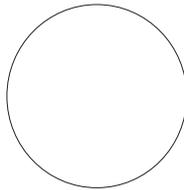


بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

(In the Name of Allah, the Most Compassionate, the Most Merciful.)

English

11



**Punjab Education, Curriculum, Training
and Assessment Authority**

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Compilers:

- Razzi Abidi
- Bashir Ahmad Chaudhry
- Qazi Sajjad Ahmad
- Rafiq Mahmood
- Mian Muhammad Afzal
- Shahid Imtiaz

ERC Members:

- Prof. Muhammad Iqbal Zafar
- Prof. Javed Azad Malakwali
- Prof. Naomi Justin
- Prof. Azhar Munir Bhatti

Supervised by:

- Safdir Hussain

(Authors) Aligned with Revised/ Updated NCP-2023 by:

- Aamna Aamad
- Malik Karrar Hussain Jakhar
- Shazia Manzoor
- Rubia Younas
- Zahida Batool
- Safdir Hussain

Director (Curriculum & Compliance):

- Amir Riaz

Deputy Director (M-H):

- Mehar Safdar Waleed

Deputy Director (Graphics):

- Aisha Sadiq

Designer:

- Minal Tariq

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1

UNIT

The Inspiring Life of Hazrat Muhammad (ﷺ)

Learning Outcomes:

By the end of this unit, the student will be able to:

- respond to texts through arguments and discussions.
- read with correct pronunciation, appropriate pitch and voice variation suitable for fictional and nonfictional texts.
- read, view and analyse a variety of readings grade-appropriate and high-interest books and texts from print and non-print sources: personal recounts (e.g., diary entries, biographies)
- distinguish between the connotative and denotative meanings of words, both similar and dissimilar denotations and their appropriate use in a variety of writing, and texts.
- write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- introduce a topic, organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aid comprehension.
- develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Pre-reading:

- Which personality has inspired you the most and why?
- What do you know about the life and times of Hazrat Muhammad (ﷺ)?

1. In the south western corner of Hijaz, among the barren hills, lies the city of Mecca, the birth place of the last Rasool of Allah Hazrat Muhammad (ﷺ). Born in 570 A.D. into the noble clan of Quraish, his arrival coincided with the famed "Year of the Elephant," when the Abyssinian ruler of Yemen, Abraha, attacked Mecca. The Benefactor of Humanity appeared at a time when the world was wrapped in darkness. Savagery, idolatry and injustice ruled the day. Humanity remained dormant in the slumber of ignorance, waiting for the dawn of true civilization.

2. Mecca had long been dependant on trade as its main source of livelihood. The Quraishites were skilled merchants. They anchored Mecca's thriving economy. Their caravans navigated through deserts, turning their city into a hub of wealth and cultural exchange. This mercantile environment played a key role in shaping Hazrat Muhammad's (ﷺ) understanding of justice, diplomacy and human dignity.

3. Even before The Call, Hazrat Muhammad (ﷺ) was famous in Mecca for his honesty and trustworthiness. Two important events in his early years would come to define his character. The first was his involvement in *Hilf-al-Fudul*, an alliance of Meccan tribes to uphold justice for the oppressed. Hazrat Muhammad (ﷺ) pledged to help the weak, and later recalled this vow, saying he would not trade it for the finest camels in Arabia.

4. The second was his arbitration in the dispute among different clans of Mecca over the placement of the *Hajr-e-Aswad* (Black Stone) in the Ka'ba. His wisdom and diplomacy resolved the conflict and saved Mecca from bloodshed.

5. A defining relationship in Hazrat Muhammad's (ﷺ) life was with his first wife, Khadijah bint Khuwaylid (رضي الله عنها), a woman of exceptional nobility and moral character. Having inherited and skilfully expanded her father's mercantile enterprise, she became one of the wealthiest and most respected entrepreneur in pre-Islamic Arabia. Despite having been widowed twice, Hazrat Khadijah (رضي الله عنها) sailed both personal and professional spheres with remarkable dignity.

6. In those days Hazrat Khadija (رضي الله عنها) was in search of a dependable man to perform commercial duties of carrying her merchandise to the Syrian markets. Known for his honesty and integrity, Hazrat Muhammad (ﷺ) had earned the title *al-Amin*-the trustworthy. This reputation reached Hazrat Khadijah (رضي الله عنها), who entrusted him with this responsibility. Impressed by his gentle manners and just conduct in business, Hazrat Khadijah (رضي الله عنها) took the unprecedented initiative of proposing marriage through the house of Abu Talib. In doing so, she subverted the gender norms of her time by asserting

control over her destiny and presented a compelling antithesis to traditional Arab patriarchy. Their marriage proved to be a great partnership, characterized by mutual respect, emotional support, and shared spiritual purpose.

7. By the time Hazrat Muhammad (ﷺ) reached the age of forty (40), he began to feel a deep sense of unease about the world around him. One night, during the month of Ramadan, while meditating in the cave of Hira, he (ﷺ) was visited by the Angel Jibrael (Gabriel), who asked him to "Read!" Hazrat Muhammad (ﷺ) responded, "I cannot read." The angel reiterated the revelation:

"Read in the name of thy Lord Who created; created man from a clot (of congealed blood): Read and thy Lord is the Most Bountiful, Who taught (the use of) the pen, taught man that which he knew not." (Quran, 96:1-5)

8. This was the first revelation from Allah (سُبْحَانَهُ وَتَعَالَى), and it marked the beginning of Hazrat Muhammad's (ﷺ) mission as the last Rasool. Overwhelmed by the experience, Hazrat Muhammad (ﷺ) rushed home to Hazrat Khadijah (رضي الله تعالى عنها), and shared the details with her. She (رضي الله تعالى عنها) comforted him and reassured that he (ﷺ) was indeed the Chosen Rasool of Allah (سُبْحَانَهُ وَتَعَالَى) and He (سُبْحَانَهُ وَتَعَالَى) would not leave him alone. Hazrat Khadijah (رضي الله تعالى عنها) became the first person to embrace Islam, and stood by his side as he (ﷺ) began to preach Islam.

9. The first revelation had deep impact on Hazrat Muhammad (ﷺ), but the encouragement of his understanding wife Hazrat Khadijah (رضي الله عنها) and assurance of her cousin, Warqa bin Naufal comforted him.

10. The first revelation marked a turning point in the religious and socio-political fabric of Arabian society. It was a complete transformation from the polytheistic practices to a strict monotheistic code centered on Tauhid i.e. Oneness of Allah. It was the initiation of a social order based on just morals, equality and accountability under the Divine guidance. The revelation completely changed the life of the Rasool Allah (ﷺ). The very Quraish who once held him in the highest esteem quickly turned into his fiercest opponents and of those who believed in him. The revelation challenged the leadership of Quraish in religious, social political and economic affairs. The rise of Islam in Mecca was the conflict between two ways of life and thought, one Belief and the other of Non-belief. This was intolerable for them. They started persecuting the believers and tried to stop them accepting Islam. When they failed, they tried to pressurize Rasool Allah

(عَلَيْهِ وَسَلَّمَ) from preaching. But Rasool Allah (صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ) stood against all odds and remained firm in his mission. At last Allah ordered His Rasool (صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ) to migrate to Medina with his followers.

11. It is called Hijrah which opened a new era in the Islamic history. It was an era of consolidation and expansion of Islam as a religion, society and state. With the Hijrah the Islamic calendar began and the foundation of a constitutional state was laid. The Charter of Medina was drafted proclaiming the principles of civic equality, rule of law, freedom of worship and religious tolerance. It established a political unity – a peaceful state headed by Rasool Allah (صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ) under the sovereignty of Allah. It united all Muslims together regardless of clan or tribe to which they belonged; it guaranteed protection to all citizens of Medina irrespective of colour, creed or faith. This charter brought about a revolution in Arabia that was much despised by the Quraish who never forgot their defeat.

12. This led to the series of battles between the newly founded state of Medina and the Quraishites of Mecca. The series ultimately culminated into the Conquest of Mecca in the 8th Hijrah. The Muslims victoriously entered the city of Mecca after eight years of exile. A general amnesty was declared by Rasool Allah (صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ) for all of them; even for those who inflicted personal pain on him. The Quraish were speechless. It was not the conquest of Mecca but the conquest of hearts and souls.

13. Thus came the tenth year of Hijra. The Arabian land had submitted to Islam by that time; the message of Islam was disseminated to foreign lands. Rasool Allah announced the pilgrimage in that year. People from all over Arabia gathered to accompany Hazrat Muhammad (صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ) - the last Rasool (صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ) of Allah in this holy journey towards Mecca. On this occasion thousands were accompanying the Rasool Allah (صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ) and neither of them was an idolator. Here the Rasool Allah (صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ) gave his farewell address; every word of which stressed the importance of being just, kind, compassionate and truthful to fellow human beings. He said:

“O people! Listen to what I say and take it to your heart. You must know that every Muslim is the brother of another Muslim. All of you are as equal as the fingers of a hand.



For the Teacher:

Model reading and demonstrate how to use proper stress and intonation to highlight key points and convey the text's tone and meaning. Show how to pause at punctuation marks, emphasize important words, and use varying pitch to reflect the writer's emotions and viewpoints. This approach helps the students understand how to engage with the text more deeply and accurately interpret its implicit meanings and central ideas.

It is not lawful for any man to take anything of his brother except what is given with one's own free will. Therefore do not do injustice to one another. Remember one day you will meet Allah and answer your deeds. So beware: do not stray from the path of righteousness after I am gone."

14. Thus, Rasool Allah (ﷺ) mission was fulfilled. His life and teachings provide guidance to entire humanity and offer lessons that are beyond time and space.

Glossary:

Words	Meanings
benefactor	someone who helps a person, organization or society, usually without expecting anything back in return
livelihood	a mean of securing the essentials of life
arbitration	the process of solving a dispute between people by helping them agreeing to an acceptable solution
entrepreneur	a person who sets up a business or businesses, taking on financial risks in the hope of profit.
antithesis	direct opposite of something or someone
revelation	the divine disclosure to humans of something relating to human existence.
disseminated	spread widely

Reading and Critical Thinking

A. Answer the following questions:

1. What was the world like when Hazrat Muhammad (ﷺ) was born, and how did his teachings change society?
2. Who brought up Hazrat Muhammad (ﷺ) after his parents had passed away, and how did they influence him?
3. What role did Hazrat Khadijah (رضي الله تعالى عنها) play in Hazrat Muhammad's (ﷺ) life and the early days of Islam?
4. What was the significance of the first revelation in the Cave of Hira, and how did it shape Islam?
5. How did the Makkan leaders react to Islam, and what challenges did early Muslims face?
6. Why was the Hijrah to Madinah important, and how did it change the Islamic history?
7. How did Hazrat Muhammad (ﷺ) show justice and forgiveness on his return to Makkah?

8. What were the key messages of the Final Sermon, and why are they still relevant today?

B. Mark the right choice of the following words in italics:

1. The word *thrive* in they anchored Mecca's thriving economy is closest in meaning to:

- (a) declining (b) flourishing (c) temporary (d) scarce

2. The Benefactor of humanity appeared at a time when the world was *wrapped* in darkness.

- (a) decorated (b) hidden (c) covered (d) protected

3. Humanity remained *dormant* in the slumber of ignorance.

- (a) depth (b) sleep (c) spirit (d) world

4. She subverted the gender norms of her time by *asserting* control over her destiny.

- (a) avoiding (b) rejecting (c) declaring (d) doubting

5. The rise of Islam in Mecca was the *conflict* between two ways of life and thought.

- (a) friendship (b) struggle (c) celebration (d) difference

Vocabulary and Grammar

Contextual Clues:

A. Read each sentence carefully. Based on the context, infer the meaning of the words in bold letters. Write your inferred meanings and then look up the words in a dictionary to compare or match with your guess.

Sentence	Inferred Meaning	Dictionary Meaning	Match?
Khalid helped a struggling student and his compassion helped the student to understand his potential, not just his current limitations.			
Zeeshan and Talha are friends and his consistent trustworthiness was the foundation of their long-lasting friendship.			
He sent a proposal to the family, which got accepted and they married.			
When he listened to the great news, he was overwhelmed with joy and started running to share the information with his parents.			
He remains steadfast through all the challenges.			



Sohail's personal story of overcoming adversity seemed to resonate deeply with the audience, creating a powerful moment of shared understanding.			
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B. Word Change Patterns

Write different forms of the given words, such as nouns, verbs, adjectives, etc. Then, use each form in a sentence to understand the shift in meaning.

Word	Noun Form	Verb Form	Adjective Form	Sentence (Noun)	Sentence (Verb)	Sentence (Adjective)
Advocate						
Analyse						
Create						
Educate						

Using Reference Materials

Use dictionaries, glossaries, or online resources to find and write the definitions, pronunciations, and parts of speech of the given words.

Word	Definition	Pronunciation	Part of Speech	Sentence
Patriotic				
Decaying				
Litter				
Excitement				
Gestures				



For the Teacher:

- Explain to the students when they encounter an unfamiliar word while reading, use these sentences to infer their meanings. Look at how the word is used and what clues the rest of the text provides. After making your guess, check a dictionary to confirm the definition.
- Make students understand how word changes forms helps you grasp their different meanings and uses. For example, “analyze” (verb) can become “analysis” (noun) and “analytical” (adjective). Practise identifying these patterns and use each form in a sentence to see how their meanings differ.
- Advise students to consult dictionaries, glossaries, or online resources to find the correct pronunciation, definition, and part of speech for unfamiliar words. This will help you to understand their meanings and how they are used in different contexts. Don't forget to check the word's etymology for additional insight.

Connotation and Denotation

Denotative Meaning: The literal or primary meaning of a word; the dictionary definition.

Connotative Meaning: The emotional or cultural association with a word; the implied or suggested meaning.

Word	Denotative Meaning	Connotative Meaning
Snake	A reptile with a long, slender body.	Something dangerous or untrustworthy.
Home	A place where one lives.	A place of comfort, warmth, and safety.
Childish	Behaving like a child.	Immature or silly behavior.
Bold	Showing a willingness to take risks.	Confident, but possibly reckless or arrogant.

Examples in sentences:

Snake

Denotative: The snake slithered across the path.

Connotative: He acted like a snake, in the grass.

Home

Denotative: We finally came home after a long day's journey.

Connotative: He asked his guests to feel at home.

Childish

Denotative: His childish giggle reminded me of a toddler.

Connotative: Her childish argument made everyone in the room uncomfortable.

Bold

Denotative: The bold colors of the painting caught everyone's eye.

Connotative: She was bold enough to speak her mind, even when others disagreed.

Choose any four words of your own choice and write each word in two sentences—one showing its denotative meaning and the other showing its connotative meaning.

Applying Grammar in Context

Parts of Speech

Identify and label each part of speech in the given paragraph. Use notebooks if required.

"The young boxer trained intensely in the local gym. His powerful punches struck the heavy bag with precision. As the determined athlete pushed through the exhausting routine, he remained focused on his goal. His discipline and dedication paid off, as he continued to improve daily."

Revision of Tenses

Correct the verb in the following sentences according to the tense and write the correct one.

1. **Yesterday, she walked (walk) to the store, and she buys (buy) some fruit.**
Corrected Sentence: _____
2. **If he will finish (finish) his homework, he could play (play) video games.**
Corrected Sentence: _____
3. **The teacher explains (explain) the lesson, and then the students practised (practise) the exercises.**
Corrected Sentence: _____
4. **He studies (study) first, then went(go) to play.**
Corrected Sentence: _____
5. **The mother was cooking (cook) meal and the children are(be) playing football.**
Corrected Sentence: _____

Sentence Structure

Rewrite the following sentences to improve clarity and style by changing the sentence structure.

1. **He went to the store. He bought milk.**
Improved Sentence: _____
2. **The book was interesting. I read it all night.**
Improved Sentence: _____
3. **She was tired. She took a nap.**
Improved Sentence: _____
4. **Ali was waiting near the shop. It is raining.**
Improved Sentence: _____
5. **I am tired. I will do my work.**
Improved Sentence: _____



For the Teacher:

Highlight the importance of the context in determining whether to use the connotative or denotative meaning of a word. Encourage the students to consider their audience when choosing words in writing and speaking.

Oral Communication

A. Read the following dialogue and practices in pairs.

Alia: Aslam's refusal to fight in the Vietnam War shows his commitment to justice.

Akbar: But didn't his decision cost him his career temporarily? How do we balance beliefs with responsibilities?

Alia: True, but his sacrifice highlights his dedication to his principles.

Sara: And his comeback shows resilience. Does this change how we view his decision?

Alia: Yes, his success after returning demonstrates that staying true to your values can lead to great achievements.

Akbar: So, his story shows how personal values can inspire and impact others.

Scenario assignment

A **teacher and a student** talking about a school project.

• **Teacher:**

Good morning, Sarah! How's your project going?

• **Student:**

Good morning, Sir! It's going okay, but I'm a little stuck on how to organize it. I'm focusing on Egypt and Mesopotamia, but I'm unsure about what to include.

• **Teacher:**

That sounds good. Stick to key points like achievements and social structure. Don't include too much detail, just the most important facts.

• **Student:**

Okay, and should I add pictures?

• **Teacher:**

Yes, visuals will help! Just make sure they're relevant and labelled.

• **Student:**

Thanks, I'll work on that!

• **Teacher:**

Great! Let me know if you need more help.



For the Teacher:

Guide the students in recognizing the role of grammar in creating meaning and style in writing. Stress the importance of applying grammatical rules consistently across different contexts for effective communication.



ACTIVITY

Role-play the dialogue in groups, focusing on using clear pronunciation and confident speaking. After the role play, reflect on the experience and discuss how the scenario unfolded and what was learned.

Writing Skills

A. Choose a topic to write any biography of any Islamic hero.

List the main themes or points you want to include:

1. _____
2. _____
3. _____
4. _____

Add supporting details for each theme/point:

Theme/Point 1:



For the Teacher:

Ensure the students listen attentively and respond thoughtfully to others, showing they understand different viewpoints. Teach the students to express differing opinions respectfully and constructively, avoiding personal attacks. Guide students to speak clearly and confidently, using appropriate tone to effectively convey their ideas. Emphasize the importance of taking turns in discussions to ensure everyone has a chance to contribute.

Theme/Point 2:

Theme/Point 3:

- B. Draw a mind map using the above given information in your notebooks. After creating the mind map, write a detailed paragraph for each aspect, ensuring to focus on the most impactful and relevant information. Use transitions and varied sentence structures to link ideas and create cohesion in a biography. Ensure to use precise language and domain-specific vocabulary to enhance the clarity and accuracy of their biography.**



For the Teacher:

This activity helps the students to visualize and organize complex information, ensuring they cover all necessary points in their writing. The mind map serves as a guide to keep their writing structured and coherent, which is especially useful for organizing biographical and expository texts.

2

UNIT

Responsibilities of Youth

(Excerpts from the speech of Quaid-e-Azam delivered at the Dhaka University Convocation on 24th March, 1948)

Learning Outcomes:

By the end of this unit, the students will be able to:

- speak confidently and fluently in a wide range of contexts, for example, (conflict resolution, panel discussion, role-play, dialogue etc.) to fulfil different purposes (exposition, argumentation etc.).
- ask and answer higher-order questions to guide/assess reading (e.g., why is the author saying this right now? why did the author choose this word? how is this different from what I read somewhere else? what would have happened if...? what would I/you do if...?)
- distinguish cause from effect, fact from opinion (e.g., by noting outcomes, personal comments, beliefs and biases), and generalized statements from evidence-based information with specific reference to informational texts.
- read, view and analyse a variety of readings grade-appropriate and high-interest books and texts from print and non-print sources: narratives (e.g., fables, historical fiction, science fiction, legends)
- use all types of tenses correctly in speech and writing.
- use gerunds, infinitives, and participles.
- use the aspect of time correctly in speech and writing.
- write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences.
- engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
- produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.
- develop and strengthen writing by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Pre-reading:

- What do you know about the role of youth in the establishment of Pakistan?
- What is the colonial-era mindset of seeking only government jobs?

1. "Mr. Chancellor, Ladies and Gentlemen, When I was approached by the Vice-Chancellor with a request to deliver the Convocation Address, I made it clear to him that there were so many calls on me that I could not possibly prepare a formal Convocation Address on an academic level with regard to the great subjects with which University deals, such as arts, history, philosophy, science, law and so on. I did, however, promise to say a few words to the students on this occasion, and it is in fulfillment of that promise that I will address you now.

2. First of all, let me thank the Vice-Chancellor for the flattering terms in which he referred to me. Mr. Vice-Chancellor, whatever I am, and whatever I have been able to do, I have done it merely as a measure of duty which is incumbent upon every Mussalman to serve his people honestly and selflessly.

3. In addressing you I am not here speaking to you as Head of the State, but as a friend, and as one who has always held you in affection. Many of you have today got your diplomas and degrees and I congratulate you. Just as you have won the laurels in your University and qualified yourselves, so I wish you all success in the wider and larger world that you will enter. Many of you have come to the end of your scholastic career and stand at the threshold of life. Unlike your predecessors, you fortunately leave this University to enter life under a sovereign, Independent State of your own. It is necessary that you and your other fellow students fully understand the implications of the revolutionary change that took place on the birth of Pakistan. We have broken the shackles of slavery; we are now a free people. Our State is our own State. Our Government is our own Government, of the people, responsible to the people of the State and working for the good of the State. Freedom, however, does not mean license. It does not mean that you can now behave just as you please and do what you like, irrespective of the interests of other people or of the State. A great responsibility rests on you and, on the contrary, now more than ever, it is necessary for us to work as a united and disciplined nation. What is now required of us all is constructive spirit and not the militant spirit of the days when we were fighting for our freedom. It is far more difficult to construct than to have a militant spirit for the attainment of freedom. It is easier to go to jail or fight for freedom than to run a Government. Let me tell you something of the difficulties that we have overcome

While-reading

What expectations does Quaid-e-Azam have from the youth after independence?

and of the dangers that still lie ahead. Thwarted in their desire to prevent the establishment of Pakistan, our enemies turned their attention to finding ways and means to weaken and destroy us. Thus, hardly had the new State come into being when came the Punjab and Delhi holocaust. Thousands of men, women and children were mercilessly butchered and millions were uprooted from their homes. Over fifty lakhs of these arrived in the Punjab within a matter of weeks. The care and rehabilitation of these unfortunate refugees, stricken in body and in soul, presented problems, which might well have destroyed many a well-established State. But those of our enemies who had hoped to kill Pakistan at its very inception by these means were disappointed. Not only has Pakistan survived the shock of that upheaval, but also it has emerged stronger, more chastened and better equipped than ever.

While-reading

Why does Quaid-e-Azam stress the importance of students staying focused on their studies?

4. There followed in rapid succession other difficulties, such as withholding by India of our cash balances, of our share of military equipment and lately, the institution of an almost complete economic blockade of your Province. I have no doubt that all right-thinking men in the Indian Dominion deplore these happenings and I am sure the attitude of the mind that has been responsible for them will change, but it is essential that you should take note of these developments. They stress the importance of continued vigilance on our part ... Your main occupation should be in fairness to yourselves, in fairness to your parents and indeed in fairness to the State, to devote your attention solely to your studies. It is only thus that you can equip yourselves for the battle of life that lies ahead of you. Only thus will you be an asset and a source of strength and of pride to your State. Only thus, can you assist it in solving the great social and economic problems that confront it and enable it to reach its destined goal among the most progressive and strongest nations of the world.

5. My young friends, I would, therefore, like to tell you a few points about which you should be vigilant and beware. Firstly, beware of the fifth columnists among ourselves. Secondly, guard against and weed out selfish people who only wish to exploit you so that they may swim. Thirdly, learn to judge who are really true and really honest and unselfish servants of the State who wish to serve the people with heart and soul and support them

6. There is another matter that I would like to refer to. My young friends, hitherto, you have been following the rut. You get your degrees and when you are thrown out of this University in thousands, all that you think and hanker for is Government service. As your Vice-Chancellor has rightly stated the main object of the old system of education and the system of Government existing, hitherto, was really to have well-trained, well-equipped clerks. Of course, some of them went higher and found their level, but the

whole idea was to get well-qualified clerks. Civil Service was mainly staffed by the Britons and the Indian element was introduced later on and it went up progressively Well, the whole principle was to create a mentality, a psychology, and a state of mind that an average man, when he passed his B.A. or M.A. was to look for some job in Government. If he had it, he thought he had reached his height I know and you all know what has been really the result of this. Our experience has shown that an M.A. earns less than a taxi driver, and most of the so-called Government servants are living in a more miserable manner than many menial servants who are employed by well to do people.

7. Government cannot absorb thousand - impossible. But in the competition to get Government service most of you will be demoralized. Government can take only a certain number and the rest cannot settle down to anything else and being disgruntled are always ready to be exploited by persons who have their own axes to grind. Now I want that you must divert your mind, your attention, your aims and ambition to other channels and other avenues and fields that are open to you and will increasingly become so. There is no shame in doing manual work and labour. There is an immense scope in technical education for we want technically qualified people very badly. You can learn banking, commerce, trade, law, etc., which provide so many opportunities now. Already you find that new industries are being started, new banks, new insurance companies, new commercial firms are opening and they will grow as you go on. Now these are avenues and fields open to you. Think of them and divert your attention to them, and believe me, you will there benefit yourselves more than by merely going in for Government service and remaining there, in what I should say, a circle of clerkship, working there from morning till evening, in most dingy and uncomfortable conditions. You will be far more happy and far more- prosperous with far more opportunities to rise if you take to commerce and industry and will thus be helping not only yourselves but also your State. I can give you one instance. I know a young man who was in Government service. Four years ago he went into a banking corporation on two hundred rupees, because he had studied the subject of banking and today he is Manager in one of their firms and drawing fifteen hundred rupees a month in just four years. These are the opportunities to have and I do impress upon you now to think in these terms ... "

While-reading

What mindset does Quaid-e-Azam want students to abandon and why?

Glossary:

Words

Meanings

affection
avenues

a gentle feeling of fondness or liking.
possible ways or paths for achieving something, especially career opportunities.

Words

Meanings

blockade	an act of sealing off a place to prevent goods or people from entering or leaving.
chancellor	a senior state or legal official, or the ceremonial head of a university.
constructive	having or intended to have a useful or positive effect.
deplore	to feel or express strong disapproval of something.
destined	certain to meet a particular fate or outcome.
disciplined	showing controlled behaviour or self-control.
exploit	to make use of a situation or person in an unfair or selfish way.
mentality	a particular way of thinking or the characteristic attitude of a person or group.
miserable	very unhappy or uncomfortable.
occupation	the work or profession a person engages in.
selflessly	doing something without concern for one's own benefit.
vigilance	the action or state of keeping careful watch for possible danger or difficulties.
disgruntled	feeling upset or dissatisfied, especially when something doesn't go your way.
incumbent	a responsibility or duty that someone is expected to fulfill.
holocaust	a huge and tragic loss of life, often involving mass killings or destruction.

Reading and Critical Thinking

A. Answer the following questions:

1. What major challenges did Pakistan face immediately after its independence, as highlighted by Quaid-e-Azam?
2. According to the Quaid, what is the difference between freedom and license?
3. Why does Quaid-e-Azam emphasize the need for technical education in Pakistan?
4. How does Quaid-e-Azam differentiate between the struggle for freedom and the responsibility of nation-building?
5. Explain the significance of self-reliance and diversification of careers in Quaid-e-Azam's message to the youth.
6. What does Quaid-e-Azam suggest is more challenging than attaining freedom? Why?

7. If you were a university student during Quaid-e-Azam's time, how would his speech influence your career choices?
8. Why is the rejection of the "clerk mentality" important for a newly independent state, as per Quaid's vision?
9. In today's context, how relevant is Quaid-e-Azam's advice regarding choosing fields like banking, industry, or commerce over government jobs?
10. Interpret and analyze the following statements from the speech:
 - a. *"Freedom, however, does not mean license. It does not mean that you can now behave just as you please and do what you like, irrespective of the interests of other people or of the State."*
 - b. *"It is far more difficult to construct than to have a militant spirit for the attainment of freedom."*
 - c. *"There is no shame in doing manual work and labour. There is an immense scope in technical education for we want technically qualified people very badly."*

B. Multiple Choice Questions (MCQS)

1. **What does Quaid-e-Azam congratulate the students for?**
 - a) Starting a business
 - b) Winning a competition
 - c) Completing their education
 - d) Joining the army
2. **What major historical event is referred to as a revolutionary change in the speech?**
 - a) The formation of the UN
 - b) The end of World War II
 - c) The birth of Pakistan
 - d) The independence of India
3. **According to Quaid-e-Azam, what is true freedom not?**
 - a) Obeying the law
 - b) License to do anything
 - c) National pride
 - d) Unity
4. **What spirit does Quaid say is needed now more than before?**
 - a) Militant
 - b) Adventurous
 - c) Constructive
 - d) Rebellious
5. **What, according to Quaid-e-Azam, is harder than fighting for freedom?**
 - a) Studying history
 - b) Protesting
 - c) Constructing a nation
 - d) Writing speeches
6. **What tragedy is mentioned to show the early struggles of Pakistan?**
 - a) Bengal famine
 - b) Partition riots in Punjab and Delhi
 - c) War with Afghanistan
 - d) Earthquake in Karachi

7. How did Pakistan respond to the early challenges it faced?

- a) By giving up
- b) With foreign help
- c) By surviving and becoming stronger
- d) By forming new provinces

8. Why does Quaid-e-Azam emphasize continued student focus on studies?

- a) To beat other nations in exams
- b) To maintain university rankings
- c) To prepare for the real challenges of life
- d) To impress the Vice-Chancellor

9. What kind of people does Quaid-e-Azam warn students about?

- a) Scientists
- b) Fifth columnists and selfish exploiters
- c) Teachers
- d) Businessmen

10. What job sector does Quaid-e-Azam criticize the students for pursuing blindly?

- a) Teaching
- b) Government service
- c) Farming
- d) Media

Vocabulary and Grammar

Contextual Clues:

A. Read the given passage and underline the unfamiliar words by using context to infer their meanings. Make sentences using the new words in your notebooks.

"There is another matter that I would like to refer to. My young friends, *hitherto*, you have been following the *rut*. You get your degrees and when you are thrown out of this University in thousands, all that you think and *hanker for* is Government service. As your Vice-Chancellor has rightly stated the main object of the old system of education and the system of Government existing, *hitherto*, was really to have well-trained, *well-equipped* clerks. Of course, some of them went higher and found their level, but the whole idea was to get well-qualified clerks. Civil Service was mainly staffed by the Britons and the Indian element was introduced later on and it went up *progressively*."

Words	Meanings

Word Pattern:

Some words can change form to convey different meanings or functions. In other words, changing the form of a word changes its meaning and function in a sentence.

Example:

- **Inform (verb):** To give someone facts or information. They **inform** us about the competition.
- **Information (noun):** Facts or details about something. I need more **information** before making a decision.
- **Informative (adjective):** Providing useful or interesting information. The brochure was very **informative**.
- **Informatively (adverb):** In a way that provides a lot of useful information. My new colleagues explained to me **informatively** how the process works.

A. Fill in the blanks using the correct forms of the words in the brackets.

1. Quaid-e-Azam emphasized the need for a _____ and united nation. (*discipline / disciplined / disciplinary*)
2. After independence, Pakistan had to overcome many _____ challenges. (*economy / economic / economically*)
3. Students should not be _____ by limited job options in government. (*demoralize / demoralizing / demoralized*)
4. The birth of Pakistan was a _____ moment in history. (*revolution / revolutionary / revolutionized*)
5. It is important to stay _____ to the developments around the State. (*vigilant / vigilance / vigilantly*)

Use of a dictionary or a thesaurus

A dictionary (either print or digital) is used to explore the different aspects of a word from the story. It helps to understand and deepen your knowledge of language. A thesaurus (either print or digital) is used to find synonyms and antonyms for a word. It helps to expand your vocabulary and find the most appropriate word for different contexts.

- **Word:** Dingy
- **Pronunciation:** /'dɪŋ.dʒi/
- **Meaning:** Dark and dirty, lacking brightness or freshness
- **Part of Speech:** Adjective
- **Synonyms:** dull, shabby, grimy, filthy
- **Antonyms:** bright, clean, tidy, sparkling

B. Use a dictionary or thesaurus to explore the following aspects of the words.

Word	Pronunciation	Meaning	Part of Speech	Synonyms	Antonyms
Incumbent					
Implications					
Predecessors					
Thwarted					
Rehabilitation					

C. Write sentences using the above given words in your notebooks.

Parts of Speech

Identify and label each part of speech (noun, verb, adjective, adverb, preposition, conjunction, interjection) in the given paragraph. Use notebooks if required.

"Government cannot absorb thousands - impossible. But in the competition to get Government service, most of you will be demoralized. Government can take only a certain number, and the rest cannot settle down to anything else and, being disgruntled, are always ready to be exploited by persons who have their own axes to grind."

Revision of Tenses

Revise all tenses and change the following passage into simple past tense or the tense of your own choice.

Dr. Ahmed studies climate change every day. She collects data and looks at how rising temperatures affect different environments. Each morning, she checks satellite images and climate models to find any changes. In her meetings, she shares her findings and talks about solutions with her team. Dr. Ahmed also works with experts from around the world to understand global trends and find ways to protect the environment. In the evenings, she writes reports and gets ready for talks at conferences. Her work helps us understand climate change and make better decisions for the future.

Pair students and have them take turns asking each other about their daily routines using different tenses. For example, one student asks, "What did you do yesterday morning?" and the other responds using the past tense, etc.

Gerund, Participle and Infinitive

Gerund: A gerund is a verb form that ends in *-ing* and functions as a noun in a sentence.

Participle: A participle is a verb form that can function as an adjective. There are two types of participles:

- **Present Participle:** Ends in *-ing* and describes an ongoing action (e.g., "The *running* water was cold.").
- **Past Participle:** Typically ends in *-ed*, *-d*, *-t*, *-en*, or *-n* and describes a completed

action or a state (e.g., "The *broken* vase was expensive.").

Infinitive: An infinitive is the base form of a verb, often preceded by the word "to." It can function as a noun, an adjective, or an adverb in a sentence.

Examples:

- Reading is my favourite hobby. (Gerund)
- She wants to learn how to swim. (Infinitive)
- Running late, I quickly grabbed my bag. (Participle)



ACTIVITY

1. Fill in the blanks with a gerund, an infinitive, or a participle.

1. I enjoy ____ (to play/play/playing) football after school.
2. He hopes ____ (to win/win/winning) the match tomorrow.
3. ____ (Having finished/To finish/Finishing) his homework, he went out to play.
4. They decided ____ (to take/taking/take) a walk in the evening.
5. ____ (Reading/To read/Read) books is one of her favorite hobbies.
6. ____ (Running/To run/Run) down the hill, he felt the wind in his hair.
7. She avoided ____ (to talk/talking/talk) about the incident.
8. ____ (To find/Finding/Found) a solution to the problem was not easy.

