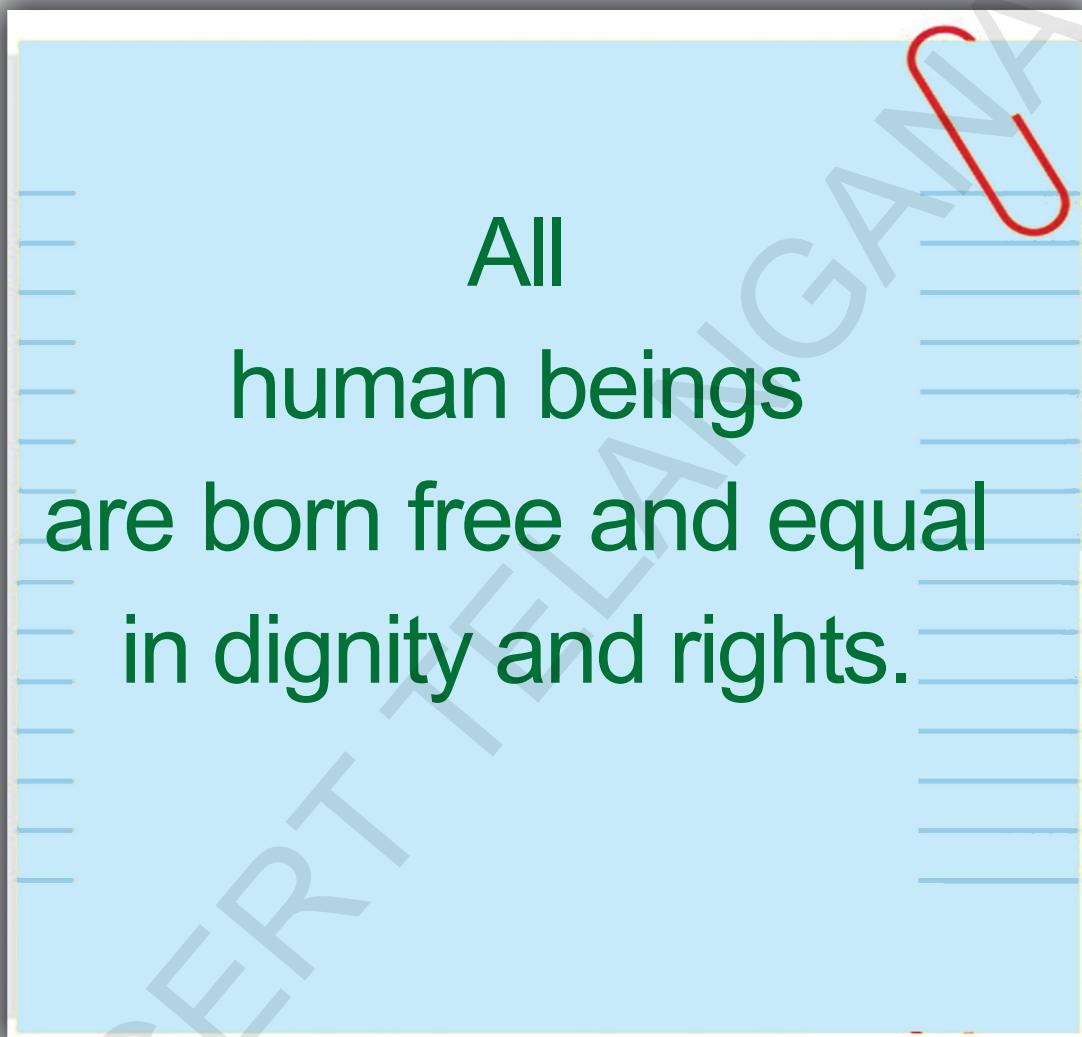


8 . Human Rights

Read the following statement and answer the questions that follow.



1. What does this statement speak about?
2. Do you agree or disagree to the statement? Justify.
3. Have you ever witnessed any incidents in contrast to the above statement? Tell your class.

Oral Discourse: Debate - “Children should not have equal dignity and rights as adults.”



Reading

Jamaican Fragment

Everyday, I walk a half-mile from my home to the tramcar lines in the morning and from the lines to my home in the evening. The walk is pleasant. The road on either side is flanked by red and green-roofed bungalows, green lawns and gardens. The exercise is good for me, and now and then, I learn something from a little incident. One morning, about half-way between my front gate and the tram track, I noticed two little boys playing in the garden of the more modest cottages. They were both very little boys, one was four years old perhaps, the other five. The bigger of the two was a sturdy youngster, very dark, with a mat of coarse hair on his head and coal-black eyes. He was definitely a little Jamaican — a strong little Jamaican. The other little fellow was smaller, but also sturdy — he was white, with hazel eyes and light-brown hair. Both were dressed in blue shirts and khaki pants. They wore no shoes and their feet were muddy. They were not conscious of my standing there, watching them; they played on. The game, if it could be called a game, was not elaborate. The little white boy strode imperiously up and down, and every now and then shouted imperiously at his bigger playmate. The little brown boy shuffled along quietly behind him and did what he was told.



'Pick up that stick!' The dark boy picked it up. 'Jump into the flowers!' The dark boy jumped.

'Get me some water!' The dark boy ran inside. The white boy sat down on the lawn.

I was amazed. Here before my eyes, a white baby, for they were little more than babies, was imposing his will upon a little black boy. And the little black boy submitted. I puzzled within myself as I went down the road. Could it be that the little dark boy was the son of a servant in the home and therefore had to do the white boy's bidding? No. They were obviously dressed alike, the little dark boy was of equal class with his playmate. No. They were playmates, the little dark boy was a neighbour's child. I was sure of that. Then how was it that he obeyed so faithfully the white boy's orders?

Was it that even as a boy he sensed that in his own country he would be at the white man's beck and call? Could he, at his age, divine a difference between himself and the white boy? And did the little white youngster, so young, such a baby, realize that he would grow to dominate the black man? Was there an indefinable quality in the white man that enabled his baby, smaller and younger than his playmate, to make him his slave? I could find no answer. I could not bring myself to believe such a thing, and yet, with my own eyes I had seen a little dark boy take orders from a little white boy — a little white boy, obviously his social equal, and younger and smaller. Were we, as a race, really inferior? So inferior that even in our infancy we realised our deficiencies, and accepted a position as the white man's servant?



For a whole day I puzzled over this problem. For a whole day my faith in my people was shaken. When I passed by that afternoon the little boys were not there. That evening I thought deeply on the subject.

The next morning the boys were there again, and a man was standing at the gate watching them. I stopped and looked, just to see what the white boy was making his little servant do. To my utter astonishment the little dark boy was striding imperiously up and down the lawn, while the white youngster walked abjectly behind him.

'Get me a banana!' The little boy ran into the house and reappeared shortly with a banana. 'Peel it for me!' the little white boy peeled the banana and handed it to his dark master.

I saw it now. It was indeed a game, a game I had played as a child. Each boy took it in turn every alternate day to be the boss, the other the slave. It had been great fun to me as a youngster. I smiled as I remembered. I looked at the man standing by the gate. He was a white man. I remembered what I had thought yesterday. He, no doubt, I thought to myself, was wondering if the black race is superior to the white. I laughed gently to myself. How silly grown-ups are, how clever we are, how wonderfully able we are, to impute deep motives to childish actions! This man, I said to myself, will puzzle all day on whether the blacks will eventually rise and rule the world because he thinks he sees a little black boy realizing at a tender age his superiority over the white. I will save him from his puzzle. I will explain it to him. I went across to him.

'I know what you're thinking,' I said. 'You're thinking that may be the black race is superior to the white, because you just saw the little dark youngster on the lawn ordering the little white boy around. Don't think that; it's a game they play. Alternate days one is the boss, the other the servant. It's a grand game. I used to play it and may be so did you. Yesterday I saw the little white boy bossing the dark one and I worried all day over the dark boy's realisation of his inferiority so young in life! We are silly, we grown-ups, aren't we?'

The man was surprised at my outburst. He looked at me smiling. 'I know all about the game,' he said. 'The boys are brothers — my sons.' He pointed to a handsome brown woman on the verandah who had just come out to call in the children. 'That's my wife', he said.

I smiled. My spirit laughed within me. This is Jamaica, I said in my heart, this is my country — my people. I looked at the white man. He smiled at me. 'We'll miss the tram if we don't hurry,' he said.

