance and should be developed.

Parallelism: I HATE cohesion, I HATE sentence structure, I HATE phonology, and what is more, I'm even starting to HATE Quiz let.

Pedagogy: The art or science of being a teacher, teaching or educating little children; the function or work of a teacher; it is the art or the ability to teach; it is generally the plan or the approach a teacher takes or the style of instruction that is followed in the classroom; the interest of a child is developed only if the teaching style is creative; it is sometimes referred to as the correct use of teaching methodologies or strategies.

Performance: One's actual "doing" of language in the form of speaking and writing (production) and listening and reading (comprehension).

Polysemy: When a word has two or more closely related meanings, e.g. he hurt his foot, he is standing at the foot of the stairs

Portfolio: A purposeful collection of student work that exhibits the student or the students' efforts, progress or achievement in a given area.

Portfolio Assessment: The assessment based on the portfolio that consists of samples of work produced by students over a period of time may be called portfolio assessment.

Pragmatics: Study of the use of language in communication, particularly the relationship between sentences and the contexts and situation in which they are used, e.g. dependence on real world knowledge, understanding of speech acts, and influence of relationship.

Rapport: A calm association or connection between the facilitator and all the children of a class.

Realia: Real items used as teaching aids to make learning interesting; these can be pictures from magazines or newspapers, objects, toys, real fruits or vegetables etc.,

Receptive language skills: Reading and listening are receptive language skills where a pupil builds his/her aural skills.

Redundancy: The degree to which a message contains more information than is needed, most languages have built-in redundancy, e.g. he looks sad (the 's' is not needed for comprehension).

Rubric: Instructions which indicate what has to be done in a test or instructional activity.

Reinforcement: The support or revision practice which is given to the pupils after the completion of a lesson or chapter; this is done to make sure the children have understood what has been done in the class or taught to them.

Role play: An activity where pupils enact plays, maybe from their text books; this innovative methodology helps children comprehend the language and develops an interest in the students to learn.

Rote learning: Mugging up or memorization without understanding the meaning of the lesson studied.

Scaffolding: Support given to learners to enable them to perform tasks beyond their capacity.

Schema: A mental structure, consisting of relevant individual knowledge, memory, and experience, which allows us to incorporate what we learn into what we know.

Sight word approach: When a word is taught to a child as a whole and not through phonics or spellings; sight words can be put up in the class room and read daily, helping the children recognizing them as a word rather than mugging them up.

Stimulus: An incentive or inspiration given to a child to bring about a change for the better in him/her.

Simile: A figure of speech involving a comparison between unlike things using like, as, or as though. Examples include as cool as a cucumber, as white as snow, life is just like an ice-cream, enjoy it before.

Social constructivism: A branch of constructivism that emphasizes the importance of social interaction and co-operative learning in constructing both cognitive and emotional images of reality.

Student-centred: Student is the most important person in the classroom; here the students actively participate in the teaching or learning; under the supervision of the teacher, the students organize role play, debates, discussions etc to help each other learn a topic; facilitators can ask students to create or make teaching aids or material to facilitate teaching; the teacher is seen more as a facilitator or helper than the dominant figure in the classroom; in a student-centred class, the focus is on what the students are doing and saying.

Syllabus: The entire portion or the topics month wise that are to be taught during a full academic year.

Syntax: An area of grammar concerned with the rules for sequencing words to show their relationships of meaning within sentences e.g. the basic order of clause elements in English is Subject - Verb – Object.

Thematic syllabus: A curriculum or syllabus which is based on themes; where all the subjects of the unit revolve around one idea.

Vocabulary: The words, terminology or expressions which make the foundation of a language; these should be practiced well by the children till they become a habit or a routine for the children or till they are fluent with them; children should be at ease conversing in that particular language.

Whole word approach or sight word approach: When a word is taught to a child as a whole and not through phonics or spellings; sight words can be put up in the class room and read daily, helping the children in recognizing them as a word rather than mugging them up.

Whole language learning: Whole language integrates reading, writing, listening and speaking and defines the role of the teacher as one of facilitator and the role of the student as an active participant in a community of learners.

Zone of proximal development (ZPD): The distance between a learner's existing developmental state and his or her potential development **discourse** the real language of written and/or spoken interaction or communication beyond the single 'sentence' level, in context.

