

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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

English

11

**PUNJAB EDUCATION, CURRICULUM, TRAINING
AND ASSESSMENT AUTHORITY**

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Authors:

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

Reviewers:

- Prof. Rao Jaleel Ahmad
- Prof. Khalid Mahmood
- Prof. Humayun Adil Hameed
- Prof. Saima Siddique
- Dr. Waseem Tabbasam
- Prof. Muhammad Iqbal Zafar
- Prof. Javed Azad Malakwali
- Prof. Naomi Justin
- Prof. Azhar Munir Bhatti

**Director
(Curriculum and Compliance)**

Aamir Riaz

**Assistant Director
(Compliance-Humanities)**

Safdir Hussain

**Deputy Director
(Compliance-Humanities)**

Mehr Safdar Waleed

Incharge Art Cell

Aisha Sadiq

Design & Layout

Minal Tariq

**Experimental
Edition**

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1 UNIT

Khatam-un-Nabiyeen

Hazrat Muhammad (ﷺ)

Learning Outcomes:

By the end of this unit, the students 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.
- reading to analyse application / letter / report / summary / biography / autobiography.
- 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.
- demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- 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.

Pre-reading:

- What do you know about the early life of Rasoolullah (ﷺ)?
- What social and moral problems existed in pre-Islamic Arabia?
- What qualities make a person a strong and compassionate leader?
- Why are honesty and justice important for building a peaceful society?

1. In the south-western region of Hijaz, surrounded by arid hills, lies the sacred city of Makkah — the birthplace of Hazrat Muhammad (ﷺ), the last Rasool of Allah (سُبْحَانَكَ وَتَعَالَى).

Born in 571 A.D. into the noble and highly esteemed clan of Quraish, Rasoolullah (ﷺ), known as the **benefactor** of humanity, appeared at a time when the world was engulfed in ignorance and moral decay. The social fabric of society was torn by **idolatry**, tribal arrogance, and widespread injustice. Humanity appeared to be silently **yearning** for the dawn of enlightenment and divine guidance.

2. The early years of Rasoolullah (ﷺ) were marked by profound personal loss.

His (ﷺ) father, Hazrat Abdullah, passed away before his birth, and his mother,

Hazrat Amina, died when he (ﷺ) was only six years old. Orphaned at such a tender age, he (ﷺ) was taken in by his grandfather, Hazrat Abdul Muttalib, who lovingly cared for him until his own passing away two years later. Thereafter, Hazrat Abu Talib, his paternal uncle, took responsibility for his upbringing and remained a steadfast guardian throughout his youth.

3. Despite the challenges of orphanhood, Rasoolullah (ﷺ) grew into a young man of exceptional character. He (ﷺ) was known for his truthfulness, humility, generosity, and sense of justice. His (ﷺ) interactions reflected integrity and gentleness, and he engaged in trade with honesty and fairness. These qualities earned him universal respect among the people of Makkah, who bestowed upon him the titles *Al-Sadiq* (The Truthful) and *Al-Amin* (The Trustworthy).

While-reading

What qualities of Rasoolullah (ﷺ) are described, and how did the people respond to them?

4. Several events from his (ﷺ) early adulthood illustrate his (ﷺ) noble character and concern for justice. One such incident was his (ﷺ) participation in *Hilf al-Fudul*, a pact formed by the tribes of Makkah to defend the oppressed, and uphold

While-reading

How did Rasoolullah (ﷺ) demonstrate his concern for justice in his early adulthood? Provide examples.

justice. Years later, Rasoolullah (ﷺ) would speak fondly of this **alliance**, declaring that even after the advent of Islam, he (ﷺ) would still honour such a cause. Another notable moment was his (ﷺ) wise arbitration during the reconstruction of the Ka'bah, when a dispute arose among the Quraish regarding who would have the honour of placing the *Hajr-e-Aswad* (Black Stone). His impartial and insightful solution prevented conflict and earned admiration from all quarters.

5. A significant chapter in the personal life of Rasoolullah (ﷺ) began with his (ﷺ) marriage to Hazrat Khadijah (رضی اللہ تعالیٰ عنہا) — a woman of outstanding virtue, intellect, and business **acumen**. She (رضی اللہ تعالیٰ عنہا) had inherited her father's prosperous trade and managed it with great success. Upon hearing of the integrity of Rasoolullah (ﷺ) in business dealings, she (رضی اللہ تعالیٰ عنہا) entrusted him (ﷺ) with a trade expedition to Syria. Deeply impressed by his (ﷺ) honesty, graceful conduct, and upright character, she (رضی اللہ تعالیٰ عنہا) later proposed marriage through the family of

Hazrat Abu Talib. Their union was built on mutual respect and affection. Hazrat Khadijah (رضی اللہ تعالیٰ عنہا) stood beside Rasoolullah (ﷺ) as his first supporter, providing emotional and financial support during the most challenging early years of his (ﷺ) divine mission.

6. As Rasoolullah (ﷺ) approached the age of forty, he (ﷺ) became deeply saddened and concerned by the moral decay and injustice that prevailed in Makkan society. He (ﷺ) would frequently retreat to the Cave of Hira, seeking **solitude** and reflection. It was during one of these meditative retreats in the month of Ramadan that Hazrat Jibraeel (علیہ السلام) appeared before him (ﷺ) with the first revelation. The angel said, "Read!" the Rasoolullah (ﷺ) responded, "I cannot read." The angel said again, and then the following verses were revealed:

"Read in the Name of your Lord Who created— created man from a clinging clot. Read! And your Lord is the Most Generous, Who taught by the pen— taught man what he knew not." (Surah Al-'Alaq, 96:1-5)

7. This moment marked the beginning of Rasoolullah's

(ﷺ) mission as the last Rasool of Allah (ﷻ).

The revelation of the Qur'an not only brought spiritual awakening but also initiated a **radical** transformation in the socio-political and moral fabric of Arabia. The call to *Tauhid* — belief in the Oneness of Allah (ﷻ) — challenged deep rooted practices of idolatry, class privilege, and social injustice. It laid the foundations for a society based on truth, equality, accountability, and compassion.

8. The life of Rasoolullah (ﷺ) was never the same again. The same Quraish who once admired him now became his (ﷺ) staunch opponents. They viewed his (ﷺ) message as a threat to their traditions and authority. The Muslims faced relentless **persecution**, economic boycotts, and social **ostracism**. Despite this, Rasoolullah (ﷺ) remained unwavered and preached the message of Islam with patience, wisdom, and resilience.

9. As oppression grew unbearable, Rasoolullah (ﷺ) was divinely commanded to migrate to Madinah. This migration, known as the *Hijrah*, was a decisive turning point in Islamic history. In Madinah, the first Islamic society was established. The Charter of Madinah, crafted under the guidance of Rasoolullah (ﷺ), introduced principles

While-reading

What was the significance of the first revelation to Rasoolullah

(ﷺ)?

of governance rooted in civic equality, religious freedom, and the rule of law. It united diverse communities, guaranteeing protection for all citizens regardless of faith or ethnicity — a revolutionary model of coexistence and justice in its time.

10. The growing strength of the Muslim community led to several military encounters with the Quraish. The first major battle, *Badr*, resulted in a remarkable Muslim victory and reinforced the **legitimacy** of Rasoolullah (ﷺ) mission. Over time, further victories followed, culminating in the Conquest of Makkah in 8 AH. This event, astonishingly bloodless, was marked by the exemplary mercy of Rasoolullah (ﷺ), who declared general amnesty, even for those who had persecuted him. It was a victory not merely of land, but of spirit — the triumph of forgiveness over **vengeance**.

11. Despite enduring years of hostility and persecution, he (ﷺ) declared a general amnesty, forgiving even his most ardent enemies. This unmatched act of compassion transformed the hearts of the people and marked not just the political liberation of Makkah, but a spiritual awakening across Arabia. It was a moment that truly reflected the Qur'anic description of Rasoolullah (ﷺ):

"And We have not sent you, [O Muhammad (ﷺ)], except as a mercy to the worlds." (Surah Al-Anbiya, 21:107)

12. By the tenth year of *Hijrah*, Islam had spread across the Arabian Peninsula. That year, Rasoolullah (ﷺ) announced his intention to perform *Hajjat-ul-Wida* (Farewell Pilgrimage). People from every corner of Arabia gathered to accompany him (ﷺ). On the plain of *Arafat*, Rasoolullah (ﷺ) delivered his final sermon — a **profound** address that encapsulated the ethical core of Islam and affirmed universal human dignity.

He (ﷺ) proclaimed:

"O people! Your Lord is One and your father (Adam) is one. An Arab has no superiority over a non-Arab, nor does a non-Arab have superiority over an Arab. A white person has no superiority over a black person, nor does a black person have superiority over a white person — except through piety and righteous action." (Musnad Ahmad, 23489)



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 the students understand how voice can convey meaning.

13. With this address, the divine mission of Rasoolullah (ﷺ) reached its fulfilment. He (ﷺ) had delivered the final message of Allah (ﷻ), established a community of believers, and modelled a way of life that balanced faith with justice, mercy, and truth. His (ﷺ) life continues to inspire and guide humanity, transcending all barriers of time, place, and culture — a shining example of moral excellence for all of mankind.

Theme:

The theme of the entire text revolves around the life and mission of Rasoolullah (ﷺ), focusing on his exemplary character, leadership, and the transformative impact of his teachings. The text highlights the moral and social decay that predated his mission, his personal challenges, and his commitment to justice, compassion, and truth. It also emphasizes key moments of his life, such as his early years, his marriage to Hazrat Khadijah (رضي الله تعالى عنها), the first revelation, the migration to Madinah (*Hijrah*), and the establishment of the first Islamic society. Ultimately, the text illustrates how Rasoolullah (ﷺ) laid the foundation for a just, inclusive, and compassionate society, offering lessons for leaders and communities across time.

Glossary:

Words	Meanings
acumen	the ability to understand and decide things quickly and well
alliance	an agreement between countries, political parties, etc. to work together in order to achieve something that they all want
benefactor	a person who offers support, help, or assistance, often in the form of financial aid, teachings, and actions, guiding and uplifting individuals, communities, or causes in need
idolatry	the practice of worshipping statues as gods
legitimacy	the quality of being based on a fair or acceptable reason
ostracism	the act of deliberately not including somebody in a group or activity; the state of not being included
persecution	the act of treating somebody in a cruel and unfair way, especially because of their race, religion or political beliefs

Words	Meanings
profound	showing great knowledge or understanding
radical	relating to the most basic and important parts of something; complete and detailed
solitude	the state of being alone, especially when you find this pleasant
vengeance	the act of punishing or harming somebody in return for what they have done to you, your family or friends
yearning	a strong and emotional desire

Reading and Critical Thinking

A. Answer the following questions:

1. Reflect on the lasting legacy of Rasoolullah (ﷺ) as mentioned in the text. How does his (ﷺ) life and mission continue to inspire people across different cultures and societies today?
2. What was the importance of Rasoolullah (ﷺ)'s involvement in the *Hilf al-Fudul*? How does this event show his (ﷺ) commitment to justice?
3. How did Hazrat Khadijah (رضی اللہ تعالیٰ عنہا) support Rasoolullah (ﷺ) both emotionally and financially? Why was her (رضی اللہ تعالیٰ عنہا) support crucial during the early years of his (ﷺ) mission?
4. What was the Charter of Madinah, and how did it create a new system of governance that promoted fairness and equality?
5. Why was the *Hijrah* (migration) from Makkah to Madinah so important for the growth of Islam? How did it change the course of history?
6. Why do you think the writer focuses on values like mercy, justice, and equality in Rasoolullah's (ﷺ) life? What might be the writer's intention or point of view behind selecting these aspects?
7. In his (ﷺ) final sermon, Rasoolullah (ﷺ) spoke about the core tenets of Islam. How can his (ﷺ) message be understood as a universal call for justice, equality, and moral integrity?
8. Describe the significance of the Conquest of Makkah. How did Rasoolullah's (ﷺ) decision to declare general amnesty demonstrate his (ﷺ) magnanimity and vision for a unified society?

B. Fill in the blanks using the correct forms of the words in the parenthesis.

1. The society of Makkah at the time of Rasoolullah's (عَلَيْهِ السَّلَامُ) birth was marked by widespread _____ and injustice.
(idol / idolatrous / idolatry)
2. Despite early personal losses, Rasoolullah (عَلَيْهِ السَّلَامُ) grew into a man of remarkable _____.
(character / characterise / characteristic)
3. His (عَلَيْهِ السَّلَامُ) fair dealings in trade earned him a reputation for _____ and trustworthiness.
(honest / honesty / honestly)
4. By participating in *Hilf al-Fudul*, he (عَلَيْهِ السَّلَامُ) showed his (عَلَيْهِ السَّلَامُ) lifelong commitment to _____ and justice.
(uphold / upholding / upheld)
5. Hazrat Khadijah (رَضِيَ اللَّهُ تَعَالَى عَنْهَا) was deeply _____ by Rasoolullah's (عَلَيْهِ السَّلَامُ) conduct during the trade expedition.
(impress / impression / impressed)
6. The first revelation was a call to seek knowledge and acknowledge the _____ of Allah (سُبْحَانَكَ وَتَعَالَى).
(generous / generosity / generously)
7. The teachings of Islam brought about a _____ transformation in the social fabric of Arabia.
(revolution / revolutionise / revolutionary)
8. Despite persecution, Rasoolullah (عَلَيْهِ السَّلَامُ) continued to preach with patience and _____.
(resilient / resilience / resiliently)
9. The Charter of Madinah introduced principles of civic _____ and justice for all citizens.
(equal / equality / equally)
10. The *Hijrah* was a _____ moment that led to the establishment of the first Islamic society.
(decide / decision / decisive)

C. Read the sentence and choose the meaning of the bold word based on how it's used in the text.

1. The **fabric** of society was torn by idolatry, tribal arrogance, and widespread injustice.
a) material b) structure c) clothing d) decoration

2. One such incident was his participation in *Hilf al-Fudul*, a pact formed to defend the oppressed and uphold justice.
 - a) organization b) battle c) agreement d) punishment
3. He (عَلَّمَ كَرِيمًا فِي الْكَوْثَبِ الْمُبِينِ) would frequently **retreat** to the Cave of Hira, seeking solitude and reflection.
 - a) go back b) take shelter c) move forward d) gather people
4. The Quraish viewed his message as a **threat** to their traditions and authority.
 - a) gift b) danger c) tradition d) helper
5. The **Charter** of Madinah introduced principles of governance rooted in equality and justice.
 - a) ship b) map c) document d) story
6. The Muslims faced **ostracism**, boycotts, and persecution in Makkah.
 - a) reward b) acceptance c) exclusion d) protection
7. The *Hijrah* was a **decisive** turning point in Islamic history.
 - a) uncertain b) delaying c) firm and conclusive d) forgettable
8. The Muslims faced relentless **persecution** for following Islam.
 - a) celebration b) praise c) cruel treatment d) partnership
9. The **migration** to Madinah marked a turning point in Islamic history.
 - a) relocation b) trade route c) inactivity d) map change
10. The Charter of Madinah united diverse communities under a model of peaceful **coexistence**.
 - a) rebellion b) shared living c) opposition d) authority

Vocabulary and Grammar

Denotation and Connotation

Words often carry more than one type of meaning.

