

## Unit 1 HOURS AND YEARS

### UNIT OVERVIEW

The unit **Hours and Years** comprises three literary masterpieces; all crafted by Nobel Prize- laureates, the short story 'Half a Day' by the Egyptian luminary Naguib Mahfouz; the eloquent banquet speech 'Debts of Gratitude' by the Swedish writer Selma Lagerlof; and the poem 'Nothing Twice' penned by the Polish poet Wislawa Szymborska. Despite their differing genres, these works are thematically intertwined, offering varied views on the unstoppable flow of time. Delving into themes of memory, gratitude, and the fleeting nature of existence, the unit aims to instill in learners an appreciation for punctuality, the significance of cherishing moments, and the importance of expressing gratitude. Through diverse exercises such as character sketches, announcements, letters, certificates of appreciation, analyses of poetry, narrations, and news reports, learners are provided with ample opportunities to engage deeply with the texts and construct meaningful discourses.

'**Half a Day**' by Naguib Mahfouz is a short story that follows the journey of a young boy on his first day of school. As he enters the school gates with his father, time seems to accelerate rapidly. The story beautifully captures the passage of time as the boy experiences the different stages of life within just *half a day*.

In '**Debts of Gratitude**,' Selma Lagerlof gives a speech about how grateful she is for the honour she has received and thanks the people who have helped and inspired her throughout her life. Lagerlof's speech is a heartfelt tribute to those who have contributed to her success and creativity, emphasising the importance of acknowledging and repaying the kindness and inspiration received from others.

'**Nothing Twice**' by Wisława Szymborska explores themes of impermanence and the uniqueness of each moment. The central idea is that no experience, emotion, or event can be exactly repeated. Each moment is singular and fleeting, underscoring the ephemeral nature of life. The poem also touches on the theme of human connections and interactions, suggesting that each encounter is unique and cannot be relived in the same way. This theme invites reflection on the importance of appreciating the present and embracing the transience of existence.

## Learning Objectives:

The learner

- reads, comprehends, and analyses short stories, speeches, and poems.
- reads and responds to questions.
- enhances vocabulary by inferring meaning from context and referring to a dictionary.
- reads, enjoys, and appreciates poems.
- familiarises poetic craft and literary devices.
- listens to audio texts with comprehension.
- effectively communicates in both spoken and written language.
- internalises and applies language elements such as tag questions, passive voice, present continuous tense, noun phrases, verb phrases, compound adjectives, suffixes, and prefixes.
- expresses opinions in appropriate contexts.
- solves word puzzles.
- engages in performance-based activities such as speeches, narrations, choreography, and skits.
- reads, analyses, and understands screenplays, and constructs their screenplays.
- constructs various discourses such as character sketches, announcements, letters, certificates of appreciation, analysis of poetry, narrations, and news reports.
- develops awareness of literary devices such as rhymes, figures of speech, imagery, and metrical patterns.
- analyses various linguistic components of a discourse.
- develops awareness about the importance of punctuality and the passage of time.
- recognises the importance of expressing gratitude towards individuals who support personal growth.
- attempts different types of discourses and engages in vocabulary and language activities.
- reflects on the features of a discourse.
- attempts editing and refining different discourses.
- gets awareness of the importance of teacher-pupil rapport.

## UNIT 1 HOURS AND YEARS

### Entry activity:

The teacher asks the learners to read the quote by T S Eliot and respond freely.

*Time present and time past  
Are both perhaps present in time future,  
And time future contained in time past. T. S. Eliot*

These are the opening lines of the poem 'Burnt Norton' which is a part of Eliot's 'Four Quarters', a series of four interlinked poems. This quote reflects on the complex nature of time and its relationship with the past, present, and future.

He conveys a philosophical perspective on time in these lines. He suggests that the past and present are not isolated from the future; instead, they coexist and intermingle. It implies that our current experiences are shaped by both past events and future possibilities, creating a dynamic and interconnected flow of time where each moment is influenced by what came before and what lies ahead. Overall, Eliot is suggesting a cyclical view of time, where past, present, and future are interconnected rather than strictly linear. The past informs the present and the future, and events from all three temporal realms may coexist or echo one another. This perspective emphasises the idea of continuity and the interdependence of time's various dimensions.

The teacher invites the learner's attention to the quote by asking simple probing questions as follows.

- Do you think time past and time present are connected?
- Do things from the past affect what happens later?
- Do you think our present time is influenced by the past time?
- How does reflecting on your past experiences enhance your understanding of the present moment?
- What is the role of your experience in shaping your future?
- How do your past experiences help you with new challenges?
- What do you think T.S. Eliot means when he says the past is connected to the future?

***In the symphony of life, the interplay of past, present and future unfolds gracefully. The past sets the stage for what is to come, while elements of future can be found amidst the rich fabric of history.***

The teacher invites their attention to the title picture and interacts using the questions that follow.

- What are the different images you see in the collage?
- What does each image represent?

- What is the collage about?

The title picture is a collage about time. It contains different images like the winding universe, an hourglass, a wheel of time where the four seasons – spring, summer, autumn and winter are depicted, a clock, the sun, the moon, the stars, and the ocean.

Each image represents the flow of time and the changes that happen in nature.

The teacher divides the class into groups of 6 – 8 learners.

Let the learners discuss in groups and come up with their responses. The teacher may support them by asking relevant questions.

Now, the teacher may ask the learners to read the quote by Kahlil Gibran in the first unit of the English Reader and run a discussion in groups using the questions given below.

Let each group respond.

***Yesterday is but today's memory,  
and tomorrow is today's dream***

- How do the experiences of the past influence today's life?
- How do our dreams and aspirations for the future influence our actions today?
- What role do you think time plays in connecting our past, present, and future?

Kahlil Gibran was a Lebanese American writer, poet, and philosopher known for his profound insights into life, love, and spirituality. In this quote, he captures the essence of time's fluidity and the interconnectedness of past, present, and future. Both Gibran's quote and Mahfouz's story explore the fluidity of time and the cyclic nature of existence. They encourage the readers to embrace the present while acknowledging the impact of the past and the possibilities of the future.

The teacher may attract the attention of the learners to the famous painting 'Persistence of Memory' by Salvador Dali, one of the most influential Spanish surrealist artists, and discuss with the learners the fluidity of time.

'The Persistence of Memory' is interpreted as a commentary on the nature of time. The melting clocks in the painting represent the fluidity and malleability of time, suggesting that it is not fixed or absolute. Instead, time appears to be melting away, symbolizing the subjective experience of time. By portraying the clocks as soft and drooping, Dalí challenges the notion of time as a rigid and linear concept. The surreal landscape further enhances this interpretation, creating a dreamlike atmosphere where time seems to bend and warp. Overall, the painting invites viewers to ponder the elusive and mysterious nature of time and its impact on human perception.



**The teacher may sum up as follows:**

Time changes our lives. We should value each moment and make use of it fruitfully. Our memories of yesterday shape what we do today, while our dreams for tomorrow influence our actions now. It reminds us to be mindful of how the past and future impact our present moment, encouraging us to stay present while recognizing the influence of both memory and aspiration on our lives.

## HALF A DAY

- Naguib Mahfouz

Naguib Mahfouz, born in Cairo in 1911, is one of the most prominent figures in Arabic literature, and the first Arabic-language writer to receive the Nobel Prize in Literature, which he was awarded in 1988. Mahfouz's extensive body of work includes more than 30 novels, over 350 short stories, dozens of movie scripts, and five plays. His narratives often explore themes of existentialism, societal changes, and the human condition, reflecting the intricate and dynamic life of the 20th-century Egypt. His most celebrated work, the Cairo Trilogy, chronicles the lives of three generations of a Cairene family, encapsulating the socio-political transformations of Egypt from the late 19th century to the mid-20th century.

Mahfouz's writing style is characterized by its realism, complex characters, and detailed depictions of Cairo's vibrant streets and diverse inhabitants. His works provide a rich, textured portrayal of Egyptian life and culture, seamlessly blending traditional and modernist elements. Mahfouz's narrative technique and his philosophical insights resonate deeply with readers, offering a profound understanding of both personal and societal struggles. His ability to convey universal themes through the lens of Egyptian society has earned him a place among the literary greats, influencing numerous writers and intellectuals in the Arab world and beyond.

Despite facing political challenges, including censorship and an assassination attempt by extremists in 1994, Mahfouz continued to write and voice his perspectives on critical social issues. His legacy extends beyond his literary achievements; he played a crucial role in modernizing Arabic literature and bringing it to international attention. Mahfouz's works have been translated into many languages, allowing global audiences to appreciate his literary genius. Through his storytelling, he bridged cultural gaps and provided a poignant commentary on human experiences, solidifying his status as a towering figure in world literature.

Let the learners read paragraphs 1-4 of the short story 'Half a Day' individually.

### Process of Reading Prose

In secondary education, the acquisition of critical reading skills is important, especially in the analysis of prose. It helps to understand the complexities of language, narrative structures, and thematic elements within literary works. Through the processing of prose in the classroom, learners decipher meanings, uncover nuances, and engage with the artistry of language. These lessons not only cultivate comprehension skills but also foster an appreciation for the power of words to evoke emotions, provoke thoughts, and convey profound messages. Through exposure to a variety of prose genres, learners expand their vocabulary, improve their understanding of grammar and syntax, and sharpen their ability to infer meaning from context. Moreover, reading prose exposes learners to diverse cultural perspectives, historical contexts, and literary techniques, enriching their understanding of the world, and enhancing their language proficiency.

The initial reading of a text should indeed emphasize the main theme, but it's also important to guide learners through various nuances of themes. Teachers can utilize different entry activities to introduce learners to these other themes within the text.

The teacher may use the process given below while processing a prose lesson.

- Let them mark with a pencil to keep track of their reading.
- Let the learners read individually to construct their meaning.
- Let the learners guess the meanings of unfamiliar/difficult words, identify, and mark unknown words and mark the words/ phrases/ expressions/ sentences they like the most.
- Let the learners sit in groups (6 to 8 members) and share what they have understood and what they haven't understood.
- Let them also share what they have found interesting/surprising in that part of the story.
- Let them refer to the ready reference given at the end of the story or to the glossary given at the end of the Reader for difficult words/ phrases/ expressions.
- If a group can't understand a certain area, encourage them to raise their doubts.
- Megaphone their doubts to other groups.
- If no group can clarify the doubts raised, the teacher can scaffold them by asking simple questions.
- Remind the learners to identify words to be noted in **My Words** given alongside the story. The teacher should encourage the learners to make maximum use of these words while constructing different discourses and retelling the story. The teacher may help the learners identify the pronunciation of those words.
- Now, ask them to answer the questions in **While we read** (a - e) individually.

After reading you may create your questions and write them in the **My questions** area in the Reader.

### **Inclusive Education**

As we promote inclusive education, it is imperative that we address the diverse needs of all learners within a heterogeneous group. It is about making sure every child, no matter what challenges they face, can learn, and feel included. When learners with special needs learn alongside their peers, they develop social skills. By giving extra help when needed, we help these children feel confident to join in classroom activities. Inclusive education prepares all learners for the diverse world outside of school.

**Differentiated Instruction:** Tailor your teaching methods and materials to accommodate various learning styles and abilities. Provide multiple ways for students to engage with the content, such as visual aids, hands-on activities, and auditory cues. Break down complex concepts into smaller, more manageable tasks to support students with learning disabilities.

**Multisensory Approaches:** Incorporate activities that appeal to different senses to enhance learning experiences. For example, use tactile materials like sand or clay for spelling practice, incorporate music and movement into language lessons, and provide opportunities for students to explore the language through sensory-rich experiences.

**Visual Supports:** Utilise visual supports such as charts, diagrams, pictures, and graphic organizers to reinforce language concepts and facilitate understanding. Visual aids can be particularly beneficial for students with Autism Spectrum Disorder (ASD) or Attention Deficit Hyperactivity Disorder (ADHD) who may benefit from visual cues to stay focused and organized.

**Individualized Learning Plans (ILPs):** Develop ILPs in collaboration with special education teachers, parents, and other support professionals to address the specific needs and goals of each student. ILPs can outline accommodations, modifications, and personalized learning strategies to help students succeed in the ESL classroom.

**Peer Support and Collaboration:** Foster a supportive classroom environment where students can collaborate and learn from one another. Pair students with and without special needs for cooperative learning activities, peer tutoring, and group projects. Encourage empathy, patience, and mutual respect among classmates.

**Flexible Grouping:** Implement flexible grouping strategies to accommodate varying abilities and interests. Rotate students through different learning stations or small group activities based on their individual needs and preferences. Offer opportunities for both independent work and collaborative learning experiences.

**Scaffolded Instruction:** Provide structured support and scaffolding to help students gradually build their language skills. Break down tasks into manageable steps, offer prompts and cues as needed, and gradually reduce support as students become more



proficient. Scaffolded instruction can help students with special needs access and master English language concepts.

**Positive Reinforcement and Feedback:** Use positive reinforcement and specific, constructive feedback to motivate and encourage students. Recognize and celebrate their progress and achievements, no matter how small. Create a safe and inclusive classroom culture where all students feel valued and supported.

Giving special attention to Children with Special Needs is essential in an inclusive classroom. It needs meticulous planning before every class.

- Let's see how the first component among the eight essential components given above works for Children with Special Needs.
- The teacher prepares a short and simple summary in a few sentences (10 - 15) which are comprehensible to the CWSN.
- Instead of providing the summary as such to the CWSN, the teacher may ask simple questions to them and elicit responses to form it.
- While eliciting the summary teacher may write them down on the BB/ display on the screen.
- The teacher may ensure that these children can read, comprehend, write and respond to the summary.
- To enhance comprehension the teacher may use multisensory inputs like images, videos, picture cards, comics, cartoons, drawings, etc.
- The teacher may encourage the CWSN to come up with their responses.
- The teacher may complete their responses and megaphone them to the class to encourage them.
- The teacher may also make use of the peer group dynamics for the creation of the subtexts as mentioned above.

For example,

An instance of classroom strategy for CWSN for transacting the story '**Half a day**' is given below.

The teacher may ask the following questions to elicit the sentences given below as answers.

- Where was the narrator going?
- Why was the narrator happy?
- Why was the narrator sad?
- What did the narrator think of school?
- What did the father say about school?
- How did the narrator feel at school?
- Who did the narrator meet at school?
- Who became his friends?
- What fun did the school have?



- What did the narrator face at school?
- What happened when school ended?
- Did the narrator's father come?
- What happened when he went to the street?
- Who helped him cross the road?