2. Write sentences using a mix of gerunds, infinitives, and participles in your notebooks.

Oral Communication

Context: A group of students is discussing the responsibilities of youth in the classroom. The topic is what should be "The Role of Youth in Nation-Building after Independence"

Characters: Farrukh, Reyan and Sana

Farrukh: I think the youth play the most important role in nation-building. We are the future of our country, and we must act responsibly.

Reyan: That's true, Taha. Quaid-e-Azam also said that freedom doesn't mean we can do whatever we like. We have to be disciplined and united.

Sana: Yes, and he also advised us to stay focused on our studies. Education is the key to solving our country's problems.

Farrukh: Exactly! If we are well-educated, we can serve the country better in fields like science, law, and business.

Reyan: And we should also move away from the old mindset of only seeking government jobs. There are so many new opportunities now.

Sana: I agree. We should think about starting businesses or working in industries. That way, we also create jobs for others.

Farrukh: Youth must also stand against corruption and support honest leaders. That's part of building a strong nation.

Reyan: Yes, we need to be active, not just in studies, but also in helping the community. Even small efforts matter.

Sana: If every young person becomes sincere and hardworking, then no one can stop our country from progressing.



ACTIVITY

Role-play the dialogue in groups, focusing on using clear pronunciation and confident speaking. After the role-play, discuss how dividing tasks and taking turns to speak can help manage a group project effectively, and share your own ideas for organizing a similar project.

Writing Skills

1. **Choose a Scenario:** Select one of the following scenarios to base your narrative on:
 - A surprising encounter with a stranger that changes your perspective.
 - A challenging adventure that leads to unexpected discoveries.
 - An ordinary day that turns extraordinary because of a unique event.



For the Teacher:

Ask the students to create poems using correct spelling, punctuation, and grammar. This will help them express their ideas clearly and effectively. Instruct them to practise rewriting poems in their own words while maintaining the original meaning. This skill will help them to understand and convey the essence of the text. Guide them to write brief and objective summaries of the poems by focusing on the main ideas and key details. This will improve their ability to capture and communicate the core message of a text.

2. Outline Your Narrative:

- **Introduction:** Begin by setting up the problem, situation, or observation. Introduce the main characters and establish the point(s) of view.
- **Plot Development:** Use narrative techniques like dialogue, pacing, and description. Include a variety of events that build on each other.
- **Details:** Incorporate sensory language to convey vivid images. Use precise words and phrases to bring scenes to life.
- **Resolution:** Provide a conclusion that reflects on the experiences and resolves the narrative. Ensure that it follows logically from the events and provides closure.

3. Writing Process:

- **Draft:** Write the first draft of your narrative, focusing on the smooth progression of events and clear development of characters.
- **Revise:** Review your draft for clarity, coherence, and engagement. Make sure the narrative flows smoothly and is well-organized.
- **Edit:** Check for grammatical accuracy, spelling, and punctuation. Ensure that the narrative is polished and ready for presentation.

4. Submission:

- Write your final narrative in a clean, legible format. Ensure it meets the length requirement (e.g., 500-700 words).
- Submit your narrative to your teacher or share it with your peers for feedback.

Assessment Criteria:

- **Engagement:** Does the narrative capture the reader's interest? Is the problem or situation clearly presented?
- **Technique:** Are narrative techniques such as dialogue, description, and reflection used effectively?
- **Sequencing:** Are the events organized in a logical sequence that builds toward a meaningful conclusion?
- **Language:** Is the writing vivid and descriptive? Are sensory details and precise words used to enhance the narrative?
- **Conclusion:** Does the ending provide a satisfying resolution and reflect on the experiences or changes in perspective?



For the Teacher:

Ask the students to create poems using correct spelling, punctuation, and grammar. This will help them express their ideas clearly and effectively. Instruct them to practise rewriting poems in their own words while maintaining the original meaning. This skill will help them to understand and convey the essence of the text. Guide them to write brief and objective summaries of the poems by focusing on the main ideas and key details. This will improve their ability to capture and communicate the core message of a text.

3

UNIT

The Echoing Green

Learning Outcomes:

By the end of this unit, the student will be able to:

- ask and answer questions for a range of communicative purposes.
- evaluate how authors use language, including figurative language, considering the impact on the reader. discuss others' reading critically, taking account of their views.
- critique reading interpretations.
- analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.
- demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- interpret figures of speech (e.g., euphemism, oxymoron) in context and analyse their role in the text.
- analyse nuances in the meaning of words with similar denotations.
- use paraphrasing skills to paraphrase a poem.

Pre-reading:

- What images or feelings come to your mind when you think of a green field or a park?
- What activities do you associate with springtime, and why do you think spring is often seen as a joyful season?

The sun does arise,
And make happy the skies.
The merry bells ring
To welcome the Spring.
The sky-lark and thrush,
The birds of the bush,
Sing louder around,
To the bells' cheerful sound.
While our sports shall be seen
On the Echoing Green.

Old John, with white hair
Does laugh away care,
Sitting under the oak,

While-reading

Notice how the birds and bells create a joyful mood.

Among the old folk,
They laugh at our play,
And soon they all say.

'Such, such were the joys.
When we all girls & boys,
In our youth-time were seen,
On the Ecchoing Green.'

Till the little ones weary
No more can be merry
The sun does descend,
And our sports have an end:
Round the laps of their
mothers,
Many sisters and brothers,
Like birds in their nest,
Are ready for rest;
And sport no more seen,
On the darkening Green.

While-reading

Observe how the poem shows time passing from morning to evening.



William Blake

About the poet

William Blake (1757-1827) was an English poet and painter, known for his unique and visionary work. He wrote "The Echoing Green," a poem that reflects themes of innocence, nature, and the cycles of life. In this poem, he expresses the joy and innocence of children's early life experiences and appreciates nature in simple words. Blake often combined his poetry with illustrations, creating a blend of visual and literary art.



For the Teacher:

Tell students that the text they are reading is a poem. A poem is a piece of writing in which the words are chosen for their beauty and sound and are carefully arranged, often in short lines which rhyme with certain rhyming scheme. Ask students to read the title of the poem and discuss the theme of 'The Echoing Green.' Have them share their ideas that how they enjoy nature. Ask short questions like 'Why are trees important for the environment?' 'How do seasons change, and what causes these changes?', etc.

Central Idea of the Poem:

The central idea of William Blake's poem "The Echoing Green" is the joyful and harmonious relationship between nature and human life. The poem celebrates the happiness of children playing and the wisdom of the elderly, all within the peaceful setting of a green field. The progression of the day is reflected through the cycle of life. The passage of time is symbolized in the bright morning which is giving way to a calm evening.

Glossary:

Words

Meanings

thrush	a type of songbird
cheerful	feeling or showing happiness or joy
folk	people in general
descend	to move or go down
youth	the period of life when a person is young; typically refers to the time before adulthood
weary	feeling very tired, especially after working hard or experiencing something for a long time
merry	happy and full of joy; often associated with lively and cheerful behavior

Reading and Critical Thinking

A. Answer the following questions:

1. What pattern of rhyming do you see in the poem, and how does it affect the mood?
2. Can you find examples of figurative language in the poem? If yes, what do they add to the meaning?
3. Which words or phrases shape your understanding of the poem?
4. What can you infer about the relationships or messages in the poem from the way the characters or elements are described?
5. What new ideas or facts did you learn, and how do they relate to what you already know?
6. How would you put the main idea of the poem into your own words?
7. Based on the details given, what can you guess about the deeper themes or messages in the poem?

Vocabulary and Grammar

Vocabulary Acquisition

Choose three new words from "*The Echoing Green*" that were unfamiliar to you. For each word, provide the following information:

1. **Word:**

- **Definition:** _____
- **Sentence:** _____

2. **Word:**

- **Definition:** _____
- **Sentence:** _____

3. **Word:**

- **Definition:** _____
- **Sentence:** _____

Nuances in Words Meanings

Compare the meanings of the words used in the poem. Write down the different connotations or nuances that each word carries.

1. **Words:** "Merry" vs. "Joyful"

- **Merry:** _____
- **Joyful:** _____

2. **Words:** "Weary" vs. "Tired"

- **Weary:** _____
- **Tired:** _____

3. **Words:** "Echoing" vs. "Resounding"

- **Echoing:** _____
- **Resounding:** _____

Oxymoron and Euphemism

Oxymorons

An oxymoron is a figure of speech where two opposite or contradictory terms are combined to create a unique expression. For example, "deafening silence" or



For the Teacher:

Have students reflect on how understanding word nuances deepens their appreciation of the poem's meaning and the poet's craft. Ask students to rewrite a stanza from the poem, substituting similar words with different nuances, and discuss how the changes affect the overall interpretation.

"bittersweet."

Euphemism

A euphemism is a mild or polite term used to replace a harsh, blunt, or offensive one. For example, saying "passed away" instead of "died."

Identify the oxymoron in each sentence below and explain what it means.

- She looked at him with a cold fire in her eyes.
Oxymoron: _____
Meaning: _____
- His explanation was a definite maybe.
Oxymoron: _____
Meaning: _____
- The cake was a bittersweet reminder of old memories.
Oxymoron: _____
Meaning: _____
- The living dead roamed the city in the horror movie.
Oxymoron: _____
Meaning: _____

Replace the underlined words in each sentence with a more polite euphemism.

- The company fired many employees last month.
Euphemism: _____
- The old man died peacefully in his sleep.
Euphemism: _____
- She's always been a bit lazy when it comes to housework.
Euphemism: _____
- They live in a poor neighborhood on the outskirts of the city.
Euphemism: _____

Compound Prepositions and Prepositional Phrases

Fill in the blanks with appropriate compound prepositions.

(in front of, because of, due to, on top of, next to, by means of, in spite of, with regard to, along with, in addition to)

1. The children gathered _____ the teacher to listen to the story.
2. The event was canceled _____ the heavy snowfall.
3. The flight was delayed _____ the technical issues.
4. The cat sat _____ the warm blanket, enjoying the sunlight.
5. The new cafe opened _____ the old bookstore.
6. She solved the problem _____ a detailed analysis of the data.
7. _____ the new policy, all the employees are required to attend the training session.

8. The package was delivered _____ a note of apology.

Oral Communication

A. Read aloud the given dialogue and practice in groups.

Student A: What do you think the birds in the poem represent? I noticed they're mentioned a lot.

Student B: I think the birds symbolize the joy and freedom of spring. The way they sing seems to reflect the happiness of the people on the Green.

Student C: That makes sense! I also noticed how the bells, ringing add to that cheerful atmosphere. Do you think the time of day is important too?

Student A: Yes, definitely. The sun's rising and setting seems to show the passage of time, from youth to old age.

Student B: So, the poem might be comparing the happiness of childhood to the peacefulness of old age, right?

Student C: Exactly! And the way the tone shifts in the last stanza really shows that change.



ACTIVITY

Divide the class into small groups. Assign each group a role related to the poem. Each group will read the poem together and discuss their assigned role. They should consider how their roles contribute to the poem's meaning. Encourage them to use standard pronunciation and intonation. Roles can include:

- Narrator/Poet explain the overall message of the poem.
- Old John represents the older generation reflecting on their youth.
- A Child on the Green describes the joy of playing on the Green.
- Birds (as a collective role) express the symbolism and importance of nature in the poem.
- Time (represented by the Sun) indicates the passage of time and its impact on the events in the poem.



For the Teacher:

Set up group norms where each student takes turns while speaking. Teach them to build on each other's ideas (e.g., "I agree with you, and I'd like to add..."), and to respectfully challenge differing viewpoints (e.g., "I see your point, but I interpreted it differently because..."). Encourage them to make eye contact, nod to show they are following, and wait for their turn to speak. Remind them to listen attentively before responding, which ensures they understand the points made by their peers.

Writing Skills

- Read the poem carefully. Write a summary that includes the main idea and theme of the poem. Ensure your summary is concise and objective, avoiding personal interpretations.
- Read the poem "The Echoing Green" carefully. Paraphrase each line or stanza of the poem, maintaining the essence and tone of the original text in your notebooks.
- Use the provided outline to write an objective summary of "The Echoing Green" in your notebooks. Include all the major themes and events according to the outline.

Outline:

- **Introduction (Setting and Characters)** _____
- **Main Events (Sequence)**
- **Themes (Main Ideas)** _____
- **Conclusion (Summary)**



4

UNIT

Team Moon

This story is an adaptation inspired by 'Team Moon: How 400,000 People Landed Apollo 11 on the Moon' by Catherine Thimmesh. It summarises and reimagines the collaborative efforts behind the Apollo 11 mission, as depicted in Thimmesh's book.

Learning Outcomes:

By the end of this unit, the student will be able to:

- use complex questions for a range of audiences.
- analyse how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- evaluate two or more central ideas of a text and analyse their development over the course of the text, including how they interact and build on one another to provide a complex analysis.
- use summary skills to:
 - extract salient points and develop a mind map to summarize a variety of informational texts.
 - transfer the written text to a table, diagram, flowchart or work plan.
- write a book review.
- write multiple paragraphs of free writing for fluency, creativity, brainstorming or pleasure. proofread and edit texts for errors in:
 - sentence structure.
 - subject/verb agreement.
 - noun/pronoun agreement.
 - reference words, connectives/transitional devices.
 - punctuation and spelling.

Pre-reading:

K-W-L Chart

Before Reading: Use the K (Know) and W (Want to Know) columns to set the stage for your reading. Predict what you might learn about teamwork:

- **K Column:** Write down what you know about teamwork. Think about examples from your own experiences or stories you've heard where people worked together to achieve something big.

- **W Column:** List questions or things you want to learn about teamwork. Consider:
 - What makes teamwork successful?
 - What challenges do teams face, and how do they overcome them?
 - What are you curious to know about when it comes to how people work together, especially in a high-stakes mission like Apollo 11?

After Reading: After reading "Team Moon," write down what you learned about teamwork.

- **L Column:** Reflect on:
 - How the people working on the Apollo 11 mission demonstrated teamwork.
 - The specific challenges they faced as a team and how they solved them.
 - The key elements that made their teamwork successful.

K (Know)	W (Want to Know)	L (Learned)

Evaluate Your Predictions: Review your predictions from the W column. Reflect on whether they were accurate or if they should be modified based on what you learned in "Team Moon."

Use the questions below to guide your reflection.

- Were your predictions about teamwork accurate? Why or why not?
- Should any of your predictions be modified? How would you revise them based on the text?
- What specific examples from "Team Moon" have provided new information or insights about teamwork?
- How did the content of "Team Moon" differ from your initial thoughts on teamwork? Why is it important to revise your predictions as you learn more?



For the Teacher:

- Explain to students that a K-W-L chart helps you organise what you know (K), what you want to know (W), and what you have learned (L) about a topic.
- Explain to complete the first two columns of the chart before reading the text. After reading, fill in the last column.
- To help students integrate new information with what they already know, enhancing their understanding and retention of the material on patriotism.
- Facilitate a class discussion where students can share new facts they have learned and how these relate to what they already knew. Encourage them to make connections between the new concepts and their prior knowledge.
- **Acceptable Predictions:** Explain that predictions are acceptable if they are based on logical reasoning and prior knowledge.
- **Modified Predictions:** Explain that predictions might need to be modified if new information does not align with initial assumptions. This is a valuable part of the learning process, as it shows that students are actively engaging with the text and adjusting their understanding based on new information.

1. In the summer of 1969, millions around the world held their breath as Neil Armstrong descended the ladder of the lunar module, becoming the first human to step onto the Moon. His words, "That's one small step for man, one giant leap for mankind," echoed across televisions and radios, becoming a symbol of human achievement. But behind this monumental moment were not just the three astronauts aboard Apollo 11, but a vast, hidden army of 400,000 people working together—each contributing their expertise, determination, and heart to one of the greatest feats in history.

While-reading

What was significant about Neil Armstrong's first steps on the Moon?

The Seamstresses Who Stitched for the Stars

2. In a quiet workshop far from the launch pads of Cape Canaveral, a team of seamstresses at Playtex were busy with a task unlike any they had faced before. They were responsible for crafting the spacesuits that would protect the astronauts in the harsh environment of space. These suits had to be perfect: flexible enough for movement, yet strong enough to withstand the vacuum of space. One misplaced stitch could spell disaster. Working with a blend of meticulous care and quiet pride, these women stitched layer upon layer of specialised fabric, knowing that their work was literally a matter of life and death. Each seam, each stitch, was a thread in the tapestry of the Apollo 11 mission.

While-reading

Why was the job of the seamstresses at Playtex so important for the Apollo 11 mission?

The Engineers Who Reached for the Stars

3. Across the country, engineers at NASA were tackling problems that no one had ever solved before. The Saturn V rocket, a towering behemoth of engineering, had to function flawlessly to carry its precious cargo to the Moon. The engineers ran countless tests, simulations, and calculations, refining their designs again and again. They dealt with challenges that seemed insurmountable: how to keep the rocket stable, how to navigate through space with precision, and how to bring the astronauts home safely. These engineers knew that the success of the mission depended on their collective efforts, and they worked tirelessly, often late into the night, driven by the belief that they

While-reading

What kind of problems were the NASA engineers trying to solve with the Saturn V rocket?



For the Teacher:

Start by reading a passage aloud to the class. Model correct pronunciation, appropriate pitch, and voice variation. Demonstrate how to read expressively and help students understand how voice can convey meaning.

were part of something bigger than themselves.

Mission Control: The Nerve Centre of Apollo 11

4. At NASA's Mission Control in Houston, a team of young flight controllers was preparing for the mission with military precision. Each member of the team, from the Flight Director to the communications officer, had a critical role to play. They practised every possible scenario, from equipment failures to emergency aborts, preparing for every potential problem. When the day of the lunar landing finally arrived, tension filled the room. As the lunar module, "Eagle," descended towards the Moon, alarms suddenly blared—error codes no one had expected. Mission Control quickly sprang into action. Flight controllers scanned their screens, consulted their manuals, and conferred with each other. In mere seconds, they realised the alarms were not mission-critical; the guidance computer was simply overloaded but still functioning properly. Their swift decision-making and calm under pressure skill allowed Armstrong and Aldrin to continue their descent. When Armstrong's voice finally crackled through the radio with the words, "Houston, Tranquility Base here. The Eagle has landed," the room erupted in applause. But there was no time for rest—the mission was far from over.

While-reading

Why was it important for each member of the Mission Control team to have a specific role during the mission?

While-reading

How did the team at Mission Control prepare for unexpected problems during the Apollo 11 mission?

Margaret Hamilton and the Software that Saved the Mission

5. One of the unsung heroes was Margaret Hamilton, a software engineer who led the team that developed the onboard flight software for the lunar module. In a time when coding was done by hand, with punch cards and endless lines of code, Hamilton and her team created software that could prioritise the most critical tasks. This foresight proved invaluable during the lunar landing, when the computer was overloaded with unnecessary data. Thanks to Hamilton's code, the computer discarded less important tasks and focused on landing the spacecraft—an action that played a crucial role in the success of the mission.

While-reading

Who was Margaret Hamilton, and what was her role in the Apollo 11 mission?

The Unseen Heroes: A Tapestry of Talent

6. The success of Apollo 11 was a symphony conducted by countless hands. From the janitors who kept the labs clean, to the technicians who fuelled the rockets, to the scientists who plotted the trajectories, every person had a part to play. When the astronauts planted the American flag on the Moon and collected samples of lunar rocks,

they were not just fulfilling their own dreams, but the dreams of all those who had worked tirelessly behind the scenes.

The World Watches in Awe

7. As Armstrong and Aldrin explored the lunar surface, setting up experiments and collecting samples, the world watched in awe. For the 400,000 people who had poured their hearts into the mission, the Moon landing was a triumph of human ingenuity and perseverance. It was the result of years of collaboration, countless late nights, moments of doubt, and relentless problem-solving. It was a reminder that when people come together, with a shared vision and unwavering dedication, even the sky is not the limit.

Bringing the Heroes Home

8. After spending just over 21 hours on the lunar surface, Armstrong and Aldrin rejoined Collins in the command module for the journey back to Earth. As the astronauts splashed down safely in the Pacific Ocean, the mission was declared a success. The triumph was not just NASA's, but belonged to every engineer, scientist, seamstress, and technician who had dared to dream. Apollo 11 was more than a mission; it was a testament to what humanity can achieve when we work together.

9. In the end, Apollo 11 wasn't just about one small step on the Moon. It was about the giant leaps made by a team of 400,000 people who proved that through teamwork, dedication, and a shared vision, we can achieve the impossible.



For the Teacher:

- Reflect on Armstrong's words. Discuss its meaning, relevance and why it became so famous.
- Encourage students to research and present additional information on the historical figures mentioned.
- **Show** the recorded documentary or play the audio version of the Apollo 11 mission for the class.
- **Guide students** to identify key differences in focus, tone, and portrayal of characters between the recording and "Team Moon."
- **Ask students** to evaluate which interpretation is more effective and provide reasons for their choices.
- **Have students reflect** on how these different interpretations affect their understanding of teamwork in the mission.

Theme:

The theme of "**Team Moon: How 400,000 People Landed Apollo 11 on the Moon**" is the power of teamwork and collaboration in achieving extraordinary goals. The book highlights that the success of the Apollo 11 mission was not just due to the astronauts but also the combined efforts of 400,000 people working behind the scenes. It emphasises that every contribution matters, celebrates the collective effort, and illustrates how innovation, problem-solving, and dedication are key to overcoming challenges and achieving success. The story underscores that great achievements are made possible through the strength of working together.

Glossary:

Words

Meanings

abort	to end or cause something to end before it has been completed, especially because it is likely to fail
behemoth	something which has the qualities of great power and might
collaboration	the act of working with another person or group of people to create or produce something
foresight	the ability to predict what is likely to happen and to use this to prepare for the future
insurmountable	(of difficulties, problems, etc.) that cannot be dealt with successfully
monumental	very important and having a great influence, especially as the result of years of work
perseverance	the quality of continuing to try to achieve a particular aim despite difficulties
precision	the quality of being exact, accurate and careful
simulations	a situation in which a particular set of conditions is created artificially in order to study or experience something that could exist in reality
testament	a legal document that says what is to happen to somebody's money and property after they die
trajectory	the curved path of something that has been fired, hit or thrown into the air

Reading and Critical Thinking

A. Answer the following questions:

1. Why does the author choose to focus on the seamstresses at Playtex (Section 2) when discussing the Apollo 11 mission? What significance do their contributions hold in the broader context of the mission?
2. How does the setting of Mission Control (Section 4) shape the actions and decisions of the flight controllers? In what ways does the environment contribute to the tension and resolution of key moments in the plot?
3. What impact do the words like "tension," "critical," and "overloaded" (Section 4) have on the tone of the narrative? How does the author's choice of language enhance the urgency and drama of the events?
4. What are the central ideas of teamwork and perseverance in the text? How do these ideas interact and build upon each other across the sections to provide a complex analysis of the Apollo 11 mission?
5. How does the idea of teamwork evolve from the initial focus on the individual contributions of seamstresses and engineers to the final collective celebration (Sections 2, 3, and 8)? How does this development enhance the overall message of the text?
6. How might the portrayal of Apollo 11 in a documentary differ from the narrative presented in "Team Moon"? Why might these differences exist, and how do they affect the viewer's or reader's understanding of the mission?
7. What would be the impact if "Team Moon" had focused solely on the astronauts' perspectives instead of highlighting the contributions of all 400,000 people involved? How would this change the narrative's message?
8. In what ways does the portrayal of Margaret Hamilton (Section 5) as a complex character with foresight and technical expertise advance the theme of innovation and teamwork? How does her development interact with the other characters' stories?
9. What is the author's purpose in highlighting the lesser-known contributors to Apollo 11 (Section 6)? How does this focus challenge the traditional narrative of space missions that often centres solely on astronauts?
10. What might have happened if the engineers at NASA had failed to solve a key problem with the Saturn V rocket (Section 3)? How would this have affected the outcome of the Apollo 11 mission?
11. If you were in Margaret Hamilton's position, developing the software for the

lunar module (Section 5), what decisions would you make differently, and why? How might your choices have impacted the mission?

12. How can you summarise the main points of "Team Moon" in a way that captures the essence of the teamwork and collaboration without losing key details?
13. How would you create a diagram, a flowchart, or a mind-map to visually represent the key ideas of teamwork, innovation, and perseverance from "Team Moon"? What elements would you include to ensure it reflects the text accurately?

B. Read the passage and answer the questions to explore how the setting of the Apollo 11 mission shapes the characters and plot of "Team Moon."

Passage:

In Mission Control, every screen flickered with data, every person was on edge, their eyes glued to the monitors tracking the lunar module. The room was filled with tension and the hum of machinery, a space where every decision had immediate, far-reaching consequences.

Questions:

- 1. Impact of Setting on the Characters:** How does the setting of Mission Control influence the actions, emotions, and decisions of the characters working there?
- 2. Influence on the Plot:** How does the high-stakes environment of Mission Control drive the plot forward? Consider how the setting impacts the tension and decision-making in the story.
- 3. Historical Context:** How does the historical setting of the space race influence the motivations of the characters and the urgency of the mission?

C. Break down the stages of plot development in "Team Moon" using the prompts below.

Exposition:

- a. Identify:** What key information does the author provide at the beginning to set up the story?
- b. Evaluate:** How does the exposition engage the reader and establish the context for the mission?

Rising Action:

- a. Identify:** What events or challenges build tension and lead up to the climax?
- b. Evaluate:** How do these moments develop the theme of teamwork and preparation?

Climax:

- a. Identify:** Describe the pivotal moment when the outcome of the mission is most uncertain.
- b. Evaluate:** How does the author build suspense at this critical point?

Falling Action and Resolution:

- a. **Identify:** What happens after the climax? How is the mission resolved?
- b. **Evaluate:** How does the resolution highlight the contributions of the entire team?

Critique of Plot Development:

- a. **Evaluate:** Consider the pacing and flow of the plot. How effectively does the author transition between different stages? Are there any aspects of the plot that could be improved?

D. Read the excerpts below and analyse how the author contrasts the points of view of different characters or contributors.

Excerpt 1 (Astronauts' Perspective):

"As the world watched, the astronauts were not alone; they carried the hopes and dreams of thousands who worked tirelessly to get them there."

Excerpt 2 (Engineers' Perspective):

"For the engineers, every calculation was a step toward history, but also a step into the unknown. Their work was not just technical—it was deeply personal."

Questions:

- 1. **Contrasting Points of View:** How do the perspectives of the astronauts differ from those of the engineers?
- 2. **Effect on the Reader:** How do these contrasting viewpoints affect your understanding of the mission?
- 3. **Developing the Theme:** How do these differing perspectives contribute to the theme of teamwork and collective effort?

E. Read the passages and identify whether the writing is descriptive, argumentative, or persuasive. Examine the author's point of view and critique how they distinguish their position from others.

Passage:

"Without the unsung heroes—the seamstresses, engineers, and flight controllers—the Moon landing would have remained a dream. Their stories, often overshadowed, are what truly define success in missions like Apollo 11."

Questions:

- 1. **Identify the Writing Style:** Is this passage descriptive, argumentative, or persuasive?
- 2. **Examine Author's Purpose:** What is the author's purpose in this passage? How does the author distinguish their viewpoint from the mainstream narrative that focuses on the astronauts?
- 3. **Critique the Effectiveness:** Evaluate how effectively the author conveys their purpose. Does the text succeed in shifting the reader's perspective?

F. Imagine that one of the structural elements in "Team Moon" is changed. Predict how this change would affect the narrative, its themes, and the

reader's experience. Use the scenarios below to guide your predictions and write your responses in the space provided.

1. Scenario 1: Moving the Climax

- **Original:** The tense moments of the lunar landing are described towards the climax of the narrative, building suspense as the reader anticipates the outcome.
- **Change:** Predict how the story would change if these moments were described at the beginning of the book.
- **Prediction Prompt:** How would this change affect the suspense and engagement of the reader? Would the narrative feel more or less compelling? Write your prediction below.

2. Scenario 2: Altering the Sequence of Perspectives

- **Original:** The story switches perspectives between different contributors, such as engineers, seamstresses, and astronauts, throughout the book.
- **Change:** Predict how the narrative would be affected if the story was told from only one perspective (e.g., solely from the astronauts' point of view).
- **Prediction Prompt:** How would this change influence the theme of teamwork and collective effort? Would the story still effectively convey the contributions of all involved? Write your prediction below.

3. Scenario 3: Introducing the Ending First

- **Original:** The story builds up to the success of the Apollo 11 mission, with the triumph of landing on the Moon being the concluding event.
- **Change:** Predict how the story would change if the book began with the successful landing on the Moon and then explored the efforts leading up to it.
- **Prediction Prompt:** Would this change affect the emotional impact or the reader's understanding of the challenges faced by the team? Write your prediction below.

G. Read the selected excerpts from "Team Moon" and answer the questions below each passage. Focus on how Catherine Thimmesh's word choices create effects such as tension, excitement, or emphasis on teamwork.

Excerpt 1:

"The seamstresses worked with meticulous care, knowing that each stitch could mean life or death for the astronauts. They stitched layer upon layer, their hands moving with a blend of quiet pride and immense responsibility."

Questions:

1. **Identify Words for Effect:** Which words or phrases in this excerpt emphasise the importance of the seamstresses' work?
2. **Mood and Tone:** How do the words "meticulous care," "life or death," and "quiet pride" contribute to the mood of the passage? What tone do these words set?

3. Author's Intent: Why do you think the author chose to describe the seamstresses' work in this way? What effect does it have on the reader's perception of these characters?

Excerpt 2:

"In Mission Control, tension crackled in the air. As the lunar module descended, alarms blared, screens flashed, and every second felt like a countdown to an unknown fate."

Questions:

- 1. Imagery and Effect:** Identify the imagery in this passage. How does it create a sense of tension and urgency?
- 2. Impact of Word Choice:** How do the phrases "tension crackled," "alarms blared," and "countdown to an unknown fate" contribute to the reader's experience?

H. Read the passages below and answer the questions that follow. Focus on the implied meanings, such as the author's viewpoint on teamwork, the relationships between characters, or the broader message conveyed through the text.

Passage 1:

"Margaret Hamilton's software didn't just save the mission; it was a testament to the often-overlooked brilliance of the many minds behind Apollo 11. Her code, like the seams of the spacesuits, held everything together."

Questions:

- 1. Implied Meaning:** What is the implied message about Margaret Hamilton's contribution? How does the author view her role in the mission?
- 2. Author's Viewpoint:** How does the comparison of Hamilton's code to the "seams of the spacesuits" reflect the author's viewpoint on teamwork?

Passage 2:

"While the astronauts became the faces of Apollo 11, it was the unseen hands—the engineers, seamstresses, programmers—whose work truly made the impossible, possible."

Questions:

- 1. Relationships and Roles:** What does this passage imply about the relationship between the astronauts and the other contributors to the mission?
- 2. Theme of Recognition:** How does the passage suggest the author feels about recognizing the efforts of those behind the scenes? What is the implied message?

I. Match each instance from "Team Moon" with the theme or effect it most effectively supports. After matching, select one pair and write a brief explanation of how this instance enhances the chosen theme or effect in the text.



<p>The story of the seamstresses who crafted the spacesuits</p> <p>Including quotes from flight controllers during the tense lunar landing</p> <p>Describing the problem-solving process when the lunar module's computer overloaded</p> <p>Narrating the challenges faced by engineers working on the Saturn V rocket</p> <p>Highlighting the teamwork at NASA's Mission Control during critical moments</p> <p>The depiction of Margaret Hamilton's software development and its crucial role</p> <p>Detailing the preparation and simulations done by various teams before the launch</p> <p>Sharing personal stories of those who contributed, like seamstresses and technicians</p> <p>Using visuals, such as photos and diagrams, to explain complex aspects of the mission</p> <p>Switching perspectives between different contributors to the mission</p>	<p>Emphasises the importance of teamwork and collective effort</p> <p>Engages the reader by providing real voices and personal experiences</p> <p>Builds suspense and excitement around the mission's critical moments</p> <p>Illustrates the complexity and technical challenges of the Apollo 11 mission</p> <p>Honours the contributions of unsung heroes and lesser-known participants</p> <p>Highlights the importance of problem-solving and quick thinking under pressure</p> <p>Provides a clearer understanding of the mission through visual aids</p> <p>Shows the interconnectedness of all contributors and their roles in the mission</p> <p>Creates a sense of realism and immediacy through the inclusion of direct quotes</p> <p>Highlights the importance of problem-solving and quick thinking under pressure</p>
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Vocabulary and Grammar

A. Deduce the inferred meaning of these words using context clues from the text.

Word	Context Clue	Inferred Meaning
meticulous		
critical		
insurmountable		
Ingenuity		

B. Use a dictionary to find the following information for each word.

Word	Dictionary Meaning	Pronunciation	Part of Speech	Etymology
meticulous				
critical				
insurmountable				
ingenuity				

C. Compare the dictionary definitions with your inferences.

D. Use a dictionary to find and write the different word patterns for the word "meticulous" and "dedicate". Complete the chart below by identifying the correct forms of the word "meticulous" and "dedicate" and its related forms.

Base Words	Noun Forms	Adjective Forms	Adverb Forms
meticulous			
dedicate			

E. Write a sentence using each form of the word "meticulous".



For the Teacher:

- Explain that the meaning of a word or phrase that is derived or concluded based on context clues and surrounding information rather than direct definition. It involves using logical reasoning and existing knowledge to understand the word within its context.
- Explain that context clues are hints found in the surrounding text that help deduce the meaning of an unknown word.
- Use pair and group work to allow students to share and refine their inferences.
- Incorporate dictionary use into daily lessons to build students' skills gradually.
- Provide students with access to both print and digital dictionaries.
- Explain that pronunciation refers to the way in which a word is spoken. Dictionaries provide phonetic transcriptions to guide correct pronunciation.
- Teach students how to read the phonetic transcription and practice pronouncing the word correctly. Demonstrate how to read phonetic transcriptions. Show how stress marks (e.g., ') indicate which syllable is emphasized.
- Explain that etymology is the study of the origin of words and how their meanings and structures have evolved.
- Show how dictionaries provide etymological information, often in brackets or a separate section. Demonstrate how to read and interpret this information.

Adjectival, Prepositional, and Adverbial Phrases

1. Adjectival Phrases

An adjectival phrase is a group of words that functions as an adjective, providing more information about a noun in a sentence. These phrases describe, clarify, or give more detail about the noun they modify.

Example: *The seamstresses with expert precision crafted the spacesuits.*

• **Explanation:** The phrase "with expert precision" describes "the seamstresses," telling us more about their skill level.

2. Prepositional Phrases

A prepositional phrase begins with a preposition and ends with a noun or pronoun, called the object of the preposition. These phrases can function as adjectives or adverbs in a sentence, modifying nouns, verbs, or other phrases by indicating location, time, direction, or providing more detail.

Example: *The engineers worked tirelessly through the night.*

• **Explanation:** The phrase "through the night" is a prepositional phrase that tells us when the engineers worked.

3. Adverbial Phrases

An adverbial phrase is a group of words that functions as an adverb, modifying a verb, an adjective, or another adverb by providing more information about how, when, where, why, or to what extent something happens.

