

## Unit 1

### TRIALS AND TRIUMPHS

#### UNIT OVERVIEW

The human spirit can survive the most challenging circumstances. Hope and optimism often overcome adversity and help build resilience. Challenges and obstacles are inevitable in the journey of life but we also learn that these present opportunities for growth and development. Through a mix of trials and triumphs, we develop the wisdom, compassion and courage to comprehend the complex beauty of life.

The short story “A Very old Man With Enormous Wings” by Gabriel Garcia Marquez is a masterpiece of magical realism. Marquez explores the nature of the human condition and our response to the unknown. The angel in the story represents suffering, otherness, and the value of patience. Despite being mistreated, mocked, and imprisoned, he never attempts to retaliate. His quiet endurance shows the triumph of spiritual strength in the face of ignorance and cruelty. The angel's final flight finally frees him both from physical confinement to the chicken coop and from the selfish ignorance and indifference of his ‘keepers.’

“In the Attic” is an extract of survivor testimony from Wladyslaw Szpilman’s work *The Pianist*. It highlights the compassion and deep humanity of a Nazi German soldier who helps his ‘enemy’ the protagonist, through the darkest of times. It is the story of an unlikely friendship. The German soldier’s kindness helps the protagonist survive the horrors of the Holocaust, drawing on his reserves of perseverance and resilience, and inspired as well by the transformative power of music. Despite losing everything--his family, home, and identity-- he continues to endure with hope.

Mark Antony’s dramatic speech “Friends, Romans, Countrymen” from William Shakespeare’s *Julius Caesar* is a masterclass in the art of persuasive rhetoric. Antony is a friend of Julius Caesar, who, after Caesar’s assassination obtains the permission of the assassins to make a public speech in memory of Caesar. The leader of the assassins, Brutus, speaks first, explaining the reasons for their act. Antony, however, expertly manipulates public opinion to turn the crowd against the conspirators, making brilliant use of rhetoric and reason and appealing to the crowd’s emotions.

The texts in the unit foster a spirit of empathy and stress the need for strong relationships. They also promote inclusivity and diversity, helping readers appreciate and celebrate differences and the need to help one another. The pieces illustrate the notion that triumph is not always a grand victory. It is the quiet victory of resilience and moral clarity in the face of what may seem like overwhelming adversity. In suffering too there is scope for transformation and hope.

## **Learning Objectives:**

### **The learner**

- reads, comprehends, and analyses short stories, survivor testimony and dramatic speeches.
- reads and responds to questions.
- enhances their vocabulary by inferring meaning from context and referring to a dictionary.
- reads, enjoys and appreciates dramatic speeches.
- become familiar with literary and rhetorical devices.
- listens to audio texts and comprehends the content.
- effectively communicates in speech and writing.
- expresses opinions in appropriate contexts.
- performs activities such as skit, radio podcast, speech choir, values fair, and compiles an idiom Pictionary.
- becomes familiar with phrasal verbs and idioms.
- constructs discourses such as character sketches, news reports, diary entry, caption writing, write-up, and other scripts.
- analyses the linguistic components of a discourse.
- practises the descriptive writing and the use of imagery in storytelling.
- uses past tense and reported speech to recollect and discuss a story.
- understands the language of Shakespeare and can turn it into the idiom of modern English.
- recognises the importance of compassion, and of accepting and appreciating others.
- identifies and learns to use specialised vocabulary relating to war, survival, and resilience.
- identifies and learns to define core human values such as honesty, compassion, respect, and a sense of responsibility.
- learns to adopt conflict-resolution strategies incorporating the values of tolerance, cooperation and so on.
- becomes aware of the importance of the feelings and perspectives of others in group work and discussions.
- reflects on the feelings of loneliness, isolation, or loss that elderly individuals may experience.
- understands how respect, companionship, and inclusion improve the quality of life especially in old age.
- Learns to collaborate effectively in groups to plan, design, and present creative projects based on values.
- Learns to use modal verbs to express possibility, necessity, and obligation.
- attempts various kinds of discourses and constructs a variety of discourses.
- edits and refines discourses of various kinds.
- becomes aware of the importance of teacher- pupil rapport.
- identifies the diction and style of short stories and the various narrative techniques.
- identifies the genre of survivor testimony and becomes familiar with the style of such works.

## **Title of the unit**

Trials and triumphs are inevitable in life. Our experience of the trials of life can prepare us for the triumphs to come.

### **The entry activity:**

The teacher invites the learner's attention to the quote from *The Little Prince*, by the French novelist and illustrator Antoine de Saint- Exupery (pronounced An-twahn duh San(t) Ex-zoo-peh-ree" )

It is only with the heart that one can see rightly; what is essential is invisible to the eye.

The quote reveals the value of going beyond appearance and focussing on hidden truth. Appearances may deceive, but the heart sees through these and comprehends the truth. The quote reminds us to look beyond the surface and to appreciate the invisible qualities of objects, experiences and people.

Questions such as the following may be helpful to the learners:

- How is seeing with the heart different from seeing with the eye?
- How does 'seeing' with the heart help us to see 'rightly'?
- The teacher may encourage learners to read *The Little Prince* and let them to interpret the quote in the context of the story.
- Let learners share their experience of how emotional connection or intuition helped them to understand a person/situation better.
- Discuss the importance of empathy and the role of intuition in arriving at good decisions.

### **Possible activities :**

1. Emotion charades: Divide the learners into 3 or 4 groups and have them act out emotions without the use of words. The group that guesses right the most wins.
2. Paint the Quote: The learners may create a visual representation of the quote, using symbols, colours, and images to convey the message.

### **Title picture**

The title picture introduces the theme of the unit to the learners. Questions such as the following could elicit free responses and generate a discussion:

- Can you identify the images in the picture?
  - What is your idea of the title picture?
- The teacher may lead the learners to the "Tree of Hope" activity.

### **Objective:**

- To understand the importance of hope and perseverance .
- To encourage learners cultivate hope and positivity.

**Materials required:**

- Small pieces of paper cut into shape of leaves
- Pens/ pencils
- An actual branch or a tree made of paper

**Process:**

- The teacher may begin by discussing the concept of hope, referring to the titular picture and its significance.
- Ask the learners to write down things they hope for on pieces of paper. These can be personal desires/aspirations, or those for others, or for the world.
- Invite learners to share their aspirations with others. Encourage active listening.
- Once the learners have shared their aspirations, let them attach the leaves to a branch of the tree.

**Assessment:** The teacher may observe participant's engagement and participation during the activity.

**Reflection:** Evaluate the learners' understanding of hope in the course of the discussion.

**Follow up:** Check with the learners to see if hope is live in them.

**Title picture :** The image is a representation of hope and peace and of resilience in the face of adversity. The dove is a symbol of peace and love.

The intertwined hands represent unity, solidarity and mutual support. The vines represent growth and renewal. The damaged buildings show the devastating consequences of war, conflict or calamity.

***The Little Prince:*** The story follows a young prince who visits various planets, including Earth and addresses the themes of loneliness, friendship, love and loss. The Little Prince makes wise observations of life and nature.

## A Very Old Man with Enormous Wings (Short story)

### The opening quote:

There is no sun without shadow, and it is essential to know the night.

- Albert Camus

(pronounced /al-BEAR ka-MOO/)

The statement suggests that it may not be possible to appreciate light, happiness, or success without experiencing darkness, sorrow, and failure. Just as the sun casts shadows, life brings joy and hardship. Understanding the "night" (difficult times) helps us value the "day" (the bright and happy moments of our lives).

- Teacher can let learners draw or discover images that seem to reflect the idea.
- Learners can also be asked to rewrite the statement in their own words.

### About the author:

**Gabriel García Márquez** was a Colombian writer and journalist, known affectionately as **Gabo**. He was born on 6 March 1927. Marquez was a master of many genres, including novels, short stories, and essays. He was awarded the Nobel Prize in Literature in 1982. He is best known for the novels *No One Writes to the Colonel* (1962), *One Hundred Years of Solitude* (1967), *Chronicle of a Death Foretold* (1981), and *Love in the Time of Cholera* (1985). His works popularize the literary style of magic realism, which blends the ordinary and the extraordinary, in a unique and captivating narrative style. His works explore themes of love, family, politics, and the human condition. He was also an advocate of social justice and human rights, speaking out against oppression and inequality.

**About the story:** One gloomy afternoon, Pelayo discovers a frail old man with enormous wings lying face down in the mud. Frightened, he and his wife Elisenda inspect the man closely. Dressed in rags and barely able to speak in an unknown language, the old man appears more like a drenched grandfather than a divine being. They assume he's a shipwrecked foreigner, but a neighbour insists he is an angel who has come for their sick child. The next day, the entire town crowds their courtyard, treating the angel like a spectacle. Pelayo locks him in the chicken coop (birds of a feather!), and when the child recovers, the couple briefly consider setting the angel free.

Instead, Elisenda capitalizes on the situation, charging an admission fee to see the angel. Pilgrims and others from afar visit the angel, hoping for miracles. The angel, passive and enduring, does not resist the indignities he suffers—being pelted with food, poked by cripples, and jeered at like a circus animal. Despite his wings, his only strength seems to be his infinite patience. The people soon lose interest when a new attraction—a spider-woman with a tragic tale—arrives. Still, the couple become wealthy, build a mansion, and improve their lives, ignoring the fact that the angel's condition has worsened.

As time passes; the angel becomes weaker, grows almost blind, and remains bedraggled, but he survives. One day, as Elisenda cuts onions in the kitchen, she sees the angel struggling to fly. At last, he lifts off clumsily and disappears into the distance. Elisenda watches until he becomes a mere dot on the horizon, relieved that the strange burden has finally left their lives.

### **Process reading of the text:**

The link talk provided should help initiate a discussion and guide learners to reading the text. The discussion should make them curious and eager to read more. By asking simple questions based on the title and link talk, the teacher can help create a meaningful connection between prior knowledge and the theme of the story.

- Have you ever seen something you couldn't explain or understand?
- Would you be scared or curious if you found something really unusual in your backyard?

Learners may then read the story. It may be divided into meaningful chunks for effective transaction. Encourage them to read silently and engage with the story at their own pace. Teachers may make use of the resources on the SAMAGRA Plus portal teacher plan as a lead-in activity to the story.

It is especially important to select activities that cater to the needs and ability of CWSN. Make use of materials that may appeal to different sense wherever possible (those that comprise audio and visual stimuli, and may also be apprehended by touch). Also, provide clear step-by-step guidance, and allow extra time if needed. Ensure the activity involves full participation, builds confidence, and allows for different ways of expression— such as drawing, speaking, acting, or the use of assistive tools.

### **1. Learners read the first chunk of paragraphs: (The light was dark even at noon----- He answered in an incomprehensible dialect with a strong sailor's voice.)**

#### **Process of Reading**

- Learners may do track reading of the text.
- They may guess the meanings of unfamiliar/difficult words and mark the words/phrases/ expressions/ sentences that appeal to them.
- Learners sit in groups (of 6 to 8) and share their ideas and doubts/questions.
- Let them share whatever they find interesting/surprising in this part of the story.
- Let them refer to the ready reference at the end of the story and the glossary given at the end of the unit for any clarification of difficult words/ phrases/ expressions.
- If a group can't understand a certain portion, encourage them to raise their doubts.
- Megaphone the doubts to other groups.
- If no group can clarify the doubt, the teacher can scaffold the process with simple questions.
- Remind the learners to identify words to be noted in 'My Words'. Teacher may encourage the learners to make good use of these words in constructing various discourses and in retelling the story. Teacher may help the learners identify the pronunciation of words.
- Now, let them answer the questions in the 'While we read' segment individually.
- After reading the portion of the story, the learners may frame questions and note these down in the 'My questions' segment of the Reader.