### Subtext for CWSN

The narrator was going to school for the first time with his father. He was happy to wear new clothes. But he was sad to go to school. He thought it was a punishment. Father told school made good human beings out of children. At school, he felt alone. Then he met other children. They became his friends. The school had fun like games and songs. But it was not always easy; there were problems. When school ended, he waited for his father. Father did not come. He got lost in the busy streets. Finally, a small boy helped him cross the road.

### While reading (Para 1 - 4)

#### Worksheet 1

Name: \_\_\_\_\_ Date: \_\_\_\_\_

"I walked with my dad to school. I held his hand tight because I was nervous. I wore new clothes: black shoes, a green uniform, and a red hat. But I wasn't happy because it wasn't a party. It was my first day of school.

My mom watched us from the window. Sometimes, I looked back at her for help. We walked past gardens and fields with crops, prickly pears, and trees.

'Why do I have to go to school?' I asked my dad. 'I won't make you mad.'

'School isn't punishment,' he laughed. 'It's where you learn to be a grown-up.'

But I didn't want to leave home. School looked scary, like a big, tall castle."

### Post reading activity (Para 1 - 4)

#### Worksheet 2

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Reading Comprehension:

Read the story below:

"I walked with my dad to school. I held his hand tight because I was nervous. I wore new clothes: black shoes, a green uniform, and a red hat. But I wasn't happy because it wasn't a party. It was my first day of school.

My mom watched us from the window. Sometimes, I looked back at her for help. We walked past gardens and fields with crops, prickly pears and trees.

'Why do I have to go to school?' I asked my dad. 'I won't make you mad.'

'School isn't punishment,' he laughed. 'It's where you learn to be a grown-up.'  
But I didn't want to leave home. School looked scary, like a big, tall castle."

**Answer the questions:**

- 1) What is the story about?
  - a) A cat
  - b) A child and his first day at school
  - c) A superhero
- 2) How does the narrator feel about going to school?
  - a) Excited
  - b) Nervous and unsure
  - c) Happy
- 3) What does the narrator see on the way to school?
  - a) Rivers and mountains
  - b) Gardens and fields with crops, prickly pears, and trees
  - c) Buildings and cars

**Vocabulary:**

**Match the words.**

1. Clutching
  - a) Holding tightly
  - b) Running fast
  - c) Jumping high
2. Strides
  - a) big steps
  - b) small steps
  - c) No steps
3. Tarboosh
  - a) A special hat
  - b) A pair of shoes
  - c) A type of fruit
4. Feast Day
  - a) A day of celebration
  - b) A sad day
  - c) A normal day
5. Prickly pears
  - a) A type of fruit
  - b) A type of animal
  - c) A type of flower

**Objective Type Questions:**

1. What colour were the narrator's shoes?
  - a) Black
  - b) Red
  - c) Blue
2. Why did the narrator feel nervous?
  - a) Because it was a party

- b) Because it was their first day of school
- c) Because they didn't like their new clothes

**Drawing Activity:**

Draw a picture of yourself going to school. What are you wearing? How do you feel?  
Let the learners draw the picture in their notebooks.

**Reflection**

*Here are a few jumbled sentences about the first part of the story. Arrange them in the correct order.*

- He was happy to wear new clothes.
- Finally, a small boy helped him cross the door.
- He thought it was a punishment.
- At school, he felt alone.
- The narrator was going to school for the first time with his father.
- Then he met other children.
- Father did not come.
- Father told school made good human beings out of children.
- The school had fun like games and songs.
- But it was not always easy; there were problems.
- They became his friends.
- When school ended, he waited for his father.
- He got lost in the busy streets.
- But he was sad to go to school.

**Overview of 'Half a Day'**

In the story 'Half a Day' by Naguib Mahfouz, we meet a young boy who is nervous about going to school, thinking of it almost like a punishment. However, his father assures him that education is crucial for personal growth. As the boy walks to school, he describes the beautiful streets he passes, filled with trees and fruits. Throughout his day at school, he experiences new things, meets teachers, and makes friends.

But when school ends and he tries to go back home, he is shocked to find that everything has changed. The streets are unrecognizable, and he struggles to find his way. A boy helps him cross the street, calling him "grandpa," which makes the narrator realize how much time has passed.

The story uses the school day as a symbol of the passage of time. The changes in the neighbourhood are so significant that they seem to happen in the span of a single day, reflecting how quickly time can alter our surroundings. The boy's experiences at school, from attending classes to making friends and even falling in love, show how much can happen in a short period.

The confusion and chaos the narrator experiences when trying to find his way home highlight how time can bring about unexpected challenges. The story suggests that time is relative to the changes that occur, and it can transform both individuals and society.

This story shares similarities with Salvador Dali's painting "Persistence of Memory," which also explores the passage of time and the changing nature of reality. Just as Dali's painting depicts melting clocks, suggesting the fluidity of time, Mahfouz's story shows how time can warp our perceptions and shape our lives in surprising ways. The boy's journey to school symbolises the transition from childhood to adulthood, with the unfamiliar streets representing the uncertainties of growing up.

### Narrative Technique

Stream of Consciousness is a narrative technique that captures the flow of thoughts and feelings passing through a character's mind. In Naguib Mahfouz's "Half a Day," elements of Stream of Consciousness can be found as the technique employed to convey the protagonist's rapid and vivid experiences as he transitions from childhood to old age within a single day. The story blurs the boundaries between time and memory, reflecting the character's internal monologue and sensory impressions. Elements such as the fluidity of time, the introspective focus, and the detailed evocation of the protagonist's evolving perceptions illustrate how Stream of Consciousness can deepen the reader's understanding of the character's inner life and the transient nature of existence.

### While we read:

- The child is happy to put on new clothes. But he is reluctant to go to school.
- He expects his mother to come and stop his father from taking him to school.
- The streets are lined with gardens. On both sides are extensive fields planted with crops, prickly pears, henna trees, and a few date plants.
- Let the learners come up with any sensible answers.
- The school appears to the boy as a high-walled fortress, stern and grim.

The teacher may attempt Activity 2 on page No 16 in 'Let's recall and recreate' and Activity 1 on page No 25 in **Let's analyse** of the Reader.

Checklist for reading a prose lesson	Yes/No
I have read the prose text attentively	
I know about the historical/social background of the story	
I have taken notes while reading	
I can summarize the main events	
I have identified the main characters, setting, and plot	
I have comprehended the main idea	
I have considered different interpretations of the text	
I can tell my thoughts and opinions about the text	

**Let's recall and recreate - Activity 2 page 16**

**Process**

The teacher interacts with the learners by asking the following questions.

The first part of the story tells us about the narrator's first journey to school.

- Do you remember your first journey to school?
- Who took you to school?
- How did you go to school?
- The narrator was reluctant to go to school. Were you happy to go to school? Why?
- What were your thoughts about school?

Let the learners think for five minutes, jot down the important points and narrate the experience to the class.

**Let's analyse - Activity 1 page 25**

**Process**

The teacher invites the learner's attention to the Activity 1 on page 25. Let the learners complete the activity. The teacher may support them with ample explanations if necessary.

**Let the learners read paragraphs 5 - 13 of the short story 'Half a Day' individually. Let the learners follow the process reading given on page 6 of the teacher text.**

**While we read...**

The teacher may ask the learners to **read** from para **5 - 13**, discuss the questions from **f to k (While we read)** in pairs and answer them.

- f. When he reaches the school gate, he sees the courtyard filled with boys and girls. His father tells him to go in with a smile and be a good example to others.
- g. The woman's words have a soothing effect on the children.
- h. He feels that his misgivings had no basis.
- i. The speaker means that the children could play all sorts of games: swings, the vaulting horse, ball games, etc. In the music room, they could chant their first song. They are introduced to languages. They could see the globe of the earth. All these experiences made them think that the school is of rich variety.
- j. Before joining the school, the narrator's perspective was confined to his experience of home, highly subjective and personal. In school, he learned to cooperate and collaborate with his schoolmates, friends and others. So, the narrative shifts from the personalized I to the wider 'we'.
- k. The narrator encounters many difficulties at school. They are dust-laden winds and unexpected accidents; rivalries that bring about pain; and hatred that give rise to fighting. The woman often scowls and scolds and resorts to physical punishment.

**Let's rewind - Activity 2 page 13**

The teacher may invite the learner's attention to **Activity 2 on page 13** and instruct the learners to read/ listen to from paragraphs 1 to 13 and let them complete the activity. If necessary, the teacher may scaffold them by asking questions.

Statement	Reason
The boy was reluctant to go to school.	He was afraid that he would be punished at school.
Father wanted him to go to school.	School makes useful people out of children.
School brought him contentment.	Living beings are drawn to other living beings. His heart made friends with other boys, and he fell in love with such girls as he was to be in love with.
School was not as sweet as he thought.	Dust laden winds and unexpected accidents would happen suddenly. Rivalries brought about pain and hatred and gave rise to fighting. The woman would often scowl and scold and resort to physical punishment.

Let the learners read paragraphs **14 till the end of the short story 'Half a Day'** individually. Let the learners follow the process of reading given on page 6 of the Teacher Text.

**While we read...**

The teacher may ask the learners to read from para 14 till the end of the story, discuss the remaining questions (While we read) in pairs and answer them.

- l. The middle-aged man whom the narrator met on the way back home says this. The word of the man awakes the narrator from his world of memories.
- m. As he tries to cross the street he wonders where the street lined with gardens has disappeared; when the vehicles have invaded the streets and when the hordes of humanity have come to live upon.
- n. Though the story narrates the incidents that take place in half a day, it is about a whole life. It can be explicitly read from the sudden shifts of time and surroundings in the story.

Let the learners revisit the relevant paragraphs in the story / listen to the audiotape and answer the comprehension questions. The teacher may scaffold them with necessary questions.

**Let's rewind: Possible answers.**

1. The father wants him to be self-dependent and do things on his own.
2. The father pushes him to school and tells him to be bold. He also says that the narrator is truly beginning his life that day. (para 6)
3. All the children are curious to see the narrator. (para 7)
4. She says that the school is the children's new home. There too they have mothers and fathers. Everything that they have there is enjoyable and beneficial to knowledge and life.
5. They start learning music, language, and numbers. They are introduced to the globe which shows them various continents and countries.
6. The narrator submits himself to facts. When living beings are drawn to other living beings, the narrator's heart makes friends with boys and falls in love with girls.
7. When he waited for a long time, he realized that his father wouldn't come to take him home. So, he was startled.
8. While waiting at the crossroads, the narrator thinks he will not be able to cross.
9. The young lad employed at the ironing shop on the corner offers to help him. He addresses the narrator calling him 'Grandpa' because now the narrator is an old man.
10. Yes, the story beautifully portrays the passage of time and transitions from childhood to old age. The boy goes to school with his father through a street lined with gardens. On both sides, there are extensive fields with crops, prickly pears, and henna trees. But on the way back home, he only sees high buildings and streets surging with children. On his way to school, he is helped by his father. But on the way back home, he is helped by a small boy.
11. In Naguib Mahfouz's "Half a Day," the changing landscape and surroundings symbolise the passage of time and the narrator's journey through life. As the narrator moves through various stages of life, from childhood to old age, the shifting landscape reflects his sense of displacement and confusion. Each new environment represents a different phase of his life, and the narrator struggles to make sense of the rapid changes and transitions, ultimately highlighting the transient nature of existence and the inevitability of ageing and mortality.
12. The author hasn't named any of his characters. The author seems to suggest that the characters in the story can represent any human being in the world, irrespective of their locality, having the same assurance of time and fate.
13. The narrator holding his father's hand at the beginning of the story represents the innocence and dependency of childhood towards their parents. The narrator holding the hand of the small boy in the ironing shop at the end of the story



symbolises the passage of time, from childhood to old age, indicating the cyclic nature of life. These two actions symbolise the journey of life, from dependence to independence, from childhood to old age and the interlinked aspect of human existence.

**Activity 1 - page 12**

The teacher invites the attention of the learners to Activity 1 on page 12 in **Let's rewind** and encourages learners to find out the necessary details to complete the activity.

The activity has 3 parts, the three facets of human life are depicted distinctively in the following paragraphs. Age of innocence can be found from 1 to 4, age of growth and learning from para 5-13 and age of dependence from 13 to the end.

The teacher may play the audio/ make the learners read the three parts and scaffold them with necessary questions for answering each part.

Age of innocence	Setting	<ul style="list-style-type: none"> <li>• <b>The street with garden</b> :The narrator and his father walk along a street lined with gardens, where extensive fields are planted with various crops such as prickly pears, henna trees, and a few date palms. This setting portrays a natural environment.</li> <li>• <b>The school building</b>: The school is depicted as a large, high-walled fortress, which the narrator perceives as stern and grim. It stands at the end of the road, showing a significant departure from the familiarity and comfort of home.</li> <li>• <b>The courtyard of the school</b>: Upon arriving at the school gate, the narrator and his father observe the vast courtyard filled with boys and girls. This setting represents the actual environment of a school, bustling with activities.</li> </ul>
	Attitude	<ul style="list-style-type: none"> <li>• <b>Apprehension and resistance</b>:The narrator exhibits apprehension and resistance towards the idea of going to school. He clings to his father's hand, appealing for help from his mother, and openly challenges his father about why he must attend school, expressing his reluctance to leave the intimacy of home.</li> <li>• <b>Scepticism and disbelief</b>: The narrator does not believe in the benefits of attending school. He considers taking him to school as being torn away from the comfort of home. He doubts the usefulness of placing him in the school environment.</li> </ul>

		<ul style="list-style-type: none"> <li>• <b>Reluctant compliance:</b> Despite his apprehensions the narrator eventually complies with his father's instructions to enter the school courtyard alone. He is urged to put on a smile and be a good example to others, indicating his reluctant acceptance of the situation.</li> </ul>
Age of growth and learning	Settings	<ul style="list-style-type: none"> <li>• <b>The School Courtyard:</b> This is where the narrator finds himself after being pushed by his father. It's a vast space surrounded by high buildings, where children gather, and various activities take place.</li> <li>• <b>The Classroom and Facilities:</b> Within the school, the narrator experiences different aspects of learning, such as the music room where they chant songs, the introduction to language, and the educational resources like the globe showing continents and countries.</li> <li>• <b>The Challenges and Realities of School Life:</b> As the narrator adjusts to school life, he encounters challenges such as rivalries, accidents, and the disciplinary actions of the teachers. This setting reflects the complexities and realities of the school environment beyond its initial allure.</li> </ul>
	Attitude	<ul style="list-style-type: none"> <li>• <b>Initial Discomfort and Uncertainty:</b> The narrator initially feels hesitant and uncertain as he enters the school courtyard, feeling like a stranger and unsure of what to expect.</li> <li>• <b>Adaptation and Acceptance:</b> Despite the initial discomfort, the narrator gradually adapts to school life and accepts the new environment. He finds companionship and joy in friendships and activities, and he appreciates the opportunities for learning and growth that school provides.</li> <li>• <b>Recognition of Challenges and Responsibilities:</b> Over time, the narrator acknowledges the challenges and responsibilities that come with school life. He realizes that it's not all fun and games, but rather requires effort, patience, and perseverance to navigate the complexities of relationships and academic pursuits.</li> </ul>
Age of dependence	Settings	<ul style="list-style-type: none"> <li>• <b>The School Gate at the End of the Day:</b> The narrator finds himself at the school gate as the bell rings, signaling the end of the</li> </ul>

