

Unit 1

Flights of Freedom

Introduction to the Unit

"Men and women should own the world as a mutual possession."

Of Men and Women, Pearl S. Buck

We know that there are several challenges that Indian women face today, gender inequality being one of them. In order to build a healthy and prosperous nation, there is a need to mainstream women's perspectives in all developmental processes, as catalysts, participants and recipients.

The principle of gender equality is enshrined in the Indian Constitution in its Preamble, Fundamental Rights, Fundamental Duties and Directive Principles. From the Fifth Five Year Plan (1974-78) onwards, there has been a marked shift in the approach to women's issues, from welfare to development. The National Commission for Women was set up by an Act of Parliament in 1990 to safeguard the rights and legal entitlements of women. The Government of India declared 2001 as the year of Women's Empowerment (Swashakti).

In recent years, the empowerment of women has been recognized as the central issue in determining the status of women. The process of women's empowerment is conceptualized in terms of personal assertion, self-esteem and confidence, ability to protect themselves as women, attaining socio-political participation and economic independence, ownership of productive assets and providing leadership. According to United Nations, "Women empowerment is a process by which women take control and ownership of their lives through expansion of their choices."

Empowerment of women needs to be operated at different levels - **Economic** (poverty eradication, women and economy, globalization, women and agriculture, etc.), **Social** (education, health, nutrition, sanitation, rights of the girl child, etc.), **Political** (gain political power and execute political responsibilities), **Psychological** (face situations without fear and secure moral satisfaction) and **Familial** (make independent decisions in the family, avoid domestic violence and relationship battle among family members.)

Subrahmania Bharathi, the Indian poet and social reformer has once said, empowered, enlightened women can take the lead in building a good family, a compassionate society, and a more tolerant world.

The literary world too has strongly been advocating the struggle for women's liberation and equal rights through prose and verse. The post-independent India has witnessed the emergence of zealous women writers who have been successful in expressing their independent identity.

All men have a task,
And to sing is my lot -
No meed from men I ask
But one kindly thought.
My vocation is high -
'Mid the glasses that ring,
Still - still comes that reply,
Chant poor little thing.

My Vocation, Toru Dutt

However, in our country, there is the need for a sea change in the mindset and attitude of the people to truly understand the meaning of women's empowerment.

Syllabus Grid

Unit No. & Focal Concept	Texts	Learning Outcome	Life skills	Attitudes and values
1.Importance of Women empowerment	<p>The 3Ls of Empowerment (speech by Christine Lagarde)</p> <p>Any Woman (poem by Katharine Tynan)</p> <p>Matchbox (story by Ashapurna Devi)</p> <p>Horegallu (anecdote by Sudha Murty)</p>	<p>Students will be able to:</p> <p>1.1 analyse the concept of women's empowerment and understand the power of education as a tool for their liberation.</p> <p>1.2 uphold the importance of freedom.</p> <p>1.3 recognize the rights and privileges of women and work for their equal status with men.</p> <p>1.4 appreciate literature.</p> <p>1.5 identify the space of women in the Indian socio-cultural scenario.</p> <p>1.6 realize the role of an ideal listener and develop an empathetic attitude towards social issues.</p> <p>1.7 prepare and deliver persuasive speeches.</p> <p>1.8 participate actively in panel discussions.</p> <p>1.9 present ideas logically in panel discussions.</p> <p>1.10 discuss the pros and cons of an issue.</p> <p>1.11 compare poems and review prose passages.</p> <p>1.12 identify adjectives and substitute them effectively.</p> <p>1.13 familiarise themselves with the different degrees of comparison and use them appropriately.</p> <p>1.14 browse the Internet for additional information.</p> <p>1.15 organize exhibitions/film festivals and present reports on them.</p> <p>1.16 edit the errors in a given passage.</p>	<ul style="list-style-type: none"> • Communication skills • Interpersonal skills • Intrapersonal skills • Problem solving • Social skills • Self esteem • Self awareness • Self confidence • Empathy • Coping with emotions 	<ul style="list-style-type: none"> • Gender equality • Caring • Consideration • Respect • Empathy • Tolerance • Helping others • Compassion • Selflessness • Leadership • Ethical/ Aesthetic/ Legal/Cultural Values

List of Text materials

Author	Genre	Learning materials	Portfolio
<ul style="list-style-type: none"> • Christine Lagarde • Katharine Tynan • Ashapura Debi • Sudha Murty 	<ul style="list-style-type: none"> • Speech • Poem • Story • Anecdote 	<ul style="list-style-type: none"> • Collage with quotes • Excerpts from two famous persuasive speeches- I have a dream, Friends, Romans... • 'The Toys'- Coventry Patmore • Book Blurb • Advertisement • Brochure of a film festival 	<ul style="list-style-type: none"> • Script of a speech (persuasive speech / welcome speech / speech summarising the panel discussion. • Comparison and review of a poem / prose / film • Preparation of a book blurb • Narration • Magazine • Report of a film festival

Learning Outcomes

Students will be able to:

- 1.1 analyse the concept of women empowerment and understand the power of education as a tool for their liberation.
- 1.2 uphold the importance of freedom for women.
- 1.3 recognize the rights and privileges of women and work for their equal status with men.
- 1.4 appreciate literature.
- 1.5 identify the space of women in the Indian socio-cultural scenario.
- 1.6 realize the role of an ideal listener and develop an empathetic attitude towards social issues.
- 1.7 prepare and deliver persuasive speeches.
- 1.8 participate actively in panel discussions.
- 1.9 present ideas logically in panel discussions.
- 1.10 discuss the pros and cons of an issue.
- 1.11 compare poems and review prose passages.
- 1.12 identify adjectives and substitute them suitably.
- 1.13 familiarize themselves with the different degrees of comparison and use them appropriately.
- 1.14 browse the Internet for additional information.
- 1.15 organize exhibitions/film festivals and present reports on them.
- 1.16 edit the errors in a given passage.

UNIT FRAME - UNIT I

Concepts/Skills	Process/Activities with Assessment	Learning Outcomes
<ul style="list-style-type: none"> Creative use of ideas through collage 	<ul style="list-style-type: none"> Discusses the collage and integrates more ideas. 	<p>The learner</p> <ul style="list-style-type: none"> adds to the collage. prepares a collage.
<ul style="list-style-type: none"> Women empowerment—the importance of empowering women for the overall upliftment of a nation 	<ul style="list-style-type: none"> Reads and comprehends the speech with the help of questions given under the title Read and respond. 	<ul style="list-style-type: none"> demonstrates the ability to <ul style="list-style-type: none"> realise the role of women in the progress of a nation. understand the features of the speeches delivered in different contexts.
<ul style="list-style-type: none"> Different aspects of a speech 	<ul style="list-style-type: none"> Participates in discussions and writes notes with focus on theme, message, etc. 	<ul style="list-style-type: none"> identifies and records the different aspects of the given speech.
<ul style="list-style-type: none"> Preparation and delivery of a persuasive speech 	<ul style="list-style-type: none"> Reads the excerpts and lists the features. Discusses and prepares a persuasive speech. Presents the speech before the whole class. 	<ul style="list-style-type: none"> prepares and delivers a persuasive speech.
<ul style="list-style-type: none"> Multi-faceted role of women in a family 	<ul style="list-style-type: none"> Reads and comprehends the poem 'Any Woman'. 	<ul style="list-style-type: none"> Appreciates the poem.
<ul style="list-style-type: none"> Appreciation of different perspectives in a poem. Comparison of the poem with another poem having a similar theme 	<ul style="list-style-type: none"> Participates in a discussion with focus on theme, figures of speech, etc. 	<ul style="list-style-type: none"> prepares a write-up appreciating the theme and its treatment in 'Any Woman'. compares it with 'The Toys'.
<ul style="list-style-type: none"> Awareness of gender inequality Gender discrimination and its cultural dimension 	<ul style="list-style-type: none"> Reads and comprehends the given short story. 	<ul style="list-style-type: none"> appreciates the story. records responses to Read and respond.
<ul style="list-style-type: none"> Appreciation of a story 	<ul style="list-style-type: none"> Discusses and identifies the points for review. 	<ul style="list-style-type: none"> prepares a review.