By A.L.Hendricks

About the author

Arthur Lemi  re Hendriks (1922-1992) was a Jamaican poet, writer, and broadcasting director (known as Micky Hendriks in his broadcasting career). He was born in 1922 in Kingston, Jamaica, to a Jamaican father and a French mother. He was particularly well known for his contributions to the Christian Science Monitor, The Daily Gleaner, and BIM. He also contributed as a columnist and literary critic to the Daily Gleaner. He died in 1992 at the age of 69.

Glossary

be flanked by (v)	: to have something on one or both sides
sturdy (adj)	: strong and healthy
hazel (adj)	: reddish/greenish brown
at one's beck and call : (<i>idiom</i>)	be ready to do what someone asks
divine (v)	: find out something by guessing
imperiously (adv)	: haughtily
shuffled (v)	: walked by dragging one's feet slowly along
bidding (n)	: ordering
stride (v)	: to walk with long steps
abjectly (adv)	: completely without pride
impute (v)	: claim that someone has done something unjustly

Comprehension

I. Answer the following questions.

- 'I puzzled within myself,' says the narrator. What conclusion did he come to after this puzzling thought?
- 'For a whole day my faith in my people was shaken.' What do you think was the writer's faith? Why was it shaken?
- Why did the game next morning astonish the author? What did he see ?

4. The second day, the narrator smiled as he remembered something. What made him laugh?

5. Read the following sentences from the first paragraph:

“...I noticed two little boys playing in the garden...”

“The game, if it could be called a game, was not elaborate.”

From these two sentences, we can understand that the writer knows it is a game, but then why was he puzzled?

6. If the writer had seen the second day's game on the first day, what would he have thought about it?

7. Why did the white man feel surprised at the narrator's outburst? Eventually, he also smiled. Why?

8. Did the white man believe in white supremacy? How do you know?

9. How did the narrator come to the conclusion that grown-ups are silly?

10. How did the story begin? How did the writer take the story forward?

What is the point of conflict? How did the story end?

What are the characters you empathize with?

II. Read the following sentences. Some of them are not in accordance with the story. Tick (✓) these sentences.

1. The narrator was worried that even a very young white boy commanded the older black boy which indicated racial domination.

2. The black boy played the role of the servant on both the days and followed his brother's commands meekly.

3. The white boy who was younger of the two played the role of the master and the older boy who was a black played the role of the servant on the first day.

4. The narrator observed two boys playing a game one day when he was going for an evening walk.

5. The little white boy commanded the black boy to perform a few tasks which the black boy did obediently.

Vocabulary

I. Tick (✓) the correct meaning of the words underlined below.

1. The game, if it could be called a game, was not elaborate.
a) simple b) detailed c) brief d) mysterious
2. The little boy strode imperiously up and down.
a) politely b) respectfully c) humbly d) proudly
3. This man, I said to myself, will puzzle all day on whether the blacks will eventually rise and rule the world.
a) gradually b) finally c) immediately d) temporarily
4. Could it be that the little dark boy was the son of a servant in the home and therefore had to do the white boy's bidding?
a) advice b) instruction c) order d) suggestion
5. The white youngster walked abjectly behind him.
a) submissively b) unhappily c) miserably d) secretly

II The following words/phrases describe the two boys in the story Jamaican Fragment.

four-year-old

coarse hair

five -year-old

hazel eyes

- 1) Now look for the other words in the lesson that describe the two boys. Write your words in the appropriate column.

The White Boy	The Black Boy

- 2) Think of some other words that may be used to describe the characters of the white boy and the black boy.

III Read the following sentence.

The bigger of the two was a sturdy youngster, very dark, with a mat of coarse hair on his head and coal black eyes.

In the above sentence , the narrator described the hair and eyes of the boy in an effective way.

The expression 'a mat of coarse hair' is a metaphor.

A metaphor is a word / phrase used in an imaginative way to describe something or somebody in order to show that the two things have the same qualities and make the descriptions more effective.

Now **the hair of the boy** can also be described as **the hair of the boy is like a mat**.

A simile is a figure of speech that expresses the resemblance of one thing to another of a different category usually introduced by **like, as... as**.

A simile, like a metaphor, is also a comparison. The primary difference is that a simile contains the words **like, as, as....as** to compare two things while a metaphor simply suggests different (dissimilar) things as the same(similar).

Read the following paragraph and identify the similes and metaphors in it.

Sunitha was an exceptional student. She was good at sports and other co-curricular activities too. One day the teachers were talking about her. The maths teacher said fondly, "My Sunitha is the Shakuntala of our school." The science teacher said, "She is as clever as Kalpana Chawla and as hard working as Marie Curie. One day she will bring the Nobel prize to our country." The physical education teacher started singing the praises of Sunitha saying, "You know, she runs like a hare and swims like a fish. And in the boxing ring? She is a leopard. I must say she is the Mary Kom of our state." Unlike other teachers, the social studies teacher hated this girl as Sunitha belonged to the so-called 'lower caste'. She said, "Sunitha... a hare, a fish and ...what is that? ... a leopard. She is more an animal than a girl, I suppose." All other teachers said in unison, "Yes, she is an animal for animals that cannot understand the metaphor in a language."

Writing

I. Discuss in groups and write an essay on the 'Violation of Child Rights in Indian Society' based on your experiences / reading.

The following points may help you.

- What are the child rights?

- How are they violated?
- Reasons for violation
- Measures to be taken to prevent child rights violation
- Conclusion

Remember the following points.

- Collect ideas on the given theme.
- Sequence the ideas.
- Maintain coherence and cohesion.
- Use appropriate linkers.
- Give your point of view.

Study Skills

Study the following information given in the table and do the task given below it.

Over view of the Forms/Sites of Untouchability Practices in Rural India, by Degree of Prevalences in a Study done in 400 Villages.

More than 50% of Villages	45-50% of villages
<ul style="list-style-type: none"> ● Denied entry into non-Dalit Houses ● Prohibitions against food sharing ● Denied entry into places of worship ● Ill-treatment of women by other women 	<ul style="list-style-type: none"> ● Denied cremation in burial grounds ● Denied access to water facilities ● Ban on marriage processions ● Not allowed to sell milk to cooperatives ● Denied barber services ● Denied laundry services ● Ill-treatment of women by non-SC men
30-40% of villages	25-30% of village
<ul style="list-style-type: none"> ● Schools-separate eating ● Payment of wages : no contract ● Denied entry into village shops ● Denied work as agricultural labour ● Cannot sell things in local markets ● Denied visits by health workers ● Separate seating in hotels ● Separate utensils in hotels ● Discriminatory treatment in police stations 	<ul style="list-style-type: none"> ● Separate seating in Panchayats ● Separate seating in schools ● Not employed in house building ● Denied entry into police stations ● Denied entry into PDS shops ● Forced to stand before upper-caste men

20-25% of villages	15-20% of villages
<ul style="list-style-type: none"> . Paid lower wage rates for same work . Ban on festival processions on roads . Segregated seating in schools . Denied entry into private health clinics . Separate drinking water in the schools 	<ul style="list-style-type: none"> . Cannot wear new/bright clothes. . Denied access to public roads/passage . Denied entry into primary health centres . Discriminatory relationship by non-SC teachers towards SC students . Discriminatory relationship by non-SC teachers towards SC teachers
10-15% of villages	Less than 10% of villages
<ul style="list-style-type: none"> . Denied entry into panchayat offices . Schools : SC teachers and non-SC students . Separate lines at polling booth . Discriminatory treatment in Primary Health Centres 	<ul style="list-style-type: none"> . Denied access/entry to public transport . Cannot use bicycles on public roads. . Denied entry / seating in cinema halls . Compulsion to seek blessing in marriages

Source : Ghanshyam shah, Harsh Mander, Sukhadeo Thorat, Satish Deshpande and Amita Baviskar, Untouchability in Rural India : A survey conducted in 565 villages of 11 states, Sage Publications, 2006.

Now, using the information given above, analyse the following forms of untouchability in Rural India. Then prepare a brief report stating how Dalits are discriminated against .

- 1 List the places where Dalits are denied entry.
- 2 Where are Dalits separated from other castes ?
- 3 What are the prohibitions and bans imposed on Dalits?

Listening

Listen to your teacher telling you a story of a girl called Maya and say whether the following statements are True or False.

1. When Maya was born, all were happy. ()
2. When Maya grew, she began to help her mother. ()
3. Maya could not join her friends as she had a lot of work. ()
4. Maya completed her graduation. ()
5. If Maya were a boy, her parents would let her complete school education. ()
6. Maya thinks that her life will be much different from that of her mother. ()

Oral Activity

Imagine that on the occasion of 'Children's Day' your school is organizing a speech competition on the topic ' Education of girls for women's empowerment'.