- A denotative meaning is the dictionary or literal definition.
 - A connotative meaning is the emotional, cultural, or symbolic meaning a word suggests.
- A. Read the sentences below. For each bolded word:**
- Identify whether it is used with a literal (denotative) or implied (connotative) meaning.
 - Explain your reasoning.
 - Describe the feelings or associations the word carries in the context of the passage.
1. The Muslims undertook a long **migration** to escape oppression.
 2. The world was covered in **darkness** before the message of Islam.

3. The message brought **unity** to tribes that had long been at war.
4. **Justice** was one of the core values taught in the Charter of Madinah.
5. The first **revelation** changed the course of history.

Parts of Speech

English words are divided into different kinds or classes, called Parts of Speech. The part of speech indicates how the word functions in meaning as well as grammatically in a sentence. Understanding parts of speech is essential for determining the correct definition of a word when using a dictionary.

There are eight parts of speech in the English language:

	Parts of Speech	Definition	Types	Example
1.	Noun	A noun is a word used as the name of a person, place or thing.	Common, Proper, Abstract, Concrete	table (common), Lahore (proper), happiness (abstract), book (concrete)
2.	Pronoun	A pronoun is a word used instead of a noun, often to avoid the need to repeat the same noun over and over in a paragraph or piece of writing.	Personal, Possessive, Demonstrative, Relative	he (personal), mine (possessive), this (demonstrative), who (relative)
3.	Verb	A verb is a word that indicates a physical action, mental action or a state of being, in a sentence.	Action, State of Being, Transitive, Intransitive	run (action), is (state of being), give (transitive), sleep (intransitive)
4.	Adjective	An adjective is a word used to modify or describe a noun or a pronoun.	Descriptive, Quantitative, Comparative, Superlative	beautiful (descriptive), many (quantitative), taller (comparative), tallest (superlative)
5.	Adverb	An adverb is a word which modifies a verb, an adjective, or another adverb.	Manner, Place, Time, Degree	quickly (manner), here (place), yesterday (time), very (degree)

6.	Preposition	A preposition is a word used before nouns and pronouns to show in the relation the person or thing denoted by it stands in regard to something else.	Simple, Compound	in (simple), on (simple), in front of (compound)
7.	Conjunction	A conjunction is a word which <i>joins</i> together sentences, and sometimes words	Coordinating, Subordinating, Correlative	and (coordinating), because (subordinating),

B. Read each sentence carefully. Identify the part of speech of the bold word in context. Base your answer on how the word functions in the sentence.

1. She gave a **composed** reply despite the chaos.
2. They planned to **launch** the new campaign in spring.
3. His **conduct** during the trial was questioned.
4. We travelled **across** the desert by nightfall.
5. Her criticism was both **constructive** and insightful.
6. He spoke so **eloquently** that the audience was moved.
7. You must learn to **balance** your priorities effectively.
8. The **abstract** concepts confused the younger students.
9. The general's **command** was executed immediately.
10. We waited **outside** until the hall was ready.

C. Read each sentence carefully and choose the correct form of the verb from the options given in parenthesis.

1. The committee ___ to announce the results tomorrow. (plans / plan)
2. Neither the teacher nor the students ___ late for the seminar. (was / were)
3. Each of the candidates ___ submitted the application. (has / have)
4. She usually ___ her coffee without sugar. (take / takes)
5. I ___ my notes before the lecture began. (review / reviewed)

D. Transform the word in parenthesis to the appropriate form based on the sentence's grammatical structure.

1. She always speaks with great (confide) _____.
2. The teacher (encourage) _____ students to think critically.
3. His (create) _____ ideas were welcomed by the committee.
4. They acted (impulse) _____, which led to a poor outcome.

5. That was an extremely (value) _____ contribution.
- E. Choose the correct preposition from the options given.**
1. She was really pleased ___ her exam results. (with / about)
 2. The company's headquarters is located ___ Lahore. (in / on)
 3. We had to discuss the issue ___ the meeting. (during / in)
 4. The teacher was very strict ___ the students' attendance. (about / with)
 5. The book is due back ___ the library next week. (to / at)
 6. He has been working ___ the same company for ten years. (at / for)
 7. The festival is celebrated ___ the first weekend of every month. (on / at)
 8. The argument is primarily ___ personal beliefs. (about / over)
 9. She has been traveling ___ Europe for the past two months. (around / across)
 10. They arrived ___ the airport just in time for the flight. (to / at)

Oral Communication

A. Group Discussion: Leadership Qualities of Rasoolullah (ﷺ)

Instructions:

- Organise yourselves into groups of 4–5 students.
- Assign roles within your group (e.g., speaker, note-taker, timekeeper).
- Each group will choose one leadership quality exemplified by Rasoolullah (ﷺ), such as: *integrity, justice, compassion, wisdom, perseverance, or humility*.
- As a group, read or revisit the relevant sections of the text. Use the guiding questions below to frame your discussion and take notes.
 1. How is this quality demonstrated in the life of Rasoolullah (ﷺ)?
 2. Which incident(s) in the text best reflect this trait?
 3. How did this trait influence his (ﷺ) followers and community?
 4. What can today's leaders learn from this aspect of his (ﷺ) character?
- Each group will present the highlights of their discussion to the class.
- Be prepared to answer questions from your classmates or teacher.

Writing Skills

- A. Write a 250–300 word explanatory essay highlighting the key teachings from Rasoolullah's (ﷺ) Farewell Sermon and their continued relevance in today's world.**

Your essay should include:

- **Introduction** (approx. 50 words): Briefly introduce the context of the Farewell Sermon.
- **Body** (approx. 150–180 words): Explain 2–3 core messages from the sermon (e.g., equality, justice, human dignity). Support each with brief examples or explanation.
- **Conclusion** (approx. 50–70 words): Summarise the overall lesson and how it can guide individuals and societies today.

Writing Tips:

- Use formal and respectful tone.
- Organise your essay clearly (paragraphs, linking words).
- Stay focused on the message — avoid excessive storytelling.
- Check for grammar, spelling, and punctuation.

B. Write a biographical sketch of Hazrat Khadijah (رضى الله تعالى عنها) highlighting her life, character, and her exceptional support to Islam during its earliest and most difficult years.

Guidelines:

- Word count: 200–250 words
- Structure into clear paragraphs:
 - Introduction (Brief overview of her (رضى الله تعالى عنها) background and status in society)
 - Main body (Her (رضى الله تعالى عنها) character, marriage to Rasoolullah (ﷺ), and her (رضى الله تعالى عنها) unwavering support to Islam)
 - Conclusion (Her (رضى الله تعالى عنها) legacy as the first believer and a role model for all the Muslims)
- Use formal tone and accurate information
- Avoid personal opinions; focus on facts and respectful narration.

2

UNIT

Responsibility of the Youth in Nation-Building

*(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...?)
- 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.
- evaluate two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis.
- 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 correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).
- use all types of tenses correctly in speech and writing.
- write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Pre-reading:

- What do you already know about Quaid-e-Azam Muhammad Ali Jinnah?
- What kind of leadership qualities is he remembered for?
- What do you think Jinnah expected from the young people of Pakistan?

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

While-reading

Why does Quaid-e-Azam explain the nature of his speech at the beginning? What does it show about his priorities?

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 fulfilment of that promise that I will address you now. 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**.

2. 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.

3. 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 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

While-reading

How does the speaker's tone reflect his expectations of the graduates, and what can we infer about his feelings towards their future?

While-reading

What do the challenges after independence (like the Punjab and Delhi violence) reveal about Pakistan, and how might they shape his message to the youth?

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.

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...

5. 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.

6. 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 us. 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 ...

7. 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 British and the Indian element was introduced later on, and it went up progressively. Well, the whole principle was to create a mentality, a psychology,

While-reading

Based on the speaker's words, what does he believe about the value of government jobs for graduates? What can you infer from his statement on this matter?

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 got 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. Now, I want you to get out of that rut and that mentality, as, now, we are in free Pakistan.

8. 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. 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. 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 ... "

Theme

The text "Responsibility of the Youth in Nation-Building" by Quaid-e-Azam Muhammad Ali Jinnah revolves around the central theme of nation-building through responsible citizenship and purposeful education. Addressing young graduates, Jinnah urges them to recognise the significance of living in a free, independent state and the responsibilities that come with it. He emphasises the importance of discipline, unity, and hard work, encouraging youth to move away from the colonial mentality of seeking only government jobs and instead explore opportunities in fields such as commerce, industry, law, and technical education. The speech highlights the need for constructive action in a time of national development and warns against complacency, exploitation, and internal threats. Overall, the message calls on students to use their education not only for personal gain but also to serve the nation with sincerity, selflessness, and vision.

Glossary:

Words	Meanings
affection	the feeling of liking or loving somebody/something very much and caring about them
avenue	a choice or way of making progress towards something
blockade	the action of surrounding or closing a place, especially a port, in order to stop people or goods from coming in or out
chancellor	the official head of a university
deplore	to criticize something, especially publicly, because you think it is very bad
disgruntled	annoyed or disappointed because something has happened to upset you
exploit	to treat somebody unfairly by making them work and not giving them much in return
holocaust	a situation in which many things are destroyed and many people killed, especially because of a war or a fire
incumbent	a person who has an official position
selflessly	in a way that shows that you are thinking more about the needs, happiness, etc. of other people than about your own
vigilance	great care that is taken to notice any signs of danger or trouble

Reading and Critical Thinking

A. Answer the following questions:

1. How does Quaid-e-Azam describe the transformation that came with the independence of Pakistan? Why does he stress the importance of understanding its implications?
2. Discuss the contrast he draws between the militant spirit of pre-independence days and the constructive spirit required in a sovereign state. Why is the latter more challenging?
3. Discuss how two of the speaker's main ideas—youth's responsibility and economic self-reliance—interact with one another. How does this interaction help reinforce the overall message of the text? Use at least two textual references.

4. Explain the significance of the speaker's criticism of the colonial education system. What mindset did it create among students?
5. Why does Quaid-e-Azam discourage the pursuit of government service as the sole ambition of graduates? What problems does he foresee with this trend?
6. What does Quaid-e-Azam mean when he says that 'freedom does not mean license'? Explain in your own words.
7. How does the idea of responsible citizenship connect with the idea of self-reliance and career diversification? Discuss how Quaid-e-Azam develops both ideas throughout his speech.
8. Track the development of the speaker's argument about government jobs and their impact on the mindset of the youth. How does this idea evolve and support the broader message about nation-building?