Appendix – IV

Reading Material for Teachers

Dear teacher,

A few passages are given below. Please read and reflect on them. You may share your reading experience with your fellow teachers and friends.

Challenges

“I have come to a frightening conclusion. I am the decisive element in the classroom. It is my personal approach that creates the climate. As a teacher I possess tremendous power to make a child’s life miserable or joyous. I can be an instrument of inspiration or a tool of torture. I can humor or humiliate, heal or hurt. In all situations it is my response that decides whether crisis will be escalated or de-escalated, and a child humanized or dehumanized.”

A. Letter written by a student.

Dear teacher

You once meant the world to me. Among all the people who were there to teach me something, I believe you were the one who had it all figure out. You enticed me with your love for the new, you lured me into a world of learning, but yet, I now feel I’ve failed to learn what you were trying to teach me. And I believe that I should apologize for not being able to learn things so well... or should I? I’ve been thinking it over, and my reasons for doubting my need to apologize go far beyond your need to constantly say that if I didn’t learn it, it’s because you haven’t done a good job.

Dear teacher, do you truly mean what you say when you publicly claim that your students failure are your own? Are you such an almighty being that no one can fail on their own accord and that your ability to teach or not is what makes it or breaks it in my education? Perhaps, if you really meant what you

say, this would be true. I must confess I'm slightly disappointed in you, though. And I'll now explain why.

You once believed you could teach me by being friends with me. You've probably read somewhere that affection makes a difference in learning. You've also probably read, somewhere else, that laughter lubricates learning, and you tried to make your lessons funny. And then you may have heard from a friend that learning should be student-centred. How perfect was that, huh, dear teacher? All you had to do was come to class and chat with your students, let them discover new things on their own. This is probably something else you claim to have read – students ought to become autonomous learners.

To make things even better, you found arguments to support the use of things you so much enjoy using in your daily life in our lessons. You've read somewhere that I'm a digital native, and that technology would make learning a lot easier to me. You've enticed me to follow you through a path of discovery of things you were supposed to be teaching me, but that I'd eventually find out on my own by using the gadgets that are so common to those of my generation. To be fair with you, you could even mention the names of the people you've supposedly read, and even name theories.

How much longer do you think you could have gone? You've read somewhere that there are teachers using technology and whose students are succeeding, and you've also read somewhere else that there are teachers who simply talk to their students and they miraculously learn. Oh, dear teacher, you have as one of your favorite quotes the one that says that you're not preparing students – you're helping them become life-long learners. Isn't it a tad contradictory that you haven't been doing what you've been preaching?

You expect me to accept that mistakes are part of the learning process. However, you cannot conceive of having done me wrong in your attempts to educate me. Wouldn't it be much easier to help me if you took your own advice and said, just for a change, that you may not know exactly what you're doing? How much longer will you cling to book titles, halves of first chapters, headlines and superficial talks to base your principles? How much longer, dear teacher, till you start taking responsibility for the choices you've made for my education to your hands instead of blaming it on what others have been doing?

Isn't it time you started reading beyond the headline? Isn't it time you started accepting that there are people who know more than you and that you can learn from them? Is it that hard to keep an open mind to different thoughts and ideas? Why is it, then, that you keep asking me to keep mine open?

Dear teacher, how often have you said that grades don't represent learning, and yet it was the final yardstick against which you measured my success or failure? When will you stop paying lip service to what others say regarding education and start walking with your own feet? When will you be able to accept responsibility for what you have done in your classes because you believed that was best for me, not because a PhD somewhere said this is what had to be done? What if you yourself bought into the idea of being a life-long learner and were willing to truly lead me to discovering what I should discover? Instead, your option has been to say to me things you don't actually mean. You say one thing, but you do something else.

Dear teacher, it's time you stopped mentioning the names of John Dewey or Paulo Freire if all you know about what they've done is what someone else has told you. It's time you stopped using flashy gadgets and technology in class simply because you've been told I love that and this is how I learn best. I want to remember you for what I've learnt from you, not for the jokes you told me when you were supposed to have taught me something.

Dear teacher, you have no idea how much I'll idolize you for having taught me something. Please, understand that my education is not a popularity contest among all those who walk into my classroom to talk to me. This is serious stuff, and I may be just a bit too young to realize how serious a business it is. I depend on you to show me what I can do. You've often said you'd like to be responsible for my learning – I put myself in your hands. As much of a cliché this may be, I'm placing all my dreams and hopes for the future in your hands. Will you truly help me live up to my potential? Have you been constantly trying to improve for that to happen?