Draft a speech and deliver it in the class.

The following points may help you in preparing the speech:

- Importance of girls' education
- gender bias and other problems in girls' education
- how to end bias towards girls

Remember the following points while delivering the speech:

- Maintain appropriate posture
- Modulate your voice using stress, pause and intonation
- Use appropriate gestures and facial expressions
- Maintain eye contact with the audience

Reading

Once upon a Time

Once upon a time, son,
they used to laugh with their hearts
and laugh with their eyes:
but now they only laugh with their teeth,
while their ice-block-cold eyes
search behind my shadow.

There was a time indeed
they used to shake hands with their hearts:
but that's gone, son.

Now they shake hands without hearts:
while their left hands search
my empty pockets.

'Feel at home'! 'Come again':
they say, and when I come
again and feel
at home, once, twice,
there will be no thrice -
for then I find doors shut on me.

So I have learned many things, son.
I have learned to wear many faces
like dresses - home face,
office face, street face, host face,
cocktail face, with all their conforming smiles
like a fixed portrait smile.

And I have learned too
to laugh with only my teeth
and shake hands without my heart.
I have also learned to say, 'Goodbye',
when I mean 'Good-riddance';
to say 'Glad to meet you',
without being glad; and to say 'It's been
nice talking to you', after being bored.

But believe me, son.

I want to be what I used to be
when I was like you. I want
to unlearn all these muting things.

Most of all, I want to relearn
how to laugh, for my laugh in the mirror
shows only my teeth like a snake's bare fangs !

So show me, son,
how to laugh; show me how
I used to laugh and smile
once upon a time when I was like you.

by Gabriel Okara



About the author

Gabriel Okara is an African poet. He was born in 1921 in Nigeria. He was educated at Government College, Umuahia. His parents were not rich. He worked as a book binder and later as an information officer at Enugu. He also wrote plays and features for broadcasting and became a poet of outstanding ability. His poems appeared regularly in Black Orpheus. He has also written a novel called *Voice*.

Glossary

- cock-tail (n) : a drink usually made from a mixture of two or more alcoholic drinks
- conform (v) : to be and thinking the same way as most other people in a group or society; normally acceptable
- portrait (n) : a painting, drawing or photograph of a person especially of the head and shoulders.
- good - riddance (n) : a feeling of relief when an unwanted person leaves

muting (*adj*) : changing all the time; expressionless / not expressed in speech

fangs (*n*) : long, sharp teeth of some animals like snakes and dogs.

Comprehension

**I Tick (✓) the option that will complete each of the following statements.
In some cases more than one option may be possible.**

1. In the first five stanzas the poet is talking about
 - a) the honest and innocent world of children.
 - b) the insincere world of adults.
 - c) the difference between the past and the present.
 - d) the old and the young.
2. The last four lines of the poem suggest
 - a) hope.
 - b) regret.
 - c) a sense of loss.
 - d) eagerness to learn.
3. The expression ‘Ice-cold-block eyes’ means
 - a) The eyes are wet with tears.
 - b) expressionless eyes.
 - c) a state of lack of feelings.
 - d) a dead man’s eyes.
4. ‘They’ in line 4 of stanza 1 refers to
 - a) people in the past.
 - b) present day people.
 - c) all adults .
 - d) young children.

5. 'Their eyes search behind my shadow' means
 - a) they avoid meeting his eyes.
 - b) they try to look at the darker side of the person.
 - c) they convey no emotions.
 - d) they try to see what is not there.
6. The poet has learnt
 - a) to shake hands.
 - b) the ways of the world.
 - c) to laugh.
 - d) to put on masks.
7. The poet wants to learn from his son because his son
 - a) is not corrupted by the ways of the world.
 - b) is more informed.
 - c) knows about good manners more than his father.
 - d) is more caring.

II Answer the following questions in a sentence or two each.

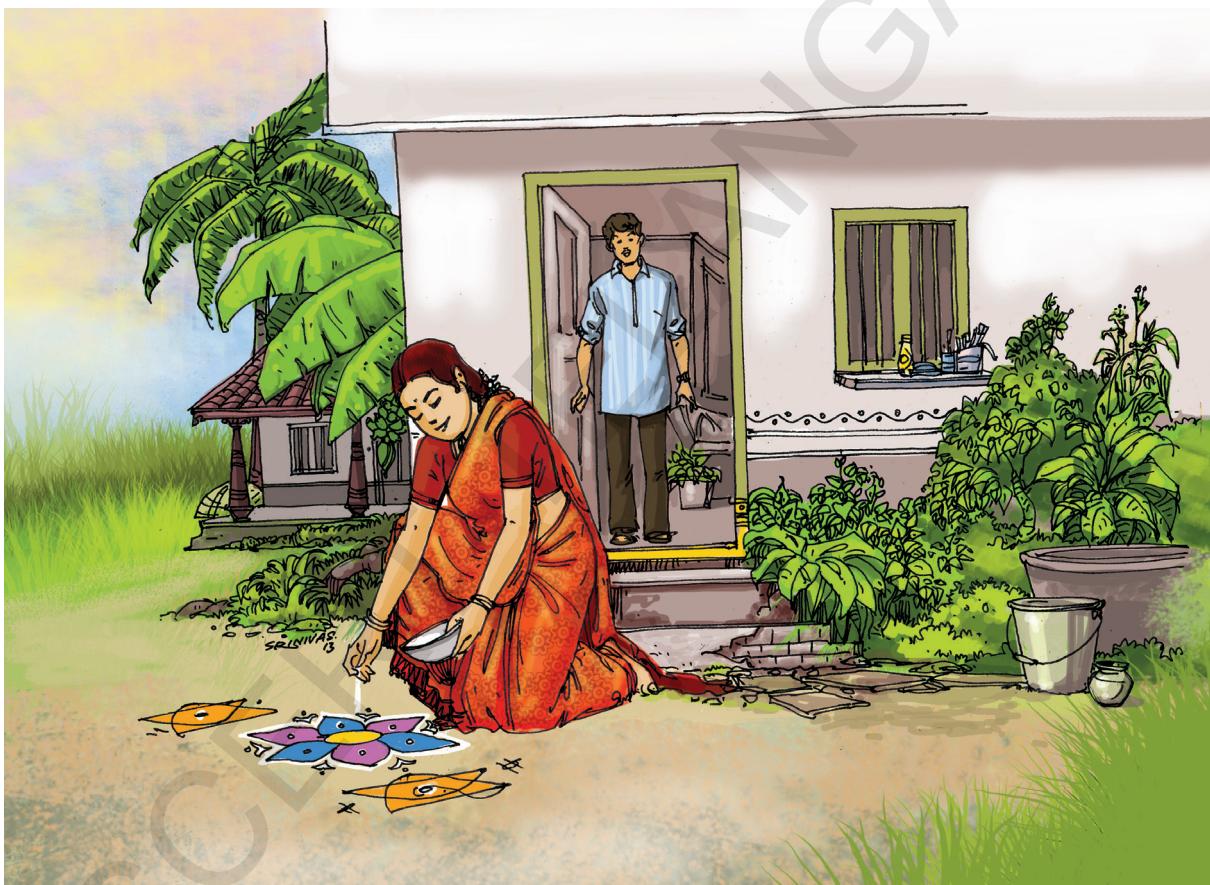
1. When did people shake hands with their hearts?
2. What is the poet crying over? What help does he want from his son?
3. "Most of all, I want to relearn
how to laugh, for my laugh in the mirror
shows only my teeth like a snake's bare fangs !"
What does the poet mean by these lines?
4. What is the tone of the poem?
5. "Now they shake hands without hearts:
while their left hands search
my empty pockets."
Why do the left hands search empty pockets now? What does this indicate?
6. The poet uses certain words to express frustration and sorrow. Identify these words.



Reading

What Is My Name?

Have you noticed how your father calls your mother? Does he use her name or not? How do the neighbours address her? Does anyone address her by name? What about your grandmother? In this story, P. Sathyavathi describes how a woman forgets her own name since no one addresses her by name. How does a woman gain her identity—by name, by marriage, by motherhood, by education, by profession or by anything else? Read the story keeping these questions in mind.



A young woman, before being a housewife. A woman, educated and cultured, and intelligent, and capable, quick-witted, with a sense of humour and elegance.

