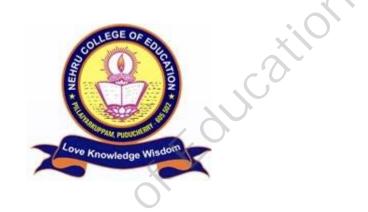# NEHRU COLLEGE OF EDUCATION

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TWO YEAR B.Ed. DEGREE PROGRAMME

(NON -SEMESTER)

PEDAGOGY OF A SCHOOL SUBJECT

PEDAGOGY OF ENGLISH I – PART 2

SECOND YEAR

STUDY MATERIAL BASED ON PONDICHERRY UNIVERSITY SYLLABUS

(WITH EFFECT FROM 2015-2016)

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NEHRU COLLEGE OF EDUCATION

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UNIT – II

ADVANCED GRAMMAR II

2.1. DEVICES FOR COHESION AND COHERENCE

Coherence refers to the linking of ideas in a logical sequence or order. Cohesion refers to the organisation of sentences and ideas in your essay working together as a whole within their paragraphs. They hold together by cohesive devices (transitional words and expressions). This makes it very easy for the reader to follow the presentation of information in the essay. Readers won't get lost or confused. It's like listening to a story that's smooth and easy to follow. Following are some useful transitional/linking words and phrases to use to show the different relationships between your ideas and sentences:

A. Contrast

1. However

Example: This restaurant has the best kitchen in town. However, their staffs are quite rude.

2. In Contrast

Example: House prices have gone up this year. In contrast, car prices seem to be stagnating.

3. Nevertheless

Example: I was in so much pain I didn't want to get up in the morning. Nevertheless, I went to football practice as usual.

4. Nonetheless

Example: I don't think Sean has serious behavioural problems. Nonetheless, I'll talk to him first thing in the morning.

5. Yet

Example: I've asked you a thousand times not to leave your dirty socks on the floor. Yet, you keep doing it.

2

6. On The Other Hand

Example: England has the best language schools. On the other hand, it has the worst weather.

7. By Comparison

Example: Going out with Jim has its risks. By comparison, being with Tim is as easy as falling off a log.

8. On The Contrary

Example: I don't hate Jim. On the contrary, I'm rather fond of him.

9. Instead

Example: I didn't want to take a side in the argument. Instead, I put my headphones on and listened to some smooth jazz.

10. In Any Case

Example: I was thinking of going round Jim's place. In any case, I haven't been invited.

11. All The Same

Example: Yes, he's very good-looking. All the same, I don't think you should go out with him.

B. Similarity

1. Likewise

Example: You can't give your phone number to every man who asks for it. Likewise, you can't go out with everyone who fancies you.

2. Similarly

Example: You're not allowed to use your phone here. Similarly, you have to switch it off when you're in the library.

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3. Correspondingly

Example: She's an excellent photographer. Correspondingly, her paintings are works of art.

4. in the Same Way

Example: Cutting down on sugar will help you lose weight. In the same way, doing more exercise will help you get rid of a few kilos.

5. Also

Example: I want to talk to Prince Harry when I'm in England. Also, I want to meet his sister-in-law.

C. Result

1. As A Result

Example: I've done a pranic healing course. As a result, I've been able to cure my neighbour's sick cat.

2. As A Consequence

Example: Zack has skipped school on many occasions. As a consequence, he's failed his French test.

3. Therefore

Example: We're going to experience some meteor showers in the next few days. Therefore, the number of miraculous self-healings will rise.

4. Thus

Example: You didn't tell me you wanted to come. Thus, we won't be taking you with us.

5. Accordingly

Example: Plenty of tourists visit the area in summer. Accordingly, selling hand-made objects is the main source of income for locals.

D. Sequencing

1. First, Firstly, First of All, In the First Place

Example: First of all, I'd like to talk about the benefits of having a pet pig.

2. To Begin With

Example: To begin with, pet pigs are cleaner than dogs.

3. For One Thing

Example: For one thing, they're completely loyal to their owners.

4. Second, Secondly, In the Second Place

Example: Secondly, their impressive numeracy skills must be mentioned.

5. For Another Thing

Example: For another thing, you might want to consider how cute they look in pyjamas.

6. Third, Thirdly, In the Third Place

Example: In the third place, you can always count on your pet pig to perform some tricks for you when you'd like to impress a pretty girl.

7. Also

Example: Also, they don't eat much.

8. Besides

Example: Besides not eating much, they won't ever chew on your electric cords.

9. In Addition

Example: In addition, they can be taught to feed themselves if you allow them access to your pantry.

10. Furthermore

Example: Furthermore, they make wonderful walking buddies.

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11. Moreover

Example: Moreover, they'll show you the way home when you're drunk.

12. Finally

Example: Finally, pet pigs are fantastic guards. No burglar would ever have the heart to hurt a pet pig.

13. Last, Lastly, Last Of All

Example: Lastly, your reputation as an eccentric will rapidly grow in the neighbourhood if you're seen walking a pet pig on a leash every morning.

E. Order of Importance

1. Most Importantly

Example: I'd like to talk to you about how to keep calm at your workplace. Most importantly, never go to the canteen while your boss is there.

2. Primarily

Example: You'll have to focus on your immediate surroundings, primarily, on your computer screen.

3. Above All

Example: Above all, don't ever look up from your notes when people are around.

4. Most Significantly

Example: Most significantly, avoid eye-contact at all costs.

5. Essentially, Basically (usually spoken)

Example: How can I put this? Essentially, having an affair with one of your colleagues should be the last thing on your mind.

F. Particularization

1. In Particular, Particularly

Example: Nearly a third of marriages end in divorce. In particular, it's middle-aged couples that yearn for much more from life.

2. More Specifically

Example: Couples tend to argue about financial issues. More specifically, they argue when one of them is out of work.

G. Examplification

1. For Example

Example: To solve this problem, you might want to try making small gestures. For example, making your spouse's favourite meal for dinner or giving him a massage after a tiring day.

2. For Instance

Example: Appreciate the small things your spouse does for you. For instance, leave thank-you notes for them every now and then.

3. To Illustrate

Example: Misunderstandings can be highly destructive. To illustrate, if your spouse sees you with a friend of the opposite sex in a café, he might not understand why he hasn't been invited and demand an explanation.

H. Explanation

1. That Is To Say, That Is

Example: Keep romance alive. That is to say, don't let your love life fall into routine.

2. Namely

Example: I have a very good reason for not trusting my ex. namely, he's a convicted felon.

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3. In Other Words

Example: Don't be unsociable. In other words, go out and make some friends.

4. Put Differently

Example: John has managed to get over Jane. Put differently, he's started seeing other women.

I. Emphasising

1. As A Matter Of Fact

Example: I love sleeping with my pet pig. As a matter of fact, I can't fall asleep unless he's in my bed.

2. In Fact

Example: I told them not to invite Rachel to the party. In fact, I was the only person who saw what a party pooper she really was.

3. Actually

Example: I think it would be a good idea to send her some flowers. Actually, you should get her a hundred orchids.

4. Indeed

Example: He may be the best-dressed man around. Indeed, he has a really good taste in fashion.

J. Focusing and Linking

1. As For (often suggests disinterest or dislike)

Example: I'm going to Janet's party at the weekend. As for Mary's, I think I'll pass.

2. With Respect To

Example: Starting your own IT company may be the one of the best things you can do right now. With respect to opening a pet shop, it's hard to say the same thing.

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3. Regarding

Example: Start your day with making the most important phone calls. Regarding emails, you might put them off until later.

4. With Regard To

Example: With regard to handling complaints, you might want to keep in mind that your customers are always right.

5. As Regards

Example: Working from home has many advantages. As regards disadvantages, it might be difficult to keep your cat off your keyboard.

6. Talking Of

Example: Talking of cats, you can't trust them to keep you company when you need it. They're quite selfish creatures.

7. As Far As … Concerned

Example: As far as dogs are concerned, they might give you a chance to get up from your desk and get some exercise during the day.

K. Conclusion

1. In Conclusion

Example: In conclusion, it may be said that pigs make the best pets.

2. In Brief

Example: Meeting my boss at the pub was an interesting experience. In brief, it was a disaster.

3. in Summary

Example: In summary, it may not be the best idea to frequent the same pubs as your boss.

4. to Sum Up

Example: To sum up, some people are better suited to working from home than others.

5. All In All

Example: All in all, you have to make sure both you and your customers are satisfied with your work.

L. Correction

1. Rather

Example: I thought it was a good idea to get a ferret. Rather, it had always been my dream to get one.

2. To Be More Precise

Example: You might want to change a few things. To be more precise, I think you should start again from scratch.

M. Time

1. at First

Example: It wasn't a piece of cake to learn English. At first, I couldn't pronounce all the words correctly.

2. Then

Example: Then, I couldn't spell all the words correctly.

3. Afterwards

Example: Afterwards, I had a hard time understanding the tenses.

4. Later

Example: Later, I couldn't memorize phrasal verbs and idioms.

5. In The Meantime

Example: In the meantime, I was getting some help from My English Teacher.

6. Meanwhile

Example: Meanwhile, I was enjoying my Skype lessons more and more.

N. Dismissal (of what was said before)

1. Anyway

Example: I couldn't get my head around the Passive Voice. Anyway, I don't think it's important to use it all the time.

2. Anyhow

Example: Anyhow, I've just decided to learn Russian next.

3. at Any Rate

Example: At any rate, I don't want to become a simultaneous interpreter in five languages.

2.2. CONCEPTS AND ITS DIFFERENT WAYS OF EXPRESSION

The 'concept' is used to refer to the meaning (or) notion of expression (or) the purpose (or) function they serve in the sentence. Concepts are expressed in English in various ways. By use of modal axillaries, certain sentence patterns, certain categories of words such as verbs, adverbials etc, (or) other expressions. Concepts can be of different types. Such concepts are commands, instructions, suggestions, prohibition, permission, probability, likelihood, possibility, necessary, purpose, result, cause, reason, comparison, contrast, conditions and supposition.

A. Modal Auxiliaries

They are employed to produce certain moods for which English does not have inflected verb forms. These modals help us to express the nature of actions that are possible or probable or certain, or those that are one's duty or obligation. They help us to express various moods/concepts.

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Modals	Meanings expressed by the modals
Can	ability, seeking permission, according permission, polite requests, and possibility.
Could	seeking permission, polite requests, a permanent habitual ability, suggestion, and past ability
Will	threat, promise, determination, willingness, futurity, invitation, command, insistence, intention, request, prediction and assumption.
Would	determination, customary or habitual action, willingness, intention, futurity, unreal condition, request, and wish.
Shall	command, promise, threat, determination, compulsion, intension, futurity, opinion, willingness, certainty and inevitability.
Should	obligation, futurity, supposition, duty, purpose, advice, instruction, opinion, result, surprise, suggestion, and expectation.
May	possibility, concession, wish, purpose, according or seeking permission, and uncertainty
Might	probability, possibility, concession, and request
Must	necessity, prohibition, compulsion, deduction, certainty, probability, determination and duty
Ought to	strong probability, duty, moral obligation, and desirability
Need	necessity, obligation, suggestion, and desirability.
Dare	challenge used to habitual action in the past.
Have to	obligation, compulsion.

1. Commands

We often use an imperative in commands, and we also use must. They both sound very direct:

For example:

- Stop talking now!
- Don't press that button.
- You must wear a coat. It's raining.

There are a number of ways of making commands sound more polite. We can add please at the end of what we say, or we can use a question form to make a command sound more like a request, or we can use I'd like you to + infinitive or I'd be grateful if you'd + infinitive without to:

For example:

- Ask Max to sign this form and then send it off immediately please, Gwyn.
- Will you bring us the files on the Hanley case please, Maria?
- I'd like you to bring us four coffees at eleven when we take a break in the meeting.
- I'd be grateful if you didn't tell anyone about this.

Public notices often give direct commands using no, do not or must:

For example:

- You must pay the bills
- We must obey the rules and regulations

2. Instructions

We use instructions to tell someone how to do something. We usually use imperatives. They do not sound too direct in this context:

For example

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- Beat four eggs, like this. Then add the flour gradually. Don't beat the eggs too much though.
- Thread your needle with a piece of thread about 25 cm long. Mark the spot where you want the button. Insert the needle from the back of the fabric and bring it through …

In speaking, we often use the present simple when we are giving instructions and demonstrations, and we say like so meaning 'like this':

- You fold the A4 piece of paper like so. Then you glue some shapes onto this side and sprinkle some glitter on it like so.

We use modal auxiliaries such as can, should, etc. for giving instructions.

For example:

- You can go like this
- You should write like this
- You must follow this instructions

3. Suggestions

A direct way of giving suggestion would be to use the verb 'suggest'.

For example:

- Suggest you to consult a lawyer
- You can give him something to eat
- Shall we go to a movie?
- You could maintain a car.

4. Prohibition

Prohibition means something not permitted to do (or) carried out.

For example:

- Smoking is prohibited inside here

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- You must not talk inside the class
- You must not play with matches.
- You must not drink alcohol

We can use the model I must in its negative form for expressing the concept of prohibition. Expressions such as 'had better not', 'ought not' and should not also indicate a wild from of prohibition.

5. Permission

Permission can be expressed by the use of verbs such as permit, allow, let and mind.

For example:

- He permits me to submit on Monday
- My father allowed we to go
- Would you mind if I sit near?

The models can, may, could and might also be used.

For example:

- Can I take this?
- May I come in?
- Could you allow me to take this?

6. Probability

It is expressed by the models should, ought to and will. Then the words such as probable, probably and likely,

For Example

- He is likely to join the air force
- Dhoni is probably the best caption
- This will be the post man, I think

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7. Likelihood

Likelihood is otherwise mentioned as certainty. These terms is expressed by must and have to.

For example:

- He must have reached home by this time
- You must be hungry after a long walk

Certainty in negative sentence is expressed by don't have to and 'need not be'

For example:

- Failures need not be caused by insincerity

8. Possibility

May, might and can are used to denote possibility.

For example

- It may rain to night
- Kala may win the first prize

May and might are used in questions.

For example:

- May I trouble you to pass the salt?
- Might I borrow your pen a minute?

Possibility is of two types

- Factual possibility
- Theoretical possibility

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Factual possibility mentions the facts and theoretical possibility mentions an idea.

For example:

- The conduct if elections may be peaceful
- The conduct of elections can be peaceful.

9. Necessary

Necessity means requires (or) essential, (or) being unavailable. Need is mostly used. Must is also used.

- I have holiday for taking rest
- You must work hard to get first class marks

10. Construction

The auxiliary verb 'do' and did are helpful in expressing the idea of construction. Construction means interpretation. It can be also defined as arrangement of words in a sentence. Construction is a means of extending the vocabulary. We can add one sentence to another by using linguistic marker like and, besides in addition, moreover, further, again etc.....

For example:

- He has a car in addition he owns a bike.
- He is a guide and counsellor.

11. Obligation

Obligation can be expressed by the use of models such as must, ought and should. 'Must' in used for that something must be done (or) fulfilled. In case, we use 'ought' (or) 'should' can place of 'must' we express an obligation which may not be fulfilled?

For example:

- All of us should respect elders.
- We should help the poor.

Other ways of expressing obligation involve 'have to', 'have got to' (or) need.

For example:

- We have to obey parents there is no need to write your name

12. Concession

We express concession when we contrast two situations. One of which is surprising (or) unexpected because of the other. Though, although and even though are used to express concession.

For example:

- Even though he is rich, yet he is simple.
- Though he is poor, he is honest.

To express the idea of concession the model 'can' is also used.

- You can take rest.
- You can take my car.

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UNIT – III

REFERENCE AND STUDY SKILLS IN ENGLISH

3.1. DICTIONARY – INTRODUCTION

A dictionary is a book that lists words in alphabetical order and describes their meaning. Modern dictionaries include information about spelling, syllabication, pronunciation, word derivation, usage, synonyms, grammar and sometimes illustrations.

A. Types of Dictionaries

Dictionaries can be classified according to: the number of languages, the age of the user, size, and scope covered by subject.

1. Number of languages

Monolingual dictionaries: They are written in one language. They are chiefly intended for native speakers. They provide many kinds of information about their entry word. Each entry word is rephrased in words in the same language as the entry word.

Bilingual dictionaries: They contain an alphabetical list of words and expressions in one language for which exact equivalents are given in another language. The purpose of bilingual dictionaries is to provide help for someone who understands one language but not another. Bilingual dictionaries may be unidirectional or bidirectional. They may go in one direction from English to Arabic or may be combined with another dictionary that goes from Arabic to English.

Trilingual dictionaries: They consist of 2 widely understood languages as English and French plus one language having much more local use such as a little known African language.

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2. The Age of the User

School dictionaries: They have simplified and graded vocabularies, large type, and attractive graphics, attractive format and illustrations, sometimes in colour. They are usually divided into: elementary school (ages 3-8), middle school (ages 6-10), and secondary school (ages 9-12). Children's dictionaries should have controlled vocabulary and limited definitions. Some have graded vocabularies. They assign a grade level to each vocabulary entry. High school dictionaries contain 75,000- 100,000 entries. Most high school dictionaries resemble adult desk dictionaries, but are set in larger type with more illustrations and have sturdier bindings. School dictionaries definitions are somewhat simpler than those of most adult dictionaries but their vocabulary is various enough for the student to find his own level.

3. The Size of the Dictionaries

English lexicon has about 4 million. It includes 700,000 in the Merriam-Webster files, 1 million words in the scientific vocabulary, dialectical words, slang, neologisms, exotic words (from other languages), trade names, words derived from place names, obsolete words and spellings of them; 6 million chemical compounds; 200,000 medical terms. Those include Latin anatomical words and expressions.

College dictionaries: contain 130,000-160,000 entries. They are used in colleges and schools. For example: o Collins dictionary of The English Language o Longman New Universal Dictionary

Desk dictionaries: They contain from 60,000-100,000 words. They can be picked up easily ate a desk. They do not have fewer entries than a college dictionary, but their definitions are briefer and fewer senses are given for each word. For example: o Thorndike-Barnhart Comprehensive Desk Dictionary.

Pocket dictionaries: They have 40,000-60,000 entries. They are cheap dictionaries of small size (usually 4" X 6") with paper covers. They are good

to use for spelling. Their definitions are close to synonyms. They often include small maps and population statistics.

Unabridged dictionaries: They contain between 400,000-600,000 entries. They give full coverage to the lexicon in general use (in common use in the public press and in ordinary speech in both informal and reserved styles) and substantial coverage to specialized lexicon. For example: o Webster's third New International Dictionary.

Semi-abridged = semi-unabridged: They contain 260,000 words

4. Scope of Coverage by Subject

General dictionaries and **Special subject dictionaries:** There are subject field dictionaries in law, medicine, biology, electronics, architecture, geography, education, and engineering. Some are limited to one aspect of language such as dictionaries of pronunciation, spelling, abbreviations and acronyms, synonyms, etymological, proverbs, quotations, and idioms. Specialized dictionaries tend to be more encyclopaedic in content depending on concept rather than terms for classifying information.

5. The Language of the User

ESL dictionaries: They are designed for those who are learning English as a second language. They provide detailed information on pronunciation, verb patterns and collocations. Definitions are expressed in simplified language and sometimes in a controlled vocabulary. They are designed to enable L2 learners to produce utterances in English not just comprehend them. There ESL dictionaries for beginning, intermediate and advanced students. The vocabulary of ESL dictionaries contains many idiomatic expressions and culture-specific terms. They contain information that ordinary monolingual dictionaries do not. They tell the user which nouns are countable and which is not, whether verbs are transitive or intransitive and what sort of objects they take if they are transitive. They tell how to inflect verbs, and how to compare adjectives and adverbs, whether adjectives occur before a noun of

following a verb; how words are pronounced in British English and in American English and how compounds are stressed. For example: Longman Dictionary of Current English and Oxford Advanced Learner's Dictionary of Current English

B. Elements of a Dictionary

Front Matter: It includes a guide to the use of the dictionary. The guide describes every part of the dictionary article: entry word, syllabication, pronunciation, and inflected forms, various kinds of labels, cross-references, variants, etymology, synonyms and usage notes. The purpose of the guide is to describe as clearly as possible all kinds of information included in the dictionary, show the reader how to interpret the data given and provides clues for locating as quickly as possible particular items of information. A sample page from the A-Z section is often printed with various parts of the entries bracketed and linked to captions that identify each part and refer to sections of the guide where the items are discussed.

Desk dictionaries include a history of the English language, pronunciation, usage, and regional varieties of English, etymology, the influence of linguistics on lexicography, computer analysis of language, pronunciation, Americanisms and Canadian English.

Back Matter: Contains various linguistic aids such as: lists of irregular verbs, spelling guides, tables of ordinal and cardinal numbers, tables of weights and measures and punctuation guides. Others include sections listing biographical and geographical names, different practical guides to writing, (pronunciation, grammar, style), forms of address, signs and symbols, lists of abbreviations, foreign words and phrases, and given names.

Headword: It is the word you look up in the dictionary. Headwords are the words listed alphabetically throughout the dictionary.

Entries: It consists of a headword and all the information about the headword. There are 2 kinds of entries namely main entry and sub entry.

Alphabetization of entries: Dictionaries alphabetize letter by letter rather than word by word. For example: power powerful power of attorney

Idioms are listed in several places. They are usually run in at the end of the entry for one of the key words of the phrase. Most dictionaries list words under the first word, but exceptions are common.

The entry/subentry system is used in scientific and technical dictionaries in which 50% of the total entries are phrasal entries. Phrasal entries are alphabetized under the governing noun and then alphabetizing (usually latter by letter) within the subentry field. For example:

Blood fluke   Blood pressure

Blood bank   Blood count

Blood poisoning   Blood test

Blood clot

Some prepositions, connectives, or articles are ignored in letter-by-letter alphabetization.

Chemical terms use the entry/subentry method of alphabetization. They are alphabetized letter-by-letter but appear as subentries if listed as 2 words. Methyl cellulose would appear as a subentry under methyl not under cellulose, but methylcellulose would appear in its own alphabetic place as a main entry.

The infinitive form is traditionally used for both the entry heading and the translation of verbs. Therefore, it is important to list inflected forms as headwords with cross-references to the infinitive form.

Derivatives are usually run on at the end of the entry. They are defined separately if they have peculiar senses.

Verbal idioms are listed in several places. They are usually 'run in' at the end of the entry for one of the key words of the phrase. Most dictionaries list idioms under the first word, but exceptions are common. Guide words, Suffixes and prefixes and compounds

D. Pronunciation Guide for English Dictionaries

The British pronunciations given are those of younger speakers of General British. This includes RP (Received Pronunciation) and a range of similar accents which are not strongly regional. The American pronunciations chosen are also as far as possible the most general (not associated with any particular region). In dictionary entries, the British pronunciation is given first.

Consonants

p	pen	/pen/
b	bad	/bæd/
t	tea	/tiː/
d	did	/dɪd/
k	cat	/kæt/
g	get	/get/
tʃ	chain	/tʃeɪn/
dʒ	jam	/dʒæm/
f	fall	/fɔːl/
v	van	/væn/
θ	thin	/θɪn/
ð	this	/ðɪs/
s	see	/siː/
z	zoo	/zuː/
ʃ	shoe	/ʃuː/
ʒ	vision	/ˈvɪʒn/
h	hat	/hæt/
m	man	/mæn/
n	now	/naʊ/
ŋ	sing	/sɪŋ/
l	leg	/leg/
r	red	/red/
j	yes	/jes/
w	wet	/wet/

The symbol (r) indicates that British pronunciation will have /r/ only if a vowel sound follows directly at the beginning of the next word, as in **far away**; otherwise the /r/ is omitted. For American English, all the /r/

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sounds should be pronounced. /x/ represents a fricative sound as in /lɒx/ for Scottish *loch*, Irish *lough*.

Vowels and Diphthongs

iː	see	/siː/
i	happy	/ˈhæpi/
ɪ	sit	/sɪt/
e	ten	/ten/
æ	cat	/kæt/
ɑː	father	/ˈfɑːðə(r)/
ɒ	got	/ɡɒt/ (British English)
ɔː	saw	/sɔː/
ʊ	put	/pʊt/
u	actual	/ˈæktʃuəl/
uː	too	/tuː/
ʌ	cup	/kʌp/
ɜː	fur	/fɜː(r)/
ə	about	/əˈbaʊt/
eɪ	say	/seɪ/
əʊ	go	/ɡəʊ/ (British English)
oʊ	go	/ɡoʊ/ (American English)
aɪ	my	/maɪ/
ɔɪ	boy	/bɔɪ/
aʊ	now	/naʊ/
ɪə	near	/nɪə(r)/ (British English)
eə	hair	/heə(r)/ (British English)
ʊə	pure	/pjʊə(r)/ (British English)

Many British speakers use /ɔː/ instead of the diphthong /ʊə/, especially in common words, so that **sure** becomes /ʃɔː(r)/, etc. The sound /ɒ/ does not occur in American English, and words which have this vowel in British pronunciation will instead have /ɑː/ or /ɔː/ in American English. For instance, **got** is /ɡɒt/ in British English, but /ɡɑːt / in American English, while **dog** is British /dɒɡ/, American /dɑːɡ/. The three diphthongs /ɪə eə ʊə/

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are found only in British English. In corresponding places, American English has a simple vowel followed by /r/, so **near** is /nɪr/, **hair** is / her/, and **pure** is /pjʊr/. Nasalized vowels, marked with /∼/, may be retained in certain words taken from French, as in **penchant** / ˈpɒ̃ʃɒ̃/ and **coq au vin** / ˌkɒk əʊ ˈvæ̃/.

Syllabic Consonants

The sounds /l/ and /n/ can often be "syllabic" – that is, they can form a syllable by themselves without a vowel. There is a syllabic / l/ in the usual pronunciation of **middle** / ˈmɪdl/, and a syllabic /n/ in **sudden** /ˈsʌdn/.

Weak vowels /i/ and /u/

The sounds represented by /iː/ and / ɪ/ must always be made different, as in **heat** /hiːt/ compared with **hit** / hɪt/. The symbol /i/ represents a vowel that can be sounded as either /iː/ or /ɪ/, or as a sound which is a compromise between them. In a word such as **happy** /ˈhæpi/, younger speakers use a quality more like /iː/, but short in duration. When /i/ is followed by /ə/ the sequence can also be pronounced / jə/. So the word **dubious** can be /ˈdjuːbiəs / or /ˈdjuːbjəs/. In the same way, the two vowels represented /uː/ and /ʊ/ must be kept distinct but /u/ represents a weak vowel that varies between them. If /u/ is followed directly by a consonant sound, it can also be pronounced as /ə/. So **stimulate** can be /ˈstɪmjuleɪt/ or /ˈstɪmjəleɪt/.

Weak Forms and Strong Forms

Certain very common words, for example **at**, **for**, and **can**, have two pronunciations. We give the usual (weak) pronunciation first. The second pronunciation (strong) must be used if the word is stressed, and also generally when the word is at the end of a sentence. For example:

- Can /kən/ you help?   I'll help if I can /kæn/.

Tapping of / t /

In American English, if a /t/ sound is between two vowels, and the second vowel is not stressed, the /t / can be pronounced very quickly, and made voiced so that it is like a brief /d/ or the r-sound of certain languages. Technically, the sound is a "tap", and can be symbolised by /t̬/. So Americans can pronounce **potato** as /pəˈteɪt̬oʊ/, tapping the second /t/ in the word (but not the first, because of the stress). British speakers don't generally do this. The conditions for tapping also arise very frequently when words are put together, as in **not only**, **what I**, etc. In this case it doesn't matter whether the following vowel is stressed or not, and even British speakers can use taps in this situation, though they sound rather casual.

The Glottal Stop

In both British and American varieties of English, a /t/ which comes at the end of a word or syllable can often be pronounced as a glottal stop /ʔ/ (a silent gap produced by holding one's breath briefly) instead of a /t/. For this to happen, the next sound must not be a vowel or a syllabic /l/. So **football** can be /ˈfʊʔbɔːl/ instead of /ˈfʊtbɔːl/, and **button** can be /ˈbʌʔn/ instead of /ˈbʌtn/. But a glottal stop would not be used for the /t/ sounds in **bottle** or **better** because of the sounds which come afterwards.

3.2. SQ3R (Survey, Question, Read, Recite and Review)

An efficient reader should be able to read and comprehend the content that he reads. To become an efficient reader, he/she has to possess some study techniques. Reading enables the reader to know what information the author' wants to pass on to him. A skilled reader is not a passive recipient of what the writer wants to say. But he will comprehend more than what the writer intended to convey to the readers. For example, take Robert Frost, an American poet. His poems don't have any difficult word in them. We get a treasure of meaning from his poems. One cannot assure whether Robert Frost himself thought these many ideas while writing the poem. The more

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you the poem, the more interest you have on it. Only a skilled reader can enjoy this privilege.

Complete reading involves reading, understanding, reacting and integrating. When the reader fails to react what he reads, then the reading will be meaningless and incomplete. So, the teacher has to prepare his students as active readers. Only by applying better study techniques we can encash the benefits from reading. Such a study technique is SQ3R technique. Franchies P. Robinson has developed this technique. It is an excellent example of a systematic approach to reading. SQ3R stands for: S - Survey Q- Question 3R- Read, Recite and Review

1. Survey

Survey means, the rapid glancing over the book that the reader intends to read, for assessing the book. It is like the trial run done on the rails before the original train is run. Surveying as a technique is applied in reading also. The reader turns the pages randomly, verifies whether the subheadings are in line with his expectations, sees whether the text is supported by proper illustrations, and other aspects that would encourage the reader to take up reading. This enables the reader to have a prior understanding of the text before starting up reading. This is an extension and authentic work of pre-reading.

2. Question

The next step is questioning. Questions are asked on the headings and subheadings in order to reaffirm the need for reading the text. The more questions that are asked on the headings and subheadings, the better insight that the reader gets on the text. Questions should be made on the basis of the need of the reader. This stage is also before taking up reading.

3. Read

They would have understood something of the text from the survey he conducted on the book and the questioning that he made on the headings

and subheadings. The next stage is while reading stage. While going through the text he will now understand the main points and concentrate on the illustration that will supplement his understanding better. With proper surveying and questioning, now, he will even be able to anticipate what may come next.

4. Recite

The reader tells whatever he learnt to others. It may to his classmates. It is also called peer teaching. Reciting facilitates better recalling and a powerful means for retention. Recalling and retention are the two main study skills others being perception and comprehension. That way reciting is very useful to present the point in sequential order and an aid for retention.

5. Review

Review is the last step in SQ3R technique of reading. Review means periodical revision of the things that are learnt. Anything that is neglected is bound to be away from the mind of the people. So, the reader has to review the items that are read. It also functions as post-reading. Post-reading facilitates understanding the text critically.