		<p>school day. Throngs of children rush towards the gate, bidding farewell to friends and sweethearts.</p> <ul style="list-style-type: none"> <li>• <b>The Changed Surroundings:</b> As the narrator steps outside the gate, he realizes that the familiar street lined with gardens has transformed drastically. It is now filled with vehicles, hordes of people, hills of refuse, and various disturbances such as conjurers, a circus opening, and conflicts between individuals.</li> <li>• <b>The Crossroads and Busy Street:</b> The narrator attempts to make his way home through the bustling street, specifically at the crossroads between the gardens and Abu Khoda. However, he encounters difficulty crossing due to the stream of cars and the chaos caused by the fire engine.</li> </ul>
	<p>Attitude</p>	<ul style="list-style-type: none"> <li>• <b>Confusion and Disorientation:</b> The narrator experiences confusion and disorientation as he navigates the transformed surroundings. He is startled by the drastic changes that have occurred in such a short span of time, feeling disoriented and questioning how it all happened.</li> <li>• <b>Concern and Irritation:</b> The narrator expresses concern and irritation as he tries to find his way home amidst the chaos of the busy street. He becomes frustrated by the obstacles and disturbances he encounters, such as the congestion of cars and the blaring sirens.</li> <li>• <b>Dependency and Vulnerability:</b> Despite his initial hesitation, the narrator accepts assistance from the young lad at the ironing shop, demonstrating a sense of dependency and vulnerability in his attempt to navigate the unfamiliar and chaotic environment.</li> </ul>

**Possible answers to the questions**

- "Half a Day" highlights the rapid transformation of society by portraying the narrator's journey through various stages of life in a few hours, showing changes from childhood innocence to urbanization, technological advancements, and cultural shifts.
- In "Half a Day," the passage of time is portrayed through the rapid journey of the narrator through various stages of life, from childhood to old age, in half a day. This

fast timeline symbolises the fast pace of societal changes and the fleeting nature of human existence. The changing landscape serves as a visual representation of the passage of time.

- The title "Half a Day" suggests that the story covers a short period, highlighting how quickly life passes by. It suggests that the narrator experiences the different stages of life - from childhood to old age - in just half a day, emphasizing the fleeting nature of time.
- In "Half a Day," the central character undergoes a transformation in his attitude. Initially, he is filled with the innocence and wonder of childhood. But as he passes through different experiences in life, his attitude changes and he becomes frustrated by the changes.

### **Let's Rewind- Activity 3, Page No 14**

The teacher invites the learners' attention to the activity.

Let the learners complete the Memory Lane suitably.

The teacher may help them with the following questions.

1. Where does the story begin? Was he happy to go to school?
2. How does the narrator feel as he reaches the school gate?
3. What does the narrator see as he enters the campus? How does he feel then?
4. How do the woman's instructions change the narrator's attitude towards school?
5. How does the school entertain the narrator? What were the things that attracted him?
6. Does the school give the boy only sweet experiences? What realisations does he have at school about life?
7. Does his father come to take him home?
8. What does the narrator see around as he gets out of the school?
9. How does his surroundings differ from those he sees on his way to school?
10. How does the author feel as he stands at the crossroad?
11. Who helped the narrator cross the road?

The teacher may ask more questions with a view to helping the learners to complete the memory lane.

Let the learners narrate/ retell the story using the Memory Lane.

### Activity 3

**Memory Lane:**

**Answer hints:**

<p><b>Leaving Home:</b> I walked with my father wearing new clothes. I was happy but had fears about going to school.</p>	<p><b>The Woman's instructions:</b> The woman told me that there too were many mothers and fathers. There they had everything that was enjoyable and beneficial to knowledge and life. She told me to dry my tears and face life joyfully.</p>
<p><b>Walking to school:</b> I walked to school along the street lined with gardens; on both sides were extensive fields planted with crops. Prickly pears, henna trees, and a few date palms. I asked my father about my inhibitions of going to school. He tried to convince me that school was a factory that made useful people out of children.</p>	<p><b>Making friends:</b> Living beings were drawn to other living beings. My heart made friends with such boys, and they were to be my friends and fell in love with girls as I was to be in love with.</p>
<p><b>At the school gate:</b> As I reached near the school, it appeared to me like some huge, high-walled fortress, stern and grim. When we arrived at the gate, we could see the courtyard, vast and crammed full of boys and girls.</p>	<p><b>Realisation:</b> We found that the school was not totally sweet and unclouded. There were unexpected accidents. Rivalries brought pain and hatred or gave rise to fighting. The woman would scowl and scold.</p>
<p><b>Inside the campus:</b> When I walked into the campus faces of boys and girls came into view. I didn't know any of them. They looked at me curiously.</p>	<p><b>An elderly man crossing the road:</b> I got out of the campus and proceeded a few steps, then came to a halt. The streets lined with gardens had disappeared. Vehicles had invaded it. Hills of refuse had come to cover its sides. High buildings had taken over. There were disturbing noises shaking the air.</p>

**Let's recall and recreate: Activity 1**

By the completion of the reading of the story, the learners will have completed the worksheet for the character sketch.

Now let the learners categorise and complete the character map of the narrator.

Let the learners prepare the character sketch of the narrator.

<b>Physical Appearance</b>	
<p>A young schoolboy Six or seven years old New clothes – black shoes, green school clothes, red tarboosh</p> <p>An old man ..... .....</p>	
<p><b>Personality Traits</b></p> <p>Innocence Eagerness to know. Friendly Loving Irritated</p>	<p><b>Role in the story</b></p> <p>A small boy who goes to school reluctantly on the first day of school. His school life – how he makes friends – how different is school from his expectations – what changes come over him through half a day of school. Through his eyes we see him as an observer, guide and commentator.</p>
<p><b>Analysis of expression/ remarks by the author/other characters</b></p> <ul style="list-style-type: none"> <li>• <b>Author's Description of Childhood:</b> Narrator: "All my clothes were new...This was no feast day but the day on which I was to be cast into school for the first time." This tells us how excited but also nervous the main character feels about starting school.</li> <li>• <b>Father's Explanation of School:</b> Father: "School's not a punishment. It's the factory that makes useful people out of children." This shows how the father tries to reassure the main character that school is important for becoming a good person.</li> <li>• <b>Narrator's Initial Impressions of School:</b> Narrator: "It looked like some huge, high-walled fortress, stern and grim." This describes how scary and unfamiliar the school seems to the main character.</li> <li>• <b>Encounter with Another Child:</b> Another Child: "My father's dead," This simple statement shows how the main character realises that others have experienced loss too.</li> </ul>	<p><b>Realisation</b></p> <p>When the narrator is called "grandpa" by the boy from the ironing shop, it serves as a moment of profound realization for him. This encounter highlights the stark contrast between the narrator's youthful perception of himself and the reality of his aging and the passage of time. The use of "grandpa" by the boy emphasizes how much the narrator has changed since his school days, now appearing older and out of touch with the world around him.</p>

<ul style="list-style-type: none"><li>• <b>Teacher's Encouragement:</b> Teacher: "Dry your tears and face life joyfully, won't you?" The teacher tries to cheer up the children and encourage them to embrace their new school life.</li><li>• <b>Narrator's Reflections on School Life:</b> Narrator: "From the first moment my heart made friends... Then it seemed to me my misgivings had had no basis." The main character reflects on how he starts to enjoy school and make friends.</li><li>• <b>Narrator's Disorientation:</b> Narrator: "Good Lord! Where was the street lined with gardens? Where had it disappeared to?" This shows the main character's confusion and disorientation as he sees his surroundings change rapidly.</li><li>• <b>Encounter with Acquaintance:</b> Acquaintance: "It's a long time since we last met, how are you?" This dialogue illustrates how the main character encounters someone he knows, but everything feels different.</li><li>• <b>Narrator's Sense of Loss:</b> Narrator: "I almost went crazy. How could all this have happened in half a day, between early morning and sunset?" This expresses the main character's frustration and disbelief at how much has changed in just one day.</li></ul>	
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### Let's edit

**Discourse and language editing** in the English classroom is crucial for improving communication skills and ensuring clarity in writing. It helps students understand language nuances, refine their writing, and express themselves effectively in various contexts, setting them up for success in academics and beyond.

The discourses crafted by learners may contain errors that need to be rectified through editing. Editing should be approached systematically in the classroom, without forceful intervention from the teacher. The editing process should be designed to address



learners' perceived need for correction. It should be executed through multiple levels and steps in a sequential manner, ensuring comprehensive refinement.

There are various levels of editing such as thematic, syntactic, and morphological, and the editing of spelling and punctuation.

The following process is suggested for editing.

### 1. Thematic editing

The teacher:

- Encourages the learners to compare their work with their peers.
- Prompts learners to introspect on their work, pointing out any missing points.
- Draws out any missing points during group discussions or individual interactions.
- Prompts learners to incorporate these ideas into their discourse.
- Emphasises collaborative learning by fostering discussions and idea-sharing among peers.
- Encourages an iterative process where learners continuously refine their work based on feedback and insights gained from comparisons.
- Maintains an open and supportive environment where learners feel comfortable sharing and incorporating feedback.

### 2. Syntactic editing

The teacher:

- Identifies the sentence structure errors within the group's work, focusing on excess words, missing words, and incorrect word order.
- Chooses a sentence with incorrect word order and present it to the group, stating: "There appears to be an issue with the word order in this sentence. What changes would you suggest?"
- If a sentence has missing words, underlines the part of the sentence where the word is absent and asks the group: "There seems to be a word missing here. Can you provide the missing word?"
- In the case of excess words, the teacher points out the sentence and asks: "There appears to be an extra word used here. Can you identify it?"
- Allows time for group members to offer suggestions for corrections. If there's no immediate response, temporarily sets the issue aside.
- Avoids suggesting corrections or giving grammatical explanations, as this may hinder language acquisition, which is primarily a non-conscious process.
- Focuses solely on addressing sentence structure errors during these editing sessions, disregarding other types of errors.

### 3. Morphological editing

After addressing the syntactic errors, the teacher shifts focus to errors related to morphology. This category encompasses a wide range of errors.

**i. Wrong tense form**

The teacher:

- Identifies instances where the learner confuses present and past tenses.
- Focuses on verbs that are not in the proper tense form, such as using present tense instead of past tense or vice versa.
- Underlines the verb that is not in the correct form and prompts the learners: "This word is not in the proper form in this sentence. Do you want to change it?"
- Allows time for learners to respond. If there's no immediate response, provides a prompt: "Do you want to say, 'the boy slept yesterday' or 'the boy sleeps yesterday'?"
- Encourages learners to correct the tense error by choosing the appropriate verb form.
- Reinforces understanding by discussing the differences between present and past tense usage in various contexts.
- Fosters an environment where learners feel comfortable asking questions and seeking clarification about tense usage.

**ii. Aspectual errors**

The teacher:

- Identifies aspectual errors in sentences, specifically errors related to the perfective and progressive aspects.
- Underlines the words that are incorrectly represented, such as "has eat" or "is ate."
- Prompts the learners by inviting suggestions for refining the sentence: "These words are not correctly represented in this sentence. How would you like to correct it?"
- If there's no immediate response, offers a suggestion: "Perhaps you meant to say, 'the boy has eaten' or 'the boy is eating'?"
- Encourages learners to choose the correct expressions to accurately represent the intended aspect.
- Discusses the differences between perfective and progressive aspects in English and provides examples to reinforce understanding.
- Creates a supportive atmosphere where learners feel empowered to ask questions and explores different aspects of English grammar.

**iii. The Passive**

The teacher:

- Identifies errors related to passive constructions in sentences, such as "The chicken eaten by the boy."
- Prompts the learners to suggest improvements for refining the expression: "How would you suggest refining this expression?"
- If learners do not offer suggestions, provides the correct expression: "The correct expression should be 'The chicken is eaten by the boy' ."

- Encourages learners to understand the structure and usage of passive constructions.
- Discusses examples and scenarios where passive constructions are appropriate and effective.
- Fosters an environment where learners feel comfortable experimenting with and practising passive constructions.
- Reinforces learning by providing additional examples and opportunities for practice.

**iv. Agreement**

The teacher:

- Identifies agreement errors in sentences, including errors in person, number, and gender agreement.
- Sensitises learners to the correct expression by highlighting the errors: "In this sentence, there's an agreement error. Can you identify it?"
- Prompts learners to suggest corrections for the agreement error: "How would you correct this expression to ensure agreement?"
- If learners struggle to identify or suggest corrections, provides the correct expression: "For example, instead of 'I has a pen,' it should be 'I have a pen' to ensure person agreement."
- Discusses the importance of agreement in terms of person, number, and gender in English grammar.
- Provides examples and explanations to reinforce understanding of correct agreement usage.
- Creates opportunities for practice and reinforcement to help learners internalise correct agreement patterns.
- Encourages learners to pay attention to agreement when speaking and writing.

**v. Affixes**

The teacher:

- Identifies errors related to prefixes and suffixes in sentences, which are collectively known as affixes.
- Provides the correct versions for words with wrong prefixes or missing suffixes: For example, instead of "Jisha was worried about her inability to swim," it should be "Jisha was worried about her inability to swim."
- Avoids explicitly teaching grammatical points or using grammatical terminology.
- Encourages learners to incorporate the corrected versions into their sentences.
- Offers corrections for words with wrong suffixes or no suffix: For instance, instead of "We want to learn English quick," it should be "We want to learn English quickly."
- Maintains a focus on improving language accuracy without delving into formal grammar rules.
- Provides alternative examples to reinforce understanding and application of affixes.

- Fosters an environment where learners feel comfortable experimenting with language and learning through practical application.

**vi. Spelling and Punctuation**

The teacher:

- When addressing punctuation errors, encourages learners to identify and correct mistakes collaboratively.
- Encourages learners to check their spelling independently by advising them to consult dictionaries or seek help from peers.
- After editing one group's product, assigns the remaining group products for editing by the learners themselves, preferably in small groups.
- Fosters an environment where learners feel empowered to take ownership of their editing process and support each other in identifying and rectifying errors.
- Emphasises the importance of accuracy in punctuation and spelling for clear communication and effective writing.
- Provides guidance and support as needed but encourages learners to take the initiative in identifying and correcting errors autonomously.
- Reinforces the learning process by discussing common errors and strategies for improvement during group editing sessions.
- Celebrates progress and improvements made by learners as they refine their writing skills through collaborative editing.