Example: *The flight controllers reacted quickly during the emergency.*

• **Explanation:** The phrase "during the emergency" modifies the verb "reacted," telling us when the flight controllers reacted.

A. Read the following sentences and underline the adjectival, prepositional, and adverbial phrases. Label each type of phrase correctly.

1. The engineers, *with great precision*, tested the Saturn V rocket repeatedly.
2. The seamstresses worked *in a quiet workshop*, far from the launch pads.
3. *Driven by the belief* that they were part of something bigger, the team members stayed late into the night.

B. Write a short paragraph about teamwork using at least two adjectival phrases, two prepositional phrases, and one adverbial phrase. Highlight each phrase in your paragraph.



For the Teacher:

Explain that understanding word patterns helps expand vocabulary and use words accurately in various contexts.

Compound Prepositions

Compound prepositions are prepositions that consist of two or more words, typically a combination of simple prepositions, adverbs, or other words that function together as a single preposition to show the relationship between the elements in a sentence. They are used to indicate location, time, direction, reason, or the relationship between different parts of a sentence.

Examples of Compound Prepositions:

- **According to:** *According to the engineers, the mission would be impossible without teamwork.*
- **In front of:** *The flight controllers sat in front of the large screens monitoring the lunar module.*
- **In addition to:** *In addition to the astronauts, thousands of people contributed to the success of Apollo 11.*
- **Due to:** *Due to the team's meticulous planning, the mission proceeded smoothly.*
- **Because of:** *The mission was successful because of the dedication of the entire team.*

Key Characteristics:

- **Multiple Words:** Compound prepositions are made up of multiple words that work together to form a single prepositional unit.
- **Function:** They perform the same function as simple prepositions, showing the relationship between nouns, pronouns, and other words in a sentence.
- **Usage:** They are commonly used in both formal and informal writing and can add clarity and detail to the relationships between ideas.

How to Identify Compound Prepositions:

1. **Look for Phrases:** Compound prepositions are usually phrases rather than single words.
2. **Check Function:** Ensure that the phrase shows a relationship of time, place, cause, direction, or manner between different parts of the sentence.
3. **Common Compound Prepositions:** Be familiar with commonly used compound prepositions such as "in spite of," "on behalf of," "in accordance with," and "apart from."

C. Highlight the compound prepositions in the following sentences from "Team Moon."

1. In addition to the astronauts, the mission depended on thousands of people from across the United States.
2. In front of the massive control panels, the flight controllers watched the screens carefully.
3. Because of the team's dedication, Apollo 11 was a success.

D. Write three sentences using compound prepositions such as "in addition

to," "because of," "in front of," "on behalf of," etc. Make sure each sentence clearly demonstrates the use of compound prepositions in context.

Complex Sentences Using Main and Subordinate Clauses

A complex sentence is a sentence that combines one main (independent) clause with one or more subordinate (dependent) clauses. The main clause can stand alone as a complete sentence, while the subordinate clause cannot stand alone and depends on the main clause to provide full meaning.

Components of a Complex Sentence:

1. Main Clause (Independent Clause):

- This is a complete thought that can stand alone as a sentence.
- **Example:** *The astronauts landed on the Moon.*

2. Subordinate Clause (Dependent Clause):

- This is an incomplete thought that cannot stand alone as a sentence and usually begins with a subordinating conjunction (e.g., because, although, if, when, while, since) or a relative pronoun (e.g., who, which, that).
- **Example:** *because they had followed their training precisely.*

Combining Clauses to Form a Complex Sentence:

- **Example Complex Sentence:** *The astronauts landed on the Moon because they had followed their training precisely.*
 - **Main Clause:** *The astronauts landed on the Moon.*
 - **Subordinate Clause:** *because they had followed their training precisely.*

Subordinating Conjunctions:

Subordinating conjunctions are words that introduce subordinate clauses and link them to the main clause, showing the relationship between the two parts of the sentence (e.g., cause, contrast, condition, time).

Common Subordinating Conjunctions:

- **Cause and Effect:** because, since, so that
- **Contrast:** although, even though, whereas
- **Condition:** if, unless
- **Time:** when, while, after, before, until

Examples of Complex Sentences:

1. Cause and Effect:

- *The mission was successful because the team worked tirelessly.*
 - **Main Clause:** *The mission was successful.*
 - **Subordinate Clause:** *because the team worked tirelessly.*

2. Contrast:

- *Although the flight controllers were under immense pressure, they made quick and accurate decisions.*

- **Main Clause:** *They made quick and accurate decisions.*
- **Subordinate Clause:** *Although the flight controllers were under immense pressure.*

3. Time:

- *When the lunar module descended, the engineers monitored every detail.*
 - **Main Clause:** *The engineers monitored every detail.*
 - **Subordinate Clause:** *When the lunar module descended.*

Purpose and Use:

- **Adds Detail:** Complex sentences add detail and depth to writing by explaining reasons, conditions, contrasts, or time relationships.
- **Varies Sentence Structure:** Using complex sentences can make writing more engaging and less repetitive.
- **Clarifies Relationships:** Helps to clearly show the relationship between different ideas within the sentence.

A. Combine the following pairs of sentences into complex sentences using main and subordinate clauses. Use appropriate transitional devices and punctuation.

- The flight controllers were prepared for every scenario. They practised every possible failure.
- Margaret Hamilton wrote the software by hand. It prioritised critical tasks during the landing.

B. Write a paragraph about the teamwork involved in the Apollo 11 mission, using a mix of complex sentences with main and subordinate clauses. Incorporate transitional words like "although," "because," "since," "while," and "however" to link your ideas smoothly.

Oral Communication

A. Read aloud the given dialogue and practice in groups.

- i. Organize yourselves into small groups, with each group being assigned a specific section of the text (e.g., different parts of "Team Moon").
- ii. Within each group, discuss the assigned section and answer the following questions:
 - What is the main idea of your section?
 - What supporting details are provided that highlight the importance of this section?
- iii. Present your group's findings to the class.
- iv. Participate in a whole-class discussion based on the groups' presentations.

B. Respond to the text by telling short stories and role play.

- i. Research a historical figure you admire, related to the theme of teamwork.
- ii. Narrate a short story about key moments from this figure's life, explaining their contributions and significance.
- iii. In pairs or small groups, perform key moments from this figure's life, explaining their contributions and significance.

Writing Skills

- A. Write an essay explaining 'The Importance of Teamwork in Achieving Great Feats'. How does teamwork contribute to success in challenging situations, such as the Apollo 11 mission described in "Team Moon"?**
- B. Imagine you are a member of the Apollo 11 mission team. Write a short story that brings to life your role in the mission, incorporating dialogue, descriptive details, and a clear storyline.**
- C. Write a book review of the novel 'Team Moon: How 400,000 People Landed Apollo 11 on the Moon' by Catherine Thimmesh that includes an introduction, discussion of key themes, your evaluation of the book, and a recommendation.**
- D. Write an essay explaining the importance of teamwork, using examples from "Team Moon" and other real-world scenarios. Ensure your writing is well-organised and tailored to your audience.**



For the Teacher:

- Foster a supportive classroom atmosphere where students feel safe to express their thoughts without judgment.
- Demonstrate clear pronunciation, appropriate intonation, and expressiveness in your speech.
- Give specific, positive feedback on clarity, volume, pacing, and expression.
- Teach students how to provide and receive respectful, constructive feedback from peers.
- Allow time for students to practice and rehearse their speaking parts, using gestures and eye contact.

5 UNIT

A Bird Came Down the Walk

Learning Outcomes:

By the end of this unit, the student will be able to:

- ask and answer questions for a range of communicative purposes.
- provide an objective summary of a range of texts including fiction, non-fiction and other types of text.
- read, view and analyse a variety of readings grade-appropriate and high-interest books and texts from print and non-print sources: poetry (free verse, narrative and rhythmic)
- cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as give inferences drawn from the text.
- acquire and use appropriate words and phrases for reading, writing, speaking, and listening; independently gather vocabulary when considering a word or phrase important for comprehension or expression.
- identify and use compound prepositions and prepositional phrases in writing.
- use summary skills to write an objective summary of the given text and poems.

Pre-reading:

A. Read the title of the poem.

Group Discussion:

- Organise yourselves into small groups, with 3 to 4 students in each group.

Significance of the Title:

- What is your initial reaction to the title "A Bird Came Down the Walk"? Does it evoke any specific imagery or emotions?
- What does the title suggest about the subject of the poem? Is it straightforward, or does it hint at something deeper?
- Based on the title, what do you think the poem might focus on? Is it likely to be a simple observation of nature, or could it explore more profound themes?
- How does the title set the tone for the poem? Is it casual, formal, or something else?
- How does the simplicity of the title contrast with the possible complexity of the poem's themes? Consider how a seemingly simple observation could lead to deeper reflections.
- In what ways might the title reflect the broader themes of the poem, such as the relationship between humans and nature, or the idea of seeing the extraordinary in the ordinary?

Class Discussion:

After your group discussions, come together as a class. Each group will present their answers to the guided questions, and other groups are encouraged to add their thoughts or ask questions.

A Bird came down the Walk—
 He did not know I saw—
 He bit an **Angleworm** in halves
 And ate the fellow, raw,
 And then he drank a **Dew**
 From a **convenient** Grass—
 And then hopped sidewise to the Wall
 To let a Beetle pass—
 He glanced with rapid eyes
 That hurried all around—
 They looked like frightened **Beads**, I thought—
 He stirred his **Velvet** Head
 Like one in danger, **Cautious**,
 I offered him a Crumb
 And he unrolled his feathers
 And rowed him softer home—
 Than **Oars** divide the Ocean,
 Too silver for a **seam**—
 Or Butterflies, off Banks of Noon
 Leap, **plashless** as they swim.

While-reading

- What does the bird do after it comes down the walk?
- How does the speaker interact with the bird?
- Identify the rhyme scheme in each stanza.
- How does the rhyme scheme contribute to the overall flow and rhythm of the poem?



There are five stanzas in 'A Bird, came down the Walk'. The stanzas are quatrains, as each **stanza** is comprised of four lines.



For the Teacher:

- Assign students to research Emily Dickinson's life, focusing on how her reclusiveness, the era in which she lived, and her philosophical outlook on life influenced her poetry. This will give students a foundation to understand her perspective.
- Discuss the 19th-century attitudes towards nature and the transcendentalist movement, which often influenced poets like Dickinson. This background can help students see how the poem fits within or reacts against these ideas.
- Introduce common motifs in Dickinson's poetry, such as nature, death, and the human psyche. Encourage students to predict how these might appear in "A Bird Came Down the Walk."

Literary Devices

Caesura: a pause in a line of poetry that can be created using punctuation such as a comma (,), full stop (.), or a dash (–).

Enjambment: when one line of poetry continues into the next line without a pause to carry forward a point or idea.

Alliteration: the repetition of the same letter or sound at the start of words that are adjacent or close together.

Juxtaposition is a literary device where two or more ideas, characters, actions, settings, or phrases are placed side by side in a narrative or a poem to highlight their contrasts or differences. The purpose of juxtaposition is often to create a more nuanced understanding of each element or to emphasise particular qualities or themes by comparing them directly.

Background to the Poem "A Bird Came Down the Walk"

"A Bird Came Down the Walk" is one of Emily Dickinson's many poems that examines nature in a detailed and intimate manner. Written in the 19th century, during a time



For the Teacher:

- Conduct a line-by-line reading of the poem, encouraging students to analyse the use of language, tone, and mood. Discuss how Dickinson's word choices and syntax contribute to the poem's meaning and emotional impact.
- As students read, have them identify and annotate examples of poetic devices. Discuss how these devices contribute to the layered meanings in the poem.
- Briefly explain the differences between free verse, narrative, and rhythmic poetry.
- Provide examples of each type:
 - **Free Verse:** "The Red Wheelbarrow" by William Carlos Williams
 - **Narrative:** "The Raven" by Edgar Allan Poe
 - **Rhythmic:** "Daffodils" by William Wordsworth
- Show video performances or readings of the poems. Use sources like YouTube or educational websites that offer high-quality poetry recitations.
- Encourage students to create a cozy reading nook at home or in the classroom.
- Offer a diverse selection of fiction and poetry that students can relate to and find interesting.
- Form literature circles or book clubs to foster discussion and shared experiences.
- Encourage students to connect themes and characters in literature to their own experiences.
- Integrate multimedia resources to enhance the reading experience.
- Encourage creative writing to deepen appreciation for literature.

when nature was a common subject in literature, Dickinson's approach to nature is distinct in its close observation and subtle complexity. Unlike the more romanticised views of nature by her contemporaries, Dickinson often presents nature with a blend of beauty and raw reality, capturing both its grace and its underlying brutality.

About the Poet: Emily Dickinson

Emily Dickinson (1830–1886) was an American poet known for her unique and unconventional style. Much of her poetry explores themes of nature, life, death, and the human experience, often through a deeply introspective and reflective lens.

Like many of Dickinson's poems, "A Bird Came Down the Walk" was not published during her lifetime. It was only after her death that her work was brought to the public, and even then, it was often edited to fit more conventional poetic norms of the time. Today, Dickinson is celebrated for her original voice and her contributions to American poetry.

Theme

A Bird Came Down the Walk, by **Emily Dickinson** explores several interconnected themes:

- 1. Nature's Balance:** The poem contrasts the beauty and brutality of nature, showing how these elements coexist harmoniously. The bird's actions, such as eating a worm and then gracefully avoiding a beetle, highlight this delicate balance.
- 2. Human Interaction with Nature:** The poem explores the distance between humans and the natural world. The speaker observes the bird and offers a crumb, but the bird's decision to fly away underscores nature's independence and the boundary between human interaction and natural autonomy.
- 3. Freedom and Independence:** The bird symbolises freedom and self-reliance. Its refusal of the crumb and its graceful flight reflect the theme of natural independence and the desire to remain untamed by human influence.
- 4. Innocence and Danger:** The poem subtly contrasts innocence with the potential for danger. The bird's cautious behaviour, especially in the line "Like one in danger, Cautious," suggests an underlying awareness of the threats present even in peaceful moments.

Glossary:

Words

angleworm
beads

Meanings

another term for an earthworm, commonly used in the 19th century.
a small piece of glass, wood, etc., with a hole through it, that can be put on a string with others of the same type and worn as jewellery, etc.

cautious	being careful about what you say or do, especially to avoid danger or mistakes; not taking any risks
convenient	useful, easy or quick to do; not causing problems
dew	the very small drops of water that form on the ground, etc. during the night
oars	a long pole with a flat part at one end that is used for rowing a boat
plashless	an old-fashioned word meaning without splashing, used to describe the silent, graceful movement of the bird in flight.
seam	a line along which two edges of cloth, etc. are joined or sewn together
velvet	a type of cloth made from silk, cotton or nylon, with a thick, soft surface.

Reading and Critical Thinking

A. Answer the following questions:

1. Identify an example of personification in the poem. How does this device enhance your understanding of the bird?
2. Discuss the metaphor in the final stanza, where the bird's flight is compared to "Oars divide the Ocean." What effect does this comparison create?
3. Find a simile in the poem and explain its significance in the overall imagery.
4. How does Dickinson use visual imagery to describe the bird's actions? Provide examples.
5. What is the effect of the tactile imagery in the phrase "He stirred his Velvet Head"? How does it contribute to the tone of the poem?
6. How does the mood shift from the beginning to the end of the poem? What words or phrases help create this shift?
7. What do you think Dickinson is trying to convey about the relationship between humans and nature? Support your answer with evidence from the poem.
8. How does the bird's decision to fly away rather than accept the crumb reflect broader themes of freedom and independence?
9. In what ways might the bird's cautious behaviour be a reflection of human experiences? Discuss how this might be interpreted as a commentary on vulnerability or fear.
10. How does the poem explore the concept of natural beauty versus natural brutality? Give specific examples from the text.
11. What is the significance of the speaker observing the bird without the bird's

knowledge? How does this affect the tone of the poem?

12. What might the "crumb" offered by the speaker symbolise? Why does the bird choose to "row him softer home" instead of accepting the crumb?

B. Choose the correct option for each question.

1. What is the bird's initial action when it comes down the walk?

- a. It drinks from a puddle. b. It bites an angleworm in half.
c. It flies away. d. It hops to a wall.

2. How does the speaker describe the bird's eyes?

- a. Bright as the sun. b. Like sparkling jewels.
c. Like frightened Beads. d. As calm and serene.

3. What does the bird do after the speaker offers it a crumb?

- a. Eats the crumb. b. Flies away.
c. Sings a song. d. Hops closer to the speaker.

4. The bird's flight is compared to:

- a. Leaves falling from a tree. b. Waves crashing on the shore.
c. Oars dividing the ocean. d. Wind blowing through the trees

5. What is the tone of the poem?

- a. Joyful and celebratory. b. Tense and suspenseful.
c. Calm and reflective. d. Angry and resentful.

C. Re-read Emily Dickinson's poem "A Bird Came Down the Walk." Pay attention to the central actions, the imagery used, and the overall structure of the poem.

• Write a concise, 3-4 sentence summary of the poem. Your summary should:

- Focus on the main events described in the poem.
- Highlight the key actions of the bird and the narrator's interaction with it.
- Avoid including personal interpretations or analysis.

D. Read the following sentences and identify the cause and effect.

1. The bird hopped sideways to the wall to let the Beetle pass.

- Cause: _____
- Effect: _____

2. The speaker offered a Crumb to the bird.

- Cause: _____
- Effect: _____

E. Read the following statements and identify whether each is a fact or an opinion.

1. The bird's eyes looked like "frightened Beads."

- Fact
- Opinion

2. The bird's flight was graceful and beautiful.

- Fact
- Opinion

F. Read the following sentences and identify whether each is a generalized statement or evidence-based information.

1. The bird moved cautiously, as if in danger.

- Generalized Statement
- Evidence-Based Information

2. The bird "bit an Anglemorm in halves and ate the fellow, raw."

- Generalized Statement
- Evidence-Based Information

G. Identify the Type of Imagery in the Following Phrases.

1. "He bit an Anglemorm in halves."

- Visual Imagery
- Auditory Imagery
- Tactile Imagery

2. "And then hopped sidewise to the Wall."

- Visual Imagery
- Auditory Imagery
- Tactile Imagery

H. Identify the Type of Imagery in the Following Phrases.

1. "He stirred his Velvet Head."

- Metaphor
- Personification
- Simile

2. "Butterflies, off Banks of Noon / Leap, plashless as they swim."

- Metaphor
- Personification
- Simile

I. Read the following statements and identify the explicit textual evidence from the poem that supports each one.

1. The bird ate an Anglemorm raw.

- Textual Evidence: _____



For the Teacher:

- Explain that understanding cause and effect helps us see the relationship between events. The cause is why something happens, and the effect is what happens as a result.
- Explain that facts can be proven true or false, while opinions are personal beliefs or judgments.
- Explain that generalized statements apply broadly without specific evidence. Evidence-based information includes specific facts, examples, or data.

2. The bird's eyes appeared frightened.

- Textual Evidence: _____

J. Read the following inferences drawn from the poem. Cite the specific line(s) from the poem that support each inference.

1. The bird is cautious around the speaker.

- Supporting Evidence: _____

2. The bird prefers natural freedom to human interaction.

- Supporting Evidence: _____

K. Explain how the textual evidence supports each inference.

1. Cautious Bird:

- Explanation: _____

2. Natural Freedom:

- Explanation: _____

L. Read the provided excerpt from the poem "A Bird Came Down the Walk" and the following analysis:

Excerpt: "And then hopped sidewise to the Wall / To let a Beetle pass—"

Analysis: This moment in the poem reflects the bird's awareness of other creatures in its environment and its instinctive behaviour to avoid conflict or interference.

1. Paraphrase the analysis in your own words, using correct language structure, transitional devices, and punctuation. Focus on making the explanation clear and concise.

- Your Paraphrase: _____

2. Make Inferences to Draw Conclusions:

Contextual Information:

What can be inferred about the bird's environment based on its actions in the



For the Teacher:

- Explain that a metaphor directly compares two things, as seen in the poem when the bird's flight is described as "Oars divide the Ocean," giving us a sense of smooth, graceful movement.
- Highlight how Dickinson gives the bird human-like qualities, such as in "He stirred his Velvet Head," which makes the bird more relatable and vivid.
- Point out that similes compare two things using "like" or "as," such as the bird's eyes being compared to "frightened Beads," which emphasizes their smallness and nervousness.
- Discuss how visual imagery helps us see the scene, tactile imagery lets us feel the textures described, and how the absence of sound in the poem creates a quiet, reflective mood.

poem?

- Inference: _____
- Supporting Evidence: _____

Writer's Viewpoint:

How does Emily Dickinson seem to view the relationship between humans and nature based on the poem?

- Inference: _____
- Supporting Evidence: _____

Implied Information:

What might the bird's refusal to accept the crumb from the speaker imply about its preference for natural freedom?

- Inference: _____
- Supporting Evidence: _____

Individual Analysis

A. Answer the following questions individually, focusing on how Dickinson uses language to create meanings and evoke emotions.

1. Identify two examples of vivid imagery in the poem. How do these images help you visualise the scene? What emotions do they evoke?

- Example 1:

- Example 2:

- How these images impact the reader:



For the Teacher:

- Explain to students the importance of citing strong and thorough textual evidence when analyzing a poem. Emphasize that they need to support their interpretations and inferences with specific lines from the text.
- Guide students to first identify what the poem explicitly states. Use the examples provided to demonstrate how they can locate direct statements in the text.

Example:

Statement: The bird ate an Anglemorm raw.

Expected Student Response: "He bit an Anglemorm in halves / And ate the fellow, raw."

- Discuss with students how inferences go beyond the literal meaning of the text and require reading between the lines. Encourage them to think about the emotions, actions, or themes suggested by the poem that aren't explicitly stated but can be deduced.

2. Find a metaphor or a simile in the poem. Explain what it is comparing and discuss how this comparison enhances the overall meaning of the poem.

- Metaphor/Simile:

- Explanation of Comparison:

- Impact on the reader:

3. How does Dickinson personify the bird in the poem? What effect does this have on your understanding of the bird's behaviour and the overall theme?

- Example of Personification: _____
- Effect on the reader: _____

4. Identify a moment in the poem where Dickinson contrasts two elements (e.g., beauty vs. brutality). How does this juxtaposition influence your interpretation of the poem?

- Contrast Identified: _____
- Interpretation: _____

Group Discussion

B. In small groups, discuss your answers to the individual analysis. Consider the following questions as you share your thoughts:

1. How did different group members interpret the poem's imagery, metaphors, and personification? Were there any differing opinions?
2. Discuss the various emotions that the poem evoked in your group. How did the use of language contribute to these emotions?
3. Consider the impact of juxtaposition in the poem. Did anyone in your group see a different significance in the contrasts presented?

Critical Reflection

C. After your group discussion, reflect on how the conversation influenced your understanding of the poem. Write a brief paragraph addressing the following:

1. How did discussing the poem with others change or deepen your interpretation?

2. Were there any insights from your peers that helped you see the poem in a new light?
3. How does the use of language in the poem affect its overall meaning and impact on the reader?

Vocabulary and Grammar

A. Find the connotative and denotative meanings of these words.

Word	Denotative Meaning	Connotative Meaning
velvet		
cautious		
glanced		
stirred		
oars		
plashless		

B. Identify whether each word typically carries a positive or a negative connotation and provides examples or contexts where these connotations might apply.

Word	Positive Connotation	Negative Connotation	Example
glance			
glide			
feathers			

A. Compare each pair of words that have similar basic definitions but evoke different feelings or ideas. Discuss the different nuances each word carries and how these nuances affect the tone and interpretation when used in various contexts.

1. glance vs. stare

glance:

stare: _____

nuance in meaning:

2. glide vs. slide

glide: _____

slide: _____
nuance in meaning:

3. cautious vs. paranoid

cautious:

paranoid:

nuance in meaning:

B. Read the following sentences from the poem, use the context provided in the sentence and the surrounding lines to infer the meaning of the underlined word or phrase.

1. "He stirred his Velvet Head."

contextual clue:

inferred meaning:

2. "And then hopped sidewise to the Wall To let a Beetle pass—"

contextual clue:

inferred meaning:



For the Teacher:

• Explain that:

Denotation: The literal or primary meaning of a word, the dictionary definition.

Connotation: The ideas or feelings that a word invokes in addition to its literal or primary meaning.

• Help students understand how words with similar denotations can have different connotations and nuances, affecting the tone and meaning of a text.

• Ensure students understand the basic dictionary definitions (denotations) of each word.

• Explain how authors use specific words to convey particular tones or themes.

• Explain that **nuance** refers to a subtle or slight difference in meaning, expression, tone, or feeling. When we talk about nuances in language, we are considering the fine shades of meaning that distinguish similar words or expressions. These small differences can significantly impact the tone, mood, or interpretation of a text.

• Recognizing these relationships can enhance comprehension, improve vocabulary, and aid in understanding the nuances of meaning in both written and spoken language.

- How did the context of each sentence help you determine the meaning of the word or phrase?
- Why is it important to consider a word's position or function in a sentence when trying to understand its meaning?

Figurative Language in the Poem

A. Simile:

- **Definition:** A figure of speech that compares two different things using "like" or "as."
- **Example from the Poem:**

"They looked like frightened Beads, I thought—"

 - **Explanation:** The poet compares his loneliness to a cloud drifting in the sky, emphasizing his sense of isolation and aimlessness.

B. Personification:

- **Definition:** A figure of speech that gives human qualities to animals, objects, or ideas.
- **Example from the Poem:** "He stirred his Velvet Head."
 - **Explanation:** The bird's head is described as "Velvet," giving it a human-like softness and delicacy, which adds a sense of gentleness and tenderness to the bird's actions.

C. Imagery:

- **Definition:** Descriptive language that appeals to the senses and creates mental images.
- **Example from the Poem:**

"He bit an Angleworm in halves
And ate the fellow, raw,"

 - **Explanation:** This vivid visual imagery allows readers to picture the bird's actions clearly, illustrating the raw, unfiltered aspect of nature.

D. Symbolism:

- **Definition:** A literary device where an object, person, or situation represents something beyond its literal meaning.
- **Example from the Poem:** The bird's flight at the end of the poem.
 - **Explanation:** The bird's graceful, untroubled flight symbolizes freedom and the seamless, natural world, contrasting with the human world's boundaries and limitations.

Euphemism in Context:

Dickinson does not use euphemism in the poem. Her descriptions of the bird's actions, such as "He bit an Angleworm in halves / And ate the fellow, raw," are direct and do not soften the reality of nature's brutality. Instead, she portrays the scene with raw

honesty, without resorting to euphemistic language.

Oxymoron in Context:

There is **no clear use of oxymoron** in the poem. The language Dickinson uses is more straightforward, focusing on the contrast between the bird's delicate actions and the harsh realities of nature, but not by combining contradictory terms in a single phrase. Instead, she uses other literary devices such as simile, metaphor, and personification to convey her themes.

Phrasal Prepositions

Phrasal prepositions are phrases consisting of more than one word that function together as a single preposition. They often include words like "in," "on," "at," "for," "to," "of," "with," and others combined with another word or phrase.

Examples and Usage:

1. **According to:** This means "as stated by."
 - **Example:** According to the schedule, the meeting starts at 10 a.m.
2. **Due to:** This means "because of."
 - **Example:** The flight was delayed due to technical issues.
3. **In front of:** This means "before or ahead of something."



For the Teacher:

- Explain to students that Emily Dickinson's poem "A Bird Came Down the Walk" primarily focuses on vivid imagery and emotional expression through similes, metaphors, and personification. However, it does not prominently feature euphemisms or oxymorons. Emphasize how Dickinson's direct and unfiltered language choices enhance the realistic portrayal of nature.
- Instruct students to create a chart that compares different figures of speech. The chart should include similes, metaphors, personification, hyperbole, euphemisms, and oxymorons.
- Have students list examples from the poem where applicable (e.g., simile, metaphor, personification). For figures of speech not present in the poem (e.g., euphemism, oxymoron), ask students to hypothesize how their inclusion might change the poem's tone or impact.
- Lead a discussion on why Dickinson might have chosen to use specific figures of speech like similes and metaphors while avoiding others like euphemisms and oxymorons. Encourage students to consider how these choices affect the poem's tone, mood, and overall message.
- Ask students to rewrite a line from the poem, inserting a euphemism or oxymoron, and discuss how this alters the meaning or tone of the original text. This will help them understand the significance of Dickinson's stylistic choices in maintaining the poem's emotional impact and realism.

- **Example:** The kids lined up in front of the ice cream truck.
4. **On behalf of:** This means "representing someone."
 - **Example:** The lawyer spoke on behalf of his client during the trial.
 5. **In addition to:** This means "along with."
 - **Example:** In addition to her full-time job, she volunteers at a local shelter.
 6. **In spite of:** This means "despite."
 - **Example:** In spite of his injury, he finished the marathon.

A. Use the given phrasal prepositions to create your own sentences.

1. **According to:** _____
2. **In front of:** _____
3. **On behalf of:** _____
4. **Due to:** _____
5. **In addition to:** _____
6. **In spite of:** _____

B. Complete the sentences using an appropriate phrasal preposition from the word bank below.

Word Bank: according to, due to, in front of, in addition to, on behalf of, in spite of

1. The match was postponed _____ the bad weather.
2. _____ her studies, she also works a part-time job.
3. The statue was placed _____ the museum entrance.
4. He delivered the speech _____ the organization.
5. The play continued _____ the technical difficulties.
6. _____ the report, the company's profits increased last quarter.

C. Rewrite each sentence, replacing the underlined simple preposition with a phrasal preposition. Ensure that the new sentence makes sense and retains the original meaning.

1. The manager spoke **for** the entire team.
2. The athlete trained every day **despite** the injury.



For the Teacher:

Phrasal Prepositions Usage Tips:

- **Context:** Use phrasal prepositions to provide clear and precise relationships between different parts of a sentence.
- **Clarity:** Ensure the prepositional created by the phrasal preposition enhances the clarity of the sentence.
- **Avoid Redundancy:** Be careful not to use phrasal prepositions unnecessarily, which can make the sentence wordy.

3. The book **on** the table is yours.
4. The proposal was submitted **by** the student.
5. The train was delayed **because of** the storm.

Prepositional Phrases

A prepositional phrase consists of a preposition followed by a noun, pronoun, or noun phrase (the object of the preposition), which provides additional information about the time, location, direction, cause, manner, or condition.

Structure:

- **Preposition + Object of the Preposition**

Examples:

1. Time:

- *Before the meeting* - We should discuss the plan before the meeting.
- *During the summer* - She likes to travel during the summer.

2. Location:

- *In the park* - They had a picnic in the park.
- *On the table* - The keys are on the table.

3. Direction:

- *To the store* - He went to the store.
- *Towards the mountain* - They walked towards the mountain.

4. Cause:

- *Because of the rain* - The game was postponed because of the rain.
- *Due to his illness* - He was absent due to his illness.

5. Manner:

- *With a smile* - She greeted him with a smile.
- *By hand* - The invitation was delivered by hand.

6. Condition:

- *In case of fire* - In case of fire, use the emergency exit.
- *In the event of an emergency* - In the event of an emergency, call 1122.

Usage in Sentences

Adjective Phrase: These prepositional phrases describe nouns.

- The book *on the shelf* is interesting.
- The boy *with the red hat* is my brother.

Adverb Phrase: These prepositional phrases describe verbs, adjectives, or other adverbs.

- She sang *with joy*.
- He arrived *after school*.

Common Errors:

- 1. Misplaced Prepositional Phrases:** Ensure the prepositional phrase is close to the word it modifies to avoid confusion.
 - **Incorrect:** She found the book *that I lost in the park*.
 - **Correct:** She found *the book in the park that I lost*.
- 2. Overuse:** Avoid overloading sentences with too many prepositional phrases as it can make the sentence cumbersome.
 - **Cumbersome:** He went *to the store on the corner near the park with the big fountain*.
 - **Improved:** He went to the store near the park with the big fountain.

A. Read each sentence and underline the prepositional phrase. Then, write whether it is an adjective phrase (Adj) or an adverb phrase (Adv).

1. **The cookies in the jar are delicious.** (_____)
2. **She spoke with confidence during the presentation.** (_____)
3. **They drove through the city at night.** (_____)
4. **The dog behind the fence barked loudly.** (_____)
5. **He left before sunrise to catch the train.** (_____)
6. **The flowers by the window are blooming.** (_____)

B. Use the given prepositional phrases to create your own sentences.

1. **During the meeting:** _____
2. **Beside the couch:** _____
3. **Without a doubt:** _____
4. **Before the concert:** _____
5. **Near the river:** _____
6. **Over the hill:** _____



For the Teacher:

Prepositional Phrases Usage Tips:

- **Placement:** Prepositional phrases can be placed at the beginning, middle, or end of a sentence. Ensure their placement does not disrupt the flow of the sentence.
- **Multiple Phrases:** You can use multiple prepositional phrases in a sentence, but ensure they don't confuse the reader.
- **Modifiers:** Prepositional phrases can act as adjectives (modifying nouns) or adverbs (modifying verbs, adjectives, or other adverbs).

Oral Communication

A. Respond to the text through oral discussion.

- i. Organize the students into small groups, with each group being assigned a specific stanza of the poem.
- ii. Appoint a group leader to guide the discussion and a note-taker to record key points. Discuss the assigned stanza and answer the following questions:
 - What is the main idea of the stanza?
 - What imagery or figurative language is used to convey this idea?
 - How does the stanza contribute to the overall meaning of the poem?
- iii. Present your group's findings to the class.
(Spend about 10-15 minutes discussing the stanza before moving on to prepare your presentation.)
- iv. Participate in a whole-class discussion based on the groups' presentations.



For the Teacher:

Tips for Attentive Listening Skills

- **Maintain Eye Contact:** Show engagement.
- **Use Affirmative Gestures:** Nod or smile.
- **Avoid Interrupting:** Let the speaker finish.
- **Focus:** Eliminate distractions.
- **Reflect and Paraphrase:** Confirm understanding.
- **Ask Clarifying Questions:** Seek clarity.
- **Provide Feedback:** Offer constructive comments.
- **Be Open-Minded:** Listen without judging.

Tips for Students' Responses

- **Pronunciation:** Encourage the students to pronounce words clearly and correctly. Remind them to pay attention to any unfamiliar words related to the poem or Wordsworth's life.
- **Intonation:** Advise the students to use appropriate intonation to express interest, ask questions, and provide feedback. Emphasise varying pitch to convey different emotions and emphasis.
- **Engagement:** Instruct the students to show that they are actively listening by making eye contact with the speaker, nodding, and providing thoughtful responses.
- **Feedback:** Encourage students to give positive and constructive feedback. Highlight what they found interesting or well done, and ask questions to learn more.

B. Respond to the text by telling short stories and role play.

- i. Research Emily Dickinson, focusing on her life, her reclusive nature, and how her observations of the natural world influenced her poetry, particularly "A Bird Came Down the Walk."
- ii. Based on your research, create and share a short story that reflects Dickinson's experiences with nature. Consider how these experiences might have inspired the imagery and themes in the poem.
- iii. Perform key moments from Dickinson's life or scenes inspired by the poem. Use the following prompts:
 - Enact a scene where Dickinson observes a bird in her garden.
 - Role-play a conversation where Dickinson describes her inspiration for the poem.
 - Create a scene showing Dickinson writing the poem, focusing on her thought process.