3.3. METHODS OF TEACHING READING

There are some methods which are applied to teach reading. These are:

1. The Alphabetic Method

This method begins with the parts and reaches the whole. Every letter in the word is taken as an independent unit quite significant in constituting the word itself. So, pupils are taught first the names of the letters in the alphabetic order of the language. Then, they join these letters to from the complete word.

C-A-T= CAT. In this way, he goes from word to word and finishes the sentence.

Demerits

1. It is unscientific because it goes against the basic scientific fact that a language has unity.
2. It is based on wrong assumption that the letters of the alphabet in themselves have meaning.
3. It is unreal and wasteful, because the pupils do not show and interest in the individual letters. They have to be taught words and word-groups, not letters.
4. It gives a wrong idea to the pupils that there is one to one correspondence between letter and sound C/Si
5. It is psychological. We never see letters but words
6. Pupils learn to read without understanding, because they are lost in deciphering the word in letters.

2. The Phonic Method

This method is the result of the feeling of inconsistency between the letters and their sounds. This method consists in teaching the sounds rather than the letters. So, from the very beginning the child is acquainted with the sound and sound pattern. "A good feature of this method is its rationalization of the approach to the symbols of the language through pertinent sounds."

Cat-Rat-Hat-Bat

Demerits

1. We do not have the same sound for each letter always
2. Different sounds for the same vowel or consonant is misleading.
3. It goes against the principle of language unity
4. The unit of thoughts is complete sentence, not individual word.
5. It encourage reading one word at a time.
6. It encourages the bad habit of reading one word at a time.
7. It breaks the unit of the language.

8. A large number of words cannot be taught with the help of this method because their spelling is irregular.

3. Look and Say Method

This method is also known as word method. The unit of teaching is word. It is best brought into action with the help of Flash cards.

Demerits

1. It breaks the unit of the language
2. Individual words do not convey proper meaning. Meaning has to be taught in Context.
3. This Method involves unnecessary jumps and jerks which are harmful in acquiring good reading habit.

4. Phrase Method

The phrases no doubt create more interest and words become better meaningful when put together. It helps to recognize more words in one perception span. Well-set, phrases are taught like "to the door" 'on the bench'. "To the windows", "On the black-board", etc., not single words. Unnecessary jumps are avoided.

5. The Sentences Method

This method is based on the psychological principle of language teaching. The sentences are the unit of thought. It is the best method of teaching. The student should be encouraged to follow this method

3.4. NOTE MAKING AND SUMMARISING

A. Note Making

Note-making is a study skill where the students will prepare their own notes from reference books. Finally, they will prepare a brief summary of the notes have taken. Students have to be trained to prepare notes from long hooks or news items. They should also be trained to describe a bigger event in a

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nutshell. Note-making involves reading, comprehension and analysis. Note-making will sharpen their concentration.

B. Summarising

A summary is an overview of the main ideas, concepts, or facts of a text. The main idea is given, but details and examples are left out. Summarising is a useful skill for making notes from readings and in lectures, and for incorporating material into assignments. Long sections of work, like a long paragraph, page or chapter, are often summarised.

A summary should be:

- Complete - covering all of the main points from the original text.
- Concise - avoiding repetition.
- Coherent- in a logical sequence and making sense with the writing of clearly linked sentences, not just in note form.
- Written in your own words.
- Referenced to the original source of the material.

How to Summarise

The amount of detail you include in a summary will vary according to the length of the original text, how much information you need and how selective you are:

- Start by reading a short text and highlighting the main points as you read.
- Focus on the topic sentences as these provide the main ideas of the paragraphs
- Reread the text and make notes of the main points, leaving out examples, evidence etc.
- Without looking at the text, rewrite your notes in your own words
- Restate the main idea at the beginning and include all major points.
- Check that the meaning is the same as the original.

- Use quotation marks (} ~) for original/specialist phrases you have used from the original

When to Summarise

- To outline the main points of someone else's work in your own words.
- To include an author's ideas using fewer words than the original text.
- To briefly give examples of several differing points of view on a topic.
- To support claims in your writing
- To provide evidence for your writing.

3.5. LIBRARY AND REFERENCE WORK

A. LIBRARY

In order to use a library effectively, you should know the various sections of a library. Most libraries have the following sections:

- Reference section
- The stacks
- Journal section
- Electronic section, including the Internet and Microforms
- Reprography

Reference Section

Indexes (Education Index), Bibliographies (MLA International Bibliography), Collection of Abstracts (Chemical Abstracts), Dictionaries, Encyclopaedias, Yearbooks, Atlases, Gazetteers, and rare and important books in each discipline (English, Tamil, Chemistry, etc.).

The Stacks Section

Except those in the reference section, all books are stored here and the general practice is that only the library staffs are allowed inside the stack section.

Journal Section

Journals (which are different from Magazines) and Periodicals are kept here. The back numbers are also kept here for research purposes.

Electronic Section

Most libraries have both Print and Electronic sources. The electronic sources include audio-visual materials such as audio/video cassettes and CD-ROMs, and also microforms ("Printed matter generally reduced in size by microphotography and which need a special mechanism to magnify them") like microfilm and microfiche. Computer facilities along with the Database and the Internet are part of the electronic section.

Reprography

Facilities for photocopying (Xeroxing)

Classification of books

To locate books easily, you should know something about the classification system. There are as many as eight types of classification. But the two most widely used systems of classification are: Dewey Decimal System and American Library of Congress (system). (You have already learnt these systems in class XI.) In order to search for a book, you can use

- The author index (card catalogue)
- The title index (card catalogue)
- Computer search

1. In the Author Index, books are arranged author wise alphabetically.

Example

Andrews, C F	Ruskin, John
Rowling, J K	Eliot, T S
Bacon, Francis	Seth, Vikram
Rushdie, Salman	Mehta, Ved
Das, Kamala	Singh, Kushwanth

2. In the Title Index, books and other materials are arranged according to the titles alphabetically.

3. Computer search: You can use the computer to search for books and other materials in four different ways:

(a) You type in the author's name and the database shows all the titles under the author's name that are available in that library and you can select the title that you are looking for.

(b) You type in the title, and the database gives you the complete details of that title including the author's name and other publication details, and also the accession and call numbers.

(c) You type in the accession/call number and the computer displays the relevant details of that title.

(d) In case you are not sure of the author's name and also the title, type in the Keyword(s) in that title and the computer displays all titles available in that library which contain the key word(s).

OPAC:

OPAC is Online Public Access Catalogue. "It is an interactive search module of an automated library management system. In the OPAC system, any document can be searched through the computer node in the school/college library's database and other library databases, connected by a network system."

General instructions for using the library:

- Observe silence inside the library.

- Do not write or scribble anything on the book or on the writing desks.

- Do not fold the corners of a page. Use bookmarks.

- Do not deliberately hide books.

- Do not tear off pages from a book for your reference.

- Do return the books on / before the due date.

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B. REFERENCE WORK

A reference work is a book or periodical to which one can refer for information. The information is intended to be found quickly when needed. Reference works are usually referred to for particular pieces of information, rather than read beginning to end. The writing style used in these works is informative; the authors avoid use of the first person, and emphasize facts. Many reference works are compiled by a team of contributors whose work is coordinated by one or more editors rather than by an individual author. Indices are commonly provided in many types of reference work. Updated editions are usually published as needed, in some cases annually (e.g. Whitaker's Almanack, Who's Who). Reference works include dictionaries, thesauruses, encyclopaedias, almanacs, bibliographies, and catalogs (e.g. catalogs of libraries, museums or the works of individual artists). Many reference works are available in electronic form and can be obtained as application software, CD-ROMs, DVDs, or online through the Internet. A reference work is useful to its users if they attribute some degree of trust.

Reference book

In comparison, a reference book or reference-only book in a library is one that may only be used in the library and may not be borrowed from the library. Many such books are reference works (in the first sense), which are, usually, used briefly or photocopied from, and therefore, do not need to be borrowed. Keeping reference books in the library assures that they will always be available for use on demand. Some reference-only books are too valuable to permit borrowers to take them out. Reference-only items may be shelved in a reference collection located separately from circulating items. Some libraries consist entirely, or to a large extent, of books which may not be borrowed.

Electronic resources

An electronic resource is a piece of information that is stored electronically, which is usually found on a computer, including information that is

available on the internet. Libraries offer numerous types of electronic resources, such as subject research guides, indices, electronic books and texts, electronic journals, library catalogs, reference sources, statistical sources, sound recordings, and image databases.

3.6. BIBLIOGRAPHY AND ANNOTATED BIBLIOGRAPHY

A bibliography is a list of all of the sources you have used (whether referenced or not) in the process of researching your work. In general, a bibliography should include:

- The authors' names
- The titles of the works
- The names and locations of the companies that published your copies of the sources
- The dates your copies were published
- The page numbers of your sources (if they are part of multi-source volumes).

The following is an example for APA style of reference:

Williams, James. (2016). Linguistic variations in newspapers. *International Journal of English Language Education*, 5(3): 56-98

B. Annotated Bibliography

An annotated bibliography is a list of citations to books, articles, and documents. Each citation is followed by a brief (usually about 150 words) descriptive and evaluative paragraph, the annotation. The purpose of the annotation is to inform the reader of the relevance, accuracy, and quality of the sources cited.

Abstracts are the purely descriptive summaries often found at the beginning of scholarly journal articles or in periodical indexes. Annotations are descriptive and critical; they may describe the author's point of view, authority, or clarity and appropriateness of expression.

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Creating an annotated bibliography calls for the application of a variety of intellectual skills: concise exposition, succinct analysis, and informed library research.

First, locate and record citations to books, periodicals, and documents that may contain useful information and ideas on your topic. Briefly examine and review the actual items. Then choose those works that provide a variety of perspectives on your topic. Cite the book, article, or document using the appropriate style.

Write a concise annotation that summarizes the central theme and scope of the book or article. Include one or more sentences that (a) evaluate the authority or background of the author, (b) comment on the intended audience, (c) compare or contrast this work with another you have cited, or (d) explain how this work illuminates your bibliography topic.

The following example uses APA style (Publication Manual of the American Psychological Association**,** 6th edition, 2010) for the journal citation:

Waite, L.J., Gold Schneider, F.K., & Witsberger, C. (1986). Non-family living and the erosion of traditional family orientations among young adults. *American Sociological Review*, 51, 541-554.

The authors, researchers at the Rand Corporation and Brown University, use data from the National Longitudinal Surveys of Young Women and Young Men to test their hypothesis that nonfamily living by young adults alters their attitudes, values, plans, and expectations, moving them away from their belief in traditional sex roles. They find their hypothesis strongly supported in young females, while the effects were fewer in studies of young males. Increasing the time away from parents before marrying increased individualism, self-sufficiency, and changes in attitudes about families. In contrast, an earlier study by Williams cited below shows no significant gender differences in sex role attitudes as a result of nonfamily living.

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This example uses MLA style (MLA Handbook**,** 8th edition, 2016**)** for the journal citation:

Waite, Linda, J., et al. "Non-Family Living and the Erosion of Traditional Orientations among Young Adults." American Sociological Review, vol. 51, no.4, 1986, pp.541-554.

The authors, researchers at the Rand Corporation and Brown University, use data from the National Longitudinal Surveys of Young Women and Young Men to test their hypothesis that nonfamily living by young adults alters their attitudes, values, plans, and expectations, moving them away from their belief in traditional sex roles. They find their hypothesis strongly supported in young females, while the effects were fewer in studies of young males. Increasing the time away from parents before marrying increased individualism, self-sufficiency, and changes in attitudes about families. In contrast, an earlier study by Williams cited below shows no significant gender differences in sex role attitudes as a result of nonfamily living.

UNIT – IV

WORDS AND EXPRESSIONS

4.1. FIGURES OF SPEECH

A figure of speech is a literary device, in which, language is used in an **unusual or "figured"** way in order to produce a stylistic effect. It can be broken into two main groups: figures of speech that play with the ordinary meaning of words (such as metaphor, simile, and hyperbole), and figures of speech that play with the ordinary arrangement or pattern in which words are written (such as alliteration, ellipsis, and antithesis).

The ancient Greeks and Romans exhaustively listed defined and categorised figures of speech in order to understand how to use language effectively. The name of most figures of speech derives from the original Greek or Latin. Figures of speech that play with the literal meaning of words are called **tropes**, while figures of speech that play with the order or pattern of words are called **schemes.** It can take many forms. A figure of speech can involve a single word, a phrase, an omission of a word or phrase, a repetition of words or sounds or specific sentence structures.

The oldest and still most common way to organise figures of speech is to split them into two main groups namely tropes and schemes. Tropes are figures of speech that involve a deviation from the expected and literal meaning of words. Schemes are figures of speech that involve a deviation from the typical mechanics of a sentence, such as the order, pattern, or arrangement of words. The scheme/trope classification system is by no means the only way to organize figures of speech. But it *is* the most common method, and is both simple and structured enough to help you understand figures of speech.

A. Tropes

Generally, a trope uses comparison, association, or wordplay to play with the literal meaning of words or to layer another meaning on top of a word's

literal meaning. Some of the most commonly used tropes are explained briefly below:

1. Antanaclasis

Antanaclasis is a figure of speech in which a word or phrase is repeated within a sentence, but the word or phrase means something different each time it appears. A famous example of Antanaclasis is Benjamin Franklin's statement that: "We must all hang together, or assuredly we shall all hang separately." In this example, the first time "hang" appears it means "stay" or "stand," while the second time it refers to being "hanged."

2. Hyperbole

A hyperbole is an intentional exaggeration of the truth, used to emphasize the importance of something or to create a comic effect. An example of a hyperbole is to say that a backpack "weighs a ton." No backpack literally weighs a ton, but to say "my backpack weighs ten pounds" doesn't effectively communicate how burdensome a heavy backpack feels. Once again, this is a trope because its effect comes from understanding that the words mean something different from what they literally say.

3. Irony

Irony is a literary device or event in which how things seem to be is in fact very different from how they actually are. Irony is a broad term that encompasses three different types of irony, each with their own specific definition: verbal irony, dramatic irony, and situational irony. Most of the time when people use the word irony, they're actually referring to one of these specific types of irony.

4. Litotes

Litotes is a figure of speech and a form of understatement in which a sentiment is expressed ironically by negating its contrary. For example, "It's not the best weather today" during a hurricane would be an example of

litotes, implying through ironic understatement that the weather is, in fact, horrible. Litotes is pretty simple in the way it works: instead of stating something directly, you state that the contrary statement is *not* true. Typically, the contrary statement will be phrased as some sort of superlative (for example, "he's not the sharpest tool in the shed").

5. Metonymy

Metonymy is a type of figurative language in which an object or concept is referred to not by its own name, but instead by the name of something closely associated with it. For example, in "Wall Street prefers lower taxes," the New York City street that was the original home of the New York Stock Exchange stands in for (or is a "metonym" for) the entire American financial industry.

6. Metaphor

A metaphor is a figure of speech that makes a comparison between two unrelated things by stating that one thing is another thing, even though this isn't literally true. For example, if someone says "it's raining cats and dogs," this obviously doesn't literally mean what it says—it's a metaphor that makes a comparison between the weight of "cats and dogs" and heavy rain.

7. Oxymoron

An oxymoron pairs contradictory words in order to express new or complex meanings. In the phrase "parting is such sweet sorrow" from Romeo and Juliet, "sweet sorrow" is an oxymoron that captures the complex and simultaneous feelings of pain and pleasure associated with passionate love. Oxymoron is tropes because their effect comes from a combination of the two words that goes beyond the literal meanings of those words.

8. Onomatopoeia

Onomatopoeia is a figure of speech in which words evoke the actual sound of the thing they refer to or describe. The "boom" of a firework exploding, the

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"tick tock" of a clock, and the "ding dong" of a doorbell are all examples of onomatopoeia. Onomatopoeia can use real words, made-up words, or just letters used to represent raw sounds (as "Zzzzzz" represents someone sleeping or snoring). Advertising, branding, and slogans often use onomatopoeia: "Snap, crackle, pop." Onomatopoeia can differ across cultures and languages, even when referring to the same sound. A dog's "woof" in English is a dog's "bau" in Italian.

9. Paradox

A paradox is a figure of speech that seems to contradict itself, but which, upon further examination, contains some kernel of truth or reason. Oscar Wilde's famous declaration that "Life is much too important to be taken seriously" is a paradox. At first it seems contradictory because important things are meant to be taken seriously, but Wilde's paradoxical suggestion is that, the more important something is, the more important it is *not* to take it seriously.

People often use the word paradox simply to express their astonishment at something unexpected or enigmatic, but this is a misuse of the word. In the study of logic, paradoxes have a slightly different meaning than the one we cover in this entry. Logical paradoxes are statements that actually do contradict themselves and are therefore unresolvable. The word paradox comes from Greek "Paradoxes" contrary to expectation or strange.

10. Pun

A pun is a figure of speech that plays with words that have multiple meanings, or that plays with words that sound similar but mean different things. The comic novelist Douglas Adams uses both types of pun when he writes: "You can tune a guitar, but you can't tuna fish. Unless of course, you play bass." In the first sentence, Adams puns on the similar sounds of "tune a" and "tuna," while in the second he puts on the two meanings of the word "bass", the musical instrument, and the fish.

Puns are ancient and important. Not only were they present as far back as the ancient Sumerian and Egyptian civilizations, but the writing systems of those civilizations, including Egyptian hieroglyphs, were in fact *based* on systems of punning. Puns are usually used to create humour, but can also be used in non-humorous ways. The word "pun" can be both a noun and a verb. The actual figure of speech is called a pun, while the verb form "to pun" describes the act of *making* a pun. Puns are also commonly referred to using the more technical term *paronomasia*.

11. Rhetorical Question

A rhetorical question is a figure of speech in which a question is asked for a reason other than to get an answer most commonly, it's asked to make a persuasive point. For example, if a person asks, "How many times do I have to tell you not to eat my dessert?" He or she does *not* want to know the exact number of times the request will need to be repeated. Rather, the speaker's goal is to emphasize his or her growing frustration and ideally change the dessert thief's behaviour. It is also sometimes called erotema. It is a type of figurative language and they are questions, which have another layer of meaning on top of their literal meaning. Because rhetorical questions challenge the listener, raise doubt, and help emphasize ideas, they appear often in songs and speeches, as well as in literature.

12. Simile

A simile, like a metaphor, makes a comparison between two unrelated things. However, instead of stating that one thing *is* another thing (as in metaphor), a simile states that one thing is *like* another thing. To stick with cats and dogs, an example of a simile would be to say "they fought like cats and dogs.

13. Synecdoche

Synecdoche is a figure of speech in which, most often, a part of something is used to refer to its whole. For example, "The captain commands one

hundred sails" is a synecdoche that uses "sails" to refer to ships that being the thing of which a sail is a part. A less common form of synecdoche occurs when a whole is used to refer to a part. An example of this is when the word "mortals" is used to mean humans as "mortals" technically includes all animals and plants (anything that dies), so using "mortals" to mean humans is a synecdoche that uses a category to stand in for one of its subsets.

B. Schemes

Schemes are mechanical and they're figures of speech that tinker with words, sounds, and structures (as opposed to meanings) in order to achieve an effect. Schemes can themselves be broken down in helpful ways that define the sort of tinkering they employ. **Repetition:** Repeating words, phrases, or even sounds in a particular way; **Omission:** Leaving out certain words or punctuation that would normally be expected; **Changes of word order:** Shifting around words or phrases in atypical ways and **Balance:** Creating sentences or phrases with equal parts, often through the use of identical grammatical structures. Some of the most commonly used schemes are explained briefly below:

1. Alliteration

Alliteration is a figure of speech in which the same sound repeats in a group of words, such as the "b" sound in: "Bob brought the box of bricks to the basement." The repeating sound must occur either in the first letter of each word, or in the stressed syllables of those words. Alliteration is the repetition of sounds, not just letters. Alliterative words don't have to be right next to each other. Other words can appear between them. Alliteration is found often in poetry and prose, as well as in commercial writing like brand names and marketing taglines.

2. Assonance

A scheme in which vowel sounds repeat in nearby words, such as the "ee" sound in the proverb: "the squeaky wheel gets the grease." Like alliteration,

assonance uses repeated sounds to create a musical effect in which words echo one another. It's a scheme because this effect is achieved through repetition of words with certain sounds, not by playing with the meaning of words.

3. Anadiplosis

Anadiplosis is a figure of speech in which a word or group of words located at the end of one clause or sentence is repeated at or near the beginning of the following clause or sentence. This line from the novelist Henry James is an example of anadiplosis: "Our doubt is our passion, and our passion is our task." Anadiplosis appears everywhere, from literature, to children's books, to famous speeches, to everyday conversation. It is also very common in the Bible. The emphasis created by anadiplosis's repetition of words has the power to persuade, to create a sense of urgency or emotion, as well as to give a pleasing rhythm to text or speech. Anadiplosis is also often used to stretch a logical progression of ideas across three or more clauses, as in the line from the movie *Gladiator*: "The general who became a slave. The slave is who became a gladiator. The gladiator is who defied an emperor."

4. Anaphora

Anaphora is a figure of speech in which words repeat at the beginning of successive clauses, phrases, or sentences. For example, Martin Luther King's famous "I Have a Dream" speech contains anaphora: "So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania..." Anaphora is related to apostrophe, which is the repetition of words at the *end* of successive clauses, phrases, or sentences. The term "anaphora" comes from the Greek for "to carry up or back." The Psalms of the Bible, which contain many instances of anaphora, helped to influence later writers to use anaphora as a way to capture them rhythms and structures of the Bible.

5. Antithesis

Antithesis is a figure of speech that juxtaposes two contrasting or opposing ideas, usually within parallel grammatical structures. For instance, Neil Armstrong used antithesis when he stepped onto the surface of the moon in 1969 and said, "That's one small step for a man, one giant leap for mankind." This is an example of antithesis because the two halves of the sentence mirror each other in grammatical structure, while together the two halves emphasize the incredible contrast between the individual experience of taking an ordinary step, and the extraordinary progress that Armstrong's step symbolized for the human race. Antithesis works best when it is used in conjunction with parallelism (successive phrases that use the same grammatical structure), since the repetition of structure makes the contrast of the content of the phrases as clear as possible. The word "antithesis" has another meaning, which is to describe something as being the opposite of another thing. For example, "love is the antithesis of selfishness." This guide focuses only on antithesis as a literary device. The word antithesis has its origins in the Greek word *antithenai,* meaning "to oppose." The plural of antithesis is *antitheses.*

6. Apostrophe

Apostrophe is a figure of speech in which a speaker directly addresses someone (or something) that is not present or cannot respond in reality. The entity being addressed can be an absent, dead, or imaginary person, but it can also be an inanimate object (like stars or the ocean), an abstract idea (like love or fate), or a being (such as a Muse or god). Apostrophe, the figure of speech, should not be confused with apostrophe, the punctuation mark. The word "apostrophe," which comes from ancient Greek, literally means "turning away," because to perform apostrophe on stage, an actor turns away from the scene to address an absent entity. An apostrophe is often introduced by the exclamation "O," as when Juliet cries out: "O Romeo, Romeo, Wherefore art thou Romeo?" Apostrophe appears most often in poetry and plays, though it can appear in prose literature as well.

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Apostrophe always addresses its object in the second person. Sometimes this address involves the word "you" or the more formal "thou." Other times the "you" is not included, as when the narrator of Herman Melville's story *Bartleby, the Scrivener* ends his tale with the despairing apostrophe: "Ah, Bartleby! Ah, humanity!"

7. Climax

Climax is a figure of speech in which successive words, phrases, clauses, or sentences are arranged in ascending order of importance, as in "Look! Up in the sky! It's a bird! It's a plane! It's Superman!" Climax has the effect of building excitement and anticipation. The device is used in writing of all types, from speeches and songs to novels and plays. The term "climax" also has another meaning: climax, the figure of speech, is different from climax, the moment in a plot when the central conflict of the story reaches peak intensity.

8. Ellipsis

Ellipsis refers the deliberate omission of one or more words from a sentence because their meaning is already implied. In the example, "Should I call you, or you me?" the second clause uses ellipsis. While its implication is "or should you call me," the context of the sentence allows for the omission of "should" and "call." Ellipsis is a scheme because it involves an uncommon usage of language.

9. Parallelism

Parallelism is the repetition of sentence structure for emphasis and balance. This can occur in a single sentence, such as "a penny saved is a penny earned," and it can also occur over the course of a speech, poem, or other text. Parallelism is a scheme because it creates emphasis through the mechanics of sentence structure, rather than by playing with the actual meanings of words.

4.3. IDIOMS AND PHRASES

An idiom is a common word or phrase with a culturally understood meaning that differs from what its composite words' denotations would suggest. For example, an English speaker would understand the phrase "kick the bucket" to mean "to die" and also to actually kick a bucket. Furthermore, they would understand when each meaning is being used in context. An idiom should not to be confused with other figures of speech such as a metaphor, which invokes an image by use of implicit comparisons (e.g., "the man of steel"); a simile, which invokes an image by use of explicit comparisons (e.g., "faster than a speeding bullet"); and hyperbole, which exaggerates an image beyond truthfulness (e.g., like "missed by a mile"). Idioms are also not to be confused with proverbs, which are simple sayings that express a truth based on common sense or practical experience.

An idiom is a phrase where the words together have a meaning that is different from the dictionary definitions of the individual words. In another definition, an idiom is a speech form or an expression of a given language that is peculiar to it grammatically or cannot be understood from the individual meanings of its element. In idioms, usually English learners would have a hard time understanding the real meaning, if they did not have an English idioms dictionary.

English is rich in idioms and has thousands of idioms. Most of English idioms are informal. Idioms are an integral part of the language. It is nothing, but the special use of language. Unless you are proficient in English, you may not understand what an idiom means in a given context. Idioms do not give the literal meaning of the individual words used in the idiom. For example: "a change of heart" would literally mean a heart transplant. However, idiomatically it would mean 'a change in one's attitude or feelings' especially towards "greater friendliness or co-operation". English language has borrowed profusely from other languages of the world, and absorbed and assimilated them. Here are a few such words: **Ad interim** (Temporarily), **status quo** (In the former state), **in cognito** (in disguise),

Téte-á-téte (An intimate private conversation between two). The following are the examples of commonly used idioms around the globe.

- Piece of cake

    Meaning: something that is easy to do.
    Example: Making spaghetti Bolognese is a piece of cake.

- A hot potato

    Meaning: a controversial issue or situation that is awkward or unpleasant to deal with.
    Example: The subject of bullying and fighting in my school is a hot potato.

- Once in a blue moon

    Meaning: very rarely.
    Example: I go to visit my grandfather only once in a blue moon; he lives in a remote farm house.

- A bed of roses

    Meaning: easy option.
    Example: Taking care of my younger sister is no bed of roses; she is very silly.

- Raining cats and dogs

    Meaning: raining very heavily.
    Example: I wanted to go to play outside, but it was raining cats and dogs yesterday.

- When pigs fly

    Meaning: something that will never happen or is impossible.
    Example: William will keep quiet only when pigs fly.

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- Devil's advocate

    Meaning: one who presents a counter argument.

    Example: Hey Jack! You're always playing devil's advocate! Give it a rest and mind your own business.

- Miss the boat

    Meaning: miss the chance.

    Example: Peter wanted to enter the drawing competition, but he was too late to enter, and he missed the boat.

- Apple of eye

    Meaning: someone very precious or dear.

    Example: Every kid in the world is the apple of their parents' eye(s).

- Zip your lip

    Meaning: to stop talking.

    Example: I don't want to hear another sound out of you. Now do as you're told and zip your lip.

4.4. IDIOMS DERIVED FROM NOUNS AND ADJECTIVES

- **Absent minded person - inattentive person.**

    Eg.On account of extreme old age he has turned into an absent-minded person.

- **Acid test - Real test**

    E.g. Poverty may be regarded as an acid test for the friendship of two persons.

- **Animal spirits - natural energy and happiness,**

    E.g. It is an expression of animal Spirits in some persons on the occasion of the festival Of Holi.

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- **An arch look: significant look.**

Eg.The Invigilators in the examination-hall throw an arch look at the examinees who try to commit mischief.

- **Arm's length: safe distance**

E.g. Good students must keep bad boys at an arm's length for their own betterment.

- **Bad Debts: unrecoverable loan**

E.g. It is a hard nut to crack to realize bad debts.

- **Bated breath: checked breath due to fear, or anxiety**

E.g. Seeing the lion coming towards them the children stood with their bated breath.

- **Battle royal: hot controversy**

E.g. It was a battle royal which ensued on deficit financing in the Parliament between the ruling party and the opposition.

- **Bear garden: quarrelsome assembly**

E.g. The scenes of bear garden can be seen here and there at the time of communal disturbances.

- **Beau ideal: model of excellence**

E.g. Motilal Nehru served as a beau ideal wherever he appeared on an occasion.

- **Beggar description: unending account**

E.g. The people who see the Taj Mahal relate a beggar deception of its beauty to others out Of curious interest.

- **Be setting sin: repeating bad habit**

  E.g. It is correct to say that drinking wine, or taking some other intoxicant becomes a besetting sin with some men.

- **Better half: wife**

  E.g. The feelings of understanding and toleration with one's better half are highly needed for a happy married life.

- **Big gun: a man of influence**.

  E.g. These days every man remains in search of a big gun to get his work done.

- **Billet doux: love letter**

  E.g. The young girls are fond of writing billets doux to their lovers.

- **Black art: supernatural practices.**

  E.g. The story of Marlowe's "Doctor Faustus" shows the dominance of black art.

- **Black mail: money got by intimidation**

  E.g. These days it is commonly heard that dacoits get money from rich merchants through black mail,:

- **Black market: llegal trade.**

  E.g. The present government has announced strictest measures to check black marketing.

- **Blue blood: noble blood**

  E.g. Rana Pratap Singh did not bow down because he belonged to the blue blood of Rana family.

- **Bottomless pit: Hell.**

E.g. Satan was punished and was thrown into the bottomless pit by God for his disobedient and sinful acts.

- **Calf love: immature love.**

E.g. It is commonly seen that these days young girls and boys deal in calf love only.

- **Child's play: easy work.**

E.g. It is not a child's play to rise up to the post of Prime Minister of a country.

- **Clean slate: fresh beginning**

E.g. India and Pakistan being neighbouring countries, these is the need of friendly relations on a clean slate.

- **Fool's paradise: entirely fall conception.**

E.g. It is only to live in fool's paradise to expect bright sunlight in rainy season.

- **Promising Youth: capable Youngman**

E.g. Mahatma Gandhi was never a promising youth in his boyhood days.

- **Pros and cons: arguments for and against.**

E.g. Present your pros and cons before the magistrate and wait for his decision

- **A White elephant: highly costly possession.**

E.g. an English wife IS like a white elephant for a middle class Indian.