B. Choose the correct option for each question.

1. Why does Quaid-e-Azam begin his address by clarifying the informal nature of his speech?
 - a) to apologise for being unprepared
 - b) to highlight his dislike for universities
 - c) to connect with the students on a personal level
 - d) to announce policy changes
2. What does Quaid-e-Azam identify as a major outcome of gaining independence?
 - a) increased foreign investment
 - b) the end of student protests
 - c) a free government responsible to its people
 - d) the reopening of colonial offices
3. What warning does Quaid-e-Azam give about the misuse of freedom?
 - a) It can lead to wealth without effort .
 - b) It might cause laziness among students.
 - c) It should not be mistaken for lawlessness.
 - d) It guarantees success.
4. How does Quaid-e-Azam describe the early days of Pakistan?

a) smooth and full of promise	b) peaceful and organised
c) challenging but full of hope	d) prosperous from the start
5. Which historical event does Quaid-e-Azam reference to highlight Pakistan's struggle?

a) the Quit India Movement	b) the Punjab and Delhi riots
c) the Bengal famine	d) the Kashmir conflict

6. Why does Quaid-e-Azam stress the importance of students focusing on their studies?
 - a) to avoid political activism
 - b) to build a strong and self-reliant nation
 - c) to keep universities functioning
 - d) to meet international academic standards
7. What mentality does Quaid-e-Azam criticise in students seeking only government jobs?
 - a) It promotes political instability.
 - b) It reflects colonial influence and limits growth.
 - c) It benefits the economy.
 - d) It builds national pride.
8. What alternative paths does Quaid-e-Azam encourage students to consider?
 - a) travel and tourism
 - b) political campaigning
 - c) manual work, trade, industry, and technical fields
 - d) teaching and social work only
9. What example does Quaid-e-Azam share to support his message?
 - a) his own educational background
 - b) a student who joined the military
 - c) a young man who left government service and succeeded in banking
 - d) his friend's success in farming
10. What is the overall tone of Quaid-e-Azam's message to the students?
 - a) humorous and casual
 - b) stern and authoritarian
 - c) encouraging and visionary
 - d) dismissive and critical

- C. Fill in the blanks using the correct forms of the words in the parenthesis.**
1. Quaid-e-Azam believed in promoting _____ efforts over mere protest or rebellion. (*construct / constructive / construction*)
 2. The students were encouraged to be _____ in choosing career paths beyond government service. (*realistic / reality / realise*)
 3. He warned against those who aim to _____ the youth for their own gain. (*exploit / exploitation / exploitive*)

4. Pakistan's survival after partition was seen as a _____ of its people's resilience. (*test / testimony / testify*)
5. It is important to stay _____ to the developments around the State. (vigilant / vigilance / vigilantly)

Vocabulary and Grammar

- A. Use a dictionary to explore how each given word changes in form. Then complete the chart by identifying the base word, its noun, adjective, and adverb forms.**

Base Word	Noun Form	Adjective form	Adverb Form
free			
serve			
construct			
responsible			

- B. Write sentences using each form of the word "construct".**
- C. Read the sentence and choose the meaning of the bold word based on how it's used in the text.**
1. The speaker praised the **laurels** earned by the graduating students.
a) punishments b) achievements c) decorations d) misunderstandings
 2. He urged the youth not to be swayed by **selfish** individuals who seek personal gain.
a) generous b) humble c) self-centred d) respectful
 3. Quaid-e-Azam referred to the **threshold** of life as the point where students enter the real world.
a) boundary b) ending c) origin d) entrance
 4. He emphasised that **constructing** a nation is harder than fighting for independence.
a) creating b) demolishing c) declining d) decorating
 5. The **upheaval** caused by partition tested the strength of the new nation.
a) celebration b) stability c) disruption d) entertainment

Tenses

Tense	Function	Example
Simple Present	Describes habitual actions or general truths.	"He teaches mathematics at the university."
Simple Past	Describes actions that happened at a specific time in the past.	"They attended a concert last night."
Simple Future	Describes actions that will happen at a specific time in the future.	"She will start her new job next Monday."
Present Continuous	Describes actions that are happening right now or around the current time.	"He is preparing dinner in the kitchen."
Past Continuous	Describes actions that were ongoing in the past.	"She was walking in the park when it started to rain."
Future Continuous	Describes actions that will be ongoing in the future.	"They will be studying for their exams all night."
Present Perfect	Describes actions that happened at an unspecified time in the past or continue to the present.	"She has completed three courses this semester."
Past Perfect	Describes actions that were completed before another action in the past.	"They had already left by the time we arrived."
Future Perfect	Describes actions that will be completed before a specific time in the future.	"By this time next year, she will have visited ten countries."
Present Perfect Continuous	Describes actions that started in the past and are still continuing, emphasizing the duration.	"He has been working on his thesis for the past six months."
Past Perfect Continuous	Describes actions that were ongoing in the past before another past action, emphasizing duration.	"She had been practicing piano for hours before the recital."
Future Perfect Continuous	Describes actions that will continue up to a specific time in the future, emphasizing duration.	"By next month, they will have been living in this city for five years."

- D. Read the following passage adapted from Quaid-e-Azam's speech. Underline the verbs and identify their tenses.**

"We have broken the shackles of slavery. We are now a free people. Our Government is our own Government, responsible to the people and working for the good of the State. We must work as a united and disciplined nation. We will overcome our difficulties if we continue with determination and dedication."

- E. Write a journal entry imagining you are a student attending the convocation where Quaid-e-Azam delivered this speech. Use at least five different tenses to reflect on the past, present, and future of your role in nation-building.**
- F. Read the events below. Identify the tense of each sentence and place them on a timeline based on the verb tenses and sequence.**

Events:

1. Pakistan had faced massive refugee crises immediately after its independence.
 2. We broke free from colonial rule in 1947.
 3. The youth must remain vigilant and committed to national progress.
 4. Students are dedicating their time to productive learning.
 5. The nation will thrive if its citizens work together sincerely.
- G. Choose the correct form of the verb to complete each sentence.**
1. Pakistan _____ independence in 1947.
a) has gained b) had gained c) gained d) gains
 2. Since its creation, Pakistan _____ many challenges.
a) faced b) has faced c) is facing d) faces
 3. Students must _____ their attention to building the nation.
a) focus b) focused c) focusing d) have focused
 4. By the end of the year, the government _____ new industries.
a) establishes b) will have established
c) is establishing d) was established
 5. Quaid-e-Azam _____ students to seek careers beyond government jobs.
a) encouraged b) encourages
c) encouraging d) had encouraged
 6. Many young people _____ in technical education now.
a) are enrolling b) enrolled c) will enroll d) has enrolled
 7. Pakistan's leaders _____ for the betterment of the people.
a) work b) worked c) had worked d) are working
 8. In his speech, Quaid-e-Azam _____ the importance of national unity.
a) is stressing b) has stressed c) stressed d) had stressing

Oral Communication

A. Group Discussion on Pakistan's Early Struggles and Triumphs

- i. Divide into small groups, each discussing a theme from Quaid-e-Azam's address (e.g., freedom, unity, or national responsibility).
- ii. Practice active listening by maintaining eye contact, nodding, and summarizing others' points. Discuss:
 - Why is unity crucial for nation-building?
 - What early challenges did Pakistan face?
- iii. Present findings to the class with clear pronunciation and intonation.
- iv. Engage in a class discussion, comparing insights from different groups.
- v. Respect diverse perspectives on Pakistan's early struggles and their relevance today.

B. Short Story and Role-Play Response

- i. Research a key historical figure (e.g., Quaid-e-Azam).
- ii. Narrate a short story about their challenges and vision. Practice active listening when peers share their stories.
- iii. Role-play a scene from the figure's life, ensuring proper pronunciation and intonation.

C. Debate on Unity in Nation-Building

- i. Debate on "The Importance of Unity in Nation-Building," using Quaid-e-Azam's ideas.
- ii. Engage in the debate, presenting arguments with clear pronunciation, and responding thoughtfully to counterarguments.
- iii. Summarize the discussion, reflecting on how active listening improved understanding and responses.

Writing Skills

A. Write an Argumentative essay on "The Role of Education in Nation-Building".

Instructions:

Write a well-structured argument to support the claim that education is essential for nation-building, drawing evidence from Quaid-e-Azam's address to the youth. In your argument:

1. **Introduce the topic:** Provide a brief overview of Quaid-e-Azam's speech and his emphasis on education as a key factor in shaping the future of Pakistan.
2. **Make your claim:** Clearly state your position on the role of education in nation-

building.

3. **Support your claim with evidence:** Use valid reasoning and relevant evidence from Quaid-e-Azam's address to support your argument. Refer to key moments or quotes from the speech that emphasize the importance of education for youth in contributing to the nation's growth.
 4. **Use logical reasoning:** Provide reasoning as to why education is critical for personal development and the development of the nation. Discuss how education fosters critical thinking, innovation, and responsibility among the youth, which are essential for nation-building.
 5. **Conclude your argument:** Summarize your points and reiterate why education is integral to the progress and stability of any nation, particularly in the context of Quaid-e-Azam's vision for Pakistan.A.
- B. Translate the following passage into Urdu:**

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.





UNIT

A Bird Came Down the Walk

Emily Dickenson (1836 – 1886)

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.
- 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.
- identify rhyme schemes and figurative language in poems.
- analyse 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.
- 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.
- interpret figures of speech (e.g., euphemism, oxymoron) in context and analyse their role in the text.
- 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:

Read the title of the poem and discuss the following questions in groups of five. After the group discussion, come together as a class and discuss the questions with the teacher.

- 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?
- 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?

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."

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 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.



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, help 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.
- 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.

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.

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	Meanings
angleworm	another term for an earthworm, commonly used in the 19th century.
beads	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 it 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. How does the poem explore the concept of natural beauty versus natural brutality? Give specific examples from the text.
10. What is the significance of the speaker observing the bird without the bird's knowledge? How does this affect the tone of the poem?

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. 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: _____

D. 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

E. Read the following sentences and distinguish generalized statements from evidence-based information.

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

- Generalized Statement
- Evidence-Based Information

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

- Generalized Statement
- Evidence-Based Information

F. 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: _____

2. The bird's eyes appeared frightened.

- Textual Evidence: _____

G. 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: _____

H. Explain how the textual evidence supports each inference.

1. Cautious Bird:

- Explanation: _____

2. Natural Freedom:

- Explanation: _____



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 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.
- 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.

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			

C. 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: _____

D. 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: _____

- 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 and Oxymoron

Euphemism

A euphemism is a mild or indirect word or expression substituted for one considered to be too harsh or blunt when referring to something unpleasant or embarrassing.

Examples in General Literature:

- "Passed away" instead of "died"
- "Let go" instead of "fired"
- "Senior citizen" instead of "old person"

Usage and Effect:

- **Purpose:** Euphemisms are used to soften the impact of unpleasant information or to avoid offending or upsetting the audience.
- **Effect:** They make communication more polite and can help to mitigate emotional responses.

Oxymoron

An oxymoron is a figure of speech in which apparently contradictory terms appear in conjunction.

Examples in General Literature:

- "Bittersweet"
- "Deafening silence"
- "Jumbo shrimp"

Usage and Effect:

- **Purpose:** Oxymorons are used to create dramatic effects, highlight complexities, or convey deeper meanings through contrast.
- **Effect:** They provoke thought and can emphasize the multifaceted nature of certain concepts or situations.

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.

E. Read the following lines from Emily Dickinson's poem "A Bird Came Down the Walk" and choose the correct option that best identifies the type of imagery or figurative language used in each.

- Which of the following lines from the poem contains an example of figurative language?
 - "He bit an Anglemorm in halves"
 - "And he unrolled his feathers"
 - "Than Oars divide the Ocean"
 - "He stirred his Velvet Head"
- The phrase "stirred his Velvet Head" is an example of:
 - euphemism
 - oxymoron
 - simile
 - metaphor
- In the context of the poem, the poet's description of the bird's killing of the worm is an example of:
 - oxymoron
 - simile
 - euphemism
 - hyperbole
- Which of the following best represents an oxymoron, even if not explicitly used in the poem?
 - "He glanced with rapid eyes / That hurried all abroad"
 - "They looked like frightened Beads"
 - "The Grass divides as with a Comb"
 - "A bird came down the Walk"
- Which poetic device is most clearly used in the line: "They looked like frightened Beads"?
 - oxymoron
 - euphemism
 - metaphor
 - simile
- "He bit an Anglemorm in halves." What type of imagery is used in this line?
 - Visual Imagery
 - Auditory Imagery
 - Tactile Imagery
 - Olfactory Imagery
- "Butterflies, off Banks of Noon / Leap, plashless as they swim."
Which figure of speech is used here?
 - personification
 - simile
 - alliteration
 - metaphor
- "And then hopped sidewise to the Wall." What type of imagery is used here?
 - Tactile Imagery
 - Gustatory Imagery
 - Auditory Imagery
 - Visual Imagery

4. Select the sentence that contains two compound prepositions.
- She ran into the house and sat beside her brother.
 - They arrived late and left quietly.
 - The letter was written by hand.
 - He stood near the door and looked around.
5. Which of the following is not a compound preposition?
- without
 - beside
 - during
 - into

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.



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).

- *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.

G. 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. (_____)**

H. 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:** _____

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.

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

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.

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 a 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.**

Critical Appreciation and Literary Critique

To critique means to carefully examine and evaluate a piece of work or an idea. In literature, this involves analysing different interpretations of a text and deciding how valid or convincing those interpretations are, based on textual evidence.

- B. Critique different interpretations of the imagery and figurative language in A Bird Came Down the Walk. To what extent do you agree with the view that Dickinson presents nature as both beautiful and threatening? Support your analysis with textual evidence.**

Step 1: Read the Poem Carefully

- Read *A Bird Came Down the Walk* multiple times.
- Pay attention to images (e.g., how the bird is described) and figurative language (e.g., metaphors, similes, personification).
- Identify lines that seem to show nature as beautiful, threatening, or both.

Step 2: Analyse the Key Literary Devices

- Imagery: How does Dickinson describe the bird and its surroundings? What senses does she appeal to (sight, touch, taste, etc.)?
- Figurative Language: Look for metaphors, personification, similes, etc. How do these enhance the poem's themes of nature and its complexity?
- Tone: Consider the tone of the poem (e.g., detached, curious, ominous). How does it affect your interpretation of nature?

Step 3: Identify Different Interpretations

- First interpretation: Some readers may see nature as beautiful, focusing on the gentle descriptions (e.g., the bird's delicate movements or soft imagery).
- Second interpretation: Other readers might view nature as threatening, pointing to the bird's raw behavior or its alertness as signs of danger.
- Third interpretation: A balanced view might suggest that Dickinson presents nature as both beautiful and threatening — delicate yet instinctively fierce.

Step 4: Take a Position

- Agree or disagree with the view that nature is both beautiful and threatening.
- Think about how much of the poem supports both views versus one or the other.
- Form a clear opinion based on your analysis of the imagery and figurative language.

Step 5: Support Your Opinion with Evidence

- Use direct quotes from the poem to back up your point of view.
- Explain how these quotes contribute to your interpretation of the poem's portrayal of nature.
- For example: "The bird 'bit an Angleworm in halves' could be seen as an image of violence, which suggests that nature is threatening. However, the delicate image of the bird's 'velvet head' presents nature as beautiful and fragile."

