

Article

New Wine in New Bottles: A Paradigm Shift in English Language Learning

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ABSTRACT

Across India the teaching-learning of English has become a focus of interest as competence in the language is seen as the doorway to economic and social success. Ironically, the fact that the process is in an abysmal state, leaving much to be desired is also a cause for much concern. This paper looks at what ails the teaching of English as a language. Largely, the problem seems a dysfunctional methodology, carried over from a colonial past and textual content that fails to inspire a learning response from the student. Hence the need for a paradigm that works. This paper looks at the model evolved at the Department of English, Women's Christian College, which addresses the need for skills development for social and official communication, an engagement with the felicity of literary and creative joy that language offers and the political empowerment and community consciousness that topical and soul stirring writings bring to the human mind. The model, deceptively simple, is born of research, experimentation and constant engagement of the teacher with the student in the classroom and the massive resources of texts embedded in literary and journalistic writing, audio and visual, printed and internet texts. This leads to an active, autonomous appropriation of the language and its meaning by the student which facilitates the much desired competence.

Keywords: English, language, communication, competence, skill development

Across India, every child who completes school and every college student who completes a degree has in his/her portfolio a string of English language courses. An academic mandate is remnant of the country's colonial legacy. It remains, however, the dream of every young person to master the language because it spells opportunity; it opens doors leading to careers and advancement. It also is the hallmark of success. The more fluent one is, the greater the acceptance among the privileged. To achieve good English competence is the stamp of approval among those who have 'made' it.

English today is the cog that smoothens and speeds up the world of economic progress. Beyond speculation and impassioned statements, the findings, as stated by englishguide.com speak for themselves.

- English is the most extensive language in the world and it is broadly spoken and written than any other language.

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- Three-quarters of the world's email, telexes and cables are based in English.
- More than half of the world's technical and scientific periodicals are published in English
- English is the medium for 80 percent of the information stored in the world's computers.
- Through the global influence of native English speakers in cinema, music, broadcasting, science, and the Internet in recent decades, English is now the most widely learned second language in the world.

Further, English has the largest number of users on the internet and the highest volume of information disseminated and this emphasizes its premier status as the language that has the greatest economic power.

English is the language of privilege and economic power. The promise held out is blindingly brilliant. The fact is, however, that this tantalizing prospect is just a mirage. English proficiency remains the prerogative of an elite minority. Even a functional use of correct English for access to higher education, careers and upward mobility is a stretch for the majority of India's masses streaming out of educational institutions. It is imperative to affirm, at this point, that English need not be put on a pedestal or given the highest priority to the detriment of the native languages of the speakers. That will never happen, given the conscious pride and love with which one cherishes the mother tongue. But skills in English are the medium to transport one's knowledge to the world of business and industry. Ask the academicians, the bureaucrats and the industry/business/corporate employers, they wax eloquent on the subject.

One must seek the causes for the failure of English language learning among the great majority of students, who ironically enough, pass their school English exams with stunning scores. The reason is simple - irrelevant content and unrealistic methodology. Literature that involves a context, clime, history and culture that are far removed from the average Indian child's reality, incomprehensible sentences that are committed like hieroglyphics to memory and reproduced in exam papers without leaving a trace of relevance in the student's mind. Teaching that makes grammar a string of definitions to be memorized and often resorts to teaching of English language lessons almost completely with the use of the regional language. It is no wonder that the language remains a mystery, literally Latin and Greek.

The whole question of language acquisition needs to be examined. Can a person learn a language like a person trying to learn calculus or biochemistry without any foundation? That is a desperate half-baked memorizing of symbols and unconnected processes that is hardly edifying to the scholar? Language has to be learnt, by immersion: an atmosphere where language falls on one's ears sometimes directly, sometimes unwittingly by just being there and the mind quickly breaking it down into meaning. In this process, words and structures are imbibed voraciously by the mind. Then, this knowledge is retrieved when the occasion demands production of words and sentences to communicate a need or an idea. The richer the language environment in which one is immersed, the higher the degree of language acquisition. Needless to say, if the individual grapple with the written page, in other words, becomes a reader, it is like the parched earth that soaks up an incessant pouring down of words and meanings and structures.