Falling for her beauty and intelligence, as also the dowry which her father offered, a young man tied the three sacred knots around her neck, made her the housewife to a household and said to her, 'Look, *ammadu*, this is your home.' Then the housewife immediately pulled the end of her sari and tucked it in at the waist and swabbed the entire house and decorated

the floor with *muggulu* designs. The young man promptly praised her work. 'You are dexterous at swabbing the floor — even more dexterous in drawing the *muggulu*. *Sabash*, keep it up.' He said it in English, giving her a pat on the shoulder in appreciation. Overjoyed, the housewife began living with swabbing as the chief mission in her life. She scrubbed the house spotlessly clean at all times and beautifully decorated it with multi-coloured designs. That's how her life went on, with a sumptuous and ceaseless supply of swabbing cloths and *muggu* baskets.

But one day while scrubbing the floor, the housewife suddenly asked herself, 'What is my name?' The query shook her up. Leaving the mopping cloth and the *muggu* basket there itself, she stood near the window scratching her head, lost in thoughts. 'What is my name — what is my name?' The house across the road carried a name-board, *Mrs M Suhasini, M.A., Ph.D., Principal, 'X' College*. Yes, she too had a name as her neighbour did — 'How could I forget like that? In my scrubbing zeal I have forgotten my name — what shall I do now?' The housewife was perturbed. Her mind became totally restless. Somehow she finished her daubing for the day.

Meanwhile, the maidservant arrived. Hoping at least she would remember, the housewife asked her, 'Look, *ammayi*, do you know my name?'

'What is it, *amma*?' said the girl. 'What do we have to do with names of mistresses? You are only a mistress to us — the mistress of such and such a white-storeyed house, ground floor means you.'

'Yes, true, of course, how can you know, poor thing?' thought the housewife.

The children came home from school for lunch in the afternoon. 'At least the children might remember my name' — the housewife hoped.

'Look here, children, do you know my name?' she asked.

They were taken aback.

'You are *amma* — your name is *amma* only — ever since we were born we have known only this, the letters that come are only in father's name — because everyone calls him by his name we know his name — you never told us your name — you don't even get letters addressed to your name,' the children said plainly. 'Yes, who will write letters to me?' Father and mother are there but they only make phone calls once in a month or two. Even my sisters are immersed with swabbing their houses. Even if they met me in some marriage or *kumkum* ceremony, they chatted away their time talking about new *muggulu* or new dishes to cook, but no letters!' The housewife was disappointed and grew more restless — the urge to know her own name somehow or the other grew stronger in her.

Now a neighbour came to invite her to a *kumkum* ceremony. The housewife asked her neighbour hoping she atleast would remember her name. Giggling, the lady said, 'Somehow or other I haven't asked your name nor have you told me. Right -hand side, white storeyed - house or there she is, that pharmaceutical company manager's wife, if not that, that fair and tall lady, that's how we refer to you, that's all.' That's all that the other housewife could say.

It's no use. What can even my children's friends say — they know me only as Kamala's mother or some aunty, now my respected husband — is the only hope — if anyone remembers it, it is only he.

During the night meal, she asked him, 'Look here, I have forgotten my name — if you remember it, will you please tell me?'

The respected husband burst out laughing and said, 'What is it, dear, never has it happened before, you are talking about your name today. Ever since we were married I have got used to calling you only as *yemoi*. You too never told me not to address you that way because you have a name of your own — what's happened now — Everyone calls you Mrs Murthy, don't they?'

'Not Mrs Murthy, I want my own name — what shall I do now?' she said in anguish.

'What's there, you choose a new name, some name or other,' the husband advised.

'Very nice — your name is Satyanarayana Murthy; will you keep quiet if I ask you to change your name to Siva Rao or Sundara Rao? I want my name only,' she said.

'It's all right, you are an educated woman — your name must be on the certificates — don't you have that much common sense — go and find out,' he advised her .

The housewife searched frantically for her certificates in the *almirah* — *pattu* saris, chiffon saris, handloom saris, voile saris, matching blouses, petticoats, bangles, beads, pearls, pins, *kumkum barinas*, silver plates, silver containers to keep sandalwood paste, ornaments all things arranged in an orderly fashion. Nowhere could she find her certificates. Yes — after marriage she had never bothered to carry those certificates here.

'Yes — I haven't brought them here — I shall go to my place, search for my certificates and enquire about my name, and return in a couple of days.' She asked for her husband's permission. 'Very nice! Must you go just for your name or what? If you go, who will scrub the house these two days?' said her lord. Yes, that was true — because she scrubbed better than the others. She had not allowed anyone else to do that job all these days. Everyone was busy with their own respective duties. He had his office — poor things, the children had

their studies to take care of. Why should they bother about this chore, and she had been doing it all along — they just didn't know how to do it, of course.

But still, how to live without knowing one's name? It was all right all these days since the question had not occurred to her; now it was really hard to live without a name.

'Just for two days you manage somehow or other — until and unless I go and get my name, I shall find it difficult to live,' she pleaded with her husband and managed to get out of the house.

'Why, dear daughter, have you come so suddenly? Are your children and husband all right? Why have you come alone?'

Behind affectionate enquiries of the father and the mother there was a strain of suspicion. Recollecting immediately the purpose of her visit, the housewife asked her mother most pitifully, '*Amma*, tell me, what is my name?'

'What is it *amma*, you are our elder daughter. We gave you education up to B.A. and got you married with fifty thousand rupees as dowry. We took care of your two deliveries — each time we alone bore the expenses of the maternity home. You have two children — your husband has a good job — a very nice person, too — your children are well-mannered.'

'It's not my history, *amma* — it's my name I want. At least tell me where my certificates are.'

'I don't know, child. Recently we cleaned out the *almirah* of old papers and files and arranged some glassware in their place. Some important files we kept in the attic — we shall search for them tomorrow. Now what is the hurry, don't worry about them — take a good bath and have your meal, child,' said the housewife's mother.

The housewife took a good bath and ate her meal, but she could not sleep. While scrubbing the house, humming happily, joyously, and making *muggulu*, she had never thought that she would have to face so many difficulties like this by forgetting her own name.

Dawn broke, but the search for the certificates among the files in the attic had not ended.

Now the wife asked everyone she met — she asked the trees — the anthills — the pond — the school where she had studied — the college. After all the shouting and the wailing, she met a friend — and succeeded in recovering her name.

That friend was also like her — married, and a housewife like her, but she had not made swabbing the sole purpose of her life; scrubbing was only a part of her life; she remembered her name and the names of her friends. This particular friend recognized our housewife.



'Sarada! My dear Sarada!' she shouted and embraced her. The housewife felt like a person — totally parched and dried up, about to die of thirst — getting a drink of cool water from the new earthen *kooja* poured into her mouth with a spoon and given thus a new life. The friend did indeed give her a new life — 'You are Sarada. You came first in our school in the tenth class. You came first in the music competition conducted by the college. You used to paint good pictures too. We were ten friends altogether — I meet all of them some time or other. We write letters to each other. Only you have gone out of our reach! Tell me why are you living incognito?' her friend confronted her.

'Yes, Pramila — what you say is true. Of course I'm Sarada — until you said it I could not remember it — all the shelves of my mind were taken up with only one thing — how well I can scrub the floors. I remembered nothing else. Had I not met you, I would have gone mad,' said the housewife named Sarada.

Sarada returned home, climbed the attic and fished out her certificates, the pictures she had drawn — old albums, everything she succeeded in getting out. She also searched further and managed to find the prizes she had received in school and college.

Overjoyed, she returned home.

'You have not been here — look at the state of the house — it's like a *choultry*. Oh what a relief you are here, now it is like a festival for us,' said Sarada's husband.

'Just scrubbing the floor does not make a festival. By the way, from now onwards don't call me *yemoi geemoi*. My name is Sarada — call me Sarada, understood?

Having said that, she went inside, humming joyously.

Sarada who had always cared so much for discipline, keeping an eye on every corner, checking if there was dust, making sure things were properly arranged each in its correct and respective order, now sat on the sofa which had not been dusted for the last two days. She sat there showing the children an album of her paintings that she had brought for them.

By P.Satyavathi

(Translated by Vadrewu Vijayalaxmi and Ranga Rao)



About the author

Smt P. Satyavathi is one of those writers who have brought feminism to the peak in Telugu literature. Though she is a retired English lecturer, she has great understanding of the Telugu accent and the idiom of the respective regions. She is adept in portraying human experience universally. The technique of appealing to the readers by weaving the story wonderfully with a philosophical touch and theological aspect is her forte. She has published four anthologies of short stories, five novels and a collection of essays. She has won a number of prestigious awards. This story "What Is My Name" is originally published as "*Illalakagaane Pandagouna*" in Telugu in 1990 and has been translated into almost all the south Indian languages and Hindi .