Step 6: Conclude Your Critique

- Summarize your findings: What have you concluded about the portrayal of nature in the poem?
- Reaffirm your position based on the evidence you've analysed.

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 students will be able to:

- use complex questions for a range of audiences.
- engage in extended discussions and critiques considering other speakers' viewpoints and presenting one's own with clarity.
- 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.
- link new facts, terms, and concepts with prior knowledge.
- 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.
- 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).
- identify and use adjectival, prepositional, and adverbial phrases in reading and writing tasks.
- construct complex sentences and paragraphs using main and subordinate clauses with appropriate transitional devices and correct punctuation in varying degrees of complexity for grade-specific genres.
- write multiple paragraphs essays or stories, poems or playscript using mechanics for correct writing.
- write a book review.

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?
- Which 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? Did you revise your predictions as you learnt 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.
- 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.

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.



For the Teacher:

- Reflect on Armstrong's words: "That's one small step for man, one giant leap for mankind" 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.
- **Ask students** to evaluate which interpretation is more effective, and provide reasons for their choices.
- **Engage students reflect** on how these different interpretations affect their understanding of teamwork in the mission.

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 simulations	the quality of being exact, accurate and careful 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 story?
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 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?
 5. 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?
 6. 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?
 7. 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?
 8. 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 that 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?

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.

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?

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.

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?

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.

G. Read the selected excerpt from "Team Moon" and answer the questions. 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?

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".

Adjectival and Adverbial Phrases

Adjectival Phrase

An adjectival phrase is a group of words that functions like an adjective; it describes or gives more information about a noun or pronoun in a sentence.

Example: The man **covered in dust** sat down.

The phrase '**covered in dust**' is describing '**the man**' (a noun). It provides additional detail about the noun, much like an adjective would (e.g. 'dusty man').

Structures

- **[Adjective] + [Prepositional phrase]**
e.g., 'happy with her results'
- **[Past/Present Participle] + [Modifiers]**
e.g., 'exhausted by the journey' / 'working at the desk'

Adverbial Phrase

An adverbial phrase is a group of words that functions like an adverb; it modifies or describes a verb, adjective, or another adverb, typically providing information about time, place, manner, reason, or degree.

Example: She ran **with great speed**.

The phrase "**with great speed**" tells us **how** she ran — describing the manner of the

action (verb). It functions like an adverb (e.g. "quickly").

Structures

- **[Preposition] + [Noun Phrase]**
e.g., "in the morning", "at home", "for no reason"
- **[Intensifier] + [Adverb]**
e.g., "very quickly", "quite happily"

F. Read each sentence and underline the phrase, then identify whether it is adjectival or adverbial.

1. The house **on the corner** is up for sale.
2. She walked **with determination**.
3. The man **dressed in black** looked suspicious.
4. We arrived **after the sunset**.
5. Children **excited about the trip** gathered near the bus.

G. Expand each sentence by adding an adjectival or adverbial phrase (as directed in parenthesis).

1. The student answered the question. (*Add an adverbial phrase to show how*)

2. I saw a boy. (*Add an adjectival phrase to describe the boy*)

3. The dog barked. (*Add an adverbial phrase to show when*)

4. She wore a dress. (*Add an adjectival phrase to describe the dress*)

5. We waited. (*Add an adverbial phrase to show how*)

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.
- H. **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.
- I. **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.**
- Organize yourselves into small groups and read aloud a specific section of the text (e.g., different parts of "Team Moon").
 - Within each group, discuss the assigned text and answer the following questions:
 - What is the main idea of the assigned text?
 - What supporting details are provided that highlight the importance of the assigned text?
 - Present your group's findings to the class.
 - Participate in a whole-class discussion based on the groups' presentations.
- B. **Respond to the text by telling short stories and role play.**
- Describe a historical figure you admire, related to the theme of teamwork.
 - Narrate a short story about this figure's life.

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. Translate the following passage into Urdu:

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.



5 UNIT

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.
- provide an objective summary of a range of texts including fiction, non-fiction and other types of text.
- explain whether predictions about the content of a text are acceptable or should be modified and why.
- use summary skills to extract salient points and develop a mind map to summarize a variety of informational texts and transfer the written text to a table, diagram, flowchart or work plan.
- 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: information reports (e.g., project reports, fact sheets, brochures).
- consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
- comprehend and use contemporary idioms and proverbs in the different texts and in their speech.
- 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, recognize and use correlative conjunctions including pairs such as both/and, either/or, neither/nor, not/but and not only/but also, etc.
- 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:

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 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.

While-reading

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

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, 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.

While-reading

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

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

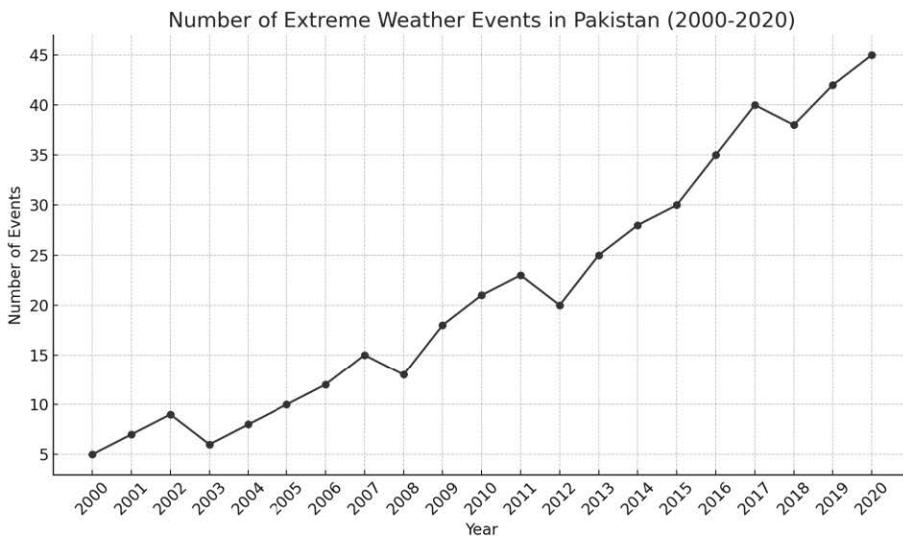
Data Source: Pakistan Meteorological Department, 2022

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 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.

While-reading

What factors have made agriculture more unpredictable and less productive in Pakistan?

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 the decline in **biodiversity** (Global Forest Watch, 2022). The loss of biodiversity is primarily driven by **habitat** destruction caused by climate change, deforestation, and unsustainable land use practices.

To counter these trends, Pakistan has initiated the **Protected Areas Initiative** under SDG 13, which aims to conserve critical habitats and endangered species by expanding protected areas and restoring degraded ecosystems.



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.

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.

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
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 role does Pakistan's reliance on agriculture play in its vulnerability to climate change?
8. Can 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 the 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. Which steps has Pakistan taken 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 summary of the text. Your summary should capture the main ideas and key points. Discuss 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 by providing specific data or examples. 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:

- a. What do the projections for the sea-level rise indicate about the future of Pakistan's coastal areas?
- b. 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.

B. 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				

- 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

Idioms

Idioms are figurative expressions used to convey a particular meaning, often to add colour or creativity to everyday speech. They are used within sentences to describe actions, feelings, or situations in a non-literal way.

1. a blessing in disguise

Meaning: Something that seems bad at first but has a good result.

Example: Losing that job was a blessing in disguise — it pushed me to start my own business.

2. burn the midnight oil

Meaning: To work late into the night.

Example: She had to burn the midnight oil to finish her assignment on time.

3. hit the nail on the head

Meaning: To be exactly right about something.

Example: You've hit the nail on the head — that's exactly why the project failed.

4. let the cat out of the bag

Meaning: To reveal a secret by accident.

Example: He let the cat out of the bag about the surprise party.

5. the ball is in your court

Meaning: It's your decision or responsibility now.

Example: I've made my offer — now the ball is in your court.

6. under the weather

Meaning: Feeling unwell.

Example: I won't be coming to work today — I'm feeling a bit under the weather.

Proverbs

Proverbs are short, well-known sayings that express a general truth, moral lesson, or piece of advice. They are often used as standalone statements or to conclude a thought.

1. Actions speak louder than words.

Meaning: What people do is more important than what they say.

2. A stitch in time saves nine.

Meaning: Dealing with a problem promptly prevents it from becoming worse.

3. Don't count your chickens before they hatch.

Meaning: Don't make plans based on future events that may not happen.

4. Honesty is the best policy.

Meaning: Being honest is always the wisest course of action.

5. Where there's a will, there's a way.

Meaning: If you are determined, you can overcome any obstacle.

6. You can't judge a book by its cover.

Meaning: Don't judge something or someone based solely on appearance.

Feature	Idioms	Proverbs
Structure	Part of a sentence	Complete sentence
Purpose	Figurative expression	Moral or life lesson
Interpretation	Non-literal	Often literal or semi-literal
Usage	Descriptive	Prescriptive (gives advice)
Example	"Break the ice"	"Rome wasn't built in a day"

G. Read the sentence and identify the idiom or proverb. Then, explain its meaning.

1. "When the team finally won the tournament, the coach said, 'Better late than never!'"

– **Idiom/Proverb:** _____

– **Meaning:** _____

2. "She always lends a hand when others are struggling."

– **Idiom/Proverb:** _____

– **Meaning:** _____

H. Choose the correct idiom or proverb to complete each sentence.

1. I know the task is hard, but you'll have to _____ and do it.

a) bite the bullet

b) spill the beans

c) jump on the bandwagon

d) let sleeping dogs lie

2. He invested all his money in one company — he really _____.

a) killed two birds with one stone

b) put all his eggs in one basket

c) let the cat out of the bag

d) hit the sack

3. She always arrives early and gets the best seat. _____

a) Practice makes perfect

b) Actions speak louder than words

c) The early bird catches the worm

d) Don't bite off more than you can chew

4. We must be patient while building this business — after all, _____.
a) Curiosity killed the cat b) Rome wasn't built in a day
c) Every cloud has a silver lining d) A bird in the hand is worth two in the bush
5. He kept quiet during the discussion because he didn't want to _____.
a) break the ice b) throw in the towel
c) let sleeping dogs lie d) cry over spilt milk

I. Write a meaningful sentence for each of the following idioms or proverbs. Make sure your sentence shows that you understand its meaning.

1. a piece of cake
2. break the ice
3. Actions speak louder than words.
4. Let the cat out of the bag.
5. under the weather
6. Too many cooks spoil the broth.
7. cost an arm and a leg
8. The ball is in your court.
9. burn the midnight oil
10. You can't judge a book by its cover.

Sentence Structure

Every complete sentence needs a **subject** and a **verb** and must express a complete thought.

Examples:

- *She runs fast.* (Subject: *She*, Verb: *runs*)
- *The cat slept on the mat.*

Structure of Complex Sentences

There are two common patterns:

Pattern A – Independent clause + subordinating conjunction + dependent clause

- *He stayed home because he was tired.*

Pattern B – Subordinating conjunction + dependent clause + comma + independent clause

- **Because** *he was tired, he stayed home.*

Conjunctions

Words used to join words, phrases, or clauses.

Types of Conjunctions

Type of Conjunction	Conjunctions	Definition	Example Sentence
Coordinating Conjunctions (FANBOYS)	and, but, or, nor, for, so, yet	Connect two words, phrases, or independent clauses of equal grammatical value.	<i>I wanted to go to the park, but it started raining.</i>
Subordinating Conjunctions	because, although, since, unless, while, when, if, after, before	Connect a dependent clause to an independent clause to show relationships such as cause, time, or condition.	<i>He stayed home because he was feeling ill.</i>
Correlative Conjunctions	both/and, either/or, neither/nor, not only/but also, not/but	Used in pairs to connect grammatically equal sentence parts, emphasising relationships such as choice or contrast.	<i>Both Sam and Emma were selected for the team.</i>
Conjunctive Adverbs	however, therefore, moreover, consequently, thus, for example	Act as connectors between independent clauses and show logical relationships such as contrast, cause-effect, or addition.	<i>She studied hard; therefore, she passed the exam.</i>

Clause

A **clause** is a group of words that contains a **subject** and a **verb** (also called a predicate). It may or may not express a complete thought.

Types of Clauses

Type of Clause	Definition	Example
Independent Clause	A group of words that contains both a subject and a verb and expresses a complete thought. It can stand alone as a sentence.	<i>She likes reading. The sun is shining.</i>

Dependent Clause (Subordinate Clause)	A group of words that contains both a subject and a verb but does not express a complete thought. It cannot stand alone as a sentence. It needs an independent clause to complete its meaning.	<i>Because she was tired</i> <i>When the bell rings.</i>
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Subordinating Conjunctions

These conjunctions connect an independent clause to a dependent clause to form a complex sentence.

Subordinating Conjunctions	Purpose/Meaning	Example Sentence
because	Shows reason or cause	<i>He didn't come to school because he was sick.</i>
although	Shows contrast or concession	<i>Although it was raining, they went for a walk.</i>
if	Shows condition	<i>If I finish my homework, I will go to the movies.</i>
when	Indicates time	<i>She called me when she arrived.</i>
unless	Indicates condition (negative)	<i>I won't go to the park unless it stops raining.</i>
while	Indicates time or contrast	<i>He played games while waiting for the bus.</i>
since	Indicates time or cause	<i>I've been feeling better since I had some rest.</i>

Examples of Sentences with Both Independent and Dependent Clauses

- He could not attend the meeting because he was sick.**
 - Independent clause:* He could not attend the meeting.
 - Dependent clause:* because he was sick.
- I will go to the beach if it's sunny tomorrow.**
 - Independent clause:* I will go to the beach.
 - Dependent clause:* if it's sunny tomorrow.