The teacher may also give assignments for discourses based on each portion of the story.

*Possible Discourse:*

Describe the condition of the old man that Pelayo and Elisenda found in their courtyard. How did the couple react to at first, and how did their feelings change over time?

**Hints:**

- Focus on what the old man looked like (his clothing, physical features, wings).
- Think about the setting (the weather, time of day, atmosphere).
- What emotions did Pelayo and Elisenda feel when they first saw him?
- What made them feel differently after a while?

**2. (They concluded that he was a lonely castaway from some foreign ship ..... It was as if he weren't a supernatural creature but a circus animal.)**

Follow the process of reading suggested earlier.

Ask the learners to prepare as many questions as they can on this section of the story. Let them include questions of various kinds (inferential/ comprehension). All these questions may be discussed in class.

Teacher may ask questions such as the following to facilitate the discussion.

- What would people do today if someone came across an angel?
- What would make a person appear "magical" or "special" in the eyes of others?

Encourage them to underline words or sentences that strike them as interesting or appealing. The teacher may encourage the learners to use the dictionary to find the meaning of these words and remind them to use the words in their writing.

- The following questions may aid comprehension.

- How did the neighbours behave when they saw the angel?
- What happened to the sick child?
- Do the people treat the old man with kindness or cruelty? Why? What does this tell us about human nature?

*Possible discourses:*

- Imagine you are the angel discovered stranded in Pelayo's and Elisenda's courtyard. -
- Write a short diary entry describing how you were treated by them.

**Hints:**

- Describe how you felt when you landed in the courtyard (tired, weak, stuck in the mud).
- Mention how the couple looked at you and what they did when they found you.
- How did they react to your wings and appearance?
- Did they help you or seem afraid of you?
- Use suitable words (e.g.: confused, hurt, hopeless/ hopeful) to describe your feelings and emotions.
- Write in the first person ("I", "me", "my").

- Teacher may provide practice in using the past tense.
- Ask the learners to find and list the verbs in the past tense in the section.  
Examples: *concluded, called, told, watched, dragged, woke, went, found, etc.*
- Teacher may encourage learners to draw the scene of the angel in the chicken-coop.

A possible question: Do you think the angel should have been treated differently? Why/ why not?

( Answer in a paragraph, using at least 5 words from the vocabulary list.)

### **3. (The news of the captive angel spread..... After all, they were only trying to get him to rise so that they could see him standing.)**

Follow the process of reading suggested earlier.

- The learners may form groups of five and discuss the following questions:
  - How do you feel when you or someone else is treated unfairly?
  - Can you think of a time when some people used another for their personal gain?
- Learners may present their findings.
- Teacher/ learners can read the section aloud.
- Ask the learners to note the treatment of the angel and his response. Teacher may pose questions such as the following.:
  1. What was the angel's response to the crowd?
  2. What did the people do to the angel?
  3. What do we learn about the angel's character?
  4. Why do you think the angel remained patient?
  5. What does this section tell us about how people treat those they don't understand?
  6. Do you think the crowd saw the angel as a person like them?
- Teacher may encourage open-ended, well-thought-out answers.
- You may also conduct a short role play.
  - Act out a town meeting with:
    - One group acting as the townspeople
    - One learner as the angel (who remains silent)
    - One learner as Elisenda explaining why she decided to charge an admission-fee.
    - One student as a visitor who has come seeking to be healed of an illness.

Teacher may ask the learners to draw the picture of the angel in the chicken-coop.

*Possible discourse:*

Write a short dialogue between two visitors who had arrived to see the old man with enormous wings. What do they say about him and how do they feel about what they see?

Hints:

- Are they amazed, confused, scared, or disappointed?
- Do they think he is really an angel?
- Mention what they notice about his appearance (old, dirty, tired, strange wings).
- Let them also speak about their feelings about how the old man is being treated (fair, unfair, curious, cruel).



The teacher can also use questions such as the following to further the discussion.

- Do you think the old man was treated fairly? Why/ why not?

#### Adapting for Inclusivity

The teacher may keep in mind the needs of CWSN when planning strategies to facilitate transaction of the discourse and the activities.

The teacher could use flash cards to reinforce the effect of descriptive words and give the cards to MR, HI or LD learners along with objects that would make the meanings of the words clear. An interactive worksheet could also be used.

#### **4. (It so happened that during those days .... The dung heap stench from the coop was turning the new house into an old one.)**

Follow the process of reading suggested earlier.

- The teacher may ask the learners questions such as the following.:
  - Why do people pay to see strange or unusual things?
  - What would you do if you suddenly became rich?
- In pairs or groups, students may read to discover:
  - The response of the people
  - What Pelayo and Elisenda did with their money
  - How the angel and the spider woman were treated
  - Who became more popular—the angel or the spider woman? Why?
  - How does the new house reflect the priorities of Pelayo and Elisenda?
- Teacher may initiate a debate:

Topic: “Was it wrong for Pelayo and Elisenda to profit from the angel’s plight?”

Divide the class into two groups:

- Group A defends the couple (They were poor!)
- Group B criticizes them (They exploited a weak and helpless creature!)

Points For the Defenders (Yes, it was wrong):

1. **Exploitation of a helpless being:** The angel was weak, dirty, and unable to defend himself. Using him to make money was cruel.
2. **Lack of compassion:** Instead of helping or caring for the angel, they locked him up and treated him like a sideshow attraction.
3. **Moral responsibility:** As humans, they had the duty to treat him with kindness.
4. **Loss of humanity:** Their actions reflect greed and selfishness, not empathy and generosity.

Points for the Critics (No, it was not wrong):

1. **Survival needs:** Their child was sick and they were poor. Making money helped them improve their lives.

2. Doubts about the angel: They didn't know if he was really an angel—he looked like an old man and didn't behave like an angel.
3. No harm intended: They didn't torture or kill him; they just let people come and see him.
4. Common reaction: Many people would react the same way when faced with something unknown and strange.

**5. (At first, when the child learned to walk... They looked like the feathers of a scarecrow.)**

Follow the process of reading suggested earlier.

- Ask students to underline the words that describe the angel's health, appearance, and movement.
- Teacher asks learners to explain how the family's behaviour has changed since they first found the very old man.
- Teacher lets learners participate in role play.

Prompts:

- The conversation between the doctor and Elisenda.
- A conversation between the child and the angel.

**Section 6 (One morning Elisenda was cutting some bunches of onions ...He was no longer an annoyance in her life but an imaginary dot on the horizon of the sea.)**

Follow the process of reading suggested earlier.

- The teacher asks the learners questions such as the following:
  - What do you think happens at the end of the story?
- Learners may draw, using their own imagination to complement the narration: the angel, his wings flapping, the flight, Elisenda at the window.
- Teacher may use questions such as the following to enable comprehension.
  1. What was Elisenda doing when the angel began to fly?
  2. How is the angel's flight described?
  3. What do you think the "imaginary dot on the horizon" means?
  4. How did Elisenda's feelings about the angel change?
- Teacher can ask the learners to find the **adjectives** and **phrases** used to describe the angel's flight.
- Teacher may let the learners write their thoughts on the following questions. Learners may work in pairs to arrive at the answer:
  - Is the angel's final flight a happy or sad moment in the story? Explain .
  - Would you miss the angel if you were Elisenda?
  - What do you think happens to the angel after he disappears from sight?
  - Did anyone really understand the angel?

### *Possible discourse*

How does the author blend ordinary life and fantastical elements in the story, and what effect does this have on our understanding of reality?"

- Look at how the story mixes realistic details (a sick child, a muddy courtyard, poverty) with fantastical ones (an old man with enormous wings).
- Think about how people react to the angel: do they treat him as something magical or divine, or just as a part of daily life?
- Consider the author's tone—does he seem surprised by the strange event, or does he describe it calmly and in a matter-of-fact manner?
- How does this blend of realism and fantasy make us think more deeply about what is real and what is not?
- How does this narrative technique affect our feelings—does it make the magical seem normal or the normal seem strange?

### **While we read (Possible answers)**

- a. The old man had enormous wings and this unnatural sight frightened Pelayo.
- b. The old man is extremely old and his enormous wings stuck in the mud made it difficult for him to get up.
- c. The old man with enormous wings was discovered alone and he spoke a language no one could understand. He was a stranger who did not have an identity.
- d. The old man's enormous wings and his sudden arrival seemingly out of nowhere lead the neighbour woman to believe that he was an angel.
- e. Pelayo was frightened and wanted to protect himself and his family from potential danger.
- f. The couple's child had been suffering from a fever and unexpectedly recovers after the old man's arrival. This leads to the couple treating the old man with kindness.
- g. The chicken coop was an easily available enclosure that could hold the old man. By locking him up in the coop with other winged creatures, Pelayo thought he could stay safe and maintain a distance.
- h. People are drawn to the old man owing to his extraordinary appearance. He is treated as a spectacle rather than an individual. They fail to see the old man's special traits.
- i. Yes, Elisenda was indeed shrewd and clever. She, along with her husband saw an opportunity to gain wealth and decided to charge a fee for admission to see the 'angel'. She remained emotionally detached until the old man's departure at the end of the story.
- j. The old man seemed unmindful of what was happening around him. He stayed in the coop patiently trying to make himself comfortable. Though he had an extraordinary appearance and could have easily displayed his powers or attributes to attract attention, he stayed quiet and patient.
- k. The admission fee to see the woman who had been changed into a spider was less than the fee to see the angel, and she was quite vocal.
- l. The doctor examines the old man and finds that his wings seem unusual but not astonishing. The wings seemed very natural and to the doctor it was anatomically interesting.
- m. The old man's presence was an intrusion and it brought in chaos and confusion. After gaining considerable wealth from it, Elisenda is relieved to see the old man fly away. She

is glad to get rid of the responsibility and welcome the return of the normalcy that had existed prior to the old man's arrival.

**Let's rewind (Possible answers):**

1. The old man is a mysterious and transformative presence in Pelayo's household . His arrival brings chaos and uncertainty. Initially there is some curiosity and fascination which give way to suspicion and fear. They also gain wealth on account of the old man's presence .
2. \* Patience and calmness: The old man remains patient and calm throughout , even in the face of mistreatment, neglect and ridicule. His peaceful behaviour is in striking contrast to the chaos and commotion around him.  
\*Resilience and endurance: Despite his age and physical weakness, the old man demonstrates remarkable resilience and endurance, tolerating all the mistreatment, neglect and ridicule he is subjected to.  
  
\*Dignity and self-respect: despite being treated like a circus animal he refuses to surrender his dignity and self-respect. His silence manifests his inner strength.  
  
\*Mystery: There is an aura of mystery surrounding the old man. His personality triggers our imagination.  
  
\*Acceptance and detachment: The old man accommodates himself to situations but remains detached, neither resisting nor accepting his fate.  
  