Debunking is never really the way forward. Presenting options and solutions is. And, therefore, I would like to share the WCC model for learning of English – language and literature.

A good teacher is ever in the process of research and experimentation in her teaching. What works, what doesn't? What are the ability, interest and need of the student? These constantly shape the communication process of the committed teacher. In Women's Christian College, the English Department has pondered on, trained, researched, developed strategies and evolved certain modules of English Language teaching that have proved by and large effective. In this our initial trainers were the former CIEFEL, now EFLU faculty of Hyderabad. In recent years, we have taken up research projects in English language teaching-learning in collaboration with the Karadi Path Educational Company that has been taking hundreds of schools across the country by storm and won international accolades for their programme and efforts. We have personally studied the impact of their immersion methodology of English language learning in rural districts and tribal belts in Telengana and Karnataka. These have reiterated our own experiments in the teaching of English over the last few decades.

What should be the outcomes of English language learning? What does English have to offer?

First, essential communication needs are to be met to equip the college student.

Social communication

Career/workplace communication

Leadership communication – presenting reports, making a presentation

Academic writing skills, including those for research along with critical thinking and argumentative skills

The Foundation English or General English programme grounds the students in these skills. The students are, in the first place, assessed and placed in the level of language learning they specifically need – Fundamental, Basic, Intermediate and Advanced. The language skills offered through exercises, games and, in general, praxis, are pitched at the level of each group's needs. (Samples taken from exam question papers are attached at the end of this paper to give an idea of how the exercises are designed and pitched). If the student reaches a level of proficiency at her level, she can move to the next in the following semester. Here, the student learns to use the language in a real life context, from carrying on short conversations to asking for and giving directions from writing out messages to the craft of writing an essay. Students are given opportunities to learn how to perform well through mock interviews, group discussions, preparing CVs and writing out their Statement of Purpose.

The text is sourced from a variety of life contexts again. While the printed word is still hallowed and the teacher is loathe to oust it from its pedestal, there is a flurry of writing, a fair amount of good writing, in newspapers, magazines, blogs and other internet sources. Anything that offers scope for engaging with meaning is a text. An advertisement is a text. So too is a film frame. So, from a variety of media, the world that pulsates with excitement for the young student, to inspiring TED talks and trending blogs, any source can produce the text for learning. "Media texts are continually being produced and renewed. Media texts intend to engage people, to convey some kind of information and to produce reactions in their audiences.they can never be seen as passive. .. They are active in their capacity to produce meanings in the minds of the audience." (Burton, 45). Burton, quoting Barthes, offers a scholarly note on the liberation of the text from predefined meanings and drawing the reader into the active engagement of

generating meaning. “Barthes identifies a narrative feature of such texts – the hermeneutic code – which closes down the reader’s ability to look for choices of meaning. Genre material with its strong conventions and assumptions about how it is to be understood fits this version. The writerly text is one in which conventions and predictability do not figure so boldly and the text may stimulate reflection and alternative meanings for the reader, who in effect, becomes a writer of meanings.” (Burton, 48) This is the dynamic that should be implemented in the teaching-learning process. The teacher and the genre no longer hold knowledge and interpretation in his/her domain. The hitherto passive listener, the student, now takes control of the learning and appropriates its benefits. Burton phrases this delightfully. “The text is a kind of booty to be plundered by the reader. Meanings are there for the taking.” (48). Translate this to the classroom and language learning now becomes an exciting journey of adventure.

A very important engaging with the language is critical thinking. To analyse, question, counter and negotiate are life skills. So, the language learning exercises challenge the students to analyse, to construct arguments, offer opinions if not solutions to problems. Debate and discussion, public speaking become a part of class activity, building students’ confidence, concentration and communication. The students at Intermediate and advanced levels are further trained to write reports, reviews which are constructed on a researched background of reading.