Dear teacher, all I ask of you is that you mean what you say. Don't take the soft way out by placing all the responsibility of my learning in my hands. Learn what learner centered education truly is before you say your lessons are learner centered. Learn how to effectively integrate technology into your teaching before you say that all those videos and Internet use are actually teaching. Criticise me! We only set high standards for those we believe to be able to get there. Don't settle for anything less than what I can do. You see, I believe all you say about my learning, so if you say I'm ready to move on to the next step, I will be happy to do so – I'll only be mature enough to realize I wasn't ready when it's too late. It's your call, my dearest teacher.

It's your call... are you going to face the challenge of educating me, or are you going to really leave me to my own fortune? Are you prepared to challenge me, to tell me I'm wrong, to tell me my work is not good enough, and to put up

with my tantrum, or will you take the easy way out? If you choose the easy way out, if you're not prepared to mean your words and to act accordingly, please, step out of the way. The world is tough enough as it is. I most certainly don't need you holding me back.

You say my failure is your failure, dear teacher. As long as you believe that success is the same thing as moving on to the next grade or level, you've failed me for sure. If you're going to treat me as a human being, you'd better understand sooner than later that education is a complex issue, and there's no way you're going to be able to help me without hard work from me and you. I'm in your hands, dear teacher, make sure you know what you're doing.

Yours faithfully,

A student"

B. Inspirational Poem:

THIS SMALL CHILD, WHO IS FOLLOWING ME: WALKING BEHIND ME

I want to walk very carefully
Because, a small child is following me.
I cannot take the risk of losing my path
Because I am afraid that he can lose the path.
I cannot skip from his vision
As he is observing me, he wants to do
The same thing I do.
He wants to be like me
He wants to imitate me.
While walking I have to always remember that
That a small child is following me.
While walking (moving forward) I have to remember.
I have to face the ups and downs
And I have to prepare for the hurdles ahead?
This little child who is following me
I want to walk, but carefully, because this little child is following me.
I cannot take the risk to get lost because I am afraid that he will also get lost.

I cannot lose sight from him because he sees whatever I do and does the same.
He says he wants to be like me, that little child who's following me
While walking I must remember in the middle of heat of the sun and the
coldness of ice
I am made for the rains.

C. It can be difficult to improve your use of grammar. Why?

Many people, unfortunately, believe that by studying grammar out of books, your grammar can get better very quickly. Unfortunately, this is not the case. In fact, it can be very difficult to improve our use of grammar.

Some of the reasons for this difficulty are as follows:

- Grammar skills in a language **develop over a long time**, so even advanced learners of English continue to make small mistakes with the language.
- Just 'knowing' about a grammar point does not necessarily mean we will be able to use it very well. It takes more time than we think to put into practice what we have learned.
- It is possible to understand a grammar point very well, yet still make mistakes when we write or speak.
- Some grammar points are almost 'un-teachable' such as the use of articles. This is because their use can often depends on psychological perspectives rather than absolute truth.
- We often experience what is known as 'L1 interference'; we have in our mind patterns from our first language when we write and speak, and these can affect our accuracy.
- We do not always use a systematic checking system when we look over our writing, because we do not always know what our main grammar problems are.
- There are several theories of language learning that tell us that we have to be able to make mistakes in grammar before we can get better.

D. Here is a list of the 12 Most Important things that came out of the conversations with students:

1. Greet me each day

Wish me good morning, and send me off with a “see you tomorrow.”

2. Smile

When you look at me, let me see happiness in your eyes.

3. Give me your attention

Sit and talk with me privately; even if only for a second.

4. Imagine with me

Help me dream of things I might be able to do; not just the things I need to do now.

5. Give me challenging content and assignments

Show me how to handle it. Teach me what to do.

6. Ask about me

Inquire about my weekend, the game a played, the places I go. It shows you care about my life.

7. Let me have time

Time to let things sink in. Time to think. Time to reflect, process, and play.

8. Demand of me

Hold me accountable to high standards. Don't let me get away with what you know I am capable of doing better.

9. Notice Me

Leave special messages in my desk or locker. Just a quick not that says you notice something right.