(These findings are mere suggestions, learners are welcome to arrive at their own conclusions, and to defend them.)
3. The old man's enormous wings are the most obvious magical element in the story. His arrival is shrouded in mystery and his origin is not disclosed. Despite his pitiful condition and his advanced age, he recovers and finally disappears into the unknown. In the story, the child is unaccountably healed after the old man's arrival. The reference to a woman turned into a 'spider' may appear magical, but the mention of the lightning, robs the event of its mystery. Magical and realistic elements are presented in a matter-of-fact way.
4. The old man's movements are described as awkward and uncoordinated, as he experienced great difficulty first in moving around, and later, in trying to fly. His huge, dirty and injured wings initially resisted his attempts at flight. He almost knocks the shed down too. Only after many failed attempts did he finally gain altitude. He seemed to be holding himself up with great difficulty. Thus, the magical and mysterious elements in the story draw the reader's attention to the old man's humanity and vulnerability.
5. The old man's popularity declines in course of time. The initial fascination fades quickly. He ends up becoming a familiar sight and is neglected and abandoned. This highlights the fleeting nature of human interest and attention and the way we easily become desensitised to the extraordinary.

6.

Imagery	Simile	Magical elements
<p>*enormous wings</p> <p>huge buzzard wings, dirty and half plucked</p> <p>drenched great-grandfather</p> <p>lonely castaway</p> <p>A flesh and blood angel</p> <p>rabbit warren</p> <p>satin pumps</p> <p>iridescent silk</p> <p>senile vulture</p> <p>the dung-heap stench</p>	<p>like a ragpicker</p> <p>like the feathers of a scarecrow</p> <p>like a stray dying man</p>	<p>enormous wings</p> <p>The child woke up without a fever and with a desire to eat</p> <p>The woman who had been changed into a spider</p> <p>some large, stiff feathers began to grow on his wings</p> <p>She watched him (fly) pass over the last houses</p>

7. The following ideas may spark creativity in the learners:

- Introduce a new character
- Change the old man's decision
- Time travel
- Add more magical or supernatural events
- Try a different setting
- What happens afterwards?
- Introduce a scene that changes the reader's understanding of the events.

Undoubtedly it is the old man who suffers the most in the story. With his injured and dirty wings, he is locked up in a chicken coop. initially he is treated as an object of curiosity and a spectacle, but as time passes, he is isolated, and considered a nuisance. The story highlights how we treat those who appear different or unusual with disdain, ridicule and cruelty.

**Let's recall and recreate:**

### 1. Character sketch

Understanding the characters in "A Very Old Man with Enormous Wings" can help reveal the themes and motifs in the story.

A good character sketch pays attention to the following aspects:

- Physical features such as height, weight, hair colour, characteristic facial expressions, mannerisms, etc.

- Personality traits such as optimism, pessimism and so on.
- Description of the character's habits, and behaviour.
- Information about the character's background and history and the experiences that shaped their personality and behaviour.
- Insight into the character's motivations, desires and goals.

Let the learners revisit the text and fill in the table.

	Old man	Pelayo	Elisenda
Physical traits	<ul style="list-style-type: none"> <li>• old and frail</li> <li>• enormous wings</li> <li>• ...dressed like a ragpicker.....</li> <li>• .....faded hair on bald skull..</li> <li>• ...few teeth...</li> <li>• ...huge buzzard wings.....</li> <li>• ...dirty and half plucked wings.....</li> </ul>	<ul style="list-style-type: none"> <li>• .....strong and sturdy....</li> <li>• ... armed with bailiff's club.....</li> </ul>	<ul style="list-style-type: none"> <li>• ....rural....</li> <li>• ...taste for luxury....</li> </ul>
Personality traits	<ul style="list-style-type: none"> <li>• mysterious</li> <li>• ...resilience and perseverance.....</li> <li>• .....dignity and self respect....</li> <li>• ....detachment and acceptance.....</li> <li>• ...wisdom.....</li> <li>• patience.....</li> </ul>	<ul style="list-style-type: none"> <li>• practical</li> <li>• responsible</li> <li>• ...sceptical.....</li> <li>• ...responsible.....</li> <li>• ....lacks empathy and compassion....</li> <li>• ...driven by self interest, he decides to profit by charging money for admission to see the old man....</li> </ul>	<ul style="list-style-type: none"> <li>• loving mother</li> <li>• practical and resourceful...</li> <li>• detached</li> <li>• clever</li> </ul>
Significance in the story	<ul style="list-style-type: none"> <li>• represents the weak and the vulnerable</li> <li>• .....wings symbolise his role as angel or messenger...</li> <li>• ....response to the weak and vulnerable ....</li> <li>• ..... compassion and empathy....</li> <li>• .... our treatment of the unusual and different....</li> </ul>	<ul style="list-style-type: none"> <li>• represents ordinary people</li> <li>• .....caregiver..</li> <li>• ..greed....</li> <li>• ...Represents the society's attitude ....</li> </ul>	<ul style="list-style-type: none"> <li>• maternal instincts</li> <li>• ..caregiver....</li> <li>• ...importance of emotional intelligence.....</li> <li>• detachment</li> </ul>

(\*Note: The story does not provide a detailed physical description of Pelayo or Elisenda.)

Now, using the information gathered, the learners may write the character sketches. A sample character sketch of the old man is given below.

### Character sketch of the old man

The very old man is the central and most mysterious character in the short story. He is described as an aged, frail figure with enormous, dirty, and parasite-infested wings, which are in open contrast the divinity typically associated with angels. His physical appearance is pitiable rather than majestic, and this challenges traditional expectations of the supernatural.

Despite being treated poorly by the townspeople—who lock him in a chicken coop, throw food at him, and poke him to test his reactions—the old man remains **silent, passive, and patient**. He never retaliates or speaks out, showing an extraordinary level of endurance and acceptance. The old man's behaviour seems to enhance the element of magical realism in the story. He doesn't fit into accepted religious or logical frameworks, and this leads the people to treat him as a spectacle rather than as a living miracle.

By the end of the story, the old man slowly regains his strength and eventually flies away, silent and enigmatic as ever.

## **2. News report**

Writing reports can help learners hone their writing skills. They may be advised to pay attention to the following:

- Use clear and concise language.
- Follow a structured format.
- Organise thoughts and ideas logically.
- Research and gather information.
- Analyse and interpret the information.
- Separate facts from opinions (be objective)
- Provide accurate details.
- Proofread and edit

The activity:

Preparation: Photocopies of the letters can be cut into strips and five of these may be placed in each envelope.

Process:

- Teacher divides the learners into 5 or 6 groups.
- An envelope is distributed to each group.
- Teacher asks the learners to rearrange the strips to form a meaningful letter.
- Discuss the various parts of the letter and how when put together, it becomes meaningful.
- Teacher then discusses the content of the letter. (The following questions may help to produce ideas)

- Who is the writer of the letter?
- Who is the letter addressed to?
- What is he talking about?
- What is the purpose of writing the letter?
- Teacher asks each group to select a reporter.
- in the different groups note the plight of the old man and the way he is treated .
- The 5 reporters may each present a report or do live reporting. The information gathered is then shaped into a news report.

The teacher may familiarise the learners with the features and format of a news report:

- **Headline-** a catchy headline that grabs the reader's attention and reflects the content of the report
- **Byline –** It tells who wrote the article. It usually appears just below the headline or title.
- **Place line-** It tells where the news report was written or where the event happened. (usually given in capital letters)
- **Lead-** a brief engaging introduction that appeals to the reader.
- **Body**
  - provides the 5Ws and H (who, what, when, where, why and how) for the essential information.
  - Include relevant quotes and responses from individuals at the scene
  - Provide additional details and context to help readers understand the story.
- **Background and context**
- **Conclusion**

Now, the learners may attempt to draft the news report.

### **Sample news report:**

#### **Cooped-up Winged Man Draws Crowds**

By Staff Reporter

**CARTAGENA:** In a bizarre and shocking incident, local villagers were stunned this morning by the discovery of a strange old man with enormous wings, found face-down in the mud in the backyard of a house.

The man was first spotted by Pelayo, the owner of the house, who noticed the figure groaning in his backyard after a rainstorm. On closer inspection, he and his wife Elisenda discovered that the stranger was a very old man with tattered clothes, a bald head, and massive, wings entangled in the mud.

Unable to communicate clearly, the man responded to their queries in an unknown dialect but showed no signs of aggression. Despite his pitiful condition, villagers began to flock to see the “angel,” as rumours spread. The family placed him in a chicken coop with other winged creatures, and soon began to charge visitors a fee to see the ‘angel.’ Crowds continue to gather, fascinated by this blend of the miraculous and the mundane.

Authorities have yet to confirm the man's origin or identity. In the meantime, the winged man remains in the chicken-coop—silent, mysterious, and the centre of the village's attention.



### **Possible questions:**

- Write a news report about the spider woman who captured the attention of the people.
- The very old man flies away and disappears at the end of the story. The news appears in the papers the next day. Draft the likely news report.

### **3. Diary entry**

Let's help Pelayo write his diary entry.

Teacher may affix charts with the following titles written on them to the walls of the classroom and ask students to write on these assuming the roles mentioned on each.

- As a husband
- As a father
- As a bailiff
- As a villager

Learners may present their product in class. The teacher may consolidate the presentations and lead the learners into writing the diary entry.

### **4. Caption writing**

A caption is a short piece of text under/alongside a picture in a social media post, magazine, book, or newspaper, describing the picture or explaining the action depicted in it. Captions provide context and explanation for the visuals.

Features of an effective caption:

- Brief and to the point.
- Provides relevant information
- Engaging and interesting
- Accurate

There are many kinds of captions:

1. Image captions- accompany photographs, illustration, or other images.
2. Figure captions- accompany charts, graphs, or other visual data.
3. Table captions- accompany tables and lists
4. Video captions- accompany video content, providing a transcript or description.

Process :

- Teacher projects the images and elicits quick responses from the learners on what the images convey to them.
- Learners speak a phrase or sentence on what they observe.
- Teacher notes these down on a chart or on the BB.
- Learners are asked to select the descriptions they liked the most.
- Teacher applauds those who came up with the best options.
- Teacher now asks the learners to write a phrase/ sentence about the picture on Page 15 in the Reader.

- Learners read the phrases on page 16 of the Reader and identify contexts in which these could be placed.
- Teacher now introduces the concept of **caption writing**.
- Learners are asked to write suitable captions for the images on Page 16.

### **Caption writing contest**

A caption writing contest is an engaging way to encourage creativity and interaction. Here's how you can conduct one.

1. Choose a theme or image: select a theme or image to inspire creative captions.
2. Set clear rules: establish clear rules and guidelines for the contest, such as the eligibility criteria, submission deadline and judging criteria.
3. Promote the contest: promote the contest by means of posters in paper and on social media
4. Judge and select winners- have a panel of judges and select winners based on the established judging criteria.
5. Offer attractive prizes.

Compile the submissions into a video montage.

Remember to choose activities that cater to the needs and skills of CWSN. Use multi-sensory materials wherever possible (visuals, touch, sound), provide clear step-by-step guidance, and allow extra time if needed. Ensure the activity encourages participation, builds confidence, and allows for different ways of expression—like drawing, speaking, acting, or using assistive tools.)

### **5. Write -up**

The teacher elicits responses from the learners based on their reading of the story and encourages them complete the table.