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4.5. SAME WORDS USED AS OTHER PARTS OF SPEECH

1. Hard

- Rama works <u>hard</u>. (adverb)
- This is <u>hard</u> work. (adjective)

2. Water

- We drink <u>water</u>. (noun)
- They <u>water</u> the plants. (verb)
- This is a <u>water</u> pipe. (adjective)

3. What

- <u>What</u> is your name? (pronoun)
- <u>What</u> time is it now? (adjective)
- <u>What</u>! Are you sure? (interjection)

4. Enough

- We had <u>enough</u> food. (adjective)
- We know <u>enough</u> about space. (adverb)
- Enough is <u>enough</u>. (noun)

5. No

- He is <u>no</u> good. (adverb)
- We have <u>no</u> time. (adjective)

6. Only

- He is my <u>only</u> son. (adjective)
- I was <u>only</u> joking. (adverb)
- Take this <u>only</u> don't hurt me. (conjunction)

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7. More

- There are <u>more</u> women in university. (adjective)
- We work <u>more</u> now. (adverb)
- <u>More</u> will die in the war. (pronoun)

8. That

- I know <u>that</u>. (pronoun)
- <u>That</u> boy is smart. (adjective)
- I know <u>that</u> he will come. (conjunction)

4.6. WORDS OFTEN CONFUSED AND MISUSED

English has a lot of commonly confused words. They look alike, sound alike or, worst of all, look and sound alike but have completely different meanings. Other words look and sound different but are similar in meaning, and it's hard to determine which one is the correct in a given context. Hopefully the following list of pairs of commonly confused words will help you keep them straightened out.

1. Accept vs. Except

Accept (verb) - to receive

- I accepted all my birthday gifts with gratitude.

Except (conjunction) - apart from; otherwise than; were it not true

- When Susan travels, she packs everything except the kitchen sink.

2. Affect vs. Effect

Affect (verb) - to have an effect on; influence; produce a change in; to stir the emotions

- The dog's death affected his owners.

Effect (noun) - anything brought about by a cause or agent; result

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- The new speed limit law had little effect on the speed of the motorists.

3. A Lot vs. Allot

A lot (noun phrase) -many

- A lot of people came to the party.

  "A lot" is always two separate words. "Alot" is not a real word.

Allot (verb) - to distribute, give or assign

- Fifteen minutes were allotted to each of the speakers at the conference.

4. Allusion vs. Illusion

Allusion (noun) - an indirect reference

- *Austin Powers'* movies often make allusions to the *James Bond* films.

Illusion (noun) - a false idea or conception; belief or opinion not in accord with the facts; an unreal, deceptive, or misleading appearance or image

- The magician created the illusion that he was levitating.

5. Awhile vs. A While

Awhile (adverb) - for a while; for a short time

- The guests planned to stay awhile.

A while (noun) - for a short time; when while is used as the object of the preposition (for a while) then the "a" is separated from the "while"

- The guests planned to stay for a while.

6. Bad vs. Badly

Bad (adjective) - not good

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- Your feet smell bad.

Badly (adverb) - not well; in a bad manner; harmfully; incorrectly; wickedly; unpleasantly

- Charlotte plays tennis very badly.
- The people involved in the accident were badly hurt.

7. Borrow vs. Lend

Borrow (verb) - to take or accept something for a short time with the intention of returning it to its rightful owner

- May I borrow a pencil, please?

Lend (verb) - to give something for a short time with the intention of getting it back

- Would you please lend me a pencil?

7. Breath vs. Breathe

Breath (noun) - air taken into the lungs and then let out

- Take a deep breath.

Breathe (verb) - to inhale and exhale

- Just calm down and breathe.

8. Complement vs. Compliment

Complement (noun) - that which completes or brings to perfection; (verb) - to make complete

- Red wine is a nice complement to a steak dinner.

Compliment (noun) - something said in admiration, praise, or flattery; (verb) - to pay a compliment to; congratulate

- She gave me a nice compliment when she said I looked thin.

8. Desert vs. Dessert

Desert (verb) - to forsake or abandon; to leave without permission; to fail when needed

- Soldiers should not desert their posts.

Desert (noun) - dry, barren, sandy region

- The largest desert in the world is the Sahara.

Dessert (noun) - a sweet course served at the end of a meal

- Fruit makes a healthy dessert after lunch or dinner.

9. Elicit vs. Illicit

Elicit (verb) - to draw forth; evoke

- The teacher elicited answers from the students.

Illicit (adjective) - unlawful; illegal

- The teacher discovered illicit drugs in a student's desk.

10. Lead vs. Led

Lead (noun) - a heavy, soft, malleable, bluish-Gray metallic chemical element used in batteries and in numerous alloys and compounds

- I think it was Mrs. White in the billiard room with the lead pipe.

Led (verb) - past tense and past participle of the verb "to lead"

- The two coaches have each led their teams to numerous championships.

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11.   Lose vs. Loose

Lose (verb) - to become unable to find; to mislay; to fail to win or gain

- Did you lose your glasses again?
- How many games did your team lose last season?

Loose (adjective) - not tight; giving enough room

- I've lost twenty pounds, and now these jeans are really loose.

12.   Precede vs. Proceed

Precede (verb) - to be, come, or go before in time, place, order, rank, or importance

- The election of a new president precedes his inauguration.

Proceed (verb) - to advance or go on, especially after stopping

- After your first assignment has been completed and approved, you may proceed to the second one.

13.   Principal vs. Principle

Principal (noun) - a governing or presiding officer, specifically of a school; (adjective) - first in rank, authority, importance, degree, etc.

- The student's parents had to have a meeting with the principal.

Principle (noun) - a fundamental truth, law, doctrine, or motivating force, upon which others are based

- The student's parents thought that they had instilled stronger moral principles in their son.

14.   Site vs. Sight

Sight (noun) - something seen, a view, field of vision

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- She was a sight for sore eyes.

Site (noun) - a piece of land considered for a specific purpose

- The corner lot was a perfect site for the new shopping centre.

15.   Stationary vs. Stationery

Stationary (adjective) - not moving or not movable; fixed or still

- I rode the stationary bike at the gym for an hour.

Stationery (noun) - writing materials; specifically, paper and envelopes used for letters

- My grandmother has given me a lot of stationery over the years. I think she wants me to use it to write her.

UNIT – V

ANALYSIS OF ERRORS IN ENGLISH

5.1. ANALYSIS OF GRAMMATICAL ERRORS

A language is not used perfectly by the native speakers as well as the foreign learners. We must make a thorough study of the good harvest errors with a view to eradicate them in daily usages. The language we speak should be chaste. Some of the errors even go unnoticed and unrealised. Only if the error is found, we can find out the remedy. Mrs. Malaprop is remembered today for the errors she committed in the use of English. Errors are of three types. They are pronunciation errors, lexical errors and grammatical errors.

A. Errors in pronunciation

The interference of the mother tongue makes us to commit errors in pronunciation. There is no one to one correspondence between the spelling and the pronunciation. Some of the letters are left silent and this adds to our problem. Then, it come the ignorance or pronunciation rules. The native accent is imprinted on the language. That is why we have different kinds of English today. It is very difficult to achieve the Received Pronunciation (RP). But it is enough if we speak intelligible English.

B. Lexical Errors

Lexical errors are mostly committed by foreign learners of English. This is due to poor vocabulary on the part of the speaker. It is here that Malapropism creeps in. e.g. Pinnacle as pine apple. The usage of the words is not understood properly. If we increase our vocabulary, this error can be eradicated. Working vocabulary will be increased, when we read a number of useful books or magazines.

C. Grammatical Errors

Grammatical Errors is the most serious of all the three types of errors. This is committed due to our ignorance of grammatical rules. These errors distort

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the language. This can be rectified by mastering at least one grammar book. This error should be avoided in our speech and writing at all costs.

ANALYSIS AND CLASSIFICATION OF ERRORS IN GRAMMAR

Any beginner in the learning of grammar will know that there are eight parts of speech. Errors are not possible in the use of interjections. So error lies in the first seven parts of speech. To categorise errors, we need a grammatical terminology.

1. Errors in the Use of Nouns

A noun is the name of a person, place, thing or state. Though it is commonly used, we commit errors in making use of them. Three types of errors creep in nouns. They are.

a. Errors in the formation of nouns

There are certain nouns that do not have plural forms. For example, words like scenery, furniture, bread, etc. should not be used in the plural by adding –s or –es. Some of the nouns are singular in form. But they should not take a singular verb. For example: the cattle are gazing. Some of the nouns which are plural in form should take singular verbs. For example: the news is good.

b. Errors in the use of nouns functioning as adjectives

These words normally refer to a number or weight or measurement or amount. E.g. a hundred rupee note

c. Errors in the use of the right noun

'Pants' cannot be used in the place of trousers, similarly Poetry for poem, females for women, cousin brother for cousin etc.

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2. Errors in the use of Pronouns

A pronoun is a word used as a substitute for a noun. The personal pronoun in its subject form is used 'is' in a sentence beginning with 'it'.

E.g.

"It is I" is grammatically correct. It is me is not so, though it is accepted in the spoken idiom. The object form of a personal pronoun is used after a verb or preposition.

3. Errors in the use of Adjectives

An adjective is a word that qualifies a noun. Adjectives of quantity like all, some, much, little, enough, etc. are used before singular uncountable nouns.

Errors crop up when we make use of the degrees of comparison for the adjective. The comparative degree should be followed by the marker than. Double comparative like more happier should not be used. Comparative adjectives like junior, superior, anterior, etc. should not be followed by 'than'. They should be followed by 'to'

For example: Kumari is junior to Ninja

The superlative degree of an adjective is preceded by the definite article 'the'. Double superlatives should not be used 'older' and 'elder' are normally confused. 'older' is a word used in respect of age and 'elder' shows seniority.

For example: He is older than I, he is elder to me

4. Errors in the Use of Verbs

A verb is a word referring to action. Agreement between a verb and its subject is known as concord. A singular subject takes a singular subject and a plural subject takes a plural verb. But there are exceptions to this rule. If two nouns are joined by 'and' and refer to one person or one idea, a singular verb should be used. E.g. The poet and scholar has come.

5. Errors in the use of Adverbs

An adverb is a word modifying a verb or an adjective or an adverb. The adverb of manner should be used after intransitive verbs or the objects of transitive verb of the first auxiliary verb or before transitive verb. The adverb of degree 'too' should be followed by an infinitive verb. For example: The deer runs fast, It is too heavy to lift

6. Errors in the use of Prepositions

A preposition is a word that accompanies a noun or a pronoun. It rings out the correct meaning of the words. The nouns and pronouns used after preposition should be in the object form: me, us, you, him, her, it, and them. It is wrong to make use of prepositions after transitive verbs. For example, 'he answered to the question' is wrong. It should be 'he answered the question'.

7. Errors in the use of Conjunctions

A conjunction is a word that joins words, phrases and clauses. Some conjunctions are used in pairs. For example: not only…. But also, either … or, neither… nor, etc. they are known as correlatives. They should not be separated. For example: he is not only cunning but also wicked.

5.2. COMMON MISTAKES/ERROR IN SPELLING

Depending on whether you are a native speaker or not, the English language can either be hard or simple to learn. Most non-native speakers consider it hard to learn especially in situation where they get introduced to the same at a very late stage in life. In as much as the native English speakers are assumed to have an easier time with the English language, not everyone can claim to have mastery on the same. As a matter of fact, most of them speak the language without a proper consideration on the grammar and words work.

Depending on what are your preferences, you can choose to either learn the British or the American English versions which are the most popular. Other versions include: the Canadian version, the Australian and the New Zealand version to name but a few. All these versions are slightly different from one another in terms of their grammar rules and in some case the spelling of words. To a typical non-native, all these can be overwhelming and confusing at the same time. This makes it hard for anyone who is willing to learn the language. In fact, some people attribute their countless mistakes to having such disparities in the versions. In this section, we'll pay much of our attention to the Indian people as we try to explore some of the common mistakes they make in relation to the English language.

Get vs. Gets

A very common mistake made by the Indians which sees them adding the word "s" to words unnecessarily.

Example: Unless you **gets** your act right

This is wrong. Unless the words "you" is replaced by "he" and "your" replaced by "his". Better yet you can drop the letter "s" from **"gets"**.

Their vs. There

More often than not, these words are misused. "Their" refers to people whereas "there" is used to refer to places.

Example: I have been **there**.

They came with **their** goods.

Misuse of a comma

The main purpose of a comma in a sentence should be to indicate a pause in a long sentence or split a list of items mentioned. When a sentence is split, it accounts to the misuse of a comma.

Example: It takes him all day**,** to drive home.

This is referred to as sentence splitting and is in fact wrong. The comma basically confuses the sentence and creates what is commonly referred to as sentence fragments.

Blunder vs. Mistake

These two words basically mean the same thing and can never be used in a sentence at the same time.

Example: You have made a **blunder mistake**

This is wrong because the sentence actually means, "you have made a **mistake**." It can either be "You have made a **mistake**" or "You have made a **blunder**".

More vs. Better

At no point should they be used together in a sentence.

Example: This could never have turned out to be **more better**.

The word better in itself implies superiority hence the use of the word "more" in the sentence is seen as being unnecessary.

Does vs. Do

"Does" is used in singular form while "Do" indicates the plural nature of the subject.

Example: Why **does** he bother you a lot?
             Why **do** they bother you a lot?

Which vs. That

One of the most popular mistakes that cuts across all nationalities. "That" should be used as a restrictive pronoun while, "Which" should be used as a relative pronoun to imply the available options. In a nutshell, "Which" defines and "That" limits.

Example: I never watch movies **that** are not HD. This means that you limit yourself to HD movies.

I only watch HD movies **which** are available on DVD. It means that you can watch HD movies available on DVD and do not have to download them.

Who vs. Whom

As a subjective pronoun, "Who" is used in situations where a pronoun acts as the subject of a particular sentence. On the other hand, "Whom" is used as an objective pronoun and used whenever a pronoun acts as an object in a sentence.

Example: **Who** is she?
To **whom** was the assignment given?

Putting a comma before the word "that"

This is a very common grammar mistake made by Indians. There is a school of thought of the opinion that, "that" should never have a comma before it while other provide for some discretion in certain scenarios.

Example: I did not think that they were wrong.
This is wrong.

Un-capitalized words at the beginning of a quotation mark

Every time you start a quotation mark, it must be followed by a capital letter.

Example: He said, "Get up and head to school."

Forgetting to put a question mark

This mostly happens in sentences that do not begin with "Why", "What", "How", "Who", and "When".

Example: Are they not going to come back.

That is wrong. The sentence needs to end with a question mark.

Place vs. Plaice

This is a very common spelling mistake. "Place" refers to a certain location or position while "Plaice" is some type of fish.

Example: He took the first **place**.
            Who needs a **plaice**?

Accept vs. Except

When spoken, these words sound almost the same and can be confusing to non-natives. "Accept" means to agree to take something that's being offered while "Except" means with the exclusion of something.

Example: Kindly **accept** this as a token of appreciation.
            The book is new **except** the cover.

Its and it's

"Its" is used to show possession while "it's" is the short version of "it is".

Example: **It's** broken.
            The vehicle broke **its** windscreen.

Envy vs. Jealousy

"Envy" is used to imply the pursuit to someone else's success whereas "jealousy" has a much more negative meaning implying a fear of competition.

Example: I **envy** you with all your success.
            His **jealous** nature contributed to his poor judgement.

May vs. Might

"May" is normally used to imply a possibility while "Might" refers to uncertainty.

Example: Two shots **may** get you drunk.

It **might** rain today.

Fewer vs. Less

"Fewer" is mostly used on items that can be counted while "Less" is used for hypothetical quantities.

Example: Today, the market has **fewer** people.

Last year the company was **less** successful.

Since vs. Because

"Since" refers to time while "Because" is used to refer to causality.

Example: **Since** I started drinking, I've lost around 10 cell phones.

Because I'm highly intoxicated, I'll not drive.

Bring vs. Take

The use of these two words basically depends on whether the object is moving towards or away from you.

Example: **Take** this to your mother.

Bring it to me.

Averse vs. Adverse

"Adverse" is used to refer to unfavourable while "Averse" refers to the state of being reluctant.

Example: The **adverse** effects of tobacco.

A good number of people are **averse** to sleep at work.

5.3. COMMON MISTAKES/ERROR IN PRONUNCIATION

Error Type 1: The Schwa Sound /ə/

That is not only a problem for Indian learners, but also for all learners regardless of their background. For example, the word [available] has 3 schwa sounds, 2 of which are spelled as [a], which leads the learners to pronounce it as /a/.

This affects the rhythm and intonation of English. Educationist usually recommends pronunciation teachers to teach the IPA (International Phonetic Alphabet), so that the learners can use it to identify the schwa sounds in a word. It wouldn't take too long before the students realize that the schwa sound is quite common and worth paying extra attention to it. For Example: wond**erfu**l; char**acter**ize; d**e**vel**o**pm**e**nt; s**u**ggesti**o**n etc

Error Type 2: /ɔ: /

Indian learners seem to replace the long vowel **/ɔ: /** with **/ɑ/.** Instead of moving the lips to the front in a square shape, they keep the lips sort of idle and open the jaw slightly wider than it should be open which causes the tongue to go down too low. The focus here should be on the lips moving forward in a square shape with the jaw slightly open. Now, since vowel **/ɔ: /** is often pronounced as **/ɑ: /** in American English except when it's followed with a /r/, this is not considered to be a major error. For Example: **Order**; b**o**rn; sw**o**rd; c**ou**rt; d**o**rmitory; s**ou**rce etc

Error Type 3: /eɪ/

That is a fairly common problem among all learners of English especially Thai, Vietnamese, Chinese and of course Indians. To pronounce vowel **/eɪ/** correctly, the learners have to glide their tongue from one position to another. The tongue starts from a close-mid (jaw slightly open, tongue high) position with /e/ to close (jaw closed, tongue very high) with /j/. Indian learners, like many others, find it difficult to perform the glide and alter the position of the tongue during pronouncing the vowel /eɪ/.

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For example: n**a**me; d**a**te; w**ai**t; tr**ai**n; gr**ea**t; s**a**me; w**a**ge etc

Error Type 4: /oʊ/

Like **/eɪ**/, this vowel is classified as a diphthong. This means that the learners have to produce two sounds at the same time, a vowel /ɔ/ or /o/ and a consonant /w/. Indian speakers only pronounce vowel /ɔ/ and leave consonant /w/ out. Their lips stay idle and do not form a tight circle at the end of the sound as they should. For example: wr**o**te; **o**ld; b**oa**t; c**oa**t; m**o**de; r**oa**d; sh**ow**ed etc

Error Type 5: /w/

Mainly when it occurs before vowels /ʊ**/, /i/ /ɪ/ or /e/,** Indian learners confuse /w/ for /v/.Again, consonant /w/ requires that both lips move forward to form a tight circle and when the lips stay idle and the lower lip somehow touches the upper teeth, the result is a sound that is similar to /v/. For example: **w**ould; **w**ith; **w**omen; ; **wh**eel; **w**omb; mo**v**ing etc

Error Type 6: Voicing and de-voicing

Like Arabic speakers, Indian learners mispronounce /p/ at the beginning of words by voicing it (not consistently however) as a /b/. Ironically, they mispronounce /b/ at the end of words by de-voicing it as a /p/.Similarly, /t/ and /k/ may sound like /d/ and /g/ respectively at the beginning of words.

For example:

/p/ at the beginning: **p**ast; **p**ardon; **p**eel; **p**oured etc,

/b/ at the end: ro**b**; For**be**; cur**b**; bul**b**; gra**b** etc,

/t/ at the beginning: **t**ime; **t**all; **t**oe; **t**urtle etc,

/k/ at the beginning: **ch**aracter; **K**arma; **c**arpet etc

Error Type 7: /θ/-/ð/

Both of these consonants require that the speakers place the tip of the tongue between the teeth and let the air escape through a little gap between the tongue and teeth but Indian learners, like most learners of English, seem to find this quite difficult to manage. What happens then is that they keep their tongue inside and press the tongue tip against their teeth resulting in /t/ instead of /θ/ and /d/ instead of /ð/. For example: **th**ink; bo**th**; fa**th**er, **th**at; mo**th**er; wea**th**er etc

Error Type 8: /s/ and /z/

That is not a very common problem for Indian learners who may confuse /z/ for /ʒ/ or /ʤ/ and /s/ for /ʃ /. It depends on what comes before or after /s/ and /z/. Since the tongue tip in Hindi is often curled back when producing consonants, it comes into contact with the soft palate resulting in /ʃ / instead of /s/ and /ʒ/ instead of /z/. The /s/ and /z/ in English require that the tip contact the alveolar ridge just behind the upper teeth, hence the confusion between the /s/ and /ʃ / or /z/ and /ʒ/ or /ʤ/.

For example: /z/: ha**z**ard; **z**ebra; **z**ero; re**s**ervation; musical etc,

                          /s/: **s**ue; **s**oon; **s**uit; **s**uper etc

Error Type 9: /l/

Due to the tongue tip's curl, the /l/ in Hindi is quite different from that in English. In the case of the English /l/, the tongue body is low and only the tip is pressed against the alveolar ridge while air is freely flowing out through the gap between the sides of the tongue and the upper teeth. In the case of the Hindi /l/, the tongue body is higher, the tongue tip is pressing against the area between the soft palate and alveolar ridge, and so the stream of air is more restricted as a larger area of the tongue is already in contact with the upper teeth. For example: **L**ike; **l**ove; ca**ll**; fa**ll**en; so**l**d; dea**l**; fie**l**d etc

Error Type 10: /r/

In Hindi, the [r] has the same quality as the /t/ (the tap) in English. The tongue tip quickly taps the alveolar ridge. The American /r/ does not allow any contact between the tongue tip and the roof of the mouth. The root of the tongue moves back and rises until the sides of the tongue touch the gum above the upper teeth. The tongue tip curls back and lips move forward at the same time. The British /r/ on the other hand is always silent at the end of the words and between a vowel and a consonant. Indian learners often do pronounce the silent /r/. For example: **r**oad; co**r**d; pa**r**k; o**r**dina**r**y; lette**r**; fi**r**st etc

Error Type 11: /t/ and /d/

Due to the fact that the tongue tip is curled back in Hindi, it gives a different quality to voiced and voiceless consonants including /t/ and /d/. Like many English consonants, /t/ and /d/ are produced by pressing the tongue tip against the alveolar ridge.

For example: /t/: **t**ime; **t**ur**t**le; be**tt**er; par**t**y; cer**t**ify; shor**t** etc

                      /d/: **d**og;

5.4. COMMON MISTAKES/ERROR IN SPEAKING

According to a research, India has the second highest number of English speaking population in the world. It is a second language for a vast majority of people. In a country where many regional languages are used, a lot of errors creep into the grammar and vocabulary of an average English speaker in India.

Speaking in English as a non-native speaker has its own set of problems. Grammatical errors come in many forms and can easily confuse and obscure meaning. Some common errors are with prepositions most importantly, subject verb agreement, tenses, punctuation, spelling and other parts of speech and prepositions are confusing and significant in sentence

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construction. The following are some of the mistakes Indians commonly make, while speaking in English.

- While introducing oneself, it is usually observed that the users mix up both the possessive pronoun 'myself' and the subject pronoun 'I'

    Incorrect: Myself I am Suresh babu.
    Correct: I am Suresh babu.

- Present continuous tense cannot be used for pragmatic situations such as this. Simple present tense should be used.

    Incorrect: I am having four brothers and three sisters.
    Correct: I have four brothers and three sisters.

- Do not should not be used after the subject pronoun (He, She, It).

    Incorrect: He do not have a laptop.
    Correct: He does not have a laptop.

- The helping verb does is used at the beginning and the main verb have denotes possession or ownership.

    Incorrect: Does she has a car?

    Correct: Does she have a car?

- Saying "That only" was the wrong way to emphasize what the speaker has already said.

    Incorrect: That only, she is very arrogant.
    Correct: That was what I said. She is very arrogant.

- Phrases that can be used: Month before last, Day before last, Week before last.

    Incorrect: Last before year she got very good marks.
    Correct: Year before last she got good marks.

- The helping verb 'did' is followed by the present tense of the verb and not the past tense form.

  Incorrect: He did not wrote the test last week.

  Correct: He did not write the test last week.

- The meaning of the verb cope is to manage. 'Cope' is followed by the preposition 'with' and never followed by 'up'. Even professionals commit this error.

  Incorrect: I cannot cope up with this pressure.

  Correct: I cannot cope with this pressure.

- We can say "by car", "by bike", "by bus", "by train" and "by flight". However, we cannot say "by walk", as it is the "foot" which is being used to travel and not "walk".

  Incorrect: I came to office by walk.

  Correct: I came to office on foot.

  Incorrect: What is the time in your watch?

  Correct: What is the time by your watch?

- While comparing two individuals/things than is followed by the pronoun that.

  Incorrect: The price of this mobile phone is higher than yours.

  Correct: The price of this mobile phone is higher than that of yours.

- In plural form, it is always mothers-in-law, brothers-in-law, sisters-in-law.

  Incorrect: His son-in-laws have come home.

  Correct: His sons-in-law have come home.

- All the hair on one's head is considered uncountable and so, "hairs" is almost always incorrect.

  Incorrect: He has white hairs.

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Correct: He has grey hair.

5.5. COMMON MISTAKES/ERROR IN READING

It is enlightening to closely scrutinize the student's exact reading errors. We can learn much about how the child is reading and what skills he may lack from the types of mistakes he makes. The struggling student's errors are the symptoms of the underlying deficiency in a specific skill. However, the child or student does not understand why they are making reading errors. For them reading is just hard and they make mistakes. The struggling reader does not recognize what they are doing incorrectly or realize the specific skills they need to acquire to develop proficient reading. Therefore, it is our job as teachers to learn from their mistakes identify the specific deficiencies and help them build the necessary skills.

Individuals who struggle with reading vary greatly in the specific skills they are lacking. For example, one student may have poor phonemic awareness, not know the sounds and not be processing print phonetically. Instruction would need to directly establish all fundamental skills to develop the proficient phonologic pathways. Another student may be 'sounding out' words but struggling with some of the complexities because their code knowledge was incomplete. This student would need to learn the complexities and strengthen phonologic processing. Another reader may only have difficulty with multisyllable words. Another individual may decode perfectly but not pay attention to or understand what they read so would need direct work on developing comprehension strategies.

The following examples show common errors made by children and students who struggled with reading and the types of problems these errors may indicate. Once again, it is not a single error but the patterns of repeated mistakes that are informative. All these examples came from actual experiences with students who struggled with reading. While each student is unique, these types of errors are common with struggling readers. Although these listed examples may not apply to your student, they illustrate how we can gain valuable information from a student's errors. For descriptive

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purposes, the errors are grouped into categories. These are not clear-cut categories and overlap is common. For examples 'whole word' readers often are not tracking and often do not know their sounds.

Whole Word Errors

These types of errors occur when the student is attempting to 'see' or 'visually recognize' entire words as a unit instead of processing the print by sound. The student tries to recognize the overall visual appearance of the word. Often the words 'look similar' to words the student has already learned as 'sight' words. Words usually contain some visually similar letters or structure. Frequent 'whole word' type errors indicate the student is not processing print phonetically. Examples of 'whole word' type errors include:

- Exit as next
- Every as very
- Simple as smile
- Sprout as poured
- Roam as more
- Dim as made
- Years as yours

Word Guessing Errors

Frequent 'word guessing' errors are somewhat similar to 'whole word' errors because the student is not processing print phonetically. In 'word guessing' the student often only looks at the first letter and then guesses a word. Frequently, errors are completely 'off'. Sometimes a recently used word will be used or a word will be guessed from an illustration. Sometimes the student will look at you (instead of the print) and in quick succession chant several options. Word substitutions are considered 'word guessing' errors as the student is not reading the print but instead guessing their own word from context. Occasionally these are the 'I have absolutely no idea where that come from' type errors. These types of word guessing errors are closely associated with students who do not process print phonetically and instead

are relying on 'whole word' visual recognition techniques. There is usually overlap between 'whole word' errors and 'word guessing' errors. Examples of 'word guessing' errors may include:

- Pencil as pear
- Spoil as special
- Hound as hundred
- Gentle as Giant
- Hound as hundred
- True as tunnel
- Plenty as prehistoric

- Chart as chimp (read a book with the word 'chimp' so now says 'chimp' for words starting with 'ch')
- Value as Valentine (because it is February and student was recently exposed to 'Valentine')
- Shell as shark (because there was an illustration of a shark on the page)
- Never as nurse (because there was an illustration of a nurse on the previous page)
- Stir as shirt (student looking up at me while guessing various words)
- Angry as mad or class as School (word substitutions guessed on context instead of reading print)

<u>Tracking Errors</u>

These errors can sometimes appear similar to 'whole word' errors. The distinction is that the student appears to be attempting to sound out words. However, they are not properly tracking left-to-right. The words they say often contain the same sounds but are out of order. These tracking errors are closely related to 'whole word' processing. If the student looks at the word as a 'whole' instead of processing correctly in an orderly left to right manner they frequently 'mix up' the sounds within the word. Improper tracking is a symptom of whole word processing. Students can also make tracking errors if they are 'hopping' around looking for familiar bits and

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pieces that they 'recognize'. These types of errors indicate the student need to develop proper left to right directional tracking. Examples of tracking errors include:

- Was as saw
- No as on
- Slip as spill
- Step as pest
- Lots as lost
- Slot as lots

Lack of Code Knowledge/Difficulty with Complexities

When the student makes frequent errors or has difficulty with words that contain vowel combination and r-controlled vowel combinations it often indicates they lack knowledge of the complete phonemic code. If the student did not know the complexities in isolation and has difficulty reading words that contain these sounds, often the student needs is some direct instruction and practice in these sounds. These students sometimes read correctly and accurately with the basic sounds and are attempting to sound out words but lack the complete code knowledge therefore struggle with the complexities. Examples of difficulty with code knowledge include:

- A classic example of lack of code knowledge is exhibited by many young beginners when they learn t=/t/, h=/h/ but are not yet taught th=/th/. They frequently make errors, reading 'that' as /t/ /h/ /a/ /t/ or 'the' as /t/ /h/ /e/. Similarly they read 'sh' as /sss/ /h/ instead of /sh/.
- Mispronunciations where the sounds of vowel combinations are sounded out separately such as
  - ➤ Sound as /s//o/ /u/ /n//d/
  - ➤ Tease as /t/ /ee/ /a/ /z/
  - ➤ Compete as /k//o//m//p//e//t/ /ee/
- Difficulty with words that contain complexities when simple code is read accurately and easily

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- Lack of knowledge of the alternate sounds, for example every time the student comes across 'ow' they use the /ow/ sound and do not know and apply the /oa/ sound
- Student will start sounding out the word and then 'word guess' because they don't have knowledge to sound out correctly

Consonant Cluster Errors

These errors occur primarily with common 'blended clusters' such as s-st, st-str, d-dr, c-cl, c-cr, t-tr, g-gr, f-fr and ending clusters p-mp, and d-nd. In these types of errors the student will insert the 'blended cluster' sounds into words even when it is NOT present. These type of errors occur frequently in students who were taught consonant clusters as a unit (student learned the consonant cluster as a unit such as st, str, tr, mp, gr, fr, dr...) The student consequently 'sees' and processes the blended sounds even when they are actually not present in a word. Often the student will look at the word several times repeating the same error. Examples of 'consonant cluster' errors include:

- flip as flimp
- clip à climp
- cap à camp
- stiff à striff
- gab à grab
- tying à trying
- dip à drip

Attention to Detail Errors

These types of errors are when the student does not pay close attention detail, carefully processing all the letters in order. Attention to detail is closely associated with proper tracking and correct phonologic processing. The 'attention to detail' errors are when the student misses bits and parts of the word. Consonant cluster errors are a type of attention to detail error. Sometimes the student will be sounding out the words correctly but

misses parts. The 'fast and sloppy' readers often make frequent errors with the details. Examples of attention to detail errors include:

- inspect à insect
- father à farther
- must à most
- son à soon
- explain à exclaim
- explore à explode
- invent à invert
- powder à power
- retorted à reported

Word Family Errors

These errors occur when the student inappropriately 'pulls' common word families out of words when they are reading. Hopping around looking for 'word families' that they recognize also confuses proper tracking. Often in these errors you can recognize the inappropriate use of 'word family'. Examples include:

- train à into
- page à /p/ /ag/ /ee/
- training à /tr/ /in/ /ing/
- managerà/man//ag//er/
- stream à /str//ee//am/
- indicate à /in//dic//at//ee/

Difficulty with Multisyllable Words

These types of errors occur when the student appears to sound out and accurately read the shorter words without problem and yet struggles with multisyllable words. If fundamental reading skills are established (processed phonologically, knows sounds, tracks correctly) then often the student simply needs instruction in handling these more complex multisyllable

words. Errors with multisyllable words tend to include missing or changing parts of the word, dropping or adding sounds inappropriately, difficulty putting the words together and general trouble handling the longer words. Examples of multisyllable errors include:

- inconsistent à inconstant
- opportunity à oppority
- eliminate à elimate
- committed à commititated
- determine à deterimmine

Slow Processing

If the student is 'sounding out' words but the phonetic decoding is slow and difficult, it may be that the reader is relying on indirect processing to phonologically process the print. For efficient reading the student needs to automatically convert print to the correct sound. If the student must first recall another word that contains the sound, extract the correct sound and then apply it to the new word, it involves slow indirect 'long way' processing pathways. While the student is able to extract the necessary sound knowledge it takes lots of effort. In this case the student needs to practice the direct print=sound relationship so the print can be processed rapidly and efficiently. In addition, once correct phonologic processing is established it still takes repeated practice of each word to develop fluency. Remember fluency is build word by word and requires repeated phonologic processing. Practice is necessary to build this 'fast' fluent reading.