With the Advanced Level students, the critical thinking skill is pitched at a higher level of complexity. Literature savants are familiar with the challenges that close reading of texts pose. Theories such as Structuralism and Deconstruction are a few of the approaches that Literature students employ to derive meaning. Barring the labels, any student of English language learns to apply effort to wrest the meaning of texts/communication and to evaluate it or even question/counter it. Jonathan Culler quotes Barbara Johnson to the effect that deconstruction is “a careful teasing out of warring forces of signification within the text.” (Goring, Hawthorne, Miller. 172) The phrase is tantalizingly applicable to what a good teacher would want students to develop and enjoy as a skill. Quoting from the book, Johnson has further commented that, “If it is indeed the case that people approach literature with the desire to learn something about the world, and if it is indeed the case that the literary medium is not transparent, then a study of its non-transparency is crucial ...” (Goring, 172)

Language is the articulation of the human mind, indeed even, its soul. Beyond the merely functional, it appeals to and fulfills the aesthetic and cultural needs of the human being. Language spirits out the creative spark lurking within the human mind and draws him/her into a joyful dance of liberation. The teaching of the language has thus to delve into the finer aspects of language and poetry, descriptive landscapes with layers of meaning and beauty spilling over from literary devices. Writing short stories, terribly tiny tales and haiku pamper the aesthetic satisfaction the human mind demands. Short stories and poetry of established writers become a part of the language experience, from a perspective of appreciating the language and not from memorizing of the content.

The scope of this language programme is to extend its acquisition and use beyond the pages of books. Hence, language learning becomes multi-dimensional. Language through theatre leading to performance, through creating visual scripts for short films, through journalistic writing (which in the major class, culminates in the publishing of the campus newspaper) and through a portfolio of their creative writing.

The highest purpose of language is perhaps to express and retrieve the intrinsic human experience. The late 20th century and especially, in the 21st, has experienced a growing sense of dismay at the insularity that people have been walling themselves and their priorities, in. Individualism and commercialism have made alarming inroads into the sense of community and social consciousness that has held humanity or at least, groups of humanity together. Values have lost their definition in the drive to get ahead at all costs. Education, along with social mores, religion and family have failed to stem the tide and aggravated the situation instead. There is a dearth of role models. As far as the younger generation is concerned, the essays on leaders of yesteryears are the ghosts of centuries past – fragments of a time that is irrelevant to the current trends. So, reform has to move in, on a war footing, to infuse social sensitivity and integrity back into the classrooms. With a context and contemporaneity that students will identify with.

To this end, a course in Life Narratives was introduced into the Literature curriculum. This introduces the finest human minds, speaking on the expanse of the human condition with political and humanitarian issues at the centre. The writings in this particular course cover a range from Personal Transformation speeches such as Steve Jobs' Stanford Commencement Speech 2005, Obama's Speech delivered on the 50th Anniversary of the Selma Marches and Rowling's speech on The Fringe Benefits of Failure and the Importance of Imagination to ValsanThampu's Our Spiritual Journey, Leonardo di Caprio's Climate Summit speech at the UN. Also included are Travel Writings and Testimonies such as Malala Yousafzai's Nobel Peace Prize Acceptance Speech, 2014 and Elie Wiesel's The Perils of Indifference. To add the visual dimension biopics become text. Examples are Mary Kom and Theory of Everything.

The student sees the world laid out; dissects the issues at stake, debates contradicting points of view till he/she arrives at a position. The outcomes are a contemporary, global awareness of cultures, of the forces that shape, perhaps manipulate society, broadmindedness, a deeper sensitivity, more political preparedness and a training to express well thought out opinions.