Transitional Devices

Words or phrases that link ideas between sentences or paragraphs, improving flow and clarity.

Types of Transitional Devices

Function	Examples	Example Sentence
Addition	moreover, in addition, also	<i>She is kind; moreover, she is talented.</i>
Contrast	however, on the other hand, although	<i>He is rich. However, he is not happy.</i>
Cause/Effect	therefore, as a result, consequently	<i>She studied hard; therefore, she passed.</i>
Example	for example, such as, in particular	<i>Many animals, such as tigers, are endangered.</i>
Time/Sequence	then, next, finally, meanwhile	<i>He washed the dishes. Then, he mopped the floor.</i>

J. Choose the correct conjunction to complete each sentence.

- I wanted to stay longer, _____ I had to catch the last bus.
a) and b) but c) or d) so
- He can come with us _____ he finishes his homework.
a) unless b) although c) if d) but
- _____ Ali _____ Ahmed will attend the seminar.
a) Not only / but also b) Neither / nor c) Both / and d) Either / or
- The match was cancelled; _____, the audience was disappointed.
a) and b) however c) for example d) when
- _____ you explain it clearly, they won't understand.
a) While b) Before c) Unless d) Yet

K. Underline the conjunction(s) and state whether it's coordinating, subordinating, correlative, or a conjunctive adverb.

- I will go to the market **after** I finish my homework.
- Not only** was he late, **but also**, he forgot his notes.
- He worked all night; **therefore**, he was exhausted.
- She was tired, **yet** she kept working.

L. Join each pair of sentences using the conjunction in parenthesis.

- He is intelligent. He is hardworking. (*not only / but also*)
- The bus was late. We still arrived on time. (*although*)
- You must submit the form. You won't be allowed to take the test. (*unless*)

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 text /task for your group and answer the following:
 - What is the main idea?
 - What supporting details are provided?
 - How does it 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. Discuss "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 an informative essay (250-300 words) on the 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 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.

6

UNIT

The Echoing Green

William Blake (1757 – 1827)

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.
- use pre-reading and while-reading strategies to analyse and explore different layers of meaning within texts including biases and opinions.
- verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- analyse nuances in the meaning of words with similar denotations.
- 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.
- 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?
- How important are green spaces (parks, gardens, countryside) for people's happiness and well-being?

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.

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.

While-reading

What images of nature and community life do you notice?

Old John, with white hair
Does laugh away care,
Sitting under the oak,
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 Echoing Green.'

While-reading

How might these scenes be different if the environment were affected by problems like global warming and deforestation?

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

How do the images of the elders reflect the themes of age and the passage of time?



For the Teacher:

- While exploring 'The Echoing Green' by William Blake, encourage students to reflect on how the poem's imagery of joyful children playing under flourishing trees in a vibrant natural setting contrasts with today's environmental challenges.
- Discuss how the "echoing green" symbolises a healthy, thriving environment — and prompt students to consider how global warming, deforestation, and pollution are putting such natural beauty at risk.
- Extend the activity by asking students to compose their own modern version of The Echoing Green, either celebrating environmental protection or warning of the consequences of neglecting our planet.

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
cheerful	happy, and showing it by the way that you behave
descend	to slope downwards
folk	people in general
merry	happy and cheerful
thrush	a bird with a brown back and brown spots on its chest
weary	very tired, especially after you have been working hard or doing something for a long time
youth	the time of life when a person is young, especially the time before a child becomes an adult

Reading and Critical Thinking

A. Answer the following questions:

1. What activities are taking place on the echoing green?
2. How does Blake portray the relationship between nature and human life in the poem?
3. What role do the 'old folk' play in the scene described? How does their presence add to the poem's meaning?
4. What is the significance of the shift from lively activity to quietness as the poem progresses?
5. How might the 'echoing' of the green symbolise memory or continuity between generations?
6. How does the imagery in the poem contribute to the tone and mood of the scene depicted?
7. In what ways does the poem reflect the themes of innocence and the passage of time?
8. How might the poem be interpreted as a reflection on the cycles of life and the natural world?

Vocabulary and Grammar

A. 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:** _____

B. Compare the meanings of the words used in the poem. Write down the different connotations 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:** _____

Figurative Language and Literary Devices

- Identify and explain an example of personification in the poem. How does it contribute to the overall mood?
- Blake uses imagery extensively. Choose two vivid images from the poem and explain their effect on the reader.
- How is symbolism used in the poem? What might 'the green' symbolise beyond its literal meaning?
- What is the effect of the simple, song-like structure and rhyme scheme on the tone of the poem?

- Find an example of alliteration in the poem. How does it enhance the musical quality of the lines?

Identifying Parts of Speech, Tenses, and Sentence Structures in Poetry

In poetry, identifying parts of speech, tenses, and sentence structures involves recognising and analysing the components of language used within the poem. This includes parts of speech (such as nouns, verbs, adjectives, etc.), verb tenses (past, present, future), and sentence structures (simple, compound, complex, or compound-complex).

C. Identify and label the bold word in each sentence as a specific part of speech (e.g. noun, verb, adjective, adverb, conjunction, preposition, pronoun, interjection).

1. The sky **echoed** with laughter and delight. _____
2. Old John watched the children play from his seat **beneath** the tree. _____
3. Their laughter was **infectious**, spreading joy across the field. _____
4. **Although** the sun began to set, the children were reluctant to leave. _____

D. Identify the verb tense in each sentence. Then rewrite the sentence in a different tense as indicated.

1. *The children play on the echoing green.*
 - Tense: _____
 - Rewrite in past perfect: _____
2. *Birds sing joyfully as the sun rises.*



For the Teacher:

- **Encourage recognition of nuances:** Guide students to notice subtle shifts in the poem's imagery, tone, and symbolism that add depth to its meaning.
- **Blake's figurative language isn't just decorative:** Emphasise that Blake's use of figurative language (personification, imagery, symbolism, etc.) enhances the poem's emotional impact and contributes to the themes.
- **Explore how devices work together:** Have students explore how different figurative devices (like personification and imagery) work in harmony to evoke feelings of innocence, nostalgia, and the passage of time.
- **Nuances within the imagery of youth and age:** Help students identify the subtle contrasts between the imagery of youth (playfulness, light) and age (rest, quietness), showing the balance Blake creates between these themes.
- **Appreciation of emotional and thematic complexity:** Guide students to recognise the layered emotional experience created by these nuances, which enrich their understanding of the poem's themes, such as the cycle of life.

- Tense: _____
- Rewrite in future continuous: _____

E. Examine each sentence and state whether it is simple, compound, complex, or compound-complex. Briefly justify your choice.

1. The green is alive with laughter, and the trees echo every sound.
Type: _____ | Justification: _____
2. When the sun sets, the children return home, but the memory lingers.
Type: _____ | Justification: _____
3. The old folk, smiling softly, remember their own youth.
Type: _____ | Justification: _____

F. How does the use of the present tense in the following lines contribute to the timeless and universal theme of the poem? How does the choice of tense affect the reader's perception of the events described?

*The sun does arise,
And make happy the skies;*

G. In the following lines, what role do the adjectives 'merry' and 'welcome' play in shaping the mood of the poem? How would the meaning change if these adjectives were replaced with different ones?

*The merry bells ring
To welcome the Spring.*

H. The poem contains several simple, parallel sentence structures. How does this repetition and simplicity in sentence construction mirror the themes of innocence and the cyclical nature of life? How does it impact the overall rhythm and flow of the poem?

Oral Communication

1. Group Discussion

- In groups, discuss 'The Echoing Green' and focus on the figurative language, themes, and imagery used in the poem. Take turns speaking, ensuring that everyone contributes to the discussion.
- While discussing, listen attentively to each other and ask follow-up questions. For example:
 - What do you think the green symbolises?
 - How does Blake's use of personification affect the mood of the poem?
 - Can you think of any examples of imagery that stood out to you?

2. Class Presentations

- After group discussion, one person from each group will share your key points with the class. Speak clearly with proper pronunciation and intonation to express your ideas effectively.

Writing Skills

Reference to Context

- This involves explaining the meaning of specific lines or parts of the poem in relation to the overall themes, tone, or message of the poem.
- The focus is on interpreting why the poet uses certain words or images and how they contribute to the poem's meaning.

Paraphrasing

- Paraphrasing means rewriting a passage in simpler or clearer words while keeping the original meaning intact.
- The goal is to restate the text in a way that shows understanding of its literal meaning.

Example:

The sun does arise,

And make happy the skies;

Reference to the Context: In the poem *The Echoing Green* by William Blake, these lines signify the beginning of a new day, symbolising renewal, hope, and the start of a fresh cycle. The rising sun brings light and happiness, creating a positive and uplifting atmosphere. This contributes to the joyful and carefree mood of the poem, where nature, especially the sky, is portrayed as lively and vibrant. The imagery of the sun making 'happy the skies' enhances the overall tone of innocence and joy in the poem.

Paraphrase: The sun rises and brightens the sky, creating a cheerful atmosphere.

- A. Paraphrase the first stanza of the poem. Then, provide a reference to the context of the paraphrased lines in relation to the themes or mood of the poem.**



7
UNIT

What You Do is What You are

Nickie McWhirter

Learning Outcomes:

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

- choose words and phrases for effect.
- apply skimming and scanning strategies for relevant information and main points in texts to identify the writer's purpose and intended audience. infer the theme/main idea of the text, distinguishing between fact and opinion where necessary.
- give an informed personal and analytical response to a text and provide some supporting textual references.
- practice precis writing skills.
- use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- use gerunds, infinitives, and participles.
- apply the techniques of writing the first draft with sufficient details, proofreading and editing to suit the purpose and audience.
- 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.
- gather relevant information from multiple authentic resources available following research ethics to write and present their assignment.

Pre-reading:

- **Skim** the text "*What You Do Is What You Are*" to get a sense of its structure and main points. Look at the title, introduction, and conclusion, as well as the first and last sentences of paragraphs.
- **Scan** the text for specific information that might help answer the following questions:
 - What is the writer's main argument?
 - What evidence or examples does the writer provide to support this argument?
 - How does the writer feel about the way society judges people based on their jobs?
 - Who do you think is the intended audience for this text?
- Now that you have a general understanding of the text, think about the central message or theme.
 - What is the main theme of the text? Can you identify the main idea of the text in one sentence?

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

2. 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 encyclopaedia on weekends. But who's Larry?

While-reading

Why do you think the author finds this way of labelling people "peculiar"?

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.

3. 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. 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."

While-reading

What does the writer suggest about the use of the word "just" before job titles or roles?

"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.

4. 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.

While-reading

What contrast is made between the roles of cowboy and cattle breeder, or nurse and doctor? What point is the author trying to make?

5. 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.

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

7. How do we decide which jobs have great value and, therefore, the jobholders 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.

Theme

The theme of "*What You Do Is What You Are*" by Nickie McWhirter centres on how society unfairly judges individuals based on their occupation or employment status. The author highlights that people are often valued not for who they are, but for what they do—especially when that work is paid and carries social prestige. Those without formal jobs or in low-paying roles are frequently dismissed or described as "just" something, such as "just a housewife" or "just a janitor", which undermines their worth and contributions. McWhirter critiques this shallow value system, pointing out how irrational it is to equate a person's identity with their job title. Through reflective and sometimes ironic commentary, the text exposes the flaws in a society that claims to be classless but still ranks people according to their work.

Glossary:

Words	Meanings
anthropologist	a person who studies the human race, especially its origins, development, customs and beliefs
bum	a person who has no home or job and who asks other people for money or food
cast in bronze	to be permanently celebrated, honoured, or remembered for something, especially for a particular role, achievement, or status
classless	not clearly belonging to a particular social class
deference	behaviour that shows that you respect somebody/something
diddly	not anything; nothing
dynastic	connected with a series of leaders of a country who all belong to the same family
entrepreneur	a person who makes money by starting or running businesses, especially when this involves taking financial risks
fawn	to try to please somebody by praising them or paying them too much attention
limbo	a situation in which you are not certain what to do next, cannot take action, etc., especially because you are waiting for somebody else to make a decision
non-earners	people who do not currently earn money through a job or paid employment
peculiar	strange or unusual, especially in a way that is unpleasant or makes you worried
prestige	the respect and value that somebody/something has because of their social position, or what they have done
privilege	a special right or advantage that a particular person or group of people has
uncatalogued	not formally recorded or arranged in any recognised order or system

Reading and Critical Thinking

A. Answer the following questions:

1. Why does the author describe the way society defines people by their jobs as

peculiar?

2. Provide two examples the author uses to show how individuals are judged based on their employment status or past jobs.
3. What does the phrase “*cast in bronze*” symbolise in the context of the text?
4. The author mentions certain professions like “*just a housewife*” or “*just a janitor*.” What is the critique behind these labels, and what point is the author trying to make?
5. In what way does the author suggest that children should be taught to understand respect and job roles in society?
6. What is McWhiter's tone? Illustrate it with few words and phrases that establish the tone.
7. Why does the author state that no one is ever described as “*just*” a vice-president? What does this reveal about how society values certain jobs?
8. Do you agree with the writer's view that society unfairly defines people by their jobs or employment status? Why or why not?

B. Read the excerpt from the text carefully. Identify words or phrases that the author uses to create strong emotional or persuasive effects. Then, answer the questions that follow.

Excerpt:

It is as if by learning that a person currently earns no money at a job — and maybe hasn't earned any money at a job for years — we assign that person to limbo, at least for the present.

- What is the effect of the phrase “*assign that person to limbo*”?
- How does it reflect society's attitude towards the unemployed?

C. Read the following statements from the text and identify whether they are facts or opinions. Also, explain why you classified each statement as a fact or an opinion.