Concepts/Skills	Process/Activities with Assessment	Learning Outcomes
<ul style="list-style-type: none"> Panel discussion involving communication skills and interpersonal skills Welcome speech Speech summarizing the panel discussion 	<ul style="list-style-type: none"> Selects the topic. Collects points. Analyses the points. Presents the views in groups. Selects the panellists and moderator. Prepares a speech welcoming the panellists. Conducts a panel discussion. Summarizes the panel discussion. 	<ul style="list-style-type: none"> demonstrates the ability to analyse a topic. participates in panel discussions. prepares short speeches for various occasions.
<ul style="list-style-type: none"> Structure and style of a Book Blurb Artistic integration 	<ul style="list-style-type: none"> Reads the model given in the text and prepares a Book Blurb using the points given in the text. 	<ul style="list-style-type: none"> designs a Book Blurb.
<ul style="list-style-type: none"> Sharing and caring – the need for social togetherness 	<ul style="list-style-type: none"> Reads and comprehends the given anecdote. 	<ul style="list-style-type: none"> becomes familiar with anecdotes and their modes of narration. records responses to Read and respond.
<ul style="list-style-type: none"> An event narrated in the first person 	<ul style="list-style-type: none"> Revisits the texts. Discusses the questions. Identifies the mode of narration. Organizes the ideas and narrates the event. 	<ul style="list-style-type: none"> narrates the event from Nomita's point of view.
<ul style="list-style-type: none"> Use of adjectives 	<ul style="list-style-type: none"> Reads the input in the text. 	<ul style="list-style-type: none"> picks out the adjectives, categorises them and rewrites the passage substituting them with new adjectives.
<ul style="list-style-type: none"> Character analysis 	<ul style="list-style-type: none"> Reads the input and compares the women characters using the adjectives provided. 	<ul style="list-style-type: none"> analyses characters and prepares a paragraph on them.
<ul style="list-style-type: none"> Comprehension of a given advertisement 	<ul style="list-style-type: none"> Reads the sample advertisement provided and identifies the main ideas, words, phrases and clauses used in it. 	<ul style="list-style-type: none"> comprehends and completes the given task.

Concepts/Skills	Process/Activities with Assessment	Learning Outcomes
<ul style="list-style-type: none"> • Brochure – creative use of language 	<ul style="list-style-type: none"> • Reads and fills up the blank spaces in the brochure using conventional similes. 	<ul style="list-style-type: none"> • identifies and coins conventional similes.
<ul style="list-style-type: none"> • Critical review of a film 	<ul style="list-style-type: none"> • Analyses critically the different aspects of a film like theme, screen play, music, etc. 	<ul style="list-style-type: none"> • analyses the film and its various aspects from one's own point of view. • prepares a review.
<ul style="list-style-type: none"> • Editing passages 	<ul style="list-style-type: none"> • Identifies the errors in the given text and corrects them. 	<ul style="list-style-type: none"> • refines and rewrites the given text.
<ul style="list-style-type: none"> • Integrating the learning experiences and drawing up a plan of action • Designing a magazine/ organising a film festival 	<ul style="list-style-type: none"> • Compiles items required for a magazine. • Conducts a film festival. 	<ul style="list-style-type: none"> • produces the magazine. • reports the film festival.

Unit Analysis

Entry activity

Concept

- Creative use of ideas through collage

Learning outcome :

The learner

- adds to the collage
- prepares a collage

Introducing the Unit:

- Teacher initiates a discussion with the help of the entry activity (collage) given in the text.
- Brainstorming and discussion based on the collage. (Teacher may add more questions.)
- Teacher talk (explanation of hard spots and consolidation of ideas).

Teacher could refer to other women personalities famous in various fields like sports, arts, etc.

Teacher input:

Smita Patil (17 October 1955 – 13 December 1986)

Regarded as one among the finest stage and film actors of her times, Patil appeared in over 80 Hindi and Marathi films.

She graduated from the Film and Television Institute of India in Pune and made her film debut with Shyam Benegal's *Charandas Chor* (1975). She became one of the leading actors of parallel cinema, a New Wave movement in Indian cinema. Her performances were often acclaimed, and her most notable roles include *Mantban* (1977), *Bhumika* (1977), *Aakrosh* (1980), *Chakra* (1981), *Chidambaram* (1985) and *Mirch Masala* (1985).

In a career that spanned just over a decade, Patil received two National Film Awards and a Filmfare Award. She was the recipient of the Padma Shri, India's fourth-highest civilian honour, in 1985.

Apart from acting, Patil was an active feminist and a member of the Women's Centre in Mumbai. She was deeply committed to the advancement of women's issues, and gave her endorsement to films which sought to explore the role of women in traditional Indian society and the changes facing the middle-class woman in an urban milieu.

She died on 13 December, 1986 at the age of 31 due to complications associated with childbirth. Over ten of her films were released after her death.

Helen Boaden, born on March 1, 1956, United Kingdom, is the Director of BBC Radio, which provides the national radio stations with different musical genres, and the local radio stations by covering local news, current affairs, etc.

Mangte Chungneijang Mary Kom, born on 1 March 1983, in Kangathei, Manipur, is also known as MC Mary Kom, or simply Mary Kom. She is a five-time World Amateur Boxing champion, and the only woman boxer to have won a medal in each one of the six world championships. Nicknamed "Magnificent Mary", she is the only Indian woman boxer to have qualified for the 2012 Summer Olympics, competing in the flyweight (51 kg) category and winning the bronze medal. She has also been ranked fourth in AIBA World Women's Ranking Flyweight category. She became the first Indian woman boxer to get a Gold Medal in the Asian Games in 2014, in Incheon, South Korea.

Joanne "Jo" Rowling (pen names J. K. Rowling and Robert Galbraith) is a British novelist, best known as the author of the Harry Potter fantasy series. The books have gained worldwide attention, won multiple awards, and sold more than 400 million copies. They have become the best-selling book series in history and been the basis for a series of films which became the highest-grossing film series in history.

Born on 31 July 1965, in Yate, Gloucestershire, Rowling was working as a researcher and bilingual secretary for Amnesty International when she conceived the idea for the Harry Potter series on a delayed train from Manchester to London in 1990. The first novel in the series, *Harry Potter and the Philosopher's Stone* was completed in 1997. There were six sequels, the last, *Harry Potter and the Deathly Hallows*, in 2007. Since then, Rowling has written three books for adult readers, *The Casual Vacancy* (2012) and—under the pseudonym Robert Galbraith—the crime fiction novels *The Cuckoo's Calling* (2013) and *The Silkworm* (2014).