<b>Character</b>	<b>Instances from the story on the treatment of the old man</b>	<b>Attitude to the old man</b>
Pelayo	<p>at first frightened by the old man with wings.</p> <p>locked him in a chicken coop with the hens.</p> <p>watched over him with a club at the beginning.</p> <p>Later, gained great wealth by charging admission fee to see the old man.</p> <p>eventually ignored him as he appeared weak and useless.</p>	selfish and practical, not compassionate.

Elisenda	<p>initially frightened.</p> <p>joins her husband to lock up the angel and exploited him for wealth.</p> <p>Relieved when the angel finally flew away.</p> <p>Built a luxurious house from the money made possible by the angel but treated him like a burden.</p>	selfish and practical, but perhaps a little colder than Pelayo's.
Neighbour woman	<p>quickly recognised him as an angel after just one look.</p> <p>Framed the old man's existence in the light of her superstitious beliefs ( he had come for the sick child).</p>	superstitious, fearful, judgmental.
The crowd	<p>treat him like a circus animal, without any respect.</p> <p>threw food at him through wire netting of the chicken-coop.</p> <p>pulled out his feathers, and threw stones at him to make him move.</p> <p>lost all interest in him when something more exciting (the spider woman) arrived.</p>	curious, selfish, and cruel.
The doctor	<p>examined him out of scientific curiosity, not compassion.</p> <p>found his wings "natural" but didn't help or care for him.</p>	scientific, curious, and detached.

The child	<p>At first, he was kept away from the angel, probably out of fear.</p> <p>later played with the angel in the coop when he noticed his parents didn't care any more.</p> <p>treated the angel innocently, without cruelty, unlike the adults.</p>	innocent, accepting, and playful.
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Teacher may ask the learners a few questions to enable the discussion and to help them gather information on our attitude to the weak and the vulnerable, and on the need for compassion and kindness.

(The questions may be distributed to the groups and learners may be encouraged to take notes and participate in the discussion.

## 6. Script of the skit

This can be a CE activity.

Here are some points relating to the treatment of the elderly in our world:

- Neglect and Isolation: Many elderly people are left alone in nursing homes, or isolated from their families, especially when they seem to have become less 'useful.'
- Disrespect and Ageism: Our society often values youth and beauty over age and wisdom, leading to stereotyping elderly people as weak, slow, or burdensome.
- Financial exploitation: Some elderly individuals suffer financial abuse by family members, caregivers, or scammers.

Healthcare Challenges:

High Medical Costs

- Chronic illnesses.
- Limited access to services
- Overburdened healthcare systems
- Mental health neglected by self and others
- Mobility and transportation issues

Use the above points to help prepare a script for a skit.

- Teacher may follow the steps given below to help learners prepare the script.

### 1. Choose a Clear Topic or Theme

Decide what the skit will be about—something funny, educational, dramatic, or based on a story.

### 2. Create Characters

List the characters involved. Give them names and simple traits (e.g., traits such as being serious, curious, greedy, kind, and so on...).

### 3. Set the Scene

Decide where and when the skit takes place (e.g.: a courtyard, a school, a village fair). Provide a brief introduction to the setting.

### 4. Plan the Plot

Use the beginning–middle–end structure:

- Beginning: Introduce the situation and characters.
- Middle: Show a conflict or surprise
- End: Resolve the situation or end with a twist.

### 5. Write the Dialogue

Use character names and write down what each one is supposed to say. Keep these short and natural. Add Stage Directions

Include instructions for movement or facial and other expressions in parentheses: (walks slowly), (gasps), (looks confused).

### 7. Revise and Practice

Read the script aloud. Make changes to improve clarity, timing, or humour. Practise with the group for better delivery.

## **In the Attic (Survivor testimony)**

### **Lead in Activity**

Before the text is introduced, it is required to allow the learners to interpret and comment on Edvard Munch's iconic artwork 'The Scream' given on Page 18 of the TB.

The teacher can display a high quality image of 'The Scream' in the classroom.

Pose a question that encourages learners to share their initial reactions.

- What do you see in the picture?
- What do you feel when you look at this painting?

Next let's explore emotions and interpretations.

- Is the scream caused by fear, anxiety, or despair? What do you think?
- What does the scream represent?
- What idea do you gather of the figure's facial expression and how does it contribute to the meaning of the painting?
- Has there ever been a time when you felt like the figure in the painting?
- How does this artwork relate to your own experiences with anxiety or fear?

Ask the learners to share their final thoughts or reflections they have about the artwork and the discussion.

#### Edvard Munch's "The Scream"

- Created in 1893, during a period of great personal turmoil and anxiety.
- Considered an early example of Expressionistic art, which emphasised subjective emotional experience over objective reality.
- Widely regarded as a universal symbol of anxiety and fear.

Teacher can ask the learners to attempt the following question at home and submit it as a written assignment.

- If the subject of the painting were to speak, what would he/she say?

Both *The Scream* by Edvard Munch and the memoir *The Pianist* by Władysław Szpilman convey intense emotional experiences of fear, despair, and isolation. In *The Scream*, the figure's wide-eyed terror and the swirling, distorted background reflect an overwhelming sense of anxiety and helplessness. Similarly, *The Pianist* captures Szpilman's harrowing survival during the Holocaust, marked by constant fear, loss, and dehumanization. Just like the silent scream in Munch's painting, Szpilman often endures his suffering quietly, hidden and alone, while the world around him collapses. The distorted reality in the painting parallels the chaos and moral breakdown in wartime Warsaw. Both works serve as powerful expressions of psychological trauma and the fragility of the human condition in the face of violence and inhumanity. While one uses visual art and the other words, they both leave a lasting emotional impact, communicating the depth of personal and collective suffering.

#### About the author:

Wladyslaw Szpilman was a Polish Jewish pianist, composer, and Holocaust survivor. Born on December 5, 1911, in Sosnowiec, Poland, Szpilman began playing piano at a young age and went on to study the Higher School of Music in Warsaw and later in Berlin. Szpilman's life took a dramatic turn during World War II when he and his family were forced into the Warsaw Ghetto. A German officer, Captain Wilm Hosenfeld discovered Szpilman hiding in an abandoned building. Instead of turning him in, Hosenfeld helped Szpilman, bringing him food and supplies. After the war, Szpilman resumed his music career and went on to become a celebrated composer and pianist. He wrote his memoir "The Pianist" which was later adapted into a film by Roman Polanski. Szpilman's story is a testament to the human spirit's ability to persevere in the face of adversity. Szpilman passed away on July 6, 2000, at the age of 88,

leaving behind a legacy as a talented musician and a survivor of one of the darkest periods in human history.

Survivor testimony: It refers to the personal accounts and stories of individuals who have survived traumatic events, such as wars, genocides, natural disasters, or other catastrophic experiences. These testimonies provide a unique and powerful perspective on historical events, allowing survivors to share their experiences, emotions, and insights with others.

#### **About the text:**

“In the Attic” is an excerpt from Wladyslaw Szpilman’s survivor testimony titled “The Pianist”. It revolves around the unusual friendship between Szpilman and Captain Wilm Hosenfeld, a German officer. Hosenfeld discovers Szpilman hiding in an abandoned building and asks him to play the piano. Amidst the unrest and the precarious circumstances that prevailed, Szpilman plays Chopin’s Nocturne in C- sharp minor, which moves Hosenfeld deeply. The officer offers to take Szpilman to a safer location and it is then that he learns that Szpilman was a Jew. Instead of turning him in, he offers to help Szpilman and advises him to stay in a loft which was a safer place than the loft where he had originally hid. Hosenfeld promises to bring Szpilman food. At this point Szpilman realises that he is being helped by a German officer. Hosenfeld admits to the fact that he is ashamed of identifying himself as a German and feels a sense of horror and shame at what has been happening. Despite being on opposite sides of the conflict, Szpilman and Hosenfeld find common ground through music. After three days Hosenfeld returns with several loaves of bread and jam which would eventually keep Szpilman alive for days to come. He tells Szpilman that the war would soon be over and that he must ‘hang on’. The gesture instils in him confidence and a renewed hope for survival. Szpilman continues to live in isolation often without human contact for long intervals of time with the only sound he hears is artillery fire and of soldiers going up and down the stairs where he was hiding. He also endures extreme cold, lack of sanitation and pitiable living conditions amidst living in constant fear of discovery, arrest and deportation to concentration camps. The officer returns one last time on December 12 and brings along with him a larger supply of bread and a warm eiderdown. He tells Szpilman that he would be leaving Warsaw and that he must under no circumstance lose heart. Hosenfeld reminds Szpilman that if they have survived the inferno for over five years, it was God’s will. At the parting moment, Szpilman expresses his gratitude and promises to repay Hosenfeld’s kindness and assistance that helped him survive the war. That was the last time he saw the officer. Szpilman survives another year. The passage of time gnaws his conscience and he recounts the loss of his family, the traumatic experiences distress him. On the morning of January 15, Szpilman listens to announcements on the street of the defeat of Germany and the liberation of Warsaw. He stays in a delusional state not knowing what to do or how to react to the news. Then he comes across voices of women and children. He runs downstairs and peeps out to get a view of the street and finds a woman police officer and a lady carrying a bundle on her head. As Szpilman tries to talk to the lady, she shrieks in fear seeing him wearing a German coat and suspecting that he is a German. Szpilman was wearing the coat Captain Hosenfeld had given him which leads to the misunderstanding and him being reprimanded by Polish soldiers. Later, the soldiers understand the situation and

Szpilman is rescued and finally walks free. The friendship between Szpilman and Hosenfeld remains a powerful testament to the human capacity for connection and compassion, even in the most challenging circumstances. Szpilman's story is a testament to the human spirit's ability to persevere in the face of adversity.

Processing of the story

**1. (I slumped on the chair by the larder door.--- I heard a shot down below outside the building- a harsh, loud German noise.)**

- Teacher plays a short Nocturne piece and asks the learners to share how the music has impacted them.
  - Teacher may ask the following questions to ensure comprehension.
    - If you were in Szpilman's position, would you have played the piano? Why or why not?
    - What role does music play in this excerpt — is it just performance, or something more?
  - Teacher may ask the learners to answer the While we read questions too.
  - At this point the teacher can make the learners do a roleplay activity.
- 
- In pairs, roleplay the moment where the officer invites Szpilman to play the piano.

*Possible discourse:*

Imagine you are the officer. Write a short diary entry about the moment you heard Szpilman play the piano.

Hints:

Focus on your emotions and thoughts.

Begin with when and where you found Szpilman.

Describe your first impression of him—what did he look like? How did you feel?

Write about the moment he began to play:

What piece did he play (if known)?

How did the music make you feel (surprised, moved, regretful, amazed)?

**2. (The officer looked at me in silence. – abruptly, he shook hands with me and left.)**

- Teacher shows a picture of a war-torn city asks the learners:  
What do you think happened here?
- Teacher asks the following questions to ensure comprehension.:
  1. Why is the speaker hiding?
  2. What is the officer's attitude toward the speaker?
  3. How does the officer help the speaker?
  4. Why is the officer ashamed?
  5. What does this text tell us about courage or identity?



- Teacher can initiate a discussion on the following subject:  
"Would you help someone in danger if it meant risking your life?"

Write words on the board that sums up the officer's actions.

e.g., bravery, humanity

*Possible discourse*

- Find out and write about another historical example of someone who hid during wartime (e.g., Anne Frank)

#### **Activity: Compare Text Passages**

- Read or make the learners listen to the poem *Strange Meeting* by Wilfred Owen. Or read selected lines.