Glossary

swab (*v*) : clean

dexterous (*adj*) : skilful

sumptuous (*adj*) : luxurious, splendid

mopping (*v*) : cleaning / washing

perturb (*v*) : bother / disturb / trouble

daubing (*n*) : the act of spreading a substance such as mud thickly

immerse (*v*) : absorb oneself in something

giggling (*v*) : laughing nervously

frantically (<i>adv</i>)	: worriedly / anxiously
maternity home (<i>n</i>)	: hospital for deliveries
parch (<i>v</i>)	: dehydrate
incognito (<i>adv</i>)	: having a concealed identity
fish (<i>v</i>)	: search

Comprehension

I. Answer the following questions.

- What made Mrs. Murthy so restless to know her name?
- Do you notice any change in Mrs. Murthy in the first picture and Sarada in the second picture?
- Do you find any similarities between Mrs. Murthy and the women in your family? If yes, list them.
- Why do you think the writer decided to focus on the question of married women's identity?
- Which part of the story shows that Mrs. Murthy feels her identity restored?
- Dowry was given in Sarada's marriage. Is taking and giving Dowry an offence? What are your thoughts on people offering and demanding dowry?
- Make a list of activities/ professions. Find out about women and men in varied professions. Is there any job that only a woman or only a man can do? Discuss.

Writing

I. Translation

Read the following news item in Telugu and compare it with its translation in English given after that.

ప్రైవెకనుమలపై కస్తూరి రంగన్ కమిటీ సిఫార్సులకు కేంద్రం అమోదం

స్టోర్టీ: పెళ్ళిన కనుమల పరిశ్రణలై కస్తూరింగన్ కమిటీ ఇచ్చిన నివేది కను కేంద్ర పర్యావరణ మంత్రిత్వశాఖ అమోదించింది. ఆరు రాష్ట్రాల పరిధిలో 30వేల చదరువు కిలోమీటర్ల మేర విస్తరించిన పెళ్ళిన కనుమల్లో అభివృద్ధి కార్బూ కలాపాలు చేపట్టచూడదని కస్తూరింగన్ కమిటీ తన నివేదికలో స్పష్టం చేసింది. పెళ్ళిన కనుమల్లోని అత్యంత అర్థదైన పర్యావరణాన్ని కాపాడటానికి లీసుకోవచ్చిన చర్చలలై కస్తూరింగన్ నేత్యత్తుల్లో కేంద్రప్రభుత్వం గతంలో ఒక కమిటీని నియమించింది. ఈ కమిటీ ఈ ఏడాది ఏప్రిల్ 15న తన నివేదికను సమర్పించింది. దీనిలై ఆరూప్యాల అభిప్రాయాలూ, ప్రజల సూచనలు తీసుకున్న అనంతరం కేంద్ర పర్యావరణశాఖ అమోదం తెలిపింది. గుజరాత్, మహారాష్ట్ర, గోవా, కర్ణాటక, కేరళ, తమిళనాడు రాష్ట్రాల్లో పెళ్ళిన కనుమలు విస్తరించి ఉన్నాయి.

The following is the translated version of the above Telugu news item.

Centre's Nod to Kasturi Rangan Committee Recommendations on Western Ghats

NEW DELHI : The Ministry of Environment has accepted the report made by the Kasturi Rangan Committee on the conservation of Western Ghats. The committee, in its recommendations, made it clear that no further development activities be undertaken in the Western Ghats spread across the 60 thousand square kilometers in six states. The committee was appointed by the Union Government and headed by Kasturi Rangan to suggest measures to conserve the rarest ecosystem of the Western Ghat forests. The committee submitted its Report on 15th of April. The Ministry of Environment, after taking opinions of the six state governments and the people of the states, accepted the recommendations. The Western Ghats extend in Gujarat, Maharashtra, Goa, Karnataka, Kerala and Tamil Nadu states.

Let's think of the following:

1. Do you think that translation is just translation of language ? Or does it also include translation of ideas ?
2. Which translation is better, true translation or free translation ?
3. Do you find any change in the order of the sentence? For e.g : We have Subject, Verb, Object in English but the order is Subject, Object, Verb in Telugu.
4. Do you think sometimes it creates problems in the choice of vocabulary while attempting to translate a text?
5. Is it possible to translate a poem from one language to the other?
6. Is it necessary to take cultural aspects into consideration?

Now, take a paragraph in Telugu from your text book/ magazine and translate it into English. List the difficulties while translating the text.

3. Translate the following extract into Telugu and compare it with the original story in Telugu. (Refer to teacher's handbook for Telugu version.)

'Sarada! My dear Sarada!' she shouted and embraced her. The housewife felt like a person — totally parched and dried up, about to die of thirst — getting a drink of cool water from the new earthen *kooja* poured into her mouth with a spoon and given thus a new life. The friend did indeed give her a new life — 'You are Sarada. You came first in our school in the tenth class. You came first in the music competition conducted by the college. You used to paint good pictures too. We were ten friends altogether — I meet all of them some time or other. We write letters to each other. Only you have gone out of our reach! Tell me why are you living incognito?' her friend confronted her.

This chapter talks about human rights from a different perspective. Let us now understand the rights of children to keep them safe through the following section:

Speak for Safety

Here is a conversation that Tony had with his mother.

- Mother : Tony, why are you so irritable these days? Even the next door aunty was telling me that you have stopped going over to help her as you usually do.
- Tony : It's nothing! I don't want to talk about it.
- Mother : No Tony, I feel you are worried about something. Talking about our troubles helps us feel better.
- Tony : (Hesitantly) I would like to. But I think it might upset you.
- Mother : (Sitting down next to him) It's not about me, Tony. We need to figure out what the problem is and find a solution.
- Tony : Well. It is about the aunty next door. I had gone to her house to give the clothes she had asked me to collect from the dhobi. She asked me to put the clothes in the top shelf of the inside cupboard. (Tony then stops...)
- Mother : (Gently) I see.
- Tony : Well... she was standing very close to me. It made me feel uncomfortable. And when I tried to move away, she held me back. I did not like it but she would not let go of me. I got away. But it has been bothering me ever since.
- Mother : Tony, it is really brave of you to tell me this. Aunty has behaved in an unsafe manner. I will talk to her about it this evening.
- Tony : What if she denies it and gets angry with us?
- Mother : I know you are telling the truth and I believe you.
- Tony : I am a big boy now, maybe I should have done something to stop it. I feel ashamed.
- Mother : But it's not your fault! You did not break any rules. The person who breaks the rule is to be blamed. She is the one who needs to feel ashamed, not you. Our laws - like the POCSO Act, prescribe punishment for such offences.

Questions for discussion:

- 1. What makes this issue sensitive? What are the different ways to handle such issues?**
- 2. Always seek help. Do you think the boy was correct? How do you support?**

Project Work

Collect paper clippings that appeared in daily newspapers over a period of fifteen days or so that depict gender discrimination / violation of human rights / child rights. Paste them on a chart and display the chart in the class.

Work in groups and discuss what specific actions you can take to stop the violation of human rights/gender discrimination/child rights in school, home and in the locality where you live and present it before the classroom.

Self Assessment

How well have I understood this unit?

Read and tick (✓) in the appropriate box.

Indicators	Yes	Somewhat	No
Reading: I read and comprehended the text:			
A. Jamaican Fragment			
B. Once upon a Time			
C. What Is My Name?			
Vocabulary: I was able to			
• identify the correct meaning of the words.			
• pick out words from the lesson that describe the boys.			
• identify similes and metaphors in the passage.			
Writing: I was able to			
• write an essay on the violation of child rights in Indian society.			
• judge what kind of a translation it was.			
• translate the Telugu version into English and list the difficulties I faced.			
• Translate the given extract into Telugu			

Indicators	Yes	Somewhat	No
Listening and Speaking:			
I listened to the story of Maya and said whether the statements were true or false.			
I was able to draft a speech and deliver it in the class.			
Study Skills:			
I was able to prepare a brief report about how the <i>Dalits</i> are discriminated basing on the information			
Project Work:			
I was able to share my views on the responsibility of the students in order to prevent the violation of human rights / gender discrimination / child rights/ child abuse in school, home and in our locality.			

We also have ‘Personal Body Safety Rules’ to keep ourselves safe. They are:

1. Clothing rules- We keep private parts covered in front of others. Though we don’t cover the mouth, it is private too.
2. Touching rules – We don’t touch private parts in front of others.
3. Talking rules – We talk about private parts with Safe Adults.