Writing Skills

Paraphrasing

Paraphrasing involves re-writing a poet's expressions or ideas in one's own words without changing the original meaning. Each stanza should be transformed into prose form while maintaining the same length, as the goal is to rephrase without adding unnecessary details. This technique helps to ensure comprehension and retention of the original material.

A. Paraphrase the last stanza of the poem.

- Identify the main ideas and themes within the stanza.
- Rewrite the stanza using simpler language and sentence structure.
- Ensure that the paraphrase conveys the same message as the original stanza.

Summary Writing

A summary is a concise version of an oral, visual, or written text. Below are four basic steps to prepare a summary, providing a logical and organized approach to the process of summary writing.

1. Reading:

To write a good summary, thorough reading and understanding of the original text are essential. Pay attention to the main ideas, themes, and significant details.

2. Outlining:

Outlining involves making notes that may help in composing a summary. Focus on noting the author's purpose, the main topic sentence, key supporting details, and the central idea of the text.

3. Drafting:

Begin drafting the summary by combining your notes into coherent sentences and paragraphs. Ensure the summary is brief and covers only the essential points without personal opinions or unnecessary details.



For the Teacher:

- Define paraphrasing and its purpose. Explain that it involves re-writing a text in one's own words while maintaining the original meaning.
- Work with students to identify the key ideas and themes in each stanza of the poem. Highlight specific lines that encapsulate the main points.
- Demonstrate the process of paraphrasing by working through one stanza of the poem together. Show how to change the wording while keeping the original meaning intact.
- Assist students in developing paraphrasing skills by marking thought groups in the stanza and then restating the message in simple prose, replacing poetic words with simpler ones. Encourage students to maintain the original tone and meaning of the stanza.
- Select a stanza and work together to identify key ideas and rephrase them in simpler language. Discuss how different word choices can change the meaning and tone.
- Provide students with a checklist to guide their paraphrasing:
 - Change the wording but keep the original meaning.
 - Use simpler or more familiar language.
 - Maintain the original length and tone.
- Avoid adding personal opinions or interpretations.
- Clarify what an objective summary is and its purpose. Emphasize that it should capture the main ideas and essential details without including personal opinions or interpretations.
- Guide students in understanding and applying summary writing skills to write a summary of the poem. Provide clear instructions on identifying main ideas and supporting details.
- Demonstrate how to write an objective summary by working through a different poem or text together. Show how to extract the main ideas and condense them into a brief summary.
- Provide a short text or poem and ask students to outline the main ideas. Then, have them write a summary, followed by peer review sessions to give and receive feedback.
- Give students a checklist to ensure they include all necessary elements in their summaries:
 - Main idea
 - Key points or events
 - Important imagery
 - Emotional impact
 - Clear and concise language
 - No personal opinion

4. Reviewing:

Review your summary to ensure accuracy and completeness. Check for any omitted key points and refine the language for clarity and conciseness.

- A. Write an objective summary of Emily Dickinson's poem "A Bird Came Down the Walk." Include the main idea, key imagery, and the emotional tone of the poem as it portrays the interaction between the speaker and the bird. Focus on conveying the essence of the poem without including personal opinions or interpretations.**



6 UNIT

Climate Action: Impact of Global Warming on Pakistan

Learning Outcomes:

By the end of this unit, the students will be able to:

- perform a drama/ role play/play script showing different roles and scenarios through deliberate choice of dialogues/ speech preferably on sdgs.
- interpret and integrate information from a variety of sources for comprehension (e.g., maps, graphs, charts, diagrams).
- read, view and analyse a variety of readings grade-appropriate and high-interest books and texts from print and non-print sources: expositions (e.g., reviews, arguments)
- identify and use adjectival, prepositional, and adverbial phrases in reading and writing tasks.
- examine and interpret the use of conjunctions and transitional devices in speech and writing for effective communication.
- recognize and use subordinating conjunctions to connect independent clause/s to dependent clause/s, e.g., he could not attend the meeting because he was sick.
- recognize and use correlative conjunctions including pairs such as both/and, either/or, neither/nor, not/but and not only/but also, etc.
- write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- provide a concluding statement or section that follows from and supports the argument presented.

Pre-reading:

K-W-L Chart

Before Reading

K Column (Know): Before you read the text, take a moment to consider what you already know about the impact of global warming on Pakistan. Think about:

- **Prior Knowledge:** What do you already understand about climate change and its effects, particularly in Pakistan?
- **Biases and Opinions:** Do you have any preconceived notions or opinions about global warming and its impact on Pakistan? Are there common biases or opinions in media that might shape your understanding?
- **Critical Terms:** Are there any key terms or concepts related to global warming that you are already familiar with?

Write down your existing knowledge in the K Column. This will help you to activate your prior understanding and prepare you for new information.

W Column (Want to Know): Now, consider what you want to learn from the text. What questions do you have about how global warming specifically affects Pakistan? Use the following prompts to guide your questions:

- **Layered Meanings:** What deeper layers of meaning are you curious about? For example, how might the text address the implicit consequences of climate change beyond the obvious effects?
- **Inference and Deduction:** What are you hoping to infer from the text? Are there particular details you plan to look for that might indicate biases, opinions, or the writer's viewpoint?
- **Word Choice and Effect:** Are you interested in how the writer uses language to convey the seriousness of global warming? What specific words or phrases might be chosen for effect?
- **Specific Risks:** Are there particular risks that global warming poses to Pakistan's diverse geography?
- **Impact on Cities:** How might rapid urbanization in cities like Karachi and Lahore be influencing the effects of global warming?
- **Mitigation Efforts:** What actions is Pakistan taking under SDG 13 to combat these effects?

List your questions in the W Column. This will help you focus on the key areas of interest as you read.

After Reading

L Column (Learned): After reading the text, revisit the W Column to see how your questions were addressed. Consider the following as you fill out the L Column:

- **New Connections:** What new facts, terms, or concepts did you learn, and how do they connect to your prior knowledge?
- **Implied Meaning:** What implicit meanings or biases did you detect in the text? How

did the writer's word choices influence your understanding of the issues?

- **Writer's Viewpoint:** What can you infer about the writer's viewpoint on global warming and its impact on Pakistan? Did the text present any biases or opinions, and how did these shape the overall message?
- **Critical Reflection:** Reflect on how your understanding has evolved. Did the text challenge your preconceived notions, or did it reinforce them? How will this new understanding impact your view of global warming in the future?
- **New Insights:** What new information did you discover about the specific effects of global warming on Pakistan's glaciers, agriculture, and urban areas?
- **Answers to Questions:** Were your questions answered? How did the text address the issues related to Pakistan's vulnerability and the measures being taken to mitigate these challenges?
- **Comparisons:** Did the text confirm or challenge what you already knew? How has your understanding of the situation evolved?

K (Know)	W (Want to Know)	L (Learned)

1. The Sustainable Development Goals (SDGs), established by the United Nations in 2015, include 17 global objectives aimed at fostering a better and more sustainable future. Among these, **SDG 13: Climate Action** is particularly relevant for Pakistan, a country that is highly susceptible to the impacts of global warming. Pakistan's **vulnerability** is largely due to its diverse geography, which includes high mountain



For the Teacher:

- Explain to students that a K-W-L chart helps you organise what you know (K), what you want to know (W), and what you have learned (L) about a topic.
- Explain to complete the first two columns of the chart before reading the text. After reading, fill in the last column.
- Facilitate a class discussion where students can share new facts they have learned and how these relate to what they already knew. Encourage them to based on new concepts and their prior knowledge.
- **Acceptable Predictions:** Explain that predictions are acceptable if they are based on logical reasoning and prior knowledge. Confirmed predictions demonstrate that students are effectively using their background knowledge to anticipate content.
- **Modified Predictions:** Explain that predictions might need to be modified if new information does not align with initial assumptions. This is a valuable part of the learning process, as it shows that students are actively engaging with the text and adjusting their understanding based on new information.

While-reading

Why is Pakistan particularly vulnerable to the impacts of global warming?

ranges, vast plains, and an extensive coastline. This geographic diversity makes the country particularly prone to a wide range of climate-related risks, including **glacial** melt, extreme heat, and sea-level rise. Moreover, Pakistan's heavy dependence on agriculture, a sector highly sensitive to changes in temperature and precipitation, exacerbates the country's vulnerability to climate change. The rapid urbanization of cities like Karachi and Lahore, coupled with inadequate **infrastructure**, further increases the risk of climate-induced disasters such as heatwaves and flooding. Compounding these challenges is the country's limited financial and technical resources, which hinder its ability to effectively mitigate and adapt to climate change. Finally, with a population exceeding 220 million, Pakistan faces immense pressure on its resources and infrastructure, particularly in the face of ongoing climate changes. These factors collectively intensify the effects of global warming in Pakistan, which are explored in detail below.

2. Rising Temperatures and Heatwaves – Given Pakistan's geographical diversity and rapid urbanization, the country has seen a significant rise in average temperatures over the past few decades. This trend is primarily due to increased global greenhouse gas emissions, which trap heat in the Earth's atmosphere. As a result, Pakistan is experiencing more frequent and intense heatwaves, particularly in urban areas like Karachi, where rapid growth has outpaced infrastructure development. These rising temperatures are not just a product of global patterns but are **exacerbated** by local factors such as urban heat islands, where densely built-up areas retain more heat.

Table 1: Average Temperature Increase in Pakistan (1901-2020)

Year	Average Temperature Increase (°C)
1901-1950	+0.2
1951-2000	+0.3
2001-2020	+0.6

Data Source: Asian Development Bank, 2021

In 2022, Jacobabad recorded a temperature of 51°C (124°F), among the highest in the world (Dawn, 2022). Such extreme heat poses severe health risks, as evidenced by the heatwave in Karachi in 2015, which resulted in over 1,200 deaths (BBC News, 2015). The primary cause of these heatwaves is the enhanced greenhouse effect due to increased concentrations of greenhouse gases.

To combat these challenges, Pakistan has introduced the Heatwave Management Plan,

While-reading

What long term impact does the accelerated melting of glaciers have on water availability in Pakistan?

including early warning systems and public awareness campaigns, as part of its efforts to align with SDG 13.

3. Melting Glaciers and Water Scarcity – The effects of global warming extend beyond urban heatwaves to the melting of glaciers in Pakistan, particularly those in the Himalayas and Karakoram ranges. These glaciers, crucial for feeding the Indus River, are melting at an accelerated rate due to rising temperatures. The melting of these glaciers initially increases water flow, leading to floods, but over time, it results in reduced water availability, threatening agriculture and drinking water supplies. This problem is particularly acute in Pakistan, where agriculture is heavily dependent on the Indus River, making the country vulnerable to shifts in water availability.

Table 2: Glacier Melting and Its Impact on the Indus River Flow

Glacier Status	Percentage Melted (%)	Impact on Water Flow
1980s	10%	Slight impact
2000s	20%	Noticeable reduction
2020s	30%	Significant reduction

Data Source: Pakistan Meteorological Department, 2022

Over 30% of the ice in Pakistan's glaciers has already melted, leading to reduced river flows (The Express Tribune, 2020). The primary reason for this rapid melting is global warming, which increases temperatures, causing glaciers to shrink faster than they can regenerate.

To address these challenges, Pakistan has implemented the **Glacial Lake Outburst Flood (GLOF)** project under SDG 13, focusing on building early warning systems and constructing protective infrastructure to mitigate the risks associated with glacial melt.

4. Increased Frequency of Extreme Weather Events – As the effects of global warming intensify, Pakistan is also witnessing an increase in the frequency and severity of extreme weather events, such as floods, droughts, and cyclones. The geographical diversity of Pakistan, combined with the pressures of rapid urbanization and population growth, makes the country particularly susceptible to these climate-induced disasters. The changing climate has disrupted weather patterns globally, leading to more intense

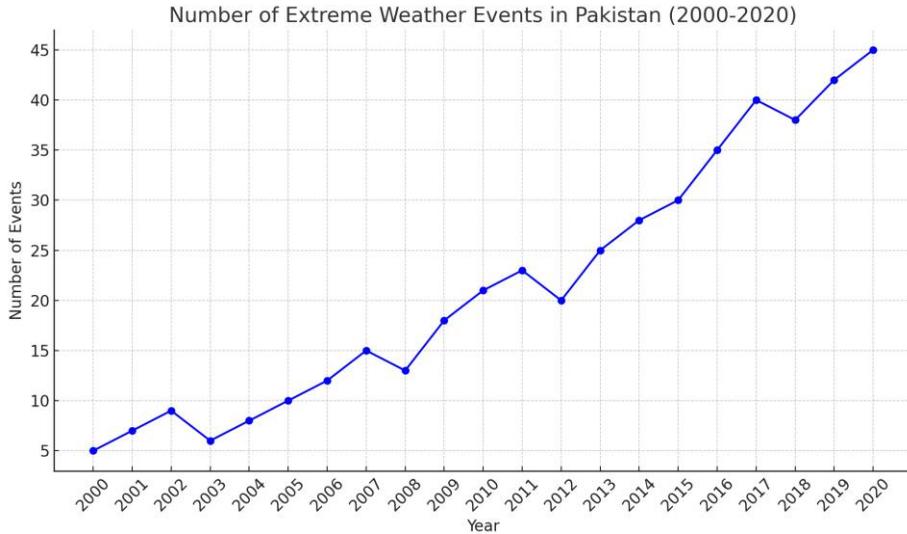


For the Teacher:

- Explain the importance of correct pronunciation, pitch, and voice variation for reading both fictional and non-fictional texts.
- Have students read aloud in pairs or small groups, focusing on pronunciation, pitch, and voice variation.

rainfall and prolonged dry periods in Pakistan.

Chart 1: Number of Extreme Weather Events in Pakistan (2000-2020)



Data Source: World Bank, 2010

For instance, the 2010 floods affected over 20 million people and caused economic losses estimated at \$10 billion (World Bank, 2010). Resultantly, regions like Tharparkar have been experiencing more frequent droughts, which have exacerbated water shortages and food insecurity. The increased frequency of these extreme weather events is largely due to changes in atmospheric conditions caused by global warming.

In response, Pakistan has developed the **National Disaster Risk Management Framework** as part of its commitment to SDG 13. This framework enhances disaster preparedness and response mechanisms, aiming to build resilience in vulnerable communities.

5. Impact on Agriculture and Food Security: The effects of global warming on Pakistan's agriculture sector are particularly troubling because of the country's heavy reliance on this sector for both food security and employment. Changes in temperature, precipitation, and the increased frequency of extreme weather events have made agriculture more unpredictable and less productive. With agriculture being highly sensitive to these climate variations, the sector is facing significant challenges.

Table 3: Projected Decline in Wheat Yield Due to Climate Change

Year	Projected Wheat Yield Decline (%)
2020	0%
2030	3%
2050	6-8%

Data Source: IFPRI, 2021

Wheat yields, for example, are estimated to decline by 6-8% by 2050 due to changing climate conditions (IFPRI, 2021). Furthermore, the 2020 locust attack, driven by unusual weather patterns, caused crop losses worth \$2.2 billion, highlighting the vulnerability of Pakistan's food security to climate change (FAO, 2020). The reason for these agricultural challenges lies in the direct impact of higher temperatures and unpredictable rainfall on crop growth and productivity.

To mitigate these risks, Pakistan is promoting **Climate-Smart Agriculture** practices as part of its SDG 13 initiatives. These practices include developing drought-resistant crops, optimizing water use, and improving soil management techniques.

6. Coastal Erosion and Sea-Level Rise – Global warming's impact on Pakistan is not limited to inland areas; it also significantly affects the country's coastal regions. Rising sea levels and coastal erosion, driven by global temperature increases, are major threats to the coastline of Sindh and Balochistan. These changes threaten to displace coastal communities, damage infrastructure, and inundate agricultural lands.

Table 4: Sea-Level Rise Projections for Pakistan's Coastline

Year	Sea-Level Rise (meters)	Population Displacement (millions)
2020	0.1	0.2
2050	0.3	2.0
2100	0.6	5.0

Data Source: World Bank, 2021

By 2100, sea levels along Pakistan's coast could rise by 0.6 meters, potentially displacing up to 5 million people (IUCN, 2022). The primary reason for this sea-level rise is the thermal expansion of seawater and the melting of polar ice caps, both of which are direct consequences of rising global temperatures.

In response, Pakistan has launched the **Mangrove Rehabilitation Project** under SDG 13, which aims to restore mangrove forests that act as natural barriers against coastal erosion and sea-level rise.

7. Threats to Biodiversity and Ecosystems – Pakistan's rich biodiversity and ecosystems are under significant threat from global warming. Changes in temperature and **precipitation** patterns are disrupting natural habitats, leading to the decline of species and the degradation of ecosystems. This is particularly concerning for a country like Pakistan, which relies heavily on its natural resources for livelihood and economic activities.

Table 5: Forest Cover Loss in Pakistan (2000-2020)

Year	Forest Cover Loss (hectares)
2000	20,000
2010	30,000
2020	43,000

Data Source: Global Forest Watch, 2022

For example, key species such as the snow leopard and the Indus River dolphin are losing their habitats due to changing climate conditions (WWF Pakistan, 2021). Furthermore, Pakistan is losing approximately 43,000 hectares of forest annually, which contributes to

Theme

The theme of the unit is **climate change and its multifaceted effects on a vulnerable nation**. Specifically, it explores how global warming, driven by human activities, impacts Pakistan's environment, economy, and society, emphasizing the urgent need for climate action as outlined in SDG 13 (Climate Action). The unit addresses various challenges such as rising temperatures, glacier melting, extreme weather events, agricultural decline, coastal erosion, and threats to biodiversity, highlighting the complex and interconnected nature of these issues.



For the Teacher:

- Ask students to read selected chapters or sections from "**The Uninhabitable Earth: Life After Warming**" by David Wallace-Wells.
- Have students watch the documentary "**Before the Flood**" directed by Fisher Stevens.
- Lead a brief discussion on the key themes related to climate change that are presented in both the book and the documentary. Focus on the urgency of climate action and the different ways the crisis is depicted.
- Instruct students to compare the approaches taken by the book and the documentary. Encourage them to consider how each source presents the climate crisis and which aspects are emphasized in each.

Glossary:

Words

Meanings

biodiversity	the existence of a large number of different kinds of animals and plants which make a balanced environment
diversity	a range of many people or things that are very different from each other
ecosystem	all the plants and living creatures in a particular area considered in relation to their physical environment
glacial	caused or made by a slow-moving mass or river of ice, formed from snow on mountains or near the North Pole or South Pole
habitat	the place where a particular type of animal or plant is normally found
infrastructure	the basic systems and services that are necessary for a country or an organization to run smoothly, for example buildings, transport and water and power supplies
mitigate	to make something less harmful, serious, etc.
precipitation	rain, snow, etc. that falls; the amount of this that falls
projections	an estimate or a statement of what figures, amounts, or events will be in the future, or what they were in the past, based on what is happening now
scarcity	there is not enough of it and it is difficult to obtain it
susceptible	very likely to be influenced, harmed or affected by something
sustainable	involving the use of natural products and energy in a way that does not harm the environment
urbanization	the process in which towns, streets, factories, etc. are built where there was once countryside
vulnerability	the fact of being weak and easily hurt physically or emotionally

Reading and Critical Thinking

A. Answer the following questions:

1. What makes Pakistan particularly vulnerable to the impacts of global warming?
2. How does rising temperature affect urban areas like Karachi?
3. What is the connection between glacial melting and water scarcity in Pakistan?

4. Why are extreme weather events becoming more frequent in Pakistan?
5. How does global warming impact Pakistan's agriculture sector?
6. Why is it important for Pakistan to implement the Heatwave Management Plan under SDG 13?
7. What might happen to Pakistan's coastal regions if the sea-level rise projections come true?
8. How do the various impacts of global warming on Pakistan interconnect and compound each other?
9. What role does Pakistan's reliance on agriculture play in its vulnerability to climate change?
10. How might limited financial and technical resources hinder Pakistan's ability to adapt to climate change?

B. Choose the correct option for each question.

1. Which of the following is a primary reason for Pakistan's vulnerability to climate change?

- | | |
|-----------------------|-------------------------|
| a. Lack of technology | b. Geographic diversity |
| c. High literacy rate | d. Industrial growth |

2. What is one major effect of glacier melting in Pakistan as mentioned in the text?

- | | |
|--|------------------------------|
| a. Increased agricultural productivity | b. Decreased sea levels |
| c. Reduced water availability | d. More frequent earthquakes |

3. Which city in Pakistan is particularly affected by rising temperatures and heatwaves?

- | | |
|--------------|-------------|
| a. Islamabad | b. Karachi |
| c. Lahore | d. Peshawar |

4. What initiative has Pakistan implemented to address the risks of glacial melting?

- a. Renewable Energy Development Program
- b. Urban Heat Island Reduction Plan
- c. Glacial Lake Outburst Flood (GLOF) Project
- d. Coastal Erosion Prevention Program

5. Which areas are being threatened by the rising sea-levels in Pakistan?

- | | |
|--------------------|------------------------|
| a. Desert regions | b. Mountainous regions |
| c. Coastal regions | d. Urban centers |

C. Create a mind map that visually represents the key points and their relationships. Start with the central idea "Impact of Global Warming on Pakistan" and branch out to subtopics such as "Rising Temperatures," "Glacier Melting," "Extreme Weather Events," "Agricultural Impact," and

"Coastal Erosion." Include key details and examples from the text in your mind map.

- D. Write a concise, objective summary of the text. Your summary should capture the main ideas and key points, focusing on how global warming impacts different sectors in Pakistan. Limit your summary to 150-200 words.
- E. Use the information from your summary to fill in the table below. The table will help you organize the key aspects, describe their impacts, provide specific data or examples, and link each aspect to the relevant SDG 13 initiatives.

Key Aspect	Description of Impact	Specific Example	SDG 13 Initiative
Rising Temperatures			
Glacier Melting			
Extreme Weather Events			
Impact on Agriculture			
Coastal Erosion and sea-level rise			
Threats to Biodiversity			

- F. Answer the following questions based on the figures and the chart.

Table 1: Average Temperature Increase in Pakistan (1901-2020):

- a. What trend do you observe in the temperature increase over the years?
- b. How might this trend affect urban areas like Karachi?

Table 2: Glacier Melting and Its Impact on the Indus River Flow:

- a. How does the melting percentage of glaciers correlate with the changes in the Indus River flow?
- b. What are the potential consequences of the reduced water availability for agriculture?

Chart: Number of Extreme Weather Events in Pakistan (2000-2020):

- a. What does the trend in the extreme weather events over the years suggest about the climate in Pakistan?
- b. How might the increase in the extreme weather events affect the country's infrastructure and economy?

Table 4: Sea-Level Rise Projections for Pakistan's Coastline:

- What do the projections for the sea-level rise indicate about the future of Pakistan's coastal areas?
- How many people are estimated to be displaced by 2100, and what are the implications for the coastal communities?

Vocabulary and Grammar

A. Read the following passage:

Pakistan's vulnerability to climate change is exacerbated by its geographic diversity. This susceptibility is further compounded by its dependence on agriculture, which is highly sensitive to fluctuations in temperature and precipitation.

Use context clues to infer the meaning of each word. Write down what you think each word means based on its usage in the sentence.

Word	Context Clue	Inferred Meaning
exacerbated		
susceptibility		
fluctuations		

C. Use a dictionary to find the following information for each word.

Word	Dictionary meaning	Pronunciation	Part of Speech	Etymology
exacerbated				
susceptibility				
fluctuations				



For the Teacher:

- Explain that the meaning of a word or a phrase that is derived or concluded based on the context clues and co-text rather than direct definition. It involves using logical reasoning and existing knowledge to understand the word within its context.
- Explain that context clues are hints found in the surrounding text that help deduce the meaning of an unknown word.
- Use pair and group work to allow students to share and refine their inferences.

D. Compare your inferred meanings with the dictionary definitions. Were your guesses correct? Write down the dictionary definitions next to your inferred meanings.

E. Use a dictionary to find and write the different word patterns for the word "climate". Complete the chart below by identifying the correct forms of the word "climate" and its related forms.

Base Word	Noun Form	Adjective form	Adverb Form
Climate			

F. Write sentences using each form of the word "climate".

Idioms and Proverbs

A. Match each idiom or proverb with its correct meaning.

Idiom/Proverb	Meaning
a. Hit the nail on the head	1. To express precisely what the situation is
b. Bite the bullet	2. Something that seems bad at first but ends up being beneficial
c. The ball is in your court	3. To take on a difficult or unpleasant task
d. A blessing in disguise	4. What you do is more significant than what you say
e. Actions speak louder than words	5. It's your responsibility to make the next decision or take action



For the Teacher:

- Incorporate a dictionary use into daily lessons to build students' skills gradually.
- Provide students with access to both print and digital dictionaries.
- Explain that pronunciation refers to the way in which a word is spoken. Dictionaries provide phonetic transcriptions to guide correct pronunciation.
- Teach the students how to read the phonetic transcription and practice pronouncing the word correctly. Demonstrate how to read phonetic transcriptions. Show how stress marks (e.g., ') indicate which syllable is emphasized.
- Explain that etymology is the study of the origin of words and how their meanings and structures have evolved.
- Show how dictionaries provide etymological information, often in brackets or a separate section. Demonstrate how to read and interpret this information.
- Explain that understanding word patterns helps expand vocabulary and use words accurately in various contexts.

B. Fill in the blanks with the correct idiom or proverb.

1. You've analyzed the data perfectly; you really _____.
2. When faced with a tough decision, sometimes you just have to _____.
3. At first, failing the test was disappointing, but it turned out to be _____.

C. Use each of the following idioms or proverbs in sentences of your own.

1. The ball is in your court
2. Actions speak louder than words
3. Hit the nail on the head

D. Read the following passage. List the idioms and proverbs used in the passage and explain their meanings in the context provided.

After weeks of planning, the team realized that they had to bite the bullet and make the final call on the project. It wasn't easy, but as the saying goes, actions speak louder than words. Their decision led to a successful outcome, a true blessing in disguise given the initial challenges.

E. Identify the type of phrase (adjectival, prepositional, or adverbial) in each sentence. Underline the phrase and label it.

1. The book on the shelf is mine.
2. She arrived late because of the traffic.
3. The boy with the blue jacket is my brother.
4. He ran quickly to the store.
5. The cake in the oven smells delicious.

F. Add an adjectival, prepositional, or adverbial phrase to complete each sentence

1. The cat _____ is very playful.
2. She walked _____ to the park.
3. The flowers _____ are blooming beautifully.
4. They studied _____ for the test.
5. The car _____ belongs to my neighbor.

G. Underline the phrasal prepositions in the following sentences.

1. The meeting was postponed due to the weather.
2. He completed the task in spite of the challenges.
3. She was late because of the traffic jam.
4. They won the game in addition to playing very well.
5. According to the report, the project was successful.

H. Use the phrasal prepositions provided below to complete each sentence.
in front of, along with, in case of, instead of, because of

1. Please place the books _____ the bookshelf.

2. She brought a jacket _____ cold weather.
3. He ordered a salad _____ a sandwich.
4. They attended the meeting _____ their colleagues.
5. The picnic was cancelled _____ the rain.

I. Examine the following passage and underline the conjunctions and the transitional devices used.

She studied hard because she wanted to pass the exam. Although it was difficult, she managed to get a good grade. Moreover, she was able to help her friends who were struggling. Not only did she excel in her studies, but also she participated in various extracurricular activities. As a result, she became one of the top students in her class.

H. For each conjunction and transitional device you underlined, identify its function in the sentence. Write your answers in the table below.

Conjunction/Transitional Device	Function

J. Use the subordinating conjunctions to combine the following pairs of sentences. Write each pair into a new sentence.

1. He was tired. He stayed up late to finish his project.
2. She will go to the party. She has to finish her homework first.
3. I missed the bus. I woke up late.

K. Write two sentences using each of the following subordinating conjunctions: *although, since, because, unless, when*.

Oral Communication

A. Respond to the text through oral discussion.

- i. Make small groups. Each group will focus on a specific section of the text assigned to you.
- ii. Discuss the assigned section within your group and answer the following:
 - What is the main idea?
 - What supporting details are provided?
 - How does this section connect to the overall theme of the text?
- iii. Present your group's findings to the class, focusing on the key insights and how they contribute to understanding of the text.
- iv. Participate in a class-wide discussion, where groups share their insights and debate differing interpretations. Use complex questions to probe deeper into the text and challenge or support others' viewpoints.

B. Respond to the text by telling short stories.

- i. Research on the Paris Agreement on climate change or the development of renewable energy technologies. Focus on how this event has impacted global efforts toward achieving SDG goals. Narrate a short story highlighting key moments from this event, explaining its contributions and significance.

C. Role Play.

- i. Role-play key moments discussions and agreements made during the Paris Climate Conference. For instance, you could reenact a scene where world leaders debate the terms of the agreement, focusing on their dialogue and decisions. Highlight how these moments contribute to global efforts in combating climate change and their connection to SDG 13 (Climate Action).

D. Debate on "The Role of Youth in Achieving the Sustainable Development Goals."

- i. Prepare arguments that reflect different viewpoints and be ready to listen to and respond to others' perspectives.
- ii. During the debate, focus on clear communication, correct pronunciation, and effective use of intonation to convey your points convincingly.
- iii. Engage in extended discussions, considering others' viewpoints and presenting your own with clarity and evidence.

Writing Skills

A. Write a clear, well-organized, and persuasive essay that is appropriate for the task, purpose, and audience. Use correct writing mechanics, support your claims with evidence, and maintain a formal style.

Essay Topic: "The Importance of Climate Action in Addressing Global Warming"

Essay Structure:

Plan Your Essay:

- Think about your audience and the purpose of your essay. Your goal is to



For the Teacher:

- Foster a supportive classroom atmosphere where students feel safe to express their thoughts without judgment.
- Demonstrate clear pronunciation, appropriate intonation, and expressiveness in your speech.
- Give specific, positive feedback on clarity, volume, pacing, and expression.
- Teach the students how to provide and receive respectful, constructive feedback from peers.
- Allow time for the students to practice and rehearse their speaking parts, using gestures and eye contact.



persuade readers of the urgent need for climate action to combat global warming.

- Outline your main claim or argument, and plan how you will structure your essay to support it.

Write Your Essay:

1. Introduction:

- Introduce the topic of climate action and state your main claim clearly. Explain why addressing global warming is crucial for the future of the planet.

2. Body Paragraphs:

- Present your claims in support of climate action, using relevant evidence and examples.
- Include a counterclaim that opposes your argument, and refute it with valid reasoning and evidence.
- Use transitional phrases to link your ideas and create a logical flow between paragraphs.

3. Conclusion:

- Summarize your main points and reinforce the importance of taking immediate action against global warming. End with a strong concluding statement that leaves a lasting impact on the reader.

Review Your Work:

- After writing your essay, review it for clarity, coherence, and formal style.
- Check that your essay is well-organized and that your arguments are supported by sufficient evidence.
- Make sure your writing is free of grammatical errors and that you have used correct punctuation and spelling.

7 UNIT

WHAT YOU DO IS WHAT YOU ARE

(By Nickie McWhirter)

Learning Outcomes:

By the end of this unit, the students will be able to:

- engage in extended discussions and critiques considering other speakers' viewpoints and presenting one's own with clarity.
- give an informed personal and analytical response to a text and provide some supporting textual references.
- read, view and analyse a variety of readings grade-appropriate and high-interest books and texts from print and non-print sources: information reports (e.g., project reports, fact sheets, brochures)
- apply knowledge of parts of speech, tenses, sentence structure and other features of grammar and vocabulary to understand how language functions in different contexts and make effective choices for meaning or style while reading, listening and writing.
- write and critique (self/peer checking) the final draft after editing and proofreading. ensure that the topic sentence of each paragraph contains the main idea of the essay/piece of writing and also that each paragraph develops the idea of its topic sentence. use the technique of hook, and lead-in sentences to develop the flow of thought.

Pre-reading:

- What are our cultural values regarding other people's rights?
- How do you or people around you define others based on their jobs?

1. We, unlike people almost everywhere else in the world, tend to define and judge everybody in term of the work they do, especially work performed for pay. Charlie is a doctor; Sam is a carpenter; Mary Ellen is a copywriter at a small ad agency. It is as if by defining how a person earns his or her rent money, we validate or reject that person's existence. Through the work and job title, we evaluate the worth of the life attached. Larry is a laid-off auto worker; Tony is a retired teacher; Sally is a former show girl and blackjack dealer from Vegas. It is as if by learning that a person currently earns no money at job --- and maybe hasn't earned any money at a job for years--- we assign that person to limbo, at least for the present. We define

While-reading

Why does the society use job titles to "validate or reject" a person's existence?

such non-employed persons in term of their past job history.

This seems peculiar to me. People aren't cast in bronze because of the jobs they hold or once held. A retired teacher, for example, may spend a lot of volunteer time working with handicapped children or raising money for the Loyal Order of Hibernating Hibiscus. That apparently doesn't count. Who's Tony? A retired teacher. A laid-off auto worker may pump gas at his cousin's gas station or sell encyclopedia on weekends. But who's Larry? Until and unless he begins to work steadily again, he is laid-off auto worker. This is the same as saying he is nothing now, but he used to be something: an auto worker.

2. There is a whole category of other people who are "just" something. To be "just" anything is the worst. It is not to be recognized by society as having much value at all, not now and probably not in the past either. To be "just" anything is to be totally discounted, at least for the present. There are lots of people who are "just" something. "Just" a housewife immediately and painfully comes to mind.

3. We still hear it all the time. Sometimes women who have kept a house and reared six children refer to themselves as "'just' a housewife." "Just" a bum, "just" a kid, "just" a drunk, bag lady, old man, student, punk are some others. You can probably add to the list. The "just" category contains present non-earners, people who have no past job history highly valued by society and people whose present jobs are on the low-end of pay and prestige scales. A person can be "just" a cab driver, for example, or "just" a janitor. No one is ever "just" a vice-president, however.

We're supposed to be a classless society, but we are not. We don't recognize a titled nobility. We refuse to acknowledge dynastic privilege. But we certainly separate the valued from the valueless, and it has a lot to do with jobs and the importance or prestige we attach to them.

4. It is no use arguing whether any of this is correct or proper. Rationally it is silly. That's our system, however, and we should not only keep it in mind we should teach our children how it works. It is perfectly swell to want to grow up to be a cowboy or a nurse. Kids should know, however, that quite apart from earnings potential, the cattle breeder is much more respected than the hired hand. The doctor gets a lot more respect and privilege than the nurse.

5. I think some anthropologist ought to study our uncatalogued system of awarding



For the Teacher:

- Explain the importance of correct pronunciation, pitch, and voice variation for reading both fictional and non-fictional texts.
- Have students read aloud in pairs or small groups, focusing on pronunciation, pitch, and voice variation.

respect and deference to each other based on jobs we hold. Where does a vice-president-- product planning fit in? Is that better than vice-president--sales in the public consciousness, or unconsciousness? Writers earn diddly dot, but I suspect they are held in higher esteem than wealthy rock musicians---that is, if everybody older than 40 gets to vote.