10. Let me ask the questions

Even, if they are off topic. It will show that I am thinking about new perspectives, curious, and willing to learn more. Let me have the chance to show what I am wondering about, not just what I know.

11. Engage me

I came to you in love with learning, keep me excited, keep me wanting more.

12. Trust me

Believe that I can do it. Allow me the chance. I promise to show you I can.

E. What they say really hurt me

This about the classroom experiences of an ELT expert related to nature of the learner while learning a Second Language.

Learning a language is hard work and requires copious amounts of patience and determination. Its process is a complex one that, despite prevailing research into SLA (Second Language Acquisition) and Psycholinguistics, most still struggle to fully understand.

Yet many have fixed ideas about the language learning process and judge themselves harshly when it comes to their language experiences and expectations.

Undoubtedly, learning to speak a foreign language is an emotional experience that at times can be daunting and make one feel like a child, void of control over the simplest forms of communication.

And such emotions can be overwhelming at times.

I have heard different learners say similar things prompted by such emotions, and I feel for them each and every time. And perhaps the best thing is to understand why they are saying these things, and to make them better aware of the processes involved.

Here are some of the heart-breakers:

What they say: I feel stupid when I have to think and hesitate when I answer a question.

What's really happening: When asked questions like 'What's your name?' or 'Where are you from?' Students are less likely to hesitate when answering. That's only because they have been asked these questions a million times and no longer need to think before they answer. This also means that there is no thinking or complicated mental process needed to formulate these answers. The needed language has already been learnt and no more language learning is taking place.

When students have to think and hesitate, this indicates that they are finding ways to construct the sentence by drawing on all the lexicogrammatical and discoursal resources they have, paraphrasing, looking for synonyms and antonyms, making use of cohesive devices and trying anything to get their meaning across. Complex mental processes are activated while meaning negotiation and accuracy and fluency practice are being carried out.

I love it when students hum and haw. That's language acquisition happening right before your eyes!

What they say: I feel embarrassed and insecure when I have to speak English in front of native speakers.

What's really happening: Native speakers are often seen as target role models that students would like to emulate, and this no doubt comes from the fact that people traditionally learnt foreign languages in order to speak to native speakers and to get to know the target culture.

But in an era where English is now the lingua franca, and more and more are learning the language to further their career prospects and to travel, the target interlocutors and target culture are no longer simply those from the UK and the US.

Furthermore, the fact that one is biologically a native speaker is no guarantee of their abilities to speak eloquently or write clearly, and definitely no indication of adeptness at effective communication with other non-native speakers. In fact, it is not uncommon to find UK businesses employing trainers to give their British employees English workshops so as to enable them to successfully communicate in a global environment.

Alternatively, students might say the above because they have had a bad encounter with a rude or impatient native speaker. If this was the case, I just tell them this: They can't sympathise with your position because you speak two languages (or more), and they probably speak one. You should feel sorry for them.

What they say: My last teacher said 'I need more grammar'.

What's really happening: There is a traditional belief, rooted in the tradition of the way Latin and Greek were taught, whereby learning a language was equated to the learning of grammar. One could even go so far as to argue that with most European languages, morphology and verb inflections make up the foundations on which the languages are based. While vocabulary acquisition has

always been thought to be a simplistic matter of memorization, the ability to string the lexis into a syntactically correct and coherent sentence is a mental process that few understand.

So, telling a student ‘You need more grammar’ is more like saying ‘You need to know more about the English language’.

What they say: I felt like I was improving at first, but now I feel like I am deteriorating.

What’s really happening: For students on an intensive course, what might be happening is that they started out feeling motivated and were taking on all the learning opportunities offered to them, and therefore felt like they were improving.

However, this also means that they have started to notice the gaps in their knowledge and become more aware of their mistakes and the things they can’t do. Unlike before the course, the student is now paying extra attention to his/her language use and feeling self-conscious about it. This naturally leads to a feeling that they are deteriorating.

In actual fact, they are improving.

Because awareness is the mother of all progress.

For students on a long-term programme, this issue might simply be a lack of motivation and a feeling that they would never arrive at their destination.

The novelty of learning a new language has worn off and ‘Mid-Int-initis’ has set in. Their improvement curve seems to have stagnated. And there is still so much more they don’t know.