Blending Difficulty

Difficulty blending is evident by the 'choppy' or 'segmented' sounding out. The sounds are said broken apart instead of being blended smoothly together. The 'choppy' sounding out is usually very noticeable. Sometimes the student says all individual sounds correctly but because they are separated they are not able to combine them back together. The student needs to learn to smoothly blend sounds. Have them take a deep breath

before starting and if necessary sing the word. Directly teach smooth blending.

Fast and Sloppy

This is where students appear to be rushing through the reading, moving so fast and careless they miss entire words and sections. When they slow down their accuracy and reading improves dramatically. They appear to have necessary skills but are in too much of a hurry to apply them. These types of 'going too fast' errors often correspond with the personality of certain students. They are simply in too much of a hurry to be careful. These types of students simply need training in careful reading! These students have the necessary skills, they simply have to slow down and apply their skills. Guided reading, where you stop the student at every error is the best way to help these students develop careful reading skills. Impatient individuals usually do not like to stop so forcing them to stop and go back usually motivates them to improve their accuracy!

Letter Confusion

Letter confusion is most commonly encountered with the visually similar letters b - d - and p. For example:

- big à dig
- drag à brag
- brown à drown

Letter confusion with other letters can also be created by certain writing styles. For example loopy cursive crossover print can create confusion with additional letters. The loopy cursive writing can create confusion between i-j-l. When curves and loops are added, i-j-l, these letters which are distinct under normal block print also become visually similar. Loopy writing of k & h as k-h can create confusion not just between k-h but also with ch-ck. As a result, some students who learn these loopy cursive crossover styles will make errors such as:

- ask à ash
- much à muck
- mash à mask
- racket à rachet

Remediation for these letter confusion errors is to have the student repeatedly print the letters with proper formation in normal block style print. While print or font style is usually irrelevant for skilled readers it can create additional difficulty in students who are learning the printed language.

Memorization of Text

Many intelligent youngsters can easily memorize text. It appears the child 'reads' the text perfectly. However, when you observe the child you notice he is not looking at the print when he says the words. To read the child must be processing print. If his bright eyes are not focused on the print, he is NOT reading! This is especially common in kindergarten and first grade where students are given simple stories with repetitive text and then repeatedly group chant the story. Check if your child focuses on the correct text as he 'reads'. Notice if he can only 'read' books he already 'knows', tells the story from the pictures and if he is on the incorrect page as he 'reads' the text to you. I know a highly intelligent young boy who can memorize an entire book after hearing it one time. If you suspect your bright child is simply memorizing text, check their reading skills by having him read new material, without pictures or repetitive text.

5.6. COMMON MISTAKES/ERROR IN WRITING

1. Subject-Verb Agreement Errors

The subject and verb of a sentence must agree with one another in number whether they are singular or plural. If the subject of the sentence is singular, its verb must also be singular; and if the subject is plural, the verb must also be plural.

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Incorrect: An important part of my life has been the people who stood by me.

Correct: An important part of my life has been the people who stood by me.

2. Sentence Fragments

Sentence fragments are incomplete sentences that don't have one independent clause. A fragment may lack a subject, a complete verb, or both. Sometimes fragments depend on the proceeding sentence to give it meaning.

Incorrect: He gave his mother an extravagant gift after the argument. In spite of everything.

Correct: In spite of everything, he gave his mother an extravagant gift after the argument.

3. Missing Comma after Introductory Element

A comma should be used after an introductory word, phrase, or clause. This gives the reader a slight pause after an introductory element and often can help avoid confusion.

Incorrect: In case you haven't noticed my real name doesn't appear in the article.

Correct: In case you haven't noticed, my real name doesn't appear in the article.

4. Misusing the Apostrophe with "Its"

You use an apostrophe with it's only when the word means it is or it has. Without the apostrophe, its means belonging to it.

Incorrect: I don't believe its finally Friday.

Correct: I don't believe it's (it is) finally Friday.

5. No Comma in a Compound Sentence

A comma separates two or more independent clauses in a compound sentence separated by a conjunction. The comma goes after the first clause and before the coordinating conjunction that separates the clauses.

Incorrect: The man jumped into a black sedan and he drove away before being noticed.

Correct: The man jumped into a black sedan, and he drove away before being noticed.

6. Misplaced or Dangling Modifier

A misplaced modifier is a word, phrase, or clause that is improperly separated from the word it modifies or describes. Sentences with this error can sound awkward, ridiculous, or confusing. A dangling modifier is a word or phrase that modifies a word not clearly stated in the sentence.

Incorrect: While walking on the sidewalk, Mary found a sparkly girl's bracelet.

Correct: While walking on the sidewalk, Mary found a girl's sparkly bracelet.

7. Vague Pronoun Reference

A pronoun can replace a noun, and its antecedent should be the person, place, or thing to which the pronoun refers. A vague pronoun reference (including words such as it, that, this, and which) can leave the reader confused about what or to whom the pronoun refers.

Incorrect: When Jonathan finally found his dog, he was so happy. (The dog or Jonathan?)

Correct: Jonathan was so happy when he finally found his dog.

8. Wrong Word Usage

There are a variety of words and phrases that are commonly confused and misused in sentences. Using them incorrectly can change the meaning of the sentence or simply reflect carelessness on the writer's part. There are hundreds of these commonly confused words, so when in doubt, always check the definition and correct spelling of the word.

Incorrect: She excepted his offer to drive her home.
Correct: She accepted his offer to drive her home.

9. Run-On Sentence

A run-on sentence occurs when you connect two main clauses with no punctuation.

Incorrect: She tried to sneak out of the house her mother saw her leaving.
Correct: She tried to sneak out of the house, but her mother saw her leaving.

10. Superfluous Commas

It's common writing mistake to throw commas around liberally when they aren't necessary. There are dozens of examples of this error, but here are a few common mistakes.

Incorrect: The woman never went into the city, because she didn't feel comfortable driving in traffic.
Correct: The woman never went into the city because she didn't feel comfortable driving in traffic.

11. Lack of Parallel Structure

Faulty parallelism occurs when two or more parts of a sentence are similar in meaning but not parallel (or grammatically similar) in form. It often occurs with paired constructions and items in a series.

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Incorrect: He wanted to learn more about careers in programming, engineering, biochemist, and research scientist.

Correct: He wanted to learn more about careers in programming, engineering, biochemistry, and research science.

12. Sentence Sprawl

A sentence can become a burden to read when there are too many equally weighted phrases.

Incorrect: Jason was planning to attend his friend's wedding on June 30, but at the last minute he found out he had jury duty, so he couldn't attend the wedding, and he felt really guilty about it.

Correct: Unexpectedly Jason was called for jury duty and couldn't attend his friend's June 30 wedding. He felt guilty about missing it.

13. Comma Splice

A comma splice occurs when two separate sentences are joined with a comma rather than a period or semicolon. Writers often create comma splices when using transitional words, such as however, therefore, moreover, nevertheless, or furthermore.

Incorrect: My intention was to take her out to dinner, however I decided not to invite her after all.

Correct: My intention was to take her out to dinner; however, I decided not to invite her after all.

14. Colon Mistakes

A colon is used after a complete sentence to introduce a word, phrase, clause, list, or quotation. The colon signals that what follows proves or explains the sentence preceding the colon.

Incorrect: People move to Florida for: the warmer weather, the beach, and the theme parks.

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Correct: People move to Florida for three reasons: the warmer weather, the beach, and the theme parks.

15. Split Infinitives

An infinitive is the word "to" with a verb. A split infinitive separates the word "to" and the verb with another word (often an adverb). There are no grammar rules that prohibit split infinitives, but many experts disapprove of them. If the sentence sounds awkward by correcting the split, our rule of thumb is to go with what makes the most sense in the context of your writing and for the ease of reading. (For example, "To boldly go where no man has gone before" would sound awkward and less powerful as, "To go boldly where no man has gone before.")

Incorrect: She tried to quickly finish the book before she had to leave.
Correct: She tried to finish the book quickly before she had to leave.

5.7. CAUSES AND TYPES OF ERRORS

1. Phonological Errors

English being a foreign language and a language with unphonetic character, students commit lot of errors in pronunciation. These causes may be:

a) Mother Tongue Interference

Tamil speakers either substitute Tamil sounds or try to approximate to the nearest Tamil sound. The pull of the tongue is there. 'W' as in work poses a problem. They start pronouncing the semi vowel 'w' in their mother tongue. This process is known as approximation 'v' is also pronounced as 'w'.

b) Lack of correspondence between spelling and pronunciation

In English, there is one to one correspondence between Tamil and English pronunciation. Tamil is a phonetic language and Tamil speakers tend to pronounce words they are spelt.

Play - /plei/ is pronounced as /plai/

Egg - /eg/ is pronounced as /jeg/

c) Regional influence

Most pupils speak a second language the way people of the region speak. Consonant clusters are not available in Tamil. So Tamil speakers pronounce the words with the consonant clusters with the addition of a vowel.

Remedial work for phonological errors

The cause of the faulty pronunciation is due to lack of proper listening and co-ordination of muscles and nerves. Sufficient training to listen properly and discriminate the sounds is to be provided as a remedial work in the classroom. Sounds do not occur individually. They occur in group. A list of words can be provided for the learner to observe the position of a particular sound in different position.

Play	paper	cup
Pin	supper	lap
Paint	upper	pipe

And also to avoid the error of approximation of sounds a list of a minimal pair of words can be used to articulate properly. The sounds of 't' and 'd' are pronounced alike by Tamil speakers. They approximate the sounds to 'l' in Tamil.

/h/	/d/
Tin	Din
Tart	Dart
Tip	Dip

Tongue Twisters can be used to train the students with /S/ and

She sells sea shells in the sea shore

To focus on stress in the remedial work, we can provide a set of same words with different stress based on the functions of words.

2. Lexical Errors

Example:

    a. Graham Bell discovered the telephone

    b. He is my cousin

    c. We have sold some of our furniture

Provide the correct sentences with the appropriate words. The lexical errors are due to the translation method of teaching. The use of discovered in the first sentence is due to the interference of Tamil equivalent. The use of cousin brother is superfluous. In English cousin is a general term. In the third sentence furniture is a collective singular. There is no plural for it.

    a. Graham Bell invented the telephone

    b. He is my cousin

    c. We have sold furniture

3. Grammatical Errors

Grammatical errors are studied under three heads. The classification of errors is based on the analysis of the errors normally committed by learners of English. Drill exercises of correct grammatical use are preferable to explanation. Certain errors need immediate and frequent attention.

Causes of grammatical errors:

The causes are:

a. Imperfect learning

I have few books on the subject. Here the learner uses 'few' in the sense 'a few' or some.

I have a few books on the subject. 'little', 'few' – negative; 'a little', 'a few' – positive

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b. Influence of Mother Tongue

The past tense of the verb 'go' is went. It does not allow an auxiliary before it to signify the simple past. The error is due to mother tongue interference – 'was went'.

c. False Analogy

He writed a letter yesterday for He wrote a letter yesterday

In English irregular verbs take different forms for their past tense. Normally 'ed' is added in the verb as in like – liked, kill –killed

Remedial Work for Grammatical Errors

To break down the incorrect habit, remedial teaching is necessary. It is essential feature of effective teaching. Diagnosis of the cause is very important.

A. Oral Practice

'used to' and 'to be used to'

Example:

a. how did you use to go to school when you were young?
   When I was young, I used to go to school by foot
b. Did you use to walk home from work?
   Yes, I used to walk home from work
c. Are you used to walking long distance?
   No, I am not used to walking long distance
   Yes, I am used to walking long distance

B. Written Work

Complete the following sentence using their 'used to' or 'to be used to'.

I live in Nagercoil but I ------------- live in Thanjavur.

I ---------------- walking long distance

In written remedial work, lot of exercises and individual correction are to be concentrated. Flash cards may also be used as on one side of the card a sentence with an error in written while at the back corrected sentence is given.

Example: The train arrives the station at 8 o clock

At the back of the card: The train arrives at the station at 8 o clock

Causes of Errors in General

A. Over Generalisation

We make use of certain tenses to make generalisations. When we use a particular tense, we tend to use more than one form so as to make it more forceful. For example, instead of saying 'He walks quickly', we wrongly say 'he is walks quickly' where 'is' is redundant

B. Ignorance of Rules

Errors multiply due to ignorance of grammatical rules. We must bear in mind that not all infinitives have the preposition 'to' before them. After verbs like make, see, etc., we make use of Zero Infinitives. E.g. I made him go.

C. Incomplete Application

Our learning is incomplete and we wrongly apply the rules. We know that we must make use of present tense for habitual action. There are two forms of present tense and that they should be used according to the subject used. E.g. The servant come daily. In this sentence, present tense is rightly used. But it does not agree with the singular subject. It should be "the servant comes daily".

D. False Concepts

The learner may form his own concepts on false analogy. The learner tends to say 'yesterday he was died', thinking that 'was' is a past tense marker. The learner also sometimes forms past tense like 'catched', etc

E. Literal Translation

The mother tongue interferes in the proper learning of English. We have the tendency to translate idea literally from the mother tongue. But this sort of literal translation causes an error in English.

Remedial Measures

All the errors cab ne remedied provided remediation is done at the earlier stages of learning. Remediation can be a short and intensive course. It can be a simultaneous process along with regular teaching. Immediate correction or feedback is extremely valuable. Common errors can be dealt with for the whole class. But peculiar errors committed by individuals should be dealt with separately. Re-teaching and mechanical repetition do not necessarily lead to remediation.

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UNIT – VI

DEVELOPING FLUENCY

6.1. CONVENTIONAL FORMULAE

Fluency is oral expression of facts, ideas, attitudes etc in speech. It is the ability to speak independently with ease and spontaneity. The goal of oral drill is to help acquires fluency and the basis of oral drills is the imitation of a correct model. Conventional formulae are words, phrases (or) sentence that are used to express certain concepts. It supplies necessary words and minimize mistakes. It gives training to speak fluency and develop speech habits. We learn how to make use of certain expressing in certain occasions.

1. Greetings

In our everyday life we use to greet out friends and relatives very often. This is a way of improving our fluency in speech. Greeting means the first words used on seeing somebody (or) expressing with which somebody in greeted.

For example: Good morning, good day, good after noon, good night, Happy Birthday, Congratulations glad to meet you, hearty welcome, wish you a pleasant and safe journey, happy new year, merry Christmas, hello etc,

2. Apology

When we commit certain mistake we apology by using the expressing   "I am very sorry", "I am Extremely Sorry", "I beg your pardon" etc. We are also intruding theirs privacy. We use to say "Excuse me for……., When we make a delay in executing a job we can use the expression "I am very sorry for the delay".

3. Invitation

In most of the social functions the act of inviting plays an important role. It needs grace and style. Invitation is a request to come (or) to go somewhere (or) to do something.

You are most welcome, please attend and grace the function, will you have lunch with us, would you mind accompanying me? Some people may hesitate to enter into our house. We can use the expression "Please come in" etc,

4. Refused

Refused mean to say (or) show that one in unwilling to do something (or) show unwillingness to accept or grant something offered (or) requested. It is negative in sprit and feeling. For example:

- No, 1 won't show you mercy,
- No, 1 will show not allow you to go
- I am not going by train.
- I am very sorry.
- Kindly don't mistake me.
- No, I went accept it
- Sorry
- Strongly object your views in this aspect

5. Accepting

To accept a work (or) appreciation we need the power of expression through speech. E.g. With pleasure, definitely, certainly, I shall do it with pleasure, with pleasure, you're welcome, don't mention if of course etc,

6. Thanking

Thanks in an expression of gratitude to somebody for something. Thank you, thanks a lot, thank you very much; I am extremely thankful to your highness. To answer someone who thanks you, the following expression can be used.

- You use welcome, it's a pleasure
- That's all right, not at al etc

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UNIT – VII

COMMUNICATIVE ACTIVITIES

7.1. COMMUNICATIVE GAMES

Learning takes place in an atmosphere of freedom and joy. It even introduces healthy competition in the English class room. The learners are motivated by interest and the spirit of play. Communication games provide a play way method in developing oral fluency. Communication games are the common play way technique that English teaches us. They serve as pastime activities and the intellectual exercises at any stage of the learner. Teachers who do not use games are neglecting one of the most vital parts of teaching practices. Through the language games the learners are furnished with an incentive to learn. Teaching becomes easier if the games are connected with the particular language item to be taught in the class.

Communication games cater to the development of the forms of language skills. Listening games can use the auditory perception of the pupils and his or her ability to comprehend. Speaking games can connect the observation and expression. Reading games can use and test the ability to recognise letters and words. Writing games can test the ability to compose in English and the spelling ability. These games are based on certain principles and specific skills to practise various language abilities. If the games are properly designed, they give valuable communicative practice.

A. Reading Games

The class is divided into two groups A and B. care may be taken in grouping according to ability and interest. The first boy from A should read the sentence from the card given to him. If he reads he scores a mark from the card given to him. If he reads correctly he scores a mark and the next turn goes to a boy from group B and the chain continues. If a boy makes a mistake one in the opposite group gets a chance. The group which gets the maximum number of marks wins the game. The teacher is the umpire.

Playing with order cards is also a communication game. This increases the reading ability and fluency. Simple orders are written on the cards. The order cards are flashed before the class. The pupils have to read the order and act in silence. The teacher is the conductor.

B. Conversation Game

The class is divided into two groups with conversation cards, having a question and its answer written on it. Each pupil should ask the question written on his card. The pupil from the other group has to give answer. Marks are awarded for each correct answer and the winner is declared by the teacher.

C. Description Game

Description game is a group game. A pupil of group A goes out of the room. Group B choses a subject to talk about. The pupil from group A is then called in. Each number in group B gives in turn a sentence about the subject without mentioning the name of the topic. After each sentence, the pupil from group A is given an opportunity to guess the topic. The framing of sentences goes on till the subject is found. The teacher corrects the mistakes and awards marks.

D. Completion Game

The class is divided into two groups. The maximum number of letters for a word is fixed. The first student in group one speaks out a letter. Now the first in the second group adds a letter and it goes on till the word is completed. The group which completes the word scores a mark.

E.g. F-L-U-E-N-C-Y

E. word Relay

A member of one team tells a word. Then a member of the other team tells another word beginning with the last letter of the word given.

E.g. Boy, youth, Heat, Tea, arrange

F. Word Building

Students are given a word which is productive in nature. They are asked to build as many words as possible using the letter found in that word without adding new or more letters. Now let us build more words from the given words OXFORD and TEACHER. You can also try with PRACTICE, NECESSITY, VEGETABLES, etc. this game develops oral fluency. The competition imbied in this technique ensures steady progress in fluency. Proper situation is established for the students through this game.

G. Word Square

A square of letters is constructed using words of equal length, which result in horizontal, vertical and occasionally diagonal directions.

E.G. Horizontal
Gral, Meat, Even, Neat
Vertical:
Omen, Rave, Area, Lent

H. Palindromes

These are words or phrases and sometimes much larger units of language that read the same in both directions that is backwards as forwards.

E.g. Madam, Anna, Noon, etc

I. Tongue Twisters

This is a word game purely realted t the spoken medium. Words that contain the same or similar sounds are juxtaposed and the exercise is to say them as rapidly as possible, as in.

E.g. She sells sea shells on the sea shore

J. Anagrams

Here the letters of words and phrases are rearranged to make new words.

Revolution	to ruin love
Sweet Heart	we sat there
Parishioners	I hire parsons

7.2. DIALOGUES

Dialogues are popular activities in English as a second language (ESL) textbook for a number of linguistic as well as cultural reasons. Teacher can use or adapt dialogues to:

- Demonstrate grammar in context
- Facilitate conversation: this may give parallel grammar instruction, but also gives specific language practice, for example, use of gambits and formulaic expression or language. Gambits and formulaic expression or language are common phrases or multiword units found useful in developing fluency in both adults and children.
- Provide recreation such as a skit: These dialogues are bridging activities that provide spontaneous use of learner knowledge.

Dialogues usually present spoken language within a context and are thus typically longer than drills. However, those used for oral practice should be short so students remember them.

Dialogues are primarily used to provide speaking practice but can also develop listening. Teachers can use dialogues to introduce and practice a function, structure, or vocabulary, and to illustrate degrees of politeness, levels of formality, and values and attitudes of the target culture and also work with students to analyze written dialogues for any of these features. Dialogues are useful for listening to and practicing pronunciation, intonation, and other phonological features. Like drills, they are usually materials for guided, rather than free, language practice.

7.3. ROLE PLAY

Role play is a speaking activity. It can be classified as one of the communicative methods of foreign language learning. It allows you to imagine a role of somebody else in a specific situation. So you act and behave accordingly. By playing the role of "somebody" you enter in to his world. Thus you are exposed to the varieties of situations in the class room. It prepares you for the communication in a different social and cultural environment. It is really a useful learning experience for the learners like you. This activity provides you with more opportunities to "act" and "interact" with your friends in the English language. In this way you can improve speaking, listening, and understanding in the English language. As a result, you can learn from both from playing a role and watching others.

Advantages of Role Play

Following are some of the benefits of using role play in the language classroom:

- It is fun.
- It prepares you for real life needs of communication by imitating real life situations. In this way, it bridges the gap between the classroom and the outside world.
- It can strengthen learning and gives the opportunity to discover your own level of mastery in the English.
- It makes you feel that you are using the English language for a communicative purpose. It thus contributes to your confidence in your ability to use English.
- It allows you experiment with the English language you have learned so far.
- It strengthens the level of creativity as you create dialogues for this.
- It offers a good listening practice.
- It provides an environment for understanding behaviours, expectations, and attitudes related to the target situation or culture.

- It enables you to develop different skills like group work skills, negotiation skills, problem-solving skills, decision-making skills, English language skills, ability to look at an issue from different perspective and collaborative learning skills.

7.4. DRAMATIZATION

The Word 'Drama' means 'to act or to do'. In Dramatizing, an Individual attempts to act or do, as somebody else has acted or is expected to act, at a certain time, in a certain place and situation In history Dramatization means the reconstructing of an experience in the past which is of historical significance. It is the attempt to transcend the barrier of time and place and relive the experiences concerned.

In the dramatization, children play the roles of the personalities in history. When a child plays the role of Julius Caesar, he has to feel like the character and to a degree he must have become the character. Other persons feel the character is a real Caesar. Thus, the dramatization is the only way of making historical experiences real. This is the only way of learning by doing in history. By playing the roles of different historical characters, the students-assimilate the essential facts of history. Thus it serves as purpose of a good memory device. Children, who do not directly participate in dramatization but only witness it, also develop an emotional attachment towards the character. Dramatization provides an opportunity for imparting historical information in an emotional situation. This dramatization is of two types: Extempore Dramatization and Prepared dramatization.

1. Extempore Dramatization

Instruction without prior preparation is imparted to the children in the class through this method. This process develops the power of thinking and imagination of the pupils.

2. Prepared Dramatization

In this type of dramatization preparations is made beforehand. Students memorize dialogues and act according to instruction.it helps the students to learn the art of preparations of dialogue and to acquire the habit learning. They can also memorize things.

Advantages of Dramatization

- Through Dramatization, we can develop the creative instincts of the children.
- It helps in Proper utilization of knowledge and activities of the children.
- It provides a change to the students from the formal and rigid atmosphere of class room and reading of books.
- It is psychological to help in developing the power of the learning of the students.
- It provides them an opportunity to acquire knowledge through activity.
- It has to develop the power of self-creativeness and activity.
- It also helps them to develop the power of sympathy and imagination.
- Power of observation also develops through this method.
- It provides education along with precaution.
- The students develop the art of speaking while developing self-confidence and the power of understanding.
- It also develops in the students the power of appreciation and aesthetic sense.
- In the lower classes, it is easy to teach the history to students through this method in an effective manner.

Limitations Of Dramatization

- Dramatization requires some technical knowledge. Every teacher does not process it.
- While dramatization is going on, it is not possible for the teacher to maintain the rigid discipline in the classroom.

- Implementation of the technique of dramatization requires money. Several institutions are not rich enough to provide so much of money for the teaching of the one subject.

- Certain events of history are difficult to enact.it is difficult to enact successfully the scene of war.

- In employing this technique, it is necessary to have good dialogues. Writing of good dialogue requires aptitude as well as time.it is not possible for every teacher of history to do it successfully

7.5. DEBATES

A debate is a form of public discourse; it is a formal direct oral contest or competition in argumentation between two or more people on a defined proposition at a specific time. According to the Oxford English Dictionary, debate is "a formal discussion on a particular matter in a public meeting or legislative assembly, in which opposing arguments are put forward and which usually ends with a vote." Therefore, debate is a formal, disciplined, and rule-governed contest/competition that is conducted within a set framework.

A debate may comprise single participants or teams that include several students. In a typical debate, two teams are presented with a proposition that they will debate, with each team given a set period of time to prepare their arguments. Debates are performed in a structured setting that gives all participants a chance to present and defend their arguments.

Advantages of Debates

- It helps to gain broad, multi-faceted knowledge cutting across several disciplines outside the learner's normal academic subject

- It Increases learner's confidence and self-esteem

- It provides an engaging, active, learner-centered activity.

- It improves rigorous higher order and critical thinking skills.

- It enhances the ability to structure and organize thoughts.

- It enhances learners' analytical, research and note-taking kills

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- It Improves learners ability to form balanced, informed arguments
- It develops effective speech composition and delivery.
- It encourages teamwork.

7.6. INTERVIEWS

The word interview comes from Latin and middle French words meaning to "see between" or "see each other". Generally, an interview means a private meeting between people when questions are asked and answered. The person who answers the questions of an interview is called in the interviewer. The person who asks the questions of our interview is called an interviewer. It suggests a meeting between two persons for the purpose of getting a view of each other or for knowing each other. When we normally think of an interview, we think a setting in which an employer tries to size up an applicant for a job.

According to Gary Dessler, "An interview is a procedure designed to obtain information from a person's oral response to oral inquiries."

According to Thill and Bovee, "An interview is any planed conversation with a specific purpose involving two or more people".

According to Dr. S. M. Amunuzzaman, "**Interview** is a very systematic method by which a person enters deeply into the life of even a stranger and can bring out needed information and data for the research purpose."

So, an interview is formal meetings between two people (the interviewer and the interviewee) where questions are asked by the interviewer to obtain information, qualities, attitudes, wishes etc. Form the interviewee.

Interview is the useful technique to get to know each other. It is an effective device for improving fluency. The teacher and the pupil play different roles. Time for preparation and rehearsal is given. It makes the pupil avoid, cutting and biased answers. It gives a well-modulated tone and speed of speech. Oral fluency increases conversational strategies like, Well, I think you mean, would you mind repeating the question

7.7. EXTEMPORE SPEECHES

Extempore is a stage performance which is carried out without preparation of any kind. This term is mostly used while referring to speech and poetry discussions. The other commonly used names for extempore speeches are impromptu speaking, improvised speaking and extemporaneous speaking.

Speaking without any preparation of any kind in front of a huge audience can give creeps to anyone. There are many times when we are expected to speak out of our knowledge and without prior preparations. Following are some tips to help you given an extempore speech without any hurdles.

Focus on one point:

Talking in general is an easy task, but becomes tough when you have to talk about a particular topic. Any topic on which you need to talk about would have certain main areas. Understand that you will not be able to cover all the points in a speech, therefore concentrate on a single point and take it forward.

Limit your speech to your knowledge

Many people tend to talk a little more without having any prior information. Talking for the sake of talking does not yield any results. It is always important that you talk as far as you know correctly about the topic and nothing more.

Do not memorize

Memorizing information only leads to it being stiff and less conversational. Memorizing will also result you in forgetting a point and getting stuck in a particular place, which can be avoided by impromptu speaking.

Focus on opening and closing statements

The opening and closing statements decide on how the audience welcomes the speech. It makes an impact which can keep them glued to your speech

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with your opening statement and remembering your speech by the closing statement is important. Impromptu speech is better developed by constant practice. Confidence is the key to help you develop this method of communication to a large audience.