- i. *People aren't cast in bronze because of the jobs they hold or once held.*
- ii. *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.*
- iii. *To be 'just' anything is the worst.*
- iv. *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.*

D. Write a précis of “What You Do Is What You Are” in 80–100 words. Follow these guidelines:

1. *Begin with the main idea of the text.*
2. *Include key supporting arguments made by the author (e.g., society's judgment based on job titles, the undervaluing of unpaid work, the "just" label).*
3. *Use your own words (avoid copying entire sentences).*
4. *Keep your tone objective—do not add personal opinions.*
5. *Avoid examples or excessive detail; focus on the essence.*

Vocabulary and Grammar

A. Read the following sentences from the text. Use the context to guess the meaning of the bolded word or phrase. Then explain your reasoning.

1. *"It is as if by defining how a person earns his or her rent money, we **validate** or reject that person's existence." What does "validate" most likely mean here?*
 - Confirm as worthy
 - Punish
 - Change
 - Ignore

Explain why: _____
2. *"People aren't cast in **bronze** because of the jobs they hold or once held." What does "cast in bronze" mean in this context?*
 - Turned into statues to be honoured forever
 - Paid for their work
 - Made into machines
 - Made unemployed

Explain your reasoning: _____
3. *"Some anthropologist ought to study our **uncatalogued system** of awarding respect and deference to each other based on jobs we hold." What does "uncatalogued system" imply?*
 - A well-known and organised set of rules
 - A random or informal set of social rules
 - A new government policy
 - A published list of careers

Which words in the sentence helped you guess this?

Gerunds

A gerund is the -ing form of a verb that functions as a noun.

Uses of Gerunds

- **As the subject of a sentence**
Example: *Networking* is crucial for entrepreneurs.

As the object of a verb

Example: She enjoys *brainstorming* new business ideas.

After prepositions

Example: They discussed *launching* a startup.

After certain verbs

Example: He suggested *investing* in emerging markets.

Infinitives

An infinitive is the base form of a verb preceded by "to."

Uses of Infinitives

- **As the subject of a sentence**

Example: *To innovate* is essential for business success.

As the object of a verb

Example: She plans *to expand* her company next year.

After adjectives

Example: He is eager *to pitch* his idea to investors.

To express purpose

Example: They organized the event *to attract* potential clients.

Gerund vs. Infinitive

There are certain verbs in English that can be followed by either a gerund or an infinitive, but choosing one over the other can change the meaning of the sentence.

Here are some common examples and explanations:

1. Continue

- **Gerund (continue + -ing):** Refers to persisting with the same activity.
 - **Example:** *He continued working* on his startup despite the challenges. (He kept working on the startup.)
- **Infinitive (continue + to + verb):** Can also mean to persist, but sometimes emphasizes the decision to proceed.
 - **Example:** *She continued to work* on her startup even after facing setbacks. (She chose to keep working.)

2. Prefer

- **Gerund (prefer + -ing):** Refers to liking one activity more than another.
 - **Example:** *I prefer working* with small businesses. (You generally like working with small businesses.)
- **Infinitive (prefer + to + verb):** Refers to choosing or being inclined towards a specific action.
 - **Example:** *I prefer to work* with small businesses. (You choose to work with small businesses.)

3. Begin

- **Gerund (begin + -ing):** Refers to starting an action, with no significant change in meaning from the infinitive.

- **Example:** *He began studying* market trends to enhance his business. (He started the process of studying.)
- **Infinitive (begin + to + verb):** Similarly refers to starting an action.
 - **Example:** *He began to study* market trends to enhance his business. (He started the process of studying.)

4. Hate

- **Gerund (hate + -ing):** Refers to strongly disliking an activity in general.
 - **Example:** *I hate dealing* with unnecessary paperwork. (You dislike the activity of dealing with paperwork.)
- **Infinitive (hate + to + verb):** Often used to express a specific, immediate situation.
 - **Example:** *I hate to deal* with unnecessary paperwork when I'm busy. (You dislike having to do this specific action, especially now.)

5. Like

- **Gerund (like + -ing):** Refers to enjoying an activity in general.
 - **Example:** *She likes mentoring* young entrepreneurs. (She enjoys the ongoing activity of mentoring.)
- **Infinitive (like + to + verb):** Can be used interchangeably but sometimes emphasizes preference or habit.
 - **Example:** *She likes to mentor* young entrepreneurs every month. (She has a preference for mentoring, often as a habit.)

6. Advise

- **Gerund (advise + -ing):** Refers to recommending an activity in general.
 - **Example:** *The consultant advises taking* calculated risks. (The consultant generally recommends this action.)
- **Infinitive (advise + to + verb):** Typically used in passive form or with an object.
 - **Example:** *They were advised to take* calculated risks. (They received advice to perform this action.)

Participles

Participles are verb forms used as adjectives. There are present participles (ending in -ing) and past participles (usually ending in -ed or -en).

Uses of Present Participles

- 1. As an adjective:**
 - **Example:** *The growing startup* attracted investors. (Describes the startup.)
- 2. To form continuous (progressive) tenses:**
 - **Example:** *She is presenting* her business plan. (Present continuous tense.)
- 3. In participial phrases:**
 - **Example:** *Pitching to investors*, he felt confident about his idea.

(Describes the subject of the main clause.)

Example

- The expanding company is hiring more employees.
- They were discussing their marketing strategy.

Uses of Past Participles

1. As an adjective

- **Example:** *The launched product* was an instant success. (Describes the product.)

2. To form perfect tenses

- **Example:** *She has secured* funding for her startup. (Present perfect tense.)

3. To form the passive voice

- **Example:** *The contract was signed* by both parties. (Passive voice.)

4. In participial phrases

- **Example:** *Encouraged by the feedback*, they decided to proceed with the launch. (Describes the subject of the main clause.)

Example Sentences

- *The developed software* met all client requirements.
- *They had planned* the event well in advance.

1. Present Participle as an Adjective

Example: *The inspiring speech* motivated the team.

Here, "inspiring" describes the noun "speech."

2. Past Participle as an Adjective

Example: *The exhausted entrepreneur* finally took a break.

Here, "exhausted" describes the noun "entrepreneur."

3. Participles in Verb Tenses

- **Present Continuous:** *They are finalizing* the business deal.
- **Past Continuous:** *They were negotiating* with potential partners.
- **Present Perfect:** *They have launched* the new product line.
- **Past Perfect:** *They had completed* the market research before the meeting.

4. Participial Phrases

- **Present Participle Phrase**
- **Example:** *Seeing an opportunity*, she quickly pitched her idea.
"Seeing an opportunity" provides additional information about why "she quickly pitched her idea."
- **Past Participle Phrase**
- **Example:** *Motivated by their success*, they expanded their business.
"Motivated by their success" provides additional information about why "they expanded their business."

B. Read the following sentences. Underline the gerunds, infinitives, and

participles and label them accordingly.

1. Judging people by their jobs is common in our society. (Gerund)
2. Some individuals are reduced to being "just" something. (Gerund phrase)
3. To assign value based on job titles is deeply flawed. (Infinitive)
4. The author criticised the unthinking use of the word "just." (Present Participle)
5. To grow up wanting respect should not depend on one's profession. (Infinitive phrase)
6. Discounted by society, many people struggle with identity. (Past Participle)

C. Transform the following base verbs into gerunds, infinitives, and participles. Use each form in a sentence.

Base Verbs: judge, define, respect

D. Write a short paragraph focused on the theme of social identity and work. Use at least two gerunds, two infinitives, and two participles. Underline and label them clearly (G = Gerund, I = Infinitive, P = Participle).

E. Fill in the blanks with a suitable gerund, infinitive, or participle form of the verb in brackets.

1. Society often resists _____ new roles to undervalued workers. (*assign*)
2. The idea of _____ people as "less than" is deeply troubling. (*rank*)
3. The author urges readers _____ their own assumptions. (*question*)
4. _____ by job labels, many feel their full identity is lost. (*limit*)
5. She continued _____ her value beyond her employment history. (*assert*)

Oral Communication

A. Engage in Collaborative Group Discussions on Identity and Job Perception.

- i. Divide into small groups. Assign each group one of the following discussion prompts:
 - The social value attached to different kinds of work (e.g., doctor vs janitor)
 - The use of labels like "just" a housewife or "just" a student
 - How society treats unemployed or retired individuals
 - Whether society should continue to define people by their jobs
- ii. During group discussions:
 - Practise active listening by making eye contact, nodding, and paraphrasing your peers' points before adding your own.

- Be mindful of non-verbal cues (posture, facial expressions) to maintain a respectful and encouraging group environment.
- iii. Prepare and present a summary of your discussion to the class. Use clear pronunciation, natural intonation, and structured delivery.
- iv. Take part in a whole-class discussion comparing insights from different groups. Reflect on:
 - Whose work is typically valued in our society and why?
 - How these ideas impact our self-worth and how we treat others
- v. Cultural Sensitivity: Respect differing views, especially regarding how work and identity are perceived in various social, economic, and cultural settings.

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

- i. Choose a person (real or fictional) whose work is often overlooked (e.g., janitor, stay-at-home parent, retired teacher). Research or imagine their daily life and contributions.
- ii. Tell a short story about this person, highlighting their role, challenges, and value to society. Practise active listening while your peers narrate, summarising key points and asking thoughtful questions.
- iii. Create and perform a role-play of a moment when this character challenges the stereotype attached to their job. Focus on:
 - Accurate expression of emotions
 - Listening and responding to cues
 - Standard pronunciation and appropriate vocal tone

C. Debate on Work and Worth

- i. Participate in a debate on 'Jobs determine a person's value in society'.
- ii. Present your arguments with confidence and clarity. Pay attention to intonation, emphasis, and respectful tone when responding.
- iii. After the debate, reflect as a class:
 - What did you learn about social attitudes toward work?
 - How did listening help you better understand different views?

Writing Skills

- A. Write an analytical essay exploring the idea that all professions, regardless of pay or status, deserve equal respect. Use examples from the text "*What You Do is What You are*" by Nickie McWhirter, personal experiences, and other sources to support your argument:**

1. Introduction:

- Introduce your topic with a strong hook to engage the reader.

- Provide context through lead-in sentences that guide the reader into your main idea.
- State your thesis clearly at the end of your introduction.

2. **Body Paragraphs:**

- Begin each paragraph with a topic sentence that expresses the main idea of the paragraph.
- Support your points with examples from the text, real-life cases, or researched facts.
- Develop your point with explanations, comparisons, or reflections.
- Use at least two gerunds, two infinitives, and two participles throughout the essay.

3. **Conclusion:**

- **Summarize your main points** to reinforce your thesis.
- **Restate your thesis** in a new way to remind the reader of your key argument.
- **End with a closing thought** that provides insight or a call to action.

Revise and Improve Your Draft

Instructions: After writing your first draft, follow these steps:

1. **Self-Check:**

- Review your draft for clarity and coherence. Ensure that each paragraph is well-developed and supports your thesis.
- Check your introduction and conclusion to make sure they effectively frame your essay.

2. **Peer Review:**

- Exchange drafts with a peer and provide constructive feedback.
- Focus on the structure of the essay, the clarity of ideas, and the use of evidence.
- Receive feedback and consider how you can incorporate it into your revision.

3. **Revise Your Essay:**

- Make revisions based on the feedback you received. Improve the flow of your essay by refining transitions between paragraphs.
- Proofread your final draft to correct any grammatical errors and ensure the essay is polished and ready for submission.

Gather and Cite Resources

Instructions: As you write your essay, follow these steps to gather and cite information:

1. **Research:**

- Gather relevant information from at least three authentic sources, such

as academic journals, books, or reputable websites.

- Organize your notes to ensure you have supporting evidence for each point in your essay.

2. Citation:

- Cite your sources correctly in the body of your essay using the appropriate citation style (e.g., APA, MLA).
- Include a reference list or bibliography at the end of your essay, ensuring all sources are properly credited.

3. Presentation:

- Prepare to present your essay, either in written form or as an oral presentation. Be ready to explain your research process and how you used the information gathered.

B. Translate the following passage into Urdu:

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. 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.

8

UNIT

Clean Water

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.
- analyse organisational patterns in a text: list/ sequence of ideas/events, comparison-contrast, cause-effect, problem-solution.
- 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.
- 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.
- write formal letters and emails to people in extended academic (professional) environments for various purposes.

Pre-reading:

- Why is water considered essential for life? Can you name some daily activities that depend on clean water?
- Do all people around the world have equal access to clean water? Why or why not?
- Have you ever experienced a water shortage or disruption in clean water supply? How did it affect your daily routine?

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

While-reading

How do human activities impact the availability of clean water?

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.

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.

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,

While-reading

How does inadequate access to clean water affect agricultural productivity?

and crop production.

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
accumulate	to gradually get more and more of something over a period of time
arid	having little or no rain; very dry.
collaborative	involving, or done by, several people or groups of people working together.
constitute	to be considered to be something
contamination	the process of making something dirty or poisonous
disrupt	a situation in which it is difficult for something to continue in the normal way
drastically	in an extreme way that has a sudden, serious or violent effect on something.
drought	a long period of time when there is little or no rain.
hygiene	the practice of keeping yourself and your living and working areas clean
inadequate	not enough; not good enough
incidence	the extent to which something happens or has an effect

Words	Meanings
innovative	introducing or using new ideas, ways of doing something, etc.
multifaceted	having many different aspects to be considered
profound	very great
scarcity	A shortage or lack of something
substantial	large in amount, value, or importance
vulnerable	weak and easily hurt physically or emotionally

Reading and Critical Thinking

A. Answer the following questions:

1. The author uses cause–effect frequently throughout the text. Choose one instance and explain how this pattern helps the reader understand the seriousness of water-related issues.
2. Identify a paragraph where the writer presents a problem–solution structure. Do you think the solution offered is realistic and achievable in the context of Pakistan? Justify your response.
3. How does the use of reasons and conclusions in the final paragraphs strengthen the writer's argument? Refer to specific lines in your answer.
4. Can you find an example where the organisational pattern changes within the same paragraph? What effect does this shift have on the reader's understanding?
5. Imagine this text were rewritten in a comparison–contrast format comparing countries with water abundance and water scarcity. What new insights might that structure offer?
6. Why is it important to distinguish between fact and opinion, or between evidence and generalisation, when reading informational texts like this one? How does it affect your understanding?
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?