**Let's recall and recreate: Activity 3, page 16**

The teacher interacts with the learners using the following questions.

- What was the mental condition of the boy when he was brought to school for the first day?
- How did the woman console and encourage him?
- What impact did her words have on him?

The teacher invites the learner's attention to paragraph 13.

Let the teachers read the paragraphs.

Now let them complete the conversation individually.

Let them present in groups.

Editing in the group.

Group refinement.

Let each group present.

The teacher megaphones the errors and edits them with ample justifications.

## DEBTS OF GRATITUDE

- *Selma Lagerlof*

The teacher connects the first lesson with the second one using a link talk.

### **Selma Lagerlof**

Selma Lagerlof (1858–1940) was a Swedish author and the first female writer to win the Nobel Prize in Literature in 1909. Her work, deeply rooted in Swedish folklore and rural life, has left an enduring mark on world literature. Lagerlof's writing often explored themes of morality, justice, and the supernatural, captivating readers with her imaginative storytelling and richly drawn characters.

Selma Lagerlof was born on November 20, 1858, in Marbacka, a small town in southern Sweden. She grew up in a family of farmers and was raised in a traditional rural environment. Lagerlof's childhood experiences and the tales she heard from local people deeply influenced her writing style and the themes she would later explore in her works.

Despite facing some challenges due to health issues in her early years, Lagerlof showed an early aptitude for storytelling and writing. She attended the Higher Women's Teacher Training College in Stockholm, where she received her education and began honing her literary skills.

Lagerlof's literary career took off with the publication of her debut novel, "GostaBerling's Saga," in 1891. The novel, set in Varmland, Sweden, where Lagerlof spent much of her childhood, received critical acclaim and established her as a prominent literary figure in Sweden. It was later adapted into a successful film directed by Mauritz Stiller in 1924, further solidifying Lagerlof's reputation.

Following the success of "GostaBerling's Saga," Lagerlof continued to produce a diverse body of work, including novels, short stories and plays. Her writing often delved into Swedish folklore and mythology, blending realism with elements of fantasy and the supernatural. Some of her notable works include "The Wonderful Adventures of Nils" (1906–1907), a children's book that remains a classic of Swedish literature, and "The Saga of GostaBerling," which was adapted into numerous stage productions and films.

### **Nobel Prize and Legacy:**

In 1909, Selma Lagerlof made history by becoming the first woman to be awarded the Nobel Prize in Literature. The Nobel Committee praised her "lofty idealism, vivid imagination, and spiritual perception," recognizing her significant contributions to literature. Lagerlof's win brought international attention to Swedish literature and paved the way for other women writers.

Throughout her life, Lagerlof remained dedicated to her writing and activism. She was a vocal advocate for social justice and women's rights, using her platform to address issues such as poverty, inequality, and education.

Selma Lagerlof's literary legacy endures to this day, with her works translated into numerous languages and studied in schools and universities worldwide. Her ability to capture the essence of Swedish culture and folklore while exploring universal themes has earned her a lasting place in the annals of world literature. Lagerlof's influence can be seen in the works of subsequent generations of writers, and her novels continue to enchant readers of all ages with their timeless appeal.

### Nobel Prize

The Nobel Prize is a set of prestigious international awards presented annually in recognition of outstanding achievements in six categories: Peace, Literature, Chemistry, Physics, Medicine (Physiology or Medicine), and Economic Sciences. These prizes were established by the will of Alfred Nobel, a Swedish inventor, engineer, and industrialist, who left instructions for the establishment of the Nobel Prizes in his 1895 will.

The Nobel Prize is awarded to individuals or organizations that have made significant contributions to humanity in their respective fields. For example, the Peace Prize is awarded to those who have made efforts to promote peace and resolve conflicts, while the Literature Prize recognizes exceptional contributions to literature.

The Nobel Prize Ceremony takes place on December 10th each year, the anniversary of Alfred Nobel's death, in Oslo, Norway, for the Peace Prize, and in Stockholm, Sweden, for the other categories. The function is conducted in these locations to honor Nobel's Swedish roots and his wishes as expressed in his will.

The Nobel Prize aims to recognize and encourage excellence in various fields, promote advancements in knowledge, and inspire individuals and organizations to continue their impactful work for the betterment of humanity. It serves as a symbol of achievement and excellence, highlighting the importance of innovation, discovery, and humanitarian efforts across the globe.

## Banquet Speech

A banquet speech is a significant address delivered during a formal dinner or celebration, typically commemorating an event, honouring an individual or group, or marking a special occasion. It serves as a focal point of the gathering, aiming to entertain, inspire, and sometimes inform the audience. Banquet speeches are crafted with careful consideration, often incorporating elements of humour, gratitude, and reflection. They may highlight achievements, express appreciation, or share insights relevant to the theme of the event. Such speeches are not only meant to engage and captivate the audience but also to leave a lasting impression, fostering a sense of camaraderie and celebration among attendees. Whether delivered by a renowned speaker or a host intimately connected to the occasion, a well-executed banquet speech has the power to uplift spirits, strengthen bonds, and create cherished memories for all those in attendance.

The Nobel banquet speech is a momentous occasion where laureates from various fields gather to celebrate their achievements and share their insights with the world. This speech serves as an opportunity for Nobel Prize recipients to reflect on the significance of their work, express gratitude to those who have supported them along their journey, and highlight the importance of their respective fields in shaping the future of humanity. It is a platform to address pressing global issues, advocate for positive change, and inspire others to pursue excellence in their endeavours. The Nobel banquet speech encapsulates the essence of intellectual achievement, innovation, and the relentless pursuit of knowledge for the betterment of society.

### Overview of the lesson:

The speaker, travelling to Stockholm to receive the prestigious Nobel Prize in Literature, finds herself lost in contemplation aboard the train. As darkness envelops the outside world, she is surrounded by the quiet dozing of her fellow passengers, her thoughts consumed by the rattling of the train.

Reflecting on past journeys to Stockholm, often fraught with challenges like exams, the speaker anticipates the forthcoming challenge of accepting the Nobel Prize. Yet, amidst this anticipation, a profound joy swells within her at the recognition of her literary accomplishments.

However, this joy is tinged with sorrow as she remembers her father, who has passed away. She deeply regrets not being able to share this momentous occasion with him, knowing how proud he would have been.

As the train journey continues, the noise of the world fades away, and the rhythmic sound of the wheels becomes a soothing melody. Lost in this tranquil ambience, the speaker's thoughts drift into daydreams, imagining a reunion with her father in paradise.



In her reverie, she pictures her father sitting on a veranda surrounded by sunshine, flowers, and birds. She envisions the tender exchange of greetings and the overwhelming desire to share her news, only to delay, savouring the moment a while longer.

The speaker's thoughts then wander to the debts she owes—not just to her father, but to the myriad influences that have shaped her life and writing. From childhood tales and songs to the wonders of nature, from supportive friends to devoted readers, each has contributed to her journey as a writer.

As she delves deeper into her indebtedness, the speaker imagines the conversation with her father, seeking advice on how to repay these debts. She recounts her gratitude for the recognition bestowed upon her by the Nobel Academy, realizing the magnitude of this honour.

Finally, the speech culminates with the speaker proposing a toast to the Swedish Academy, acknowledging the complexity of her indebtedness and finding comfort in her father's acceptance and joy. In doing so, she expresses gratitude for the honour bestowed upon her and the journey that led her to this moment.

**Refer to the micro processing of reading given on page no 6.**

**Let the learners read paragraphs 1-9 of the banquet speech 'Debts of Gratitude' individually.**

**While we read**

- a. The narrator's earlier trips had usually been to do something difficult as pass examinations. Now, she was coming to receive the Nobel Prize in Literature.
- b. Let the learners come up with their responses. The teacher may encourage them to speak by asking simple questions.
- c. The narrator was sad at the thought of her father because he was no longer alive, and she couldn't tell him.
- d. Here the author's thoughts are shifting from the surroundings of the train to her daydream of going to meet her father. Her shift from the surroundings of the train to her daydreams make her think that the coaches no longer...."
- e. Father is an old man who lives close to nature. He was a voracious reader too.
- f. The speaker requests advice from her father regarding how to repay the various debts she feels she owes. These debts include not just financial debts, but also debts of gratitude towards her family, friends, readers, mentors, and even nature itself. She seeks guidance on how to honour these debts, especially after being awarded the Nobel Prize, which she sees as a culmination of the trust and recognition bestowed upon her.

**Let the learners read paragraphs 10-16 of the banquet speech 'Debts of Gratitude' individually.**

- g. When the narrator would tell him that she was indebted to her father for playing piano and singing Bellman's songs to them and how he would let them read Tegner and Rineberg and Dryden. It was to him that she fell first into debt.
- h. The speaker could experience poetry in hard rocks and black forests when she listened to the wonderful stories of water- spirits and trolls and enchanted maidens narrated by the old men and women sitting in their small cottages.
- i. Selma's father consoles her by telling her not to fear and that there is a remedy for her trouble.
- j. Their criticism has helped her to improve her writing.
- k. Selma's words that she is grateful to all those who praised and criticized her make him less calm.
- l. They tried to open doors for her when no one dared to believe in her.
- m. Father will say that he cannot believe that the academy has awarded the prize. He will look at her face and eyes. Then every wrinkle in his face will tremble and tears will come into his eyes.
- n. Selma is indebted to the Academy for showing that they have trust enough in her to single her out before the whole world.

**Let's rewind**

1. The journey by train serves as a backdrop for the narrator's introspective reflections. The train journey provides a physical setting conducive to deep contemplation, as the narrator is surrounded by quietness and darkness. It becomes a metaphorical journey through the narrator's memories and emotions, especially regarding the significance of receiving the Nobel Prize in Literature. The rhythm of the train and the feeling of gliding through space contribute to the reflective mood, allowing the narrator to delve into her thoughts and emotions.
2. The writer expresses a deep sense of indebtedness to nature throughout her speech. She acknowledges nature's role in shaping her worldview and inspiring her creativity. For instance, she mentions how nature, including animals, birds, trees, and flowers, has shared its secrets with her. This indicates her profound connection with the natural world and how it has influenced her understanding of beauty, poetry, and life itself
3. a. **Nature:** Nature plays a significant role in shaping the narrator's imagination and understanding of the world. She expresses gratitude for the lessons she has learned from the natural world, including the poetry found in rocks, forests, animals, and birds.

- b. **Literature:** The narrator credits her father for introducing her to literature, including fairy tales, sagas, and poetry. These literary experiences cultivated her love for storytelling and imagination, influencing her future career as a writer.
- c. **Art:** While art is not explicitly mentioned in the speech, it can be inferred that the narrator's exposure to various forms of art would have contributed to her creative development and worldview.
- d. **Friends and family:** The narrator acknowledges the support and influence of her friends and family, especially her father and mother. Their encouragement and love have played a crucial role in shaping her identity and nurturing her talents.
- e. **Her readers:** The narrator expresses gratitude towards her readers, recognizing their role in her success as a writer. Their interest and appreciation for her work motivate and inspire her to continue writing.
4. Selma expresses her gratitude by acknowledging the contributions and influences of various individuals and elements in her life. She reflects on her debts to her father, family, friends, nature, literature, art, and readers, emphasizing their roles in shaping her identity and career as a writer. Additionally, she expresses her appreciation for the honour bestowed upon her by the Swedish Academy, recognizing it as a significant milestone in her life.
5. When the narrator says, "My biggest debt has not yet come," she implies that despite acknowledging her debts to various individuals and elements in her life, there are still future challenges and responsibilities awaiting her. This suggests that she anticipates further opportunities to express gratitude, grow as a person, and fulfil her obligations, both as a writer and as a human being.
6. Selma Lagerlof's message to her audience and us is one of gratitude, humility, and the recognition of interconnectedness. Through her speech, she emphasizes the importance of acknowledging and appreciating the influences and contributions of others in shaping one's life and career. She highlights the role of nature, literature, family, friends, and readers in her journey as a writer, illustrating the interconnectedness of all these elements. Additionally, her speech reflects her deep sense of humility in the face of receiving prestigious accolades, as well as her commitment to continue learning, growing, and expressing gratitude for the opportunities and support she has received.

**Let's recall and recreate:**

**Sample Announcement:**

Ladies and Gentlemen,

It is with great pleasure and profound honour that we gather here today to extend our warmest welcome to the esteemed Selma Lagerlof. Tonight, we are privileged to celebrate the remarkable achievements of a literary luminary whose contributions have left an indelible mark on the world of literature.

As Selma Lagerlof arrives in Stockholm to receive the prestigious Nobel Prize in Literature, we are reminded of the profound impact her works have had on readers across the globe. Through her unparalleled storytelling prowess, Lagerlof has transported us to realms of imagination, weaving tales that resonate with the deepest facets of the human experience.

In her evocative prose, Lagerlof has illuminated the beauty of the human spirit, exploring themes of love, loss, resilience, and redemption with unparalleled depth and sensitivity. Her narratives have served as beacons of inspiration, transcending the boundaries of culture, language, and time.

Tonight, as we gather to honour Selma Lagerlof, let us reflect on the enduring legacy of her literary brilliance. Let us pay tribute to a visionary wordsmith whose words have stirred the hearts and minds of countless readers around the world.

Selma Lagerlof, your presence among us tonight fills our hearts with pride and admiration. We extend our warmest congratulations on this well-deserved honour and offer our deepest gratitude for enriching the world with your extraordinary literary gifts.

Ladies and gentlemen, please join me in extending a resounding applause and a heartfelt welcome to Selma Lagerlof as she receives the Nobel Prize in Literature.

**2. Letter**

**Activity 2:**

The teacher interacts with the learners using the following questions.

- Who are the persons who helped Selma Lagerlof in developing her career as a writer?
- What role did her faithful friend Esselde play in her development?

Let the learners revisit the related paragraph. (Para12)

The teacher invites the learners' attention to the activity on page 21 of the English Reader.

The teacher asks the learners to write the letter.

If they find any difficulty with the features of the letter, the teacher may help them by distributing/displaying a sample of friendly letters.

The teacher may help them by asking simple questions to sensitise the discourse features.

Let the learners complete the task individually.  
Let them discuss in groups and edit.  
Group Presentation.  
Editing.