Rowling has had a "rags to riches" life story, in which she progressed from living on state benefits to multi-millionaire status within five years. She is one of the few best-selling living authors, with the 2008 Sunday Times Rich List ranking her as the twelfth richest woman in the United Kingdom. Forbes ranked Rowling as the forty-eighth most powerful celebrity of 2007, and Time magazine named her as a runner-up for its 2007 Person of the Year, noting the social, moral, and political inspiration she has given her fans. In October 2010, Rowling was named the "Most Influential Woman in Britain" by leading magazine editors. She has supported charities including Comic Relief, One Parent Families, Multiple Sclerosis Society of Great Britain and Lumos (formerly the Children's High Level Group), and in politics supports the Labour Party and Better Together.

Think and discuss:

The learners discuss in groups and express their views.

Resultant feedback and consolidation by the teacher will lead to the reading of the text.

THE 3LS OF EMPOWERMENT

- Christine Lagarde

Concept

- Women Empowerment - the importance of empowering women for the overall upliftment of a nation

Learning outcomes

The learner demonstrates the ability to

- realise the role of women in the progress of a nation.
- understand the components that make up a speech and the context in which speeches are delivered.

Teacher input

Christine Madeleine Odette Lagarde is a French lawyer and the former Managing Director of the International Monetary Fund (IMF). Previously, she held various ministerial posts in the government of Dominique de Villepin - she was Minister of Economic Affairs, Finance and Employment, Minister of Agriculture and Fishing, and Minister of Trade. Lagarde was the first woman to become the finance minister of a G8 economy, and the first woman to head the IMF.

A noted antitrust and labour lawyer, Lagarde became the first female chairman of the international law firm Baker & McKenzie. On 16 November 2009, the Financial Times ranked her the best Minister of Finance in the Eurozone. On 28 June 2011, she was named as the next Managing Director of the IMF for a five-year term. Her appointment is the 11th consecutive appointment of a European

to head the IMF. In 2014, Lagarde was ranked the 5th most powerful woman in the world by the Forbes magazine.

Introducing the text

Suggestions / alternatives

EMPOWERMENT OF WOMEN

*Pratibha Devisingh Patil
(Excerpt from her speech delivered at
the Mother Teresa Women's University,
Tamil Nadu)*

“If all the trees were one tree, what a great tree it would be;

If all rivers were one river, what a great river it would be.

If all women in the world joined their voices together;

What a great voice it will be to bring peace, prosperity and happiness in the world.”

I am reminded of the words of Pt. Jawaharlal Nehru at a university “A university stands for humanism, for tolerance, for reason, for progress, for the adventure of ideas and for the search of truth. It stands for the onward march of the human race towards higher objectives.” I feel one of the noble missions of a university is to work tirelessly for educating women, equipping them with skills and knowledge that will enable them to be productively employed and to serve the nation as well as humanity at large.

The emancipation and empowerment of women was a major principle of our national freedom movement. But still women face numerous challenges and discriminations emanating from social prejudices. The worst manifestation is female foeticide. I hope we can all join hands and work together to make society a safer and more secure place for women. We need a fundamental change in our mindset. Society has to be made aware that a girl child is a boon and a gift.

Empowering women will require a multi-pronged approach- a three E-approach. This approach involves enabling environment, education and equality. So women who wish to pursue education should be supported through scholarships and loan facilities. They should also be encouraged to build entrepreneurship as a career option and to look at self employment options. It is equally important for women to be motivated to fight against discrimination and to march towards equal status. One important step in this direction is imparting physical education for self-defence to girl students from a very early age to make them physically strong and to build up their confidence. As Subrahmania Bharathi has said, enlightened women can take the lead in building a good family, a compassionate society, and a more tolerant world.

- Video clip www.youtube.com/watch?v=qp5ES0z1HxE (Shakti Album for Women Empowerment)

Resultant feedback and consolidation by the teacher will lead to the reading of the text.

Reading of the text:

- Initiate silent reading (individual), comprehension and reflection, with the help of the **Read and respond** questions.
- Ensure comprehension (in groups/ whole class) and self evaluation.
- Additional questions can be framed and given, as and when the situation demands.

Teacher input

Per capita income, also known as income per person, is the mean income of the people in an economic unit such as a country or city. It is calculated by taking a measure of all sources of income in the aggregate (such as GDP or Gross national income) and dividing it by the total population.

Laws Related to Women

WOMEN-SPECIFIC LEGISLATIONS

- The Immoral Traffic (Prevention) Act, 1956
- The Dowry Prohibition Act, 1961 (28 of 1961) (Amended in 1986)
- The Indecent Representation of Women (Prohibition) Act, 1986
- The Commission of Sati (Prevention) Act, 1987 (3 of 1988)
- Protection of Women from Domestic Violence Act, 2005
- The Sexual Harassment of Women at Workplace (PREVENTION, PROHIBITION and REDRESSAL) Act, 2013

- The Criminal Law (Amendment) Act, 2013

WOMEN-RELATED LEGISLATIONS

- The Indian Penal Code, 1860
- The Indian Evidence Act, 1872
- The Indian Christian Marriage Act, 1872 (15 of 1872)
- The Married Women's Property Act, 1874 (3 of 1874)
- The Guardians and Wards Act, 1890
- The Workmen's Compensation Act, 1923
- The Trade Unions Act, 1926
- The Child Marriage Restraint Act, 1929 (19 of 1929)
- The Payments of Wages Act, 1936
- The Payments of Wages (Procedure) Act, 1937
- The Muslim Personal Law (Shariat) Application Act, 1937
- Employers Liabilities Act 1938
- The Minimum Wages Act, 1948
- The Employees' State Insurance Act, 1948
- The Factories Act, 1948
- The Minimum Wages Act, 1950
- The Plantation Labour Act, 1951 (amended by Acts Nos. 42 of 1953, 34 of 1960, 53 of 1961, 58 of 1981 and 61 of 1986)
- The Cinematograph Act, 1952
- The Mines Act, 1952
- The Special Marriage Act, 1954
- The Protection of Civil Rights Act, 1955
- The Hindu Marriage Act, 1955 (28 of 1955)

- The Hindu Adoptions & Maintenance Act, 1956
- The Hindu Minority & Guardianship Act, 1956
- The Hindu Succession Act, 1956
- The Maternity Benefit Act, 1961 (53 of 1961)
- The Beedi & Cigar Workers (Conditions of Employment) Act, 1966
- The Foreign Marriage Act, 1969 (33 of 1969)
- The Indian Divorce Act, 1969 (4 of 1969)
- The Contract Labour (Regulation & Abolition) Act, 1970
- The Medical Termination of Pregnancy Act, 1971 (34 of 1971)
- Code of Criminal Procedure, 1973
- The Equal Remuneration Act, 1976
- The Bonded Labour System (Abolition) Act, 1979
- The Inter-State Migrant Workmen (Regulation of Employment and Conditions of Service) Act, 1979
- The Family Courts Act, 1984
- The Muslim Women (Protection of Rights on Divorce) Act, 1986
- Mental Health Act, 1987
- National Commission for Women Act, 1990 (20 of 1990)
- The Protection of Human Rights Act, 1993 [As amended by the Protection of Human Rights (Amendment) Act, 2006 - No. 43 of 2006]
- Juvenile Justice (Care and Protection of Children) Act, 2000

- The Child Labour (Prohibition & Regulation) Act, 1986
- The Pre-Conception and Pre-Natal Diagnostic Techniques (Prohibition of Sex Selection) Act, 1994
- The Prohibition of Child Marriage Act, 2006

10 legal rights every woman must know

<http://www.hindustantimes.com/chandigarh/10-legal-rights-every-woman-must-know/article1-981794.aspx>

ICT

- Video presentation of the speech.