While-reading

"We're supposed to be a classless society, but we are not." How do jobs create an unspoken class system? What contradictions does this reveal?

6. How do we decide which jobs have great value and, therefore, the job-holders are wonderful people? Why is someone who builds shopping centres called an entrepreneur while someone who builds freeways is called a contractor? I have no answers to any of this, but we might think about the phenomenon the next time we are tempted to fawn over some stranger because we find out he happens to be a judge, or the next time we catch ourselves discounting the personal worth of the garbage collector.

Glossary:

Words

Meanings

validate	to confirm or recognize the worth of something/someone; to give official approval.
limbo	an uncertain period of waiting; a state of neglect or irrelevance.
cast in bronze (metaphor)	fixed permanently; unable to change or evolve.
peculiar	strange or unusual; specific to a particular group.
discount	to disregard or underestimate the value of someone/something.
classless society	a society without formal social hierarchies
dynastic	advantages inherited through family lineage (e.g., wealth or status passed down generations).
privilege	respect or submission to someone's authority or status.
deference	a trivial or very small amount (often referring to money).
diddly dot	someone who starts and runs a business, often with innovation and risk-taking.
entrepreneur	to excessively praise or show admiration, often insincerely.
fawn over	a dismissive phrase that diminishes the value of a person's role (e.g., "just a janitor").
just a..."	an unofficial or unacknowledged way of categorizing people (here, based on jobs).
uncatalogued system	the hierarchy of respect and status assigned to different professions.
prestige scale	

Reading and Critical Thinking

A. Answer the following questions:

1. How does society view people who are currently unemployed, according to the text?
2. What does the author mean when she says people are "cast in bronze" because of their jobs?
3. What does the word "just" imply when used before job titles like "just a housewife"?
4. Why does the author think anthropologists should study how we value different jobs?
5. Why does the author repeatedly use the phrase "just a..." followed by various occupations? How does this repetition strengthen her argument?
6. How does McWhirter's use of words like "peculiar," "silly," and "painfully" reveal her attitude toward society's work-based valuation system?
7. What should we teach our children about the social hierarchies which distance man from man?
8. The author notes unpaid work like volunteering "doesn't count." What does this reveal about how economic systems shape our values?

Choose the best answer for each question:

1. What does the phrase "cast in bronze" suggest about job identities?

- (a) Jobs provide financial security
- (b) Occupational identities are permanent
- (c) Certain jobs are more difficult
- (d) Work defines physical appearance

2. Which of these examples does the author use to show society's devaluation?

- | | |
|------------------------|-----------------------------|
| (a) "Just a doctor" | (b) "Just a vice-president" |
| (c) "Just a housewife" | (d) "Just a CEO" |

3. According to the text, why is our not truly classless?

- (a) Because of racial discrimination
- (b) Due to job-based hierarchies
- (c) Educational differences create divisions
- (d) Wealth inequality is too extreme

4. What does the author suggest about volunteer work?

- (a) It's more valuable than paid work
- (b) Society doesn't properly value it
- (c) Only retirees should do it
- (d) It should replace paid employment

5. Which profession does the author say is never preceded by "just"?

- (a) Teacher (b) Vice-president (c) Nurse (d) Carpenter

6. What rhetorical device dominates the "just a..." examples?

- (a) Simile (b) Alliteration (c) Repetition (d) Metaphor

7. Which group does the society value least?

- (a) Retired professionals (b) Unpaid caregivers
(c) Part-time students (d) Wealthy investors

8. What is the author's primary criticism of the society?

- (a) Its education system (b) Its work-based value system
(c) Its political structure (d) Its entertainment industry

9. How does the author view the common practice of identifying people by their jobs?

- (a) As necessary for social organization (b) As harmless small talk
(c) As problematic and limiting (d) As useful for economic analysis

10. What final advice does the author give readers?

- (a) To pursue prestigious careers
(b) To reflect on their job-based judgments
(c) To ignore people's occupations
(d) To protest workplace inequalities

8

UNIT

To Peace (Poem)

William Wordsworth (1770-1850)

Learning Outcomes:

By the end of this unit, the students will be able to:

- evaluate how authors use language, including figurative language, considering the impact on the reader. Discuss others' reading critically, taking account of their views.
- Identify rhyme schemes and figurative language in poems.
- Read, view and analyse a variety of readings grade-appropriate and high-interest books and texts from print and non-print sources: Poetry (free verse, narrative and rhythmic)
- Identify and use compound prepositions and prepositional phrases in writing.
- Use summary skills to write an objective summary of the given text and poems.

Pre-reading:

What do you think the title "To Peace" suggests about the theme of the poem?

While-reading

How does the poet describe the natural surroundings, and what effect do these descriptions have on the mood of the poem?

Calm is all nature as a resting wheel,
The **kine** are **couched** upon the **dewy** grass;
The horse alone, seen **dimly** as I pass,
Is **cropping audibly** his later meal:
Dark is the ground; a **slumber** seems to steal
O'er **vale**, and mountain, and the starless sky.
Now, in this blank of things, a **harmony**
Home-felt, and home-created, seems to heal
That grief for which the senses still supply
Fresh food; for only then, when memory
Is **hushed**, am I at rest. My Friends! restrain
Those busy cares that would allay my pain;
Oh! leave me to myself, nor let me feel
The officious touch that makes me droop again.



Glossary:

Words

hushed

vale

slumber

audibly

cropping

dimly

dewy

couched

kine

harmony

quieted; made silent

a valley

sleep; a state of rest

in a way that can be heard

grazing or feeding on grass

not clearly; faintly

covered with dew, which is the moisture that forms on surfaces overnight

lying down or resting

old or poetic term for cows

a pleasing combination or arrangement of different things

Meanings

Reading and Critical Thinking

A. Answer the following questions:

1. What does the poet mean by describing nature as a "resting wheel"?
2. How does the poet describe the behavior of the animals (the kine and the horse) in the poem?
3. What does the phrase "a slumber seems to steal / O'er vale, and mountain, and the starless sky" suggest about the setting of the poem?
4. How does the poet describe the relationship between memory and rest in the poem?
5. Why does the poet ask his friends to restrain from trying to alleviate his pain?

B. Multiple Choice Questions (Choose the Best Answer)

1. What is the primary mood conveyed by the poet in the poem?

- a. Joyful b. Melancholic c. Anxious d. Peaceful

2. The phrase "Calm is all nature as a resting wheel" suggests that nature is:

- a. In motion b. At rest c. Chaotic d. Broken

3. What does the poet imply by the statement "Dark is the ground; a slumber seems to steal"?

- a. It is daytime and busy.
b. It is night, and everything is peaceful.

- c. The poet is walking through a storm.
- d. The sun is setting, and the day is ending.

4. The poet finds solace in:

- a. The company of friends
- b. The noise of the city
- c. The harmony of nature
- d. Recalling past memories

5. Why does the poet ask his friends to "restrain those busy cares"?

- a. He wants them to help him more.
- b. He feels better when they talk to him.
- c. He prefers to be left alone to deal with his feelings.
- d. He needs their advice to find peace.

Rhyme Scheme

A rhyming scheme in poetry is the pattern of rhymes at the end of each line in a poem or song. It is usually described using letters of the alphabet to represent sounds, with each different sound being assigned a different letter.

For example: In a poem with the rhyme scheme AABB, the first and second lines rhyme with each other (A), and the third and fourth lines rhyme with each other (B).

Example:

The sun is shining bright (A)
It fills me with delight (A)
The sky is clear and blue (B)
A perfect day, it's true (B)

Here, "bright" and "delight" rhyme, so they are both marked as A. "Blue" and "true" rhyme, so they are both marked as B. Thus, the rhyme scheme is AABB.

Vocabulary and Grammar

Nuances in the meaning

Analyzing nuances in the meaning of words with similar denotations involves exploring the subtle differences in connotation, tone, and context that differentiate words that may appear to have similar definitions.

For example, the words "happy" and "content" both describe a positive emotional state, but "happy" often implies a more active, joyful feeling, while "content" suggests a calmer, more peaceful satisfaction. The difference in their emotional intensity is a nuance in meaning.

Task: Read the poem "**To Peace**" examine a few words with similar denotations, analyze their nuances and write. One has been done for you.



1. Calm vs. Peaceful

Denotation: Both "calm" and "peaceful" refer to a state of tranquility and absence of disturbance.

Nuance

Calm: Often implies a stillness or quietness that is the result of the absence of agitation. It suggests a state that is achieved after something has been subdued or quieted. In the poem, "Calm is all nature" suggests that nature has settled into a state of rest, possibly after a period of activity.

Peaceful: While similar to "calm," "peaceful" carries a slightly more positive connotation, often implying not just a lack of disturbance but a sense of contentment or harmony. If Wordsworth had written "Peaceful is all nature," the emphasis might shift slightly from the stillness to the harmonious state of nature, suggesting not just quiet but also a deep sense of well-being.

Role in the Text: The choice of "calm" over "peaceful" underscores the sense of stillness in nature, emphasizing the stopping of movement or sound, rather than a broader sense of harmony.

2. Resting vs. Sleeping

Denotation:

Nuance:

Role in the Text:

3. Steal vs. Creep

Denotation:

Nuance Steal:

Creep:

Role in the Text:

4. Hushed vs. Silenced

Denotation:

Nuance:

Hushed:

Silenced:

Role in the Text:

Patterns of Word Changes

A. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.



ACTIVITY

For each set of words below, identify the base word and its different forms. Identify the part of speech for each word (e.g., noun, verb, adjective). Write a sentence using each form of the base word to demonstrate its meaning and correct usage.

1. Analyse (verb)

Forms: analysis (noun), analytical (adjective)

Task: Write a sentence for each form.

2. Advocate (noun/verb)

Forms: advocacy (noun), advocated (verb, past), advocating (verb, present participle)

Task: Write a sentence for each form.

3. Create (verb)

Forms: creation (noun), creative (adjective), creatively (adverb)

Task: Write a sentence for each form.

Oral Communication



ACTIVITY

Group Discussion

Divide the class into small groups of 4-5 students. Give discussion prompt to the students, "*Discuss how the poem reflects the poet's state of mind and emotions. How do the natural elements in the poem contribute to this reflection?*" Each group should appoint a **moderator**, a **timekeeper**, and a **note-taker**. Students should demonstrate **attentive listening** by responding directly to each other's points. Each student should take turns to speak, ensuring **clear pronunciation** and appropriate **intonation**. After the discussion, each group will select one member to ask a question related to the poem to another group. The other group will respond to the question, continuing the exchange to develop a deeper understanding of the poem's themes.

Writing Skills

Objective Summary

An objective summary is a concise, neutral overview of the main points or themes of a text, presented without personal opinions, interpretations, or unnecessary details. The purpose of an objective summary is to capture the essence of the text in a clear and



factual manner.

Objective Summary of Different Types of Texts

1. **Fiction:** An objective summary of a fiction text provides a brief overview of the plot, main characters, setting, and central conflict, without delving into personal interpretations or emotions.
2. **Non-Fiction:** An objective summary of a non-fiction text presents the key arguments, facts, or findings in a straightforward and unbiased way, summarizing the author's main points or thesis.
3. **Poetry:** An objective summary of a poem provides a brief explanation of the poem's overall theme, tone, and message without analyzing the figurative language or exploring deeper interpretations.

Task: Read the poem “To Peace” thoroughly and write an objective summary of it. Remember to use transitional devices in your summary to make it interesting.

Transitional devices

Transitional devices (also known as transition words or phrases) are words or phrases that help connect ideas, sentences, and paragraphs smoothly in writing. They guide readers through the text by showing the relationships between different parts of the content, such as adding information, contrasting ideas, showing cause and effect, or indicating time. Using transitional devices effectively makes writing more coherent and easier to follow.

Examples: and, furthermore, moreover, in addition, however, although, similarly, therefore, first, finally.

Task: Recall the paraphrasing skills and paraphrase the stanzas of the poem “To Peace” by William Wordsworth. Remember to use transitional devices to make your writing more effective.

9 UNIT

The Importance of Clean Water

Learning Outcomes:

By the end of this unit, the students will be able to:

- perform a drama/ role play/play script showing different roles and scenarios through deliberate choice of dialogues/ speech preferably on sdgs.
- examine how an author develops and contrasts the points of view of different characters or narrators in a text. critique the plot development with respect to different aspects of the story.
- reading to analyse descriptive/argumentative/ persuasive essays.
- evaluate different points of view (e.g., first-person, third-person narrative)
- examine an author's point of view or purpose in a text.
- critique how authors distinguish their position from that of others.
- demonstrate command of the conventions of standard english capitalization, punctuation, and spelling when writing in different varieties of texts.
- observe hyphenation conventions.
- produce legible work that shows the correct spelling of the conventions of punctuation and capitalization.
- produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience (topics may be chosen from the list of themes, sub-themes and text types).

Pre-reading:

- Why do you think water is considered a fundamental resource for all forms of life?
- How can human activities influence the availability and quality of clean water resources?

1. Water is fundamental to all forms of life, as it constitutes about 60% of the human body and plays a crucial role in maintaining various bodily functions. Water covers roughly 70 percent of our planet. Almost everything we do involves the use of water, and yet, only 3% of the earth's water is fresh water; and only one third of the freshwater is readily available for use. This small fraction supports all life on land. We rely on clean water to survive, but patterns of climate and human activity are threatening our clean resources of water. We are using water at a rate faster than it precipitates to the ground. We mistreat the small fraction of water that we have. Not only are human beings at risk, but also the whole ecosystem is suffering. Human patterns are drastically affecting the

rate of climate change. Clean water, specifically, is vital for drinking, cooking, sanitation, and hygiene. Access to clean water is a cornerstone of public health, environmental sustainability, and economic development. Unfortunately, despite its critical importance, many regions around the world still struggle with water scarcity and contamination. Understanding the significance of clean water and the challenges associated with it can foster a greater appreciation for this precious resource and inspire efforts to ensure its availability for all.

While-reading

How do human activities impact the availability of clean water?

2. One of the most direct impacts of clean water is on human health. Contaminated water can harbor harmful bacteria, viruses, parasites, and chemicals that can cause waterborne diseases such as cholera, typhoid, dysentery, and hepatitis. These diseases can have severe consequences, particularly for **vulnerable** populations such as children, pregnant women, and the elderly people. According to the World Health Organization (WHO), around 829,000 people die each year from diarrhea caused by contaminated drinking water, sanitation, and hand hygiene. Access to clean water significantly reduces the incidence of these diseases and contributes to longer, healthier lives.

3. In addition to drinking, clean water is essential for human survival, as it is necessary for drinking, cooking, and personal hygiene. However, around 2.2 billion people worldwide do not have access to safely managed drinking water services, and 4.2 billion people lack access to safely managed sanitation services. In the areas where water is scarce or contaminated, people are less likely to practise good hygiene, leading to higher rates of illness and disease. Children are particularly vulnerable to these diseases, and many die before their fifth birthday due to the lack of access to clean water and proper sanitation. Regular handwashing with clean water and soap can prevent the spread of infections and improve overall public health.

While-reading

Why is regular handwashing important for public health?

4. The availability of clean water also has significant environmental and economic implications. Clean water is crucial for maintaining ecosystems. Rivers, lakes, and wetlands depend on clean water to support diverse wildlife and plant species. Pollution from industrial activities, agricultural runoff, and improper waste disposal can degrade and harm aquatic life, and disrupt delicate ecosystems, leading to declines in fish populations and loss of habitat of other species. Contamination from industrial activities, agricultural practices, and inadequate waste management further complicates the situation. Pollutants like heavy metals, chemicals, and pesticides can **accumulate** in water bodies and pose risks to human health and environment.

5. Clean water is vital for agricultural and food production. Inadequate access to clean water can hinder agricultural productivity and food security. Farmers rely on water for irrigation, livestock watering, and crop production.

While-reading

How does inadequate access to clean water affect agricultural productivity?

6. Without access to clean water, farmers may struggle to grow crops and raise livestock, leading to food shortage and economic hardships. This can lead to food shortages and increased prices, affecting both local and global markets. Furthermore, the economic burden of treating waterborne diseases and managing water pollution can be substantial for governments and communities. Investing in clean water infrastructure not only improves public health but also fosters economic stability and growth.

7. Despite its importance, access to clean water is not universal. Many regions, particularly in developing countries, face challenges related to water scarcity and contamination. Factors such as population growth, climate change, and pollution exacerbate these issues. In the arid and semi-arid regions, water sources are often limited, making it difficult to meet the needs of the growing populations. Climate change can alter precipitation patterns, leading to **droughts** and reducing the availability of freshwater resources.

8. Addressing these challenges requires a multifaceted approach that incorporates sustainable solution and community engagement. Governments, policymakers, international organizations, and local communities must work together to improve water infrastructure, implement effective waste management practices, and promote sustainable water use. Community based initiatives, such as rainwater harvesting, water conservation, and watershed management, can also play a crucial role in improving access to clean drinking water. Investments in water purification technologies and research can also help develop **innovative** solutions for water treatment and management.

While-reading

Why is it important for various groups, including governments and local communities, to collaborate on water challenges?

9. Education and awareness are key components of improving water access and quality. Teaching communities about the importance of clean water, proper sanitation practices, and pollution prevention can empower individuals to take action and protect their water sources. Additionally, supporting initiatives that provide clean water to underserved areas, such as building wells and water treatment facilities, can have a profound impact on public health and quality of life.

While-reading

Why is education and awareness important for improving water access and quality?

10. Clean water is a fundamental resource that supports human health, environmental sustainability, and economic development. Despite its importance, many regions still face challenges in accessing clean water due to scarcity, contamination, and inadequate infrastructure. Addressing these challenges requires a collaborative effort to improve water quality and accessibility. By investing in clean water infrastructure, promoting sustainable practices, and raising awareness, we can work towards a future where everyone has access to this essential resource. Ensuring clean water for all is not only a matter of public health but also a critical step towards achieving global prosperity and well-being.

Theme:

The lesson focuses on the critical importance of clean water for human health, environmental sustainability, and economic development. It highlights the challenges posed by water scarcity, contamination, and inadequate infrastructure, stressing the impact on public health and ecosystems. The text emphasizes the need for collaborative efforts, including sustainable practices, community engagement, and investment in water infrastructure, to address these challenges. It advocates for increased education and awareness to protect water sources and ensure universal access to clean water, ultimately contributing to global prosperity and well-being.

Glossary:

Words

Meanings

constitute	to be considered to be something
drastically	in an extreme way that has a sudden, serious or violent effect on something.
contamination	the process of making something dirty or poisonous
vulnerable	weak and easily hurt physically or emotionally.
incidence	the extent to which something happens or has an effect
scarcity	a shortage or lack of something
hygiene	the practice of keeping yourself and your living and working areas clean
disrupt	a situation in which it is difficult for something to continue in the normal way
accumulate	to gradually get more and more of something over a period of time
inadequate	not enough
substantial	large in amount, value, or importance

Words

arid
drought
multifaceted
innovative
profound
collaborative

Meanings

having little or no rain; very dry.
a long period of time when there is little or no rain.
having many different aspects to be considered
introducing or using new ideas, ways of doing something, etc.
very great
involving, or done by, several people or groups of people working together.

Reading and Critical Thinking

A. Answer the following questions:

1. Why is water fundamental for all forms of life?
2. What percentage of the Earth's water is freshwater, and how much of this is readily available for use?
3. What are some of the waterborne diseases mentioned in the text, and how do they affect human health?
4. What economic impacts can result from food shortages caused by a lack of clean water?
5. What are the consequences of contaminants like heavy metals, chemicals, and pesticides in water bodies?
6. How does the lack of clean water affect hygiene practices in the areas where water is scarce or contaminated?
7. What are some community-based initiatives mentioned for improving access to clean drinking water?
8. How can investing in clean water infrastructure contribute to global prosperity and well-being?

B. Choose the correct option.

1. What does the word "fundamental" most likely mean in the context of the sentence "Water is fundamental to all forms of life"?
 - a. Unimportant
 - b. Essential
 - c. Optional
 - d. Dangerous



For the Teacher:

- Encourage students to maintain a record of newly learnt words and regularly review and use them in their writing and speech.

2. Based on the sentence "We mistreat the small fraction of water that we have," what does "mistreat" most likely mean?
 - a. Preserve
 - b. Improve
 - c. Abuse
 - d. Ignore
3. In the sentence "Clean water, specifically, is vital for drinking, cooking, sanitation, and hygiene," what does the word "vital" most likely mean?
 - a. Unnecessary
 - b. Optional
 - c. Essential
 - d. Harmful
4. What does the word "contaminated" most likely mean in the sentence "Contaminated water can harbor harmful bacteria, viruses, parasites, and chemicals"?
 - a. Purified
 - b. Polluted
 - c. Filtered
 - d. Cleaned
5. In the sentence "Access to clean water significantly reduces the incidence of these diseases," what does "incidence" most likely mean?
 - a. Cause
 - b. Decrease
 - c. Occurrence
 - d. Cure
6. Based on the sentence "Pollution from industrial activities, agricultural runoff, and improper waste disposal can degrade harm aquatic life and disrupt delicate ecosystems," what does "disrupt" most likely mean?
 - a. Support
 - b. Destroy
 - c. Disturb
 - d. Create
7. In the sentence "The availability of clean water also has significant environmental and economic implications," what does "implications" most likely mean?
 - a. Solutions
 - b. Consequences
 - c. Benefits
 - d. Misunderstandings
8. What does the word "vulnerable" most likely mean in the sentence "Children are particularly vulnerable to these diseases"?
 - a. Resistant
 - b. Unaffected
 - c. Susceptible
 - d. Protected

C. Infer the meaning of the difficult words from the lesson text based on the context and write them in the column below. Then, consult a dictionary to find the literal meanings of the words and fill in the corresponding column.

Word	Deduced Meaning	Dictionary Meaning
fraction		
sustainability		
diverse		
hinder		
incorporate		
prosperity		
infrastructure		



Visual Data Sources

1. Maps

Maps are visual representations of the areas on the Earth, showing the relationships between different elements such as locations, features, and boundaries. They often use symbols and colors to convey specific information.

Purpose:

Maps help people understand the geography of a place, showing where things are located and how they relate to each other.

2. Charts

Charts are visual tools used to represent data in a way that makes it easier to compare, analyze, and interpret information. Common types of charts include bar charts, line charts, and pie charts.

Purpose:

Charts make it easy to compare, analyze, and understand numerical data, showing trends and relationships.

3. Diagrams

Diagrams are simplified drawings or illustrations that explain how something works, how parts are related to each other, or how a process unfolds. Common types include flowcharts, cycle diagrams, and Venn diagrams.

Purpose

Diagrams break down complex ideas or processes into simpler visuals, making them easier to understand and remember.

4. Graphs

A graph is a visual representation of data that shows the relationship between different variables, typically using lines, bars, or points on a grid.

Purpose:

Graphs are used to display trends, patterns, and correlations in data over time or between different categories, making it easier to analyze and interpret numerical information.

- D. Read a report on global deforestation that includes a map showing affected regions, a bar chart depicting deforestation rates over time and a diagram explaining the environmental impacts. Then write a summary or analysis that incorporates information from all resources.**

Global Deforestation Report 2000- 2023

1.Introduction

Deforestation is the large-scale removal of forested land, often resulting in significant ecological and environmental impacts. Over the past two decades, deforestation has

accelerated due to various factors, including agricultural expansion, logging, and urbanization. This report examines global deforestation trends from 2000 to 2023, identifies the most affected regions, and analyzes the environmental consequences. Visual aids such as maps, bar charts, and diagrams are included to enhance understanding.

2. Overview of Global Deforestation Trends (2000-2023)

From 2000 to 2023, deforestation has continued at an unprecedented rate, contributing to biodiversity loss, climate change, and disruption of ecosystems. The most significant trends observed during this period include:

- **Agricultural Expansion:** The conversion of forests into agricultural land, particularly for the crops such as soy, palm oil, and cattle ranching, remains the primary driver of deforestation.
- **Logging:** Both legal and illegal logging for timber and wood products have resulted in vast swaths of forest being cleared.
- **Urbanization:** The expansion of urban areas and infrastructure development has led to the clearing of forests, especially in rapidly growing economies.

Bar Charts: Showing the annual deforestation rates from 2000 to 2023 across different continents.



3. Most Affected Regions

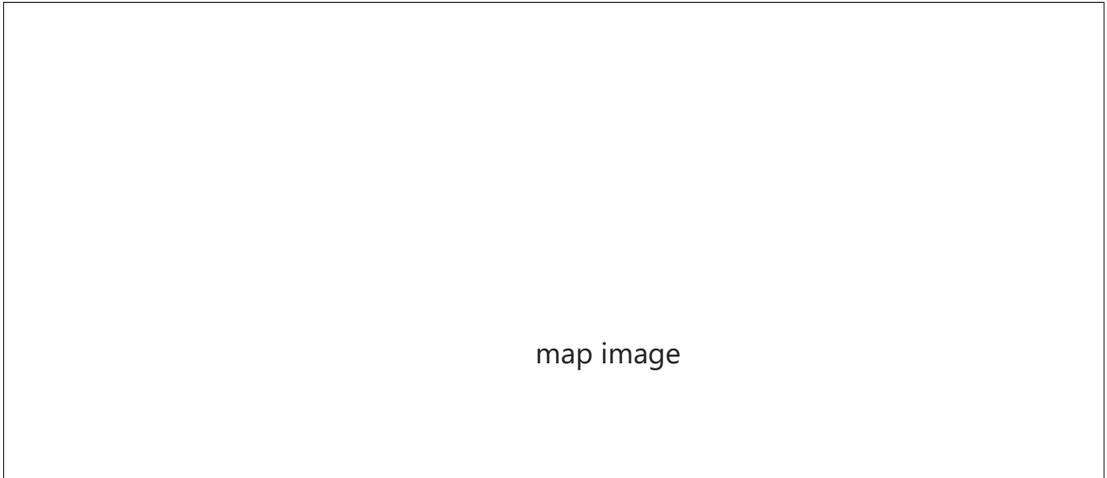
The regions most impacted by deforestation from 2000 to 2023 include:

- **The Amazon Rainforest (South America):** The Amazon has experienced the highest rates of deforestation, primarily due to agriculture and cattle ranching. This region, often referred to as the "lungs of the Earth," has lost millions of hectares of forest cover.
- **The Southeast Asia:** The countries like Indonesia and Malaysia have faced extensive deforestation due to palm oil plantations. These activities have

significantly reduced the region's tropical rainforests, home to endangered species such as orangutans and tigers.

- **The Central Africa:** The Congo Basin, the world's second-largest rainforest, has seen substantial forest loss due to logging, mining, and agricultural expansion. The impacts are severe on local communities and biodiversity.

Map: Illustrating the global distribution of deforestation and highlighting the most affected regions.

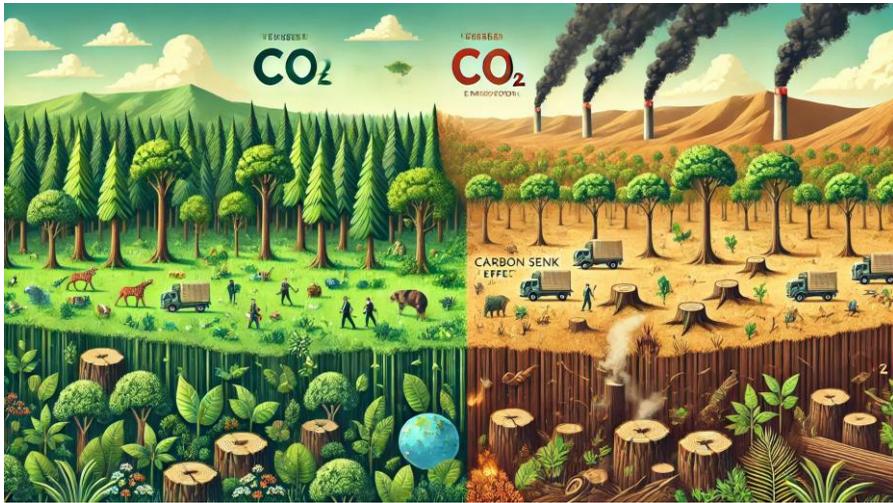


4. Environmental Consequences

The environmental consequences of deforestation over the past two decades have been profound:

- **Biodiversity Loss:** Deforestation has led to the destruction of habitats, endangering countless species of plants and animals. This loss of biodiversity threatens the balance of ecosystems and the services they provide, such as pollination, water purification, and carbon sequestration.
- **Climate Change:** Forests act as carbon sinks, absorbing CO₂ from the atmosphere. Their removal contributes to increased greenhouse gas emissions, accelerating climate change. The loss of forest cover also disrupts local and global weather patterns.
- **Soil Degradation:** The removal of trees and vegetation leads to soil erosion, reducing the land's fertility and increasing the risk of landslides. This degradation affects agricultural productivity and water quality in the affected regions.

Diagrams: Depicting the ecological consequences of deforestation, such as the impact on carbon sequestration and biodiversity loss.



5. Recommendations

To combat deforestation, the report recommends the following actions:

- **Strengthen international and national policies** aimed at protecting forests, including stricter regulations on logging and land conversion.
- **Promote sustainable agricultural practices** to reduce the need for land clearance.
- **Support reforestation and afforestation initiatives** to restore lost forests and expand forest cover.
- **Increase public awareness and education** about the importance of forests and the impacts of deforestation.
- **Encourage corporate responsibility** by promoting deforestation-free supply chains in industries such as palm oil, soy, and timber.

6. Discussion and Conclusion

The report underscores that deforestation is not merely a local environmental issue but a global one with far-reaching consequences. The data reveals alarming trends in forest loss, with significant impacts on biodiversity, climate, and human livelihoods. Despite international efforts to curb deforestation, challenges remain due to economic pressures, inadequate enforcement of environmental laws, and the complex interplay of local and global factors.

Vocabulary and Grammar

- A. Use a dictionary to find the synonyms of the following words and identify their parts of speech. Additionally, use an online resource to find the pronunciation of each word.

i. courage

- ii. persuade
- iii. inequality
- iv. generate
- v. magnificent
- vi. deteriorate
- vii. innovative
- viii. comprehend
- ix. adversity

Idioms and Proverbs

Idioms

The Idioms are the phrases or expressions where the meaning cannot be understood from the individual words alone. Instead, they convey a figurative meaning that is widely understood by the native speakers.

Example

"Kick the bucket" means "to die." The literal meaning of the words doesn't match the actual meaning of the idiom.

Proverbs

The Proverbs are short, commonly known sayings that express a truth or a piece of advice based on common sense or cultural experience.

Example

"Actions speak louder than words" means that what people do is more important than what they say.

A. Match the meaning of each idiom.

Idioms	Meanings
break the ice	to reveal a secret unintentionally
burn the midnight oil	to start a conversation in a social setting
under the weather	to work late at night
the ball is in your court	to feel ill or unwell
let the cat out of the bag	the next move or decision is up to you
hit the nail on the head	to correctly identify or address the issue
piece of cake	to be very expensive
spil the beans	something is very easy to do
bite the bullet	to disclose information or a secret
costs an arm and a leg	to endure a painful or a difficult situation with courage

B. Explain the meanings of the following proverbs and use each one in a sentence of your own.

1. The early bird catches the worm
2. Actions speak louder than words
3. Don't judge a book by its cover
4. When in Rome, do as the Romans do
5. All that glitters is not gold
6. Where there is will, there is a way
7. A stitch in time saves nine
8. Time heals all wounds
9. A journey of a thousand miles begins with a single step

C. Read the passage and underline adjectival, prepositional, and adverbial phrases. Discuss how these phrases add detail and meaning to the text.

Passage

In the quiet corner of the library, a poetry book with faded covers rested on the wooden shelf. The book, filled with delicate verses and evocative imagery, offered a glimpse into the soul of the poet. On rainy afternoons, readers would often sit by the window, lost in the beauty of the written words. The ancient volume, bound in soft leather, seemed to whisper secrets of the past as the rain softly tapped against the glass pane.

D. Write a short descriptive story using a variety adjectival, prepositional and adverbial phrase.

E. Review the following text and correct it according to the conventions of Standard English, paying attention to punctuation (including capitalization, apostrophes, commas), spelling, and hyphenation rules. After making the corrections, rewrite the text and suggest an appropriate title.

Passage 1

during the summer vacation the students decided to organize a fund raising event for the local animal shelter they had to plan every detail, from creating posters to setting up booths at the community center. however, they didn't realize how much work it would be until the day of the event they were short on volunteers, and some of the materials weren't delivered on time. despite these challenges, the event was a success, they



For the Teacher:

- Assign each group a set of idioms or proverbs to research.
- Encourage them to present their findings and create example sentences to demonstrate usage.

managed to raise over \$1,000 the shelter's staff was grateful for the students hard-work, and the community appreciated their effort to help animals in need.

Passage 2

the childrens playground was empty except for one little boy he was sitting on a bench, holding his mothers hand she smiled at him, and said lets go home now, it's getting lat. the boy nodded, and they slowly walked towards the parks exit

Paragraph 3

yesterday, we went to johns house to celebrate his brothers birthday. the party started at 3:00 PM, and everyone was excited. There were alot of games, food, and music. however, some of the childrens toys were broken, so we couldnt play with them. After the cake-cutting ceremony, we played pin-the-tail on the donkey. It was alot of fun, but the game's blindfold kept slipping off everyones eyes. At the end of the day, john thanked everyone for coming and said that it was one of the best partys hed ever had.

Oral Communication

A. Role- play the given scenario, discussing the importance of SDG 6 and how each role contributes to addressing the clean water and sanitation issues.

Characters:

Zara:	A student passionate about environmental issues
Salman:	A student whose family struggles with access to clean water
Dua:	A student interested in science and solutions to global problems
Ahmad:	A student representing a local NGO working on water projects

Scene: A school classroom where students are preparing for a presentation on SDG- 6.

Zara:	(Enthusiastically) Hey everyone, I'm really excited about our presentation on SDG 6! Clean water and sanitation are such crucial issues.
Salman:	(Nods) Yeah, it's a topic that hits close to home for me. My village often faces water shortages, and it's really tough.
Dua:	(Thoughtfully) That's really hard, Salman. I've been reading about different filtration technologies that can help. Maybe we can include some of those in our project.
Ahmad:	(Smiling) Great idea, Dua. My NGO has been working on similar projects. We've installed several low-cost water filters in rural areas. It's amazing how a simple solution can make such a big difference.