UNIT – VIII
LANGUAGE AND LITERATURE

8.1. LITERATURE IN THE SCHOOL CURRICULUM

Literature is an important component of a language course at all grade levels, because of the benefits it provides to the school children. Here are some reasons for incorporating literature into school curriculum. Literature provides pleasure to listeners and readers. It is a relaxing escape from daily problems, and it fills leisure moments. Making time for recreational reading and using high-quality literature help to develop enthusiastic readers and improve achievement. According to Rosenblatt, "The power of literature to offer entertainment and recreation is . . . still its prime reason for survival". Developing a love of literature as a recreational activity is possibly the most important outcome of a literature.

Children expand their horizons through vicarious experiences. They visit new places, gain new experiences, and meet new people. They learn about the past as well as the present and learn about a variety of cultures, including their own. They discover the common goals and similar emotions found in people of all times and places. Two examples of books that provide such experiences are Nory Ryan's Song by Patricia Reilly Giff, a harsh survival story set in Ireland during the potato famine of 1845, and Patricia Polacco's The Butterfly, dealing with Nazis, resistance, and Jewish persecution during World War II.

Good literature exposes children to correct sentence patterns, standard story structures, and varied word usage. Children for whom English is a second language can improve their English with the interesting context, and all children benefit from new vocabulary that is woven into the stories. The discussions of literature bring out reasoning related to sequence; cause and effect; character motivation; predictions; visualization of actions, characters, and settings; critical analysis of the story; and creative responses.

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Listening to stories provides opportunities for enhancing listening skills, and discussion allows children to express their thoughts, feelings, and reactions. When students read literature, they are practicing their comprehension strategies in meaningful situations. Young writers may use various genres of literature as models for their own writing, and literature can be the basis for creative dramatics. Children can find stories to read and puzzles to solve on the Internet, and the computer can serve as a word processor for creating stories of their own.

The carefully crafted, creative illustrations in picture books develop children's awareness of line, colour, space, shape, and design. Some illustrations complement or reinforce the story, whereas others enhance or extend the text. Pictures convey meaning and open new opportunities for interpretation.

Multicultural literature helps reader's value people from different races, ethnic groups, and cultures. Excellent, well-illustrated books are available for many cultural groups. Children from such populations gain self-esteem by seeing themselves represented in books, and mainstream children begin to appreciate others from culturally diverse backgrounds. Literature helps establish career concepts. For children who have limited knowledge of occupations, literature expands their ideas for potential careers. Peggy Rathman's Officer Buckle and Gloria, about a police officer who shares information, and Alexandra Day's Frank and Ernest on the Road, about truck driving, give insights into two career choices.

Library books supplement and enrich any part of the curriculum. Instead of relying solely on textbooks, look for recent, brightly illustrated books on specific topics related to your theme or subject area. Remember that textbooks are assigned, but trade books are often chosen. A study indicated that students benefited more from twenty minutes of daily trade book or short story reading instruction. The researchers claim that reading from trade books resulted in increased reading ability, improved attitudes toward reading, and increased reading rate.

A. Importance and Need of Literature in School Curriculum

Most people assume literature is an important part of education. But not everyone really thinks about why that is. The importance of literature on teaching lies in its ability to foster critical reading, build valuable skills, and expand students' worldviews.

Literature in the Classroom

In today's fact-obsessed culture, the importance of literature on teaching and the classroom is sometimes questioned. Why bother having kids read stories, spend their time with books about things and events that aren't even real? Why not just teach them what they need to know and send them on their way?

Of course, to most educators these questions seem ludicrous. Of course literature is important—why would it have such a central place in the curriculum if it wasn't? But you may not realize in just how many ways literature really does contribute to a child's education. Because education is and should be about more than passing on dry information; it's also about fostering critical thinking skills and an understanding of the world around us.

Cultural Value

Stories have been of central importance to the human race ever since it began, as far as we can tell. Cultures are built on stories—histories, myths and legends, fables, religions, and so on. If students are to understand and participate in the culture to which they belong, they must first learn about the stories that culture has been built around. And while books aren't the only kinds of stories out there, they are one of the most important.

Take the Bible, for instance. Despite concerns about religion in schools, it is commonly taught in some form or another because it has so heavily influenced English culture. References and allusions to biblical stories are all around us, so not knowing those stories puts you at a disadvantage. The

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same goes for Shakespeare's dramas, and for the novels of early American writers. Current books and movies, among other works, often reference older texts. Without a working knowledge of those older texts, you can't understand the new ones as fully as possible.

Expanding Horizons

Everyone has a tendency to get so caught up in their own lives that they forget what's going on in the world around them. And children and teens are particularly prone to this. It's a goal of education to expose them to ideas from other cultures, to teach them about the histories and peoples of other times and places. Literature is an ideal way to do this. Huckleberry Finn, for example, puts students into the mind of a boy living in the south in the 1800s, letting them experience his life first-hand. Through this experience they learn what it was like to live in that time period, how the people talked and thought and acted.

The same goes for books about other countries, which teach students what life is like in other parts of the world. It's more engaging to read a novel about another time or place than to learn about it in a lecture or from a textbook. The Diary of Ann Frank is a great example of this effect, since it exposes students American students to both a country and time period not their own (and most likely a nationality and religion as well).

Building Vocabulary

Having a large and wide-ranging vocabulary is essential for a number of reasons. It helps with both writing and reading abilities, of course, but it also allows for more complex discourse. The larger your vocabulary is, the more in depth and thoughtful discussions you can have on important topics and issues, both in and outside of the classroom. When people speak they tend to use a fairly limited vocabulary, so the best way to become exposed to new words is to read.

Reading literature is a great way to build and enhance vocabulary. Due to the descriptive nature of a story, any novel will include plenty of words students have likely never seen or heard before. They'll see those words in context, learning their meanings passively rather than having to drill. And because they're reading a story and not drilling, they probably won't even realize they are building their vocabulary (hence they won't be able to complain about it.

Improving Writing Skills

Writing skills can be taught, to some extent. But the number one way to become a better writer is to read often. When you read you are being immersed in language, in the way it sounds and feels when put together in the right ways. Students who are encouraged to read have a more intimate knowledge of the ways in which language works, and so have an advantage when it comes time for them to write. This effect can even be made transparent by encouraging students to try writing in a particular book or author's style. Many older works of literature are still taught primarily because of their authors' way with language. Novels such as The Great Gatsby, The Scarlet Letter, and The Catcher in the Rye are noted for their unique style and creativity with language. And there are plenty of more recent novels that are just as well written. Literature serves as a valuable teacher and an example to students who are first learning to use written language to communicate with the world.

Teaching Critical Thinking

Education is supposed to give students the tools they need to become a valuable part of society, and one such tool is the ability to think critically. We want them to not just passively consume whatever is around them, but to analyze and criticize it as well. Literature serves this goal in a couple of ways. Many novels encourage critical thinking on their own, due to the issues and themes they explore. The kind of novel usually taught in the classroom is selected for its depth and for the way it transcends the obvious and the cliché.

And educators often use literature to promote this kind of thought actively, by teaching students how to analyze what they read, understand others' opinions about the text, and formulate their own views. You can learn to think critically about the events and characters in a novel, the themes it presents, the author's purpose in writing it, and the ways it fits into a certain time period. You can also analyze its impact on society and the ways it compares and contrasts with other texts. Few activities give students' critical abilities such a workout as the close reading of a work of literature. This is hardly an exhaustive list, of course. But these are some of the most essential reasons why literature is so important to education and why it should remain at the heart of the curriculum. Literature takes students out of their own lives and lets them experience things that are new and challenging, and encourages them to imagine possibilities and to think about ways the world could be different. Few textbooks could be said to do the same thing.

8.2. TEACHING OF PROSE

The word prose has been derived from the Latin word, 'Prosa' or 'Proversa Oration' that means' straight forward discourse'. Prose is a powerful medium of expressing ideas, facts, laws and principles. Therefore it appeals to head or mind. The main aim of teaching prose is to enlarge the vocabulary, explain the structure of sentences and grasp the ideas of the author. The teaching of prose includes two types of lessons:

- Detailed or Intensive Prose Lesson
- Non-detailed or Extensive Prose Lessons

Detailed Prose Lesson

In detailed prose lessons, the text book is read thoroughly word by word. Students are required to read it not only for comprehension but for mastering the prescribed structure and vocabulary.

Non-Detailed or Extensive Prose Lessons

Non-detailed prose lessons aim at giving information and pleasure. Students are required to grasp the meaning of new words according the situation or context in which they are used.

Aims of Teaching of Prose

The aim of teaching English prose is for language development and literary development both. But at the Junior Level, the chief aim is language development. This means that emphasis should be given on the development of four basic skills of listening, speaking, reading and writing. Thompson & Wyatt said, 'To aim at literature is to miss the way to language. Aim at language is to pave the way to literature.' The aims of teaching prose may be divided into two:

General Aims

- To enable the students to read aloud prose lessons with correct pronunciation stress, intonation and pause.
- To enable the students to comprehend the thought and idea contained in the passage.
- To enrich their active and passive vocabulary
- To enable the students to express the ideas contained in the passage orally and in writing
- To develop their interest for reading
- To enable them to write correctly
- To build their character and prepare for world citizenship

Specific Aims

The specific aims vary according to the subject matter of the prose lessons. The specific aims of different types of prose lessons are:

(a) Descriptive

- To develop the student's imagination and love for natural objects.
- To acquaint the students with the writer's style.

(b) Story

- To give certain facts and lessons through the story.
- To shape the student's character
- To develop interest for story reading.

(c) Essay

- To acquaint them with the style of essay writing
- To enable them to arrange the ideas in a systematic way

(d) Play

- To make them speak conversational English.
- To encourage the students to play different roles.
- To build their character.

(e) Biography

- To get students acquainted with the life and deeds of great men.
- To inculcate in them desirable sentiments and ambitions.
- To show them the path of character building.

Procedure of Teaching Prose Lesson

Procedure of teaching prose lesson involves the following steps:

- Preparation
- Presentation
- Recapitulation
- Home Assignment

A. Preparation

English is a foreign language. Indian students find it difficult to learn so proper preparation is required to motivate the students to learn English. Under this following points are to be considered

1. General Aims

2. Specific Aims

3. Material Aids: The teacher makes the appropriate use of audio-visual aids to make the lesson interesting.

4. Previous knowledge: The teacher should know how much knowledge students already possess regarding the lesson. So that he can give new knowledge by linking it to their previous knowledge.

5. Introduction

The introduction is the important part to make the students ready to learn and start the lesson. As it is believed that, "well begun is half done". The introduction has two purposes:

- To bring the previous knowledge to consciousness
- To link the previous knowledge to the new knowledge to be given

Introduction can be done in different ways. The teacher may start by asking some introductory questions in order to test the previous knowledge of the students and then link it to the topic to be taught. He may attract the student's attention by showing pictures, charts, models etc. and arouse their curiosity. In the event of a continuing lesson, the teacher can ask questions on the portion of the lesson already taught.

6. Statement of the Aim

Under this, the teacher clearly explains the topic which he is going to teach and instructs the students to open their books at the appropriate page.

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B. Presentation

Presentation is the main part of the lesson plan. The lesson may be divided into two or more units. The following sub-steps are followed in each unit.

Reading Aloud by the Teacher

Reading aloud by the teacher is called model reading. The teacher reads aloud the selected passage with proper pronunciation, stress, intonation and pause. The speed of reading should be normal and audible to the entire class. He should keep an eye on the class while reading aloud to see whether the students are following the reading in their text books.

Pronunciation Drill

Pronunciation drill should precede reading aloud. The words should be selected on the basis of the pronunciation skills of the class. The selected words should be written on the blackboard one by one and practiced. Those words are selected which are:

- Difficult to pronounce by the students
- Commonly mispronounced by the students.
- Containing the silent letter.

Reading aloud by the students

The teacher asks some students to read the passage aloud one by one. Loud reading by the students is also called imitation reading as they try to imitate the teacher's pronunciation, pause and intonation.

Exposition of new words/ Phrases

The teacher selects the new words and phrases from the passage and explains their meanings. The teacher can adopt different methods for explaining the meanings:

- By showing the object, model, picture or chart.

- By using the word in sentence

- By giving synonym/ antonym

- By drawing a sketch or figure on the blackboard

- By showing action or gesture

- By translating the word in mother tongue

Silent Reading

After exposition of new words/phrases, the teacher asks the students to read the passage silently. This helps rapid reading, learning of new words and quick grasp of meaning. The teacher should supervise the class while students are reading. Adequate time should be given to complete the reading of the passage.

Comprehension Questions

After the silent reading, some questions based on the passage should be asked to test students' comprehension of the passage. The following type of questions may be asked:

- By asking meanings of new words

- By asking short questions on the main portion of the passage

- To pick out different forms of words or phrases

C. Recapitulation or Application Test

The purpose of recapitulation is to evaluate the extent to which the objectives of the lesson have been achieved. The recapitulation is generally done with different types of questions. The question should be from all the passages taught in different units. These questions are different from comprehension questions. The questions can be as follows:

- Fill in the blanks

- Match the column

- Complete the lines

- Choose the correct answer

D. Home Assignment

Assigning home work is the final stage of a lesson plan. Home assignment is the basis for retaining learning. It can be given in different forms:

- Use the new words in their sentences
- Make a list of words related with a particular group or topic
- Remember the spellings of new words
- Write the answer of the given questions
- Some project work may also be given

8.3. TEACHING OF POETRY

Coleridge defined poetry as, 'The best words in their best order.' Poetry embodies the beauty of form, beauty of thought and beauty of feelings. **E. Allen Poe** calls poetry, "The rhythmical creation of thought."

Poetry has tremendous appeal for children and it is the best way of exciting their love of the language. It lays the foundation for the appreciation of the beauty of language. It educates their emotions and enhances their power of imagination. The rhythm of poetry helps the students to acquire natural speech rhythm.

According to Prof. S. Subrahamanyam, "Poetry leads an all-round development of the whole personality of the pupils particularly the emotional, imaginative, intellectual, aesthetic and intuitive sides."

Aims of Teaching of Poetry

Poetry is taught for sheer pleasure and enjoyment. It further lays the foundation for an adequate appreciation of English poetry. Therefore the aims of teaching of poetry should be different for different levels. The general aims of teaching English poetry are as follows:

General Aims

(A) At Primary Level

- To enable the students to recite the poem with proper rhythm and intonation.
- To enable the students to enjoy the recitation of the poem
- To develop the students' power of imagination
- To train the emotions of the students
- To develop love for poetry reading and writing

(B) At Secondary /Higher Secondary Level

- To enable the students to appreciate the poem
- To enable them to understand the thought and imagination contained in the poem
- To appreciate the rhyme & rhythm and style of the poem
- To train the emotions, feelings and imagination of the students
- To develop their aesthetic sense
- To create love for English poetry

Specific Aims

The specific aims of teaching poetry differ from poem to poem. They depend largely on situation, scene, feeling and thought depicted in the poem. The specific aims of teaching English poetry are as follows:

- To enable the students to recite the poem namely '-----------------' with proper rhyme and rhythm
- To enable the students to enjoy the recitation of the poem '-------------'
- To understand the central idea of the poem
- To communicate the exclusive message of the poem to the students
- To enable them to appreciate the beauty and images depicted in the poem.

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Procedure of Poetry Teaching

- Preparation
- Presentation
- Comprehension/Appreciation
- Home Assignment

I. Preparation

Under preparation following points are to be considered:

(A) General Aims

(B) Specific Aims

(C) Materials Aids: A suitable material aid can be used depending on the theme and content of the poem.

(D) Previous Knowledge: The teacher should know the previous knowledge of the students related to the theme of the poem to be taught. It is on the basis of previous knowledge that the new lesson is to be introduced in the class.

(E) Introduction

Teaching of a poem should begin with a beautiful introduction about the poem and its author. This will arouse the interest of the students and create the appropriate environment for teaching the poem. Introduction of the poem can be done in different ways:

- Parallel poem that describes the similar theme or similar emotion may be read.
- By giving a brief summary of the poem pertaining to the back ground and general theme of the poem and then asking few questions on it.
- By giving a life - sketch, poetic style and characteristics of the poet.

If the poem is descriptive, a picture can be shown. Two or three questions on the picture can be asked.

(F) Statement of The Aim

After introducing the poem and its author, the teacher should announce the aim of teaching the poem.

Presentation

According to Ryburn," A good poem is a complete whole." Therefore poetry should be taught in one unit, but in condition that the poem is too long, it must be divided in units in such a way, so that it may not lose its rhythm, music and emotional effect. The presentation stage consists of the following points:

Ist Model Recitation by the Teacher

Recitation is the soul of poetry. Reading a poem with proper rhythm, stress and intonation is of vital significance. The model recitation by the teacher helps the students to experience or feel the poem in its totality without going into other detail. Therefore the teacher should recite the poem with proper rhythm, stress and intonation. At this time the students should listen to him carefully with their books closed.

IInd Model Recitation by the Teacher

According to Ryburn, "One reading, of course, is not enough. It must be read twice or thrice." To have greater effect, the teacher recites the poem once again with proper rhyme and rhythm. This time the students are asked to open their books and follow in it.

Imitation Reading by the Students

The teacher asks two or three students one by one to recite the poem in the same manner, he has recited. This requires a lot of practice on the part of the students and helps the students to enjoy the recitation and feel the music and beauty of its language.

Meaning of Difficult Words

The expositions of words are not done in detail while teaching of poetry. Only those difficult words or phrases which create hindrance in the comprehension of the poem should be explained.

Silent Reading of the Poem by the Students

During this step, the students may be asked to read the poem silently and grasp the theme of the poem. At the primary stage silent reading can be avoided.

Choras Recitation

At the primary stage, the students enjoy the recitation of the poem in chorus. It helps them in overcoming their shyness. At this stage the teacher can read the poem line by line which shall be followed by the students collectively.

Comprehension / Appreciation

After several readings of the poem, the teacher puts some questions to test their comprehension of the theme of the poem. These questions should be simple and short. Appreciation questions are asked on the appreciation of beauty of language, thought, emotions and images of the poem. The students may be asked to:

1. Pick out the rhyming words,
2. To complete the lines
3. To explain the central idea of the poem

Home Assignment

Home assignment in poetry teaching is not much of importance. Children can be asked to memorize the poem or do some creative work or write the gist of the poem in their own words.

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8.4. TEACHING OF DRAMA

Most ELT teachers nowadays advocate some elements of a 'Communicative Approach' and therefore recognise and appreciate the value of Drama in ELT. Drama can be defined as an activity involving people in a social context and there is no doubt that effective communication in social situations involves other forms of communication that go beyond language competence and includes the use of gesture, body posture, intonation and other prosodic features. However the inclusion of drama based activities is not so evident in current ELT course books, resource books, supplementary materials and teacher training courses. Teachers clearly need practical step by step guidance on how to incorporate drama more comprehensively and cohesively into their teaching.

Drama is an active approach to learning where participants identify with roles and situations to be able to engage with, explore and understand the world they live in. This goes beyond language, as social interaction involves communication on multiple levels that cross cultural and language boundaries. By being part of a drama ensemble and participating in a fictitious context, the class is experiencing a shared moment of intensity that involves emotions, facial expressions, gesture, movement and a heightened awareness of others, that would not necessarily be experienced outside the drama environment. Students are thus freed from the constraints of precision of language that may be required in the conventional language classroom, and are equipped with many other tools with which to communicate meaning.

Humans are physical, mental and psychological beings. When encouraging our students to learn another language we need to recognise and satisfy their 'whole person' needs and abilities. In other words we need to address physical, mental and psychological as well as purely linguistic needs. Typically language learning is confined to the mental world of problem-solving, rule application and artificial contexts. Drama is a way of unlocking

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the 'whole-person' and developing physical, creative, imaginative and emotional responses to learning contexts.

Essentially drama liberates the student from the confines of the conventional classroom environment and structure and gives the student the opportunity to draw on their own experiences and imagination, in creating the material on which part of the language class is based. These activities draw on the natural ability of every person to imitate, mimic and express him or herself physically. They are dramatic because they arouse interest by drawing on the unpredictable emotional power generated when emotional memory is triggered by a stimulus and when a person is brought together with others.

As an ensemble the class can learn and discover together, all the while feeling part of something larger than themselves and experiencing the support of the group. By being part of this safe environment students are able to take risks, build on the strengths of others and grow in confidence, making decisions and taking actions on behalf of the group. The Drama context also allows participants to be distanced or liberated from them to speak and behave in role, allowing their character to voice truths and opinions that the individual may not express in daily life.

Drama takes as its starting point 'life' not language and by so reversing the learning process, that is, by beginning with meaning and then moving to language later we are able to draw on the full range of a learners' multiple intelligences and exploit learning as a 'whole-person' approach. The Drama environment builds on the personalities, energy and ideas of the participants, so is alive and always changing and evolving. Because of this no two Drama lessons are the same, and the level of the work is determined by the nature of the group. One Drama idea or plan is therefore very versatile and can be used and adapted for multiple levels and ages.

The Advantages of Using Drama

One of the main aims of using drama in a language course is to provide an active, stimulating, fun and creative environment in which to develop the student's language learning potential. Students are encouraged to explore English through their imagination and creativity and to express this through language, and other forms of communication, that may include: movement, action, dance, and role-play. These activities aim to develop:

· Confidence, motivation, trust and participation
· Oral and written communication skills
· Awareness of interpersonal and sociocultural communication skills
· Accuracy and fluency of expression
· Rhythm and pronunciation
· Linguistic intelligence
· Social interactive skills

Methodology and Principles of Teaching Drama

Language in ELT course books is typically presented without the need for learners to be actively engaged. In other words traditional classroom activities have only a surface reality and fail to appeal to, and draw on the learners' emotional reactions and direct experience. There is a need for learners to empathize with and to be emotionally involved in the creation of language. Drama incorporates the following principles:

Interactive Learning: The concept of interactive learning necessarily entails a lot of pair and group work in the classroom, as well as genuine language input from the "real world" for meaningful communication.

Learner-centered Learning: This kind of instruction involves the giving over of "power" in the language learning process to the learners themselves. It also strives to allow for personal creativity and input from the students, as well as taking into account their learning needs and objectives.

Cooperative Learning: This concept stresses the "ensemble" like nature of the classroom and emphasizes cooperation. Students share information and help, and achieve their learning goals as a group.

Whole language approach: The philosophy of whole language is based on the concept that students need to experience language as an integrated whole. It focuses on the need for an integrated approach to language instruction within a context that is meaningful to students.

Problems in Teaching of Drama

There are many problems that can emerge for the teacher inexperienced in using drama activities in the classroom. Teachers who work in a traditional environment and follow a very structured syllabus are often afraid to experiment with more student centred activities. These fears are usually based around the apprehension that the class will become noisy, unfocused and the teacher will lose control. The reality is in fact the opposite: a learner-centred class where students are working collaboratively in groups, if carefully organized and well set up, is easily managed and apart from monitoring then groups the teacher is free. This contrasts with the teacher centred class where the teacher has to monitor a motivate 20 –30 individuals continuously without a minute's respite. There is however problems that arise in drama based classrooms. These include:

- · Learners use L1 persistently
- · Learners don't participate
- · Learners make lots of errors
- · Dominant / shy students
- · Learners get confused and do not know what to do
- · Noise
- · Chaos

These problems may occur in many learner-centred communicative activities and can be remedied by the following solutions:

Remedies in Teaching of Drama

Explain the rationale. Tell your students why you are doing these activities. If the aim is to develop oral fluency then explain to your learners that it is important for them to try to speak in English and not their L1. Only by practicing speaking in English will their oral fluency improve. This explanation of the rationale can be reinforced in many activities by having a penalty for L1 use. One way is to nominate a student as a language policeman who reports infringements of the rule.

Prepare students thoroughly. Prior to any communicative activity learners need to have sufficient controlled practice of the language they need to perform the tasks. This will include relevant lexis, language structures and pronunciation practise. Many weaker students are reluctant to participate in freer activities because they feel under prepared and lacking in confidence.

Give clear instructions. Communicative activities are often complex to set up. You need to have clear instructions and stage the instructions carefully. This typically involves the following stages:

· Introduce the topic / aim of the activity
· Show any relevant materials
· Give clear instructions
· Check instructions by asking checking questions
· Briefly demonstrate the activity with a student / or get students to do an example / model.
· Put students into relevant pairs / groups
· Monitor students and help them as necessary.

Allow plenty of preparation time. Students need time to prepare both their ideas and rehearse the language before they can perform a complex communicative task. Indeed the more time they have to prepare the better they will perform the task. A lack of preparation time will produce a poor quality performance and this leads to feelings of frustration and disappointment. The opposite of what we are aiming to achieve. Students

also need time to think. In a communicative / drama language class some of the most productive work is processed during periods of complete silence. Language teachers are often afraid of silence, as they believe silence means incomprehension. Teachers should avoid filling silence with their own voice but instead exploit the silence as necessary learner thinking time.

Prepare the formation of groups careful. The composition of groups is important. Learners should have a variety of focus and interact with as many different learners as possible. You need to consider balancing strong / weak learners, as well as considering personalities, gender etc. If you do not plan groups carefully it is likely that the strong learners will dominate and the weaker learners soon lose motivation and interest.

Feedback: After every communicative / drama task there should be a feedback stage where the learners reflect on their performance. The focus should be on how effectively they performed the activity in terms of their communicative competence. It should not be a stage where the teacher focuses on errors or language accuracy as the aim of drama based activities is to develop fluency. It is of course an opportunity to highlight effective language use and introduce language that could have improved the effectiveness of the communication. The feedback stage should also be an opportunity to praise the learners on their performance and highlight the progress and development they are making in their communicative competence. The lesson should end on a high note with students leaving the class with a smile of accomplishment on their faces and the ringing of loud applause in their ears.

8.5. INDIAN WRITERS IN ENGLISH: R.K. NARAYANAN

R. K. Narayan is considered as one of leading figures of early Indian literature in English. He is the one who made India accessible to the people in foreign countries—he gave unfamiliar people a window to peep into Indian culture and sensibilities. His simple and modest writing style is often compared to that of the great American author William Faulkner. Narayan came from a humble south Indian background where he was consistently

encouraged to involve himself into literature. Which is why, after finishing his graduation, he decided to stay at home and write. His work involves novels like: 'The Guide', 'The Financial Man', 'Mr. Sampath', 'The Dark Room', 'The English Teacher', 'A Tiger for Malgudi', etc. Although Narayan's contribution to the Indian literature is beyond description and the way he grabbed foreign audience's attention for Indian literature is commendable too but he will always be remembered for the invention of Malgudi, a semi-urban fictional town in southern India where most of his stories were set. Narayan won numerous accolades for his literary work: Sahitya Akademi Award, Padma Bhushan, AC Benson Medal by the Royal Society of Literature, honorary membership of the American Academy of Arts and Literature, Padma Vibhushan, etc.

Childhood & Early life

- R. K. Narayan was born in Chennai, Indian in 1906 in a working class south Indian family. His father was a school headmaster and because his father had to be frequently transferred for his job, Narayan spent most of his childhood in the loving care of his grandmother, Parvati.

- It was his grandmother who taught him arithmetic, mythology and Sanskrit. He also attended many different schools in Chennai like, Lutheran Mission School, Christian College High School, etc. He was interested in English literature since he was very young.

- His reading habit further developed when he moved to Mysore with his family and there his father's schools library offered him gems of writing from authors like Dickens, Thomas Hardy, Wodehouse, etc.

- In 1926, he passed the university examination and joined Maharaja College of Mysore. After completing his graduation, Narayan took a job as a school teacher in a local school. Soon after, he realized that he could only be happy in writing fiction, which is why he decided to stay at home and write.

Career

- Narayan's decision of staying at home and writing was supported in every way by his family and in 1930; he wrote his first novel called 'Swami and Friends' which was rejected by a lot of publishers. But this book was important in the sense that it was with this that he created the fictional town of Malgudi.

- After getting married in 1933, Narayan became a reporter for a newspaper called 'The Justice' and in the meantime, he sent the manuscript of 'Swami and Friends' to his friend at Oxford who in turn showed it to Graham Greene. Greene got the book published.

- His second novel, 'The Bachelors of Arts', was published in 1937. It was based on his experiences at college. This book was again published by Graham Greene who by now started counselling Narayan on how to write and what to write about to target the English speaking audience.

- In 1938, Narayan wrote his third novel called 'The Dark Room' dealt with the subject of emotional abuse within a marriage and it was warmly received, both by readers and critics. The same year his father expired and he had to accept regular commission by the government.

- In 1939, his wife's unfortunate demise left Narayan depressed and disgruntled. But he continued to write and came out with his fourth book called 'The English Teacher' which was more autobiographical than any of his prior novels.

- After this, Narayan authored books like, 'Mr. Sampath' (1949), 'The Financial Expert' (1951) and 'Waiting for the Mahatma (1955)', etc.

- He wrote 'The Guide' in 1956 while he was touring United States. It earned him the Sahitya Akademi Award.

- In 1961, he wrote his next novel called 'The Man-Eater of Malgudi'. After finishing this book, he travelled to the United States and Australia. He

also gave lectures on Indian literature in Sydney and Melbourne. With his growing success, he also started writing columns for The Hindu and The Atlantic.

- His first mythological work 'Gods, Demons and Others', a collection of short stories was published in 1964. His book was illustrated by his younger brother R. K. Laxman, who was a famous cartoonist.

- In 1967, he came up with his next novel titled 'The Vendor of Sweets'. Later, that year Narayan travelled to England, where he received the first of his honorary doctorates from the University of Leeds.

- Within next few years he started translating Kamba Ramayanam to English—a promise he made to his dying uncle once.

- Narayan was asked by the government of Karnataka to write a book to promote tourism which he republished in 1980 with the title of 'The Emerald Route'. In the same year he was named as the honorary member of the American Academy of Arts and Letters.

- In 1980, Narayan was chosen as the member of Rajya Sabha, the upper house of the Indian Parliament and throughout his 6 years term he focused on the education system and how little children suffer in it.

- During the 1980s Narayan wrote prolifically. His works during this period include: 'Malgudi Days' (1982), 'Under the Banyan Tree and Other Stories', 'A Tiger for Malgudi' (1983), 'Talkative Man' (1986) and 'A Writer's Nightmare' (1987).

- In 1990s, his published works include: 'The World of Nagaraj (1990)', 'Grandmother's Tale (1992)', 'The Grandmother's Tale and Other Stories (1994)', etc.

Major Works

- R.K. Narayan made India accessible to the outside world through his literature. He will be remembered for the invention of Malgudi, a semi-urban fictional town in southern India where most of his stories were set.

Awards & Achievements

- Narayan won numerous accolades for his literary works. These include: Sahitya Akademi Award (1958), Padma Bhushan (1964), AC Benson Medal by the British Royal Society of Literature (1980), and Padma Vibhushan (2001).