"I knew you in this dark: for so you frowned / Yesterday through me as you jabbed and killed."

"I am the enemy you killed, my friend."

Then show the video clip or discuss the moment in the movie *The Pianist* when the German officer chooses not to kill, but instead offers help.

- Teacher can use the following questions to initiate discussion.
  1. What does it mean to see your enemy as a "friend"?
  2. How do both stories show that war affects everyone, not just soldiers?
  3. Why do you think the German officer helps Szpilman?
  4. How would *Strange Meeting* change if the speaker had helped the enemy instead of killing him?
- Teacher can consolidate the points discussed.

#### **3. (Three days passed before he reappeared.....Only then did I hear the quiet sound of the attic door closing.)**

- Teacher asks the learners the question:  
"What would it feel like to wait for days not knowing if someone who promised to help you will come back?"
- Teacher asks the learners to read the identified part of the text in groups or pairs.
- Teacher can ask these questions along with 'While we read' questions to ensure comprehension.
  1. What does the officer bring?
  2. Why is the officer in a hurry?
  3. What does the officer believe about the war?
  4. How does the narrator feel during this moment?
  5. What does this scene tell us about trust?

### Activity: Roleplay

One learner plays the narrator, the other the officer.

Act out the scene with emotion and encourage learners to add thoughts or feelings.

### Adaptation for CWSN:

- Provide the script in large print or pictorial form for learners with visual or reading difficulties.
- Use images or flashcards with simple character traits or feelings. Use audio support (read the story aloud slowly or play a recorded version) to make it easier for auditory learners.
- Allow use of visual supports, like emotion cards or cue cards.
- Offer peer support where one student helps the other read or interpret lines.
- Allow learners to act seated or use props to reduce stress and encourage participation.

#### 4. (Monotonous hopeless weeks passed by.....He smiled his usual smile, half shy and embarrassed,.....naive wish to help him.)

- Teacher begins by posing this question:  
“What would you do if you were saying goodbye and might never see someone again?”
- Encourage learners to brainstorm meaningful gestures of gratitude.
- Teacher makes the learners read the paragraphs in groups.
- Teacher can give practice to learn conditionals.
  - If I survive, I'll certainly be working for Polish Radio again"
  - If anything happens to you, if I can help you, remember my name.

#### Possible discourse

Write a note Szpilman might want to give the officer when he returns, expressing his gratitude.

#### 5. (The first hard frosts came in the middle of December.....I could not even hear the steps .....outside the building.)

- Teacher breaks the text into two sections:
  1. Paragraph 1: *Loneliness and memory*
  2. Paragraph 2–3: *Sounds of war and the end of occupation*

The following questions can be used for comprehension.

1. What makes this Christmas and New Year the “worst” for the narrator?
  2. How has his life changed over the course of the war?
  3. What does he remember about earlier Christmases?
  4. How do you think he feels when silence finally falls?
- Teacher can ask the following questions to sum up the essence of the paragraphs.

Why do you think memory is important in this passage?

What is the difference between being alone and feeling lonely?

- Teacher can elicit ideas and engage in a meaningful and fruitful discussion.

Possible discourse

Imagine and write about how Szpilman's Christmas at home would have been before the War.

**6. (Not until the early hours of the next day.....Don't shoot! I'm Polish!")**

- Teacher writes on the board:

Have you ever been in a situation where someone misunderstood you?

- Learners discuss in groups and presents their thoughts.
- Learners respond to the question: What do you think happens in the story?"
- Teacher makes the learners read in pairs.
- Teacher may use the following questions to help learners comprehend.

What news did the narrator hear?

Why was the narrator in danger?

How did he try to save himself?

- Teacher may initiate a roleplay of this part of the excerpt.

**Activity: Role Play**

Student A - narrator

Student B- Polish soldier

Situation: A tense meeting outside the building. A needs to convince B they are Polish.

**7. The lieutenant went red with fury.....Tomorrow I must begin a new life....I went on my way.)**

- Teacher makes the learners read the last part of the excerpt in groups silently.

- Teacher gives pronunciation practice for the following words.

Lieutenant- lef-TEN-uhnt

Colonel- KER-nul

Sergeant- SAR-jent

Commander- kuh-MAN-der

Captain- CAP-tin

- Teacher may ask the following questions

- What do you know about World War II?
- What would you do if you had to hide to survive?

- Do you think all soldiers are the same? Why or why not?
  - Teacher shows a picture of a ruined city during WWII or the Warsaw ghetto (avoid sensitive content).
  - Teacher may briefly explain the historical context.
  - Teacher may make the learners do a role play.
- Recreate the moment of misunderstanding and the discovery of Szpilman's true identity.

### *Possible discourse*

What can we learn from Szpilman's story? Can one person's kindness change a life? Write a paragraph.

### **While we read:**

- a. Despite being a German officer, he treated Szpilman with compassion and understanding demonstrating humanity amidst the chaos of war.
- b. The officer asking Szpilman may be interpreted in different ways:
  - He could be seeking a distraction from the harsh realities of war.
  - It could be interpreted as a moment of shared humanity where the enemy and the captive bonds through music.
- c. The officer, having asked him to play the piano after discovering him from his hiding place, would have filled Szpilman's mind with fear that his hands began to shake. He was also worried if the sound of the piano would attract the attention of other soldiers.
- d. The officer helps Szpilman by finding him a safer hiding place in the loft and also by promising to bring him food to help him survive the war.
- e. The officer was ashamed to identify himself as a German as he was deeply affected and was against the atrocities and injustice committed by the Nazi regime.
- f. Having remained in hiding for years struggling all the while to stay alive, the words of Hosenfeld overwhelm Szpilman as he is filled with disbelief and an uncertainty of the future that awaits him.
- g. Hosenfeld and Szpilman shares an unusual friendship and also throw light on the complexity of human relationship. Hosenfeld shows kindness and empathy amidst war and destruction.
- h. It could be because the German force has already taken control of the area or the troops moving to other parts of unrest.
- i. The loft was concealed and it was isolated and unlikely to be searched.
- j. Szpilman was desperate to thank the officer for his help, kindness and compassion. The only way he could express his gratitude and create a personal connection was to offer Hosenfeld help in the future.
- k. In the darkness of the loft, Szpilman lay listening to the storm and the squeaking and shrieking of rats and mice. They could be heard running hither and thither.
- l. Szpilman had gotten used to his loneliness in the years of his hiding in the Warsaw. Aware of the dangers and the risk of getting killed any moment, gave him a feeling that being alone reduced the risk of detention by the enemy soldiers. He only needed to focus on his survival, given the dangerous circumstances.

- m. The radio announcements were about the defeat of Germany and the liberation of Warsaw.
- n. The German military overcoat, which was given by the officer, helped Szpilman survive the freezing cold.
- o. Szpilman hoped to gather information about the liberation of Warsaw after hearing the announcements on the radio.
- p. When Szpilman had approached the woman, he was wearing the coat given to him by Hosenfeld, which was evidently a German soldier's coat. The lady misunderstood him to be a German and cries out in panic.
- q. In liberated Warsaw, Szpilman, a Polish, was reprimanded by Polish soldiers suspecting him to be a German as he was wearing a German military overcoat. After six years in hiding and surviving the trauma, he was faced with an unforeseen situation which was life threatening.

**Let's rewind:**

- 1. The act of the German officer in saving Szpilman's life can be regarded as a rare display of kindness and empathy in the midst of war and destruction. Hosenfeld reveals to Szpilman that he was ashamed and deeply saddened by the unfathomable atrocities on the Polish people.
- 2. Szpilman was undoubtedly lucky to have been helped by the German officer with whom he went on to share an unusual bond. Szpilman's determination to survive despite witnessing the brutality of war cannot be missed. Being a musician, his love and passion for music served as a source of comfort even when his life fell apart in front of his eyes. Meeting Hosenfeld helped him rekindle his lost faith in the goodness of humanity. He also, held on to memories of his loved ones which gave him strength.
- 3. It was the German military coat given by Hosenfeld that helped him survive the winter. After the announcements of the liberation of Warsaw, he anxiously emerged from his hiding place and tries to communicate to a lady he sees outside his building. She lets out a cry of horror at seeing a man in a German coat. Little did Szpilman realize that the coat that saved him from the harsh winter would now become the reason he could be killed or arrested. Both the lady and the Polish soldiers alerted by the lady's cries suspected him to be a German. For a moment, Szpilman feared for his life.
- 4. Szpilman was indeed lucky to have survived in the Ghetto for about six years which is not a small period of time. He witnessed scores of people including his family, friends and acquaintances perish in front of his eyes. Yet he did not succumb to the trauma, instead made up his mind to endure the harsh realities of life and tried his best to stay alive. It is then that he is found by the German officer, who instead of turning him in shows him kindness and offers him food and helps him hide. Out of hundreds of unlucky men, women and children, Szpilman was lucky to have been found and helped by the kind German officer. It was the officer's kindness and his humanity that helped finally walk a free man.
- 5. The German officer risked his duty to help Szpilman. Instead of taking Szpilman a prisoner, he protected and showed kindness to the hapless musician whom he discovered hiding in an attic. The officer could have endangered his own life and would have faced severe punishment including imprisonment, torture or even execution by

- trying to protect an enemy. Despite these risks, Hosenfeld chose to act with compassion and humanity, demonstrating remarkable courage and moral integrity.
6. Szpilman's memoir is a personal, first hand account of his experiences during World War II. He witnessed and survived the Nazi occupation of Warsaw, making his testimony a valuable historical record. The memoir also provides a unique, individual perspective on the Holocaust, offering insights into the emotional, psychological, and physical struggles of a survivor. As a survivor testimony. Szpilman's memoir serves as a powerful and poignant record of one of the darkest periods in human history. Survivor testimonies often employ literary devices, such as narrative, imagery, and symbolism, making them compelling and memorable stories. These accounts explore the human condition, revealing the complexities, vulnerabilities, and resilience of individuals in the face of trauma and adversity. Survivor testimonies foster empathy and compassion, allowing readers to connect with the experiences of others and understand the impact of historical events on individuals and communities. Thus, it enhances both history and literature.
  7. The expression 'en masse', refers to the mass evacuation or deportation of Jews from the Warsaw Ghetto, where they were forcibly relocated or sent to concentration camps.
  8. 'En route' is a French phrase used in English that means 'on the way' or 'in transit.'
  9. It is formal usage.

### **Let's recall and recreate:**

#### **1. Wall of Hope activity**

The 'Wall of Hope' activity is a powerful and interactive way to foster hope, positivity, and community engagement.

Objective: To create a visual representation of hope, inspiration, and support, promoting a sense of community and positivity.

Materials required: Colourful sticky notes, markers, paint

Procedure:

- Choose a prominent location for the Wall of Hope. (You may also consider using a cloth , which can be tied using ropes)
- Explain the purpose of the wall of Hope to the learners emphasizing its focus on positivity, hope, and mutual support.
- Encourage learners to write, draw or paint messages, quotes or images that inspire hope positivity, support, friendship, perseverance, compassion empathy etc.
- Display and maintain the wall of hope and allow it to evolve over time, with new messages and contributions.

Given below are some ideas you could use:

- Where there's hope, there's life. It fills us with fresh courage and makes us strong again.
- Anne Frank
- Hope is a waking dream. – Aristotle
- When you can't change the direction of the wind---- adjust your sails. –

\*Encourage learners to create their own phrases and quotes.