Revisit the script and analyse it using the statements and questions given under

Think and write.

Activity I

Speech

Learning outcomes

The learner

- identifies and records the different aspects of the given speech.
- prepares and performs a persuasive speech.

Introducing the activity

Discourse input

Persuasive speaking is the most commonly used type of speaking. This type of speech can involve everything from arguing about politics to talking about what to eat for dinner. Persuasive speaking is very much connected to the audience as the speaker must, in a sense, meet the audience halfway.

It is a specific type of speech in which the speaker has a goal of convincing the audience to accept his or her point of view. The speech is arranged in such a way as to hopefully cause the audience to accept all or part of the expressed view.

The teacher makes the learners

- read the samples provided in the text and listen/watch the audio/video version of the speech. This is followed by a brainstorming session.

Discourse inputs

Initiate a discussion on the importance of getting our ideas across in a powerful and persuasive manner.

- What makes a speech effective and impressive?
- Why do we deliver speeches to large audiences under serious or dramatic circumstances?
- How far do the elements of good speeches help in our everyday communication?

Make the learners read the excerpts given in the text.

- What type of speeches are these?
- Pick out the lines that are repeated in these scripts?
- Why do you think these lines are so popular?
- What do you like about them?
- What is it that motivates you, or speaks to you the most?

Do you have to make a "speech" or persuasive argument daily—To parents, teachers or peers?

Make the learners prepare a short persuasive argument or "speech". To persuade the audience, the speaker should have self-confidence and a firm belief in the topic.

[Present them with situations like—parents not allowing them to participate in youth festivals, etc.]

Now read the question given in the text and prepare the script of a persuasive speech.

Persuasive speeches are designed to convince the audience of the speaker's point of view.

A good persuasive speech has an opening statement that grabs interest, evidence that establishes the speaker's credibility, and a conclusion that compels the listener to support the speaker's position. Persuasive speaking involves emotions; it carries a heavy ethical burden and is, therefore, different from informative speaking.

While preparing the script, remember to:

- get the attention of the audience.
- put yourself in the audience's shoes.
- use a simple structure.

The structure of a persuasive speech is grounded on three fundamentals: identifying the need, providing a plan of solution, proving the practicality of the solution.

- find an interesting way to start the speech.

- involve the listeners by relating your message to their interests and needs.
- ensure understanding by defining complex terms.
- build your persuasive efforts on a base of solid information.
- choose one of the two essential patterns of giving proofs:
 - A point-by-point pattern when a convincing argument follows every problematic statement.
 - A specific point pattern when a statement is supported with arguments.
- help the audience remember your message by using creative, visual language.
- ask for a public commitment from the listeners.
- place them on the path to change by stirring deep feelings and connecting them with powerful reasons.
- conclude with an inspiring sentence.

(*Public Speaking* by Michael and Suzanne Osborn)

Make the learners refine the speech using the hints given in the text.

Practise reading the speech to find out

- the length of the speech
- the efficacy of tongue-twisters
- the emotional appeal.

ANY WOMAN

- Katharine Tynan

Concept

- The multi-faceted role of women in a family

Learning outcomes

The learner

- appreciates the poem.
- prepares a write-up appreciating the theme and treatment of 'Any Woman'.
- compares it with 'The Toys'.

Teacher input

Katharine Tynan, also Katharine Hinkson, or Hinkson-Tynan, was born on 1859 at Whitehall dairy farm, Clondalkin, County Dublin. She was one of the twelve children of Andrew Cullen Tynan and Elizabeth Reilly Tynan.

She attended the Dominican Convent of St Catherine of Siena, Drogheda until the age of 14 and was considered a religious novice.

She suffered from chronic eye ulcers in childhood and was myopic from then onwards.

Her first poem appeared in *Graphic* in 1878, and she subsequently contributed poems to the Irish Monthly, *Hibernia* and the Dublin University Review from 1880 to 1885.

She first met W. B. Yeats ('all dreams and gentleness'), in June 1885, in connection with C. H. Oldham's Dublin University Review. Thus began a life-long correspondence with Yeats, who

described her as 'very plain' though he was always affectionate towards her.

Tynan's first book, *Louise de la Valliere and Other Poems*, was heavily influenced by Christina Rossetti and described by Yeats as 'too full of English influence to be quite Irish'.

Her second volume, *Shamrocks*, contained exclusively Irish subject-matter.

She lived in Ireland until her marriage in 1893 to Henry Albert Hinkson, a barrister and novelist and contemporary of Yeats.

In 1913, she wrote memoirs of the literary revival, *Twenty-Five Years*, which appeared with several dozens of Yeats's early letters printed without permission or any opportunity for corrections!

In 1920, she sold Yeats's letters to Quinn for £100.

She also wrote 100 novels, 12 collections of short stories, 3 plays, and anthologies, as well as innumerable articles on social questions such as poverty among children and the working conditions of women.

Introducing the text

Suggestions / alternatives

The learner

- listens to songs on motherhood and poems on women ("Spelling" by Margaret Atwood, "Caged Bird" by Maya Angelou)

Resultant feedback on the short film and consolidation by the teacher will lead to the reading of the poem.

Reading of the text

The learner

- reads the poem and comprehends it with the help of **Read and respond** questions.

*Additional questions can be framed and given, as and when the situation demands.

Teacher talk (explanation of hard spots and consolidation of ideas)

ICT

- Video presentation of 'Any Woman'.
<http://www.poemhunter.com/poem/any-woman/>

Conduct a discussion in the class (group/whole class) based on the points given under **Let's discuss**. Let the learners read the poem again, interpret and evaluate it with the help of the statement and questions under **Think and write**.

Activity I

Composing lines

Concept

- Use of poetic devices to express ideas or aspects of life

Learning outcomes:

The learner

- composes a few lines on images like home, family, etc.

Process

The teacher

- presents a few images like sweet home, mother's love, family ties etc.
- makes the learner select an image.
- elicits ideas or aspects of life related to the selected image.

Let the learner compose a few lines on

what he/she feels most relevant about the image.

Activity II

Appreciation

Concept

- Appreciation of different perspectives presented in the poem

Learning outcomes

The learner

- appreciates the poem.
- prepares a write-up appreciating the theme and treatment of 'Any Woman'.

Teacher input

Poetry enables teachers to teach their students how to write, read, and understand text. Poetry can give students a healthy outlet for surging emotions. Reading poetry aloud in class can foster trust and empathy in the classroom community, even while emphasizing speaking and listening skills.

Process

A brief description of 'Any Woman'

- 'Any Woman' describes the traditional roles of women.
- The poet here opposes the cultural stereotypes.
- The poem has a distinct point of view, concerning itself with the breadth of human experience.
- The learner can develop their vocabulary and ideas for writing and also discuss poetry written by women.
- The poem presents several key elements of poetry, including voice, the speaker as persona created by the

poet, autobiography in poetry, and several poetic techniques such as line length, enjambment, anaphora, sound devices, metaphor.

- The learner can reread the poem, paying careful attention to characteristics like

The major elements of poetry

- *sound, sense, and sight*

Visual and auditory elements

- *rhythm and meter*
- *sound and rhyme*
- *lineation*
- *imagery*
- *symbolism*
- *figurative language such as simile and metaphor*
- Interpretation of the poem
- Evaluation of the interpretation. Learner may reread the poem or parts of it while evaluating the interpretation.
- Each of the steps listed above may be repeated more than once, if the situation demands.