If this is the case, perhaps it is time to review their goals. Set specific performance-related mini-goals that could be met in shorter time frames and flag up the fact that no one knows everything and every word in a language. It is being able to do the things one wants to do with the language that counts.

Besides, we know that embracing the journey is sometimes more important than the destination. And we as teachers are at liberty to make that journey all the more enjoyable.

Appendix – V

Framing Question

Question type and examples

Recalling -

Who, what, when, where, how _____?

Identifying Errors -

What is wrong with _____?

Comparing -

How is similar to/different from _____?

Inferring -

What might we infer from _____?

What conclusions might be drawn from _____?

Identifying Attributes and Components -

What are the characteristics/parts of _____?

Predicting -

What might happen if _____?

Classifying -

How might we organize into categories _____?

Elaborating -

What ideas/details can you add to _____?

Give an example of _____.

Ordering -

Arrange into sequence according to _____?

Summarizing -

Can you summarize _____?

Establishing Criteria -

What criteria would you use to judge/evaluate _____?

Identifying Relationships and Patterns -

Develop an outline/diagram/web of _____?

Identifying Main Ideas -

What is wrong with _____?

What conclusions might be drawn from _____?

Verifying -

What evidence supports _____?

How might we prove/confirm _____?

Representing -

In what other ways might we show/illustrate _____?

Question Stems to ask different types of comprehension questions.

Sample Question Stems

1. What happened after...?
2. How many...?
3. Who was it that...?
4. Can you name the...?
5. Describe what happened at
6. Who spoke to...?
7. Can you tell why...?
8. Find the meaning of...?
9. What is...?
10. Which is true or false...?
11. Can you write in your own words....?
12. Can you write a brief outline...?
13. What do you think could have happened next...?
14. Who do you think...?
15. What was the main idea...?
16. Who was the key character...?

17. Can you distinguish between...?
18. What differences exist between...?
19. Can you provide an example of what you mean...?
20. Can you provide a definition for...?
21. Do you know another instance where...?
22. Could this have happened in...?
23. Can you group by
24. What factors would you change if...?
25. Can you apply the method used to some experience of your own...?
26. What questions would you ask of...?
27. From the information given, can you develop a set of instructions about...?
28. Which events could have happened...?
29. I ... happened, what might the ending have been?
30. How was this similar to...?
31. What was the underlying theme of...?
32. What do you see as other possible outcomes?
33. Why did ... changes occur?
34. Can you compare your ... with that presented in...?
35. Can you explain what must have happened when...?
36. How is ... similar to...?
37. What are some of the problems of...?
38. Can you distinguish between...?
39. What were some of the motives behind...?
40. What was the turning point in the game?
41. What was the problem with...?
42. Can you design a ... to...?
43. Why not compose a song about...?
44. Can you see a possible solution to...?
45. If you had access to all resources how would you deal with...?
46. Why don't you devise your own way to deal with...?

47. What would happen if...?
48. How many ways can you...?
49. Can you create new and unusual uses for...?
50. Can you write a new recipe for a tasty dish?
51. Is there a better solution to...?
52. Judge the value of...
53. Can you defend your position about...?
54. Do you think ... is a good or a bad thing?
55. How would you have handled...?
56. What changes to would you recommend?
57. Do you believe?
58. Are you a ... person?
59. How would you feel if...?
60. How effective are...?

Appendix- VI

Frequently Asked Questions

In the context of introducing the emergent constructivist pedagogy, teachers have often come out with several questions. Some of these have been addressed by Dr. K.N. Anandan, during the training programmes as given below:

Related to teachers:

Q. Teachers are reluctant to change / No belief in new methods of teaching / No positive attitude in Teaching Learning Process/ Less commitment.

- It is the natural tendency of human being to oppose new changes in a system. Teachers are accustomed to the present system. It is natural to oppose the new aspects. Initially they think it's a burden and they don't believe it. Most of them are not applying their mind in TLP and just following the seniors. Hence they have neither their own attitude nor positive attitude towards the TLP and achieving good results.
- Once the teachers get results, happiness from his classroom naturally he /she will get positive attitude towards profession. On job support is badly required for them.

Q. Teachers have poor language ability/ No linguistic empowerment/ Unable to make conversations in English/ Lack of English background / Phobia towards English / lack of basic knowledge in English /Trs can read and write but cannot speak in English/ No proficiency/ feel shame before others.