Zara:	(Taking notes) That's fantastic, Ahmad! We should definitely talk about those initiatives. But let's start by highlighting the main challenges. Salman, could you share more about what your community faces?
Salman:	(Sighs) Sure. In my village, the water supply is often contaminated. We have to walk long distances to fetch clean water, and it's not always safe. Sometimes, we have to rely on expensive bottled water, which isn't sustainable.
Dua:	(Concerned) That's terrible. I've read that lack of clean water can lead to all sorts of health problems, especially for children.
Ahmad:	(Nodding) Exactly. It's not just about drinking water. Proper sanitation facilities are also lacking. Many diseases spread because people don't have access to clean toilets and handwashing stations.
Zara:	(Determined) We need to highlight these issues in our presentation. But we should also focus on solutions. Dua, can you explain some of the filtration technologies you mentioned?
Dua:	(Excitedly) Sure! There are several, like ceramic filters, which are cheap and effective. They can remove bacteria and parasites from the water. Another one is the biosand filter, which uses sand and gravel to filter out impurities. It's quite efficient and can be made from local materials.
Salman:	(Interested) That sounds promising. If we could implement those in our village, it would make a huge difference.
Ahmad:	(Smiling) And we can! My NGO has seen great success with these technologies. We can share some case studies and real-life examples in our presentation.
Zara:	(Writing down) Perfect! So, our plan is to start with the challenges, then move on to solutions like filtration technologies and successful NGO projects. We should also include a call to action, encouraging our classmates to get involved.
Dua:	(Nodding) Agreed. We can suggest ways they can help, like fundraising for water filters or volunteering with local projects.
Salman:	(Smiling) I love it. It's important to not just talk about the problems but also empower people to be part of the solution.
Ahmad:	(Encouragingly) Absolutely. Together, we can make a real difference. Let's finalize our points and practice our delivery. We want to make a strong impact with our presentation.

Zara:

(Confidently) Let's do it! Clean water and sanitation for all – here we come!

- B. Discuss in groups the specific aspects of clean water and sanitation (e.g., water scarcity, sanitation infrastructure, health impacts etc.). Groups present their findings to the class, followed by a Q&A session where other students can question or offer additional insights.**

Writing Skills

Poem

A poem is a literary composition that expresses ideas, emotions, or a story in a concentrated and imaginative way, often using rhythm, rhyme, and various structural patterns. Unlike prose, which is written in an ordinary language, poetry typically relies on figurative language, symbolism, and various sound devices to create a particular effect or evoke specific emotions.

Example:

Title: "The Rhythm of Time"

Tick-tock, the clock's soft chime,
A gentle reminder of passing time.
Moments fleeting, yet so profound,
In every second, life's rhythm is found.
In the rush of day and the quiet of night,
Time weaves its threads, loose and tight.
Cherish each moment, let none slip away,
For time, once gone, never will stay.

Techniques to Write a Poem

- **Choose a Theme:** Focus on a single idea or emotion to keep your poem clear and impactful.
- **Select a Form:** Decide on a structure like a sonnet, haiku, or free verse, or create your own pattern.
- **Use Imagery:** Paint pictures with words using sensory details (sight, sound, touch, etc.).



For the Teacher:

- Divide the class into groups and assign roles to each student within their groups.
- Encourage active participation, use of clear and concise language.

- **Play with Sound:** Experiment with rhyme, alliteration, and rhythm to enhance the musicality of your poem.
- **Incorporate Figurative Language:** Use metaphors, similes, and personification to add depth and meaning.
- **Choose Words Carefully:** Be concise, using strong verbs and vivid adjectives to convey your message.
- **Create Rhythm:** Pay attention to the flow of your poem, using line breaks and pacing to set the tone.
- **Revise and Edit:** Refine your poem by removing unnecessary words and ensuring each line contributes to the theme.

A. Write a poem on a topic of your choice, inspired by an image. Use descriptive language and poetic devices to express emotions, thoughts, or tell a story.



For the Teacher:

- Guide the students through the creative process of writing a poem, helping them express their thoughts, emotions, and ideas using poetic devices and language.
- Provide an opportunity for students to share their poems with the class or in small groups.

10 UNIT

GEORGE MEREDITH 1828-1909

THE PUNISHMENT OF SHAHPESH, THE PER-SIAN, ON KHIPIL, THE BUILDER (From The Shaving of Shagpat)

Learning Outcomes:

By the end of this unit, the students will be able to:

- use complex questions for a range of audiences.
- evaluate the particular elements of a story or drama (e.g., how the setting shapes the characters or plot).
- evaluate stages of plot development in a fictional text. (exposition, setting, climax, character development, resolution)
- examine how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- construct sentences using the sentence patterns and structure for grade-specific genres.
- produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience (topics may be chosen from the list of themes, sub-themes and text types).

Pre-reading:

- Have you ever experienced a situation where you were rewarded or punished for something you did not fully complete? How did it feel?

1. They relate that Shahpesh, the Persian, commanded the building of a palace, and Khipil was his builder. The work lingered from the first year of the reign of Shahpesh even to his fourth. One day Shahpesh went to the river-side where it stood, to inspect it. Khipil was sitting on a marble slab among the stones and blocks; round him stretched lazily the masons and stonecutters and slaves of burden; and they with the curve of humorous enjoyment on their lips, for he was **reciting** to them adventures, interspersed with **anecdotes** and recitations and poetic instances, as was his **wont**. They were like pleased flocks whom the shepherd hath led to a pasture freshened with brooks, there to feed indolently; he, the shepherd, in the midst. Now, the King said to him, 'O Khipil, show me my palace where it standeth, for I desire to gratify my sight with its fairness.'Khipil



abased himself before Shahpesh and answered, 'Tis even here, O King of the age, where thou delightest the earth with thy foot and the ear of thy slave with sweetness. Surely a site of vantage, one that **dominateth** earth, air, and water, which is the builder's first and chief requisition for a noble palace, a palace to fill foreign kings and sultans with the distraction of envy; and it is, O Sovereign of the time, a site, this site I have chosen, to occupy the tongues of travellers and awaken the flights of poets! Shahpesh smiled and said, 'The site is good! I laud the wisdom of Ebn Busrac, where he exclaims:

Be sure, where Virtue faileth to appear,
For her a gorgeous mansion man will rear;
And day and night her praises will be heard,
Where never yet she spake a single word.'

2. Then said he, 'O Khipil, my builder, there was once a farm-servant that, having neglected in the seed-time to sow, took to singing the richness of his soil when it was harvest, in proof of which he displayed the abundance of weeds that coloured the land every-where. Discover to me now the completeness of my halls and apartments, I pray thee, O Khipil, and be the excellence of thy construction made visible to me Quoth Khipil, 'To hear is to obey.' He conducted Shahpesh among the unfinished saloons and imperfect courts and roofless rooms, and by half-erected obelisks, and columns pierced and chipped, of the palace of his building. And he was bewildered at the words spoken by Shahpesh; but now the King exalted him, and admired the perfection of his craft, the greatness of his labour, the speediness of his construction, his assiduity; feigning not to behold his negligence. Presently they went up winding balusters to a marble terrace, and the King said, 'Such is thy devotion and constancy in toil, O Khipil, that thou shalt walk before me here.' He then commanded Khipil to precede him, and Khipil was heightened with the honour. When Khipil had paraded a short space he stopped quickly, and said to Shahpesh, 'Here is, as it chanceth, a gap, O King! and we can go no further this way.' Shahpesh said, 'All is perfect, and it is my will thou delay not to advance.' Khipil cried, 'The gap is wide, O mighty King, and manifest, and it is an incomplete part of thy palace.' Then said Shahpesh, 'O Khipil, I see no distinction between one part and another; excellent are all parts in beauty and proportion, and there can be no part incomplete in this palace that occupieth the builder four years in its building: so advance, do my bidding.' Khipil yet hesitated, for the gap was of many strides, and at the bottom of the gap was a deep water, and he one that knew not the motion of swimming. But Shahpesh ordered his guard to point their arrows in the direction of Khipil, and Khipil stepped forward hurriedly, and fell in the gap, and was swallowed by the water below. When he rose the second time, succour reached him, and he was drawn to land



trembling, his teeth chattering. And Shahpesh praised him, and said, ' This is an apt contrivance for a bath, Khipil, O my builder! well-conceived; one that taketh by surprise; and it shall be thy reward daily when much talking hath fatigued thee.' Then he bade Khipil lead him to the hall of state. And when they were there Shahpesh said, ' For a privilege, and as a mark of my approbation, I give thee permission to sit in the marble chair of yonder throne, even in my presence, O Khipil.' Khipil said, ' Surely, O King, the chair is not yet executed.' And Shahpesh exclaimed, ' I f this be so, thou art but the length of thy measure on the ground, O talkative one! ' Khipil said, ' N ay, 'tis not so, O King of splendours! blind that I am! yonder's indeed the chair.' And Khipil feared the King, and went to the place where the chair should be, and bent his body in a sitting posture, eyeing the King, and made pretence to sit in the chair of Shahpesh, as in conspiracy to amuse his master. Then said Shahpesh, ' For a token that I approve thy execution of the chair, thou shalt be honoured by remaining seated in it up to the hour of noon; but move thou to the right or to the left, showing thy soul insensible of the honour done thee, transfixed thou shalt be with twenty arrows and five. The King then left him with a guard of twenty-five of his body-guard; and they stood around him with bent bows, so that Khipil dared not move from his sitting posture. And the masons and the people crowded to see Khipil sitting on his master's chair, for it became rumoured about. When they beheld him sitting upon nothing, and he trembling to stir for fear of the loosening of the arrows, they laughed so that they rolled upon the floor of the hall, and the echoes of laughter were a thousandfold. Surely the arrows of the guards swayed with the laughter that shook them. Now, when the time had expired for his sitting hi the chair, Shahpesh returned to him, and he was cramped, pitiable to see; and Shahpesh said, Thou hast been exalted above men, O Khipil ! for that thou didst execute for thy master has been found fitting for thee.' Then he bade Khipil lead the way to the noble gardens of dalliance and pleasure that he had planted and contrived. And Khipil went in that state described by the poet,

when we go draggingly,
with remonstrating members,
Knowing a dreadful strength behind,
And a dark fate before.

They came to the gardens, and behold, these were full of weeds and nettles, the fountains dry, no tree to be seen — a desert. And Shahpesh cried, 'This is indeed of admirable design, O Khipil! Feelest thou not the coolness of the fountains? — their refreshing-ness? Truly I am grateful to thee! And these flowers, pluck me now a handful, and tell me of their per-fume.' Khipil plucked a handful of the nettles that were there in the place of flowers, and put his nose to them before Shahpesh, till his nose was



reddened; and desire to rub it waxed in him, and possessed him, and became a passion, so that he could scarce refrain from rubbing it even in the King's presence. And the King encouraged him to sniff and enjoy their fragrance, repeating the poet's words :

Methinks I am a lover and a child,
A little child and happy lover, both!
When by the breath of flowers I am beguiled
From sense of pain, and lulled in odorous sloth.
So I adore them, that no mistress sweet
Seems worthier of the love which they awake:
In innocence and beauty more complete,
Was never maiden cheek in morning lake.
Oh, while I live, surround me with fresh flowers!
Oh, when I die, then bury me in their bowers!

And the King said, 'What sayest thou, O my builder? that is a fair quotation, applicable to thy feelings, one that expresseth them?' Khipil answered, ' 'Tis eloquent, O great King! comprehensiveness would be its portion, but that it alludeth not to the delight of chafing.' Then Shahpesh laughed, and cried, ' Chafe not! it is an ill thing and a hideous! This **nosegay**, O Khipil, it is for thee to present to thy mistress. Truly she will receive thee well after its presentation! I will have it now sent in thy name, with word that thou followest quickly. And for thy nettled nose, surely if the whim seize thee that thou desirest its chafing, to thy neigh-bour is permitted what to thy hand is refused.' The King set a guard upon Khipil to see that his orders were executed, and appointed a time for him to return to the gardens. At the hour indicated Khipil stood before Shahpesh again. He was pale, saddened; his tongue drooped like the tongue of a heavy bell, that when it soundeth giveth forth mournful sounds only: he had also the look of one battered with many beatings. So the King said, 'How of the presentation of the flowers of thy culture, O Khipil?' He answered, 'Surely, O King, she received me with wrath, and I am shamed by her.' And the King said, 'How of my clemency in the matter of the chafing? Khipil answered, 'O King of splendours! I made petition to my neighbours whom I met, accosting them civilly and with imploring, for I ached to chafe, and it was the very raging thirst of desire to chafe that was mine, devouring eagerness for solace of chafing. And they chafed me, O King; yet not in those parts which throbbd for the chafing, but in those which abhorred it.' Then Shahpesh smiled and said, ' 'Tis certain that the magnanimity of monarchs is as the rain that falleth, the sun that shineth: and in this spot it fertilizeth richness; in that encourageth rankness. So art thou but a weed, O Khipil! and my grace is thy chastisement.' Now, the King ceased not persecuting Khipil, under pretence of doing him honour and heaping favours on him. Three days and three nights

was Khipil gasping without water, compelled to drink of the drought of the fountain, as an honour at the hands of the King. And he was seven days and seven nights made to stand with stretched arms, as they were the branches of a tree, in each hand a pomegranate. And Shahpesh brought the people of his court to regard the wondrous pomegranate-shoot planted by Khipil, very wondrous, and a new sort, worthy the gardens of a King. So the wisdom of the King was applauded, and men wotted he knew how to punish offences in coin, by the punish-ment inflicted on Khipil, the builder. Before that time his affairs had languished, and the currents of business instead of flowing had become stagnant pools. It was the fashion to do as did Khipil, and fancy the tongue a constructor rather than a commentator; and there is a doom upon that people and that man which runneth to seed in gabble, as the poet says in his wisdom:

If thou wouldst be famous, and rich in splendid fruits,
Leave to bloom the flower of things, and dig among the roots.
Truly after Khipil' s punishment there were few in the dominions of Shahpesh who sought to win the honours bestowed by him on gabblers and idlers : as again the poet :
When to **loquacious** fools with patience rare
I listen, I have thoughts of Khipil's chair :
His bath, his nosegay, and his fount I see, —
Himself stretch'd out as a pomegranate-tree.
And that I am not Shahpesh I regret,
So to inmesh the babbler in his net.
Well is that wisdom worthy to be sung,
Which raised the Palace of the Wagging Tongue !
And whoso is punished after the fashion of Shahpesh, the Persian, on Khipil, the Builder, is said to be one ' in the Palace of the Wagging Tongue ' to this time.

Theme:

The story is a timeless satire on the foolishness of valuing words over deeds. It serves as a humorous yet sharp warning that mere speech without responsibility and results can lead to disgrace - a lesson as relevant in ancient Persia as it is in the present day and will remain so in the future. The story canters around the character of Khipil, a loquacious builder who uses eloquence and flattery to hide his negligence and laziness in completing the grand palace of Shahpesh, the Persian king. Though his words are impressive, his actions betray a lack of true productivity and commitment. Shahpesh, through irony and mock-honour, punishes Khipil for his pretentious idleness, exposing the danger of mistaking talk for action.

Glossary:

Words

submitted

reciting

anecdotes

wont

dominateth

nosegay

obelisks

loquacious

sire

Meanings

accept or yield to a superior force or to the authority or will of another person

repeating aloud from memory, especially poetry or stories.

a short amusing or interesting story about a real incident or person

one's customary behaviour

an archaic form of "dominates," meaning to have control or command over

a small bunch of flowers, typically one that is sweet-scented a tapering stone pillar, typically having a square or rectangular cross section, set up as a monument or landmark.

tending to talk a great deal; talkative.

(archaic) a respectful form of address for someone of high social status, especially a king

Reading and Critical Thinking

A. Answer the following questions:

1. What is the central message conveyed through the fate of Khipil, and how is it relevant to people who rely more on words than actions?
2. How does Shahpesh use sarcasm and irony in his treatment of Khipil, and what does this reveal about his leadership style?
3. In what ways does Khipil's character embody the traits of a lazy bluffer, and how does the story critique such individuals?
4. What role does poetic quotation play in the story, and how do the verses reinforce the narrative's themes?
5. How is humour used as a tool of criticism in the story, particularly in the scenes involving the chair, the bath, and the garden?
6. How does the setting—an unfinished palace—function symbolically to reflect Khipil's incompetence and the consequences of idle talk?
7. Discuss the style of the story. How does the use of elevated, poetic language and classical storytelling techniques (e.g., fables, satire, embedded poetry) contribute to the story's effectiveness?
8. How do humour, wit, and satire often serve as methods of storytelling to comment on social and political issues?

B. Read the passage below and answer the questions to explore how the characterization of Khipil bring forth the setting of the story and social dynamics.

Passage

Khipil was sitting on a marble slab among the stones and blocks; round him stretched lazily the masons and stonecutters and slaves of burden; and they with the curve of humorous enjoyment on their lips, for he was reciting to them adventures, interspersed with anecdotes and recitations and poetic instances, as was his wont.

Characterization: How does the author describe Khipil's role and behaviour in the passage, and what does his interaction with the masons and stonecutters reveal about his character?

Setting: What is the significance of the river-side setting in the passage, and how does the environment contribute to the overall tone or mood?

Social Dynamics: How do the masons, stonecutters, and slaves of burden react to Khipil's recitations, and what does their response suggest about the social relationships between them?

Break down the stages of plot development in "The Punishment of Khipil" using the prompts and answer the preceding questions.

Exposition:

Identify: What does the river-side setting at the beginning of the story suggest about the initial tone and expectations for the construction of the palace?

Evaluate: How does the initial description of Khipil as a builder and Shahpesh as the king set up the central tension in the story?

Rising Action:

Identify: What does Shahpesh's continuous praise of Khipil, despite the flaws in the palace, suggest about his character and his understanding of power?

Evaluate: How does Khipil's behaviour of pretending to show the completed palace reflect his fear of Shahpesh and his desire to maintain his position?

Climax:

Identify: In what ways does the climax represent the culmination of Khipil's internal conflict between loyalty to the king and fear for his own well-being?

Evaluate: How does the moment when Khipil falls into the gap symbolize his increasing vulnerability under Shahpesh's rule?

Falling Action:

Identify: What is the significance of Khipil's forced performance of absurd tasks (like presenting nettles as flowers) in the falling action?

Evaluation: How does Shahpesh's treatment of Khipil in the falling action further highlight his utmost power?

Resolution:

Identification: What is the significance of Khipil's suffering and the king's continued praise at the story's conclusion?

Evaluation: How does the resolution reveal Shahpesh's philosophy on power, control, and the use of language?

Characters:

Identification: What does Khipil's character reveal about the dangers of deceit and the eventual consequences for those who try to avoid responsibility through lies?

Evaluation: How does Shahpesh's character reveal the connection between power and the need for control over dishonesty and laziness?

C. Read the following excerpts and explore how does the author use.

- a. **contrasting point of view to reveal difference in characters' value, motivation or power**
- b. **effect of this contrast on reader**
- c. **identify any figurative language in the excerpt**

Excerpt 1:

O Khipil, show me my palace where it standeth, for I desire to gratify my sight with its fairness.'Khipil abased himself before Shahpesh and answered, 'Tis even here, O King of the age, where thou delightest the earth with thy foot and the ear of thy slave with sweetness. Surely a site of vantage, one that dominateth earth, air, and water, which is the builder's first and chief requisition for a noble palace, a palace to fill foreign kings and sultans with the distraction of envy; and it is, O Sovereign of the time, a site, this site I have chosen, to occupy the tongues of travellers and awaken the flights of poets!

- a. How do contrasting perspective of Shahpesh and Khipil reflect their different values and priorities?
- b. What effect does this contrast have on the reader's view of Khipil?
- c. Identify figurative language in Khipil's speech. How does it shape his character?

Excerpt 2:

And Khipil feared the King, and went to the place where the chair should be, and bent his body in a sitting posture, eyeing the King, and made pretence to sit in the chair of Shahpesh, as in conspiracy to amuse his master. Then said Shahpesh, ' For a token that I approve thy execution of the chair, thou shalt be honoured by remaining seated in it up to the hour of noon;

- a. How does the contrast between Khipil's submissiveness and Shahpesh's commanding tone reveal their relationship dynamic?

- b. What is the intended impact on the reader when witnessing Khipil “sitting upon nothing” under threat of arrows?
- c. What figurative speech is implied in the phrase “seated in it up to the hour of noon”? How does this exaggeration highlight Shahpesh's mockery?

D. Read the selected excerpts from the text and answer the question below each excerpt focusing how choice of words create certain effects.

Excerpt 1:

For a token that I approve thy execution of the chair, thou shalt be honoured by remaining seated in it up to the hour of noon; but move thou to the right or to the left, showing thy soul insensible of the honour done thee, transfixed thou shalt be with twenty arrows and five.

Q.1: How does the author's use of formal and direct command heighten the tension of the scene?

Excerpt 2:

Then he bade Khipil lead the way to the noble gardens of dalliance and pleasure that he had planted and contrived. And Khipil went in that state described by the poet, when we go draggingly, with remonstrating members
Knowing a dreadful strength behind,
And a dark fate before

Q.2. How do the author's word choices and short clauses build suspense and anticipation in this moment?

Vocabulary and Grammar

A. Mark the right choice of the words in italics in the following sentences:

1. Khipil *abased* himself before the king.

- (a) decorated (b) lowered himself in respect (c) hid himself (d) challenged

2. Succour reached him, and he was drawn to land *trembling*.

- (a) help (b) scolding (c) weight (d) delay

3. I laud the wisdom of Ebn Busrac.

- (a) doubt (b) praise (c) deny (d) mock

4. This is an apt contrivance for a bath, Khipil, O my builder!”

- (a) simplicity (b) clever device (c) decoration (d) misfortune

5. Tis certain that the magnanimity of monarchs is as the rain that *falleth*.

- (a) strictness (b) wealth (c) generosity (d) authority

6. He was pale, saddened; his tongue drooped like the tongue of a heavy bell.

- (a) hung downwards limply (b) spoke loudly
(c) curled (d) broke apart

7. Three days and three nights was Khipil gasping without water?

- (a) shouting (b) sniffing
(c) struggling for breath (d) drinking quickly

8. Before that time his affairs had languished

- (a) weakened and declined (b) prospered
(c) unchanged (d) increased

B. Figures of Speech

Similie – a figure of speech involving the comparison of one thing with another thing of a different kind

“They were like pleased flocks whom the shepherd hath led to a pasture freshened with brooks.”

It compares the workers listening to Khipil with sheep content in a lush pasture.

Metaphor- a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.

“The Palace of the Wagging Tongue”

A metaphor for a place built by idle talk rather than action or skill.

Irony - the expression of one's meaning by using language that normally signifies the opposite, typically for humorous effect.

“Surely she will receive thee well after its presentation!”

It refers to Khipil's stinging bouquet of nettles- ironic because it led to his disgrace.

Symbolism- the use of an object or situation to represent ideas or qualities.

The Palace - symbolises the power and authority

The gap in the terrace – symbolises incomplete project

C. HOMOPHONES are each of two or more words having the same pronunciation but different meanings, origins, or spelling, for example new and knew. Below are pairs of **homophones**

Each pair sounds the same but has different meanings and spellings.

Step 1: Read each pair.

Step 2: Write your own sentence for **each word** in the pair to show you understand the meaning.

Example

bare / bear

bare: She walked on the **bare** floor.

bear: A **bear** was spotted in the woods

1. flour / flower
2. right / write
3. pair / pear

4. to / too / two
5. see / sea
6. principle / principal
7. affect / effect
8. capital / capitol
9. cite / site / sight
10. stationary / stationery

Compound Preposition and Prepositional Phrases

Compound Prepositions

Compound prepositions are prepositions that consist of two or more words working together to express a relationship between elements in a sentence. Examples include "according to," "because of," "in front of," "in spite of," and "on behalf of."

Example Sentences

- The meeting was postponed **because of** the bad weather.
- She stood **in front of** the mirror, adjusting her dress.

Example: At the hands of the King

Explanation: This phrase signifies that the actions (in this case, the so-called honours) were administered by the King himself, emphasizing the source of the action.

Example: Under the pretence of

Explanation: This phrase indicates that Shahpesh's actions were carried out with the false appearance of honoring Khipil, while the true intention was to punish him.

Prepositional Phrases

A prepositional phrase begins with a preposition and ends with a noun or pronoun, known as the object of the preposition. It functions as an adjective or adverb in a sentence, providing additional detail about time, location, direction, or condition.

Example Sentences

- The cat sat **on the windowsill**.
- They traveled **across the country** in a van.

Example: With stretched arms, as they were the branches of a tree.

Explanation: This phrase describes Khipil's physical posture during his punishment, likening his outstretched arms to tree branches, which adds a vivid visual image to the narrative.

Example: Compelled to drink of the drought of the fountain

Explanation: This phrase describes the object of Khipil's compelled action, highlighting the irony of being forced to drink from a dry fountain.

D. Read the following paragraph from the text and mark the compound prepositions and prepositional phrases used in the text.

Now, the King ceased not persecuting Khipil, under pretence of doing him honour and

heaping favours on him. Three days and three nights was Khipil gasping without water, compelled to drink of the drought of the fountain, as an honour at the hands of the King. And he was seven days and seven nights made to stand with stretched arms, as they were the branches of a tree, in each hand a pomegranate. And Shahpesh brought the people of his court to regard the wondrous pomegranate-shoot planted by Khipil, very wondrous, and a new sort, worthy the gardens of a King.

Writing Skills

Book Review

A book review is a written assessment of a book, where the reviewer summarizes the content, analyzes the themes and style, and shares their personal opinion on the book's strengths and weaknesses. The review helps readers decide if the book is worth reading and provides a deeper understanding of its content.

Steps to Write a book Review

1. Read the Book Thoroughly

- Ensure you read the entire book carefully to understand its plot, characters, and themes.

2. Take Notes

- Jot down important points, quotes, and your impressions as you read. Note key elements such as the main characters, setting, and major plot points.

3. Write a Brief Summary

- Provide a concise overview of the book's plot without revealing too many spoilers. Focus on the main story arc and central characters.

4. Analyze Key Elements

- Discuss the book's themes, characters, and setting. Evaluate how well the author develops these elements and how they contribute to the overall story.

5. Evaluate the Writing Style

- Comment on the author's writing style, including their use of language, tone, and narrative technique. Consider how the style affects the readability and engagement of the book.

6. Discuss the Impact

- Reflect on how the book made you feel. Did it leave a lasting impression? Was it thought-provoking, entertaining, or moving?



For the Teacher:

- After writing, students can exchange papers with a peer to identify and discuss the use of compound prepositions and prepositional phrases.

7. Compare to Similar Works

- If relevant, compare the book to other works by the same author or similar books in the genre. This can provide context for your evaluation.

8. Provide a Recommendation

- Offer your overall opinion on the book. Would you recommend it to others? Why or why not?

9. Include a Rating (Optional)

- Some reviews include a rating system (e.g., stars or a numerical score) to summarize your evaluation.

10. Edit and Revise

- Review your draft for clarity, coherence, and accuracy. Ensure your review is free from grammatical errors and effectively communicates your thoughts.

A. Write a review on of the book “Cinderella”.

Free Writing and Proofreading

B. Write multiple paragraphs on a topic of your choice, aiming to express your ideas clearly and creatively. Afterward, proofread and edit your text to address various elements

Once your paragraphs are complete, review and revise your text, focusing on the following aspects:

- **Sentence Structure:** Ensure that your sentences are clear and properly constructed. Look for any run-on sentences, fragments, or awkward phrasing.
- **Subject/Verb Agreement:** Check that the subjects and verbs in your sentences agree in number (singular or plural).
- **Noun/Pronoun Agreement:** Verify that pronouns correctly refer to the nouns they replace and that they agree in number and gender.
- **Reference Words and Transitional Devices:** Make sure that reference words (like “this,” “that”) and transitional phrases (such as “however,” “therefore”) are used effectively to connect ideas and maintain flow.
- **Punctuation and Spelling:** Correct any punctuation errors and spelling mistakes to improve the readability of your text.

Submission

- **Final Draft:** Submit the edited text along with a brief explanation of the changes that made during the proofreading process.



For the Teacher:

- Remind students to carefully review their work for specific errors and to make revisions that improve overall clarity and coherence.
- Consider having students share their work with a peer for additional feedback before submitting their final version.



UNIT

Those Winter Sundays

Robert Hayden

Learning Outcomes:

By the end of this unit, the students will be able to:

- engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade-level topics, texts, and issues.
- summarize complex concepts, processes, or information by paraphrasing them using correct language structure, transitional devices, own words and relevant punctuation marks.
- make inferences to draw conclusions from, e.g.
 - a. contextual information
 - b. writer's viewpoint
 - c. implied information
- demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- interpret figures of speech (e.g., euphemism, oxymoron) in context and analyse their role in the text.
- analyse nuances in the meaning of words with similar denotations.
- use summary skills to write an objective summary of the given text and poems.

Pre-reading:

- What are some of the ways parents show love and care that might go unnoticed?
- How might cultural and familial expectations influence the way family members show or receive appreciation and love?

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labor in the weekday weather made
banked fires blaze. No one ever thanked him.

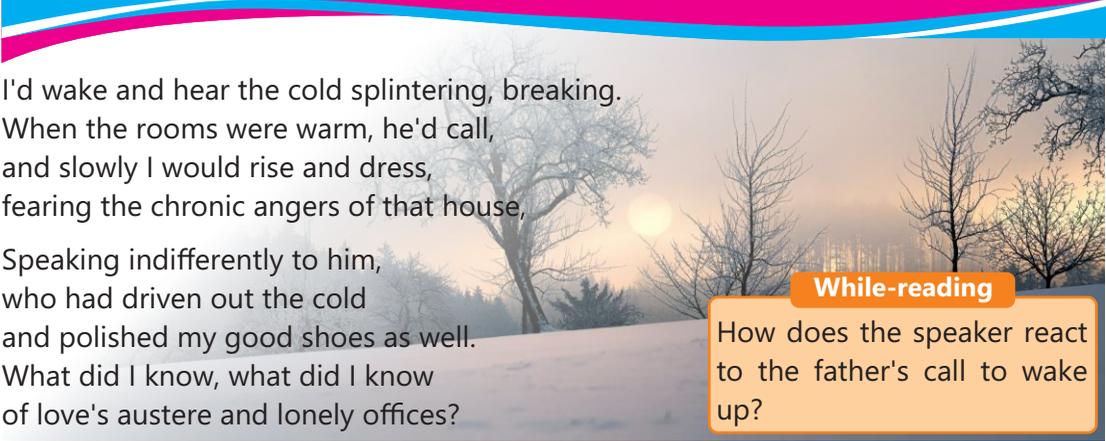
While-reading

What do the "cracked hands that ached" reveal about the father's daily life and the type of work he does?



For the Teacher:

- Encourage the students to take turns reading the poem aloud, focusing on clear pronunciation and proper intonation, while the rest of the class listens attentively.



I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love's austere and lonely offices?

While-reading

How does the speaker react to the father's call to wake up?

About the Author:

Robert Hayden (1913–1980) was an influential American poet and educator known for his powerful, reflective poetry that often-explored African American history and culture. He grew up in Detroit in a difficult family environment, which deeply influenced his work. Hayden's poetry is noted for its depth of emotion, precise language, and ability to convey complex human experiences. He was the first African American to be appointed as the Consultant in Poetry to the Library of Congress, a position now known as the U.S. Poet Laureate.

Theme:

The theme of Robert Hayden's "**Those Winter Sundays**" is the unacknowledged and often taken-for-granted sacrifices made by a parent. The poem reflects on the father's selfless acts of love and hard work, which go unappreciated by his family. It explores the regret and realization of the speaker, who later understands the depth of his father's sacrifices and the quiet, enduring nature of parental love.

Glossary:

Words

cracked	chapped
ached	pained
banked	heaped
blaze	flame
splinter	break into small pieces
chronic	persistent
indifferently	apathetically
austere	severe
lonely	isolated
offices	duties

Meanings

Reading and Critical Thinking

A. Answer the following questions:

1. What does the phrase "blueblack cold" suggest about the time and conditions when the father wakes up?
2. What does the father do to warm the house?
3. What do the words "austere and lonely offices" refer to in the context of the poem?
4. Can love sometimes be misunderstood or unrecognized in certain moments?
5. Why does the speaker refer to "the chronic angers of that house," and what could this suggest?
6. What realization does the speaker have at the end of the poem?
7. In what ways does the poem convey a sense of regret or missed appreciation from the speaker?
8. What lessons about family relationships and appreciation can be drawn from the poem?

B. Read the poem and identify the instances of figurative language, noting the type of each figure of speech used.

"A Garden of Words"

In the garden of my dreams, the flowers bloom like laughter,
Their colors dance with the sunlight, weaving patterns of joy.
The trees stand tall, their branches reaching for the stars,
As if they're whispering secrets to the moon's gentle light.
The breeze hums a lullaby through the leaves, soothing and sweet,
While the night sky blankets the world in a shimmering veil.
Every star is a diamond, sparkling in the dark,
And the silence is a symphony, playing tunes of tranquility.

C. Read the poem and identify both the rhyme scheme and the figures of speech used.

"Morning's Promise"

The sun peeks over hills with golden grace,
Its rays a gentle brush, painting the sky.



For the Teacher:

- Have the students discuss how each figurative device contributes to the imagery and emotional tone of the poem.
- Encourage students to write their own short poem or sentences using at least two types of figurative language.

The flowers stretch their arms to greet its face,
 While birds in chorus lift their songs so high.
 The morning dew is like a sparkling veil,
 Each drop a tiny gem on leaves so green.
 The breeze whispers secrets through the vale,
 A tranquil dance in nature's serene scene.

Vocabulary and Grammar

A. Use a dictionary to find synonyms. Identify the part of speech, and explore the etymology of the following words. Additionally, verify their correct pronunciation using an online source.

- | | | |
|------------|-----------------|--------------------|
| i. lullaby | ii. tranquility | iii. symphony |
| iv. clasp | v. nurture | vi. chaos |
| vii. gush | viii. mitigate | ix. discrimination |

B. Complete the paragraph by filling in the blanks with the appropriate compound prepositions or prepositional phrases from the list. Select the phrase that best fits each blank based on the context.

in front of, on top of, due to, in spite of, next to,
 with regard to, under the bridge, because of,

On a sunny afternoon, the children played _____ the old oak tree, enjoying the warm weather. Despite the loud noise _____ the construction site, they continued their game with enthusiasm. The playground was located _____ the community center, which made it easy for parents to watch their kids.

The kids had been waiting for the new swing set _____ a long time, and finally, it was installed _____ the day before. Their excitement was palpable, _____ the noise from the construction. They spent hours playing and laughing _____ their friends, creating memories that would last a lifetime.

C. Use the provided compound prepositions and prepositional phrases to create your own sentences.

- | | | |
|----------------------|----------------------|-----------------------|
| i. along with | ii. in the middle of | iii. on behalf of |
| iv. near the edge of | v. due to | vi. behind the scenes |



For the Teacher:

- Help the students understand and apply compound prepositions and prepositional phrases effectively in their writing and speech.

vii. at the bottom of
x. by means of

viii. in spite of
xi. out of

ix. with respect to

Paraphrasing is the process of restating someone else's ideas or information in your own words while preserving the original meaning. It involves rephrasing sentences, changing the structure, and using synonyms, but the main idea must remain unchanged. Paraphrasing is an essential skill for summarizing content, avoiding plagiarism, and showing understanding of a text.