### Grading Indicators

- Uses language suitable for a formal letter
- Uses proper and complementary close
- The message is suitably conveyed
- Uses well-formed sentences
- Ideas are properly linked

### Sample letter

Dear Esselde,

As I sit down to write to you, I find myself overwhelmed with gratitude and emotion. How can mere words express the depth of what I feel towards you, my dear friend? It seems like only yesterday when we embarked on this literary journey together, filled with uncertainties and dreams that seemed too far-fetched to grasp.

Reflecting on our past struggles and triumphs, I am reminded of the pivotal role you played in my life. When the world seemed deaf to my voice and blind to my aspirations, you stood by me with unwavering faith and support. You were the beacon of light in my darkest moments, the one who believed in me when even I doubted myself.

Do you remember those days of endless rejection letters and closed doors? It was your persistence, your unwavering belief in my talent, that kept me going. You never hesitated to lend a helping hand, to open doors that seemed bolted shut, and to pave the way for my words to be heard.

And now, as I sit here, bound for Stockholm to receive the highest honour in literature, I cannot help but think of you and the role you played in bringing me to this moment. The Nobel Prize, Esselde, is not just a recognition of my work; it is a testament to the power of friendship, faith, and perseverance.

I wish you could be here with me, to share in this moment of triumph and celebration. But even though miles may separate us, know that you are always in my thoughts. You, Esselde, are the unsung hero behind every word I write, and every story I tell.

As I stand before the world to accept this honour, I will carry you in my heart, knowing that none of this would have been possible without you. So here's to you, my dear friend, my confidante, my pillar of strength. Thank you for believing in me when no one else did.

With deepest gratitude and affection,  
Selma Lagerlof

### 3. Certificate of Appreciation

The teacher may ask the learners to go through the content and structure of the certificate of appreciation and note down the features they identified.

#### Features of a Certificate of Appreciation

**Title:** The certificate usually begins with a title that clearly states its purpose.

**Recipient's Name:** The name of the person receiving the certificate is prominently displayed.

**Statement of Appreciation:** A heartfelt message expressing gratitude and appreciation for the recipient's specific actions, achievements, or contributions.

**Date:** The date on which the certificate is issued is typically included.

**Issuer's Information:** The name, logo, or seal of the organization or individual presenting the certificate is usually featured to provide credibility.

**Signature(s):** The signatures of relevant authorities or representatives from the issuing organization should be given in the certificate.

**Design Elements:** Decorative elements, borders, colours, and graphics are often used to enhance the certificate's visual appeal.

#### Sample certificate

#### **[Certificate of Appreciation]**

*In Recognition of Outstanding Achievement*

*This Certificate is Awarded to*

***Selma Lagerlof***

*Recipient of the Nobel Prize in Literature*

*Presented with heartfelt gratitude and admiration for your exceptional contributions to literature and storytelling. Your words have captivated readers worldwide, enriching our lives with tales of wonder, wisdom, and imagination.*

*Your ability to weave together the threads of fantasy and reality has left an indelible mark on the literary landscape, inspiring generations of writers and readers alike.*

*Your unwavering dedication to the craft of writing, coupled with your profound understanding of the human spirit, has earned you the highest honour in literature.*

*May your legacy continue to shine brightly, illuminating the path for future storytellers and enchanting audiences for years to come.*

[Seal of the Nobel Prize]

Presented on .....

[Signature]

[Name of Presenter]

[Title/Organization]



## Nothing Twice

- *Wisława Szymborska*

### About the author

Wisława Szymborska, a Polish poet, editor, and columnist, authored “Nothing Twice” is a well-known poet who was highly influenced by World War II and Stalinism. She won the Nobel Prize for Literature in 1996. Her poems occupy domestic, everyday moments against layers of historical and philosophical backdrops. While her poems appear deceptively simple, they often explore deeper topics such as in the case of “Nothing Twice.” Though it appears to be a witty poem about life’s fleetingness—with humorous images such as “the planet’s biggest dunce” (Line 6) going to summer school—it delves into more serious themes about existence and how one reconciles their ticking time on earth.

“Nothing Twice” is far from the lighthearted poem it appears to be on the surface. Szymborska uses rhythm, rhyme, repetition, and similes to lighten the verse. Her poems, while serious, are often playful, ironic, and humorous. As a Polish poet who lived through World War II, Szymborska is known for using humour and levity alongside serious themes.

Szymborska wrote more than fifteen books of poetry during her lifetime. While she was greatly appreciated in her country, it wasn’t until she received the Nobel Prize for Literature in 1996 that she gained international recognition. Since then, many of her poems and collections have been translated into a vast number of languages, including English, Swedish, Bulgarian, Italian, Czech, Hebrew, Romanian and many others. Her books that have been translated into English include *People on a Bridge* (1990), *View with a Grain of Sand: Selected Poems* (1995), *Miracle Fair: Selected Poems of Wisława Szymborska* (2001), and *Monologue of a Dog* (2005), among others.

Szymborska’s poems have been applauded for their “ironic precision [that] allows the historical and biological context to come to light in fragments of human reality”. “Nothing Twice,” a poem that may have undertones of war and loss is largely about the passing of time.

Szymborska received several prizes and awards, including the Polish PEN Club prize, the Herder Prize, and the Goethe Prize. Her poetry has been called everything from unforgettable to witty to wise. On February 1, 2012, Szymborska died at the age of 88.

### Overview of Nothing Twice

“Nothing Twice” by Wisława Szymborska is a contemplative poem that delves into the transient nature of existence and the significance of embracing life’s uncertainties. Through a series of vivid and thought-provoking imagery, the poet reflects on the idea that every moment is unique and cannot be replicated.

The poem begins with the assertion that “Nothing can ever happen twice,” setting the tone for the exploration of life’s fleeting moments. Szymborska illustrates this concept



through various examples, such as a missed opportunity to catch a departing train or the chance encounter with a stranger. Each experience, no matter how seemingly mundane, holds its significance because it occurs only once.

The poet encourages readers to appreciate the impermanence of life and to seize the opportunities presented to them. She emphasises the importance of living fully in the present moment rather than dwelling on past regrets or anxieties about the future. This sentiment is captured in the line, "For the one who had never left home, never once had a chance to go away."

Szyborska's language is both simple and profound, inviting readers to reflect on their own lives and the fleeting nature of human existence. The poem serves as a reminder to cherish each moment and to embrace the unpredictability of life, finding beauty in its transience.

In conclusion, "Nothing Twice" is a deeply philosophical poem that explores themes of impermanence, opportunity, and the importance of living in the present. Through its poignant imagery and profound insights, it encourages readers to embrace life's uncertainties and to find meaning in the uniqueness of each moment.

### **Theme of the poem**

The theme of the poem, 'Nothing Twice', is to look ahead and not back as two days are not the same. This idea is emphasized through the verses, 'No day copies yesterday, no nights will teach what bliss is in precisely the same way, with exactly, the same kisses' suggesting that every day is different and unique in every way, sweet or sour.

### **Title**

The title "Nothing Twice" suggests that certain moments in life are unique and can't happen again in the same way. It makes us think about how important it is to cherish each moment because once it's gone, it won't come back the same. This title hints that the poem might explore the idea of appreciating the present and understanding the value of every experience.

### **Process of reading the poem, Nothing Twice**

You may link the poem thematically with Half a Day and Debts of Gratitude.

For this you can make use of the following link talk:

The story you have read, 'Half a Day', portrays how time moves on constantly, shaping our past, present, and future. Debts of Gratitude tells us about how memories of our past fill us with gratitude and, make us think that life is worth living. The poem 'Nothing Twice' reminds us of the importance of seizing every moment in life.

To introduce the poem in the class you may make use of the picture given along with the poem. Ask learners to predict what the poem might be about based on the title, author, or initial impressions.

Elicit responses from the learners.

You may ask questions like:

- What is special about the clocks in the picture?
- What are the clocks doing?
- What do they indicate?
- What does the background of the picture convey?
- What does the rose symbolise?
- What does the picture as a whole tell you?

#### **The process of reading a poem in class.**

- Before reading a poem, the teacher may give necessary instructions about reading a poem.
- Let the learners read the poem individually. (If you think your learners will find it difficult to read the poem on their own and make sense of it, you may recite it.)
- Then ask the learners to sit in groups and share what they have comprehended and discuss the difficulties they have faced.
- They may refer to the glossary if needed.
- Encourage learners to share their interpretations, reactions, and questions about the poem.
- You may help them comprehend by asking simple questions.
- Encourage students to consider alternative perspectives and interpretations of the poem.
- Now, the teacher may ask the learners to answer the while reading questions given alongside the poem one by one.
- Let each learner think of the answers and scribble them in their notebooks.
- Let there be a random presentation of individual answers.
- If there are questions for which they cannot find answers, let them sit in groups and discuss.
- You may interact with the groups asking questions to help them channelise their thoughts.
- Now, initiate a discussion to analyse the poem's structure, form, and language features. Identify rhyme schemes, imagery, and figurative language.

### **Analysis of the poem 'Nothing Twice'**

#### **Stanza 1:**

*"Nothing can ever happen twice.  
In consequence, the sorry fact is  
that we arrive here improvised  
and leave without the chance to practise."*

This stanza introduces the central idea of the poem – the uniqueness of every moment. It suggests that because nothing can be repeated exactly, we enter and exit life without the opportunity to perfect or rehearse our experiences.

**Poetic Devices:**

Repetition: The repetition of "twice" emphasizes the theme of uniqueness and the inability to repeat events.

Paradox: The idea of "arriving improvised" suggests that despite our efforts, we are unprepared for life's unpredictability.

**Stanza 2:**

*"Even if there is no one dumber,  
if you're the planet's biggest dunce,  
you can't repeat the class in summer:  
this course is only offered once."*

This stanza extends the concept of uniqueness to individual experiences, suggesting that even if someone lacks intelligence or understanding, they still cannot redo certain aspects of life. The metaphor of life as a class emphasizes the idea of learning and the inability to retake certain lessons.

**Poetic Devices:**

Hyperbole: Describing someone as "the planet's biggest dunce" exaggerates their lack of intelligence to emphasize the point.

Metaphor: Comparing life to a class reinforces the idea of learning and the inability to retake certain lessons.

**Stanza 3:**

*"No day copies yesterday,  
no two nights will teach what bliss is  
in precisely the same way,  
with precisely the same kisses."*

The uniqueness of each moment is emphasized here by stating that no day is a carbon copy of the previous one. It suggests that even similar experiences, such as moments of joy or intimacy, are distinct from one another.

**Poetic Devices:**

Personification: Giving days and nights the ability to teach emphasizes their significance in shaping our experiences.

Repetition: The repetition of "precisely the same" emphasizes the idea of exact replication being impossible.

**Stanza 4:**

*"One day, perhaps some idle tongue  
mentions your name by accident:  
I feel as if a rose were flung  
into the room, all hue and scent."*

This stanza describes the unexpected joy that can arise from small, seemingly insignificant moments, such as hearing one's name mentioned unexpectedly. The comparison of this experience to a rose being thrown into a room adds vivid imagery and emphasizes its impact.

**Poetic Devices:**

Simile: Comparing the mention of a name to a rose being flung into the room adds vivid imagery and emphasizes the impact of the moment.

Sensory Imagery: The mention of "hue and scent" appeals to the senses, enhancing the description.

**Stanza 5:**

*"The next day, though you're here with me,  
I can't help looking at the clock:  
A rose? A rose? What could that be?  
Is it a flower or a rock?"*

Explanation: This stanza reflects on the fleeting nature of joy and the tendency to doubt its reality. Despite being in the presence of a loved one, the speaker questions the previous day's joy, highlighting the uncertainty of life.

**Poetic Devices:**

Imagery: The image of looking at a clock and questioning the reality of the previous day's joy adds depth to the speaker's reflections.

Repetition: The repetition of "A rose? A rose?" emphasizes the confusion and doubt in the speaker's mind.

**Stanza 6:**

*"Why do we treat the fleeting day  
with so much needless fear and sorrow?  
It's in its nature not to stay:  
Today is always gone tomorrow."*

Explanation: This stanza questions why humans often fear and mourn the passing of time when it is inevitable. It emphasizes the transient nature of life and encourages acceptance of change.

**Poetic Devices:**

Rhetorical Question: The stanza begins with a rhetorical question to provoke thought and reflection.

Personification: Describing the day as having its nature emphasises its inevitability and impermanence.

**Stanza 7:**

*"With smiles and kisses, we prefer  
to seek accord beneath our star,  
although we're different (we concur)  
just as two drops of water are."*

Explanation: This stanza concludes by highlighting the importance of connection and unity despite individual differences. It suggests finding harmony in shared experiences, much like two drops of water coming together.

**Poetic Devices:**

Symbolism: Referring to the star symbolizes a guiding light or common purpose that brings people together.

Metaphor: Comparing individuals to drops of water emphasizes their unity despite differences.

**Let's rewind and rejoice:**

1. The significance of the line "Nothing can ever happen twice" lies in the idea that every moment and experience in life is unique and cannot be repeated. It emphasizes the fleeting nature of time and the irreplaceable quality of each moment.
2. In the second stanza, the word "course" refers metaphorically to life or existence. It suggests that life is akin to a course or class that one cannot retake.
3. The poet means that life is a singular opportunity, and we only get one chance to live it. There are no second chances or do-overs. Once a moment has passed, it's gone forever.
4. The poem reveals the uniqueness of each day by emphasizing that no day is identical to another. Each day brings new experiences, emotions, and interactions, making it distinct and irreplaceable.
5. The poet feels that a rose has been flung into the room when someone mentions the beloved's name by accident, evoking feelings of surprise, delight, and perhaps even longing.
6. The poet can't help looking at the clock because of the unexpected mention of the beloved's name, which triggers confusion and curiosity about the significance of the rose metaphor.

7. The poet asks us not to treat the fleeting day with fear and sorrow because it's natural for time to pass and for moments to be transient. Instead of dwelling on the impermanence of time, we should embrace each moment and find joy in the present.
8. The line "Today is always gone tomorrow" underscores the ephemeral nature of time. It reminds us that every day inevitably gives way to the next, reinforcing the idea that moments are fleeting and should be cherished.
9. The poet establishes the uniqueness of everyone by highlighting the differences between people, even when they come together in harmony. The metaphor of two drops of water, though similar, emphasizes the inherent distinctiveness of each person.