If someone breaks ‘Personal Body safety Rules’, I can say

‘No’ to that person;

GO away from that person as and when I can;

TELL a safe adult about this person because he/she is doing something unsafe and has to be stopped.

I am a safe person if I follow Personal Body Safety Rules for myself and for others. I do not touch or talk or behave in an unsafe way with others.

Appendix -1

Texts for Listening

Unit 1

Attitude Is Everything

There was a farmer in Africa who was happy and content. He was happy because he was content. He was content because he was happy. One day a wise man came to him and told him about the glory of diamonds and the power that goes along with them. The wise man said, "If you had a diamond the size of your thumb, you could have your own city. If you had a diamond the size of your fist, you could probably own your own country." And then he went away. That night the farmer couldn't sleep.

He was unhappy and he was discontent. He was unhappy because he was discontent and discontent because he was unhappy. The next morning he made arrangements to sell off his farm, took care of his family and went in search of diamonds. He looked all over Africa and couldn't find any. He looked all through Europe and couldn't find any. When he got to Spain, he was emotionally, physically and financially broke. He got so disheartened that he threw himself into the Barcelona river and committed suicide.

Back home, the person who had bought his farm was watering the camels at a stream that ran through the farm. Across the stream, the rays of the morning sun hit a stone and made it sparkle like a rainbow. He thought it would look good on the mantel piece. He picked up the stone and put it in the living room. That afternoon the wise man came and saw the stone sparkling. He asked, "Is Hafiz back?" The new owner said, "No, why do you ask?" The wise man said, "Because that is a diamond. I recognize one when I see one." The man said, "No, that's just a stone I picked up from the stream. Come, I'll show you. There are many more." They went and picked some samples and sent them for analysis. Sure enough, the stones were diamonds. They found that the farm was indeed covered with acres and acres of diamonds.

Unit 2

Bus 65

A woman was visiting Hyderabad for the first time. She wanted to see the Charminar. Unfortunately, she couldn't find it, so she asked a police officer for directions.

"Excuse me, officer, how do I get to the Charminar?"

The officer replied, "Wait here at this bus stop for the number 65 bus. It'll take you right there." She thanked the officer and he drove off.

Three hours later the police officer returned to the same area and, sure enough, the woman was still waiting at the same bus stop. The officer got out of his car and said, "Excuse me, but to get to the Charminar, I said to wait here for the number 65 bus. That was three hours ago. Why are you still waiting?"

The woman replied, "Don't worry, officer, it won't be long now. The 56th bus just went by!"

Unit 3

The Lazy Son

Once there was a very rich man. His name was Dhanaraju. He had two sons, Ganiraju and Pothuraju. Ganiraju was hard working and obedient. He always helped his father in the fields. But Pothuraju was lazy. He never went to fields. He was disobedient to his father. He always wanted to lead a free, lavish life, so one day he said to his father, "Father, give me my share of property." The father was heart-broken. He divided the property between his two sons. Pothuraju left home with his share. He went to a distant land, made a lot of friends and soon spent all his property lavishly on friends, food and drinks. All his friends left him.

At that time, there was a famine and Pothuraju had no work and food. None of his friends gave him food or money. He took up the job of feeding pigs. Sometimes, he had to eat the food kept for the pigs. He was very sad about his condition. He soon began to think of his father and his brother. He said to himself, "In my father's house, even the servants have enough food. They get good shelter too. But here, I am struggling for food and shelter. I will go back to my father. I will beg him to take me as his servant."

So decided, the dishonest son set out for his father's house. In the meantime, his father was always thinking of his second son. He would sit near the windows. He would look out at the road, expecting his son to return home.

One day Dhanaraju saw his son coming at a distance. He ran out of the house in great joy and hugged his son. His son knelt down. He said, "Father, I am not fit to be your son. Take me as your servant."

Unit 4

Jewels of India

This is All India Radio, Hyderabad.

Welcome to 'Jewels of India Programme' presented by Meenakshi.

In our programme today, we will know about the most famous Indian film maker.

We know that Bengal is a beehive of cultural activities. It has witnessed cultural reforms. It is the birth place of many writers and intellectuals.

To Continue this tradition, another great son of India took birth in Calcutta on 2nd May 1921. Who could that be? It is none other than Satyajit Ray, the son of a writer... a grandson of an amateur astronomer. His home provided him with an ambience to think and feel.

Graduating from Presidency College, Calcutta, Ray moved to the open air university, 'Shantiniketan'. A keen observer that he was, Ray imbibed the spirit of Shantiniketan. There he read extensively and developed interest in painting.

Back in Calcutta, Ray started working for a London-based advertising firm. Wasn't it a right place for a creative man like Ray? He worked there for some time and moved to London to work there.

There he watched films. Film after film. He liked the film 'Bicycle Thieves'. That kindled interest in Young Ray in film-making. Slowly his interest led him to a world of creativity. That was the birth of a great film maker. And Ray became a film maker.

His films 'Pather Panchali', 'Aparajito', 'Agantuk' were some of his master pieces. His vision for Bengali films was matchless.

Along with the Oscar Award, he received the Bharata Ratna. The legendary film maker passed away in 1992. But the film world cherishes his memories forever.

Next week we will know about another great personality.

Till then, good bye.

Unit 5

A Speech by Martin Luther King Jr.

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident; that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a desert state sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plains and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith with which I return to the south. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

Unit 6

A Talk by an Environmentalist

As you all know, to the North of India we have snow-covered mountain ranges as boundaries to our country. They are the Himalayas. You know the Himalayas are also affected by the environmental pollution. You must be wondering as to how the Himalayas get affected. The Himalayas are huge, cool ice formations surrounded by beautiful habitation. Do you know what happens if the Himalayas die? The whole of India will turn into a desert. Can you guess what felling of trees leads to? It leads to deforestation. Specially in the Himalayan region if the trees in the forest are cut down that will give way for warming of the atmosphere and with the result melting of Himalayas.

Do you know when the movement for the protection of the Himalayas started? It started way back in 1970s and 1980s. The movement was for the resistance to the destruction of forests throughout India. Later it became organized and known as Chipko movement.

The architect of the movement to protect the Himalayas is a renowned person - Sunderlal Bahuguna. He was the follower of Mahatma Gandhi in many ways. He started the movement to resist the destruction of forests in the Himalayan region.

Do you know how the movement got its name? The name (Chipko) came from a word meaning 'embrace'. In the movement, the villagers hugged the trees and thus saved them by putting their bodies in the way of the contractors' axes.

Unit 7

A Speech by A.P.J. Abdul Kalam

Dear friends,

"I have three visions for India. In 3000 years of our history, people from all over the world have come and invaded us, captured our lands, conquered our minds. From Alexander onwards, the Greeks, the Turks, the Moghuls, the Portuguese, the British, the French , the Dutch , all of them came and looted us, took over what was ours. Yet we have not done this to any other nation. We have not conquered anyone. We have not grabbed their land, their culture, their history and tried to enforce our way of life on them. Why? Because we respect the freedom of others.

That is why my first vision is that of freedom. I believe that India got its first vision of this in 1857, when we started the war of independence. It is this freedom that we must protect and nurture and build on. If we are not free, no one will respect us. My second vision for India is development. For fifty years we have been a developing nation. It's time we saw ourselves as a developed nation. We are among top 5 nations of the world in terms of GDP. We have 10 percent growth rate in most areas. Our poverty levels are falling. Our achievements are being globally recognized today. Yet we lack the self confidence to see ourselves as a developed nation, self-reliant and self-assured. Isn't this incorrect?

I have a third vision. India must stand up to the world because I believe that unless India stands up to the world, no one will respect us. Only strength respects strength. We must be strong not only as a military power but also as an economic power. Both must go hand-in-hand . My good fortune was to have worked with three great minds. Dr. Vikram Sarabhai of the Dept. of Space, Prof. Satish Dhawan, who succeeded him and Dr. Brah

Prakash, father of nuclear material. I was lucky to have worked with all three of them closely and consider this the great opportunity of my life...

Why is the media here so negative? Why are we in India so embarrassed to recognize our own strengths, our achievements? We are such a great nation. We have so many amazing success stories but we refuse to acknowledge them. Why? We are the first in milk production. We are number one in Remote sensing satellites. We are the second largest producer of wheat and rice. Look at Dr. Sudarshan, he has transformed the tribal village into a self-sustaining, self driving unit. There are millions of such achievements but our media is only obsessed with failures and disasters...

Unit 8

Maya

My name is Maya. I was born 14 years ago in a poor peasant family. There were already many children, so when I was born no one was happy.