- English is a colonial language. Once, only a few people had access to English language. Hence a kind of distance has been developed between English language and common man. Some people created unnecessary fears towards language.
- Now the scenario of the English language has been changed due to globalization, Mass Media, and science and technology. People are being exposed to English language more than ever before.
- Once the teachers change their thinking towards English it will not be a difficult language for them. If they wish they can develop communicative skills easily with minimum inputs.
- Most of us are not empowered even in our mother Tongue, hence need not worry about empowerment in English language.

Empowerment takes place when teachers start using English for classroom transaction.

The new pedagogy will provide minimum inputs for the teacher for language development. It guides them properly in order to remove phobia and TLP skills.

Q. New approach is not reaching grassroots. Teacher / not getting proper academic support/ less exposure to language/ less knowledge on new pedagogy / Unable to create language atmosphere in classroom/ teachers need support in new pedagogy

- Already some inputs have reached the teachers related to the new approach i.e. Discourse oriented pedagogy in our state since 2007 in the form of Teacher training, Teacher module and Teleconferences. Efforts shall be intensified to reach all teachers with more theoretical clarity and materials. MRC and CRC and Subject Forums will be involved in coming days.

Q. Teachers have no clarity in TLP / Poor learning outcomes in language classroom/ misconception in ELT/ unable to complete syllabus.

- Once the teacher understand the problems in present ELT, and feel the need for change, the new pedagogy will address all his classroom problems. With the help of on job support, material and training the teacher's confidence in new approach can be boosted.

Q. Without teaching alphabet it is not possible to teach English/ Teaching English take time/ unable to provide appropriate activities.

- Alphabet doesn't give sense or meaning to the child as language is a system and it has to be learnt holistically. We learnt our mother tongue in a natural way. In the alphabetic method we are not utilizing the child's experiences and are teaching without meaning. The new approach is based on the child's experience.

Related to Learner:

Q. Children studying in Government school are with poor parental background/ they are not exposed to English language outside school.

- Though the children are from poor parental background they are not poor in their mental abilities. If they are nurtured properly definitely they can achieve good results.

- Due to the media explosion all children are equally exposed to English language. Urban children have a bit more exposure than the rural child. If the teacher handles the children's experience properly it will be sufficient for the child to acquire language.

Q. Poor vocabulary of children/ Poor listening ability/ children unable to cope up with the syllabus/ Always depends on translation/ unable to question using English / Influence of Mother tongue in classroom.

- There is no rigidity in vocabulary. Need based vocabulary will serve the purpose. If classroom activities are related to real life situations and children's background, they will pay attention towards classroom activities.
- Children are habituated to translate from English to Telugu from class I. Once if we break this tradition definitely children will never depend on translation. In the new approach Telugu is used for code switching which is different from translation. Hence mother tongue is an advantage but not a problem for the learners.
- Sufficient exposure is required to English. If teacher gives that exposure children will come out with questions. Gradually they acquire these skills.

Q. Children could not write the rhymes on their own.

- At primary stage one word or two words lines can also be considered as rhymes. If we create situations children will add lines to teacher's rhyme and gradually they can create their own.

Related to Material:

Q. A.V Aids should be available in classroom / Library books should be available / Teachers need material / Activities are not available.

- The teacher is a great resource for the learner. In lower classes AV aids don't play major role, but they may work better at later stages. Teacher should create situations based on children experiences.
- Children Literature shall be made available to all primary schools which will help the children develop reading habit and later make them better readers.
- Teacher will be provided with required material which guides them in day to day TLP.

Reading

What is scaffold reading? How do we develop it?

- Think beyond the text. Triggers higher order thinking process
- Personalizes and localizes the text. Develops analytical thinking
- After individual reading, collaborate reading, scaffold reading is provided by the facilitator.
- The facilitator may ask the analytical questions that can make the learner think beyond the text.

Writing

Is it possible to improve writing?

- Writing is to be need based, level based and meaningful for the child.
- Writing is to be processed properly.

How can we edit the written work of the students?

- Editing has to be done at various levels such as thematic, syntactic, morphological and punctuation.
- Take one of the group products and ask questions to the learners to help them check the theme, missing words, excess words, word order, word forms and punctuations.
- Editing is for sensitizing on the learners on certain linguistic features.
- Error treatment of oral production should be done through giving proper feedback that will make them think further.
- Forceful intervention of teachers is to be avoided.