This is the ultimate vision of these experiments with English language and literature teaching. A three- pronged approach. It is imperative, to equip students with English to make them more competitively placed for careers and more competent in career growth. Filling them with a sense of joy at the artistic, aesthetic pleasures that language can give, fueling their creativity, balancing the drive to make a living with making that life worth living. And hence imbibing them with a sense of social responsibility and a sense of community beyond the narrow confines of individual ambition is essential. To inspire a generation of sensitive thinkers and courageous leaders who will contribute to making the world a better place. The WCC model is making a difference and it is our hope that it will offer directions for a new paradigm in English teaching.

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Exercise Samples

ADVANCED LEVEL

Comprehension

Kollukudipatti: The village that doesn't burst crackers on Diwali so the birds stay

A. Shrikumar

Some three decades ago, the village decided to stop bursting firecrackers

It's a nippy evening in Sivagangai. Dark clouds hover over the horizon and a brisk breeze brings a steady drizzle to the ochre-red earth. Off the Madurai-Karaikudi highway, our car trundles on to a dirt track flanked by paddy fields, leading to the village of Kollukudipatti. Soon, an archway with birds drawn on it announces we have reached Vettangudi Bird Sanctuary, confirmed by the cacophony of bird call that rents the air.

Spread over 38.40 hectares, Vettangudi is said to be the oldest bird sanctuary in southern Tamil Nadu, and home to roughly 20 migrant varieties, ranging from the common storks, ibis, grebes, egrets, herons and cormorants to comparatively rarer ones such as the yellow wattle lapwing and lesser whistling duck.

So many birds might not have flocked here were it not for an unusual gesture on the part of the Kollukudipatti villagers.

Some three decades ago, the village decided to stop bursting firecrackers during Diwali. "We noticed chicks falling out of their nests disturbed by the loud sounds. We discussed it at panchayat meetings and imposed an informal rule forbidding firecrackers," says P. Arumugam, former Panchayat President. At first, the youngsters rebelled. But soon, it became a self-imposed habit. "Today, not a single person in the village bursts firecrackers," says Arumugam.

And the ban is not just for Diwali. Even for weddings, temple festivals or funerals, firecrackers are a big no-no in Kollukudipatti. Most heartening is how even children follow the practice. "It's the birds that have put our village on the tourism map. We feel proud when foreigners stop by on their way to Karaikudi. The birds are our guests and it's our duty to help them raise their chicks safely," says Santhosh, a Class IV student at Singampunari Panchayat Union Government Primary School.

The villagers take turns to stand at the entrance to the sanctuary to greet visitors and guide them. The day we visit, it's the turn of the frail V. Mayavan, 88, who is wrapped in a shawl and standing under a lone banyan tree. Flashing a toothless smile, he asks where we are from, then explains about the sanctuary. "Please enjoy watching the birds without disturbing them. The chicks are still small," he says, before we climb the watch tower on the bund. "In the absence of the forest guards or wardens, we make sure no intruder reaches the birds," he says.

With three big rain-fed tanks and centrally located on the migratory route of birds, Vettangudi is a sought-after nesting point. "The pocket attracts a wide variety of waders and water birds from September to February," says Manivannan, doctor-turned-birder, who lives in Karaikudi.

Now, the birds return to the safe haven of Vettangudi year after year. "During the annual census five years ago, we counted almost 25,000 birds," says Manivannan. This year, the numbers were considerably lower but the poor rainfall might have something to do with that, villagers say. "Rain has played truant this year, but with the arrival of the birds, we hope to get some good showers in the coming months. In September, we had huge flocks, but quite a few of them left within a week," says Mayavan.

All's not well yet. A monkey menace has recently begun, with some 30 of them taking up residence in the village. "When the waters in the tank recede, they cross over and climb up the trees in the middle and feed on the eggs," says Arumugam. "The monkeys should be translocated."

Realising how much the villagers have contributed to conservation work, the Forest Department distributes sweets during Diwali, besides fruit trees, tree guards and RO plants. An eco-tourism project is also on the anvil. "We plan to train villagers as eco-guides to ensure local participation and generate income for them," says Nihar Ranjan, Conservator of Forests, Virudhunagar Circle.

from The Hindu

1. What are the reasons that have prompted the villagers to undertake this initiative to safeguard the birds?
2. What are some of the factors causing concern at present?
3. Discuss the measures taken by the Forest Department as incentives, to encourage the villagers.
4. Do you think these measures will ensure that this place remains a permanent bird sanctuary? Comment.