Personal Life & Legacy

- In 1933, Narayan met his future wife Rajam, a 15 year old girl, and fell deeply in love with her. They managed to get married despite many astrological and financial hurdles.

- Rajam died of typhoid in 1939 and left a three year old daughter for Narayan to take care of. Her death caused a great shock in his life and he was left depressed and uprooted for a long period of time. He never remarried in his life.

- Narayan died in 2001 at the age of 94. He was planning on writing his next novel, a story on a grandfather, just before he expired.

Trivia

- He was very fond of the publisher of The Hindu, N. Ram, and used to spend all his time, towards the end of his life, conversing with him over coffee.

- Narayan is regarded as one of the three leading English language Indian fiction writers, along with Raja Rao and Mulk Raj Anand.

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8.6. SAROJINI NAIDU

Sarojini Naidu was an Indian independence activist, poet and politician. A renowned orator and accomplished poet, she is often known by the moniker 'The Nightingale of India'. As a prodigious child, Naidu wrote the play "Maher Muneer", which earned her a scholarship to study abroad. She became the second woman president of the Indian National Congress. She was the first woman Governor of an Indian state after independence. Her collection of poems earned her literary acclaim. In 1905, she published her first book, a collection of poems, under the title of "Golden Threshold". A contemporary poet, Bappaditya Bandopadhyay quoted "Sarojini Naidu inspired the Indian renaissance movement and had a mission to improve the life of Indian woman."

Childhood and Early Life

Sarojini Naidu (née Chattopadhyay) was born on February 13, 1879 in Hyderabad. Her father, Dr. Aghore Nath Chattopadhyay was a scientist, philosopher, and educator. He founded the Nizam College of Hyderabad. Her mother, Varada Sundari Devi was a poetess in the Bengali language. Dr. Aghore Nath Chattopadhyay was the first member of the Indian National Congress in Hyderabad. For his socio-political activities, Aghore Nath was dismissed from his position of Principal. One of his brothers, Virendranath Chattopadhyay, played key role in establishing the Berlin Committee. As a political activist involved in India's on-going struggle for self-rule, he was heavily influenced by Communism. Her second brother Harindranath Chattopadhyay was a renowned poet and a successful playwright. Her sister, Sunalini Devi was a dancer and actress.

Since childhood, Sarojini was a very bright and intelligent child. She was proficient in multiple languages including English, Bengali, Urdu, Telugu and Persian. She topped her matriculation exams from Madras University. Her father wanted Sarojini to become a mathematician or scientist, but young Sarojini was attracted to poetry.

She applied her prodigious literary skills to write a 1300 lines long poem in English titled 'The Lady of the Lake'. Impressed with Sarojini's skills of expressing emotions with appropriate words, Dr. Chattopadhyaya encouraged her works. Few months later, Sarojini, with assistance from her father, wrote the play "Maher Muneer" in the Persian language.

Sarojini's father distributed some copies of the play among his friends and relatives. He also sent a copy to the Nizam of Hyderabad. Impressed with the works of the little child, the Nizam granted her a scholarship to study overseas. At the age of 16, she got admission in the King's College, England and later joined Girton College in Cambridge. There, she had the opportunity to meet prominent English authors like Arthur Simon and Edmond Gausse who inspired her to write on themes relevant to India. They advised Sarojini "To be a genuine Indian poet of Deccan, not a clever machine-made imitator of the English classics" which led her to seek inspiration from India's natural beauty, religious pluralism and the essence of the country's social milieu.

Sarojini met Muthyala Govindarajulu Naidu, a South Indian, and a non-Brahmin physician while she was studying in England and fell in love. After returning to India, she married him at the age of 19, with his family's blessings. They were married by the Brahmo Marriage Act (1872), in Madras in 1898. The marriage took place at a time when inter-caste marriages were not allowed and tolerated in the Indian society. Her marriage was a very happy one. They had four children.

Role in the Indian National Movement

Sarojini was initiated into the Indian political arena by iconic stalwarts of the Indian freedom struggle, Gopal Krishna Gokhale and Gandhi. She was deeply affected by the partition of Bengal in 1905 and decided to join the Indian freedom struggle. She met regularly with Gopal Krishna Gokhale, who in turn introduced her to the other leaders of the Indian freedom movement. Gokhale urged her to devote her intellect and education for the cause. She took a respite from writing and devoted herself fully to the

political cause. She met Mahatma Gandhi, Pandit Jawaharlal Nehru, C. P. Ramaswami Iyer and Muhammad Ali Jinnah. Her relationship with Gandhi was that of mutual respect as well as of benign humour. She famously called Gandhi 'Mickey Mouse' and quipped "It costs a lot to keep Gandhi poor!"

She met Jawaharlal Nehru in 1916, worked with him for the disheartening conditions of the Indigo workers of Champaran in the western district of Bihar and fought vehemently with the British for their rights. Sarojini Naidu travelled all over India and delivered speeches on welfare of youth, dignity of labour, women's emancipation and nationalism. In 1917, she helped found the Women's India Association with Annie Besant and other prominent leaders. She also presented to Congress the need to involve more women in the freedom struggle. She travelled extensively to the United States of America and many European countries as the flag-bearer of the Indian Nationalist struggle.

In March 1919, the British government passed the Rowlatt Act by which the possession of seditious documents was deemed illegal. Mahatma Gandhi organized the Non-Cooperation Movement to protest and Naidu was the first to join the movement. Sarojini Naidu religiously followed Gandhi's example and actively supported his other campaigns like the Montagu-Chelmsford Reforms, the Khilafat issue, the Sabarmati Pact, the Satyagraha Pledge and the Civil Disobedience Movement. When Gandhi was arrested after the Salt March to Dandi in 1930, she led the Dharasana Satyagraha with other leaders. She accompanied Gandhi to London to take part in the Round Table Talks with the British Government in 1931. Her political activities and role in the Freedom struggle led to several stints in prison – in 1930, 1932, and 1942. Her 1942 arrest led to imprisonment for 21 months.

She went to England in 1919 as a member of the All-India Home Rule Deputation. In January 1924, she was one of the two delegates of the Indian National Congress to attend the East African Indian Congress. As a

result of her selfless contribution to the cause of freedom, she was elected as the President of the Indian National Congress Party in 1925.

Naidu played an immense role in presenting the nuances of the Indian non-violent struggle for freedom to the world. She travelled to Europe and even to the United states to disseminate Gandhian principles and was partly responsible for establishing him as this icon of peace.

After the independence of India, she became the first governor of the United Provinces (now Uttar Pradesh) and remained in the role till her death in 1949. Her birthday, March 2, is honoured as Women's Day in India.

Literary Achievements

Besides her role and contribution to the Indian Nationalist Movement, Sarojini Naidu is also revered for her contribution in the field of Indian poetry. Many of her works were transformed into songs. She drew her inspiration from nature as well as surrounding daily life and her poetry echoed with the ethos of her patriotism. In 1905, her collection of poems was published under the title "Golden Threshold". Later, she also published two other collections called "The Bird of Time", and "The Broken Wings", both of which attracted huge readership in both India and England. Apart from poetry, she also penned articles and essays like 'Words of Freedom' on her political beliefs and social issues like women empowerment.

Death & Legacy

Sarojini Naidu was the first women Governor of Uttar Pradesh. On 2nd March 1949, Sarojini Naidu died at Lucknow, Uttar Pradesh. She lived her glorious life by her own words, "As long as I have life, as long as blood flows through this arm of mine, I shall not leave the cause of freedom…I am only a woman, only a poet. But as a woman, I give to you the weapons of faith and courage and the shield of fortitude. And as a poet, I fling out

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the banner of song and sound, the bugle call to battle. How shall I kindle the flame which shall waken you men from slavery..." Her childhood residence at Nampally was bequeathed to the University of Hyderabad by her family and it was christened as 'The Golden Threshold' after Naidu's 1905 publication. The University renamed its School of Fine Arts and Communication as 'Sarojini Naidu School of Arts and Communication' to honour the Nightingale of India.

8.7. RABINDRANATH TAGORE

Rabindranath Tagore, who composed the National Anthem of India and won the Nobel Prize for Literature, was a multitalented personality in every sense. He was a Bengali poet, Brahmo Samaj philosopher, visual artist, playwright, novelist, painter and a composer. He was also a cultural reformer who modified Bengali art by rebuffing the strictures that confined it within the sphere of classical Indian forms. Though he was a polymath, his literary works alone are enough to place him in the elite list of all-time greats. Even today, Rabindranath Tagore is often remembered for his poetic songs, which are both spiritual and mercurial. He was one of those great minds, ahead of his time, and that is exactly why his meeting with Albert Einstein is considered as a clash between science and spirituality. Tagore was keen in spreading his ideologies to the rest of the world and hence embarked on a world tour, lecturing in countries like Japan and the United States. Soon, his works were admired by people of various countries and he eventually became the first non-European to win a Nobel Prize. Apart from Jana Gana Mana (the National Anthem of India), his composition 'Amar Shonar Bangla' was adopted as the National Anthem of Bangladesh and the National Anthem of Sri Lanka was inspired by one of his works.

Childhood and Early Life

Rabindranath Tagore was born on 7th May 1861 to Debendranath Tagore and Sarada Devi in the Jorasanko mansion (the ancestral home of the Tagore family) in Calcutta. He was the youngest son among thirteen

children. Though the Tagore family had many members, he was mostly raised by servants and maids as he lost his mother while he was still very young and with his father being an extensive traveler. At a very young age, Rabindranath Tagore was part of the Bengal renaissance, which his family took active participation in. He was also a child prodigy as he started penning down poems at the age of 8. He also started composing art works at a tender age and by the age of sixteen he had started publishing poems under the pseudonym Bhanusimha. He also wrote the short story, 'Bhikharini' in 1877 and the poem collection, 'Sandhya Sangit' in 1882.

He drew inspiration by reading the classical poetry of Kalidasa and started coming up with classical poems of his own. Some of his other influences and inspirations came from his brothers and sisters. While Dwijendranath, his elder brother, was a poet and philosopher, Satyendranath, another brother of his, was in a highly respectable position. His sister Swarnakumari was a well-known novelist. Tagore was largely home-schooled and was trained by his siblings in the field of gymnastics, martial arts, art, anatomy, literature, history and mathematics among various other subjects. In 1873, he accompanied his father and toured the country for many months. During this journey, he accumulated knowledge on several subjects. His stay at Amritsar paved the way for him to learn about Sikhism, an experience which he would later on use to pen down as many as six poems and many articles on the religion.

Education

Rabindranath Tagore's traditional education began in Brighton, East Sussex, England, at a public school. He was sent to England in the year 1878 as his father wanted him to become a barrister. He was later joined by some of his relatives like his nephew, niece and sister-in-law in order to support him during his stay in England. Rabindranath had always despised formal education and thus showed no interest in learning from his school. He was later on enrolled at the University College in London, where he was asked to learn law. But he once again dropped out and

learned several works of Shakespeare on his own. After learning the essence of English, Irish and Scottish literature and music, he returned to India and married Mrinalini Devi when she was just 10 years old.

Establishment of Santiniketan

Rabindranath's father had bought a huge stretch of land in Santiniketan. With an idea of establishing an experimental school in his father's property, he shifted base to Santiniketan in 1901 and founded an ashram there. It was a prayer hall with marble flooring and was named 'The Mandir.' The classes there were held under trees and followed the traditional Guru-Shishya method of teaching. Rabindranath Tagore hoped that the revival of this ancient method of teaching would prove beneficial when compared to the modernized method. Unfortunately, his wife and two of his children died during their stay in Santiniketan and this left Rabindranath distraught. In the meantime, his works started growing more and more popular amongst the Bengali as well as the foreign readers. This eventually gained him recognition all over the world and in 1913 Rabindranath Tagore was awarded the prestigious Nobel Prize in Literature, becoming Asia's first Nobel laureate.

The World Tour

Since Rabindranath Tagore believed in the concept of one world, he set out on a world tour, in an attempt to spread his ideologies. He also took along with him, his translated works, which caught the attention of many legendary poets. He also lectured in countries like the United States and Japan. Soon after, Tagore found himself visiting places like Mexico, Singapore and Rome, where he met national leaders and important personalities including the likes of Einstein and Mussolini. In 1927, he embarked on a Southeast Asian tour and inspired many with his wisdom and literary works. Tagore also used this opportunity to discuss with many world leaders, the issues between Indians and the English. Though his initial aim was to put an end to nationalism, Rabindranath over a period of time realized that nationalism was mightier than his ideology, and hence

developed further hatred towards it. By the end of it all, he had visited as many as thirty countries spread over five continents.

Literary Works

During his lifetime, Rabindranath Tagore wrote several poems, novels and short stories. Though he started writing at a very young age, his desire to produce more number of literary works only enhanced post the death of his wife and children. Some of his literary works are mentioned below:

Short Stories

Tagore began to write short stories when he was only a teen. He started his writing career with 'Bhikharini'. During the initial stage of his career, his stories reflected the surroundings in which he grew. He also made sure to incorporate social issues and problems of the poor man in his stories. He also wrote about the downside of Hindu marriages and several other customs that were part of the country's tradition back then. Some of his famous short stories include 'Kabuliwala', 'Kshudita Pashan', 'Atottju', 'Haimanti' and 'Musalmanir Golpo' among many other stories.

Novels

It is said that among his works, his novels are mostly under-appreciated. One of the reasons for this could be his unique style of narrating a story, which is still difficult to comprehend by contemporary readers, let alone the readers of his time. His works spoke about the impending dangers of nationalism among other relevant social evils. His novel 'Shesher Kobita' narrated its story through poems and rhythmic passages of the main protagonist. He also gave a satirical element to it by making his characters take jibes at an outdated poet named Rabindranath Tagore! Other famous novels of his include 'Noukadubi', 'Gora', 'Chaturanga', 'Ghare Baire' and 'Jogajog'.

Poems

Rabindranath drew inspiration from ancient poets like Kabir and Ramprasad Sen and thus his poetry is often compared to the 15th and 16th Century works of classical poets. By infusing his own style of writing, he made people to take note of not only his works but also the works of ancient Indian poets. Interestingly, he penned down a poem in 1893 and addressed a future poet through his work. He urged the yet to be born poet to remember Tagore and his works while reading the poem. Some of his best works include 'Balaka', 'Purobi', 'Sonar Tori' and 'Gitanjali'.

Tagore's Stint as an Actor

Tagore wrote many dramas, based on Indian mythology and contemporary social issues. He began his drama works along with his brother when he was only a teen. When he was 20 years old, he not only did pen the drama 'Valmiki Pratibha', but also played the titular character. The drama was based on the legendary dacoit Valmiki, who later reforms and pens down one of the two Indian epics – Ramayana.

Tagore the Artist

Rabindranath Tagore took up drawing and painting when he was around sixty years old. His paintings were displayed at exhibitions organized throughout Europe. The style of Tagore had certain peculiarities in aesthetics and coloring schemes, which distinguished it from those of other artists. He was also influenced by the craftwork of the Malanggan people, belonging to the northern New Ireland. He was also influenced by Haida carvings from the west coast of Canada and woodcuts by Max Pechstein. The National Gallery of Modern Art in New Delhi houses as many as 102 art works of Tagore.

Political Views

Though Tagore denounced nationalism, he also vouched for the Indian independence through some of his politically charged songs. He also

supported Indian nationalists and publicly criticized European imperialism. He also criticized the education system that was forced upon India by the English. In 1915, he received knighthood from the British Crown, which he later renounced citing the massacre held at Jallianwala Bagh. He said that the knighthood meant nothing to him when the British failed to even consider his fellow Indians as humans.

Adaptations of Tagore's Works

Many of his novels and short stories were made into films by the renowned filmmaker Satyajit Ray. Other filmmakers too, over the years, have drawn inspiration from his works and have incorporated his stories into their movies. As many as 39 stories of his were made into films by various directors and a few other stories were made into TV series. Some of the recent movie adaptations include 'Detective', 'Postmaster', 'Jogajog', 'Shesher Kabita' and 'Tasher Desh.'

Last Days & Death

Rabindranath Tagore spent the last four years of his life in constant pain and was bogged down by two long bouts of illness. In 1937, he went into a comatose condition, which relapsed after a period of three years. After an extended period of suffering, Tagore died on August 7, 1941 in the same Jorasanko mansion in which he was brought up.

Legacy

Since Rabindranath Tagore changed the way Bengali literature was viewed, he left an everlasting impression on many. Apart from many of his busts and statues that have been erected in many countries, many yearly events pay tribute to the legendary writer. Many ofhis works were made international, thanks to a host of translations by many famous international writers. There are five museums dedicated to Tagore. While three of them are situated in India, the remaining two are in Bangladesh.

UNIT – IX

LANGUAGE TRANSLATION

9.1. TRANSLATION AS A CREATIVE ACTIVITY

Translation is an act of adaptation and of negotiation and, as such, it is a creative act. Translators are engaged in a process of negotiation between two cultures, two languages and two different mind-sets. A process which calls forth a profound understanding of the language they are translating from and a fluency in the language they are translating into.

The complex and creative process of adapting one text into a new reality, mediating between your source and target language insinuates that a translator's task is not only an intricate and a demanding one, but highly creative. Translation is often a task of solving "context" problems. That is where creativity "chimes in"

Translators are faced with a complex task: Use different words to achieve the same meaning. This naturally suggests that excellent writing skills are crucial and that what translators are engaged in, after all, is a process of rewriting. In translation, the "writing" element is the basic raw material translator's use for their work. Considering that writing is a creative act, there can be no doubt that, equally, translation is a creative act as well. A creatively written text is a text creatively translated

Translation is not simple. It has often been referred to as an impossible task and it is not surprising to come across notions such as "translator as traitor". The world has a biased perception of translators. Working hard, in the shadows, invisible and often confronted with prejudice, they face the risk of getting lost in translation, not to mention a variety of other issues and concerns regarding their profession as a whole. It is, in fact, by means of the combination of skills translators are endowed with, that they will better overcome the challenges of their profession.

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When the audience reads a translated text, it cannot possibly know all the layers and dot connections the translator has creatively employed to produce the text. It is, therefore, not a surprise to come across translators with an admirable set of skills, which are either an extension of their work and/or a question of their nature as creative.

Creativity in translation is manifested across many levels such as:

1. Personal Translation Style

Translators will always instil something personal in their work. The outcome is directly linked to the person who produced it. Each translator approaches a text in a different way. Should a text be given to more than one translator, then we would witness more than one translation version. Creativity is inherently personal and through a personal translation style, translators manifest their creative approach.

2. Ability to Connect the Dots

In a translation, there are many dots to connect before the best result is achieved. The tools (dots) translators inadvertently mix together span from a feel of language, translation and writing skills, in-depth understanding of the cultural context in play, the ability to read between the lines to the more technical aspects of their work such as CAT tools, glossaries, resources.

3. Copy Writing Skills

Translators often provide copy writing services as a way to diversify and as a natural extension to translation. They could even be considered brilliant copywriters in that they are able to approach texts from a "translator's perspective", focusing on clarity and precision avoiding wording that can be misinterpreted.

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4. Artistic Personality

There are many translators who are also artists, in the true sense of the word. Not surprisingly, a tad of research has revealed a creative "alias" for quite a few linguists who, besides their main professional activity, are engaged (either as a hobby or on a professional level) in creative activities namely a photographer, a branding expert, an Italian tenor, a singer with studies in vocal music, a poet/baroque trombonist, a novelist, a painter and more. Art is an outlet, a way to express emotions and concerns. An artistic activity could well be paralleled to the translating psyche which elaborates, adapts and metamorphoses information, a "source", into something else, a "target" or in the language of an artist: a painting, a photograph, a novel. Art is (also) about translating feelings. And, truth be told, highly qualified linguists can be remarkable at drawing or playing the violin and still be sought-after professionals just like anybody else.

5. Creatively Perceptive

Translators do not read superficially. They assimilate and elaborate information as part of their work process. Knowledge inspires. The more you know, the more you want to explore, create, and find solutions. Translators are creative because they soak up the knowledge in the world.

6. Language as a Creative Tool

Language is indisputably creative. Like an artist who uses colours, mixing them in combinations that serve the purpose of an art project, translators will similarly use language as a tool with which to produce their work. Considering translators know at least two languages, their creativity is stimulated even more. They are enriched by languages and they know how to complement possible "voids" in one language with information from another. Creativity is more likely to surface when speaking more than one language.

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7. Excellent Branding Skills

When it comes to marketing, branding is the par excellence paradigm of translators' creativity. Through the creation of a brand, translators connect those dots that will help communicate their message to clients and prospects. Their ability to translate the essence of their services into a brand name, design, colours, and marketing copy is simply admirable.

Translators' creativity is evident on many levels and it requires more attention and appreciation, first and foremost by translators themselves, so that they can firmly and confidently enrich not just their own world of possibilities, but the message they give out to the world. Translators are creators.

9.2. NEED AND IMPORTANCE OF TRANSLATION

Translation is the process of changing the language that is written or spoken in to another language. Translation, in a loose sense, may also be defined as a word or phrase or text in another language that has a meaning equivalent to that of the original.

It is said that there are as many translations as there are languages in the world which reminds us the need and importance of the art of translation. The importance of translation emerges due to the fact that it is one of the important disciplines being very much useful in various spheres of human activities. Besides, a large number of languages spoken or written all over the world, and, as such, an individual would not like to be confined to one language or the native language only, but preferably would be interested to learn different language for a specific purpose. The need and importance of translation also arises when one wants to know the words or phrases or a language used in other countries so as to familiarize oneself for a particular purpose. As a matter of interest, translation is also important when it is considered or when a person forms thoughts about how it would be possible to be mingled with the people of different country if he needs to stay in connection with the business or employment. Moreover, there are times that

necessitate sharing beliefs, values, customs, practices and the social behaviour of a particular nation. In such circumstances, the art of translation becomes the very essence of the instances.

Translation is one of the various branches of learning and it has become an important discipline that encompasses separate body of knowledge being very much in use for various human activities, just to name a few are: language, business, education, law, religion, literature and legal requirements; while many more may be explored. Translation deals with the matching of words, grammatical structures and cultural contexts. The art of translation entails, accuracy and clarity and flexibility to produce the translation which a reasonable reader can expect and accept. The art of translation is very much needed in terms of employment. There are opportunities for the translators in various organizations. In addition, as a freelance translator, one can successfully survive on the basis of his artistic abilities.

As a token of appreciation, the art of translation must be duly recognized and valued as the body of written works of particular cultures, languages, people or periods of time which we read and enjoy today is the production and valuable gift of translation and the translators have been able to bring them to us with required accuracy and clarity and flexibility. Hence, the talents, technical skills or the exceptional abilities of the translators who labour hard to produce the translations are to be respected and duly acknowledged.

9.3 TRANSLATION TOOLS

The translation process can often be somewhat tedious—sometimes covering a multitude of topics, requiring extensive research and contextual knowledge. Fortunately, the digital revolution triggered the creation of tools, software and resources that help ease the burden of translation and improve efficiency, consistency and quality. Below is a list of tools that are regularly used and recommended by translators, for translators.

1. Linguee

A crowd favourite, this unique translation tool combines a dictionary with a search engine, so you can search for bilingual texts, words and expressions in different languages to check meanings and contextual translations. Linguee also searches the web for relevant translated documents and shows you how a word is being translated throughout the internet. It is often used in conjunction with Google Images to help translators and language learners alike.

2. SDL Trados Studio

The most recommended computer-assisted translation (CAT) tool by Gengo Wordsmiths, SDL Trados is a wise investment for full-time translators. This software features TM, terminology, machine translation and software localization. Most large agencies require translators to work with one of the established CAT tools, so using SDL Trados could also increase your client base and broaden your horizons. If you need time to decide before purchase, try a free demo version for 30 days.

3. The Free Dictionary

Available in a wide variety of languages, this comprehensive site is a dictionary, thesaurus and encyclopaedia in one. Get free access to medical, financial and legal dictionaries, an extensive collection of idioms, acronyms, quotes, and several languages besides English, such as Spanish, French, Portuguese and Japanese. The encyclopaedia also has sections updated regularly, providing users a word or article of the day. The free mobile application is compatible with iOS and Android devices.

4. Fluency Now

Fluency Now Professional is a premium CAT tool and translation memory software created for individual freelancers. Available for $9.95 per month, it's compatible on Mac, Windows and Linux operating systems. For

organizations, Fluency Now Enterprise gives access to extra features like Fluency Flow, a project management solution. It also provides a built-in proofreading software and project and document statistics.

5. ProZ

If you prefer interaction and crowdsourcing, then ProZ should be your go-to resource. Home to the world's largest translation network, ProZ is a portal for professional translators who wish to collaborate on terms translation, dictionaries, training as well as receive access to discounts on translation tools. Translators can ask questions and join forum discussions, too.

6. MemoQ

Translation software designed for freelance translators that offer a number of powerful functions that enable you to reuse previous translations. MemoQ also has features to help improve quality, check consistency and ensure the use of correct terminology. The 2015 version also has a faster spell-checking feature. See if it works for you by trying the free demo version for 45 days.

7. Memsource

A TM database integrated with Gengo to improve efficiency, Memsource is a cloud-based translation environment that provides an effective and efficient project-management tool. Users can further optimize their translation productivity using features like TM, editing and terminology management all within the platform.

8. Translators Café

An online community and forum where you can ask questions and advice from experienced translators. Registration is free for both professional and amateur translators, and members can bid and acquire jobs at no extra cost. Employers may contact the freelancers based on their bids or they can

provide their information to translators. Payments are paid directly to freelancers with no escrow accounts.

9. Zanata

A web-based system for translators, content creators and developers to manage localization projects, Zanata handles the entire translation workflow and allows translators to focus on translations, not tools and formats. Its TM also finds and suggests the best translation matches in the entire system. Zanata's Editor works on any web browser with no installation necessary. Multiple translators can also work on the Editor, with a chat room for real-time communication.

10. Word Fast Pro

Word fast Pro is a standalone, multi-platform TM tool designed to improve the translation process, for anyone from project managers to freelance translators. Unlike other CAT tools, translators can import and export TMs even with the demo version and can be used for an unlimited time. The only limitation is the size of the translation memory (500 units). There's no need to pay extra for tutorials and support and they provide excellent customer support.

UNIT – X

MEDIA PERSPECTIVES OF LANGUAGE

10.1. PRINT MEDIA – NEWSPAPER LANGUAGE

English newspaper writing dates from the 17th century. The first newspaper carried only news, without comments, as commenting was considered to be against the principles of journalism. By the 19th century, newspaper language was recognised as a particular variety of style, characterised by a specific communicative purpose and its own system of language means.

It includes a system of interrelated lexical, phraseological and grammatical means serving the purpose of informing, instructing and entertaining the readers. As a result of this diversity of purposes, newspapers contain not only strictly informational, but also evaluative material, comments and views of the news writers, especially characteristics of editorials and feature articles.

Not all the printed matter found in newspapers comes under newspaper style. The modern newspaper carries material of an extremely diverse character. On the pages of a newspaper one finds not only news and comments on it, but also stories and poems, crossword puzzles, and the like. Since these serve the purpose of entertaining the reader, they cannot be considered specimens of newspaper style. Nor can articles in special fields, such as science and technology, art, literature, etc. be classed as belonging to newspaper style. Since the primary function of a newspaper is to impart information, only printed matter serving this purpose comes under newspaper language variety. Such matter can be classed as:

- Brief news items and communiqués
- Press reports (parliamentary, of court proceedings, etc.)
- Articles purely informational in character
- Advertisements and announcements

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The function of brief news items, communiqués and reports is to inform the reader. They state only facts without giving commentary. This accounts for the total absence of any individuality of expression and the lack of emotional colouring. The vocabulary used here is neutral and common literary. It is essentially matter-of-fact, and stereotypical forms of expression prevail. But apart from this, a newspaper has its specific vocabulary that can be found in its other features – editorials, articles, and advertisements.

As the newspaper also seeks to influence public opinion on various social, political or moral matters, its language frequently contains vocabulary with evaluative connotation, such as allege such as to allege (the person who allegedly committed the crime), to claim (the defendant claims to know nothing about it). These cast some doubt on what is stated further and make it clear to the reader that those are not yet affirmed facts. Elements of appraisal may be observed in the very selection and way of presenting the news, not only in the use of specific vocabulary but in syntactic constructions indicating a lack of surety on the part of the reporter as to the correctness of the facts reported or his/her desire to avoid responsibility, e.g., Mr. J Brown was said to have opposed the proposal. He was quoted as saying...

The headlines of news items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal (the size and placement of the headline, the use of emotionally coloured words and elements of emotive syntax), thus indicating an interpretation of the facts in the news item that follows.

But the principle vehicle of interpretation and appraisal is the newspaper article, and the editorial, in particular. Editorials (leading articles) are characterized by a subjective handling of facts, political or otherwise, and therefore have more in common with political essays or articles and should rather be classed as belonging to the publicist style than to the newspaper. However, newspaper publicist writing bears the stamp of its own style. Though it seems natural to consider newspaper articles, editorials included,

as coming within the system of English newspaper style, it is necessary to note that such articles are an intermediate phenomenon characterized by a combination of styles – the newspaper style and the publicistic style. In other words, they may be considered hybrids. The bulk of the vocabulary used in newspaper writing is neutral and literary. But it has as well its specific features such as the intensive use of:

1. Special Political & Economic Terms

For example., stability, elections, anti-terror war, military facilities, terrorist network, opinion polls, human rights, budget deficit, immigration, presidential vote, race, opponent, business, security, to devastate, blast.

2. Non-Term Political Words

For example, officials, hostages, kidnappers, protest, breakdown, regime, local terror cells, popularity rating, emergency anti-terror funding. A characteristic feature of political vocabulary is that the borderline between terms and non-terms is less distinct than in the vocabulary of other special fields. The semantic structure of some words comprises both terms and non-terms, e.g., crisis, agreement, progressive, nationwide, unity.

3. Lofty and Bookish Words

Including certain phrases based on metaphors and thus emotionally coloured: war hysteria, escalation of war, overwhelming majority, a storm of applause, post attack clean-up, global hunts for terrorists, a shot of power.

4. Newspaper Clichés

For example, stereotyped expressions, commonplace phrases familiar to the reader, e.g., public opinion, free markets, long-term agreements, a melting pot, to cast a veto over, crucial/pressing problems, zero tolerance, political correctness, to go postal (extremely hostile). Clichés more than anything else reflect the traditional manner of expression in newspaper writing. They are commonly looked upon as a defect of style. Some clichés, especially those

based on trite images, e.g., captains of industry, pillars of society, bulwark of civilization are pompous and hackneyed. But nevertheless, clichés are indispensable in newspaper style: they prompt the necessary associations and prevent ambiguity and misunderstanding.