For the Teacher:

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

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
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 and 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. Identify the cause and effect in each sentence. Then explain how the connection supports the author's argument.

1. *"We are using water at a rate faster than it precipitates to the ground."*
 - Cause:
 - Effect:
 - How it supports the argument:
2. *"In areas where water is scarce or contaminated, people are less likely to practise good hygiene, leading to higher rates of illness and disease."*
 - Cause:
 - Effect:
 - How it supports the argument:

- D. Read each statement from the text. Mark it as (F) for *Fact* or (O) for *Opinion*. Justify your choice by identifying language cues (statistics, personal tone, belief-based language, etc.).
1. "Clean water is a fundamental resource that supports human health, environmental sustainability, and economic development."
 - Justification:
 2. "We mistreat the small fraction of water that we have."
 - Justification:
 3. "Investing in clean water infrastructure not only improves public health but also fosters economic stability and growth."
 - Justification:

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 | |
- B. Create word maps for the following words: *contamination*, *scarcity*, *sanitation*, *ecosystem*, and *irrigation*. Each word map should include the following components:
- **Word:** The vocabulary term.
 - **Definition:** A clear explanation of what the word means.
 - **Synonyms:** Words with similar meanings.
 - **Antonyms:** Words with opposite meanings.
 - **Example sentence:** A sentence that demonstrates how the word is used in context.

Commonly Confused Words

Commonly confused words are pairs (or groups) of words in English that are often mixed up because they:

- Sound the same (homophones)
- Look similar (homographs)
- Have related but distinct meanings
- Are grammatically or functionally similar

Types of Commonly Confused Words

Type	Word(s)	Meaning
1. Homophones (Same pronunciation, different spelling/meaning)	Their / There / They're	Their – belonging to them There – a place They're – contraction of <i>they are</i>
	To / Too / Two	To – a preposition Too – also or excessively Two – the number 2
	Brake / Break	Brake – device to stop a vehicle Break – to separate or to rest
2. Homographs (Same spelling, different meaning/pronunciation)	Lead / Lead	Lead (<i>lead</i>) – to guide Lead (<i>led</i>) – a metal
	Wind / Wind	Wind (<i>wɪnd</i>) – moving air Wind (<i>wɪnd</i>) – to twist or turn
3. Similar Spelling or Form (Different use or part of speech)	Affect / Effect	Affect (verb) – to influence Effect (noun) – a result
	Advice / Advise	Advice (noun) – guidance Advise (verb) – to give guidance
	Practice / Practise	Practice (noun) – an act or habit Practise (verb) – to do repeatedly (British English)
4. Similar Meaning but Different Use	Say / Tell	Say – to speak Tell – to inform or instruct
	Listen / Hear	Listen – to pay attention to sound Hear – to perceive sound
	Look / See / Watch	Look – to direct your eyes See – to perceive visually Watch – to observe attentively
5. Common Errors in Conjunctions / Prepositions	Than / Then	Than – used in comparisons Then – refers to time or consequence
	Because / So	Because – gives a reason So – shows a result
	Although / However	Although – introduces contrast However – links two contrasting ideas (often between sentences)

C. Write sentences using the following pairs of commonly confused words.

stationery stationary	than then	moral morale	naval navel	elicit illicit
wander wonder	latest last	now know	patience patient	adopt adapt

Oral Communication

- A. 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

- A. Write a formal letter to the Principal complaining about poor internet connectivity on campus. Explain how the issue is affecting your academic work and request that necessary action be taken to improve the service.**

New Message _ ↗ ✕

To Cc Bcc

Subject Line

Salutation

Introduction

Body

Closing

 **Email Signature**

B. Write a formal letter to the local Municipal Officer highlighting the issue of unclean drinking water in your area.

In your letter:

- Describe the current state of the water supply.
- Explain its effects on residents' health and daily life.
- Request urgent action to ensure access to clean and safe water.

abc Colony,
ABC City-400005

Sender's address

Dated: 14 May 2016

Date of writing the letter

To,
The Editor
xyz Colony,
XYZ City-400001

Receiver's Designation and address

Respected Sir/Madam,

Salutation

Subject: a short description of cause of writing the letter

Purpose of writing letter in one sentence

Body of the letter:
(i) Introduction
(ii) Main content
(iii) Conclusion + End of letter

**Main content of the letter.
It includes attention acquire from receiver.
Your introduction and purpose of writing the letter in details. Also, the conclusion in second para.**

Thanking You,
Yours sincerely/faithfully/truly,

Complimentary closing

Name
(Designation if present)

Name of the sender and designation if given

9

UNIT

Freedom

Langston Hughes (1901–1967)

Learning Outcomes:

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

- ask and answer questions for a range of communicative purposes.
- comment on implied meaning, e.g. writer's viewpoint, relationships between characters etc.
- identify rhyme schemes and figurative language in poems.
- 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.
- use the aspect of time correctly in speech and writing.
- develop precis writing skills and write precis effectively.
- use summary skills to write an objective summary of the given text and poems.

Pre-reading:

Look at the title of the poem, *Freedom*. What do you think this poem will be about?

- Is it about personal freedom, social freedom, or something else?
- Do you think the poet will be happy, sad, or frustrated? Why?

About the Poet

James Mercer Langston Hughes (1902–1967) was an influential American poet, social activist, novelist, playwright, and columnist. He was a leading figure of the Harlem Renaissance, a cultural movement in the 1920s that celebrated African American culture. Hughes often wrote about the struggles, desires, and aspirations of Black Americans, emphasising themes such as racial identity, injustice, and the quest for freedom. His works express a powerful sense of dignity, pride, and hope in the face of adversity.

Freedom will not come
today, this year
nor ever
through **compromise** and **fear**.

I have as much right
as the other **fellow** has
to stand
on my two feet
and own the land.

I **tire** so of hearing people say,
*let things take their **course**.*
Tomorrow is another day.
I do not need my freedom when I'm dead.
I cannot live on tomorrow's **bread**.

Freedom
Is a strong seed
planted
in a great need.
I live here, too.
I want my freedom
just as you.

Literary Devices

Metaphor: Hughes compares freedom to a strong seed, symbolising growth, and contrasts it with "tomorrow's bread," highlighting that freedom cannot be delayed.

Enjambment: Continuous lines create a sense of urgency, pushing the reader forward without pause.

Alliteration: Repeated consonant sounds add rhythm and musicality, enhancing emotional impact.

Repetition: The frequent use of "freedom" emphasises its importance and the speaker's strong desire for it.

Imagery: Vivid images make freedom more tangible, helping readers visualise the need for autonomy.

Contrast: The speaker's active pursuit of freedom opposes the passive attitudes of others, stressing urgency.

Structure of the Poem

'Freedom' by Langston Hughes is a five-stanza poem that is separated into uneven sets of lines. The first and fourth stanzas have four lines (making them quatrains), the second and third have five (they're quintains) and the final stanza has only three lines (making it a tercet). The poem is written in free-verse but there are some examples of rhyme within it. For instance, "fear" and "year" in stanza one and "stand" and "land" in stanza two. These rhymes are used to emphasize certain lines and make sure the reader is paying close attention to how the lines work together. The Irregular Line Alignment in the poem (with lines staggered or indented in places) reflects a visual manifestation of the poem's theme of struggle. This structure can represent the irregular, uneven path towards achieving freedom. It may also create a sense of disruption or tension, echoing the disjointed and often difficult process of gaining social, political, and personal liberty.

Theme

The central theme of *Freedom* is the urgent, unwavering demand for immediate freedom and equality. Langston Hughes emphasises that freedom cannot be achieved through passivity, compromise, or deferred promises. The poem reflects the frustration of those denied their rights and highlights the need for active resistance against injustice. It also explores the idea of universal equality, asserting that freedom is a fundamental right for all, not something to be postponed or earned over time.

Glossary:

Words	Meanings
bread	a type of food made from flour, water and usually yeast mixed together and baked <i>(old-fashioned, slang) money</i>
compromise	an agreement made between two people or groups in which each side gives up some of the things they want so that both sides are happy at the end
course	to move or flow quickly
fear	the bad feeling that you have when you are in danger or when a particular thing frightens you
fellow	used to describe somebody who is the same as you in some way, or in the same situation
tire	to become tired and feel as if you want to sleep or rest; to make somebody feel this way

Reading and Critical Thinking

A. Answer the following questions:

1. Whose perspective is the poem written from? How does this perspective influence the poem's message?
2. How does Langston Hughes criticise those who believe in gradual change for freedom?
3. Why does the poet reject the idea of "*tomorrow's bread*"?
4. Do you agree with the poet's view that freedom should not be postponed? Why or why not? Support your answer with examples.
5. If you were in the poet's position, how would you express your demand for freedom? Write a short paragraph.

6. In the first stanza, Hughes states that freedom will not come through *"compromise and fear."* Why do you think the poet uses these words specifically? What might this say about his opinion on the current political or social climate at the time the poem was written?
7. The poem includes several contrasts between the speaker's view on freedom and the more passive stance of others (e.g., *"Let things take their course"*). How does this contrast add to the power of the speaker's argument for immediate action?
8. Find an example of repetition, enjambment, and a metaphor in the poem. Explain how each of these literary devices contributes to the overall meaning and impact of the poem.

B. Read the following statement and tell whether you agree with it. Provide two examples from the poem to support your answer.

"Hughes uses direct language and strong imagery to clearly oppose the idea of waiting for freedom. His words do not suggest negotiation but demand immediate action."

C. Choose the correct option for each question.

1. The poet suggests that freedom cannot be achieved through:
 - a. Patience and perseverance.
 - b. Compromise and fear.
 - c. Courage and unity.
 - d. Knowledge and education.
2. The speaker compares freedom to a seed because:
 - a. It is difficult to find.
 - b. It can be easily destroyed.
 - c. It must be planted and grown.
 - d. It is available to everyone.
3. Why does the poet mention *"tomorrow's bread"*?
 - a. To emphasise that freedom can be postponed.
 - b. To show that food is more important than freedom.
 - c. To illustrate that freedom must be experienced now, not in the future.
 - d. To highlight the importance of patience.
4. What is the effect of the first-person perspective in the poem?
 - a. It creates a sense of distance.
 - b. It makes the poem impersonal.
 - c. It allows the poet to speak for a group while expressing personal feelings.
 - d. It focuses on the lives of others, not the poet.
5. Which of the following best describes the tone of the poem?
 - a. Humorous and light.
 - b. Calm and accepting.
 - c. Urgent and demanding.
 - d. Mysterious and suspenseful.

D. Complete the following statements using information from the poem.

1. According to the poet, freedom will not come through _____.
2. The poet is tired of hearing people say, _____.
3. The metaphor "Freedom is a strong seed" suggests that freedom is _____.
4. The poet cannot live on "tomorrow's bread" because _____.
5. The speaker wants freedom because _____.

Vocabulary and Grammar

A. Read the following sentences and use context clues to determine the meaning of the underlined word. Then, select the most appropriate definition from the options.

1. The scientist conducted an **exhaustive** study on climate change.
a) brief b) thorough c) incomplete d) limited
2. The manager's **meticulous** attention to detail ensured the project was completed without any errors.
a) careless b) careful c) quick d) indifferent
3. The novel was **intricate**, with numerous characters and overlapping storylines.
a) simple b) complex c) boring d) predictable
4. The new software update is **seamless**, making the transition from the old version effortless.
a) smooth b) difficult c) broken d) incomplete
5. The teacher's **astute** observations during the class discussion helped clarify many complex concepts.
a) ignorant b) observant c) confused d) inattentive

B. Read the following paragraph and correct any errors related to capitalization, punctuation, spelling, and hyphenation.

she went to the store to buy too kilos of apples and to dozen bananas it was a lovely day but she forgot her shopping list when she returned home she found out that she had bought the wrong items how could i be so careless she thought

Aspects of Time

Aspects of time refer to the different ways actions or events are viewed in relation to time. They show whether an action is completed, ongoing, habitual, or has been happening over a period of time. The aspects are primarily expressed through the use of **verb tenses**, which indicate when an action occurs and how it relates to time.

There are four main aspects of time in English:

1. **Simple Aspect:** Describes actions or states that are general, habitual, or completed at a specific time.
 - **Present Simple:** Describes general truths, habits, and routines.
Example: She **reads** books every day.
 - **Past Simple:** Describes completed actions that occurred at a specific time in the past.
Example: They **visited** Quetta last summer.
 - **Future Simple:** Describes actions that will occur in the future.
Example: I **will travel** to Karachi next month.
2. **Progressive (Continuous) Aspect:** The progressive aspect emphasizes actions that are ongoing or in progress at a certain point in time. It is formed using the verb "**to be**" + **present participle** (-ing form).
 - **Present Progressive:** Describes actions happening right now or around the present moment.
Example: She **is reading** a book.
 - **Past Progressive:** Describes actions that were happening at a specific moment in the past.
Example: I **was working** when the phone rang.
 - **Future Progressive:** Describes actions that will be in progress at a specific point in the future.
Example: I **will be traveling** at this time tomorrow.
3. **Perfect Aspect:** The perfect aspect expresses actions that are completed relative to another time.
 - **Present Perfect:** Describes actions that happened at an unspecified time in the past but are still relevant now.
Example: She **has finished** her homework.
 - **Past Perfect:** Describes actions that were completed before another action in the past.
Example: They **had left** before I arrived.
 - **Future Perfect:** Describes actions that will be completed by a certain point in the future.
Example: By next week, I **will have finished** the project.
4. **Perfect Progressive Aspect:** The perfect progressive aspect is used to describe actions that were happening in the past, are happening in the present, or will be happening in the future, but with a focus on the

duration or ongoing nature of the action.