(Please choose activities that cater to the needs and ability of CWSN. Use multi-sensory materials where possible (visuals, touch, sound), provide clear step-by-step guidance, and allow extra time if needed. Ensure the activity encourages participation, builds confidence, and allows for different ways of expression—like drawing, speaking, acting, or using assistive tools.)

## **2. Radio podcast**

**Podcast** is like a radio show you can listen to anytime, anywhere, by downloading or streaming audio episodes from the internet. They cover a wide range of topics, from news and entertainment to education and interviews.

How to prepare a script of a radio podcast?

- The teacher divides the class into 5 groups.
- The learners are made to go through the excerpt given in page 26 of the TB.
- Teacher instructs the groups to prepare a few questions to interview Szpilman taking cues from the excerpt.

Template for a Radio Podcast Interview.

### **Introduction( 2-3 minutes)**

- Intro music: Brief music intro to set the tone
- Host introduction: Brief overview of the podcast and host
- Guest introduction: Introduction of the guest

### **Segment 1: Background and context ( 5-10 minutes)**

**Host question:** Can you tell us a bit about the background or context? (Refer the excerpt.)

**Guest response:** Guest shares their story and experiences.

**Follow up questions:** Host asks additional questions to delve deeper into the guest's background.

### **Segment 2: Main topic (10- 15 minutes)**

**Host question:** Can you give us a detailed description of what you had witnessed firsthand?

**Guest response:** Guest shares his experience.

**Follow up questions:** Host asks additional questions to bring out the details.

### **Segment 3: Challenges and lessons (10-15 minutes)**

**Host question:** How did you cope with the challenges and hardships?

**Guest response:** Guest shares his experiences of living and surviving in the Ghetto.

**Follow up questions:** Host asks additional questions to gather more insights.

### **Conclusion (2-3 minutes)**

**Host summary:** Brief summary of the talk.

**Guest final thoughts:** Guest shares final thoughts.

Brief music to close the episode.

### 3. Write up

Teacher may use the following points to help the learners develop a write up.

1. Lack of Basic Necessities
2. Limited Access to Healthcare
3. Legal and Identity Challenges
4. Uncertain Legal Status
5. Barriers to Education
6. Economic Hardship
7. Social Discrimination
8. Psychological Trauma
9. Inadequate Humanitarian Aid
10. Risk of Exploitation and Abuse

### 4. Character sketch

The pianist	Feelings /emotions	German officer	Feelings /emotions
I sat groaning and gazing dully.....	pain, sadness, fear, etc.	I've no intention of doing anything to you!	reassuring, compassionate, pacifying...
I can't leave this place.	fear of death,	He asked if I had anything to eat.	kind, helpful, compassionate
Monotonous hopeless weeks passed by.	Hopelessness, helplessness	Yes, I am! And ashamed of it, after everything that's been happening.	guilt, remorse, sadness
But how will I survive the	Anxiety, fear, uncertainty		taking risk, bold,



street fighting?		The guards saw me come in here, and I mustn't stay long.	Motivating, optimistic, believer
If anything happens to you, if I can help you then in any way, remember my name: Szpilman, Polish Radio.	helping, showing gratitude,	If you and I have survived this inferno for over five years, it's obviously God's will for us to live.	
At first, I had a home, parents, two sisters and a brother.	Pain, loss		
I sank on my mattress, utterly dejected, and lay there until something new came to my ears.	dejected, uncertain		
This time my situation was absurd. I was going to be shot by Polish soldiers.....	helplessness, fear,		

- Learners are free to pick any line they find suitable to analyse the characters.
  - Teacher may help to write suitable character sketches.
5. Conducting a **poster exhibition** as part of an anti-war campaign is a powerful and educational idea. Using E. Moshe's letter as a central piece can deeply resonate with viewers and personalize the human cost of war.

Steps to Organize the Poster Exhibition: "War Through Their Eyes"

## **1. Define Objectives**

- Raise awareness about the human cost of war.
- Promote peace and empathy through personal stories like E. Moshe's letter.

## **2. Select Key Themes**

- Displacement
- Family separation
- Emotional trauma
- Courage and hope
- The importance of peace

## **3. Poster Creation**

- Assign small groups to create posters based on:
  - A quote or line from Moshe's letter
  - A theme (e.g., "separation" or "hope")
    - personal reflection or historical connection

## **4. Organize the Exhibition**

(Include a reflection corner with prompts like: "What does peace mean to you?")

## **5. Facilitate Reflection**

- Consider follow-up discussions or writing activities.

## **6. Document the Event**

- Take photos or videos.
- Compile highlights into a newsletter or social media post.

## **“Friends, Romans, Countrymen...” (Dramatic speech)**

### **About the author:**

William Shakespeare, widely regarded as the greatest writer in the English language was born on April 23, 1564, in Stratford-upon-Avon, English. His early life is shrouded in mystery. It is believed that he spent most of his time in London, honing his craft as a playwright, and actor. Shakespeare's writing style was characterized by his use of iambic pentameter and exploration of complex themes and human emotions. His plays continue to be performed and studied worldwide. He passed away on April 23, 1616, at the age of 52.

**Title of the dramatic speech/Background:** The iconic speech is from William Shakespeare's play Julius Caesar. The play is set in ancient Rome, specifically during the time of the assassination of Julius Caesar. The speech occurs in Act 3, Scene 2 of the play. Antony's primary goal is to persuade the crowd to turn against the conspirators who assassinated Caesar, led by Brutus and Cassius. It is a response to Brutus' earlier speech, which justified Caesar's assassination. Antony challenges Brutus' claim and presents an alternative perspective. The speech is a masterpiece of rhetoric and persuasion, showcasing Antony's skill in manipulating public opinion.

**Context :** In Act III, Scene 2, Brutus addresses the crowd, declaring that while he loved Caesar, he loved Rome more. He asks the crowd whether they would prefer to have Caesar alive and they be slaves, or Caesar dead and they be free. Brutus honours Caesar's bravery but says he killed him because he was ambitious and that the people of Rome be free and not lead the life of slaves.

At this point Antony enters with Caesar's body. Brutus tells the crowd that he killed his best friend for the sake of Rome. The crowd cheers for him.

### **Summary :**

Mark Antony's speech, beginning with "Friends, Romans, countrymen, lend me your ears," is a masterful piece of rhetoric delivered at Julius Caesar's funeral. Antony begins with a tone of humility, claiming he is not there to praise Caesar, but to bury him. He refers repeatedly to Brutus and the other conspirators as "honourable men," but this phrase becomes increasingly ironic as Antony subtly undermines their justification for assassinating Caesar.

Brutus claimed Caesar was ambitious and therefore dangerous to the Roman Republic. Antony challenges this by citing examples that contradict the accusation: Caesar brought wealth to Rome through conquests, showed compassion for the poor, and refused the crown three times. These actions, Antony suggests, do not reflect a man driven by ambition.

Antony carefully stirs the crowd's emotions by appealing to their memories of Caesar and their sense of justice. He reminds them of their former love for Caesar and questions why that love has vanished. With each example and rhetorical question, Antony casts more doubt on the motives of the conspirators, while never directly attacking them—maintaining the appearance of respect.

By the end of the speech, Antony's words have sown seeds of doubt, guilt, and anger in the hearts of the Roman citizens. Though he claims to be governed by emotion and not a gifted

speaker, his careful manipulation of logic and emotion turns public opinion against the conspirators, sparking a rebellion and setting the stage for civil war.

**2. (Friends, Romans, countrymen, lend me your ears;**

.....

**Come I to speak in Caesar's funeral.)**

**Paraphrase:** Friends, Romans, countrymen, listen to me carefully;  
I've come here to bury Caesar, not to praise him.  
The bad things people do are remembered after they're gone,  
But the good they do is often buried with them.  
Let that be the case with Caesar. Noble Brutus  
Has told you that Caesar was ambitious.  
If that's true, it was a serious mistake,  
And Caesar has paid dearly for it.  
I'm speaking here with the permission of Brutus and the others –  
And Brutus is an honourable man,  
So are all of them – honourable men –  
I have come to speak at Caesar's funeral.

**3. (He was my friend, faithful and just to me:**

.....

**And Brutus is an honourable man.)**

**Paraphrase:** Caesar was my friend – loyal and fair to me.  
But Brutus says he was ambitious,  
And Brutus is an honourable man.  
Caesar brought many prisoners back to Rome,  
And the money from their ransoms went into the public treasury.  
Does that seem like ambition to you?  
When the poor cried out, Caesar wept –  
Someone truly ambitious would be tougher than that.  
But still, Brutus says he was ambitious,  
And Brutus is an honourable man.

**4. (You all did see that on the Lupercal**

.....

**But here I am to speak what I do know.)**

**Paraphrase:** You all saw that during the festival of Lupercal,  
I offered Caesar a king's crown three times,  
And three times he refused it. Was that ambition?  
But Brutus says he was ambitious,  
And of course, Brutus is an honourable man.  
I'm not here to say Brutus is wrong,  
I'm just here to tell you what I know to be true.

### 5. (You all did love him once, not without cause:

.....

**And I must pause till it come back to me.)**

**Paraphrase:** You all loved Caesar once – and you had good reasons for it.

So what's stopping you now from mourning him?

Oh, reason and good judgment have vanished like wild animals,

And people have lost their sense! – Please be patient with me;

My heart is in Caesar's coffin with him,

And I need to wait a moment until it returns to me.

### **Processing the dramatic speech:**

- The teacher introduces the learners to the famous speech, "Friends, Romans, Countrymen..." which also involves persuasion and public speaking.
- (Teachers can use the learning materials in the Samagra portal.)
- Teacher gives brief context of Mark Antony's speech at Caesar's funeral.

The context of Mark Antony's speech at Caesar's funeral, from Shakespeare's *Julius Caesar*, is politically charged and emotionally intense. Julius Caesar has just been assassinated by a group of senators, including Brutus and Cassius, who justify their act as necessary to save the Roman Republic from tyranny. Brutus speaks first at the funeral, presenting Caesar's death as a noble sacrifice for Rome's freedom.

Then Mark Antony, a loyal friend of Caesar, delivers his famous funeral oration. Though he appears to respect the conspirators at first, his speech is laced with irony and gradually undermines their justification. Using rhetorical skill and subtle sarcasm, Antony turns public opinion against the assassins by highlighting Caesar's virtues and questioning their motives, all while technically obeying their demand not to blame them directly.

### *Additional information*

A **triumvirate** (TRY-um-vuh-rit) is a political regime ruled or dominated by three powerful individuals. In Roman history, there were two significant triumvirates:

#### 1. The First Triumvirate :

- Members: Julius Caesar, Pompey the Great, and Crassus.
- Purpose: To consolidate their power and bypass the Senate.
- Outcome: Eventually collapsed due to rivalry, especially between Caesar and Pompey.

#### 2. The Second Triumvirate :

- Members: Mark Antony, Octavian (later Augustus), and Lepidus.
- Purpose: To avenge Caesar's assassination and defeat his killers (Brutus and Cassius).
- Outcome: Led to internal conflict; Octavian emerged as the sole ruler, becoming the first Roman Emperor.