When I was still very little, I learned to help my mother and elder sisters with the domestic chores. I swept floors, washed clothes, and carried water and fire-wood. Some of my friends played outside, but I could not join them.

I was very happy when I was allowed to go to school. I made new friends there. I learned to read and write. But when I reached the fourth grade, my parents stopped my education. My father said there was no money to pay the fees. Also, I was needed at home to help my mother and the others.

If I were a boy, my parents would have let me complete school. My elder brother finished school and now works in an office in the capital. Two of my younger brothers go to school. Maybe they, too, will finish.

I know I shall have to spend long hours working either at home or in the field. And then I'll be married. I have seen my mother working from early dawn to late at night. My life will not be much different.

If I were given the choice of being born again, I would prefer to be a boy.

Appendix II

About the Textbook and Assessment Procedures

'Our World through English' Class X has been prepared in accordance with the syllabus for a ten-year course in English as a second language.

Teachers should act as facilitators and encourage children to do individual and group work, in order to make them as autonomous users of the language. Interactive approach should be followed while transacting the language activities in each unit.

The Goals

After the completion of the course, the students are expected

- to attain the basic proficiency, such as is acquired in natural language learning i.e., the spontaneous and appropriate use of language for at least everyday use,
- to develop his/her linguistic competence for abstract thought and knowledge acquisition and,
- to construct discourses (oral and written) such as narratives, descriptions, essays, conversations, diary, plays, script writing, profile writing, dramas, posters, slogans, letters, etc.

Learning Outcomes / Academic Standards

At the end of the academic year the children are expected to achieve certain academic standards. The everyday classroom transaction should focus on the following areas.

- | | |
|---------------------------|--|
| 1. Listening and Speaking | 2. Reading Comprehension |
| 3. Vocabulary | 4. Grammar |
| 5. Conventions of Writing | 6. Creative Expression (Oral and Written Discourses) |

In order to achieve the above learning outcomes, the new textbooks have eight units with different themes and genres.

Features of the Textbook

The following are the features of the Textbook:

- Units are thematically organized with passages meant for listening and reading. Activities focus on reading comprehension, vocabulary, grammar and study skills.
- Measures have been taken to help learners get the rules familiarised with different genres such as narratives, essays, biographical sketches, plays, poems, etc. and construct them in oral as well as written forms.
- Though the components in a unit have been organised as listening, speaking (oral activity), reading and writing, an integrated treatment of these skills has been worked out.
- Vocabulary and grammar exercises have been contextually designed.
- A few questions and activities, given under comprehension, do not target any fixed responses; instead, they demand the learners to use language authentically both orally and in writing. These comprehension questions and the language activities are merely stepping stones for the learners to gain proficiency in the language and as such are not goals by themselves.

Components of a Unit

Face Sheet / Trigger: Each unit starts with a picture / quotation / poem followed by some interactive questions. This is to warm-up the students and to generate genuine interest towards the theme and

the reading texts in the unit. The teacher can put more number of questions that demand divergent responses from children in order to encourage them to interact more effectively.

Reading Texts: Every unit consists of three reading texts (Reading A, B and C). The reading texts include different genres such as stories, narratives, biographical sketches, short plays, speeches, monologues, letters, interviews and essays related to the theme of the unit. All texts are followed by glossary, and a few comprehension questions. You will find the questions that help students think critically, reflect on what they have read, and interpret the text in their own words. Teachers should follow the suggested transaction process in the classroom.

Language Activities

Vocabulary: This section contains some vocabulary tasks/activities/exercises. You will find matching questions, finding synonyms / antonyms, phrasal verbs, multiple shades of meanings, collocations, homonyms, homophones, homographs, idioms, word-formation activities, etc.

Grammar: This section contains some grammar tasks/activities/exercises. You will find tasks that make the students explore the language. You will also find activities that help students identify grammatical errors and edit them.

Writing: This section contains some written discourses that help students write conversations, descriptions, narratives / stories, messages, e-mails, SMSes, diary entries, letters, paragraph, an essay, biographical sketches, songs / poems and some other discourses. You will also find some tasks that need group discussion, collation of information from various sources, and then writing a piece collaboratively.

Study Skills: This section contains some tasks/activities/exercises to improve study skills. You will find some verbal and nonverbal activities like pie charts, bar diagrams, tables, advertisements, dictionary entries, route maps, etc. These activities help children interpret, analyze and transfer the data, and use the language appropriately.

Listening: This section contains a listening text (given in Appendix-I) and a few tasks/activities/exercises to improve speaking and listening competencies. You will find some listening comprehension questions, and questions that call for the students' reflection on what they have listened to.

Oral Activity: This section contains some oral discourses to improve speaking competencies. In this section you will find some oral activities that encourage the children to participate in the conversations, discussions, debates, compering, presenting reports, speeches, etc.

Project: This section contains one or two projects related to the theme of the unit. They require students to find resources, to work out the task i.e. collection, analysis and interpretation of data, to prepare a report and to present their findings before the class.

Self-Assessment Checklist: The checklist given at the end of each unit helps the learner to assess his / her own learning. The self-assessment tools reflect all the sections in a unit. This check list also helps the teacher to assess the learning levels of children.

The Assessment

Language learning is a continuous process. Assessment is not an activity distinct from learning. Since learning is facilitated through group discussions, pair discussions and individually, assessment also operates at the individual level, in peers and in groups. This will help the learners to compare their strengths and weaknesses and make modifications in their learning. We propose Continuous and Comprehensive Assessment at all levels of language learning.

CCE is an attempt to shift from rote-learning to constructing knowledge and applying it as and when required. CCE is an ongoing process and is an integral part of the lesson. At every point of classroom transaction, we will have to assess what the child has learnt for which the same activities that are used for teaching / learning are used. The questions in the examination paper shall not simply be based on information given in the textbooks but shall create slots for the learner to use language in a meaningful way applying what she has learnt. So ‘mugging up’ by the student will not be of any use to him or her.

Types of Assessment

There are two types of assessment. - 1. Formative Assessment 2. Summative Assessment

Guidelines for Formative Assessment

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

1. Read and Reflect 2. Written Works 3. Project Work 4. Slip Test

Teacher has to assess the performance of the learners for each term. 20 marks allotted for Formative test in which 5 marks are allotted for each tool. This is not a single day activity; it is a cumulative account of what has happened in day- to-day class room transaction.

Criteria for awarding marks under each tool:

Read and Reflect : The child has to read one reading text (other than text book) such as story, news report, article etc. Children have to read, comprehend and express their opinion in oral and written. The oral and written reflections are the evidences for awarding marks.

Written Works : This is with regard to: 1. Exercises given in the text book, 2. Discourses assigned to individuals during classroom transaction. 3. Answers to a few extrapolating questions.

The facilitator has to go through the written works and award marks based on the children’s performance in view of the presentation of their own thoughts with well formed sentences.

The child has to maintain 2 note books. The first one is meant for read and reflect, project work and slip test. The second one is exclusively for written works.

Projects: The oral and written performance of children which cover all the academic standards / learning outcomes should be considered while awarding marks in various stages i.e. planning, execution, analysis and interpretation of data, report writing and presentation with feedback.

Slip Test: This test should be conducted without giving any prior notice to children. This test should cover the targeted discourses (by taking two / three targeted discourses in each formative assessment). This practice will help children in attempting the written discourses in Summative Tests successfully. The teacher may conduct the slip test for 20 marks so as to cover more number of questions. Finally it has to be reduced to 5 marks.

Teacher’s unit cum period plan should reflect children’s oral performance.

Summative Assessment

There will be a Summative Assessment after every term. The test is for 100 marks. Out of these, 20 marks are allotted for Formative assessment and 80 marks are allotted for written test.

The average marks of Formative 1 and 2 should be added to first Summative-I. The average marks of four Formative tests should be added to final Summative-II (Public exam).

As CCE is a school based assessment, every school should prepare their own question papers for summative assessment.

There are two papers (Paper-I & II) in Summative -I & II. Each paper carries 40 marks.

The following are the domains of assessment for both papers.

1. Reading comprehension (15 marks)
2. Vocabulary & grammar (10 marks)
3. Creative expression (15 marks)

The test items under paper - I are based on the textbook, whereas the paper - II is based on the textbook independent.

Details of the Major and Minor written Discourses included in the summative assessment under the domain of creative expression.