### Let's appreciate

1. How is time portrayed in the poem?  
Time is portrayed as relentless and constantly moving forward. The poem emphasizes the irreversibility of time with the line "Nothing can ever happen twice," suggesting that each moment is unique and can never be repeated.
2. What feeling does the mention of 'your name' evoke?  
The mention of 'your name' evokes a sense of personal connection and intimacy. It adds a human element to the poem, emphasizing the individual experience within the broader context of time passing.
3. What does the clock symbolize?  
The clock symbolizes the passage of time and the inevitability of change. It serves as a reminder of the finite nature of life and the importance of making the most of every moment.
4. How does the poem view human relationships?  
The poem suggests that human relationships are precious and should be cherished because they are fleeting. It emphasizes the importance of appreciating the people in our lives while we have the chance, as time waits for no one.
5. What is the tone of the poem, and how does it contribute to the theme?  
The tone of the poem is reflective and contemplative. It conveys a sense of urgency to seize the moment and appreciate the beauty of life before it's too late. This tone reinforces the theme of embracing the present and not taking time for granted.
6. The poem emphasizes the importance of enjoying every moment in life. Do you agree? Discuss.  
Yes, I agree with the sentiment expressed in the poem. Life is short and unpredictable, and it's essential to make the most of every moment. Dwelling on the past or worrying about the future can distract us from fully experiencing the present. By embracing each moment with gratitude and mindfulness, we can

cultivate a deeper appreciation for life and find fulfillment in the here and now. However, it's also important to acknowledge that enjoying every moment doesn't mean ignoring responsibilities or consequences; it means finding joy and meaning in the everyday experiences that shape our lives.

**Let's recall and recreate**

**Activity 1**

Type of image	Instance	significance
Visual	<ul style="list-style-type: none"> <li>I feel as if a rose were flung into the room, all hue and scent</li> <li>I can't help looking at the clock</li> </ul>	<ul style="list-style-type: none"> <li>The image of a rose symbolizes suddenness, beauty, and unexpected moments in life, highlighting the uniqueness and fleeting nature of experiences.</li> <li>This line engages the reader's imagination by evoking the sight of someone glancing at a clock, while also reinforcing key themes of time and the fleeting nature of life.</li> </ul>
Auditory	<ul style="list-style-type: none"> <li>Even if there is no one dumber, if you're the planet's biggest dunce, you can't repeat the class in summer.</li> <li>You can't repeat the class in summer</li> </ul>	<ul style="list-style-type: none"> <li>The line contains words like "idle tongue" and "mentions your name," which specifically refer to the act of speaking.</li> <li>The phrase highlights the idea that certain experiences, once passed, cannot be relived, or recreated.</li> </ul>
Olfactory	<ul style="list-style-type: none"> <li>I feel as if a rose were flung into the room, all hue and scent</li> </ul>	<ul style="list-style-type: none"> <li>The scent of a rose being thrown into the room, appeals to the sense of smell.</li> </ul>
Kinesthetic	<ul style="list-style-type: none"> <li>If a rose were flung into the room</li> </ul>	<ul style="list-style-type: none"> <li>It symbolizes unique and unrepeatable moments</li> </ul>
Tactile	<ul style="list-style-type: none"> <li>With smiles and kisses, we prefer to seek accord beneath our star.</li> </ul>	<ul style="list-style-type: none"> <li>It symbolizes intimacy and connection between individuals, emphasizing the value of human relationships.</li> </ul>



**B. Now, write a paragraph about the imagery in the poem.**

The imagery in Wislawa Szymborska's poem "Nothing Twice" is rich and evocative, painting vivid pictures that resonate with the reader's senses and emotions. Using imagery, Szymborska captures the fleeting nature of time and the beauty of life's moments. The image of a rose being flung into a room, with all its hue and scent, symbolizes the suddenness and allure of unexpected experiences, emphasizing their ephemeral nature. The mention of looking at the clock conjures the visual of someone glancing anxiously at the passing of time, highlighting the theme of time's relentless progression. Additionally, the imagery of smiles, kisses, and the mention of a classroom setting creates a sense of intimacy and connection, underscoring the importance of human relationships amidst life's transience. Overall, the imagery in "Nothing Twice" enriches the poem, bringing its themes of time, memory, and human experience to life with vivid and sensory detail.

**Activity 2**

**A. Complete the following worksheet.**

Title of the poem: Nothing Twice		
Introduction	About the poet	Wisława Szymborska, a Nobel Prize-winning Polish poet-writes about the complexities of human experience.
	Theme of the poem	Embracing the present moment and cherishing the fleeting nature of time
Summary of the poem	<p>The poem talks about how life is full of unique moments that can't be repeated.</p> <p>It says we come into the world without any practice, and once we leave, we can't try again.</p> <p>Every day and night bring something new, and we can't experience them exactly the same way twice.</p> <p>It also mentions how mentioning someone's name can make us feel as happy as if a rose was suddenly thrown into the room, filling it with color and fragrance.</p> <p>The poem reminds us not to worry too much about time passing because today will become tomorrow.</p> <p>It encourages us to get along with others, even if we're different, just like how two drops of water are the same in some ways.</p>	

	Overall, the poem tells us to enjoy every moment, share smiles and kisses, and live in the present without worrying too much about the past or the future.	
Structure of the poem	It is a poem with six parts, each having four lines.	
Poetic devices	Instances of alliteration	Two – teach Feel – flung Do – day Nature – not
	Instances of assonance	In – is Days – yesterday Will – bliss Treat – fleeting Seek – beneath
	Rhyme scheme	Abab
	Rhyming words	Twice – improvised Is – practice Dumber – summer Dunce – once Yesterday – way Is – kisses Tongue – flung Accident – scent Me – be Clock – rock Day – stay Sorrow – tomorrow Prefer – concur Star – are
	Images	<b>As given in Activity 1</b>
	Figures of speech	Metaphor: "I feel as if a rose were flung into the room, all hue and scent." - Comparing the speaker's name to a rose being thrown into a room. Personification: "Why do we treat the fleeting day with so much needless fear and sorrow?" - Attributing human qualities to the day, suggesting it can cause fear and sorrow. Simile: "Just as two drops of water are" - Comparing the similarities between two people to the likeness of drops of water.

Message of the poem	The poem suggests the fleeting nature of time and experience emphasizing the uniqueness and irreplaceability of each moment. Life is unpredictable and unrepeatabe. So, embrace the present moment enjoying the beauty and transience of life's moments rather than brooding over the past or worrying about future.
Your views on the poem	<b>Let the learners write their opinion about the poem here.</b>

**B. Now, write a note of appreciation for the poem using the details in the worksheet.**

The teacher may ask the following questions before asking them to write the appreciation of the poem.

- What should we write in the first paragraph of our appreciation?
- What is the poem about? Shall we write in the second paragraph?
- What makes the poem attractive? Where do we write about them?
- How is the poem structured? (e.g., number of stanzas, rhyme scheme)
- What role does rhyme scheme play in the poem's overall impact?
- Can you find examples of literary devices such as alliteration, assonance, or personification in the poem?
- What aspects of the poem do you like the most? Why?
- What is your interpretation of the poem's message?
- How does the poet's choice of words and language contribute to the poem's overall meaning?

**Sample appreciation**

Appreciation	
Wisława Szymborska, a Nobel Prize-winning Polish poet, delves into the complexities of human existence in her poem "Nothing Twice." Through her eloquent verses, Szymborska explores the theme of embracing the present moment and cherishing life's fleeting nature. She skillfully crafts a narrative that emphasizes the uniqueness of each experience, highlighting the impermanence of time and the spontaneity of existence.	Introduction
The poem reflects on the idea that nothing in life can ever be repeated. Szymborska poignantly observes that we come into this world unprepared, improvising our way through life, and depart without the opportunity to practise. Each day and night present new experiences, with no two moments being exactly alike. The poem muses on the significance of	

accidental mentions of one's name, likening it to the sudden presence of a rose in a room. It concludes with a reflection on the passage of time and the need to embrace the present moment.	Summary
Szyborska employs a structured format with six stanzas, each comprising four lines. The poem follows an abab rhyme scheme, with rhyming words such as "twice" and "improvised," "is" and "practice," and "day" and "stay." The poem features instances of alliteration, assonance, and rhythmic cadence, enhancing its musical quality. Through these literary devices, Szyborska creates a rhythmic flow that captivates the reader's attention and emphasizes key themes.	Structure and Musical Quality
The poem is rich in imagery and figures of speech that evoke sensory and emotional responses. Szyborska uses metaphors, such as comparing life to a rose flung into a room, to illustrate the suddenness and allure of experiences. Personification is employed to imbue the passing day with human qualities, highlighting its fleeting nature. Additionally, the imagery of smiles, kisses, and the classroom setting evoke a sense of intimacy and connection, enriching the reader's engagement with the poem.	Imagery and Figures of Speech
"Nothing Twice" is a thought-provoking poem that prompts readers to contemplate the transient nature of life and the importance of seizing the present moment. Szyborska's skillful use of language and imagery creates a profound and memorable exploration of human existence. Through its rhythmic cadence and evocative imagery, the poem resonates deeply with audiences, inviting reflection on the beauty and impermanence of life. In conclusion, "Nothing Twice" serves as a poignant reminder to embrace each moment with gratitude and mindfulness, for life's experiences are as fleeting as they are precious.	Critical Comment and Conclusion

**Let's analyse:**

**Activity-1 (Page-25)**

The teacher invites the learners' attention to the activity.

Let the learners read the cited sentences from the story.

The teacher interacts with learners using the following questions.

- Why do you think the speaker added these short questions at the end of the sentences above?

- What would be the listener's response to these short questions?
- How do these tag questions help the speaker?

The teacher invites the learners' attention to the table of sentences on page 26 of the reader.

The teacher asks the learners to underline the verb phrases in the statements and the tag questions.

Let the learners discuss in pairs and find the relation between the verb phrases in the statements and the tag questions.

The teacher may ask the learners **simple questions** that might help them catch the relation between the verb phrases.

Let the learners complete the table.

### Consolidation

Now, the teacher consolidates as follows:

- Tag questions are short phrases added to the end of a statement to turn it into a question.
- They typically involve a pronoun, auxiliary verb, and sometimes a negation, which matches the verb tense.
- Tag questions are used to confirm information, seek agreement, or prompt a response from the listener. For example, in the statement "You're coming to the party, aren't you?" the tag question "aren't you?" seeks confirmation or agreement from the listener.
- Tag questions are common in informal speech.

Now, let the learners complete the conversation.

### Activity-2(Page-27)

The teacher invites the learners' attention to the activity on page 27 of the reader.

The teacher may read out Nainika's narration aloud to the class or may make the learners read on their own. The teacher may also play the audio of the narration to the class.

Now, let the learners read the story Half a Day again and identify the sentences in the story that convey the same meaning. Let them write the sentences in the table given.

A. Sentences from the story	B. Sentences in Nainika's version
My mother stood at the window watching us.	While he was walking to school he was being watched by his mother.
I proceeded alongside my father, clutching his right hand	He was taken to school for the first time by his father.

The teacher leads the learner's attention to the sentences used by Nainika.

In the sentences used by Nainika, the doer has only a passive role.

The teacher writes all the sentences Nainika has used on the BB/ screen.

Where do we use passive voice?

- Passive voice is a grammatical construction where the subject of a sentence receives the action of the verb, rather than performing the action.
- In passive-voice sentences, the focus is often on the object or the recipient of the action, rather than the doer.
- Passive voice is formed by using a form of the verb "to be" (such as "is," "are," "was," "were," "been," or "being") followed by the past participle of the main verb.
- Active voice is generally preferred in many forms of writing, as it is often more direct, concise, and engaging.
- Nonetheless, passive voice can be useful in specific contexts, such as formal or scientific writing, official announcements, business correspondence, reporting events, technical documentation, healthcare and medical reports and legal documents where objectivity and focus on results are important.

**Now, Let the learners match the sentences in passive voice to the corresponding situation. (Page 28)**

Sentences in passive voice	Situations where passive voice is used
The Women's Reservation Bill was passed by the Lok Sabha.	Reporting an event
The decision to conduct the tour was taken by the Headmistress.	Official announcement
The software was installed on the computer.	Technical documentation
The patient was examined by a team of doctors.	Healthcare and medical reports
The contract was signed by both parties.	Legal document
The order was accepted by the vendor.	Business correspondence

Now, let the learners complete activity 2.C on page 28 of the reader.

**Activity 2 D (Page 29)**

The teacher invites the learner's attention to **Activity 2 D** on page 29 of the English Reader.

Let the learners go through the hints.

The teacher asks the learners to develop the hints into a news report.

The teacher may encourage the learners to construct the news report using passive voice.

Let the learners complete the news report.

**Activity 3(Page 29)**

Let the learners go through the retold version of the story **Half a Day** given on page 29 of the reader.

Let the learners go through the retold version of the story Half a Day given on page 29 of the reader.

The teacher interacts with the following questions.

- When do the actions mentioned in the narration take place?
- Which of these actions were already complete when they were narrated?
- Which of these actions were in progress at the time of narration?

Let the learners pick out the sentences from the passage and complete the table.

Completed actions		Actions in progress	
They walked through a street lined with gardens.	Walked	The boy was walking to school with his father.	was walking
The boy thought his father was punishing him by taking him to school.	Thought	His mother was standing at the door watching them.	was standing
		On the way to school he was arguing with his father	was arguing
		his father was trying to convince him that school would be good for him.	was trying
		When they came to the school gate, a few children were playing in the garden.	were playing

Now, the teacher interacts with the learners as follows.

- How did you differentiate between the two types of sentences?
- What difference do you find in the form of the verbs used in the sentences?

**Simple Past and Past Continuous**

The simple past tense, indicated by the past form of the verb (often ending in "-ed" for regular verbs), is commonly used to express actions or events that happened and ended in the past. This tense is straightforward and concise, conveying a sense of completion.



For example, "I proceeded alongside my father" indicates a single action completed in the past.

On the other hand, the past continuous tense is formed by combining "was" or "were" with the base form of the verb and adding the "-ing" suffix. It emphasizes actions that were ongoing or in progress at a specific moment in the past. For instance, "The fire engine's siren was shrieking at full pitch as it moved at a snail's pace" suggests that the action of shrieking was in progress when another event occurred.

While the simple past tense focuses on the completion of actions, the past continuous tense provides a nuanced understanding of the temporal context, highlighting the ongoing nature of activities or events. This tense is particularly useful for describing interrupted actions or providing background details in narratives. By employing these verb forms effectively, writers can convey a rich and vivid portrayal of past events in their narratives.

Now, let the learners retell the story in their own words. The teacher may encourage them to use simple past or past continuous tenses in their narrative.

#### **Activity 4(Page 30)**

The teacher invites the learners' attention to activity 4 on page 30 of the English Reader.

Let the learners underline the Noun Phrases in the subject position.

If the learners find any difficulty in completing it, the teacher may help them by asking simple questions.

#### **Let's play with words:**

##### **Activity 1**

**Solve the word puzzle. The clues given below will help you.**

All the words in the word puzzle are taken from the glossary given in the text. First, the teacher may encourage the learners to identify the words individually by reading the clues given. Then they can be grouped to find the corresponding words. As a last resort teacher can lead the learners to the glossary to identify the words.