General Questions

What is Discourse Oriented Pedagogy?

- A new pedagogy that facilitates learning through the construction of discourses.
- Language exists in different types of discourses such as descriptions, conversations, letters, messages, reports, posters, pamphlets, poems, stories etc.

How can we make a child construct knowledge?

- New pedagogy helps the learner to learn the language in holistic approach.
- Language, does not exist in fragments or isolated sentences or words. But exists as discourse.
- It allows every learner to make use of the different functions in a number of ways leading to the construction of knowledge of language.
- By deriving the meaning by the children themselves
- Child can construct knowledge by associating the idea with the context of the sentence

Why do we need holistic approach?

- Since language does not exist as discrete letters, words and sentences. It exists in meaningful discourses.
- Their needs a shift from teaching language as fragments to treating language in terms of discourses.
- Cognitive process like prediction, logical thinking is ensured.

What is meant by trigger?

- Trigger is something that is the cause of a particular development. In other words a device used to channelize the thoughts.

What is a narrative?

Narrative is a discourse which contains a sequence of events and dialogues. It

- creates images in the minds of the learners
- deal with emotive aspects of language
- instills empathy with the characters in the minds of the learners
- accommodates other discourses
- contains variety of sentences

What is code switching? What is the purpose of it?

- It means using English while speaking Telugu. It ensures that the English expressions are comprehended without translation.

- At stage 1, it can be used to make learning as natural and contextualized
- To minimize the language resistance.
- For natural way of learning

What is the role of Pronunciation?

- It is the sound which represents the symbols of any language.
- To make the sound of a word or letter in a particular way.
- Loud reading by the teacher helps the child to understand the articulatory features of language
- Prosodic features carry meaning which constitutes a pre requisite for language acquisition.
- The articulatory features give oral production of language in a phonetic form.
- Prosodic features embedded in narrative brings correct of form expressions.

Without learning alphabet can the children speak?

- Alphabet has no meaning to a child.
- He picks up the graph of the vocabulary and its phoneme non consciously.
- The child has an innate system to pick up the language with out learning alphabet.
- Different language elements can be placed contextually and meaningfully.
- Spiraling and recurrence of language elements help the learner acquire the language.

What is meant by an image? Why do we go for images?

- Images are pictures or ideas create in the mind. Generate thoughts
- Help in the process of concept mapping. Helpful in visualizing the context

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Annexure – VII

The Plan

I. Year Plan

Class:
English

Subject:

No. of Periods required:

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

- 1.
- 2.
- .
- .

Unit No.	Theme of the Unit	No. of Periods required	Month	Strategies and Activities	TLM/ Resources Required	Remarks

II. Unit cum Period Plan

Class:
English

Subject:

1. Name of the unit:
2. No. of periods required: (this includes no. of periods required to transact all the reading passages and the activities given till the end of the unit)
3. Expected outcomes:
 - i
 - ii
 - iii

Period	Description of the content/ discourses/ activities	Strategy	Resource/ TLM	Remarks

4. Period wise notes and interactive questions:
5. Period wise reflections and notes on children's performance:

In an academic year, we get at least 180- 190 periods for teaching English. Since there are 8 units, each unit can be taught in 20 to 25 periods. You can further distribute these periods among the components of the unit. Here is an approximate scheme of work.

Each reading passage should be divided into meaningful segments. Each segment should be taught in three periods i.e., reading, discourse construction and editing. The teacher may skip the discourse construction and editing activities in case of non-availability of periods and less scope for discourse construction. But the teacher should ensure that all the targeted discourses of the class are practised three or four times in an academic year. The number of periods for each section can be increased or decreased based on the length of the reading passage. All the reading passages should be treated with equal importance in transactional process.

The tasks, given under **oral activity** and **writing** sections, should be treated as discourses and covered during the transaction of reading segments contextually (discourse construction and editing periods). Hence there is no need for separate periods for such activities.

The teacher should read the entire unit thoroughly and identify the possible discourses. He /she should prepare a detailed unit cum period plan as per the table given above. He /she should prepare period wise interactive questions in advance. Children responses should be elicited and to be written in the board. This activity should help the children in generating the language. Hence the teacher has to prepare 10-15 questions per each period. After completion of teaching, he / she have to note the reflections in the plan. The reflections should include the performance of the children. Teachers should follow the transactional process suggested.