Choose ONE of the following topics and prepare a paragraph plan with 1 General Statement, 3 Specifics (each followed by an extender), and a Clincher. Using this framework write out a well-developed paragraph.

- a. The need for wildlife sanctuaries in India
- b. The role of the common man in environmental preservation

Fill in the blanks with suitable words. Each blank takes one word. Avoid slang and hyphenated words.

RED SAND

Border guard Melissa Walter fumed, "Madam President's lost it." A new batch
 1 _____ arriving. The count had crossed 10,000. "As if the country
 doesn't have 2 _____ mouths to feed. "Officer Gerald was off-duty,
 so here she was, about to 'welcome' refugees. The boat arrived. She 3 _____ on her

best professional smile. So many people, all skinny and gaunt, teary 4 _____, scared, with a weak gait. Clinging to the older people, the children walked on. "Look!" a boy 5 _____, falling to his knees. "The sand is so soft here. It's not red. Can I 6 _____ it, Mama?" he pleaded. Melissa stood still, 7 _____ into silence.

Geetha M

STREET SMART

It was 9 a.m., 26 January. The politician's car, on the way to the flag-hoisting ceremony, 8 _____ at a red light. A 10-year-old street vendor came 9 _____ to the car and waved the tricolour, hoping that selling one more flag will 10 _____ him buy some vada pav. With no intention of buying, the politician rolled down the 11 _____ and smirked, "Today you are selling the national 12 _____. On other days, I have seen you sell toys, umbrellas and kites. Is there anything you 13 _____ not sold so far?" "Our country," the boy retorted.

Kalpesh Sheth

INTERMEDIATE LEVEL

Comprehension

1. Read the passage and answer the questions given below, in your own words:

Colours of indifference by Shiv Visvanathan

There is an unfairness to news that we must recognise. A murder in Coimbatore, no matter how dramatic, loses in intensity to a bomb blast in Mumbai. The second is more dramatic, more collective and more historical than the story of a 26-year-old painter called Santosh, murdered in broad daylight. What marked him for history was not the murder which could conscript a few inches of newspaper space but the fact that it was caught on film. It became a spectacle. A spectacle demands attention and analysis, while a silent crime would have faded easily.

What horrified people who watched the film was not the crime, but the indifference; the silence of those who watched. The murder of Santosh was brutal and blatant. A man cycling quietly is brought down and bashed to death by three assailants, all of whom allegedly belong to a criminal gang. Santosh slumps and the assailants walk away with contentment and arrogance that power over another being and his body brings.

Every bit of their cinematic act was caught on CCTV film. The age of scrutiny contributes its own vignettes to the visual sociology of our time. Once an event is caught on film, it is subject to the power of replay. Every move becomes an act of caricature in the ritual of replay. Cinema creates its own sense of vivisection as every scene is ruthlessly dissected. Often, redundancy becomes only the objectivity of repetition and replication.

More than the crime, a "standard" drama of urban life, what horrified people was the reaction of spectators. If the murder was high drama, the spectators were still life. The question everyone asked was why it was that no one protested, objected or intervened. In the ensuing analysis, the

murder of Santosh becomes a pretext to a new context - the silence of urban spectators. For a sociologist mired in archives and precedents, the incident invokes the classic reports of Kitty Genovese.

Kitty Genovese was a young woman walking late evening in a street in New York. A young man, her assailant stalks her and stabs her numerous times. Kitty screams, the lights of the flats all around come alive and people watch. The murderer realises no one is going to rescue her, returns and stabs Ms Genovese to death.

The Genovese murder was high scandal. A sociologist decided to investigate why people did not respond to her appeals for help. One of the staple answers his investigators got was that people felt they were watching TV. They get immobilised by that feeling. In an age where even TV is interactive, the immobility of people before a brutal act of violence mystifies even more. The first hypothesis seems to suggest that spectatorship increases curiosity while deadening the conscience.