5. Abbreviations

News items, press reports and headlines are full of abbreviations of various kinds. Among them abbreviated terms are names of organisations, public and state bodies, political associations, industrial and other companies, various offices, etc. known by their initials are very common. For example: EU(European Union), UNO (United Nations Organisations), WTO (World Trade Organisations), ADMK (Anna Dravida Munetra Kazagam), CNN (Cable News Network), BBC (British Broadcasting Corporation). The widespread use of initials and shortened form of names in newspaper language has been expanded to names of personality constantly in the public eye, and one can find references to JFK (John F Kennedy), Modi (Narendra Damodardas Modi)

6. Neologisms

They are very common in newspaper vocabulary. The newspaper is very quick to react to any new development in the life of society, in science and technology. Hence, neologisms make their way into the language of the newspaper very easily and often even spring up on newspaper pages. Now, in the early 21st century, neologisms relating to computers and the Internet outnumber all others, for example, cyber sickness (a feeling of illness caused by using a computer for long periods of time), key pal (someone with whom one regularly exchanges e-mail), online auction, access provider, MP3, PDA (Personal digital assistant), animatronics. Finance has also launched numerous new words, such as dead cat bounce (a situation in which the price of shares rises a small amount after a large fall, sometimes before falling further), stealth tax (a tax that you pay on something that you buy rather than tax you pay directly to the government, and which you are less aware of paying than, for example, direct tax on your income). Sometimes

finance and computers come together, as with dot-com (a person or a company whose business is done using the Internet), e-cash (money that can be used to buy things on the Internet, but that does not exist in a physical form or belong to any particular country). Many new words have come from medicine and biological science, e.g., biologically engineered, genetically modified; from the world of business: benchmark (to use a company's good performance as a standard by which to judge the performance of other companies of the same type), best practice (a description of the best way of performing a particular activity in business).

7. Foreign Words

These have come from different languages. Some are traditionally used in newspaper writing, others have recently come from the areas of new technology (computers, internet, business, entertainment and changes in society), for example, beaucop (a lot of money; from French); ad hoc specialised; from Latin; Bonafide (real, true and not intended to deceive somebody; from Latin); I wanted to prove my bonafide; curriculum Vitae (CV) (Resume from Latin); sine qua non (something that you must have from Latin); carte blanche (complete freedom from French); nouveau riche (someone who has only recently become rich and spends a lot of money, from French); tkte-a-tkte (private conversation from French); glitch (a small fault in working of something; from German);macho (= a man who is always trying to show that he is strong, brave; from Spanish); schlock (= careless work / odd jobs, catchpenny job; from Yiddish).

The above-listed peculiarities of brief news items are vocabulary parameters used in an English newspaper. These vocabulary groups are also commonly found in headlines and newspaper articles. They are generally devoid of any emotional colouring. But some popular papers tend to introduce emotionally coloured elements into the matter-of-fact, linguistically neutral news items, e.g., In Ohio, O'Gara-Hess and Eisenhardt Armoring Co. says it is flush with new orders to crank out 300 "up-armoured" Humvees per month. Health Minister made his shock announcement in the Commons.

Important as vocabulary is, it is not so much the words and phrases used in brief news items that distinguish them from other forms of newspaper writing. The basic peculiarities of item news lie in their syntactic structure. As the reporter is obliged to be brief, he naturally tries to cram all his facts into the space allotted. This tendency predetermines the peculiar composition of brief items and the syntactical structure of the sentences. The size of brief items varies from one sentence to several short paragraphs and generally, the shorter the news item, the more complex its syntactical structure. The following grammatical peculiarities of brief news items are of paramount importance, and may be regarded as grammatical parameters of newspaper writing:

8. Complex Sentences with a Developed System of Clauses

Although Mayfield denied any connection, he insisted his passport had expired last October and he hadn't been out of the country in years and he was detained as a "material witness" in a grand-jury investigation while the FBI tries to build its case.

9. Verbal Constructions

Since 9/11 Donald Rumsfeld has insisted on personally signing off on the harsher methods used to squeeze suspected terrorists held at the U.S. prison at Guantanamo Bay, Cuba.

10. Syntactical Complexes

These constructions are largely used to avoid mentioning the source of information or to shun responsibility for the facts reported. For example, Demands from Washington are likely to worsen Blair's relationship with serving generals. The White House wants more troops in Iraq – 2,000 is the rumoured figure – to replace the departing Spanish. If the Poles cut their forces, too, as they're hinting they may, Washington will likely urge British troops to takeover command of the holy Shiite city of Najaf, home to rabble-rousing imam Moqtada ai-Sadr.

11. Attributive Noun Groups

These are another powerful means of effecting brevity in news items, e.g., classic cold-war-style telephone diplomacy; government anti-terror policies; a new patented smoking cessation program; an exclusive worldwide assistance network; the normally self-assured Pentagon chief; the national income and expenditure figures.

12. Specific Word Order

Newspaper tradition, coupled with the rigid rules of sentence structure in English, has greatly affected the word order of brief news items. The word order in one-sentence news paragraphs and in what are called leads (the initial sentences in longer news items) is more or less fixed. Journalistic practice has developed the "five-w-and-h-pattern rule" (who-what-why-how-where-when) and for a long time strictly adhered to it. In terms of grammar, this fixed sentence structure may be expressed in the following way: Subject-Predicate (object)-Adverbial modifier of reason (manner)-Adverbial modifier of place-Adverbial modifier of time, e.g., The US Consul-General, Mr. Maxwell McCullough, snooped incognito round the anti-Polaris art exhibition 'Count Down" in the McClellan Galleries here this morning..

10.2. RADIO LANGUAGE

The ear is not a very intelligent organ. It processes information relatively slowly and even then it only sometimes gets it right. Radio broadcasters are often advised to use the principle of KISS when they are doing their job - 'Keep It Simple, Stupid.' Unlike film, television, computer-based media or the print media, radio cannot be seen. Unlike a newspaper, it cannot be held in the hand and read over and over again. Television can signify meaning through images. Radio has only sounds. Workers in the industry do not, however, regard this as a limitation. To them, the power of the human imagination liberated by radio is far greater than the visual stimuli of the other media

1. Basic Units of Radio Language

Radio communication exists in time. Radio takes time to be heard and it is impossible to go back in time. You need to hear it right the first time because it will not be repeated. This is different to newspaper communication, say, which exists in space. *A* newspaper devotes space to stories; it takes up space at the breakfast table and, like the table, it is a physical object. The reader can range backwards and forwards freely over material he or she wishes to check or re-read. With video recorders, viewers can do the same with television.

Radio, on the whole, tends to be heard only once. The codes of radio language consist of words, sound effects, music and silence. These are shared to some extent with television and film, but radio uses them in rather different ways.

A. Words

Words are signs that stand for something else. The word 'apple' does not look anything like the fruit that grows on trees. It is a sign within the semiotic language of signs. Radio relies on collections of these word signs as symbolic codes to communicate meaning.

Words on radio are spoken. This makes them different to words printed on a page because extra layers of meaning can be added. The tone of voice or the inflection can communicate meaning; the person speaking the words is therefore an additional sign. The personality of the DJ or the accent of a character in an advertisement can add to the meaning of what is being said. For example, an American accent or an upper-class English accent in a radio advertisement can convey extra meaning beyond the exact word meaning.

B. Sound Effects

Words are a human invention, but there are many other sources of sound, too. Many of these are indirectly caused by people-e.g. vehicles,

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construction work or the beeps at traffic lights. There are many more that occur naturally in the real world - birdsong, trickling streams, various forms of weather.

Sounds do not exist as themselves, however: they are always caused by something. In a very real sense, they can be said to stand for something. Therefore sounds are signs, just as words are. In radio, a very wide range of sounds is used to generate a variety of different meanings.

In the same way that television and film producers select certain images, radio producers select certain sounds. They construct these in logical orders to create meaning. Some sounds are included or stand out because the producer believes they are important. Other sounds are softer or left out altogether. Ships' fog horns, whistles that rise in pitch, bells and horns are some examples of sounds that can be used to generate meanings or moods.

There are a number of ways in which sound can be used. The American academics Edgar Willis and Camille D'Arienzo classify sound into three main functions.

- **Action sounds** are created by some kind of movement, such as a car racing by or a jet passing overhead.
- **Setting sounds,** such as the twittering of birds or the crashing of waves, indicate the surroundings or the setting. Some go even further to suggest particular details such as the time; the howling of an owl is used to signify night.
- **Symbolic sounds** are meant to suggest an idea, particularly in a fantasy. Willis and D'Arienzo give the example of a rising note on a slide whistle representing Pinocchio's lengthening nose in a radio adaptation of the children's story.

C. Music

Music can signify something beyond itself, in the same way that sounds and words do. For example, a saxophone solo can stand for city nightlife.

However, music is also just itself. It is very difficult for anyone to say what a piece of music means. It can build up emotions; it can move people to tears. Music can never be said to mean something, however, in the way in which the word 'apple' means the fruit of a tree. Unlike words, music can be enjoyed as complete meaning in itself, without having to refer to anything else. Of course, a great deal of music also makes full use of words. Songs deal with a very wide range of emotional and even intellectual expression. However, music alone also has its own unique way of communicating.

D. Silence

The American comedian Jack Benny cultivated a reputation for being a penny-pinching miser. In one famous radio comedy skit, Benny was confronted with a mugger on the street. The mugger says, 'Your money or your life! 'There is a prolonged silence from Jack Benny. Then, as the studio audience responds to the silence, they begin to laugh and applaud. It is dawning on them that Benny must be thinking hard about which to choose. Just as sound effects can signify meaning, so, too, can their absence. In this usage, silence can actually function in the same way as noise. The sudden blanking of all sound sources can be used, in a drama for example, to signify a switch to a character's internal thoughts or the passage of time between two scenes.

2. Main Radio Code

Radio relies mainly on the verbal codes of the spoken word. This may seem strange for the medium that gave the world the Top 40. Andrew Crisell says that it is speech on radio that sets music and sounds in context and gives them their final meaning.

Most of the radio stations aimed at younger audiences depend on the same pop music to provide the attraction. It is the nature of the DJs that makes all the difference in the success the stations achieve. Chris Evans built up a huge following for his breakfast show on Radio. When he left, audience figures plummeted - and did not recover until the appointment of Zoe Ball.

The kind of music played throughout this time varied hardly at all. What DJs generate is a sense of atmosphere, or even attitude, which is crucial for engaging this audience.

At times, in some shows, the music seems almost incidental to the ongoing banter of the DJs and their guests. Indeed, the studio crew members themselves - Zoe's 'zoo', as they were known -have been increasingly drawn in, to help generate a sense of the lively, fun lifestyles led by those involved in the music industry in some way.

3. Radio Scripts and Semi-Scripts

Radio stations use a variety of scripting formats. Some of the common ones are shown below.

A. Programme Formats

Most programmes on radio are regularly scheduled and do not require detailed scripting. The shows have been produced so often that the routines are clearly setup. These shows may use a programme format. A programme format is a "bare bones" script used, when programmes are produced regularly. The programme format relies upon everyone being familiar with the basic routines.

a) Radio Script

CALLARD & BOWSER DESSERT NOUGAT: THE PAPER

MUSIC: THEME FROM 'AN ENGLISH COUNTRY GARDEN'
SFX: BIRDS TWITTERING
BRITISH VOICE: (PRINCE CHARLES SOUND-ALIKE) You know, one of the questions one is most often asked in life is ... Does one eat the paper? One invariably replies, not if it's *The Times.* (CHUCKLES TO SELF)
But if it's the paper on Collard & Bowser Dessert Nougat, one most certainly does ... because it's a rice paper. And it's very nice. And it's simply there to

protect one's fingers from becoming sticky ... and leave them free for waving.. or shaking hands ... or... or... gardening/

AUSTRALIAN VOICE: Collard & Bowser. That's English for nougat.

(b) Semi-Scripts

Some radio programmes are semi-scripted. The opening and closing segments and commercial cues may be fully scripted. The remainder of the programme is then ad-libbed or assembled informally.

(c) Radio Scripts

The formal radio script is similar to the television drama script - although it predates this by several decades, of course! There are various styles, but most follow these conventions.

- Everything except dialogue is in block capitals.
- Acting directions are placed in brackets.
- Music directions are underlined.

10.3. TELEVISION LANGUAGE

Today, media production, all over the world, has evolved to take on the status of an independent discipline. Thus it now has a distinct language with its own register and grammar. This is used and understood internationally. Film and television are media, which communicate primarily through visuals. This element of commonality has provided the base for its language and grammar, and is the prime argument for the case as to why we should be familiar with the language of media if we are to work with any of the components of the media. The following subsections attempt to familiarise you with certain basic aspects of the language of film and television.

1. Basic Television Shots

A shot is the smallest convenient visual unit in television or films. We use shots of varying sizes in a programme. Shots are of several kinds and are classified in accordance with the view in front of the camera - what we term 'field of view'. In this context, when we have a subject, the shot is described by the position of the subject shown. The shots, for the cameraperson, may also be described by the number of objects or subjects shown and by the angle of the camera. The five basic shots used in television are as follows in terms of 'field of view'.

A. Long Shot (LS)

This is a shot that describes a particular location where the primary action is taking place. In other words, it is picture fame with its entire background in focus. A long shot may be repeated from time to time to ensure that the viewer's orientation is towards the location. There are other variations available, such as a Very Long Shot (VLS) or an Extreme Long Shot (ELS). These shots are also referred to as Wide Shots.

B. Medium Long Shot (MLS)

It is a shot in which the principal subject is shown from the knee upwards with the background in the picture.

C. Medium Shot (MS)

Here the subject is shown waist upwards. In this type of shot, the principal focus is the subject, though the background is seen in some detail. This is also referred to as a mid-shot. This shot is particularly useful in programmes with a demonstration format.

D. Medium Close up (MCU)

It is cut at the level of the lower chest or the breast pocket below or above the armpit of the subject. Here the subject is in primary focus and the

background loses its importance. These shots are useful in interviews, panel discussions and any other presenter based programme formats.

E. Close up (CU)

As the term indicates, this shot shows the subject at close quarters. If the subject is a person, it is cut at collar level. The subject is primarily in focus. These shots are useful in dramatized formats where facial expressions are significant. They can also be used to highlight details.

F. Big Close up (BCU)

This shot is useful for highlighting minute details. Typically, this shot is used to study intense facial expressions to build up a sense of drama in formats, which require such details.

We have just described the basic television shots in terms of 'field of view'. They are basic because of their simplicity on the one hand and the fact that they form the basics of the language of the television on the other. However from the point of view of the cameraperson, shots may also be discussed in terms of what the entire frame or the visual contents. For example a one-shot is a picture of one person or object. A two-shot fames two people in a visual. A three-shot will have three people or objects and so on. More than four people will be referred to as a group-shot. A frame of a bigger group is called a crowd shot.

2. Camera Angles

The camera is an extension of the human eye. The viewer is able to see any object of study or an expression of the human subject without shifting from his/her position. The camera sees barely a 54 degree angle while the maximum range of vision of the human eye is a 120 degree angle. That is the reason why knowledge of camera movements is important in production. We need to shift the camera constantly to take picture from different angles. Broadly, we can describe a shot in terms of camera angles in three major ways. They are (i) the normal angle shot (ii) a low angle shot and (iii) a high

angle shot. The high angle shot, if taken from the air or a high vantage point, will be called an aerial shot.

The normal camera angle is a shot at the eye level of the subject. In this case, the subject happens to be looking directly into the eyes of the viewer. In the case of a low angle shot, the camera lens goes a few feet below the normal eye level. A typical example, here, would be the camera positioning itself at the level of the child looking up at an adult. In the case of a high angle shot the reverse happens. However, in an aerial shot the camera is physically lifted and positioned at an overhead angle. You must have often seen the use of such shots in the coverage of sport events (for example the Olympics).

A. Subjectivity and Objectivity in Shots

In technical terms, if a camera is positioned at an axis of 90 degree to the action, it is called an objective shot. This is used to project the visual from a detached point of view. A typical example would be watching a tennis match from the referee's position. The same shot, if it moves in an arc to a view over the shoulder of one of the players, indicates the beginning of a subjective shot. A subjective camera angle indicates the physical point of view of one of the players. Here the viewer is aligned with the predicament of one of the players by being made to virtually stand in his/her shoes.

B. Complementary Shots

Here is a typical 'over the shoulder' shot. These shots are compositionally so designed as to interact in a reverse order with the preceding subjective shot in a given programme. For example, a set over the head and shoulder of one player will have to be juxtaposed with the similar shot of another player. These shots are particularly useful in drama, interview, demonstration and discussion for. In such formats, the action shots have complementary reactions - for example, the shots of the audience watching a tennis match. Reaction shots which happen at the same time segment as the main shot but away from its location are called cut-away shots. This shot temporarily

draws attention away from the main event and is used generally to break the monotony of action. It is also useful in cases where the total time of action needs to be condensed, yet continuity of action is to be maintained.

3. Picture Composition

The television is a medium, which encompasses both visual and audio elements. The director is responsible for deciding on what should be contained in a picture frame. It is the cameraperson who arranges the details or elements to create the best possible effect. In other words, the director's visualisation and the cameraperson's framing contribute equally to a picture composition. The process of picture composition includes framing, headroom, and illusion of depth. You must remember that the television is concerned with moving pictures, so the three factors mentioned above are. Actually, it is more relevant to still picture. However they form the base for any good picture composition in television as well.

A. Rule of Thirds

A principle frequently cited in writing about picture composition is the rule of thirds. Simply stated, this 'rule' suggests that the screen be mentally divided horizontally and vertically by the cameraperson into three equal parts and that the cameraperson try to locate the major elements of interest in the subject at the four points at which the lines interact.

B. Psychological closure

This is another framing consideration that suggests that the human mind is capable of filling in missing parts of familiar objects that we see. The principle of psychological closure is not limited to the placement of the object. Bizarre impressions can be created inadvertently when the frame cuts the subject at one of the natural joints of the body. The cameraperson is well advised to avoid these 'amputee shots'. Headroom refers to the area between the top of the subject's head and the 'ceiling' of the frame. Aside from the need to keep some space in framing a' subject due to the possibility

of cropping, there are aesthetic reasons why crowding in the top of the frame can distract and detract from the shot. We are used to seeing some space around people: a lack of headroom may create an impression as if the subject is trying to lift the ceiling with his/her head. , The same kind of effect results from too much headroom. However there are no rules of thumb as to how much room should be provided. It is left to the aesthetic judgement of the cameraperson. The term headroom is associated with vertical framing considerations. Often called nose room, take space or lead space, this involves leaving more space in front of the person's head than behind. Dead centre framing lacks pictorial interest.

C. Impression of depth

To minimise the two-dimensional aspects of the TV screen, the cameraperson can sometimes make minor adjustments in camera angle and camera position to lend the impression of depth and of three dimensions. With the approval of the director, the cameraperson might include an object in the foreground as a point of reference against which the viewer can judge the relative size and distance of objects in the middle and background. A doorway or a window, the corner of a table, the shoulder of a person in the foreground beyond which the viewers see the main scene - all these are ways to lend an illusion of depth to the scene.

4. Camera movement

When the picture on the programme line is switched, the cameraperson should be able to see not only his/her own viewfinder but also the studio monitor. With regard to picture composition the cameraperson should make some effort under the director's supervision to blend shots with those of the other cameras so that the shots can be taken1 smoothly. Several types of camera movements are used (i) to show action onscreen and (ii) to give the maximum information possible.

i) Static or still shot: This shot is seen from a static camera angle irrespective of the movement within the visual.

ii) Pan shot (or panning shot): Shot involving a simple camera movement in which the camera head is moved (pivoted) lift or right on the horizontal plane, while the base of the camera remains static. (Also called panorama shot).

Pan right: In a right panning shot the camera head is turned horizontally to the right, i.e., in clockwise movement which is obtained by pushing the panning handle to the left.

Pan left: In a left panning shot the camera head is turned horizontally to the left, i.e., in an anti-clockwise movement which is obtained by pushing the panning handle to the right.

iii) Tilt (up and down): A simple camera movement in which the camera head is made to move up or down vertically. In a tilt-up, the camera is gradually moved to point up. In a tilt down, the camera is gradually moved to point down.

iv) Crab (crab Left/crab right): sideways movement of the whole camera on its wheels or dolly. Crab left means moving the camera mount to the camera's left. Crab right means moving the camera mount to the camera's right.

v) Truck (Truck in/truck out): Trucking means moving the camera on its mount towards or away from the subject. A movement towards the subject is called truck in and me away from the subject is called truck out. Similar to this is 'dolly in' or 'dolly out' (Also called track in or track out).

vi) Dolly (in/out): Movement of the camera on its wheels or dolly, forward on or backward from a scene or subject in more or less a straight line. 'Dolly in' is moving the camera closer to the subject. Dolly out (for dolly back) is moving the camera away from the subject.

vii) Crane (up/down): Up and down movement of the whole camera on a camera crane. 'Crane-up' and 'Crane down7 movements are seen as very similar to 'pedestal-up7 and 'pedestal-down'.

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5. Transitions

Having learnt about visuals and camera movements, there arises the need to blend shots, or visuals with one another, in order to present a theme or a sequence of actions smoothly. This brings us to the post production section of the television production scenario. There are various transitional devices which are defined in terms of the grammar of production to juxtapose or to dovetail the shots smoothly. These are

- The cut
- Dissolve (mix)
- Superimposition (super)
- Fade wipe
- Chroma key

The cut: All 'reality' programmes, news, interviews, panel discussions, quiz shows which aim to show something actually happening, without production technique embellishment, use the switching process known as a cut. The definition of a cut is a switch from one camera's picture to another camera's picture instantaneously. However, with the increase in general awareness of the viewer's today, a cut is used to show a change of locale or mood, too. The fade, the dissolve and the super are 'special effects' switching and are used in 'illusion' programmes of such as drama, dance, music etc. A fade-in is a gradual transition from 110 pictures (black) to a picture. A fade-out is a gradual transition from a picture to no picture (black). The dissolve is a cut achieved very slowly.

When using a still camera, if you forget to advance the roll of film to the next number, a double exposure results and your picture is ruined! A super in TV switching is an international double exposure. The pictures from two separate cameras are presented in the air simultaneously. For example, if a vocalist is performing in front of a black background, camera 1 might show only the face of the vocalist in the lower part of its frame while camera 2 might show the entire torso in the upper right corner of its frame. Since

black does not 'photograph' in TV when both these shots are simultaneously on the monitor, only the two differing views of the performer appear. Some other special effects available are the 'wipe ' - the electronic removal of one camera's picture and its replacement by another's picture and the chrome key - a special effects generator which selects electronically any colour of the TV spectrum and replaces it with another picture from another camera.

6. Cues and Commands/Symbols and Signals

Television's language also includes a large number of cues and commands, abbreviations, symbols and signals. Everybody should be familiar with the producer's commands, floor manager's signals used in the studio or on field location, and symbols and abbreviations used on scripts, camera cards, floor plans and cue sheets. Similarly, the producer or director is required to communicate with a large number of people quickly and precisely. So the terminology he/she uses while calling the shots from the gallery must be correctly understood by all members of the production team. The following sections reproduce some important commands commonly used by producers/directors; symbols, abbreviations and markings used on TV/Video scripts, floor plans, camera cards etc. and some important signals used by the floor manager and other members of the floor staff during the middle of a programme recording.

Producer's Commands:

Verbal Commands	Commands meant for
Stand by	Studio/Camera/VCR/Sound/Talent (for rehearsal/recording/final take)
Silence on the floor	Everybody
Roll/Start	Camera/VCR/Film/Sound tape
Action	Presenter/talent
Ready	Camera (1/2/3)

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Cut	Camera (1/2/3) or VT/Film
Dissolve/Mix	Camera (1/2/3) or VT/Film
Cue Music	Start music (live or taped).............
UP/Down/Under	Camera (1/2/3).............
Music Pan (Right/Left)	Camera (1/2/3).............
Tilt (Up/Down)	Camera (1/2/3)
Zoom (In/out)	Camera (1/2/3) or Sound/Tape/Music
Fade (In/out)	Camera (1/2/3)
Focus (In/Out or Defocus)	Camera 1 or 2
Super	(On 1/2/3)
Lose Super	Presenter/talent/tap
Change Caption	
Cue/Q	
Hold It	
Pack Up /Wrap Up	
Fade Sound & Vision	
Thanks Everybody	

Abbreviations for Television/Video scripts

Abbreviations	Full form
1. PA	Production Assistant
2. FM	Floor Manager
3. AFM	Asst. Floor Manager
4. CAM	Camera
5. MIC/MIKE	Microphone

6.	VT/VCR	Videotape/Recorder
7.	TC/TK	Telecine
8.	C/S	Caption
9.	Cap	Scanner Caption
10.	PIX	Photo caption
11.	PIC	Picture/graphic
12.	BP/RP	Back/Rear Projection
13.	A/B	As Before
14.	SI	Slide
15.	VD	Video disc
16.	O/C	On Camera
17.	Q	Cue
18.	S/B	Stand By
19.	To CAM	To Camera
20.	S/I	Superimpose
21.	Lose	Lose super
22.	CK:	Chroma Key
23.	S/S	Split Screen
24.	O/S (OSS)	Over Shoulder Shot
25.	Cut	Cut
26.	Mix/Dis.	Dissolve
27.	Wipe	Wipe
28.	FU/FI	Fade up/Fade in
29.	FO	Fade out
30.	X-Fade	Cross fade
31.	F/B	Fold back
32.	FX	Effect
33.	SFX	Special effect
34.	Anno Pres:	Presenter
35.	SOF	Sound on Film
36.	SOT	Sound on Tape
37.	Mute	Silent/Without sound
38.	MOS	Man on the street

39.	Prop:	Property
40.	Ext	Exterior
41.	Int	Interior
42.	Mon	Monitor
43.	Roller	Roller Caption
44.	TX/TXN	Transmission
45.	FS&V	Fade sound and vision

10.4. LANGUAGE OF ADVERTISEMENT

Advertising is the best way to communicate to the customers. Advertising helps informs the customers about the brands available in the market and the variety of products useful to them. Advertising is for everybody including kids, young and old. It is done using various media types, with different techniques and methods most suited. Advertisements in mass media are fascinating, exciting and creative in this world of globalization. They are part and parcel of our day-to-day's life. It plays a vital role for a company to promote its sales and increases revenues. Almost all the ads use taglines to attract the customers. Everything matters in an advertisement. The kind of colour, background, people who are appearing, the words used by the people are all matters in advertisements. Above all, the culture depicted in advertisements plays a crucial role in promoting the particular product of a company. It needs a lot of imagination and creativity. Those who work hard and smart can excel in this field.

1. Objectives of Advertising

Four main Objectives of advertising are: Trial, Continuity, Brand Switch and Switching Back.

(a) Trial

The companies which are in their introduction stage generally work for this objective. The trial objective is the one which involves convincing the customers to buy the new product introduced in the market. Here, the

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advertisers use flashy and attractive ads to make customers take a look on the products and purchase for trials.

(b) Continuity

This objective is concerned about keeping the existing customers to stick on to the product. The advertisers here generally keep on bringing something new in the product and the advertisement so that the existing customers keep buying their products.

(c) Brand Switch

This objective is basically for those companies who want to attract the customers of the competitors. Here, the advertisers try to convince the customers to switch from the existing brand they are using to their product.

(d) Switching Back

This objective is for the companies who want their previous customers back, who have switched to their competitors. The advertisers use different ways to attract the customers back like discount sale, new advertise, some reworking done on packaging, etc.

Basically, advertising is a very artistic way of communicating with the customers. The main characteristics one should have to get on their objectives are great communication skills and very good convincing power.

2. Basic Features of Advertisements

1. Paid Form

Advertising is always a paid form of communication and hence commercial in nature. Thus, advertising can clarify to be distinguished from publicity which is not paid for by the sponsor.

2. Non-Personal Presentation

Advertising is a non-personal presentation. Whatever the form of presentation, advertising is always directed to a mass audience rather than

to any individual. At times, e-advertising message may give the impression of a personal appeal. However, all the sensations are non-personal in nature.

3. Sell or Promote Ideas, Goods and Services

Advertising is aimed at promoting and selling not only tangible and physical goods, but also ideas and services. Most often services like banking and insurance which are sold through advertising. For example, Posts and Telegraph Department advertises to promote the use of PIN CODE for fast delivery of letters. The scope of advertising is wide and designed to sell not only goods but services and ideas also.

4. Identified Sponsor

Advertising always has an identified sponsor. In other words, advertising discloses or identifies the source of the opinions and ideas it presents. On the other hand, the sponsor for publicity or propaganda can remain anonymous.

5. Inform and Persuade

Advertising usually informs the potential consumer about products and services, their benefits and utilities. It also persuades the consumers to purchase such products and services

3. Language of Advertisements

Language has a powerful influence over people and their behaviour. This is especially true in the fields of marketing and advertising. The choice of language to convey specific messages with the intention of influencing people is vitally important. Visual content and design in advertising have a very great impact on the consumer, but it is language that helps people to identify a product and remember it. The English language is known for its extensive vocabulary. Where many other languages have only one or two words which carry a particular meaning, English may have five or six

Moreover, the meanings of these five or six words may differ very slightly and in a very subtle way. It is important to understand the connotation of a word. Connotation is the feeling or ideas that are suggested by a word, rather than the actual meaning of the word. Armchair, for example, suggests comfort, whereas chair arouses no particular feelings. The target audience, of course, also puts its own meaning into certain words. Different people sometimes interpret language in different ways.

Both the mass media, when reporting news items and marketing and advertising personnel have to consider the emotive power of the words they use. First, they make a decision about what to communicate and what to withhold. One way in which advertisers adapt language to their own use is to take compound words and use them as adjectives. These compounds often later become widely used in normal situations. Examples of these compounds which have become part of the English language are: top-quality, economy-size, chocolate flavoured, feather-light and longer-lasting.

The language of advertising is, of course, normally very positive and emphasizes why one product stands out in comparison with another. Advertising language may not always be "correct" language in the normal sense. For example, comparatives are often used when no real comparison is made. An advertisement for a detergent may say "It gets clothes whiter", but whiter than what? A study of vocabulary used in advertising listed the most common adjectives and verbs in order of frequency. They are:

Adjectives: new, good/better/best, free, fresh, delicious, full, sure, clean, crisp, fine, wonderful, special, easy, bright, extra, safe, and rich.

Verbs: make, get, give, have, see, buy, come, go, know, keep, look, need, love, use, feel, like, choose, take, start and taste. Good and new were over twice as popular as any other adjective.

Hyperbole: exaggeration, often by use of adjectives and adverbs and a limited range of evaluative adjectives includes new, clean, white, real, fresh, right, natural, big, great, slim, soft, wholesome, improved....