The same period plan can be used for successive years by adding more information if necessary.

Unit/ Period Plan

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 development exercise and improved year after year based on the experience and reflection. Following are the steps for developing the unit cum period plan.

Description of content/ discourses/activities

Teacher has to read the entire unit and understand the contents and required activities, and discourses to make children understand the skills and develop proper expression. The teachers are expected to refer Teacher Handbooks and other reference books. Based on this teacher shall select appropriate transaction process and discourses for each period so as to complete entire unit along with exercises given after the unit.

Strategy

The strategy refers to the nature of teaching learning process to transact the each component. The method must enable for interactive teaching where children participate in the learning processes. Open ending questions must be written on the black board and facilitate for whole class discussion to understand each transactional module. Children understand concepts not by listening but by giving responses, through individual, collaborative activities and sharing etc. Therefore, adequate space must be given to the children to think, question and respond in the classroom situation. Teacher has to develop appropriate tasks which are challenging in nature where by children work on these tasks and understand the use of language appropriately.

Resources/ TLM

The resources refer to available TLM in the school or resources proposed to be collected or developed by the teacher. Every teacher should identify minimum 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 even they can encourage students to bring different material they come across in their day to day life like news paper cuttings, different types of wrappers pamlets, posters and signboards.

Period wise Interactive questions and notes

Teacher has to refer the handbook for detail transaction process and frame relevant questions so that 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 so as to make children think and participate in the classroom interaction. The required useful information pertaining to that module 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 notes/ planning. Notes may be period wise or for the entire unit in a descriptive way. Teacher can also collect and note quotations, riddles, humorous incidents etc. to make class lively.

6. Reflections

Teacher has to reflect on the effectiveness of the teaching and learning and his/ her learning etc. What steps went well and the extent of children participation and their attainment of language competencies for future transactions etc. The teachers should share their experiences in staff meetings and in other meetings. Therefore, the unit/ lesson plan constitutes above steps and it is not one time activity but developing in nature as teacher develops professionally and reads the related literature and participate in the discussions and sharing workshops.

Discourse Construction Process

After every reading experience a discourse is to be generated. Identify an appropriate discourse related to the given passage (as per academic standards). The process for discourse construction is level-specific as well as discourse-specific. Instructions are to be given for constructing discourse individually and refining it in groups; meanwhile teacher has to monitor the group work. Feedback is to be given to the learners while writing the discourse individually and also refining it in groups. Slots are to be provided for individual presentation as well as group presentation. Teacher has to present her version; finally editing should be taken up.

Interaction for helping the low-proficient learners

Ask the questions like; What are you going to write? How will you begin? What are the ideas that you want to write? If you don't know the spelling of a word, guess the spelling and write. How will you end the writing?

Feedback after individual presentation

Interact the students to give proper feedback; Did you include all the points? (for example, in a story, events and dialogues) Are there any words missing in the sentences you have written? Did you use proper word forms? Did you punctuate your writing properly? Did you check the spellings?

Monitor the sharing process

Enquire whether each one of them share their ideas with others? Did they come to an agreement on how to begin, what ideas are to be written? Did they check whether all ideas have been included? Did they check the word order, missing words and unnecessary words? Did they check the word forms? Did they use proper punctuations? Did they check the spellings? Did all of them write down the group product?

Editing Process

- Select one of the group products for editing in negotiation with the whole class.
- Go for discourse level editing (checking the theme, ensuring linkage between the different pieces, proper sequencing, using proper pronouns, etc.) by asking appropriate questions to sensitize on these features
- Go for syntactic editing (sensitizing the learners on the cases of sentences with wrong word order, missing words and excess words) through negotiation (on missing words, excess words, and word order)
- Go for morphological editing (sensitizing the learners on the cases of morphological errors such as those related to tense, aspects, agreement, inflections and so on) through negotiation (checking word forms in terms of Tense, prefix, suffix, agreement, etc.) without using grammatical terminology..
- Go for editing punctuation errors; Lead the learners to undertake the editing of spelling errors with the help of the text book or the dictionary, or by seeking the help of others (including the teacher).

Classroom Transaction - Steps

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.

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