Guidelines for Paraphrasing

- **Understand the Text:** Read the original passage thoroughly to grasp its full meaning.
- **Use Your Own Words:** Rewrite the text using different words and phrases while keeping the original meaning intact.
- **Change Sentence Structure:** Reorganize the sentences or change the voice (e.g., from passive to active).
- **Replace Words with Synonyms:** Use synonyms where possible, but ensure they convey the same meaning.
- **Keep the Original Meaning:** Ensure that your paraphrase accurately reflects the original ideas without altering the meaning.
- **Cite the Source:** Always credit the original source, even when paraphrasing.
- **Review and Compare:** Check your paraphrase against the original to ensure accuracy and completeness.

Sample Paraphrasing

The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;
Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,
And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!

Yet knowing how way leads on to way,
I doubted if I should ever come back.
I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Robert Frost

Oral Communication

- A. Work in pairs to discuss and share your ideas about the love and sacrifices of parents.
- B. In groups, discuss and share ideas on how to recognize and appreciate the sacrifices made by parents.

Writing Skills

Paraphrasing

In a forest filled with yellow leaves, the speaker encounters a fork in the path, where two roads diverge. Feeling regretful that he can't travel down both paths at the same time, he stands there for a while, contemplating which one to take. He carefully examines one of the roads as far as he can see, until it curves and disappears into the dense undergrowth.

- A. Paraphrase the given poem.

"A Sindhi Woman"

Barefoot through the bazaar,
And with the same undulant grace
As the cloth blown back from her face,
She glides with a stone jar
High on her head
And not a ripple in her tread.
Watching her cross erect
Stones, garbage, excrement, and crumbs
Of glass in the Karachi slums,
I, with my stoop, reflect:
They stand most straight
Who learn to walk beneath a weight.

Jon Stallworthy

Summary

A **summary** is a brief restatement of the main ideas or key points of a text, capturing its essential message without including all the details. It condenses the original material, providing a clear and concise overview.

Guidelines for Writing a Summary

- **Read the Text Thoroughly:** Understand the main ideas, key points, and overall message of the text.
- **Identify Main Ideas:** Focus on the most important points or arguments presented. Ignore minor details or examples.
- **Use Your Own Words:** Rewrite the main ideas in your own language, avoiding direct quotes unless necessary.
- **Be Concise:** Keep the summary short and to the point, covering only the core content.
- **Maintain the Original Meaning:** Ensure that the summary accurately reflects the original text's meaning without altering the author's intent.
- **Avoid Personal Opinions:** Do not include your own interpretations, opinions, or additional information.
- **Check for Accuracy:** Review the summary to ensure that it accurately represents the original text's main ideas and is free from errors.

Sample Summary

"Break, Break, Break"

Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.
O well for the fisherman's boy
That he shouts with his sister at play!
O well for the sailor lad
That he sings in his boat on the bay!
And the stately ships go on
To their haven under the hill;
But O for the touch of a vanished hand
And the sound of a voice that is still!
Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.

Alfred Tennyson

Summary

In "Break, Break, Break," Tennyson expresses a deep sense of loss and longing through the imagery of the sea breaking against the stones on the seashore. The poet laments that he cannot fully articulate his inner feelings, which are stirred by the sight and sound of the sea. He contrasts the lively, carefree lives of the children, like the fisherman's boy and the sailor lad, with his own grief over a departed loved one. Despite the ongoing action of the sea, he mourns that the gentle grace of the past and the presence of the lost person can never return.

B. Write the summary of the poem "Those Winter Sundays."



For the Teacher:

- Encourage the students to read the poem multiple times to understand its meaning, tone, and key elements.
- Instruct students to compose their summary using their own words.

12

UNIT

Artificial Intelligence



Learning Outcomes:

By the end of this unit, the students will be able to:

- engage in extended discussions and critiques considering other speakers' viewpoints and presenting one's own with clarity.
- read, view and analyse a variety of readings grade-appropriate and high-interest books and texts from print and non-print sources: explanations (e.g., how something works)
- change tense in indirect/direct speech (present, past and perfect tenses, future, modals, time and questions, orders, requests, suggestions and advice) in narrative paragraphs.
- apply editing and proofreading skills to a wide range of texts and contexts.
- use hyphens (hyphenated nouns and adjectives) in words, letter string –ough words.

Pre-reading:

- What is meant by Artificial Intelligence?
- Is AI helpful regarding creative and innovative works?
- How is AI different from the prevalent computer systems and online resources?
- What type of content is expected in this lesson?

1. Artificial Intelligence (AI) has quickly made its way into our everyday lives. It is a simulation of human intelligence (so, artificial). It is a wide-ranging marvellous branch of computer science that aims to build machines capable of performing tasks that typically require human intelligence. AI skills enable machines to understand, learn, reason, and

interact in a human-like manner. It allows machines to match, or even improve upon, the capabilities of the human mind.

2. Artificial Intelligence is a robust tool for solving problems that are beyond the capability of traditional programming methods. The state-of-the-art in AI is characterized by its ability to process vast amounts of data, adapt to new information, and perform tasks with a high degree of accuracy and efficiency. Today, AI is a rapidly advancing field, with numerous applications across different fields. AI-driven automation enhances production efficiency and quality control.

3. Artificial Intelligence stands at the forefront of technological advancement, with the potential to revolutionize countless aspects of human life. AI excels at solving complex problems that involve huge amounts of data and decision-making. The core steps related to AI working include: **inputs, processing, outcomes, adjustments, and assessments.** The data is first collected from different sources in the shape of text, audios, and videos etc. and then sorted by AI systems.

While-reading

What working of AI is tremendously revolutionizing human lives?

4. In the data processing, the input of raw data is transformed into an appropriate format for analysis and further required action. Data processing is a virtually significant part of AI as the quality and structure of the data directly affects the performance and effectiveness of the AI system. The outcomes in an AI system can be anything like predictions, decisions, or actions etc. taken by the AI. Adjustments in AI systems helps improve the accuracy and efficiency of the AI. Adjustments can include modifying the parameters of the model to optimize performance and data refinement. Assessments are the methods used to evaluate the performance and effectiveness of AI systems.

5. AI is making remarkable strides in the field of education. With AI-powered systems, educators can craft tailored lesson plans and assessments that cater to each student's unique learning abilities and needs. This personalized approach ensures students get the most out of their educational programme. It also results in their enhanced engagement and improved performance.

6. Contribution of AI in the field of health is mind-baffling. AI-powered robotic systems assist surgeons in performing complicated and sensitive surgeries with greater precision and control. These systems can reduce the risk of complications. AI systems can identify patterns in radiology scans that might be missed by human eyes. AI can identify patients at risk of heart failure even before symptoms appear. AI-powered systems can analyze medical images, such as MRIs and X-rays to diagnose diseases and abnormalities more efficiently and accurately as compared to human radiologists.

7. AI can analyze data from sensors and other sources to optimize irrigation, and pest control etc. improving crop yields. AI-powered drones and satellite imaging can

monitor crop health, and diagnose early signs of crop diseases. AI-powered weather forecasting systems can provide more correct and localized weather forecasts, which helps farmers make precise decisions about planting, irrigation, and harvesting etc.

While-reading

How are AI-powered drones and satellites contributing to the field of agriculture?

8. AI has led to flagship achievements in the field of engineering. AI-powered robots are taking on complex tasks like assembling machinery, welding, and material handling, all with remarkable precision. Meanwhile, AI-driven cameras are the brains behind self-driving cars, allowing them to read traffic signals and navigate road challenges. On another front, AI-powered chatbots are the ones holding the fort, engaging in human-like conversations, offering customer services, and responding to queries. AI-operated early warning systems are helping communities prepare for disastrous weather events reducing catastrophic effects.

9. One of the major challenges in the future use of AI is perpetuation of existing biases and discrimination if the systems are not controlled and designed scrupulously. AI systems can be vulnerable to cyberattacks, in future with serious consequences. Hackers can misuse these weaknesses to steal data, and manipulate decision-making. AI has the potential to unlock entirely new ways of creativity and innovation due to joint activity of human intelligence with machine-generated insights. This could lead to unimaginable innovations and new possibilities in creative fields. It is quite a misleading notion that AI is about to cause the death of creativity.

While-reading

What impending dangers regarding the use of AI require serious controlling measures?

Glossary:

Words

Meanings

baffle	to confuse somebody completely
excel	to be very good at doing something
forefront	into to an important leading position
robust	of a system strong and not likely to fail or become weak
simulation	the act of pretending that something is real when it is not
marvellous	extremely good
precision	the quality of being accurate
navigate	to find your position
disastrous	very bad or harmful
perpetuation	to make something such as a bad situation, a belief, etc. continue for a long time

Reading and Critical Thinking

A. Answer the following questions:

1. What is the concept of Artificial Intelligence (AI)?
2. State three advantages of AI over human intelligence.
3. How is AI playing virtual role in the field of agriculture?
4. How does AI contribute to education programs?
5. Name the steps involved in the working of AI systems.
6. Some people are of the view that AI is declining innovations. Give three arguments in favour or against this notion.
7. What do the outcomes or products or results of AI depend upon?

Extensive questions

Answer the following questions in 50-100 words:

1. To what limit can AI truly understand and replicate human creativity and innovation?
2. Describe the recent applications of AI in the field of education and engineering.
3. Discuss the recent constructive role of AI in the medical field.
4. Is AI going to play havoc with our lives and cause death of creativity in future? Elaborate your point of view.
5. How will AI reshape the future of work and employment?

Vocabulary and Grammar

A. Read the excerpt of the following poem and give the meaning of the underlined words or phrases as given in the dictionary as well as inferred meaning in the context.

On Receipt Of My Mother's Picture

Oh that those lips had language! Life has pass'd
With me but roughly since I heard thee last.
Those lips are thine—thy own sweet smiles I see,



For the Teacher:

- Help the students understand working of AI systems from data input and make decisions accordingly with the help of some chart/module/YouTube clip.
- Highlight the significance of AI for promoting their education. Suggest to them online resources, and articles for learning more about AI.
- Demonstrate some documentary on AI.

The same that oft in childhood solaced me;
Voice only fails, else, how distinct they say,
"Grieve not, my child, chase all thy fears away!"
The meek intelligence of those dear eyes
(Blest be the art that can immortalize,
The art that baffles time's tyrannic claim
To quench it) here shines on me still the same.
Faithful remembrancer of one so dear,
Oh welcome guest, though unexpected, here!
Who bidd'st me honour with an artless song,
Affectionate, a mother lost so long,
I will obey, not willingly alone,
But gladly, as the precept were her own;
And, while that face renews my filial grief,

William Cowper

B. Recite the excerpt of the poem aloud and pronounce the words or phrases as given in dictionary. Also identify the kind of part of speech of these words or their etymology (if given).

C. Give three synonyms and antonyms of the following words. Also use these words in sentences of your own.

Robust, marvellous, precision, precept, affectionate, tyrannic, scrupulously

D. Change the narration of the following sentences.

1. He said, "I am too weak to work now".
2. Another passenger came in and said, "Is this seat taken?"
3. The teacher said to Asif, "Have you completed your task?"
4. The student said, "We were reading short stories."
5. She said, "Why are you so gloomy?"
6. I said to him, "When do you go for morning walk?"
7. The principal said to the professors, "Let us focus on the character-building of the students."
8. The police officer said to the constable, "Always wear neat and clean uniform".
9. I said to my friend, "May I use your second pen today?"
10. A handicapped person said to me, "Please help me cross the busy road."

E. Change the following text into indirect speech.

Fatima mentioned that urban life was fast-paced and filled with opportunities. She observed that cities offer better job prospects and access to different better facilities like

healthcare, education, and entertainment. However, she also remarked that urban areas were often crowded, polluted in many ways and noisy, which could be overwhelming. Sakina, on the other hand, pointed out that rural life was more calm and closer to nature. She acknowledged that while rural areas might lack some modern facilities, they offered a healthier environment and a stronger connection to nature.

F. Recall your previous knowledge about the phrases, clauses, sentences, transitional devices and use of punctuation marks.



ACTIVITY

1. Construct complex sentences in the following cases:

- a. Although my cousin invited me to birthday party, I do not want to go.
- b. He studied hard for the examination. He passed with flying colours.
- c. The bridge on canal was completed on time. It was under budget limit.
- d. I was tired. I finished the assignment.
- e. The company progressed rapidly. It hired more employees.
- f. There is hustle and bustle in the city. The countryside is peaceful and calm.
- g. Our college cricket team played well. We won the championship.
- h. Our English teacher has full command on the subject. He is a great mentor.

2. Construct 20 complex sentences and three coherent, unified, logically ordered three paragraphs on any topic (narrative/descriptive/persuasive texts) using the main and subordinate clauses with appropriate transitional devices and correct punctuation.

RECALL

A complex sentence is made up of one main clause and at least subordinate clause.



For the Teacher:

- Help the students recall and understand the rules applying to change of narration in different shades.
- Help the students recapitulate the types of sentences based on structure and function with ample examples.
- Guide the students use different types of transitional devices in sentences and paragraphs recalling there previous knowledge.

Oral Communication

- A. Work in three groups. Each group will express arguments in favour of using AI. You can use the following expressions:**

There is no doubt that AI is _____
I am of the opinion that AI _____
I absolutely agree with _____
It is a fact that cannot be denied that _____
Of course, AI is _____
I am compelled to state that AI _____
It is evident that _____
There is no doubt that _____

- B. Discuss the applications of AI in the daily life.**
C. Tell about the way AI has helped you during your studies at this college.
D. Explain your point of view about the challenges expected in the future.

Writing Skills

Hyphenated nouns and hyphenated adjectives

- A. Recapitulate the concept of using hyphenated nouns and hyphenated adjectives. For instant recalling, two examples are given here. Make as many as hyphenated nouns and hyphenated adjectives with the following list and use these in your own sentences:**

pro, pre, anti, self, co, semi, super, trans,

Examples:

1. Self-reliant (adjective)
Being self-reliant is an honour for us as we face life's challenges confidently and independently.
2. Pre-planning (noun)
Overall pre-planning for any project ensures its success.

- B. Write 15 words ending in letter string "ough" and use in your own sentences. An example is given here for instant recalling the previous knowledge.**

The strong storm blew the leaves off the bough



ACTIVITY

- Create a short story using 10 different words ending in "ough".
- Write 3-4 paragraphs (free writing) on each of the given topics and on what you extract/infer from the picture given below. Proofread and edit the texts.

Note: You are supposed to write multiple paragraphs of following types:

- Narrative Paragraph
- Expository Paragraph
- Descriptive Paragraph
- Persuasive/ Argumentative Paragraph
- Cause and Effect Paragraph
- Comparison and Contrast Paragraph

- **Topics**

- Electronic media



BRAINSTORMING



For the Teacher:

- Help the students understand the skill of free writing for fluency, creativity, brainstorming or please etc. Inculcate the rules of proofreading and editing the texts for errors giving diverse examples of sentences and paragraphs.
- Help the students recall and understand the concept of writing multiple paragraphs (free writing) on above-cited topics.

13

UNIT

The World is Too Much with Us

William Wordsworth (1770-1850)



Learning Outcomes:

By the end of this unit, the students will be able to:

- demonstrate attentive listening skills while working in groups and taking turns to speak with standard pronunciation and intonation.
- cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as give inferences drawn from the text.
- identify and use compound prepositions and prepositional phrases in writing.
- use paraphrasing skills to paraphrase a poem.

Pre-reading:

- Guess what the poem is about from its title.
- Can you briefly explain the figures of speech learnt in the earlier grades? What are their functions?
- What do you know about English literature and poetry?

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;—
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;

While-reading

Analyze the line:

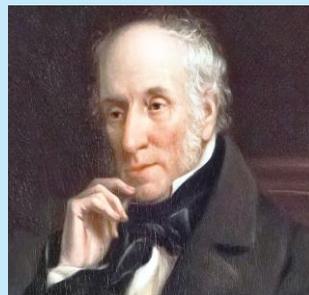
This Sea that bares her bosom to the moon

For this, for everything, we are out of tune;
 It moves us not. Great God! I'd rather be
 A Pagan suckled in a creed outworn;
 So might I, standing on this pleasant lea,
 Have glimpses that would make me less forlorn;
 Have sight of Proteus rising from the sea;
 Or hear old Triton blow his wreathèd horn.

While-reading
 How does the poem justify its title?

About the poet:

William Wordsworth was an English poet and hailed from England. His period of life is from April 7, 1770 to April 23, 1850. In 1843, he became the Poet Laureate upon the insistence of the then Prime Minister, Robert Peel. He is best known for his "Lyrical Ballads". He is one of the founders of Romanticism in English poetry. His poetry is celebrated for its profound connection with nature. His poetry continues to resonate with readers today, offering a timeless exploration of the human experience and relationship with the natural world.



Glossary:

Words

Meanings

sordid	immoral or dishonest
boon	something that is very helpful and makes life easier for you, blessing
howl	of the wind to blow hard and make a long loud noise
pagan	a person who holds religious beliefs that are not part of any of the world's main religions
creed	a set of principles or religious beliefs
forlorn	of a person appearing lonely and unhappy

Reading and Critical Thinking

Critical Reading

- It is the process of reading texts with the purpose of understanding them fully.
- Critical reading goes beyond just understanding the text. It requires analyzing and assessing the text's strengths, weaknesses, and implications.
- A critical reader can gain a deeper understanding of the text and form an established/opinion about its content.

A. Answer the following questions:

1. How does the use of imagery contribute to the poem's overall impact?
2. Analyze the speaker's perspective in the poem.
3. How does the poet evoke a sense of nostalgia? Give the relevant lines.
4. How do you interpret the following lines?
"For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn."
5. Why has Wordsworth used exclamations and strong adjectives in the poem?
6. Name the kinds of figures of speech used in this poem.
7. What is the central idea in this poem?

Critical Thinking

Critical thinking is the practice of thinking and evaluating things according to some relevant criterion, considering significant alternatives.

Extensive Questions

1. Give the summary of this poem.
2. What is the significance of Wordsworth's references to Greek mythology, such as Proteus and Triton?
3. How does Wordsworth's choice of language enhance the poem's critique of modern society?
4. What thought is expressed by the poet in the following lines?
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
5. Discuss Wordsworth as a poet of nature.

B. Read the following poem carefully and give its summary and central idea in your own words.

The Hollow Men

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless





As wind in dry grass
Or rats' feet over broken glass
In our dry cellar.
Shape without form, shade without colour,
Paralysed force, gesture without motion;
Those who have crossed
With direct eyes, to death's other Kingdom
Remember us if at all-not as lost
Violent souls, but only
As the hollow men
The stuffed men.

Thomas Stearns Eliot

- C. Read the poem, "The Hollow Men". Explain the effect created by the words and the phrases given below.**

The hollow men, the stuffed men, headpiece filled with straw, dried voices as wind in dry grass, and gesture without motion.

- D. Comment on the writer's view point (implied meaning) of the words and phrases given in D part.**
- E. Identify figurative language used in the poems given in the lesson as well as in exercise. Quote the supporting lines.**
- F. Watch the recorded, "The Necklace" (short story), any two-act play, a novel and a poem "In the Street of the Fruit Stalls" by John Stallworthy or any other arranged by your teacher. Analyze and evaluate these. (speaker's and characters' language, related elements, tone, mood, style, etc.)**

Vocabulary and Grammar

- A. Give the meaning of following words. Give their three synonyms and use in your own sentences.**
sordid, bosom, boon, outworn, creed, wreathed, suckle.
- B. Pattern of word changes.**



ACTIVITY

- Change the following verbs for different meanings or as noun and adjective: emphasise, digest, create, compensate, describe, activate, classify, vary, communicate

C. Fill in the blanks choosing the correct phrasal verb given in bracket against each sentence.

1. I have _____ the doctor for my ailing father. (called on, called for)
2. He has _____ Asad. (broken with, broken out)
3. I have now _____ my problems. (got at, got over)
4. You should _____ with your work with zeal and zest. (carry out, carry on)
5. Ali _____ his father. (take away, take after)
6. After liver operation, my mother has considerably _____. (run out, run down)

D. 1. Write 30 idiomatic expressions from the dictionary of idioms with their meaning (download on internet or take it from college library)

- 2. Read the Dictionary of English Grammar/ glossary. Find the precise meaning of the terms used in your class book and write their meaning in your notebook.**

E. Punctuate the following lines.

Smoking is injurious for health Because numerous health problems including lung cancer heart disease and respiratory ailments have to be faced by smokers nicotine an addictive substance in cigarettes makes quitting difficult it is important to raise awareness about the hazards of smoking

Oral Communication

- A. Recite the poem aloud with standard pronunciation and intonation.
- B. Recite the poem as a song.
- C. Divide the class into three groups. Teacher will recite the poem stanza-wise. The students of each group will ask different questions related to the recited stanza.
- D. Each group will speak in the class regarding the summary, and theme of this poem as well as speak about the impression the students get from this poem.
- E. Each group will analyze the feeling of the poet in the first eight lines.
- F. Two groups will discuss the positive impacts and one group will discuss the negative impacts of Industrial Revolution on mankind.

Writing Skills

- A. Recapitulate the summary and paraphrasing skills. Write the summary of each of the following as well as paraphrase the following poems or do as directed.

1. God's Attributes

God calls Himself 'Seeing' to the end that
His eye may scare you from sinning.
God calls Himself 'Hearing' to the end that
You may close your lips against foul discourse.
God calls Himself 'Knowing' to the end that
You may be afraid of Him to plot an evil.
These are not mere accidental names of God
As a negro may be called camphor;
So are these names derived from God's attributes,
And not mere vain titles of the First Cause.

(Translated by Dr. Nicholson)

A subordinate clause should not be punctuated as if it follows the principal clause.

Example: I could not go to school for two days. Because the path to school was flooded due to torrential rains (incorrect)

I could not go to school for two days because the path to school was flooded due to torrential rains (correct)

B. Summarize the text

ISLAMABAD - The Chief Traffic Officer (CPO) Safe City has issued show cause notices to officers and officials for inadequate arrangements, negligence, and carelessness in official duty, a Public Relations Officer said on Tuesday. He said that the Chief Traffic Officer (CTO) Islamabad has been directed to take legal action against illegal parking, double parking, and encroachment on pedestrian walkways outside commercial centers and shopping plazas. Furthermore, he has been instructed to further improve the smooth flow of traffic, control accidents and provide the maximum possible travel facilities to citizens and take strict legal action against the drivers who violate traffic laws. He has also emphasized that law enforcement agencies should be swift against violators of traffic laws, including those riding motorcycles without helmets, driving recklessly, not wearing seat belts, using mobile phones, disregarding traffic signals, and other



For the Teacher:

- Provide different poems to the students with diverse themes like value of bravery and beauty of nature etc. (as given in the NCP 2023). Help the students to scan the texts and give the core idea in each poem.
- Explain paraphrasing to the students. Brief them about the good paraphrasing. Paraphrase the first six lines as a sample and ask the students to paraphrase the remaining lines orally in the class after their recitation.

traffic violations.

C. Summarize and give the theme of short stories, “Butterflies” by Roger Dean Kiser. “A Mild Attack of Locusts” by Doris Lessing and “Clearing in the Sky” by Jesse Stuart Download from the internet or find in your college library.

D. Summarize

Email: From a father to daughter

Subject: Wise and smart use of smartphone

My dearest daughter,

Assalam-o-Alaikum. I hope this email will find you safe and sound. Surely, you will be engrossed in your studies. Both you and I are aware of this fact that smartphones are remarkably helpful for the students in multidimensional ways. However, it is pertinent to suggest that this device should be judiciously used. Using it otherwise will be unethical. No doubts, smartphones are indispensable tools for academic research and learning, its excessive indulgence in entertainment programs can thwart your focus on studies. Remember, your primary goal is to excel in your studies. Let the smartphone be a supplementary tool for a positive limited entertainment programs.

The whole family trusts in you. We all are happy by the Grace of ALLAH (سُبْحَانَہُ وَتَعَالَى).
Allah Hafiz



For the Teacher:

Help the students recap the summary and paraphrase skills. Suggest to them short stories, poems of reputed poets, sonnets, two-act plays, novelettes, fables and novels (not inconsistent with the Pakistani social culture/ adapted ones) to summarize and paraphrase the poems.

14

UNIT

The End of the Beginning

Learning Outcomes:

By the end of this unit, the students will be able to:

- establish characters, roles and apply dramatic techniques like plot development, closure with confidence, especially in two to three-act play.
- use pre-reading and while-reading strategies to analyse and explore different layers of meaning within texts including biases and opinions.
- read and use inference and deduction to recognise implicit meaning (e.g. look for supporting details within a text/paragraph) using prior knowledge and contextual cues effectively.
- link new facts, terms, and concepts with prior knowledge.
- choose words and phrases for effect.
- comment on implied meaning, e.g. writer's viewpoint, relationships between characters etc.
- read, view and analyse a variety of readings grade-appropriate and high-interest books and texts from print and non-print sources: drama (play script)
- write a dialogue between multiple people, giving narration/background in brackets, using conventions of the director's notes. use vocabulary, tone and style appropriate to the context and relationship between the addresser and addressee.

Pre-reading:

- What do you think are the challenges of a married life when it comes to sharing responsibilities? Can conflicts arise over unequal roles?
- What comes to your mind when you hear the phrase "the end of the beginning"? What could it symbolize in a story or play?
- Based on the title *The End of the Beginning*, what do you think the play might be about? How does the title suggest a sense of irony or humor?
- Do you think society today still underestimates certain types of work (e.g., housework vs. manual labor)? Why or why not?
- Have you ever tried doing someone else's job or chores and found it harder than expected? What happened?

Characters in the play

Darry Berrill: About fifty-five; stocky, obstinate, with a pretty big belly. He is completely bald, except for a tuft of grey hair just above the forehead

Barry Berrill: Darry's neighbour. Same age as Darry. Thin, easy-going, bit moustache, and is very near-sighted.

Lizzie Berrill: Darry's wife. About forty-five. A good woman about the house, but that's about all.

Scene

A big, comfortable kitchen. Steep stairs, almost like a ladder, leading to upper room, top right. Huge fireplace, right. Some chairs, one heavy, with rubbered castors. Small settee, and table. Chest of drawers, lift, on top of which stands a gramophone. Door back, and to left of door a window. To right of door, a dresser, on which is, as well as delf, a large clock of the alarm type. To right of dresser, on a nail, hangs a whip; to the left of dresser hangs a mandolin. On table, a quantity of unwashed delf. To right of fireplace, a lumber room. The room, at night, is lighted by an electric bulb, hanging from centre of ceiling. It is a fine early autumn evening, with the sun low in the heavens. On wall, back, large red card on which "Do It Now" is written in white letters. A sink under the window.

Darry: [at door of room above. He is shaving, and his chin is covered with lather]. This shaving water's dead cold, woman. D'ye hear me? This shaving water's dead cold.

Lizzie: [busy about the room - quietly]. Come down and heat it, then.

Darry: [scornfully]. Too much to do, I suppose. I'd do all that has to be done here, three times over, 'n when all was finished, I'd be sighing for something to do.

Lizzie: If you had half of what I have to do here, at the end of the evening you'd be picked up dead out of the debris.

Darry: I would?

Lizzie: You would.

Darry: Sure ?

Lizzie: Certain.

Darry: If I only had half to do?

Lizzie: Or less.

Darry: I'd be picked up out of the debris ?

Lizzie: Out of the middle of it.

Darry: Dead?

Lizzie: As a mackerel.

Darry: [fiercely]. I'm always challenging you to change places for a few hours, but you won't do it. I'd show you what a sinecure of a job you had here, while I'm sweating out in the fields.



Lizzie: Go out 'n finish the mowing of the meadow. It'll take you only half an hour or so, 'n there's plenty of light in the sky still.

Darry: [who has been shaving himself during this argument]. The meadow 'll do to be done to-morrow. Why don't you let me do what's to be done in the house, an' you go 'n mow the meadow? Why don't you do that? 'don't you do that? 'you do that? Agony to look at you ; agony to listen to you ; agony, agony to be anywhere near you.

Lizzie: I'd just like to see you doing what's to be done about the house - I'd just like to see you.

Darry: What is there to be done about the house - will you tell us that?

Lizzie: There's the pig 'n the heifer 'n the hens to be fed 'n tended. There's ironing, cooking, washing, 'n sewing to be done.

Darry: Sewing! An' only a button back 'n front of me so that it's next thing to a miracle that my trousers are kept from starting the neighbours talking.

Lizzie: If you say much more, I'll go 'n mow the meadow, 'n leave you to see what you can make of the house-work.

Darry: [angrily]. Buzz off, buzz off, then, an' I'll show you how the work of a house is done. Done quietly: done with speed, 'n without a whisper of fuss in its doing. Buzz off, if you want to, 'n I'll show you 'n all your sex how the work of a house is done ! [Lizzie violently pulls off a jazz-coloured overall she is wearing, and flings it on the floor].

Lizzie: [furiously]. Put that on you, 'n do what remains to be done about the house, while I go an' mow the meadow. Get into it, 'n show the world an' your poor wife the wonders you can do when you're under a woman's overall.

Darry: [a little frightened]. Oh, I'll manage all right.

Lizzie: An' don't you let that Alice Lanigan in here while I'm away either, d'ye hear?

Darry: What Alice Lanigan ?

Lizzie: [in a temper]. What Alice Lanigan! The Alice Lanigan I caught you chattering to yesterday, when you should have been mowing the meadow. The Alice Lanigan that's setting you on to nag at me about the little I have to do in the house. The Alice Lanigan that's goading you into the idea that if you were a little slimmer round the belly, you'd be shevaleer, an's getting you to do physical jerks. The Alice Lanigan that's on the margin of ty, 'n assembles her self together as if she was a girl in her teens, jutting out her bust when she's coming in, 'n jutting out her behind when she's going out, like the Lady of Shalott, to catch the men - that's the Alice Lanigan I mean.

Darry. I don't be thinking of Alice Lanigan.

Lizzjt. I've seen you, when you thought I slumbered 'n slept, naked, with nothing at all

on you, doing your physical jerks in front of the looking-glass, 'n that, too, when the lessons of a Mission were still hot in your heart - an' all for Alice Lanigan. Maybe you don't know that she has a kid who has never had a pat on the head from a father.

Darry. You buzz off now, 'n I'll show how the work of house is done.

LizzJe [while she is putting a broad-brimmed hat on her head, pulling a pair of old gloves over her bands, and taking down a whip hanging from nail in the wall]. I'm telling you it's a dangerous thing to shake hands with Alice Lanigan, even with a priest giving the introduction. The day'll come soon when you'll know she's making mechanical toys of you 'n that other old fool, Barry Derrill, who's so near-sighted that he can't see the sky, unless the moon's shining in it!

Darry. Cheerio.

LizzJe [at the door]. I'm going now, 'n we'll see how you do the work of the house.

Darry. Hail 'n farewell to you. An' mind you, this'll be only the beginning of things.

LizzJe. God grant that it won't be the end, an' that when I come back, I'll at least find the four walls standing.

[She goes out. Darry strolls to the door, and watches her going down the road.

Darry [scornfully to himself]. Mow the meadow I will, let her see her folly out.

[As he shuts the door, the clock in the distant Town Hall strikes eight. Darry returns, glances at the clock on the dresser, notices that it has stopped, takes it up, puts his ear against it, starts it, begins to wind it, finds it difficult to turn, puts added strength into the turning, and a whirring rattle, like a strong spring breaking, comes from the inside of the clock. He hastily replaces the clock on the dresser. After a few seconds' thought, he starts it up again, removes the back, and part of a big, broken spring darts out, which he hurriedly crams in again, and puts the clock back on the dresser.

Darry. Lizzie again!

He catches sight of the gramophone, looks at it, thinks for a second, goes over to the chest of drawers, takes some records from behind it, and fixes one on the disc of the gramophone. He takes off his waistcoat, loosens his braces, stands stiff, strokes his thighs, pats his belly, and tries to push it back a little. He starts the gramophone going, runs to the centre of the room, and lies down on the broad of his back. The gramophone begins to give directions for physical exercises, to which Darry listens and, awkwardly, clumsily, and puffingly, tries to follow the movements detailed in the words spoken by the gramophone when the music commences.

Gramophone. Lie on back; hands behind the head; feet together - are you ready?

Bend the right knee;

draw it into the waistline, towards the chest - commence!



[Darry is too slow, or the gramophone is too quick, for he can't keep up with the time of the music. When he finds that he is behind the time of the music, Darry increases his speed by partial performance of the movements, and so gets into touch with the time, but presently, blowing and panting, he is out of time again by a beat or two. He climbs stiffly on to his feet, goes over to gramophone, and puts the indicator to "Slow".

Darry. Phuh. Too quick, too damn quick altogether.

[He starts the gramophone going, runs to the centre of the room, and again lies down on the broad of his back.

When the music begins he goes through the movements as before; but the music is playing so slowly now that he finds it impossible to go slowly enough to keep to the time

of the tune. When he finds himself in front of a beat,

he stops and puffs and waits for the beat to catch up with him before he moves.

As he is going through these movements, the door opens, and Barry Der-rill comes into the room. He has a mandolin under his arm, and is wearing wide-rimmed, thick-lensed spectacles.

Barry [briskly]. Come 'n kiss me sweet 'n twenty what the hell are you trying to do?

Darry. Can't you see what I'm trying to do? Take off your spectacles 'n get a closer look. Keeping myself fit 'n flexible - that's what I'm trying to do.

Barry. The rhythm's too slow, man; tense your muscles; you're not tuned into the movements properly, man.

Darry. The indicator must have shifted. Slip over 'n put it to the point marked medium, 'n then get down here 'n give us a hand.

Barry. What about the prologue of playing the song we're to sing at the Town Hall concert?

Darry. Get down 'n have five minutes of this, first; we'll both sing the better for it,

Barry [dubiously]. Never done it to music, 'n I wouldn't be able to keep in touch with the - with the measure,

Darry. The music makes it easier, man. Keep your eye on me, 'n move when I move.

[Barry reluctantly takes off his coat and waistcoat, goes over to the gramophone, puts his nose against the instrument, and puts the indicator to "Fast".

Darry. To do this thing properly you'd want to be wearing shorts. Right; now keep in touch with the rhythm, or you'll mar everything. Start her off, and stretch yourself down.



[Barry starts the gramophone, runs over and lies down opposite to Darry, so that the soles of their feet are only a few inches apart.

Gramophone [very rapidly]. Lie on back; hands behind the head; feet together - are you ready? Bend the right knee; draw it into the waistline towards the chest; breathe out - commence!

[The tempo of the two forces them to do the exercises in a frantic way, till it dawns on Darry, who is nearly exhausted, that there's something wrong. He stops while Barry goes on manfully.

Darry [scornfully]. Eh, eh, there, wait a minute, wait a minute, man. Don't you see anything wrong?

Barry [stopping]. No: what's wrong?

Darry [testily]. Aw, what's wrong? We're congesting ourselves with speed; that's what's wrong. You must have jammed the indicator hard to Fast. [He gets up, goes to the gramophone, and puts it right.] We're entertaining ourselves, and not trying to say the Rosary.

[He comes back and stretches himself again on the floor. The music begins and the two men commence the exercises. After a few moments, Darry slows down a little, misses several beats, and tries to blame Barry.