Activity III

Comparison

Concept

- Comparison of the poem with another poem of a similar theme

Learning outcomes:

The learner

- compares 'Any Woman' with 'The Toys'.

Introducing the activity

Audio version of 'The Toys'

Process

The learner

- comprehends the poem with the help of the questions that follow.
- compares the poem with 'Any Woman' (theme, tone, figures of speech etc.) and prepares a review.

Assessment

Teacher assesses with the help of indicators like:

- comprehensiveness
- clarity of ideas.
- appropriateness of language.

MATCHBOX

- Ashapura Debi

Concept

- Gender inequality
- Gender discrimination and its cultural dimension

Learning outcomes:

The learner

- appreciates the story.
- records responses to **Read and respond.**

Teacher input

Ashapura Debi was born on 8 January 1909, in North Calcutta. Her early childhood was spent in a traditional and extremely conservative family amongst a large number of relatives. Due to the domination of her grandmother who was a staunch supporter of old customs and conservative ideals, the female children of the house were not allowed to go to school. Private tutors were employed only for the boys.

Ashapura's father Harendra Nath Gupta was a famous artist of the time and Sarola Sundari, Ashapura's mother came from a very enlightened family and was a great book lover. It was her "intensive thirst" for reading classics and story books which was transmitted to Ashapura and her sisters in their early age.

The period in which Ashapura was growing up was socially and politically a restless one. It was the time of nationalist

agitation and awakening. Though the children of Harendra Nath did not have direct contact with the outside world, they were quite sensitive to the restlessness going on throughout the country, led by Mahatma Gandhi and other political leaders who were ready to sacrifice their lives to bring independence. Thus different factors were responsible for nourishing specific culture which guided Ashapura from her early childhood to youth, and carried her to a definite platform through various experiences and ideals of life.

According to Ashapura –she and her sisters used to compete with each other by composing and reciting poems. This inspired Ashapura to send a poem to Sishu Sathi secretly for publishing. The year was 1922, Ashapura was thirteen and the name of the poem was "Bairer Dak"(The Call from the Outside). The poem was not only published, there was request from the editor to send more poems and stories. That was the beginning which developed into a never-ending flourish for Ashapura culminating in a permanent place for her in the realm of literature.

In the beginning of her writing career, Ashapura wrote only for children – *Chhoto Thakurdar Kasbi Yatra* was the first printed edition published in 1983, followed by others, one after the other,

throughout her literary career.

In 1936, she first wrote a story for adults – *Patni O Preyoshi* published in the Puja issue of *Ananda Bazar Patrika*. *Prem O Prayojan* was her first novel for adults published in 1944.

Since this period her writing continued as a never-ending process. Most of her writings marked a spirited protest both for men and women, against the inequality and injustice stemming from gender-based discrimination and narrowness of outlook ingrained in traditional Hindu society. Ashapura Devi's stories lay threadbare the oppression women have to face, and made a fervent appeal for a new social order though not subscribing to the modern theoretical feminism of the western mode. Her magnum opus – the trilogy – *Pratham Pratisbruti* (1964), *Subarnolata* (1967) and *Bakul Katha* (1974) symbolises an endless struggle of women to achieve equal rights.

Prasenjit Gupta, son of Pratima Gupta and the late Dr. Paresh Ranjan Gupta, is a graduate of the Iowa Writers' Workshop and a former Fulbright scholar. He translates short fiction and poetry from Hindi and Bengali into English. Prasenjit works for the Department of State, and his current assignment is at the U.S. Embassy in Colombo.

Other translations by Prasenjit Gupta:

“A Wife's Letter” (short story by Rabindranath Tagore)

“Ritual and Reform” (short story by Rabindranath Tagore)

“Bolai” (short story by Rabindranath Tagore)

“Grieving for Oneself” (short story by Ashapura Devi)

Matchbox

"Matchbox" tells the story of a married couple. The man has the habit of opening his wife's mail and reading it. He tells her it is his right to screen her mail to see if she has a lover. She is more or less confined to the house by way of custom why her husband is free to go wherever he wants and stay out at all hours without being questioned. One day, the wife explodes with rage and the story describes its repercussion in the family. It is really interesting to see the husband trying to get himself out of trouble.

Introducing the text:

Suggestions/alternatives

- Video clip from the Hindi film 'Mother India'

Points for discussion:

- A mother's character – sacrificing, loving and all-forgiving
- Showcasing a woman's strength, willpower and sense of righteousness

Discuss the quotation given at the beginning.

You may use more quotes on women. For example :

“When we do the best we can, we never know what miracle is wrought in our life, or in the life of another.”

- Helen Keller

“We must believe that we are gifted for something, and that this thing, at whatever cost, must be attained.”

- Marie Curie

Resultant feedback and consolidation by the teacher will lead to the reading of the text.

Reading of the text:

Initiate silent reading (individual), comprehension and reflection, with the help of questions under **Read and respond**.

Ensure comprehension (in groups/whole class) and self evaluation.

*Additional questions can be framed and given, as and when the situation demands. Teacher talk (explanation of hard spots and consolidation of ideas).

Think and write

Revisit the story and answer the questions under the title **Think and write**.

Activity I

Review

Concept

- Appreciation of the story

Learning outcomes:

The learner

- appreciates a story and writes a review.

Discourse input:

Review

Refer to page 77 of Teacher text (Plus One).

Additional information

A **review** may be about a book, magazine, film, play or concert; it may also be about a product or a service. A review does not merely ask for a general description of the thing reviewed, but requires an evaluation of its suitability for a particular

purpose or audience. The target reader is specified in the task, and the learners should be encouraged to use this information when choosing appropriate ideas and language to include in their response.

Learners should be encouraged to read as wide a range of reviews as possible, such as those for holidays, books, movies, television programmes and consumer goods. They need to be taught the use of appropriate adjectives, and how to describe and explain. They also need to focus on how well the task has been fulfilled; in other words, if they have done what they were asked to do, know how to give an opinion, positive or negative, and make a recommendation.

Process

The learner

- identifies the points needed for the review and prepares notes, on the basis of the discussion and brainstorming done earlier.

Process assessment

- The learner assesses himself / herself while brainstorming.
- Teacher assesses the process.

Follow-up activity:

- The learner writes the review using the ideas collected.
- Peer sharing
- Presenting the review to the class

Product assessment

Peer assessment of the reviews

Teacher assesses the product using the following indicators.

Indicators:

- o Communicative achievement focuses on how appropriate the writing is for the task and whether the learner has used the appropriate register.
- o Organisation focuses on the way the learner puts together the piece of writing; in other words, if it is logical and ordered.
- o Language focuses on vocabulary and grammar. This includes the range of language as well as how accurate it is.

Activity II

Panel discussion

Concept

- Panel discussion involving communication skills and interpersonal skills
 - Welcome speech
 - Speech summarizing the panel discussion

Learning outcomes:

The learner

- demonstrates the ability to analyse a topic.
- participates in panel discussions.
- prepares short speeches for various occasions.
-

Discourse tips**Panel discussion**

A panel discussion is a public exchange of ideas, giving experts and audience members the chance to discuss a particular topic. Panel discussions, are often used to delve into politics, issues effecting communities and academic topics. (wiki.how)

Objectives

The learner demonstrates the ability to:

- analyse and synthesize information from different sources.
- engage in a variety of collaborative conversations.
- select, reflect and reconcile ideas and beliefs in one's own point of view.
- make judgements.
- analyse and evaluate the intellectual and emotional impact of specific topics on readers.
- share experiences with others.