##### **DOWN**

1. MISGIVINGS
2. PERSEVERANCE
3. INTRICATE
4. VAULTING
5. GRIM
8. SCREECH

##### **ACROSS**

6. CONTENTMENT
7. CRAMMED
9. UNMARRIED
10. SCOWL

## Activity 2

The activity is to familiarize adjectives and their use. Teacher may follow the process given in the English Reader.

<b>Adjectives</b>
<p>Adjectives are essential part of speech in language, providing descriptive information about nouns (people, places, things, or ideas) in a sentence. They serve to modify or describe the qualities, characteristics, or properties of the nouns they accompany.</p>
<p><b>Types of Adjectives:</b></p> <p><b>Descriptive Adjectives:</b> These adjectives describe the characteristics or qualities of a noun. For example, in the phrase "beautiful flower," "beautiful" is a descriptive adjective.</p> <p><b>Quantitative Adjectives:</b> These adjectives indicate the quantity or how much of something is present. Examples include "few," "many," "several," and "some."</p> <p><b>Demonstrative Adjectives:</b> These adjectives point out specific nouns and their positions in space or time. Examples include "this," "that," "these," and "those."</p> <p><b>Possessive Adjectives:</b> These adjectives show ownership or possession of a noun. Examples include "my," "your," "his," "her," "its," "our," and "their."</p> <p><b>Interrogative Adjectives:</b> These adjectives are used to ask questions about nouns. Examples include "which," "what," "whose," and "whose."</p> <p><b>Comparative and Superlative Adjectives:</b> These adjectives are used to compare two or more nouns. Examples include "taller" (comparative) and "tallest" (superlative).</p>
<p><b>Functions of Adjectives:</b></p> <p><b>Modify Nouns:</b> Adjectives modify or describe nouns, providing additional information about their qualities, characteristics, or attributes.</p> <p><b>Provide Details:</b> Adjectives add depth and specificity to language, allowing for more vivid and detailed descriptions.</p> <p><b>Clarify Meaning:</b> Adjectives help to clarify the meaning of a noun by specifying its qualities or attributes.</p> <p><b>Rules for Using Adjectives:</b></p> <p><b>Placement:</b> Adjectives generally precede the noun they modify, although they can sometimes follow the noun in certain constructions. For example, "the red car" and "the car is red."</p> <p><b>Agreement:</b> Adjectives must agree with the nouns they modify in gender, number, and sometimes case.</p>

**Comparatives and Superlatives:** When comparing two things, use the comparative form (-er for short adjectives, "more" for longer adjectives), and when comparing more than two things, use the superlative form (-est for short adjectives, "most" for longer adjectives).

**No Double Companionship:** Avoid using more than one adjective to modify the same noun if they're conveying the same quality. For example, saying "tall big tree" is redundant.

**Use of Articles:** Articles (definite "the" and indefinite "a" or "an") are often used with adjectives to specify which noun is being described.

**Placement with Linking Verbs:** Adjectives can also come after linking verbs (e.g., "is," "seems," "became"). For example, "The cake is delicious."

**Order of Adjectives:** When multiple adjectives are used to describe a noun, there's a specific order they typically follow **opinion, size, age, shape, color, origin, material, purpose**. For example, "a lovely little old rectangular green French silver whittling knife."

**More Examples:**

**Descriptive:** The blue sky, cold weather, beautiful sunset.

**Quantitative:** Many books, few friends, several options.

**Demonstrative:** This book, those flowers, these apples.

**Possessive:** My car, his house, their cat.

**Interrogative:** Whose bag is this? Which book do you want?

**Comparative and Superlative:** Faster car, more delicious food, tallest building.

A.

**Adjectives in the given passage.**

pitiful - Descriptive adjective, describing the wanderers.

penniless - Descriptive adjective, describing the wanderers.

carefree - Descriptive adjective, describing the nature of the pranks.

playful - Descriptive adjective, describing the nature of the pranks.

melodious - Descriptive adjective, describing the tunes.

youthful - Descriptive adjective, describing the speaker's days.

all - Quantitative adjective, indicating the amount.

the - Demonstrative adjective, indicating a specific group of wanderers.

craziness - Descriptive adjective, describing a quality of the experiences.

**Have you ever wondered if it might be possible for words to put on different hats indifferent contexts? Would it be possible for a noun or an adverb to turn into an adjective, for example?**

Yes, it is indeed possible for words to function differently depending on the context in which they are used. This is known as functional shift. Words can change their grammatical roles or parts of speech based on the context in which they appear. Here are a few examples:

**Noun to Adjective:** Many nouns can be used as adjectives when they modify another noun. For example: Noun: "book"

Adjective: "book cover" ("book" is functioning as an adjective describing the type of lamp)

**Adverb to Adjective:** Some adverbs can also be used as adjectives depending on how they are used in a sentence. For example: the Adverb: "carefully"

Adjective: "a carefully crafted play" ("carefully" is functioning as an adjective modifying "play")

**Verb to Noun:** Verbs can sometimes function as nouns in certain contexts. This is known as nominalization. For example: The verb: "dance"

Noun: "a joyful dance" ("dance" is functioning as a noun representing the activity)

**Adjective to Noun:** Adjectives can also function as nouns in certain contexts, often when they represent a group of people or things with similar characteristics. For example:

Adjective: "rich"

Noun: "the rich" (referring to wealthy individuals)

These examples illustrate how words can adapt and take on different roles depending on the syntactic context they are used in. This flexibility in language allows for creativity and variation in expression.

### Compound Adjectives

Compound adjectives are a type of adjective formed by combining two or more words to create a single descriptive term that modifies a noun. These adjectives provide specific and concise descriptions by combining different elements of language. Here's more detailed information about compound adjectives:

#### Formation of Compound Adjectives:

##### Noun + Noun:

Examples: chocolate cake, sunflower field, water bottle.

Explanation: Two nouns are combined to describe the type or purpose of the noun being modified.

##### Adjective + Noun:

Examples: cold wind, green apple, big city

Explanation: An adjective is paired with a noun to specify a particular quality or characteristic of the noun.

**Adverb + Past Participle:**

Examples: fast paced, high-powered, deep-seated.

Explanation: An adverb modifies a past participle to describe a quality or attribute.

**Adjective + Present Participle:**

Examples: cold hearted, long lasting, open-minded.

Explanation: An adjective is combined with a present participle to describe ongoing characteristics or behaviors.

**Adjective + Adjective:**

Examples: blue-eyed, soft-spoken, sharp-tongued.

Explanation: Two adjectives are joined to create a compound adjective that describes a characteristic or attribute.

**Adjective/Adverb + Prepositional Phrase:**

Examples: "across-the-board," "out-of-date," "in-time"

Explanation: An adjective or adverb relates to a prepositional phrase to convey a specific meaning.

**Functions of Compound Adjectives:**

**Usage and Hyphenation:**

**Hyphenation:** Compound adjectives are typically hyphenated when they appear before the noun, they modify to ensure clarity and avoid confusion. However, they are not hyphenated when they appear after the noun.

Example: "a well-known author" (before the noun), "the author is well known" (after the noun).

**Consistency:** Writers should maintain consistency in hyphenation when using compound adjectives throughout their writing to maintain coherence and readability.

**Correct Positioning:** Compound adjectives should be placed directly before the noun they modify to clearly indicate their relationship.

Compound adjectives play a crucial role in enriching language and facilitating effective communication by providing nuanced and descriptive details about nouns.

There are other compound adjectives in this unit. Find and note them in the space below.

Compound Adjectives
Middle aged (para 14)
Weightlifters (para 16)
Firefighting (para 17)

A *soft spoken* girl lived in a small, *red bricked* house on a quiet *tree lined* street. Every day, she walked to the nearby *double storied* school where she was taught by a *kind hearted* teacher.

### Activity 3

The teacher may lead the learners to Activity 3 on page 33 and make the learners go through it.

#### **Affixes**

Affixes are morphemes that are added to the beginning (prefixes), middle (infixes), or end (suffixes) of words to modify their meaning or form new words. They are an essential part of morphology, the study of word structure.

#### **Forms of Affixes:**

**Prefixes:** Affixes added at the beginning of a word.

Example: 'un-' in 'undo,' 're-' in 'rewrite'

**Infixes:** Affixes inserted within a word.

Example: 's' inserted in 'father-in-law' to make its plural 'fathers in law,' 's' inserted in 'passer by' to make its plural 'passers by' etc. Infixes are not common in English.

**Suffixes:** Affixes added at the end of a word.

Example: '-ly' in 'quickly,' '-less' in 'careless'

#### **Functions of Affixes:**

**Derivation:** Affixes change the meaning or grammatical category of a word.

Example: 'happy' (adjective) becomes 'unhappy' (adjective) with the prefix 'un-', changing the meaning to 'not happy.'

**Inflection:** Affixes modify the grammatical function of a word without changing its basic meaning.

Example: 'walk' (verb) becomes 'walked' (verb) with the suffix '-ed,' indicating past tense.

#### **Rules for Using Affixes:**

**Spelling Changes:** Sometimes the spelling of the base word changes when affixes are added for phonological reasons.

Example: 'happy' (base word) becomes 'happiness' (suffix '-ness' added)

**Word Category Change:** Some prefixes can change the word category (e.g., from verb to noun or adjective).

Example: 'act' (verb) becomes 'action' (noun) with the addition of the suffix '-ion'

**Multiple Affixes:** Words can have more than one affix attached to them.

Example: 'unhappiness' has both the prefix 'un-' and the suffix '-ness' added to the base word 'happy.'

#### **Usage of Affixes with Examples:**

##### **Prefixes:**

'dis-' (opposite or negative): disapprove, disagree

'pre-' (before): preheat, prearrange

**Suffixes:**

'-er' (one who does or performs): teacher, baker

'-ment' (the result of an action): movement, development

**Affixes** play a significant role in expanding vocabulary and creating nuanced meanings in language. Understanding how affixes work can help in vocabulary acquisition and improve language skills.

**Now, complete the table by adding suitable affixes to the words taken from the above passage.**

Affixes		
Prefix	Word	Suffix
In	value	able
	enjoy	able
	extreme	ly
Un	believe	able

**What happens when affixes are added to words?**

Prefixes	Suffixes
Create opposites	Create opposites
Change the word category	Change the word category
Alter the sense of the base word	Change the grammatical function
Help convey specific ideas	Change the parts of speech

**Now, create new words by adding the affixes in the box to the words given.**

The teacher can lead the learners to the task of creating new words using the affixes.

Words
Disagree
Enjoyable
Affordable
Flexible
Quickly
Happily
Playful
Building
Non existent
Merged
Playfulness
Builds
Submerge
Rebuild



**Now, complete the given narrative adding appropriate affixes to the words given in the box.**

In her vivid dream, Selma Lagerlof met her late father in his **heavenly** abode **flowing** with emotions, she **enthusiastically** discussed with him the immense gratitude she had for every aspect of life that had helped her achieve the **prestigious** Nobel Prize.

### Let's converse

#### Conversational activities

Conversational activities play a vital role in language learning by providing opportunities for students to practise, apply, and internalize the language skills they acquire through their course books.

**Language Practice:** Conversing in the target language helps students practise and improve their speaking and listening skills. It allows them to apply the vocabulary and grammar they have learned in a practical context.

**Communication Skills:** Engaging in conversations encourages students to express themselves clearly and effectively. It helps them develop confidence in communicating ideas, opinions, and feelings, which are crucial skills for both academic and real-life situations.

**Cultural Understanding:** Conversations often involve sharing experiences, perspectives, and cultural insights. This helps students develop empathy and understanding towards others, as well as gain awareness of different cultural norms and customs.

**Critical Thinking:** Conversational activities often require students to think on their feet, respond to unexpected questions, and engage in spontaneous discussions. This fosters critical thinking skills as students learn to analyse information, formulate arguments, and defend their opinions in real-time.

**Collaboration and Cooperation:** Many conversational activities involve pair or group work, requiring students to collaborate and cooperate with their peers. This not only enhances their social skills but also promotes teamwork and mutual respect.

**Motivation and Engagement:** Interactive conversations make learning more enjoyable and engaging for students compared to passive learning methods. They are more likely to stay focused and motivated when actively participating in discussions and interacting with their classmates.

**Error Correction:** Through conversational activities, teachers can identify and correct errors in students' language usage in a natural context. This immediate feedback helps students learn from their mistakes and improve their language proficiency over time.

Language is primarily learned by listening and speaking. So the teacher should make use of every opportunity to promote speaking activities as they enhance their fluency, confidence, efficiency to communicate effectively and knowledge of English.

### Activity 1

The teacher may lead the learners to the activity **Let's converse** in the Reader on page No. 34.

a.

- Why school?
- I value your opinion, Father.
- How did you feel when you first went to school?"
- What did you think of school, father?"

b.

Seeking opinion	Stating opinion
How would you...	I'm of the opinion that...
What's your viewpoint on...	I reckon...
What's your stance on...	I guess...
To be honest...	It's my belief that...
It seems to me...	I'd say that...
I would like to say...	In my opinion...
If you ask me...	From my perspective...
	As far as I'm concerned...
	From where I stand...
	To my way of thinking...
	In my view...

c. The teacher may encourage the learners to make use of the expressions for seeking and stating opinions while conversing with each other.

### Activity 2

The teacher may create a situation in the class where the learners will express their gratitude. Continue with a discussion to elicit other expressions of gratitude. Then the teacher can lead the learners to Activity 2 in the section **Let's converse**.

A. ....I owe them gratitude.....

B. Let them add more to the list.

C. The teacher may ask the following questions to the learners.

- Do you think expressing gratitude is important? Why?
- What are some different ways you could express your gratitude to someone?
- How do you feel when someone expresses gratitude towards you?
- Does expressing gratitude impact both the giver and the receiver? How?
- Have you ever received a heartfelt 'thank you card'?
- Will you be happy to receive a gratitude card?
- Who are the people in your life you should be grateful for?
- Can you recall a specific moment when you felt especially grateful?
- What words would you like to include in your gratitude card?

Now, the teacher may lead the learners to the activity of preparing the gratitude card. They may use the model given, if necessary.

**Let's team up (Group Project): Screenplay as a discourse.**

Cinema, as a medium, has gained considerable popularity in our society. Employing it as a pedagogical tool enhances interest in language learning and the art of film making. The myriad language possibilities within this domain offer numerous avenues for exploration. A film script is the culmination of various activities, including description, characterization, dialogue crafting, and plot development, guiding individuals into realms of creative imagination where they can craft their own cinematic narratives.