Darry [excitedly keeping up the movements, but out of time, as he talks]. Try to keep the proper rhythm up, man. [He hums the tune of "Coming thro' the Rye".] Dad th' didee dah th' diddy dah th' diddy dee - that way,

man. Dah th' diddy dah th' diddy [rapidly]. Keep your eye on me. Dah th' diddy dee.

[After a few moments Darry is out of time and breathless;

he stops and sits up to complain, but he really wants to get a rest.

Darry [with aggravated patience]. Barry, you're spoiling the whole thing by getting out of time. Don't let your arms and legs go limber, tense your muscles. Three beats to the bar, see? Now!

[They start again; Darry is soon behind time, blowing and puffing out of him. Barry keeps to the beat of the tune splendidly.

Darry [angrily]. You're going too damn quick altogether, now, man!

Barry. No I'm not - I'm there to the tick every time.

Darry [violently]. There to the tick - how is it you're not in the line with me, then, if you're there to the tick? I don't know whether you're in front of me or behind me. Are you too stiff or what?

Barry. I'm there to the second every time. It's you that's missing a beat in the bar.

Darry [indignantly, stopping to talk, while Barry goes on - I'm missing it because I'm trying to foster you into the right balance and rhythm of the movements. That's why I'm missing it. [Loudly] An' I'm wastin' me time!

Barry [sharply]. I'm doin' me best, amn't I?

Darry [more sharply still]. Your best's a hell of a way behind what's wanted. It's pitiful 'n painful to be watchin' you, man. [He stands up and looks at Barry, who keeps going.] Eh, eh, you'll do yourself an injury, Barry. Get up 'n we'll do the song. [As Barry goes on] Oh, get up 'n we'll do the song.

[Barry gets up reluctantly, and Darry goes over and stops the gramophone.

Barry. I was dcin' it well enough, if you'd let me alone.

Darry [scornfully]. Yes; like the Londonderry Air play'd in march time.

[They get their mandolins and stand side by side at the back.

Darry. Now we walk in a semicircle down to the front, 'n bow, you remember? Ready?

Barry. Yep.

Darry. Go!

[They both step off to the right, take Jew steps, and then they halt.

Barry. Something wrong; we don't go round the same way, do we?

Darry [testily]. Of course there's something wrong; of course we don't go round the same way. Can't you try to remember, Barry'? You're to go to the left, to the left.

Barry. I remember distinctly I was o go to the right.

Darry [irritably]. Oh, don't be such an egotist, Barry. Now think for a minute. [A pause.] Now make up your mind - d' ye want to go to the left or the right '?

Barry [testily]. Oh, left, right - any way.

Darry. Left, then. Go.

[They march round, one to the right, the other to the left, meet in the front, and bow.

Darry. You start, Barry, my boy.

Barry [singing].

One summer eve a handsome man met a handsome maiden strolling,

Darry.

Down where the bees were hummin' an' the wild flowers gaily growing ;

Barry.

Said she, We'll sit down here a while, all selfish thoughts controlling,

Darry.

Down where the bees are hummin' an' the wild flowers gaily growing :

Barry.

Said she, We'll meditate on things, things high 'n edifying,

How all things live 'n have their day 'n end their day

by dying.



He put his hand on her white breast an' murmur'd,
Life is trying, Darry.

Down where the bees are hummin' an' the wild flowers gaily growing.
Barry.

The moon glanc'd down 'n wonder'd what the pair of them were doing,
Darry.

Down where the bees were hummin' an' the wild flowers gaily growing ;
Barry.

Then th' moon murmur'd, I feel hot, 'n fear a storm is brewing,
Darry.

Down where the bees are hummin' an' the wild flowers gaily growing.
Barry.

She talk'd so well of things so high, he started to reward her,
The moon ran in behind a cloud, for there was none to guard her.
I'll take that off, she said, you'd rujn the lace that's round the border,
Darry.

Down where the bees are hummin' an' the wild flowers gaily growing.
Barry.

White-featur' d 'n thin goodie-goodies rush around excited,
Darry.

Down where the bees are hummin' an' the wild
flowers gaily growing ;
Barry.

Proclaiming that the dignity of living has been blighted,
Darry.

Down where the bees are hummin' an the wild flowers gaily growing.
Barry.

But when the light is soft 'n dim, discovery disarming. The modest moon behind the
clouds, young maidens,

coy 'n charming,

Still cuddle men who cuddle them, 'n carry on alarming,
Darry.

Down where the bees are hummin' an' the wild flowers gaily growing.
[When the song bas ended, Darry cocks his ear and listens.

Barry. Shall we try it once more?

Darry. Shush, shut up, can't you?

[Darry goes ove-r to the Joor, opens it, and listens intently. There is beard the rattling
whirr caused by the steady and regular movement of a mowing machine. The distant



Town Hall clock strikes nine.

Darry [bastiry putting the mandolin away]. I forgot. I'll have to get going.

Barry. Get going at what ?

Darry. House-work. [He begins to get into the overall lift off by Liz<!e.] I dared her, an' she left me to do the work of the house while she was mowing the meadow. If it isn't done when she comes back, then sweet good bye to the status I had in the home. [He finds it difficult

to get the overall on.] Dih dih dih, where's the back 'n where's the front, 'n which is which is the bottom 'n which is the top?

Barry. Take it quietly, take it quietly, Darry.

Darry [rmnifulry]. Take it quietly? An' the time galloping by? I can't stand up on ll chair 'n say to the sun, stand thou still there, over the meadow th' missus is mowing, can I ?

Barry. I know damn well you can't, but you're not going to expedite matters by rushing around in a hurry.

Darry [be bas struggled into the overall]. Expedite matters ! It doesn't seem to strike you that when you do things quickly, things are quickly done. Expedite matters ! I suppose loitering to look at you lying on the broad of your back, jiggling your legs about, was one way of expediting matters ; an' listening to you plucking curious sounds out of a mandolin, an' singing a ques tionable song, was another way of expediting matters ?

Barry. You pioneered me into doing two of them your- self. .

Darry [bury with the pot on the fire]. I pioneered you into doing them! Barry Derrill, there's such a thing in the world as ... libel. You came strutting in with a mandolin under your arm, didn't you ?

Barry. I did, but--

Darry. An' you _sang your song.

Barry. Yes, but--

Darry. When you waltz'd in, I was doing callisthenics, wasn't I 1

Barry, I know you were ; but all the same--

Darry. An' you flung yourself down on the floor, and got yourself into a tangle trying to do them too, didn't you?

Barry. Hold on ■ second--

Darry. Now, I can't carry the conversation into a debate, for I have to get going. So if you can't give hand, go, 'n let me do the things that have to be done, in an ordetly 'n quiet way.

Barry. 'Course I'll give a hand - only waiting to be asked.

Darry [looking at the clock, suddenly]. Is the clock stopped ?

Barry [taking up clock and putting it close to his ear]. There's no ticking, 'n it's hours slow.

Darry. Lizzie again ! Forgot to wind it. Give the key a _few turns, Barry, an' put the hands on to half-past nine.

[Barry starts to wind the clock. Darry goes over to table, gets a basin of water, begins to wash the delj, bumming to himself the air of the song, " Down where the bees art bumming ". Barry winds and winds away, but no sign is given of a tightening of the spring inside.

Ht looks puzz_]ed, winds again, and is about to silently put the clock back where he found it, when Darry turns and looks at him questioningly.

Darry. You've broken the damn thing, have you?

Barry. I didn't touch it.

Darry. Didn't touch it? Amn't I after looking at you twisting an' tearing at it for nearly an hour ? [Ht

comts over to Barry.] Show me that. [Ht takes the clock from Barry and opens the back, and the spring darts out.] Didn't touch it. Oh, for God's sake be more careful when you're handling things in chis house ! Dih dih dih. [He pushes the spring back, and slaps the clock down on the dresser.] You must have the hands of a gorilla. man. Here, come over 'n wipe while I wash.

[A slight pause while the two of them work at the delj. Darry anxiously watches Barry, who, being very near sighted, holds everything he wipes close up to his spectacles.

Darry [suddenly]. Look out, look out, there -you're not leaving that jug on the table at all ; you're depositing it in the air, man !

Barry [puring down at the table]. Am I? Don't be afraid, I won't let anything drop.

Darry [humming the song]. Oum dah de de dum da dee dee dum dah dee dee dee dah ah dum.

Barry [swinging his arm to the tune]. Down whc.re the bee are hummin' an' the wild flowers gaily growing.

Darry. Fine swing, you know. Oum dah dee dee dum dah dee dee dum dah dee dee dee dah ah dum.

Barry [swinging his arm]. Down where the bees are hummin' -

[Barry's arm sends the jug flying off the table on to the floor.

Darry [yelling]. You snaky - arm'd candle - power - ey'd elephant, look at what you're after doing !

Bar.-y [heatedry]. It's only :a tiny jug, anyhow, 'n you can hardly see the pieces on the floor!

Darry [Just as heatedly]. An' if I let you do much more, they would soon be big enough to bury us f Sit down, sit down in the corner there ; do nothing, say nothing, an', if I could, I'd put a safety curtain round you. For God's sake, touch nothing while I run out an' gi,-e the spuds to the pig.

[Darry dashes over to the fire, whips the pot off, and runs out. He leaves the door open, and again the rattling whirr of u mowing machine can be beard. Barry sits dejectedly in a corner. After a few moments bump is beard outside, followed by a yell from Darry, who, a second later, comes rushing madly in, a bloody hand

kerchief pressed to his nose. He flings himself fiat on the floor on bis back, elevating his nose as much as possible.

Darry. Get me something cold to put down the back of my neck, quick !

Barry [frightened]. What the hell did you do to yourself?

Darry. I didn't bend low enough when I was going in, 'n I gave myself such a-oh, such bang on my nose on the concrete. Get something cold, man, to shove down the back of my neck 'n stop the bleeding I

Barry. Keep the nose sticking up in the air high as you can. I don't know where to get something cold to shove down the back of your neck. I knew this rushing round wouldn't expedite matters.

Darry [with moan of resentment as be bears " expedite matters"]. Oh, pull yourself together, man, 'n re member we're in the middle of an emergency.

Barry. A little block of ice, now, would come in handy.

Darry. A little - oh, little block of ice! An' will you tell us where you're going to get a little block of ice ? An', even if we had one, how could you fasten it down the back of my neck ? Eh ? Can't you answer - where are you going to get a block of ice ?

Barry. How the hell do I know where I'm going to get it?

Darry. D'ye expect me to keep lying here till the winter comes?

[During this dialogue Barry is moving round the room aim Itssly, peering into drawers, rattling the delj on the dresser with his nose as he looks along the shelves.

Darry [as be bears the crockery rattling]. Mind, mind, or you'll break something. I must be losing a lot of blood, Barry, an' I won't: be able to keep my nose sticking up in the air much longer. Can't you find anything?

Barry. I can see nothing.

Darry. Run upstairs 'n get the key of the big shed that's hanging on the wall, somewhere over the mantelpiece at the far end of the room. Go quick, man !

[Barry runs upstairs, goes into room, comes out again, and looks down at Darry.

Darry [up to him]. Did you get it?

Barry, Where's the switch? It's as dark as pitch in there.

[Darry, with moan of exasperation, sits up, but immediately plunges down on his back again.

Darry. Starts pumping out again the minute I sit up. [To Barry] There's no switch in that room.. We can't have a switch in every corner of the room just to suit you! You've only got to move down the centre of the room till you come to the fireplace ; then brush your hand over the mantelpiece, along the wall, till you feel the key hanging there.

[Barry goes back into the room. After a few seconds' silence, there is the crash of falling crockery. Darry, after a second of silent consternation, sits up with a jerk, but immediately plunges down on his back again.

Darry [sinking supine on the floor]. What has he done now; oh, what has he done now? [Shouting up to Barry] Eh, you up there -what have you done now?

Barry [sticking his head out of door above] Nothing much - the washhand-stand fell over.

Darry [angrily]. Nothing much. It sounded a hell of a lot, then. You're the kind of man if you're not chained up, 'll pull everything in the house asunder ! Come down, come down, 'n stop down, or that delicate little hand of yours 'll smash everything in the house !

Barry. My eyes are used to the darkness, now, 'n I can see. I'll get the key for you.

[He goes back into the room, leaving Darry speechless. After a few seconds, he comes out of the room in a sweat of fright and anger, one band tightly clasped over the other. He rushes down the stairs, and begins to pull the things out of the best of drawers, every other moment leaving off to clasp one band over the other.

Barry [frantically]. Get your own key, get your own key. Half slaughtering myself for your sake! Why don't you keep your razor-blades in a safe place, and not leave them scattered about in heaps all over the mantel piece ? Where is there a bit of old rag till I bind up my wounds? Get your own key yourself, I'm tellin' you.

Darry. Amn't I nicely handicapped, wanting help and having only the help of a half-blind man?

Barry. D'ye know I'm nearly after mowing my fingers off with your blasted razor-blades ?

[Coming near to Darry, with a handkerchief in his hand, and showing the injured finger to him] Look at them, uh, look at them

- one looks as if only a thin thread of flesh was keeping it on. How am I going to play the mandolin now ?

Darry. You'd play it better if all your fingers were off.

Barry [keeping the wounded band in the air, and holding out the handkerchief to Darry with the other]. Here, get a grip of this 'n help me to bind up my wounds.

[Barry kneels down beside the prostrate Darry, who takes the handkerchief and proceeds



to tie it round Barry's wounded fingers.

Darry [kuping bis nose well up in the air]. You give that an unexpected honour, if you call that Il wound!

[Darry ties the handkerchief round Barry's hand, who stands looking at it.

Barry [reflectively]. Won't be able to do much for you with it :iow. -

Darry. It'll limit your capacity for breakin' things.

[A pause.

Darry. Slip out, Barty, old son, 'n see if the heifer's safe on the bank beside the house.

[Barry goes outside the door and stands looking up towards the top of the house. The light has been jading, and it is getting dark. Again can be beard the whirr of the mowing machine, and the Town Hall clock strikes ten.

Barry. I think I can hear her croppin' the grass all right.

but it doesn't seem wise to leave her there 'n the dusk fallin'.

Darry [testily]. I can't do anything till this bleeding stops, can I?

Barry. The spuds are all scattered about here where you let them fall when you were runnin' in.

Darry [moaning]. 'N can't you get the broom 'n sweep them up into a corner, 'n not be trampling them into the ground ; you see the state I'm in !

[Barry gets the broom and starts to sweep outside the door.

Barry [in to Darry]. How's it now ?

Darry [cautiously sitting up]. It's nearly stopped now, but I'll have to go cautious.

[Barry, sweeping with one band, manages to bring the broom-handle into contact with the window, and breaks pane. A silent pause.

Barry [as if he didn't know]. What's that, what's that?

Darry [in an agony of anger]. What's that, what's that! Can't you see, man, that you're after thrustin' the handle of the broom through one of the windows ?

Barry [peering down at the hole in the window]. That's curious, now, for I never felt the handle touchin' the window ; but there's a hole in it, right enough.

Darry [with angry mockery]. No, you wouldn't feel it touchin' it, either. A hole in it - of course there's a hole in it! My God Almighty, I've a destroyin' angel in the house !

Barry. Well, not much use of lookin' at it now.

Darry [vehemently]. Oh, come in, come in, come in, man.

Didn't you hear the clock strikin' ten? I'll have to get gom now.

[He gets up gingerly, feeling bis nose, and still kuping it at a high angle.

Barry [introducing another subject], Hadn't you better stable the heifer before you do



anything ?

Darry [violently]. Hav'en't I to clean out the cowhouse first before I stable her, man? With your exercisin', 'n your singin', 'n your great 'n godly gift of expeditin' matters, I haven't made a bit of headway! I hadn't a chance to give her the graze she needs, so let her get all she can on the bank at the back of the house.

Barry. Supposing she wanders to the edge of the bank 'n tumbles off ?

Darry. I don't know what to do about that.

Barry. Couldn't you tie her to something ?

Darry [angrily]. There's nothing to tie her to, man,

Btt-r-ry. What about putting rope down the chimney 'n tying it to something in the room?

Darry [after Jew seconds' thought]. That's a good idea, Barry. There's rope outside, an' I'll sling one end round her neck, let the other end down the chimney, an' tie it to a chair. Wait here II second 'n get it when it comes down.

[Da-r-ry -rushes out. After a Jew moments his voice is beard faintly f-rcm1 above calling, " Hello, hello ! " Barry, who bas his head II little up the chimney, the smoke making him cough, answers, " Righto, let her come." The rope ccm1es down ; Barry t.z.tcbes the end and pulls it into the room, Da-r-ry returns, ,wd they tit the rope to chair,Barry. Put the chair at the far end of the room, an' if the heifer wanders too far, we'll see the chair moving across the room.

Darry [with enthusiasm]. Now you're beginnin' to use your brains at last, Barry, me boy. [He shifts the chair ro tbi Jar end of the room.] Now we can get gain' 'n get every thing shipshape before the missus toddles back. Let's put on the light and see what we're doin'.

[He snaps down the switch, but no light cnmes into the J,,,lb.

Darry [annoyed]. Dih dih dih - must be the meter again.

[He hi,rries into the lumber room, stepping over the rope.

Barry [speaking in to Darry]. I wouldn't do much tamperin' with that.

Darry [inside room - tmphatically]. Oh, I know what I'm doin'.

[Darry rushes out again, snaps down the switch, but no light comes.

Darry [irritably]. Must be the blasted bulb. [He rushes to drawer.] There's a bulb here, somewhere, we've had for a long time, 'n never used. [He takes one from the drawer.] Here we are. [He pulls a chair to the centre of tbe room, stands on it, takes off the old bulb, and gives it to Barry.] See if you can see anything wrong with it.

Barry [holding it to bis nose]. Can't see anything.

Darry. Leave it down, leave it down.

Barry. Sure the one you're fixing's the right voltage?

Dar-ry [stopping to look at Barry]. Course it's the right voltage. Why wouldn't it be the right voltage?

Barry. If it wasn't, it might fuse.

Darry. Fuse? No fear of it fusing.

[He starts to wo-rk again. [Tbe chair to which the rope is tied begins to mow am,ss the j]loor.

Barry [startled]. Look out, look out - the heifer's moving!

Darry, Catch hold of it, catch hold of it, before she disappears up the chimney!

[Barry catches the chair, but the strain is too much, and he is pulled along. Darry jumps down c1f the chair, leaves the lndb on the table, catches hold of the rope, and helps

Barry to tug the chair back to the Jar end of the room.

Darry. You sit on the chair, 'n then she can't move without our knowledge.

[Barry sits on the chair; Darry mounts the chair again, and starts to fix the bulb. The chair begins to moit with Barry sitting on it.

Barry [excittldly]. Eh, quick again, get down, the heifer's movin' !

[Darry jumps down again, and the two of them pull the chair back to its place.

Darry. The missus'll be back 'n nochin' done but damage.

[He gets up again and fixes the bulb ; there is a jlash, and the room is darker than ever.

Barry .[li,ke a prophet]. I warned you, Darry ; I saw 1c comm.

Darry [forcibly]. What are you blatherin' about?We're no worse off than we were before we fixed it. There's drum of oil in the lumber room, 'n if there's any left in it we can light the lamps. You light the one hangin' on the wall, while I see how we stand.

[He -runs into the lumber room. Barry takes the lamp from the wall, removes the chimney, and tries to light the wick, but he can't see it, and bolds the match anywhere but near the wick. Darry comes out of ullar.

Darry [jubilantly]. Plenty of oil in it. Aw, you're not holding the match within ■ mile of the wick, man. Show it to me, show it to me.

[He takes the match from Barry, and lights the lamp.

Darry. Out with you now, 'n get one of the old lamps you'll find on one of the shelves to the right in the shed at the back of the yard.

Barry. How'll I see ?

Darry. Strike a m tch 'n look. You'll see them staring at you. I'll take a canful of oil from the drum to put in it when you bring it back, 'n then we'll have lashin's of light.

Barry [going out by door]. I know I won't be able to see.

[Darry, with a can that has 111 long snout on it, runs back into the lumber room. Barry has lift the door open, and the rattling whirr of the mowing machine can be beard again.



There is a slight pause. Suddenly Darry rushes out of the lumber room over to the open door.

Darry [shouting madly]. Barry, Barry, come here quick, man! I turned the key of the tap too much, 'n it slipped out of me hand into a heap of rubbish 'n I can't turn off the cock, 'n I can't find the key in the dark. Come quick, man, or there won't be a drop of oil left in the drum!

[He rushes wildly back into the lumber room. Another slight pause. He rushes out again, with the drum in his arms, his thumb pressed to the tap outlet, and runs over to the door.

Darry [calling madly]. Eh, Barry, Barry, d'ye hear me callin' you, man? I won't be able to keep this oil in much longer. Have you fallen asleep, or what?

[There is heard outside a rattle, followed by a crash of falling pots, tins, and tools; then a dead silence for a moment.

Darry staggering against the wall]. Aw, Mother o' God, what's he after doin' now!

Barry [outside, in a loud voice of great distress]. Darry, oh, Darry, I'm after nearly destroyin' meself! Where's the doorway? - I can't see!

Darry [going over and standing in the doorway]. Here, here, man; no, to the left. [As Barry staggers in, dusty and frightened] What ruin are you after causin' now?

Barry [moaningly]. I'm after gettin' an awful shock!

Darry [appealingly]. Pull yourself together, for God's sake, man, 'n tell us what's happened.

Barry [as he sinks down on a chair]. The blasted lamps were on top of the top shelf; there was nothing to stand on; I had to climb upon the shelves, and climbing up, the shelves 'n all that was on them came down on top of me!

[Darry goes over and rests the drum in the sink, his hand still pressed over the outlet of the tap.

Darry. 'N why did you climb the shelves? What did you want to do that for? Couldn't you see, you sap, that they weren't fixed well in the wall? Why did you insist on climbing the shelves?

Barry. I was just tryin' to expedite matters.

Darry [with a wail]. Tryin' to expedite matters. Oh, there'll be a nice panorama of ruin in front of Lizzie when she comes back!

Barry. 'N me spectacles were sent flyin' when the shelves fell.

Darry. 'N why didn't you grab them before they fell to the ground?

Barry [hotly]. How could I grab them 'n they fallin', when I was fallin' too!

Darry [impatiently]. Well, get the lamp then, 'n look for the lost key in the lumber room.

Barry. 'N maybe let it fall, 'n set the house on fire?

Darry [woefully]. Oh, arn't I in a nice predic- The chair, the chair - the heifer's



movin'!

[The chair to which the rope is tied begins to move across the floor. Barry catches it, tugs manfully, but he is carried on towards the fireplace.

Barry [anxiously]. Give us a hand, give us a hand, or I'll be up the chimney!

[Darry leaving the drum, runs over to Barry's side, grips the rope in front of Barry, and, to get a safer hold, takes the rope off the chair and puts it round him under his arms. With great pulling, they get the rope a little back. The oil flows from the drum into the sink unnoticed.

Darry [panting]. Keep a strain, or we'll be up the chimney I Barry. How'm I goin' to get home to-night without me spectacles?

Darry [loudly]. Keep a strain on her, man, keep a strain on her; we have to get this straightened out first, before we can brood over your spectacles!

Barry [suddenly noticing the oil drum]. The oil, the oil!

[He lets go of the rope, and runs over to the oil drum.

Darry disappears up the chimney.

Barry [lifting the drum and shaking it]. Not a drop left in it, not a single drop! What're we goin' to do--

[He turns and sees that Darry has disappeared.

Lizzie [speaking outside in a voice of horror]. The heifer, the heifer!

Darry [calling out]. Lizzie, Lizzie!

[Lizzie rushes in as Darry falls down the chimney. He crawls out from the fireplace on his hands and knees, and halts there, exhausted and sooty.

Lizzie [horried]. What in the Name of God has happened?

Darry [to Lizzie]. Now you see the result of havin' your own way! Why the hell didn't you hold on to the rope when you took it off the heifer, so that I wouldn't come down with a bump?

Lizzie. How'd I know you were hangin' on the other end?

Darry [indignantly]. You didn't know - my God, woman, can you do nothin' right!

CURTAIN

Note on the Writer:

Sean O'Casey (1880–1964) was an Irish playwright known for his works portraying the struggles of the working class. Born into a poor Protestant family in Dublin, O'Casey grew up amidst the turbulence of Irish independence and incorporated themes of social injustice, political struggles, and the lives of the marginalized into his work. O'Casey's most famous plays include "**Juno and the Paycock**", "**The Plough and the Stars**", and "**The Shadow of a Gunman**". His plays often blend humor with serious commentary, showcasing his talent for combining satire with observations of human nature.

"**The End of the Beginning**" is one of O'Casey's lighter works, a short farce filled with humor and comic misunderstandings while subtly exploring relationships and everyday life.

Summary of "The End of the Beginning"

The play is a one-act farce revolving around an Irish married couple, **Darry Berrill** and **Lizzie Berrill**, living in the rural countryside. The play begins with Lizzie criticizing Darry for his lack of enthusiasm for work around the house. She claims that housework is more challenging than farming, which he looks after. Darry, feeling insulted, asserts that men's work is tougher and tries to prove that he can handle household jobs better than Lizzie.

To settle the argument, Lizzie decides to let Darry take care of the house for a day while she goes out to cut grass, a task typically seen as "men's work." Confident that he will prove her wrong, Darry agrees. As soon as she leaves, chaos ensues as Darry, completely inexperienced with housework, struggles to perform even the simplest tasks. His comedic mishaps include attempts at washing and ironing, which lead to a series of bumbling accidents. Meanwhile, Lizzie proves herself capable and successful in completing the grass-cutting outside, showing that she can handle tasks traditionally viewed as requiring physical strength.

The play ends humorously with Darry realizing and reluctantly admitting that housework is not as easy as he presumed, and Lizzie, triumphant, asserts the importance of mutual respect and understanding in a marriage.

A Note on the Title of the Play:

It's a witty and ironic title that encapsulates the play's themes of gender roles, mutual respect, and the comedic clash of expectations versus reality.

It suggests that the events depicted mark the conclusion of an initial stage (the "beginning") and the start of a new phase or understanding.

In the context of the play, this phrase humorously symbolizes the turning point in the relationship between Darry and Lizzie as they swap roles and confront the challenges of each other's work. By the end of the play, both characters gain a deeper appreciation for



one another's contributions to their lives. Hence, the "end of the beginning" can be seen as the resolution of their initial misunderstandings and the start of a more balanced relationship moving forward.

Themes of the Play:

Gender Roles and Stereotypes:

The play humorously challenges traditional gender roles by having the characters swap their duties. It questions societal assumptions about men's and women's work, highlighting their equal importance.

Work and Competence:

The play emphasizes that no work is inherently easy or insignificant. O'Casey conveys that tasks require skill and effort, whether it's housework or physical labor. This leads to a message of respect for all types of labor.

Pride and Foolishness:

The men's overconfidence leads to absurd failure, showing how arrogance blinds people to reality.

Humor and Irony:

Humor is used to critique rigid ideas and to show the absurdity of dismissing someone else's contribution based on preconceived notions.

Major Characters:

Darry Berrill:

Darry is portrayed as a typical rural husband who undervalues housework and believes it to be simpler and less demanding than men's work. Overconfident and a bit bumbling, his incompetence at household chores provides much of the play's humor. Despite his flaws, Darry ultimately concedes to Lizzie's competence, revealing his good nature beneath his stubbornness.

Lizzie Berrill:

Lizzie, Darry's wife, is practical, competent, and determined to make her point about the challenges of housework. She is self-assured and successfully demonstrates her ability to handle both household and outdoor tasks. Lizzie serves as a voice of reason, challenging her husband's stereotypes and emerging as the stronger personality.

Moral of the Play:

The play teaches us that **no task is insignificant, and every job requires effort and skill, whether it is housework or physical labor.** It emphasizes the need for



understanding, mutual respect, and partnership in relationships.

Pre-Reading Questions:

- What do you think are the challenges of a married life when it comes to sharing responsibilities? Can conflicts arise over unequal roles?
- What comes to your mind when you hear the phrase “the end of the beginning”? What could it symbolize in a story or play?
- Based on the title *The End of the Beginning*, what do you think the play might be about? How does the title suggest a sense of irony or humor?
- Do you think society today still underestimates certain types of work (e.g., housework vs. manual labor)? Why or why not?
- Have you ever tried doing someone else's job or chores and found it harder than expected? What happened?

While-Reading Questions:

1. Why does Darrell insist on swapping roles with Barry? What does this reveal about his personality?
2. How does Darry approach the housework in Lizzie's absence? What do his actions and reactions reveal about his character?
3. When Lizzie takes on the tasks seen as “men's work,” how does her behavior contrast with Darry's attempts at housework? What does this say about her character?
4. How does O'Casey use humor in Darry's struggles? Which scenes or moments stand out to you as particularly funny?
5. How does Darry's attitude change by the end of the play? What events lead him to this realization?

Post-Reading Questions:

1. How does the title *The End of the Beginning* relate to the events and message of the play?
2. Do you think Darry's change in attitude at the end of the play is genuine? Why or why not?
3. How does Lizzie demonstrate her competence throughout the play? What traits make her a strong character?
4. How does the play portray humor in everyday situations? Why is humor important in addressing conflicts or misunderstandings?
5. What moral lessons or messages does the play convey about work and relationships?

6. How does *The End of the Beginning* challenge the idea that certain types of work are "easy" or "insignificant"? How does this message remain relevant today?
7. How are the themes of pride and humility explored through the play's comedic situations?
8. How does O'Casey use **exaggeration** to emphasize the play's themes?
9. How would the play change if Darrell had succeeded at housework?
10. How does **irony** function in the play? (Consider the title, Darrell's expectations vs. reality, etc.)

Glossary:

Banter	Playful, teasing conversation; commonly used to show the dynamic between Darry and Lizzie.
Bundle o' sticks	A reference to a small collection of twigs or firewood, symbolizing rural lifestyle and domestic chores.
Crockery	Plates, dishes, and similar household items. Mentioned in the context of household work.
Rinse the pots	Washing up or cleaning dishes after a meal. Reflects typical household routines.
Aisy (Easy)	An Irish slang term meaning "take it easy" or "relax." Often spoken casually in dialogue.
Bold	In Irish English, "bold" refers to someone being naughty or cheeky, often used humorously.
A fool's errand	A pointless or hopeless task, reflecting themes of misunderstanding and underestimation.
Flumoxed	Confused or bewildered. Used to describe the characters' reactions to chaotic situations.
Gumption	Resourcefulness or intelligence, something Darry and Barry believe they have but clearly lack.
Feck	A mild Irish swear word, commonly used as an exclamation, similar to "darn" or "heck."
Pratie (Potato)	Irish slang for potatoes, representing rural work and daily sustenance.
Skelp	To slap or smack, often used in a playful or exaggerated tone in Irish conversation.
Scold	To reprimand or criticize someone angrily, often seen in Lizzie's dialogue.

Set the world to rights	Fix everything, often used ironically when characters believe they're in control.
Barley broth	A soup made of barley, a product of rural Irish farming life.
Crackin' (Cracking)	Excellent or wonderful. Used casually to describe something good or fun.
Gallivanting	Wandering around for fun, often with a suggestion of neglecting responsibilities.
Scatter the floor	Refers to spreading or scattering hay or similar materials, common in rural homes.
Make a hames of it	Irish expression meaning to mess something up badly, often applied to Darry's tasks.
Eejit	A humorous or affectionate Irish term for an idiot or fool.
Handier than hurley in a hurlin' match	Refers to being well-suited or adept (hurley is a stick used in Irish hurling). Used ironically when characters are incompetent.
Upend	To turn something upside down, symbolic of the chaos the characters create.
Hayseed	A derogatory slang term for someone unsophisticated, often used humorously in rural Ireland.
Coddin' yourself	Fooling or deluding yourself, often reflecting self-deception in the play.
Holy hour	A Catholic reference to a time of prayer, reflecting religious and cultural traditions.
Split my sides	An idiomatic phrase meaning to laugh very hard, fitting the play's comedic nature.
Choreomani a	A rare word suggesting excessive movement, resonates with physical comedy and chaos in the play.
Blatherin	Talking nonsense, representing the characters' lack of focus and understanding.
Jape	A practical joke or prank, emphasizing the humor and slapstick moments.

Cacophony	A mix of loud, chaotic sounds, often used to describe the disarray resulting from Darry and Barry's failures.
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Reading and Critical Thinking

- What is the main theme of *The End of the Beginning*?**

(a) Love and passion (b) Gender roles and stereotypes
(c) War and patriotism (d) Poverty and class struggle

Key: B
- Who are the main characters in the play?**

(a) Darry and Darra (b) Darry and Lizzie
(c) Darra and Timmy (d) Casey and Nora

Key: B
- What challenge does Darry undertake in the play?**

(a) To become a musician (b) To manage household chores
(c) To repair a broken clock (d) To plow the field

Key: B
- What does Lizzie decide to do while Darry manages the house?**

(a) Take a nap (b) Go to town for supplies
(c) Work outside on the farm (d) Visit her friend

Key: C
- What type of humor is most prominent in *The End of the Beginning*?**

(a) Satirical humor (b) Verbal irony
(c) Physical/slapstick humor (d) Dark humor

Key: C
- What is Lizzie's reaction when she returns to the house?**

(a) Amusement and mockery (b) Anger and frustration
(c) Sympathy for Darry's struggles (d) Indifference

Key: A
- What is the significance of the title *The End of the Beginning*?**

(a) It refers to the start of a new phase in the characters' lives.
(b) It symbolizes the failure of gender role reversal experiments.
(c) It indicates the conclusion of a lifelong marital disagreement.
(d) It highlights the cyclical nature of life's challenges.

Key: B

- 8. What happens to the dishes while Darry tries to clean?**
(a) They are left unwashed (b) Half of them are broken.
(c) They become spotless (d) Darry hides them to avoid washing
Key: B
- 9. How would the play's tone best be described?**
(a) Sarcastic (b) Tragic (c) Light and comedic (d) Cynical
Key: C
- 10. What literary device is frequently used in the play?**
(a) Metaphor (b) Foreshadowing (c) Irony (d) Simile
Key: C
- 11. What genre does The End of the Beginning fall under?**
(a) Tragedy (b) Farce/comedy (c) Satire (d) Romance
Key: B
- 12. What is the main setting of The End of the Beginning?**
(a) A Dublin school (b) A rural Irish cottage
(c) A London office (d) A battlefield
Key: (b) A rural Irish cottage
- 13. How does Darry's attempt at domestic work turn out?**
(a) He succeeds brilliantly (b) He fails comically
(c) He hires someone else to do it (d) He gives up immediately
Key: (b) He fails comically
- 14. What happens when Darry tries to milk the cow?**
(a) He succeeds easily (b) The cow kicks him
(c) He gets no milk (d) The cow runs away
Key: (b) The cow kicks him
- 15. What does the play suggest about the division of labor in marriage?**
(a) Men are naturally better at domestic work
(b) Women should handle all chores
(c) Both partners should share responsibilities
(d) Outsourcing chores is the best solution
Key: (c) Both partners should share responsibilities