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Neologisms may have novelty impact, e.g. Beanz Meanz, Heinz, Cook ability, Schoweppervescence, Tangoed, Wonderful...

Long noun phrases, frequent use of pre and post modifiers for descriptions

Short sentences/catchy sentences are used for impact on the reader. This impact is especially clear at the beginning of a text, often using bold or large type for the "Headline" or "slogan" to capture the attention of the reader.

Ambiguity is common. This may make a phrase memorable and re-readable. Ambiguity may be syntactic (the grammatical structure) or semantic (puns for example).

Weasel words are often used. These are words which suggest a meaning without actually being specific. One type is the open comparative: "Brown's Boots are Better" (posing the question "better than what?"); another type is the bogus superlative: "Brown's Boots are Best" (posing the question "rated alongside what?") Look out for the following Weasel words:

- Helps like virtually
- Enriched worth fresh
- Tested guaranteed scientific
- Traditional home-made organic
- Use of Imperatives: "Buy Brown's Boots Now!"

Euphemisms: "Clean Round the Bend" for a toilet cleaner avoids comment on "unpleasant" things. The classic example is "B.O" for "body odour"(in itself a euphemism for "smelly person")

Avoidance of negatives: advertising normally emphasises the positive side of a product - though see Marmite, Tango, and Benetton, for whom it seems that all publicity is good.

Simple and Colloquial language: "It ain't half good" to appeal to ordinary people, though it is in fact often complex and deliberately ambiguous.

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Familiar language: use of second person pronouns to address an audience and suggest a friendly attitude.

Present tense is used most commonly, though nostalgia is summoned by the simple past and **simple vocabulary** is most common, my mate Mary, with the exception of technical vocabulary to emphasise the scientific aspects of a product (computers medicines and cars but also hair and cleaning products) which often comes as a complex noun phrase, the new four wheel servo-assisted disc brakes.

Repetition of the brand name and the slogan, both of which are usually memorable by virtue of alliteration, finger of fudge, the best four by four by far.

Rhyme – mean machine, the cleanest clean it's ever been;

Rhythm- drinka pinta milka day

Syntactic parallelisms - stay dry, stay happy

Association – fresh as a mountain stream

Humour: This can be verbal or visual, but aims to show the product positively.

Verbal Puns namely wonderful and graphic juxtapositions are common.

Glamorisation is probably the most common technique of all. "Old" houses become charming, characterful, old world or unique. "Small" houses become compact, bijou, snug or manageable. Houses on a busy road become convenient for transport.

Foreign words: A café with a pavement table becomes a trattoria, moving up market aspires to be a restaurant; too cramped it becomes a bistro. Not enough room to serve it becomes a fast food server. If the menu is English food it is likely to be traditional, home-baked or homemade; if the menu is French the cake will be gateau, the potted meat paté, bits of toast in your soup will be croutons. The decor will be probably chic, possibly Provença

10.5. SOCIAL NETWORKING AND LANGUAGE

Social Networking represents one aspect of social media, which has the broader focus of creating and transmitting information to others. It is more about the tools used to make that content available to others and to allow users to connect, engage with it, and to build communities. The social media can be categorised into six different but overlapping categories, which include:

- Social Networks (e.g., Facebook, LinkedIn)
- Bookmarking Sites (e.g., Delicious, Stumble Upon)
- Social News (e.g., Digg, Reddit)
- Media Sharing (e.g., Instagram, YouTube, Flickr)
- Micro-blogging (e.g., Twitter)
- Blogging (particularly comments and forums)

The popularity of Social Networking tools has increased dramatically over the past years. The upsurge of online social interaction may be attributed in part to a desire to connect with new people, to share opinions, to stay in touch with old friends and colleagues, and to share different types of information with a widespread community of followers. Simply put, there is a desire to develop and maintain online relationships that lead to community building, self-expression and interaction with others. In situations that involve the second language learners, these types of relationships can be built or maintained in a language other than one's own within a shared community, which makes them appealing to language educators. Yet, despite this potential, and despite interaction popularity for personal interaction, it has not been as widely embraced in education. However, the social networking sites have benefited language learners and the following studies revealed that:

Karpati has argued that social web tools can, in general, facilitate educators in setting up collaborative learning, as they place students at the core of the learning experience while at the same time allowing the teacher to function

as the mentor and guide of knowledge construction and sharing. He also highlighted the fact that such tools provide authentic language education settings, an important consideration for achieving high communicative competence in a foreign language.

Likewise, Komatsu conducted a survey of SNSs and Web 2.0 and concluded that these networks are potential forums of learning because they can be learner-centered, active, and collaborative. While survey-based research of this type is not designed to push the research agenda forward in terms of gains to learning and teaching, it does provide general information about social networking.

Educators, though, have claimed that relatively little empirical research exists on how social networking can facilitate language learning. Many studies report increased motivation for learning and indicate that SNS can generate meaningful output and stimulate students' interest in language learning. Other studies have investigated sociopragmatic competence and the potential to develop and explore online relationships and identities, where expression, interaction, and community building are all important factors in the language learning experience. The following sections address this research in greater detail.

A. Motivation and User Profiles

One benefit that has emerged with regard to the use of SNS is motivation and student enjoyment. McBride suggested that daily engagement with Facebook could be a motivating factor for pedagogically useful foreign language experiences. Stevenson and Liu explored the pedagogical and technical use of three language-related SNS (i.e., Facebook, Live Mocha, and Twitter) in the context of foreign language learning. Five participants tested the three SNS as they engaged in different tasks (exploratory, closed ended, and open ended). The results of their exploratory survey study showed that the participants were interested and excited about the possibilities of collaboration on SNS in terms of learning directly from other users including

native speakers. However, the data also revealed that the perceived user-friendliness of the sites also impacted students' reactions.

Similarly, a group of researchers looked at 21 university level ESL learners' use of SNS (Facebook, Live Mocha and English Café) for language learning, and their perceptions of these experiences. Factors identified that are important to learner satisfaction of social spaces include comfort level, language proficiency level, preferred communication modes and the design of the sites. Additionally, Mitchell suggests that creating and developing friendships in SNS can increase motivation. Using a qualitative case study, her study explored Facebook with nine learners of English and a second language. Data were coded from interviews and analysed to identify salient themes, and the findings suggest that students were able not just to communicate with friends but also to improve their linguistic and cultural competency. In a related study, Clark and Guba found that motivation is key to working in SNS like Live Mocha. While using an auto-ethnographic approach including self-aware participation, learner diaries and peer debriefing, their results indicate that a number of pedagogical impediments such as flaws in site design exist but may not affect growth in the number of site users.

In addition to motivation, other work has focused on student profiles. Harrison and Thomas (2009), for example, investigated Live Mocha with a small group of learners, who used the SNS one hour per week. Overall, students responded positively to the materials and experience. Results also suggest that profiles are central to the dynamic of interaction in online communities and thus play a role in learning. Finally, they propose that SNS such as Live Mocha can "transform language learning, by providing environments that allow new modes of active learning".

B. Development of socio-pragmatic competence

Blattner and Fiori considered the potential of Facebook to encourage positive student relationships, provide constructive educational outcomes and immediate, individualized opportunities to interact and collaborate with

peers, instructors and native speakers of a variety of foreign languages (FL). They found that meaningful integration in Facebook in the language classroom can lead to a sense of community and impact the development of socio-pragmatic competence in language learners. Likewise, Blattner and Lomicka examined pedagogical practices using a social forum and a Facebook forum in the context of an intermediate French course. They administered structured linguistic tasks and questionnaires. Students were asked to identify information in posts made by forum members: types of salutations, use of pronouns, question formation, and colloquial vocabulary (i.e. abbreviations, syllabograms). The results suggest that language analysis on Facebook forums can enhance the awareness of important socio-pragmatic elements by transcending national and cultural boundaries. Finally, informed by a bridging activities model, Reinhardt and Zander conducted a sociopragmatic study with nine participants. Their study implemented activities using Facebook for elementary Korean with the goal of developing sociopragmatic awareness of Korean honorifics. Trends emerging from his work suggest that there is evidence of sociopragmatic awareness, understanding of contextual constraints on use and creative use of Facebook affordances.

C. Identity issues

Several studies have explored identity issues in SN communities. For example, Mills (2011) conducted a study that highlighted the nature of student participation, knowledge acquisition, and relationship development within SN communities. Facebook was used as an interactive tool where students could share collective reflection and access resources that enhanced the various topics discussed in class. Mills noticed that students made connections to course content, developed identities through the enhancement of interpersonal, presentational, and interpretive modes of communication, engaged in meaningful learning experiences, and contextualized interactions within these social communities in the L2. Similarly, Iskold examined the concepts of self-authorship and performing identity among L2 learners on Facebook. She concluded that Facebook may

enhance face-to-face learning, especially in the areas of critical thinking, and by providing additional opportunities to interact, increased motivation, and the ability to experiment with character identity.

Reinhardt and Chen also investigated how SN is used to invest in new identities that lead to socialization in imagined communities. From an ecological perspective, their study shows how a learner made use of affordances to establish identity; results suggest that Facebook was used as a way to socialize and invest identity in the context of graduate studies, and to interact with broader communities and networks.

Chen looked at two multilingual writers and how they design and construct identities in literary practices in Facebook. Findings indicated that writers adopted various strategies, subject positions and even re-appropriated "symbolic resources afforded by the SNS as they aligned themselves with particular collective and personal identities at local and global levels". Klimanova and Dembovskaya provided an analysis of comparable SN community, VKontakte, in Russian classes. Online activities, phenomenological interviews and interactions with native speaker students all focused on identity construction through interaction.

Taken together, these studies show that even in its beginning stages, research on SNS indicates a beneficial impact of using such sites in the context of L2 learning. The next section examines the more practical issues related to developing and incorporating SNS based tasks and activities in L2 learning.

2. Social Networking Tools in the Classroom

As should be clear from the above, the case for incorporating social media into our language classes is compelling. Not only can these sites be used to share classroom resources, news and work, but they have also been shown to foster greater student engagement and, as emerging evidence indicates, linguistic gains as well. So with that in mind, this section addresses key considerations in incorporating SN tools in the language classroom.

Although SNS are pervasive, they are also constantly changing, and for that reason we frame our discussion here around a few general types of social networks: tools that offer learners opportunities to engage in written discourse (such as Facebook, LinkedIn or Twitter); those that focus primarily on oral discourse (e.g., PodOMatic, VoiceThread or video messaging sites); and those that highlight the sharing of images (e.g., Instagram, Pinterest, or SnapChat).

Social Networking sites such as Facebook, Twitter, WhatsApp, Livemocha, etc. and many others, offer language educators unique opportunities to engage their students and develop their cultural and linguistic awareness at the same time. The spectrum of skills and task types that educators can incorporate through various social platforms is limitless and SN tools can be exploited for a variety of languages and proficiency levels by focusing on different linguistic elements as the situation requires.

The social networking sites can be adapted and incorporated in a variety of productive ways, depending on the pedagogical goals. For example, tools that tend to focus on written discourse can be used in beginning or intermediate levels to create self-descriptions and to engage in self-expression tasks, as was mentioned above. Other aspects of these tools may lend themselves nicely to longer, blog-type posts, which can be used for the development and interpretation of extended discourse. As learner proficiency increases, these same sites and tools can be maximized to promote metalinguistic awareness of language structures and sociocultural aspects of language use. Similarly, observing group interaction on these sites provides rich material for further sociolinguistic and sociocultural discussions that more advanced learners will appreciate.

SN is no longer limited to printed text, and the proliferation of podcasts and similar sites opens the door for the development of listening and speaking. In addition to similar discourse development – but oral, rather than written – these sites can offer learners the opportunity to observe native spoken language. They can use these sites to develop their comprehension skills, as

well as to improve their own spoken speech. Depending on the level, learners can be encouraged to focus on their pronunciation and suprasegmental features like pitch and rhythm, or to assess their own fluency through such indicators as temporal aspects and discourse markers. Alternately, learners can analyse these features in the speech of native speakers from a variety of backgrounds, open up the door for comparisons between native and non-native speech, dialectal variation, and sociopragmatic variation.

Finally, networking sites that revolve primarily around sharing photos and images are rapidly increasing in popularity. In addition to lending themselves to the development of descriptive language, these visual elements can often lead nicely into cultural issues and development of cultural awareness and competence. It should be noted here as well that even though some sites work exclusively with images (such as Instagram), most other SNS have adapted to the ubiquity of photos and images, so virtually that any of the tools listed above can be used in this way.

It is important for instructors to keep in mind that social interaction is the main goal of any of these sites, and thus their successful incorporation into language curricula also depends on social interaction. Any activity using a SNS should depend upon the interaction and the connectedness it was designed to promote. If an activity or project does not allow for and encourage participation from multiple students, it is probably not truly maximizing the potential of the tool. Similarly, a passive SNS will be far less successful than one that is monitored frequently. Therefore, some students, depending upon their learning styles and preferences, may react better and engage more willingly if they know there is an audience of followers and if they are actively encouraged to produce their own content

10.6. EDUCATIONAL SCOPE OF SOCIAL NETWORKING SITES

Today, technology provides a lot of opportunities for education that can be accessed by everyone around the globe. The educational field has completely

transformed ever since the Internet and technology are included in the equation. Due to the growth in social networking websites, educators are looking for their potential for use in education, having the conscious that social networking sites may have the ability to endorse both collaboration and active learning. Thus, the affirmative effects of social networking in education are perceptive. Social networking sites not only assist students but also offer great opportunities for communication between administrators and teachers.

Using social networking sites, teachers can able to improve the involvement of their students in studies and education, improve technological ability, provide a great sense of collaboration in the classroom and make good communication skills. The University of Minnesota had a research on social networking sites like MySpace and Facebook and found that the social networking sites have a great impact for educational growth for students in high school. Christine Greenhow, the principal investigator in the study, has elaborated the impact of social networking sites on education. She has done her research on students, aged from 16 to 18, studying in an urban school, located at the Midwest. The study showed that, 94 percent of the observed students used the Internet, 77 percent had their account on social networking sites and 82 percent of the students went online at home.

The surveyed students said that they have learned many important skills such as technological skills, communication skills, creativity and being open for diverse opinions and views, which are all important for the 21st century. Moreover, teachers can also be able to make the school more linked, appropriate and meaning to the students. Also, the study showed that, the students are using latest technology systems, updating web content and also having an idea about web design and layout. They share their creative work like films, poetries, etc., and also carry out the responsible use of Information as well as Technology. Few among these students are also aware of professional networking opportunities that social networking websites usually provide. As a result of this study, Greenhow told that social

networking sites provide more than just social exploitation. It offers wide opportunities to give support what the educators learn from the websites.

Therefore, social networking websites are considered as an ideal source that helps us to widen our knowledge. Recent survey says that millions of people accessing social networking sites for their educational requirements. Thus, the field of education has undergone a drastic shift and hence gained a new dimension for the past decade. The following are the popular social networking websites that have effective educational benefits:

1. Edmodo

Edmodo is the largest social networking website used mainly for education purposes. As per the survey, more than 13 million people are using this website effectively. Edmodo provides greater security for all its users. If an institution is using this website, then the institute will get a security code from this website. Hence, the institute can share the code to the people whomever it wants to access the website. This is how the website provides greater security to its users. Edmodo encourages other activities such as posting assignments, conducting surveys and sharing images and videos.

2. English Baby

Teaching conversational English is the main objective of the English Baby website. The analysis showed that nearly 1.5 million people across the globe are using this website. This website is very famous among the Chinese people still the website is also used by Americans, Japanese, Indians, Egyptians, etc. However, only the premium users get right to access this website.

3. Live Mocha

Livemocha is a social networking website used to teach various languages to the website users. As per the analysis, nearly 1.2 million people around the world are using this website. The website consists of a collection of course

material available in more than 38 different languages. The users of this website can perform activities such as posting content and reviewing content.

4. Acadmia.Edu

Acadmia.edu is a science-related website built especially for scientists and the respective college students. As per the study, more than 1.9 million people are using the website all over the world. It is a platform mainly for academic researchers and aficionados to share research materials and research papers to other website users. Using this website, the users can able to share their research papers with other users in the same field, have contact with experts in the field and get their help in a research. The website also shows the number of people accessed the papers and their reviews to the users who post their research papers.

5. Epernicus

Epernicus is another social networking website, focuses on social networking aspect, built mainly for scientists and researchers. Unlike Acadmia.edu, it doesn't allow users to share their research papers and materials. It allows users to post questions and get suitable answers from recognized experts. The users of the website can participate on any topic related to science and research and hence the website is quite informative for its users.

6. Course Cracker

Course Cracker is a network that enables students, teachers and parents to connect with each other resulting in the refinement of the learning process. The main objective of this site is to improve the educational experience of users by using latest web applications and web tools. This website allows the users to post their course material, quizzes, assignments and other sources related to education and also give them permission to access the posted content.

7. Students Circle Network

Social circle network is one among the latest editions of the club of social networking sites, consists of different course materials in the field of science, business, engineering, computing and humanities. The website consists of nearly 10,400 intellectual courses, targeting mainly students and teachers.

8. 9th Period

The main focus of this website is on web applications and online tools. Thus, it facilitates education to its users, such as students, teachers and universities, through the Internet. This website allows users who have similar interest to interact with each other without any discrepancies.

9. The Synapse

This website mainly concentrates on biology students, tutors and researchers all over the globe. This website acts as a great source of the latest happenings and development in biology, generally built on the Ning platform.

10. The Molecular Forces

It is another website built on the Ning platform, focuses on physics and chemistry students, teachers and researchers. Teachers can able to distribute their study materials and learning approaches in this website. The website also acts as a great platform for sharing and asking questions about new ideas.

11. Wikipedia

This is a popular social networking website that consists of a great repository of informative articles, generally used by millions of users every one hour. When you see in the discussion board, you can find many people sharing their views and opinions in a forum based settings. Also, they ask

questions, review, modify, mention references, give feedbacks and share their knowledge gained from the article.

12. Facebook

Facebook is a famous social networking site that has nearly a billion users all over the world. This website is considered to be the best website for promoting education. In this modern generation, you can find almost every student has an account in Facebook. The Facebook groups are formed for schools and classes and thus the website allows both the teachers and students to share their information, post queries and answers, set reminders about upcoming events, etc. The eminent Facebook groups that are available are Wikieducators, E-Learning in developing and developed countries, Teaching Critical Thinking and Active Learning.

13. LinkedIn

LinkedIn is one of the largest websites created mainly for business relationships and networking. This website is used by nearly a million of companies and professionals across the globe. Not only LinkedIn educates its users, but also provides advantageous benefits to employers and job seekers. Like Facebook, LinkedIn also has so many groups for educators. Similarly, the following are the top 20 social networking websites that advances educations:

- Twitter
- Classroom 2.0
- Facebook
- Google Plus
- Plurk
- Educator's PLN
- Sophia
- Learn Central
- ISTE Community

- Who Teachers
- Edutopia
- Technology Integration in Education
- The 21st Century Teacher
- Better Lesson
- Diipo
- Intel Education Teachers Engage Community
- Everloop
- Edudemic
- K12 Advantage
- Collaborative Translation

Educational Benefits of Social Networking Sites

By using social networking sites, the educators get the following benefits

- Promotes creativity
- Enhances communication skills
- Develops collaboration and teamwork
- Provides access to information
- Increases awareness
- Develops social connection

By using social networking sites, students get the following benefits:

- Improvement of communication skills
- Improvement of technology skills
- Increase in the exposure of diverse views
- Develop a positive image
- Increase the engagement of learning

By using social networking sites, teachers get the following benefits:

- Increase the access to resources
- Collaborate with other staffs

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- Exchange information and lesson plans
- Reach parents who are not able to come to school
- Form a partnership with schools in different states and countries
- Get feedback about school and events
- Communicate with parents effectively

In general, the following are the educational benefits of social networking sites:

1. Early Recognition of Student Needs and Formative Assessment

Social networking sites allow students to ask their teachers on the ambiguity and difficulty of projects, homework, and any schoolwork anytime because online communication is available all the time. On the other hand, the sites also allow teachers to provide immediate feedback, early intervention, and assistance to their students.

2. Establishment of Classroom Community

Social networking sites accommodate all types of learners, even students with learning disabilities and shy students are given a chance to participate. Thus, they form a community that communicate, collaborate, interact and share ideas.

3. Student Engagement

Social networking sites enhance students' engagement in online discussion. According to Minocha, students found the online class discussion valuable and enjoyable. Thus, social networking sites transform passive learning into active learning.

4. Increased Sense of Student Achievement

Through constant communication, collaboration, and participation using SNS, students would be able to learn, ask questions, and even share ideas with their teachers and classmates. The discussion forum of the sites help students to develop their higher thinking skills as they share information,

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analyze, critique, reflect, negotiate, and argue. Thus, students improve their academic performance.

5. Information Management

Because social networking sites have the power to integrate video clips, photos, hyperlinks, and music clips, teachers would be able to organize easily the information of a specific lesson. Students learn more quickly if teachers use many resources.

6. Access to Marginalized Students

Not all students are capable of learning in a traditional classroom setting, due to several circumstances. However, teachers can motivate these students to become actively involved in learning with the use of technology. Some students found online environment engaging.

As it is easy to access and use Social networking websites from anywhere in the world and at any time, they have gained more popularity among people. Moreover, social media sites provide a vast amount of information useful for educators and thus make students learn dexterously discriminate between what information is useful for them and what is not. Despite promoting education among students, social networking sites also help them for successful employment. Students who enter into the workforce can able to use social networking sites to network and thus find employment too. Thus, social networking sites not only play a vital role in connecting people but also play an escalating role in education.

10.7. BLOGGING

Blogging is a very powerful tool in and of itself. Whether it's a personal or professional blog, blogging has the power to unleash learning, reflection, and communication. Even more, a blog can help spread your words and ideas to a wider audience and, as a result, a wider reach. Blogging for English-language learners can tap into students' and teachers' utmost communicative potential and help expand and widen learning opportunities.

It's important for the teacher to discuss the benefit of blogging with her or his students, as this will inform how they learn through it. When students understand the benefits of the process, they become engaged and active in their own learning. Teachers should explain how blogging:

- Provides an opportunity for reflection by students *and* their teacher
- Opens up student writing to a wider audience
- Provides an opportunity to practice writing and communication skills
- Builds a learning support community
- Empowers student voice
- Provides a platform for peer feedback
- Motivates and engages students in higher-level communicative learning

It's probably best to start planning on incorporating blogging in classroom before the term begins. In this way, the process of integrating it into the schedule becomes less overwhelming, and much more manageable. The benefits for the teacher and students will always outweigh the bit of planning needed to start. There are several ways to use blogging in the classroom. They are as follows:

- Discussions
- Responses
- Reflections
- Sharing images, links, and resources
- Vocabulary and grammar activities
- Paragraph writing
- Commentary
- Storytelling

These are just a few examples of what students can do with blogging. There are some great platforms for student blogs, such as Kidblog, Edublog, Blogger, which is a publishing platform that allows groups (or classes) to post publicly and privately. To choose the right platform for teacher and

his/her students, set aside some time to experience and create your own "example" blog. This example blog will not go to waste, because teacher can use it to share their ideas with their students, when introducing them to blogging.

This can be determined by the teacher and students as they see fit within the learning outcomes they're trying to accomplish. However, blogging consistently about the course discussions, materials, and content will allow students to delve into a deeper self-reflective process. They'll be able to trace their learning through their blogs and may be able to use them as studying material. Many students will end up using their blogs after the course or term has ended, and likely will maintain the same level of professionalism to build their digital identity.

Feedback is an essential part of blogging. Since blogging is a very reflective process, students will need to stay engaged. The feedback provided by their peers or the teacher can be very valuable in providing this type of reflective engagement throughout the learning process. When ELL students work on peer feedback, there are several areas on which they can focus:

- Share one positive thing about the post.
- Share one thing their peers can work on or improve.
- Share a personal story that relates to the blog post.

For teachers, it's best to give constructive criticism on student's blogs privately. That way, the conversation does not hinder the student's writing and thought process. By focusing on only the positive comments that a student receives on his or her blog post, the teacher can encourage and motivate that student to continue blogging and publicly sharing thoughts. A classroom blog is also a great idea for most classes. In ELL classes, however, a classroom blog can help with:

- Clarifications
- Understanding

- Communication
- Language development
- Parent-student engagement

To decide on the content of a classroom blog, a teacher can use this as a fun collaborative activity and have students brainstorm together to determine their needs. This not only motivates them to take initiative in creating the blog and its content, but it also allows them to own their own learning. The student's communication improves as a result of their practice. Here are some content suggestions:

- Information about class, assignments, daily routine, tasks, etc.
- Discussion and comments forum
- Class photos and videos
- Photos and videos of resources related to classwork
- Interesting articles and stories
- Vocabulary lists
- Links to resources, games, and fun ways to learn English
- Cultural stories written by students

The possibilities are really endless when it comes to classroom blog content. The key is personalizing it with the students to meet their communicative and learning needs.

10.8. E-LEARNING

E-learning refers to learning by using electronic modes like online education. The development and spread of e-learning is breaking down traditional barriers like geography and socio-economic status. In the future, e-learning will enable students in India to receive instruction for teachers anywhere in India or even the world. The most talented teachers will use technology to deliver their services to more students.

The e-learning revolution is already underway in the U.S. around 1 million children are taking part in some form of online learning. In 2009, US

Department of Education came out with a meta-analysis of e-learning programs. The study revealed that students who took their course partly or completely in the online mode, showed better performance on the average compared to conventional face to face classroom instruction.

E-learning can proceed in synchronous or asynchronous mode but both will involve interaction with teachers. In the synchronous mode, students and teachers interact in real time via technology like video-conferencing. In asynchronous mode, education happens according to the personal pace of the student. Teachers will provide feedback in some time. Some e-learning is exclusively online. Some others are conducted along with classroom training, which is called as 'blended learning'. It serves students of all socio-economic back grounds, all ages, all geographical locations and all levels of intelligence.

E-learning is a subset of education technology which offers an online learning and teaching platform to disperse knowledge with the help of internet technology. E-learning offer conceptual and experimental learning through machines, media platforms and network solutions. E-learning takes place both inside and outside of the classrooms. E-learning solution consists of both instructor-led synchronous learning tools as well self-paced asynchronous style e-learning platforms. E-learning has gained tremendous importance because of the several competitive advantages in a number of areas like accessibility, inclusiveness, flexibility, and technology

E-learning had a modest beginning in distance learning programs. With the growth of Internet and Communication Technology (ICT), a variety of e-learning platforms have come up. These online educational resources have gained mass popularity with the school and university kids. Today, e-learning tools and technologies span across simple home based learning programs, pre-recorded audio and video study tools, recorded video lectures, live streaming of classroom teachings, classroom aids and multimedia based learning, mobile learning, MOOCs, personalised online tutoring, e-learning authoring tools and e-published books, online homework help services,

online writing assistance and editing services as well as far more sophisticated education technology and e-learning solutions including technology enhanced aids, augmented learning spaces, virtual reality based corporate e-learning tools, online training software, online IT training and certification programs.

Many schools, colleges and universities are also offering their own virtual learning centres to offer online courses and online degrees from their institutions. These online learning centres and virtual universities allow students as well as adult learners to gather knowledge and acquire/update relevant work skills.

1. Advantages of E-Learning

Home based e-learning is also trending above regular classroom teaching for the sake of convenience, comfort and savings it offers in terms of space, pace, money and time. Instead of attending regular classroom lectures, e-learning websites allow students to learn from the comfort of their own home, library, or anywhere else with a PC/Mobile/Tablet/Laptop and a working internet connection. The study content of various grades can be easily accessed by the student in the format of e-books, online study guides and stepwise solution manuals, e-mail exchange with online tutors, live chat with online tutors, downloadable videos, pre-recorded lectures, audio study guides and pre-loaded content on controlled Tablet devices.

The new online education technology and e-learning resources are far more engaging, personalized and interactive compared to the traditional classroom teaching formats. E-learning approaches offer a vastly more engaging classroom atmosphere as well as the option for a fully tailored and self-paced online curriculum for at home learning. Most learning institutions worldwide are embracing a blended learning format by utilising computer aided learning and internet/multimedia based instructions platform along with a technology enhanced e-learning content and a learning content

management system on varied scales. These media-enabled technology enhanced learning content is more engaging than the dry-textbook options.

Most educators also applaud the ease and potential of flipped classroom solutions as an additional support to the classroom learning. In a flipped classroom model, students can learn the basic conceptual and core contexts outside the classroom through e learning content providers and e courses while the classroom teaching is reserved for more practice based application and assessment oriented details of the same content.

Various e learning websites also offer personalized online tutoring service to students. Apart from defraying the travel time and mounting tuition fees, online tutoring is immensely beneficial for students who are take longer time than others to understand concepts in classroom and often hesitate to ask their doubts with the teachers. E-tutoring allows slow learners to customize the content delivery style, difficulty level and speed to suit their learning style and allows students to freely interact live with an expert tutor to work out their strengths and weakness. Online learning resources can play a huge role in removing educational inequalities globally and helping in global integration of degree programs and job markets. This will specifically help to bring down the overall tuition cost across the globe. Students from developing countries and low-income families will be immensely benefited with free online learning programs.

Also, e-learning resources are an immense benefit for inclusion of adult learners, veterans and working professionals in continuing education and training programs. While learning is a lifelong process, most classrooms and full time degree programs come with age restrictions for enrolment. However, E-learning websites demand no such age bars. Anyone willing to learn anything anytime is allowed to do so. Various self-paced online learning programs and adaptive teaching tools are more engaging and offer better learning outcomes compared to a teacher-controlled classroom instruction. Most asynchronous online learning options also offer the

convenience of time and location as well to non-full time students who find it difficult to study with their jobs. E-learning is especially useful for adult learners and working professionals as it allows them the flexibility and convenience in terms of time and travel. Thus, without opting out of their current job or juggling time between work and part-time and evening colleges, working professionals can utilize their free hours to enrol in accredited online degrees, online diplomas and online certification programs and training to upgrade their knowledge and skills.

2. Benefits of E-learning:

Access to high quality teachers: Traditionally the quality of education received by a student depended on the socio-economic status of her family or her geographic location. E-learning breaks down such barriers. It gives students access to best teachers in the country.

Mass optimization & customization: E-learning enables school education system to deliver customized and personalized education to students.

Increased flexibility: Students can learn in a most flexible manner, the subjects of their choice and at their individual pace.

3. Future of E-learning

E learning has rapidly evolved from a thing of the future to a practical approach towards education. It will continue to be an extremely useful classroom teaching tool as well as self-study platform. With the rise of virtual reality technology and augment reality solutions, experimental subjects, skill-based learning and military training will come to depend more heavily on e-learning solutions. Various education technology providers are also hinting towards the rise of mobile learning solutions as the advanced stage of education technology in future. I phone and face time based online tutoring has also become popular and is being termed as i-learning platform.