Planning

Decide on

- the goal of panel discussion.
- the topic and deadline for preparation.
- the duration of the panel discussion.
- the experts (who are going to be on the panel) and the audience.
- the panellists along with their designation in the space provided in the text.
- the moderator (the teacher also can serve as a moderator).
- the physical set up (seating arrangements).
- welcome speech, including a briefing of the discussion ahead.
- how the audience is to be prepared with the topic and the questions to be posed before the panellists.

Role of the moderator

- Arranging the audience
- Introducing the panellists and the audience

- Involving the audience
- Getting a time keeper
- Keeping the panellist on task
- Collecting questions from the audience
- Summarizing the discussion

Tips

During the panel discussion, see that

- the panel members are given enough time to introduce the topic.
- time is allotted for student questions and panel responses.
- speakers are allowed to sum up their remarks.
- every person on the expert panel answers at least one question raised by the audience or the moderator.
- visual presentation is not encouraged.

Assessment

Teacher assesses the process using indicators like :

- communication skills
- language proficiency
- interpersonal skills

Resultant feedback and consolidation by

the teacher.

Activity III

Book blurb

Concept

- Structure and style of a book blurb.
- Artistic integration.

Learning outcomes:

The learner

- designs a Book Blurb

Introducing the activity:

Suggestions/alternatives

Sample book blurbs

Resultant feedback and consolidation by the teacher will lead to the activity.

Process

The learner:

- gathers the key ideas from the sample provided in the text.
- discusses and organizes the hints on Ashapura Debi given in the text.
- prepares a book blurb.

Assessment

Teacher assesses the book blurb based on the characteristics of a book blurb given in the text.

HOREGALLU

- Sudha Murty

Concept

- Sharing and caring - the need for social togetherness

Learning outcome:

The learner

- becomes familiar with anecdotes and their modes of narration.
- records responses to **Read and respond.**

Introducing the text:

Suggestions/alternatives

- Excerpts from “A Childhood in Malabar,” a memoir by Kamala Das and translated into English by Gita Krishnankutty.

Exploring the memory could be a very exciting and rewarding task. Often, I would grow physically tired with the effort of remembering and the weight of memory would prove too heavy a burden for me as I journeyed through a childhood in which I had shuttled between Calcutta and Malabar, shifting between three different cultures: of Kerala where I used to spend the long summer holidays, of Calcutta where I lived with my parents and the British culture I encountered at St. Cecilia's, the school I went to while we were in Calcutta. I slowly learned to sort out these memories, to find words for them, to arrange them in some kind of sequence.

Teacher input:

Sudha Murty

Sudha Murty was born on August 19, 1950, in Shiggaon in northern Karnataka. The daughter of a reputed local physician

Dr S. R. Kulkarni, Murty and her siblings were raised by her parents and maternal grandparents. These childhood experiences form the historical basis for her first notable work entitled *How I Taught my Grandmother to Read & Other Stories*.

Talking about her heritage and her strong roots, Murty said at the Jaipur Literature Festival 2015: "Whatever stories I write, whichever characters I introduce, all my heroines have their roots in my personal memories of my childhood." She stated flatly that she considered women to be stronger and more organised than men. Murty however added that the definition of freedom and empowerment had different connotations in different places. Sudha Murty has written nine novels, four technical books, three travelogues, one collection of short stories, three collections of non-fiction pieces and two books for children. One of the stories from *The Mother I Never Knew* has already been adapted into a Marathi film titled, *Pitruroun*.

She was the recipient of the R.K. Narayana's Award for Literature and the Padma Shri in 2006.

Her books espouse her philosophical views on charity, hospitality and self-realization through fictional narratives.

She writes in Kannada and English. Almost all her works have been translated into other languages. Some of them are translated into as many as fourteen Indian languages.

Mrs. Sudha Murty's writings are characterised by simplicity, minute observation, and wide knowledge of human behaviour.

In an interview on the question of why she didn't join Infosys directly, she said "No, it was very hard for me, it was not an easy decision because in 1968 I joined an engineering college and in 1972 I graduated. There was not a single girl in the university. For a person like me who was so career-conscious and who was so fond of technical things, it was very hard. But Murty being a very strong person, he said it's either you or me. If I am in, then he is out and when you start a company you have to run around, stay away from the family, everything you have to do and I am a woman, I couldn't be away from the family and the children. Secondly, I knew children require their mother at an early stage of life and not so much when they grow up. Whatever value system you teach, it's only in those crucial years."

In the introduction to *Grandma's Bag of Stories* she says, "Grandma tells the stories over long summer days and nights, ... the stories entertain, educate and provide hours of enjoyment. So come, why don't you too join in the fun?"

Video version of Sudha Murty's speech "Lessons from Life"

<https://www.youtube.com/watch?v=x1Cp4qta4bU>

Anecdote

- A memory; a description of an event from the past
- Written in the first person; told from one person's point of view
- Based on the truth

- Reveals the feelings of the writer
- Has meaning; shows what the author has learned from the experience
- Focused on one event; about one point in the author's life
- About the author's experience more than about the event itself

Tips

Encourage learners to

- pick out one moment in their life
- tell the outside story — what was happening
- tell the inside story — what they were thinking and feeling
- use dialogue to add impact
- tell the details that only the writer knows
- recall the main event
- make a decision, define action
- describe the main character's feelings, hopes and wishes

Let them use:

- vivid and powerful words. (adjectives, strong verbs, specific nouns, adverbs)
- appropriate poetic devices. (simile, onomatopoeia, metaphor, alliteration)
- a variety of sentence lengths.
- different sentence beginnings.
- different sentence types. (statements, exclamatory, questions, commands)

Think and write

The questions here are an extended form of those given for comprehension and reflection while reading. They are related to life and evaluative in type.

Activity I**Concept**

- An event narrated in the first person

Learning outcome:

The learner

- narrates the event from Nomita's point of view.

Process:

- Revisits the text and discusses the questions.
- Prepares a narration in the first person.
- Makes random presentations.

Discourse input:

Refer to page no. 89 of Unit III (Beyond the Horizon) in Plus One textbook.

Assessment

- Teacher assesses the narration based on indicators like appropriateness of the content, style of presentation, structure of the narration in the first person, etc.

Activity II

Language practice - Adjective

Concept

- The use of adjectives

Learning outcomes:

The learner

- Identifies the adjectives, categorises them and rewrites the passage substituting new adjectives.

Process:

The learner

- locates the adjectives and categorizes them.
- Rewrites the passage substituting the

adjectives.

Assessment

Peer assessment

Activity III

Comparison of characters

Concept

- Character analysis

Learning outcomes:

The learner

- analyses characters and prepares a paragraph on them.

Process

The learner:

- revisits the texts and identifies the features of the characters based on the quotes given.
- shares the ideas within the group.
- writes a paragraph comparing these women using appropriate adjectives.

Assessment

- Self assessment
- Teacher assessment

You may use indicators like :

- brevity
- comprehensiveness
- quality of language

Activity IV

Advertisement

Concept

- Comprehension of a given advertisement

Learning outcomes:

The learner

- comprehends the given task and completes it.

Introducing the activity Suggestions/alternatives

The teacher

- provides various advertisements.

Process

The learner:

- reads the advertisement given in the text and comprehends the major ideas in it.
- performs the task.

Assessment:

Self and peer assessment

Answer key

1. Opening a new book store.
2. Distractions in the digital world.
3. Helps escape from daily problems; a good companion.
4. to grow better
5. Passionate (adj); books which take you to another world help you escape from daily problems (adj. clause) etc.