There is a second explanation to such events offered by the psychologist Robert Lifton. Lifton talks of "psychic numbing". It is an act of desensitisation or banalisation created by the requirements of professional expertise. The language of expertise is the language of distancing. An expert's insight is a function of distance.

The question one asks is does the urban milieu create such psychological distance, where people watch but never reach out, look but never want to touch? We often respond to beggars and hawkers harassing us at traffic signals. Instead of engaging with them, we raise the window of distance or separation with the outside. It is a form of numbing, limiting our sense of engagement with the outside or we engage with it as if we are watching ourselves at a distance. The drama of alienation is complete.

There is a third possibility which is endemic to the nature of urbanism. The speed, the pressure of the city demands a neutrality, an indifference be built into our attitudes. You relate to the other in fragments or parts. The normalcy of city life demands a sense of distance, not quite numbing but an outside skin of indifference. You watched but you did not relate. The urban man was a spectator, a voyeur, a flaneur with a restless eye but not a witness. A spectator only consumed what he saw while a victim was more involved, he testified, owned up and engaged with what he saw.

Three options, Three stories, Three fables to explain the sense of what happened. Santosh died too quickly to sense the indifference around him. But we, who watch that film replay his brutal end again and again searching for some body movement, some face reacting with care and concern. Santosh, the painter died twice. First through murder, second through indifference. The second death implicates a wider circle of guilt. It involves all of us wondering what if a few had protested. The accompanying silence provides the answer.

(Shiv Visvanathan is a social scientist.)

- a) In the opening paragraph why does the writer feel there is "an unfairness to news"?
- b) What are the similarities the writer sees between crime and cinema?

- c) Explain the first hypothesis: ‘spectatorship increases curiosity while deadening the conscience’.
- d) How are city life and social media responsible for psychological distancing?
- e) Explain in two or three sentences the message the writer is trying to convey through this article.
- f) Briefly describe an instance when you were either a victim or a silent spectator of an unpleasant experience in public. What were your observations about crowd behaviour?
- g) **Pick out single words from the passage which mean the following:**
For eg, ‘a man who saunters around observing society’ is a ‘**flaneur**’
- i. visual or scene regarded in terms of its visual impact
 - ii. evocative description/small portrait/illustration
 - iii. exaggerated picture/description/imitation of person for grotesque effect
 - iv. morally or legally wrong action causing public outrage
 - v. supposition or starting point for further investigation
 - vi. act of trivialising something
 - vii. native to a particular place

2. Write a letter to the editor of News18, expressing your views on the article, “Colours of indifference” which was published in their website.

Job Application

1) Write a job application letter in response to the following advertisement in The Indian Express:

Wanted Web Content Writers. Hungryforever.com is today India's largest food blog. We cover food news, trends, reviews, restaurants, chefs, interviews and recipes in Chennai, Bangalore, Mumbai and Delhi. The candidate should be good at writing, have an eye for design and above all - know, love and understand food. He/she should be well-read, aware of pop-culture, and in case we weren't clear already, like eating. Fresher's are welcome. We value every contribution to our team. Travelling within the city, is an integral part of the job. We will provide travelling and communication allowances. If you'd like to be on the road to discovering great food & places to eat and write about your experiences, please send in your resume to for Social in - Chennai, Tamil Nadu.

Responsibilities and Duties

Writing articles on Hungry forever,
Visiting Local Restaurants and places to eat
Doing Face book Live Streams
Writing scripts and conceptualizing Videos

Managing our Instagram account

Required Experience, Skills and Qualifications

Content Writing
Blogging
Social Media Marketing

Voice Over
 Video Production
 Job Type: Full-time
 Salary: 200,000.00 to 240,000.00 /year
 Experience: Content Writing: 1 year (Preferred)

Paragraph writing and Descriptive writing

Choose ONE of the following topics and write a plan for a paragraph, comprising GS, SS, extenders and clincher. Using the same plan, write a complete paragraph.