- Teacher makes students read the speech together breaking it down into meaningful units as given earlier.
- Learners are asked to underline the new and difficult words which will be explained by the teacher.
- Teacher pauses after each section to explain the meaning and rhetorical techniques employed.
- Teacher highlights repetition, irony, emotional appeal and rhetorical question.
- Teacher can prepare the learners to do speech choir . (Activity 2, Page 33)
- Teacher asks the following questions to wrap up the session:
  - What made Antony’s speech effective?
  - How did he manipulate language without directly attacking Brutus?

Assignment- Which part of the dramatic speech did you find the most impressive and why?

### **Let’s rewind and rejoice:**

1. The speech takes place during the funeral of Julius Caesar, the Roman leader who was assassinated by a group of conspirators including Brutus and Cassius.
2. The speech is delivered to honour Caesar’s memory and persuade the Roman crowd to turn against the conspirators.
3. Mark Antony uses various rhetorical devices in his speech to persuade the crowd and manipulate their emotions. He evokes both sympathy and anger in the crowd who finally turns against the conspirators. Antony succeeds in arousing doubt about Brutus’ honour and the motives of the conspirators and in the process builds trust with the crowd.
4. Antony uses irony when he repeats the phrase, “Brutus is an honourable man” implying Brutus is actually dishonourable.
5. Antony was loyal and had a deep affection for Julius Caesar which becomes evident in his emotional speech. Caesar trusted Antony and Antony was regarded as one of Caesar’s closest and most trusted allies. Antony also had great respect for Caesar’s leadership and military prowess.
6. Mark Antony’s speech has a significant impact on the crowd. It evokes strong emotions in the crowd, including anger, sadness, and outrage. Antony succeeds in manipulating the crowd’s emotions and gain support.
7. There are a number of literary devices used in the speech and is discussed in detail in Activity 1 in Page 32. Refer to the table in page 33 to answer the question.

### **Let’s appreciate the dramatic speech:**

(Note:”Friends, Romans, countrymen...” is a powerful dramatic speech, rich in poetic devices. Written in blank verse, it can be deeply appreciated for both its emotional impact and literary craftsmanship.)

#### **Activity 1**

- Teacher invites the attention of the learners to the first image in Page 32 and asks them to comment on the mismatch between the image and the caption.

Expected response from the learners: The image directly contradicts or contrasts with the expected interpretation, creating a sense of surprise or humour.

- Teacher now leads the learners to the quote “And Brutus is an honourable man”.

(Teacher may play an audio of the speech and make the learners listen to the repetitions, the tone and voice modulation employed in the speech.)

The speech draws much of its power from repetition. Each time Antony cites Brutus’s claim that Caesar was “ambitious”, the claim loses force and credibility. Similarly, each time Antony declares how “honourable” a man Brutus is, the phrase acquires an increasingly sarcastic tone until, by the end of the speech, its meaning has been completely inverted. The speech wins over the crowd and turns public opinion against the conspirators.

- Teacher talks to the learners about verbal irony and invites their attention to its definition in page 32.
- Teacher may brainstorm some poetic devices from the learners previous knowledge and list them.

You may now fill the table suitably.

Poetic device	Definition	Lines from the text	Function	Your example/ creation
Repetition		“Brutus is an honourable man”	Antony repeats this phrase multiple times, to question Brutus’ motives and character.	
Metaphor		“My heart is in the coffin there with Caesar;”	Antony’s heart is not literally in the coffin—it symbolizes deep grief.	
Alliteration		“He was my friend , faithful and just to me:” “brutish beasts”	When Antony repeatedly calls Brutus “ an honourable man”, he’s using verbal irony to convey the opposite of what he means.	
Irony		“ Brutus is an honourable man”		
Hyperbole		“When that the poor have cried, Caesar hath wept” “My heart is in the coffin there with Caesar”	Antony exaggerates Caesar’s compassion and empathy for the poor. Antony uses hyperbole to express his deep emotional pain and grief.	I talked to a million people today!
Rhetorical question		“You all did love him once, not without cause: What cause withholds you then, to mourn for me?”	It helped Antony persuade the crowd to question their actions and sympathize with him.	

## Activity 2- Speech choir

Teacher can begin the activity by displaying the title of the dramatic speech on the screen with the stress shifting from the first to the third.

Make the learners read according to the shifting stress.

**FRIENDS**, ROMANS, COUNTRYMEN...

FRIENDS, **ROMANS**, COUNTRYMEN...

FRIENDS , ROMANS, **COUNTRYMEN**...

( You may ask the learners to use gestures.)

Processing a **speech choir** in a classroom can be a dynamic, interactive way to enhance students' **pronunciation, intonation, rhythm, fluency, and confidence**. It also boosts collaboration and makes literature or speeches more meaningful.

A **speech choir** is a group recitation of a text—often a speech, poem, or literary passage—performed with vocal dynamics, gestures, facial expressions, and choreographed movement. It can be choral reading (unison), solo parts, or even dramatized.

- The teacher makes the learners watch the video of the well known speech “ I Have a Dream,” by Martin Luther King Jr.
- Instruct the learners to make a note of gestures, facial expression and voice modulation used in the speech.

Gestures	hand gestures to emphasize key ideas, hands opening up, raising fist, pointing
Facial expressions	eye contact, serious expressions
Voice modulation	Rising and falling tone, repetition, pauses

- You may ask the learners the following questions to get them involved in the process.  
Who is speaking?  
What’s the situation?

- You may discuss themes, characters, and vocabulary.
- You may pronunciation practice at this point.
- You may model the intonation, stress, and emotion behind key lines.
- Let’s read the excerpt aloud giving emphasis to the above features.
- Go over the speech line-by-line.
- Focus on meaning, pronunciation, tone, and expression.
- Highlight figurative language and rhetorical devices for deeper understanding.

## Group Formation

- Divide students into small groups or assign roles:
  - Solo voices (narrator, key lines)
  - Choral voices (background lines or repeated phrases)
  - Echo/refrain sections



- Let each group practice their parts independently before merging.

## **Rehearsal**

Focus on:

- Choral unity (timing, volume)
- Emotional delivery
- Body movement or gestures
- Facial expressions
- Give feedback on intonation, clarity, emphasis, and drama.

## **Performance**

- Perform as a full-class or in smaller group presentations.
- Optionally, record the performance or perform in front of another class.

## **Post-Performance Reflection**

- Encourage feedback:
  - What did they enjoy?
  - What did they learn about language?
  - How did performance affect their understanding?
- Use it to reflect on vocabulary, intonation, expression, and confidence.

Why It Works in ELT:

- Multisensory learning: Combines listening, speaking, movement.
- Builds fluency: Students practice language in rhythm and context.
- Cultural immersion: Brings authentic texts to life.
- Promotes teamwork and creativity.

(Please choose activities that cater to the needs and ability of CWSN. Use multi-sensory materials where possible (visuals, touch, sound), provide clear step-by-step guidance, and allow extra time if needed. Ensure the activity encourages participation, builds confidence, and allows for different ways of expression—like drawing, speaking, acting, or using assistive tools.)

**Let's play with words:**

### **Activity 1- Idiom Pictionary**

Read the sentence in page 22 in the chapter, “In the attic”.

“I had long been racking my brains for some way of showing him my gratitude.”

8. Take a look at the image in page 34 and try to guess the meaning of the image and the caption.

9. From the meaning you have arrived of the image and the text, guess the meaning of the sentence from the text.

**‘Rack one’s brains’** is an idiomatic expression which means ‘to make a great effort to think of, or remember something’.

- Now, let’s ‘rack our brains’ to guess the idiom that the image (page 35) visualises. The picture shows actual cats and dogs falling and not just rain drops.

- Teacher may help the learners to identify the idiom as to “rain cats and dogs” which means to rain very heavily.
- The learners are now asked to visualize the idioms given on page 35.

**Hold your tongue-** remain silent or to refrain from speaking

**Spill the beans-** to reveal a secret or disclose information, often unintentionally

**A piece of cake-** something that is very easy to do

**The icing on the cake-** something that makes a good situation even better or adds a final touch to something that is already great

- The teacher now initiates a “ guess the idiom game” using the visual representation of the idioms the learners have created.
- Learners are then made to create an Idiom Pictionary using the template given in page 35.

(Learners are free to improvise on the template.)

Note: Kindly ensure the participation of the CWSN.

### **Activity 2- Let’s listen to Nocturnes**

- Teacher plays nocturnes by the renowned composers Frederic Chopin and John Field and makes the learners listen and enjoy them.

Nocturnes are musical compositions that are inspired by the night, usually calm, lyrical, and often melancholic in mood. The word "*nocturne*" comes from the Latin "*nocturnus*", meaning "*of the night*." Typically written for solo piano, nocturnes are characterized by a dreamy, flowing melody. The original inventor of the Nocturne as a musical genre is the Irish composer and pianist, John Field. The master of the Nocturnes is Frederic Chopin, who wrote 21 Nocturnes for solo piano. The term “nocturne” is also used in painting and poetry to describe artworks that convey the mood of night.

- The teacher may ask the learners to write a few words the emotions they experienced while listening to the music.
- Teacher may also introduce students to great composers and musicians.

**Johann Sebastian Bach (1685–1750) – Baroque**

**Wolfgang Amadeus Mozart (1756–1791) – Classical**

**Ludwig van Beethoven (1770–1827) – Classical to Romantic**

**Carnatic (South Indian Classical)**

1. **Tyagaraja (1767–1847)** – One of the Trinity of Carnatic music; known for devotional compositions.
2. **Muthuswami Dikshitar (1775–1835)** – Another of the Trinity; his kritis are known for their intricate structure and use of Sanskrit.
3. **Shyama Shastri (1762–1827)** – The third in the Trinity; his works are rich in bhakti and emotion.
4. **Swathi Thirunal (1813–1846)** – A royal composer from Kerala, known for compositions in multiple languages.
5. **Annamacharya (1408–1503)** – Considered the first known composer in Carnatic tradition; wrote thousands of devotional songs to Lord Venkateswara.

### Hindustani (North Indian Classical)

1. **Tansen (1500s)** – Legendary musician in Akbar’s court; considered a pillar of Hindustani classical.
2. **Bhatkhande (1860–1936)** – Musicologist who systematized Hindustani music into written form.
3. **Vishnu Narayan Bhatkhande and Vishnu Digambar Paluskar** – Reformed and codified Hindustani music education.

### Activity 3- Phrasal verbs

**Phrasal verbs** are combinations of verbs with prepositions or adverbs (or both) that take on a different meaning from the individual words. They're very common in spoken and informal English, and mastering them can really boost fluency.

- Teacher reads the sentence, ‘Pelayo also set up a rabbit warren’ and asks the learners to guess the meaning of the sentence.
- Teacher writes the meaning of the phrasal verb ‘set up’ on the board.

**Set up-** to arrange, organize, or establish something.

- Now give some common usages with examples.

Meaning	Example Sentence
Arrange/organize	"I need to set up the meeting for tomorrow."
Prepare equipment	"She set up the projector before the presentation."
Establish a business	"They set up a new company last year."
Trick someone (informal)	"He didn't do it—he was set up!"

- Teacher may use visuals or conduct role plays to make the idea clear.  
Eg. : - Show a photo of someone preparing a party.

- Role-play setting up a meeting.

- Now, you may display a set of prepositions followed by the preposition ‘up’ and ask the learners to guess the meaning.