Activity V

Language practice - use of conventional simile

Concept

- Brochure - creative use of language

Learning outcome:

The learner

- identifies and coins conventional similes

Process

The learner

- goes through the conventional similes.
- coins similar similes using appropriate adjectives.
- complete the blanks in the brochure

using conventional similes.

Assessment

- Self and peer assessment

Answer key

- as fresh as daisies
- as gay as a lark, etc.

Activity VI

Film review

Concept

Critical review of a film

Learning outcomes:

The learner

- analyses the film, and its various aspects from his/her own point of view.
- prepares a review.

Process

The learner

- identifies the film that influenced him/her the most.
- analyses different aspects of the film.
- shares information in group.
- prepares a review.
- makes a random presentation.

Assessment:

Teacher assesses the review using indicators like comprehensiveness, appropriateness of language, expression of one's own opinion, etc.

Activity VII

Editing

Concept

Editing passages

Learning outcomes:

The learner

- refines and rewrites the given text.

Process*The learner*

- reads the passage.
- identifies the errors and corrects them.

Answer key***Gone with the Wind***

Review

One of the classic films that defined American cinema, *Gone with the Wind* is a rare example of a collaboration involving hundreds of talents and egos that turned out great. Dozens of uncredited screenwriters (including F. Scott Fitzgerald, briefly) and hundreds of actors were marshaled by David O. Selznick for this effort. The resulting four-hour epic is, inflation-adjusted, still the highest-grossing movie of all time - and it deserves to be. For millions of people, *Gone with the Wind* has helped to define the myth and reality of America's most tragic (and much-misunderstood) period of history, the Civil War and Reconstruction.

Margaret Mitchell's bestselling novel was the most successful period romance novel of all times, a combination of historical detail and soap that drew from family recollections of the war and its aftermath. The novel's popularity allowed the filmmakers to be confident of success, but still, Selznick spent more time and money, and took more risks, than could have been expected. The requisite attention was paid to costumes and sets, of course. More important, the film's visual effects - especially the burning of Atlanta and the smoking ruins of the Georgia plantations after Sherman's

pillage - are the most effective and memorable that had been attempted at that time.

The most impressive thing about this epic, though, is that it uses all the extra screen time to inform us about the personal lives of its characters. This is where most epics fall short. Nowadays, any period drama with a lots of horses and explosions gets called an "epic," but *Gone with the Wind* deserves the label - because it presents enough detail to be a facsimile of reality.

Activity VIII**Project - Magazine/Film festival**

Concept:

- Integrates the learning experiences and draws a plan of action.
- designs a magazine/organises a film festival

Learning outcomes:

The learner

- produces a magazine.
- reports the film festival.

Process**Magazine preparation**

By analyzing magazines, learners will learn about the creation of a magazine.

Magazine preparation will help the learners to

- select and use the conventions of magazine publishing and appropriate techniques to produce a magazine.
- practise appropriate research and information handling and processing skills, including locating, analyzing, evaluating and communicating

information from a variety of print and non-print sources.

- practise specific skills involved in reading (locating key words, skimming and scanning, etc.); writing (a variety of literary forms including formal and personal essay, poetry, short story, report, etc.); listening, speaking, viewing and visual expression.
- adapt messages for different audiences and explain how the characteristics of media forms and audiences influence production decisions and shape content.

Let the learners

- collect magazines geared to a variety of target audiences.
for example : senior magazines, adolescent magazines, parent magazines
- give learners time to look at the magazines and make notes based on the following points.
 1. *Number of pages dedicated to content*
 2. *Number of pages dedicated to ads*
 3. *The number of staff and their different roles (editors, managers, art design etc.)*
 4. *Topics of magazine articles and their categorisation*
 5. *The general tone of the magazine (include references to language, images, layout, colour, type-face etc.)*
- discuss the findings in groups.
- decide within each group, the persons who will act as editor-in-chief and

as an assistant. All group members are expected to contribute to the magazine, but the editor and his/her assistant will make final decisions regarding layout, content, etc.

- decide on the individual articles each member will write. The word limit should be fixed beforehand and the author should take a definite stance on the topic to be investigated.
- use current materials in preparing the articles. Library and Internet research should be undertaken. At the conclusion of each article, sources (at least three) should be cited, using proper referencing format.
- submit the first drafts to the editor and his/her assistant for revising, proofing, and editing.
- Once the revisions have been completed, articles will be rewritten and typed for publication.
- Each group member will then work on advertising, cover design and layout as assigned by the editor.
- Once the editor and assistant editor have received the final draft of all articles and visuals, the group will assemble the magazine for publication. Typed copy and coloured artwork are to be preferred.
- Using the group reflection criteria on the Evaluation Criteria form, ask learners to submit their feedback on how they felt their group has performed in this assignment.

Adolescent Magazines

A national survey of adolescents indicates that today's teens are more optimistic than others about themselves and their future (Macleans, April 2001). Yet, they have more issues to confront than adolescents of the past.

Following are some of the topics to be covered in adolescent magazines.

- Teen diet; eating disorders; jobs and careers
- Youth unemployment; educational goals, programmes and planning, teen consumerism (e.g. shopping, cost of living, cost effective buying).
- Chemical misuse
- AIDS
- Peer pressure
- Self-concept and esteem
- Dysfunctional families
- Relationships (parents, friends)
- Values and attitudes
- Health and fitness

Film Festivals

Ideally, a good film festival leaves you breathless. It is inspiring enough to entertain and educate. It is a platform that brings the film lovers together. Festivals capture the best films created so far and provide opportunities for artists to interact with the enriched audience.

FIVE major international film festivals

Festival de Cannes (Cannes, France)

The "masterpiece" of festivals. It attracts the latest from the world's top directors and emerging filmmakers. The festival debuts important work that will eventually make their local premieres

around the world. The number of industry, talent and press that regularly descend on Cannes is unparalleled.

Toronto International Film Festival (Toronto, Canada)

Considered by many as North America's most important film festival, Toronto premieres first-rate titles from established and emerging filmmakers alike. It is TIFF's agenda that establishes the early course of regional critics awards leading up to the Oscars.

Venice Film Festival (Italy)

For many, Venice ranks alongside Cannes as the top of the festival heap. Like its French counterpart, the August/September event is a magnet for splashy premieres, stars, parties. It has long been at the forefront for defining in the popular imagination how a film festival should look and feel. Venice is the destination of some of the most important world premieres of any given year.

Berlin International Film Festival (Germany)

The annual Berlinale is one of the world's most established film events and it regularly attracts filmmakers and industry from around the world. Up to 400 films are shown every year as part of the Berlinale's public programme. Films of every genre, length, and format can be submitted for consideration.

International Film Festival of India

The IFFI aims at providing a common platform for the cinemas of the world to project the excellence of the film art; contributing to the understanding and appreciation of film cultures of different

nations in the context of their social and cultural ethos; and promoting friendship and cooperation among people of the world. The IFFI's founding principles centre on discovery, promotion and support of filmmaking of all genres — thus bringing together the diversity of the forms, aesthetics and contents.

The 1st edition of IFFI was organized by the Films Division, Government of India, with the patronage of the first Prime Minister of India. Held in Mumbai from 24 January to 1 February 1952, the Festival was subsequently taken to Madras, Delhi and Calcutta. In all, it had about 40 features and 100 short films. In Delhi, the IFFI was inaugurated by Prime Minister Pt. Jawaharlal Nehru on 21 February 1952. Since its beginnings in 1952, the IFFI has been the biggest event of its type in India.