Major discourses:

Sl. No.	Paper I (13 E)	Paper II (14 E)
	Group A	Group B
1	Story/Narrative	Biography
2	Conversation	Essay
3	Description	Letter
4	Drama script/ Play	Report/ New report
5	Interview	Speech (script)
6	Choreography script	-

Minor discourses:

Sl. No.	Paper I (13 E)	Paper II (14 E)
	Group A	Group B
1	Message	Poster
2	Notice	Invitation
3	Diary	Profile

Targeted discourses with indicators/ features

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Interview: Proper introduction and beginning – Discourse markers – Questions relevant to the context and the responses – Appropriate closing – Appropriate Cohesive devices – Following social norms – Apt. responses – Ten/twelve exchanges.

General Service List - Common Words of English

1501 to 2000 Words

1501. persuade	1530. elect	1559. merchant	1588. tempt
1502. certainty	1531. roar	1560. coal	1589. supper
1503. cloth	1532. sake	1561. ruin	1590. destruction
1504. eager	1533. temple	1562. introduction	1591. dive
1505. deserve	1534. self	1563. courage	1592. anxious
1506. sympathetic	1535. compete	1564. actor	1593. shine
1507. cure	1536. nurse	1565. belt	1594. cheap
1508. trap	1537. stuff	1566. stir	1595. dish
1509. puzzle	1538. stomach	1567. package	1596. distant
1510. powder	1539. peculiar	1568. punish	1597. greet
1511. raw	1540. repair	1569. reflection	1598. flood
1512. mankind	1541. storm	1570. breathe	1599. excuse
1513. glad	1542. ton	1571. anywhere	1600. insect
1514. blame	1543. desert	1572. amuse	1601. ocean
1515. whenever	1544. allowance	1573. dull	1602. ceremony
1516. anxiety	1545. servant	1574. fate	1603. decrease
1517. bus	1546. hunger	1575. net	1604. prize
1518. tremble	1547. conscience	1576. fellowship	1605. harm
1519. sacred	1548. bread	1577. fault	1606. insure
1520. fortunate	1549. crash	1578. furniture	1607. verse
1521. glory	1550. tip	1579. beam	1608. pot
1522. golden	1551. strengthen	1580. pencil	1609. sincere
1523. neat	1552. proof	1581. border	1610. cotton
1524. weekend	1553. generous	1582. disappoint	1611. leaf
1525. treasury	1554. sir	1583. flame	1612. rub
1526. overcome	1555. tonight	1584. joke	1613. medicine
1527. cat	1556. whip	1585. bless	1614. stroke
1528. sacrifice	1557. tongue	1586. corn	1615. bite
1529. complain	1558. mill	1587. shell	1616. lung

1617. lonely	1649. suspicion	1681. horizon	1713. plaster
1618. admission	1650. noble	1682. moderate	1714. arch
1619. stupid	1651. inquiry	1683. complicate	1715. swell
1620. scratch	1652. journey	1684. dig	1716. friendship
1621. composition	1653. hesitate	1685. curse	1717. bath
1622. broadcast	1654. extraordinary	1686. weigh	1718. bundle
1623. drum	1655. borrow	1687. priest	1719. grateful
1624. resist	1656. owe	1688. excessive	1720. crown
1625. neglect	1657. funeral	1689. quarrel	1721. boundary
1626. absent	1658. ambition	1690. widow	1722. nowhere
1627. passenger	1659. mixture	1691. modest	1723. asleep
1628. adventure	1660. slope	1692. dine	1724. clock
1629. beg	1661. criminal	1693. politician	1725. boil
1630. pipe	1662. seldom	1694. custom	1726. altogether
1631. beard	1663. map	1695. educate	1727. lend
1632. bold	1664. spin	1696. salesman	1728. holiday
1633. meanwhile	1665. praise	1697. nail	1729. precious
1634. devil	1666. spare	1698. tap	1730. wander
1635. cheer	1667. plow	1699. eastern	1731. ugly
1636. nut	1668. telegraph	1700. possession	1732. reputation
1637. split	1669. barrel	1701. satisfaction	1733. ticket
1638. melt	1670. straighten	1702. behave	1734. pretend
1639. swear	1671. scarce	1703. mercy	1735. dismiss
1640. sugar	1672. lunch	1704. scatter	1736. delicate
1641. bury	1673. slavery	1705. objection	1737. despair
1642. wipe	1674. creep	1706. silver	1738. awake
1643. faint	1675. sweat	1707. tent	1739. tea
1644. creature	1676. gay	1708. saddle	1740. false
1645. tail	1677. stiff	1709. wrap	1741. fortune
1646. wealth	1678. brave	1710. nest	1742. cap
1647. earnest	1679. seize	1711. grind	1743. thread
1648. translate	1680. convenient	1712. spell	1744. haste

1745. bare	1777. aunt	1809. cottage	1841. bell
1746. shirt	1778. zero	1810. astonish	1842. steer
1747. bargain	1779. idle	1811. shave	1843. flavor
1748. leather	1780. fever	1812. feather	1844. spit
1749. rail	1781. christmas	1813. sauce	1845. rob
1750. butter	1782. regret	1814. lid	1846. cream
1751. dot	1783. jaw	1815. debt	1847. interrupt
1752. inquire	1784. soap	1816. fade	1848. pen
1753. warmth	1785. pronounce	1817. confess	1849. weave
1754. decisive	1786. empire	1818. classification	1850. orange
1755. vessel	1787. bowl	1819. descend	1851. rescue
1756. pity	1788. outline	1820. cape	1852. crush
1757. steam	1789. organ	1821. mild	1853. humble
1758. pin	1790. imitation	1822. clever	1854. fancy
1759. bound	1791. caution	1823. envelope	1855. decay
1760. companion	1792. mineral	1824. invention	1856. polite
1761. toe	1793. disagree	1825. sheep	1857. tribe
1762. reward	1794. blade	1826. splendid	1858. bleed
1763. forbid	1795. trick	1827. stamp	1859. coin
1764. wherever	1796. treasure	1828. float	1860. fond
1765. tower	1797. immense	1829. brick	1861. autumn
1766. bathe	1798. convenience	1830. rice	1862. classify
1767. lodge	1799. disapprove	1831. businessman	1863. omit
1768. swallow	1800. destructive	1832. backward	1864. loyal
1769. multiply	1801. fork	1833. qualification	1865. needle
1770. bow	1802. noon	1834. artificial	1866. lessen
1771. kingdom	1803. ownership	1835. attraction	1867. complaint
1772. garage	1804. tune	1836. lamp	1868. pad
1773. permission	1805. polish	1837. curl	1869. steep
1774. pump	1806. poison	1838. shower	1870. skirt
1775. prevention	1807. shame	1839. elder	1871. curtain
1776. urgent	1808. loyalty	1840. bunch	1872. calculation

1873. laughter	1905. arrow	1937. prejudice	1969. carriage
1874. solemn	1906. tender	1938. voyage	1970. educator
1875. grease	1907. cruel	1939. tobacco	1971. saw
1876. interfere	1908. soften	1940. simplicity	1972. stove
1877. explode	1909. mouse	1941. paste	1973. rubber
1878. fasten	1910. hay	1942. cake	1974. rug
1879. flag	1911. anyhow	1943. elephant	1975. misery
1880. resign	1912. alike	1944. ribbon	1976. awkward
1881. postpone	1913. circular	1945. harvest	1977. rival
1882. patience	1914. juice	1946. ashamed	1978. roast
1883. boast	1915. shelf	1947. cave	1979. deed
1884. rope	1916. bake	1948. customary	1980. preference
1885. envy	1917. hatred	1949. thief	1981. explosion
1886. airplane	1918. cautious	1950. damp	1982. theatrical
1887. rid	1919. basket	1951. sew	1983. cultivate
1888. shield	1920. wreck	1952. rust	1984. collector
1889. veil	1921. width	1953. separation	1985. miserable
1890. kneel	1922. confident	1954. waiter	1986. wrist
1891. tray	1923. log	1955. pet	1987. rabbit
1892. explosive	1924. heap	1956. straw	1988. accustom
1893. brass	1925. suck	1957. upset	1989. tide
1894. taxi	1926. ladder	1958. towel	1990. insult
1895. wax	1927. gap	1959. refresh	1991. thumb
1896. duck	1928. obey	1960. essence	1992. lump
1897. button	1929. hut	1961. fur	1993. annoy
1898. invent	1930. ax	1962. ambitious	1994. toy
1899. remedy	1931. translation	1963. defendant	1995. heal
1900. bush	1932. collar	1964. daylight	1996. shallow
1901. thunder	1933. delivery	1965. dip	1997. repetition
1902. weaken	1934. reproduce	1966. suspicious	1998. soup
1903. poverty	1935. confession	1967. imaginary	1999. whistle
1904. scrape	1936. pan	1968. ash	2000. scenery