**Bring up, speak up, give up, call up, turn up, look up ( you may add more to the list)**

**Solution:**

Here's the correct matching of phrasal verbs with their meanings:

1. **bring up** - e. to introduce or mention a subject
2. **speak up** - a. to speak more loudly or express one's opinion frankly
3. **give up** - g. to stop making an effort
4. **call up** - f. to summon someone or contact someone over the phone
5. **turn up** - b. to arrive or appear
6. **look up** - c. to find or search

**b. Let's play charades.**

Charades make learning fun by using actions to teach vocabulary, build confidence, and encourage teamwork in English language classes. Acting out words or phrases makes them stick better in memory and brings a fun, game-like atmosphere that boosts motivation, encourages teamwork.

- The teacher may now engage learners play charades following the steps given in page 37.
- You may also follow the steps given below to do charades.
  - Prepare a list of phrasal verbs ahead of time.
  - Keep it level-appropriate.
  - Split the class into teams to make it more engaging.
  - Add a timer for excitement.
  - Use it as a warm-up activity.

c. Fill in the blanks with appropriate phrasal verbs.

Solution : A large number of curious onlookers ...**turned up**...at Pelayo's house to catch a glimpse of the mysterious old man with enormous wings. They ...**made up**... stories about him and annoy him by throwing stones and pieces of food. They did everything they could to make the man .....**get up**.... As the old man showed no interest, they ...**gave up**...the idea, and left.

## Let's analyse:

### Activity 1

a. This is an activity designed to give the learners practice modal auxiliaries. Teacher asks the learners to read the statements in the .....box and talk about what 'should' and 'must' convey in them.

Both '**should**' and '**must**' are modal verbs, and while they both deal with obligation or advice, they differ in strength and tone.

#### Should

- **Function:** Suggestion, advice, mild obligation
- **Tone:** Soft, polite, not forceful

#### Must

- **Function:** Strong obligation, necessity
  - **Tone:** Firm, often with authority
- b. Here are a few statements using should, should not, must and must not.
- E.g. You must keep yourself warm.
  - You must not venture out.
  - You should stay as quiet as possible.
  - You should save food.
  - You must hold on to hope.
  - You should not take any unnecessary decision.
  - You must not light a fire.

c. Teacher makes the learners read the conversation between the Officer and the pianist.

Advice/ recommendation	<b>You should be careful.</b> <b>You should leave Warsaw as soon as possible.</b>
Permission/ possibility	<b>I would if I get a chance.</b> <b>You may not think so, but you are doing it now.</b>
Moral obligation	<b>I feel I ought to have helped more people.</b> <b>I could have made a great difference.</b>
Intention/future action	<b>I'll try to find a way out.</b> <b>I will, certainly.</b>
Obligation/ necessity	<b>For the moment, I must hide.</b> <b>You must trust me.</b> <b>You must stay in the loft until I come.</b>
Ability	<b>I could have made a great difference.</b>

- d. Read and complete the following conversation between Pelayo and Elisenda in 'A Very Old Man with Enormous Wings.'

Pelayo: We .....**should**.....(should/might) try to help the old man.

Elisenda: That's right. ...**Will**.....(will/ may) you help me clean his wings?

Pelayo: Of course, we ...**ought to**.....(ought to/can) be careful. We ...**must**.....(must/could) not hurt the old man.

Elisenda:.....**Should**.....(should/will) we keep him indoors? He might fly away.

Pelayo: He ...**can't**.....(can't/shouldn't) fly. He must wait till he heals.

## Activity 2

- a. Teacher asks learners to read both sentences and identify the changes.
- More specific and descriptive vocabulary has been used.
- Descriptive adjectives are words that describe the qualities or features of a noun like appearance, colour, size, shape, sound, emotion and more. They help the readers get a clearer and more vivid picture.

The teacher makes the learners underline the descriptive objectives in the following phrases.

Unfortunate invalids

Captive angel

Senile vulture

Supernatural virtue

- Teacher now asks the learners to make similar phrases from the words given in the box and complete the sentences.
1. Did you hear any .....**unusual noise**.....?
2. Pelayo took ...**tremendous effort**....to pull the old man out of the mud.
3. The ...**happy child**....played with the old man.
4. The ... **enthusiastic crowd** .....flocked to Pelayo's house.
5. People came to see the old man with...**enormous wings**....

Sample description:

A visit to Golconda fort

Last summer, I visited the **majestic** Golconda Fort in Hyderabad. The **ancient stone** walls, **towering** gates, and **hidden** passages fascinated me. From the **windy, sunlit** top, I saw a **breathtaking** view of the **bustling** city below. The **echoing** claps and **rich** history made it a **truly unforgettable, magical** experience.

Note: Using descriptive adjectives is important because they make language more vivid, precise, and engaging. They help speakers and writers express their thoughts more clearly by adding detail and colour to nouns. Descriptive adjectives also enhance creativity in storytelling and improve the quality of both spoken and written communication. In language learning, they expand vocabulary and help students better describe people, places, and emotions, making their communication more effective and interesting.

- b. An **adverb** is a word that adds more information about a verb, an adjective, or another adverb. It often tells us how, when, where, or to what extent something happens.

Teacher helps learners form adverbs from adjectives.

Many adverbs end in **-ly**, especially those that describe how something is done:

- slow → **slowly**
- careful → **carefully**
- happy → **happily**

But not all adverbs end in **-ly**!

Words like **fast**, **well**, **often**, and **never** are also adverbs.

- **Fill in the blanks with suitable adverbs of manner.**

He could ...**scarcely**.. (scarce) eat, and his eyes had also become so foggy that he went about bumping into posts. Pelayo ...**gently**.. (gentle) threw a blanket over him and let him sleep in the shed. Only then did they notice that he had an ...**extremely**... (extreme) high temperature at night. They thought he was going to die. And yet he ...**miraculously**... (miraculous) survived.

- Complete each sentence using appropriate forms of words given in the box. One has been done for you.
  1. Quick, quickly
  2. Carefully, careful
  3. Perfect, perfectly
  4. Happy, happily
  5. Nervous, nervously

Let's converse:

Activity 1

- Teacher asks the learners if they have seen signs on the road giving information.

Eg.

- Kerala 40 km
- NH- 47
- Take diversion

They are called **SIGNPOSTS**.

Teaching linkers (also known as discourse markers, or connectors) is significant for several reasons, especially in English language teaching:

1. Improves Cohesion and Coherence: Linkers help students connect ideas logically and clearly, making their writing and speaking more organized and easier to follow.
2. Enhances Academic and Formal Writing: In essays, reports, and presentations, linkers are essential for structuring arguments and guiding the reader through points.
3. Improves Comprehension: Understanding linkers helps students follow texts more easily, especially when listening or reading for main ideas and supporting details.

- Teacher makes the learners read passage A and Passage B and asks them to underline the words that are additionally added.

B. Mark Antony begins his eulogy cleverly stating that he has no intention of praising Caesar. **Then** he highlights Caesar's generosity and kindness to the people of Rome. **Next**, he slyly turns the tables on the conspirators, questioning their motives and loyalty. **Meanwhile**, the crowd's emotions quickly shift from calm to anger and outrage. **Following this**, Antony plainly exposes the conspirators' treachery. **Consequently**, the crowd becomes furious, demanding justice. **Finally**, Antony's masterful oration succeeds in expertly stirring the Romans to avenge the murder.

- Just like road signposts help you find your way, **signposting expressions** help the reader follow the flow of thoughts and understand how ideas are related.
- They are also called **linkers or connectives**. They are words or phrases that guide the reader or listener through a piece of writing or speech. They connect ideas and help make the meaning clear and organized.

Match the linkers to their functions in the following table.

Linkers	Functions
then	consequence/ sequence/ result
next	sequence /order
meanwhile	simultaneous events
following	sequence
consequently	cause/ effect
finally	indicates the conclusion

Note: The learners may be asked to attempt the activity given in the textbook. They should be encouraged to role-play this in the classroom, using the expressions they have learned for presenting arguments, agreeing, and disagreeing. This activity helps them improve their speaking skills by encouraging active participation. It also boosts confidence by providing a safe environment for experimenting with language.

### Let's team up (Group project)

This activity can be done in the form of a C E activity.

In today's fast-paced and technology-driven world, we often see a growing gap between material progress and moral values. While advancements in science, communication, and lifestyle have brought great convenience, they have also contributed to a decline in empathy, respect, and integrity. Many people prioritize success, wealth, and competition over kindness, honesty, and social responsibility. As a result, our society faces challenges such as intolerance, dishonesty, and a lack of compassion. It is more important than ever to reflect on the values that shape our actions and relationships, and to work towards building a more respectful and humane world.

- Teacher initiates a discussion on the social issues relevant to our world discussed in the passages dealt in Unit I.
- Teacher can begin by asking a thought provoking question.
- What would you do if you saw someone being bullied?
- Learners will think about values like honesty, kindness, and courage in real-life situations.



- Teacher may define values as beliefs and principles that guide the way we treat others and make decisions.
- Teacher could list a few key values: respect, honesty, fairness, responsibility, kindness. Also brainstorm ideas from the learners.
- The following questions can be put forth to the learners
  - Which values are most important to you?
  - Where do we learn our values (family, school, religion, culture, stories)?
  - What happens when people forget or ignore values?
- Learners are encouraged to share personal experiences.

A few important values: Acceptance, compassion, tolerance, respect, kindness, responsibility, honesty, gratitude, friendship.

### **Values Fair on World Values Day**

- Teacher can help learners pick a theme. E.g., ‘Be the Change’
- Learners can be divided into groups and each group is asked to select one value.
- Learners are asked to represent this value creatively at their stall during the fair.
- Each group can create a display which can include the following:
  - Posters or banners explaining the value
  - Short skits or role-plays showing the value in action
  - Games or quizzes that teach the value
  - Art, poetry, or songs related to the value
  - Real-life stories of people who embody the value
- Encourage creativity.
- Schedule the fair
- Allow each group time to present.
- Time must be given for learners to visit other stalls.
- Learners visiting the stalls can be given badges with the value written on them.
- The most creative stall is given an award.
- Now that the learners have familiarized themselves with the concept, assign them the task of preparing skits in their respective groups.

The skits can be presented in the class.

### **Purpose of the Activity:**

The purpose of this activity is to help learners understand, reflect on, and internalize core human values such as compassion, honesty, respect, and responsibility through meaningful discussion, creative expression, and collaborative performance. By connecting real-life situations and literature with values-based learning, students become more aware of how values influence their decisions and behaviour. The activity also fosters empathy, teamwork, and social responsibility, encouraging learners to become thoughtful and ethical individuals in a fast-paced, modern world.

**STANDARD 10**  
**ENGLISH**  
**SCHEME OF WORK 2025 -2026**

<b>MONTH</b>	<b>UNIT</b>	<b>LESSON</b>	<b>No. of periods</b>
June	1. Trials and Triumphs	1. A Very Old Man with Enormous Wings	14
	1. Trials and Triumphs	2. In the Attic	6
July	1. Trials and Triumphs	2. In the Attic	6
		3. "Friends, Romans, Countrymen..."	7
	2. Paths to Progress	1. Breaking Barriers, I will Fly	7
	2. Paths to Progress	2. A Phoenix Rises	3
August	2. Paths to Progress	2. A Phoenix Rises	11
September	2. Paths to Progress	3. The Seedling (Poem)	6
	3. Trumpets of Change	1. Another Day in Paradise (Song)	6
		2. War	5
October	3. Trumpets of Change	2. War	9
		3. A Piece of String	12