- a. The negative effects of online games and challenges
- b. Reviving the reading habit
- c. Growing popularity of online shopping

FUNDAMENTAL LEVEL

Comprehension

Read the following passage and answer the questions that follow.

A young man named Bill was about to finish high school. Bill's family was very rich. It was the custom in that family for the parents to give a car to their children when they finished high school.

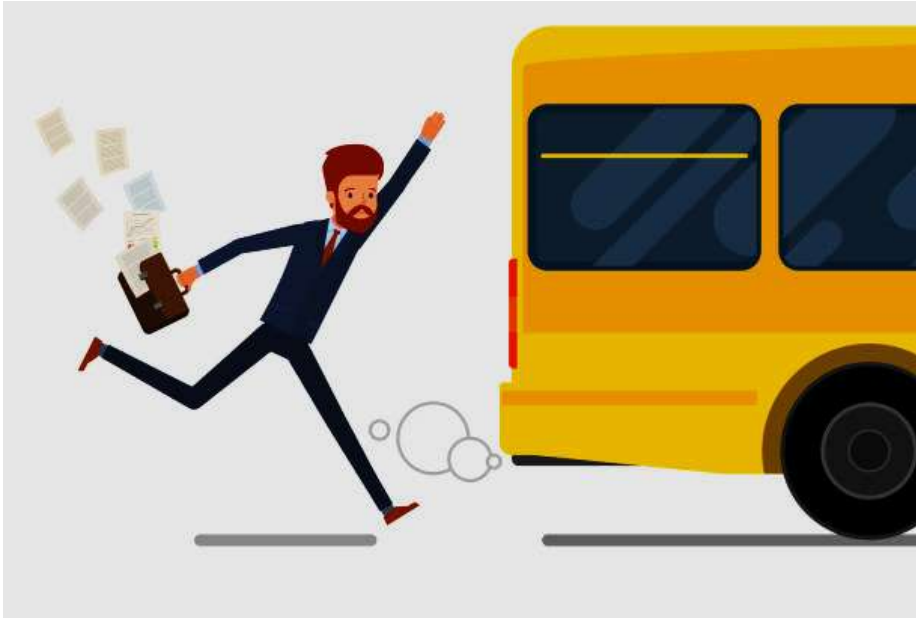
Bill and his father spent many months choosing cars. The week before he graduated from high school, Bill finally decided the car he wanted his father to buy for him. Bill was sure that on the day of his graduation, the car would belong to him. He waited with a lot of excitement for his graduation day.

But on the day before his graduation, Bill was shocked by what his father did. Instead of a car key, Bill's father gave him a Bible. Bill was so angry that he threw the Bible down, and walked out of the house. He never saw his father again, nor did he speak to him again.

Many years later, Bill came home for his father's funeral. As he was going through the things that belonged to his father, he came across the Bible that his father had given him. He wiped the dust off the Bible and opened it. Inside, he found a cheque dated the day of his graduation. The cheque was for the exact amount he needed to buy his car.

1. What was the usual practice in Bill's family?
2. Why was Bill excited?
3. What did Bill do when his father gave him the Bible?
4. What happened to the relationship between Bill and his father?
5. What did Bill find when he came back home many years later?
6. What do you think is the most important idea in this story? Why?
7. Give a suitable title for the story.

Observe the following picture and answer the questions that follow.



- ✓ What is the man doing?
- ✓ What is the man running behind?
- ✓ What kind of clothes is the man wearing?
- ✓ What is the man holding in his hand?
- ✓ Has he closed the briefcase properly? How do you know?
- ✓ According to you, how old is the man?
- ✓ What does the man's face look like?
- ✓ Is he a short or a tall man? How do you know?
- ✓ What part of the bus can be seen in the picture?
- ✓ Do you think he will be able to reach the bus?

Use the above answers and write a paragraph describing the picture, in the space given below.