Subsequent IFFI's were held in New Delhi. From the 3rd edition in January 1965, IFFI's became competitive. In 2004, the IFFI was moved to Goa. Since then the IFFI has become an annual event and is highly competitive.

Organizing a film festival

Step 1: Set up a planning committee.

Step 2: Name the Festival.

Step 3: Arrange the Venue.

Step 4: Budget. (you could create an entry fee, or even collect sponsorships.)

Step 5: Schedule. (Consider the timeline of the event and which days and/or

nights supporting events may occur. For instance, gala event for major donors, a meet-and-greet with directors.)

Step 6: Decide on the Films and ensure their availability.

Step 7: Invite audience. (you could invite the principal, students, or teachers)

Step 8: Select Audio/visual Crew; designate a leader to coordinate the crew.

This would include:

- lights
- projector/Screen
- food
- doormen
- bouncers (a person employed by a nightclub or similar establishment to prevent troublemakers and other unwanted people from entering or to eject them from the premises.)

Step 9: Promotion. (Design festival guide including movie descriptions, director and writer profiles etc., ads /posters of movies)

Step 10: Showing the movies

Step 11 : Feedback. (Collect responses from the invitees and audience.)

Additional reading materials

1. *The Old Man and His God - Discovering the Spirit of India* - Sudha Murty
2. *House of Cards* - Sudha Murty
3. Nobel prize acceptance speech by Malala
4. *Grieving for Oneself* - Ashapura Debi

SAMPLE T.E QUESTIONS

Read the following excerpt and answer the questions that follow.

1. A panel discussion was conducted in your school on the topic **New forms of communication -- a wide window to the world**. Given below is an excerpt from the presentation made by a panellist during the panel discussion.

The internet is an incredible tool that allows us to connect with family and friends. Social networking sites are websites that allow us build a public profile where we can share information about our personal interests, photographs, blogs, etc. It is a great way to connect with our dear ones who are physically far away from us.

Now, prepare a brief script of panel presentation highlighting the risk factors involved in the use of new forms of communication and the means we can adopt to minimize these factors. (7)

2. Read the following lines from "Any Woman" by Katharine Tynan

I am their wall against all danger,
Their door against the wind and snow,
Thou Whom a woman laid in a manger,
Take me not till the children grow!

Explain the message of the above lines in a paragraph. (6)

3. Read the following newspaper article.

"An amendment to the act that was set to make child labour illegal will push millions of marginalised children in India into work rather than education-- With the amendment proposed to the new child labour law coupled with the severe cuts on welfare and education, the government is instead set to send millions of marginalised children out of school and into work, trapping families in a cycle of poverty for yet another generation to come."

- a) Express your views in the form of a persuasive speech to be delivered in your school on Children's Day. (6)
 - b) Write a letter to the editor of the newspaper expressing your opinion on the issue. (6)
4. Read the excerpt from "Horegallu".

The horegallu in our village holds special memories for me as it is inextricably linked with my grandfather. He was a retired schoolteacher and would spend hours every day, sitting under the banyan tree and talking to those resting there. When I would get tired of playing, I would sit next to him and observe the people he was speaking to and listen to their conversations. Most of them were

villagers taking a break from their work in the fields nearby. They had to walk long distances each day, carrying heavy burdens on their heads. Tired out by the heat, they would drink the cool water, wash their faces with it and chat with grandfather.

Complete the sentences.

- a. The central figure in the passage is
 - b. The word 'inextricably' means
 - c. Horegallu is important because.....
 - d. The implied meaning of the expression 'heavy burdens' is
(4)
5. Prepare a write-up on the significance of the title "Matchbox". You may cite examples from the story to justify your stance. (8)
 6. There is an African adage that goes: "If you educate a boy, you train a man. If you educate a girl, you train a village." Express your views on this in a paragraph of 60 words. (5)
 7. On the occasion of honouring Ratna for her selfless service to the society, one of her colleagues spoke the following words. (Fill in the blanks with an adjective/ adjective phrase/ clause etc.)
Ratna deedi is a ----- person. She is as simple as ----- . She spends hours with us----- . She is very ----- and ----- in solving ----- problems. Ratna who----- is our true friend. We always recall her ----- words with gratitude. (4)
 8. Match box and Horegallu are the two inanimate objects which play vital roles in Ashapura Debi's story "Match box" and Sudha Murty's anecdote "Horegallu". How do such objects serve their purpose in stories? Substantiate your views with situations from the texts. (8)
 9. 'The status of women in the present scenario has improved as women now are considered as consistent workers and are paid equally for equal work'. Prepare a write-up citing the areas where the status of women has improved. (7)
 10. Imagine that your class dramatizes the story "Match box" as part of Annual Day Celebration. You are assigned the task of welcoming the audience and introducing the play to them. Prepare the script of the speech for the occasion. (5)

11. Read the lines given below and write a note of appreciation comparing it with "Any Woman".

Sonnets are full of love

Christina Rossetti

Christina Rossetti (from *A Pageant and Other Poems*, 1881)

Sonnets are full of love, and this my tome
 Has many sonnets: so here now shall be
 One sonnet more, a love sonnet, from me
 To her whose heart is my heart's quiet home,
 To my first Love, my Mother, on whose knee
 I learnt love-lore that is not troublesome;
 Whose service is my special dignity,
 And she my loadstar while I go and come
 And so because you love me, and because
 I love you, Mother, I have woven a wreath
 Of rhymes wherewith to crown your honored name:
 In you not fourscore years can dim the flame
 Of love, whose blessed glow transcends the laws
 Of time and change and mortal life and death. (8)

12. The following is a piece of conversation between Nomita and her husband, Ajit.

Nomita : Why did you open my letter?
 Ajit : What if I opened it? My own wife's letter-
 Nomita : Be quiet, be quiet, I tell you. For what reason should
 you open my letters? Haven't I told you a thousand times not
 to?

Imagine that Rini, Nomita's niece overhears the conversation and reports it to other members of the family. Report the conversation for her.

(5)

13. On International Women's Day, your teacher asked you to prepare an article on the relevance of empowering women in the present day world.

[Hints : the atrocities against women ,the means to empower women, etc.]

(7)

14. Read the poem "Women's Rights" by Annie Louisa Walker.

You cannot rob us of the rights we cherish,
 Nor turn our thoughts away
 From the bright picture of a "Woman's Mission"
 Our hearts portray.

We claim to dwell, in quiet and seclusion,
 Beneath the household roof,--
 From the great world's harsh strife, and jarring voices,
 To stand aloof;--

Not in a dreamy and inane abstraction
 To sleep our life away,
 But, gathering up the brightness of home sunshine,
 To deck our way.

As humble plants by country hedgerows growing,
 That treasure up the rain,
 And yield in odours, ere the day's declining,
 The gift again;

So let us, unobtrusive and unnoticed,
 But happy none the less,
 Be privileged to fill the air around us
 With happiness;

To live, unknown beyond the cherished circle,
 Which we can bless and aid;
 To die, and not a heart that does not love us
 Know where we're laid.

Now prepare a review of the poem comparing it with the texts in the unit 'Flights of freedom'.

(8)

15. Read the excerpt from "To Sir with Love" by E.R Braithwaite.

Her eyes was black in anger and humiliation, but she stand up and walked out, closing the door quietly after her.

Identify the errors in the passage and correct them.

(5)