Unlike earlier periods, the accessibility to film making tools, editing software, sound design resources, cinematography techniques, and other essential elements has significantly increased, democratizing the film making process, and making it a more accessible pursuit for everyone. For a comprehensive understanding of the intricacies of film making, one may refer to the book "Chalachithrathinte Porul" authored by Vijaya Krishnan and published by the Kerala Bhasha Institute.

**Making of a Screenplay**

The teacher may ask the following questions to lead the learners to the writing of a screenplay.

- What is the theme of the story?
- Who are the characters and their roles?
- What is the setting of the story, and how does it influence the characters and plot?
- How will the characters evolve and change throughout the story?
- What is the tone and style of the screenplay (e.g., comic, dramatic, tragic)?
- Who are the target audience of the screenplay?
- How can the screenplay captivate them?

**Steps to take care while converting a story into a screenplay.**

Learners can effectively adapt stories into compelling screenplays by following the below given steps.

**Step 1:**

**Understanding the Story**

Begin by thoroughly understanding the story, its characters, themes, and plot. Analyze the key elements of the story.

**Step 2:**

**Outlining:** Create a detailed outline (One line description) of the story, identifying major plot points, character developments, and key scenes. This helps in organizing the narrative structure before writing the screenplay.

**Step 3:**

**Adapting the Story:** Adapt the story into a **screenplay format**, considering the constraints and conventions of screenwriting. This involves condensing the narrative and translating it into visual and auditory elements suitable for the screen.

**More about Screenplay**

Creating a screenplay involves several key areas to consider bringing the story to life visually.

**Scene Description:** This is where you set the scene, describe the location, time of day, and any important details about the setting. Use vivid language to paint a picture for the reader.

**Action:** Describe the actions of the characters in the scene, including their movements, interactions, and any physical activities they engage in.

**Dialogue:** Write out the lines spoken by the characters in the scene. Dialogue should be natural and reveal information about the characters and the story.

**Character Descriptions:** Introduce each character the first time they appear in the screenplay. Include details about their appearance, personality, and any other relevant information.

**Camera Angles and Shots:** Describe how each scene should be filmed, including the camera angles and types of shots to be used. This helps to create a visual style for the film and can enhance the storytelling.

**More about Camera angles and Shots**

Shots and camera angles are fundamental components of visual storytelling in filmmaking and videography. They contribute significantly to the mood, tone, and overall impact of a scene.

**Wide Shot (WS) / Establishing Shot (ES):** The camera is placed at a distance from the subject or scene, capturing a broad view of the surroundings.

*Purpose:* To establish the setting, location, or environment of a scene. It gives the audience a sense of space and context.

*Usage:* Typically used at the beginning of a scene or sequence to orient the audience.

**Medium Shot (MS):**

The camera is positioned closer to the subject, framing them from the waist up.

*Purpose:* To show characters or subjects from the waist up. It allows for better focus on characters' actions and expressions.

*Usage:* Commonly used for dialogue scenes or to capture interactions between characters.

**Close-Up (CU):** The camera is brought in very close to the subject, capturing only their face or a specific detail.

*Purpose:* To capture the finer details of a subject or to emphasize emotions and reactions.

*Usage:* Frequently used to highlight specific objects, expressions, or actions that are crucial to the narrative.

**Extreme Close-Up (ECU):** The camera is positioned extremely close to the subject, often focusing on a single feature or detail.

*Purpose:* To magnify a specific detail or part of a subject, often for dramatic effect.

*Usage:* Used to emphasize minute details like facial expressions, objects, or specific body parts.

**Over-the-Shoulder Shot (OTS):** The camera is placed behind one character's shoulder, with the other character's face visible in the foreground.

*Purpose:* To show a conversation or interaction between two characters from the perspective of one character, usually over the shoulder of the other.

*Usage:* Commonly used in dialogue scenes to create a sense of intimacy and involvement.

**Low Angle Shot:** The camera is positioned low to the ground, looking up at the subject, often emphasizing their height or dominance.

*Purpose:* To make subjects appear powerful, dominant, or imposing.

*Usage:* Frequently used to portray characters in positions of authority or to emphasize their superiority.

**High Angle Shot:** The camera is positioned high above the subject, looking down on them, often making them appear smaller or weaker.

*Purpose:* To make subjects appear vulnerable, weak, or subordinate.

*Usage:* Often used to depict characters in moments of distress, submission, or inferiority.

**Dutch Angle / Dutch Tilt:** The camera is tilted diagonally, creating a tilted frame that conveys a sense of imbalance or disorientation.

*Purpose:* To create a sense of unease, disorientation, or tension.

*Usage:* Typically used in suspenseful or psychological thriller genres to evoke a feeling of instability or chaos.

**Bird's Eye View / Top Shot:** The camera is positioned directly above the subject or scene, looking down on them from a high vantage point.

*Purpose:* To provide an aerial perspective of a scene, showing subjects from directly overhead.

*Usage:* Often used to convey a sense of scale, to show large crowds, or to emphasize patterns or formations.

**Point of View (POV) Shot:** The camera is positioned where the character's eyes would be, showing the scene from their perspective.

*Purpose:* To show the scene from the perspective of a character, allowing the audience to see what they see.

*Usage:* Frequently used to immerse the audience in the character's experience or to reveal their thoughts and emotions.

These are just some of the many shots and camera angles used in film making and videography, each serving a specific purpose in conveying the story, mood, and themes of a film or video.

**Sound and Music:** Include notes about the sound effects and music that should accompany each scene. This can help to set the mood and enhance the emotional impact of the film.

**Lighting:** Describe the lighting setup for each scene, including the placement of lights and any special effects that should be used. Lighting can have a dramatic impact on the look and feel of a film, so it's important to give detailed instructions.

**Props and Costumes:** Note any props or costumes that are necessary for each scene. These details help to create a realistic and immersive world for the characters to inhabit.

**Special Effects:** If the screenplay includes any special effects or visual effects, describe them in detail. This helps the production team understand what is needed to bring the script to life on screen.

**Transitions:** Include transitions between scenes to help guide the viewer from one location or time to another. This can be done through visual effects, sound cues, or other creative techniques.

**Step 4:**

**Developing Characters:** Flesh out the characters, giving them depth, motivations, and arcs that will drive the story forward. Ensure consistency in their actions and dialogue throughout the screenplay.

**Step 5:**

**Writing the Script:** Begin writing the screenplay, following the standard screenplay format with scene headings, action descriptions, character dialogue, and transitions. Focus on creating vivid imagery and engaging dialogue that will capture the attention of the audience.

**Step 6:**

**Structuring Scenes:** Structure scenes effectively, ensuring they contribute to the overall narrative flow and character development. Each scene should serve a specific purpose in advancing the plot or revealing important information.

**Step 7:**

**Editing and Revising:** Review the screenplay for coherence, pacing, and consistency. Edit and revise as necessary to refine the storyline, tighten dialogue, and eliminate any unnecessary elements.

**Step 8:**

**Formatting:** Ensure the screenplay adheres to industry-standard formatting guidelines, including proper margins, font, and spacing. This makes it easier for producers, directors, and actors to read and understand the script.

**Step 9:**

**Seeking Feedback:** Share the screenplay with trusted peers, mentors, or writing groups to gather feedback and constructive criticism. Use this feedback to further refine and improve the screenplay.

**Step 10:**

**Finalizing the Draft:** Make any final adjustments based on feedback and prepare the final draft of the screenplay. Ensure it is polished and ready for submission to producers, agents, or competitions.

**Additional materials for reading and watching.**

*The teacher may facilitate the learners to watch the following movies and write reviews on them.*

**The Time Machine:** Based on the novel by H.G. Wells, this film follows a scientist who invents a machine capable of time travel, exploring the distant future and witnessing the evolution of humanity.

**The Time Traveler's Wife** - Based on Audrey Neffenger's novel, this film explores the relationship between a man with a genetic disorder that causes him to time travel involuntarily and his wife, who experiences the effects of his sporadic disappearances.

**The Intouchables** (2011): This French film tells the true story of an aristocrat who becomes a quadriplegic after a paragliding accident and hires a young man from the projects to be his caregiver. Through their unlikely friendship, both characters learn valuable lessons about gratitude, empathy, and the importance of human connection.

**The Bucket List** (2007): Starring Jack Nicholson and Morgan Freeman, this film follows two terminally ill men who escape from a cancer ward and embark on a road trip to fulfill their bucket lists. As they face their mortality together, the characters develop a deep sense of gratitude for the experiences and relationships in their lives.

*The teacher may facilitate the learners to read the following books and write reviews on a few of them.*

**'The Curious Case of Benjamin Button'** by F. Scott Fitzgerald - This short story (and its film adaptation) follows the life of a man who ages backwards, raising questions about the nature of time, memory, and the human experience.

**'The Time Machine'** by H.G. Wells - In this classic science fiction novella, an inventor builds a machine that allows him to travel through time. Through his journeys to the



distant future, he witnesses the evolution of humanity and the consequences of societal choices.

**'Cloud Atlas'** by David Mitchell - This novel consists of six interconnected stories spanning different periods and genres, illustrating how actions and consequences ripple through time and space. It delves into themes of reincarnation, interconnectedness, and the cyclical nature of history.

**'Time's Arrow'** by Martin Amis - In this novel, the narrative unfolds in reverse chronological order, following the life of a Nazi doctor who experiences time in reverse, witnessing events in reverse order, including the atrocities of the Holocaust.

**'The Five People You Meet in Heaven'** by Mitch Albom: This novel explores the interconnectedness of lives and the impact of seemingly small acts of kindness. After his death, the protagonist meets five people who have significantly influenced his life, teaching him important lessons about love, forgiveness, and gratitude.

**'Tuesdays with Morrie'** by Mitch Albom: Another work by Mitch Albom, this memoir recounts the author's visits with his former college professor, Morrie Schwartz, who is dying from ALS. Through their conversations about life, death, and what truly matters, Albom learns valuable lessons about gratitude, love, and the power of human connection.

**'The Road Not Taken'** by Robert Frost: This classic poem explores the idea of choices and the paths not taken, emphasizing the uniqueness of everyone's journey through life.

**'One Art'** by Elizabeth Bishop is a poem that delves into the theme of loss and the inevitability of change. It emphasizes the idea that mastery of loss is an art that requires practice and acceptance.

**'Thirteen Ways of Looking at a Blackbird'** by Wallace Stevens: Through a series of vignettes, this poem explores the multifaceted nature of perception and the idea that each perspective is unique and cannot be replicated.

**'This Is Just to Say'** by William Carlos Williams: This poem captures a fleeting moment of apology and appreciation for something simple yet irreplaceable, echoing the theme of the impermanence of moments.

**'A Noiseless Patient Spider'** by Walt Whitman: This poem explores the human experience of seeking connection and meaning in a vast and transient world, much like Szyborska's contemplation of the uniqueness of moments.

Unit 1  
GRID

UNIT TITLE	UNIT THEME & SUB THEMES	LESSON TITLE, AUTHOR, GENRE	LEARNING OBJECTIVES	VALUES/ ATTITUDES/ SKILLS	DIGITAL CONTENTS
Hours and Years	Time, memory, nostalgia, gratitude	<p>Prose – Short story- Half a Day – (Naguib Mahfouz)</p> <p>Prose – Banquet speech – Debts of Gratitude (Selma Lagerlof)</p> <p>Poem – Nothing Twice ( Wislawa Szymborska)</p>	<p>The learners:</p> <p>Read, comprehend, and analyze short stories, speeches, and poems.</p> <p>Read and respond to questions.</p> <p>Enhance vocabulary by inferring meaning from context and referring to a dictionary.</p> <p>Read, enjoy, and appreciate poems.</p> <p>Familiarize themselves with poetic craft and literary devices.</p> <p>Listen to audio texts with comprehension.</p> <p>Effectively communicate in both spoken and written language.</p> <p>Internalize and apply language elements such as tag questions, passive voice, present continuous tense, noun phrases, verb phrases, compound adjectives, suffixes, and prefixes.</p> <p>Express opinions in appropriate contexts.</p> <p><b>Solve word puzzles.</b></p> <p>Engage in performance-based activities such as speeches, narrations, choreography, and skits.</p> <p>Read, analyse, and understand screenplays, and construct their own screenplays.</p>	<p>Resilience</p> <p>Acceptance of change</p> <p>Appreciation of life’s fleeting moments</p> <p>Empathy and compassion</p> <p>Reflection and self-awareness</p> <p>Cultural understanding</p> <p>Critical thinking</p> <p>Communication skills</p>	<p><b>Videos</b></p> <p>Video sensitizing the theme of time and memory.</p> <p>Video sensitizing different shots and camera angles</p> <p><b>Audios –</b></p> <p>Recitation of poem</p> <p>Audio text</p> <p>HTML</p> <p>E-glossary</p> <p>Interactive worksheets</p> <p>Language element games</p>

			<p>Construct various discourses such as character sketches, announcements, letters, certificates of appreciation, poetry analyses, narrations, and news reports.</p> <p>Develop learners' awareness of literary devices such as rhymes, figures of speech, imagery, and metrical patterns.</p> <p>Enable learners to analyze various linguistic components of a discourse.</p> <p>Create awareness among learners about the importance of punctuality and the passage of time.</p> <p>Recognize the importance of expressing gratitude towards individuals who support personal growth.</p> <p>Help learners attempt different types of discourses and engage in vocabulary and language activities.</p> <p>Enable learners to reflect on the features of a discourse.</p> <p>Assist learners in editing and refining different discourses.</p> <p>Raise awareness among learners about the importance of teacher-pupil rapport.</p> <p>Sensitize learners on the importance of fostering congenial inter-generational relationships.</p> <p>Aid learners in identifying the unique diction and style of short stories and the utilization of various narrative techniques.</p>		
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ENTRY ACTIVITY	GLOSSARY AND VOCABULARY	DISCOURSE / ACTIVITIES	LANGUAGE ELEMENTS	LANGUAGE FUNCTIONS	GROUP PROJECT	INTEGRATION WITH OTHER SUBJECTS	EVALUATION
Quote related to theme  Title picture reading - discussion (entry to unit)  Quote related to theme	Glossary – 31 new words  Word puzzle  Adjectives  Compound adjectives  Affixes	Character sketch  Narration  Conversation  Announcement  Letter  Certificate of appreciation  Appreciation worksheet  Appreciation  Paragraph writing  News report Mind map of the story – memory lane  Gratitude card	Question tag  Active – passive  Verb Verb phrase  Noun phrase	Stating opinion  Seeking opinion  Expressions of gratitude	A group project to convert the short story ‘Half a Day’ into a screenplay and then to make a film using it.		Evaluation of process  Evaluation of product.