- **Present Perfect Progressive:** Describes actions that started in the past and are still ongoing or recently finished, with an emphasis on duration.

Example: I **have been studying** for two hours.

- **Past Perfect Progressive:** Describes actions that were ongoing in the past and had continued up until another point in the past.

Example: She **had been waiting** for an hour before the train arrived.

- **Future Perfect Progressive:** Describes actions that will have been ongoing up until a certain point in the future.

Example: By next month, I **will have been working** here for five years.

C. Read the sentences below and correct any mistakes related to the use of time aspects.

1. By the time he arrives, I have finished my work.
2. She will be work at the office tomorrow.
3. They have been finishing the project before the deadline.
4. I was studying when you called me last night.
5. She will have been living in Pakistan for two years when she moves to Dubai.

Oral Communication

Asking and Answering Questions

Instructions:

- Pair up with a classmate.
- Take turns asking and answering the following questions.
- Use clear, precise language and maintain formal tone.
- Provide detailed and thoughtful responses.

Questions:

1. In the poem "Freedom," Hughes speaks of a desire for immediate freedom. Why do you think he rejects the idea of waiting?
2. Do you agree with Hughes that freedom cannot be achieved through compromise and fear? Why or why not?
3. Hughes uses strong imagery in the poem, such as "freedom is a strong seed." What does this metaphor suggest about the nature of freedom?

4. If you were living in the time when Hughes wrote this poem, how would you feel about his message? Would you support his perspective?
5. The poem criticises passive acceptance of injustice. Can you think of a situation today where this message is still relevant? Explain.
6. How does the poet's use of direct language and repetition make his message more powerful?
7. Imagine you are a person who believes in waiting for freedom. How would you respond to Hughes' argument?
8. How would you explain the poem's message to someone who has never read it?
9. Do you think the concept of freedom Hughes presents is still relevant today? Why?
10. If you were to add one more stanza to the poem, what message would you include?

Writing Skills

Summary and Precis

Both summary and precis involve condensing a longer piece of writing into a shorter form. However, there are key differences in their purpose, structure, and approach.

- **Summary:** The purpose of a summary is to provide a brief overview of the main ideas or points of a text while retaining the original meaning. It includes the essential information but omits unnecessary details.
- **Precis:** The purpose of a precis is to condense the original text into a shorter, more concise form, maintaining the author's tone, style, and emphasis. A precis also focuses on reducing the length while preserving the core message, but it is generally even more concise than a summary.

Comparison of Summary and Precis

Aspect	Summary	Precis
Purpose	To provide a brief overview of the main ideas or points of a text.	To present the essential meaning of the text in a condensed form, maintaining the author's tone.
Length	Generally longer, around one-third of the original text.	More concise, around one-fourth to one-fifth of the original text.
Content	Covers the main ideas and important points of the text.	Focuses on the essential meaning without unnecessary details.

Style and Tone	Neutral, may use simpler language.	Retains the author's original tone and style.
Structure	Follows the structure of the original text.	Organised in a clear, logical flow but may not strictly follow the original sequence.
Objectivity	Remains objective, without personal opinions.	Remains objective, without personal opinions.
Language	May use slightly different words for clarity.	Stays closer to the language of the original text.
Focus	Provides a general understanding of the text.	Emphasises clarity, precision, and conciseness.
Application	Used for summarising chapters, articles, or reports.	Used for academic writing, note-taking, and exams where conciseness is crucial.

A. Read the poem "Freedom" by Langston Hughes carefully.

1. Write a summary of the poem in your own words.
2. Write a precis of the poem, maintaining the author's tone and main idea.

Instructions:

- Ensure your summary is around one-third of the poem's length.
- Your precis should be even more concise, around one-fourth to one-fifth of the poem's length.
- Do not include any personal opinions or interpretations in your summary or precis.
- Maintain the original tone and message of the poem.

B. Explain the following lines with reference to the context.

I have as much right
as the other fellow has
to stand
on my two feet
and own the land.

10

UNIT

The Punishment of Shahpesh, the Persian, on Khipil, the Builder

George Meredith (1828-1909)

Learning Outcomes:

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

- 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.
- 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)
- construct sentences using the sentence patterns and structure for grade-specific genres.
- write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences.

Pre-reading:

- Have you ever read any story from Persian or Middle Eastern literature like *Arabian Nights*?
- What kind of characters, themes, or morals do you usually encounter in such stories?
- Can you recall a story where a character was punished for their actions?
- What connections can you draw between the concept of punishment in Arabian Nights stories and the title of this story?

Introduction to the Short Story:

Short stories became a popular literary form in the nineteenth century, a period marked by rapid social, cultural, and intellectual change. As literacy rates increased and periodicals flourished, short stories emerged as an accessible and engaging medium for readers. Writers of this era, including George Meredith, used short stories to explore human nature, moral dilemmas, and social values.

"The Punishment of Shahpesh, the Persian, on Khipil, the Builder" is one such tale by George Meredith. Set in a Persian context, this story draws on the tradition of moral storytelling common in Middle Eastern literature, while reflecting the nineteenth-century interest in exploring complex human behaviour and moral consequences.

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 riverside 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 site! Likewise I laud the wisdom of Ebn Busrac, where he exclaims:

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

Then said he, "O Khipil, my builder, there was once a farm servant that, having neglected in the seedtime 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 everywhere. 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

While-reading

What is Shahpesh comparing Khipil to in his story about the farm servant?

thy devotion and constancy in toil, 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.

While-reading

Why does Khipil hesitate to step forward into the gap? What does this hesitation reveal about his character?

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, “If this be so, thou art but the length of thy measure on the ground, O talkative one!”

Khipil said, “Nay, '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 bodyguard; and they stood around him with bent bows, so that Khipil dared not move from his sitting posture. And

While-reading

What is the significance of Shahpesh leaving Khipil surrounded by his bodyguards? What does this say about Shahpesh's control over Khipil?

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 in 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 refreshingness? Truly I am grateful to thee! And these flowers, pluck me now a handful, and tell me of their perfume."

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 neighbour 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 throbb'd 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 punishment 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.

About the Author – George Meredith

George Meredith (1828–1909) was an English novelist and poet known for his witty, insightful, and often ironic style. His works frequently explore human nature, morality, and social norms. Meredith's stories often use vivid characters and dramatic situations to highlight complex moral lessons, making his writing both thought-provoking and engaging.

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 centers 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	Meanings
anecdote	a short, interesting or funny story about a real person or event
contrived	planned in advance and not natural or what somebody claims it is; written or arranged in a way that is not natural or realistic

Words	Meanings
dominateth	to have control, influence, or power over something or someone It is used in older or poetic texts, often in a more formal or elevated context. For example, "He dominateth the land," means "He dominates the land."
gabble	to talk quickly so that people cannot hear you clearly or understand you
hath	has (old use)
intersperse	to put something in something else or among or between other things
loquacious	talking a lot
mason	a person who builds using stone, or works with stone
nosegay	a small bunch of flowers
obelisk	a tall pointed stone column with four sides, put up in memory of a person or an event
posture	the position in which you hold your body when standing or sitting
transfix	to make somebody unable to move because they are afraid, surprised, etc.

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. How does Khipil's character evolve from the start of the story to the end? Does he become more fearful, defiant, or resigned? Provide examples.
4. How does the setting of an unfinished palace function symbolically to reflect Khipil's incompetence and the consequences of idle talk?
5. Shahpesh uses a metaphor about the farm servant who failed to sow seeds. What does this metaphor reveal about his perspective on Khipil's work?

6. How does the story begin (exposition), and what key information do we learn about Shahpesh and Khipil?
7. Discuss the style of the story. How does the use of elevated, poetic language and classical story-telling techniques e.g. fables, satire, embedded poetry, contribute to the effectiveness of the story?
8. How do humour, wit and satire often serve as methods of story-telling to comment on political and social issues?

B. Complete the sentences using the correct form of the words from the list below. (wrath, humiliate, punish, construct, mock, loyal)

1. Khipil faced the king's _____ after failing to complete the palace.
2. Shahpesh used his authority to _____ Khipil in front of others.
3. The builder tried to remain _____ to his master, despite the unfair treatment.
4. The incomplete palace led to Khipil's severe _____.
5. The guards stood ready to _____ the builder if he tried to escape.
6. Despite his fear, Khipil continued to _____ the palace.

C. Choose the correct option for each question.

1. What was Shahpesh's main reason for punishing Khipil?
 - a) Khipil stole from the treasury.
 - b) Khipil failed to complete the palace.
 - c) Khipil insulted the king publicly.
 - d) Khipil disobeyed the king's orders.
2. How did Shahpesh demonstrate his anger towards Khipil?
 - a) He banished Khipil from the kingdom.
 - b) He ordered the guards to imprison Khipil.
 - c) He made Khipil sit surrounded by guards with arrows.
 - d) He ordered the destruction of the palace.
3. What was the reaction of the people when they saw Khipil being punished?
 - a) They felt sympathy for him.
 - b) They helped Khipil escape.
 - c) They laughed at his suffering.
 - d) They reported it to the king.
4. Khipil was hesitant to step forward because:
 - a) He was afraid of heights.
 - b) He could not swim.
 - c) He was angry at the king.
 - d) He did not want to complete the palace.

5. What was Shahpesh's final punishment for Khipil?

- a) Execution in front of the court.
- b) Being thrown into a deep well.
- c) Daily humiliation with the 'bath of surprise'.
- d) Forced exile from the kingdom.

Vocabulary and Grammar

A. Read the sentences below. Use context clues to determine the meaning of the underlined words. Write your answer.

1. Shahpesh's wrath was swift, leaving Khipil in fear.

Wrath means: _____

2. Khipil's actions were met with humiliation, making him the subject of mockery.

Humiliation means: _____

3. The guards stood with their arrows bent, ready to enforce the king's command.

Bent means: _____

B. Construct two complex sentences and one compound-complex sentence using the given prompts.

1. Although Khipil was afraid, ...
2. Shahpesh gave his command, and ... but ...

C. Rewrite the following sentences to maintain parallel structure.

1. Khipil was clever, resourceful, and he had a good memory.
2. The punishment was harsh, humiliating, and made Khipil fearful.

D. Complete the following conditional sentences.

1. If Khipil finishes the palace on time, ... (Type 1)
2. If Khipil were a loyal builder, ... (Type 2)

E. Use the appropriate modal verbs (must, might, should, could) to complete the sentences.

1. Khipil _____ have been more careful in his work.
2. Shahpesh _____ be testing Khipil's loyalty with this punishment.
3. If you want to avoid such humiliation, you _____ follow the given orders carefully.

F. Identify the participles and gerunds in the following sentences.

1. Trembling with fear, Khipil stepped forward.
2. Building the palace was a challenging task for Khipil.
3. Shahpesh enjoyed watching Khipil's struggle.

G. Rewrite the following sentences with the correct punctuation.

1. Khipil knew one thing he could not escape the king's wrath.
2. The punishment was cruel it was a lesson for everyone.
3. Shahpesh ordered his guards to prepare Khipil's bath—a bath of humiliation.

Oral Communication

Role-Play (Pairs or Small Groups)

1. **Choose a Scene:** Select a key moment from the story (e.g., Shahpesh punishing Khipil).
2. **Assign Roles:** (Shahpesh, Khipil, Guards, Onlookers).

Perform: Use dialogue from the text or your own words. Focus on expression and voice.

Writing Skills

- A. **Write a narrative from the perspective of a character who has just been betrayed by someone they trusted. Describe the emotional impact of this betrayal and the steps the character takes to either confront the betrayer or rebuild their trust in others. Your story should have a clear beginning, middle, and end. Focus on the emotional conflict, the decisions the character makes, and how the betrayal shapes their future relationships.**
- B. **Select a short news article from an English newspaper. Rewrite the article by editing and proofreading it for grammar, punctuation, and clarity. Then, translate the final version into Urdu, ensuring the meaning and tone are preserved.**

11

UNIT

Those Winter Sundays

Robert Hayden (1913–1980)

Learning Outcomes:

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

- use complex questions for a range of audiences.
- identify rhyme schemes and figurative language in poems.
- summarise 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. contextual information, writer's viewpoint and implied information.
- consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
- demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing in different varieties of texts.
- 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:

- Why do some acts of love go unnoticed or unappreciated?
- How do you show appreciation to someone who quietly helps you?
- Can you think of any family traditions or routines that are done out of love but may be taken for granted?

About the Poet

Robert Hayden 1913–1980 was an American poet known for his reflective, emotional poetry about family, history, and African American experiences. Born in Detroit, he grew up in a foster home marked by hardship, which inspired many of his poems, including *Those Winter Sundays*. Educated at Detroit City College and the University of Michigan, Hayden became the first African American Consultant in Poetry to the Library of Congress (U.S. Poet Laureate). His famous works include *Middle Passage*, *Frederick Douglass*, and *Those Winter Sundays*. His poetry is celebrated for its emotional depth and vivid imagery.

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.

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**?

Literary Devices

Imagery: Vivid descriptions like "*blueblack cold*" and "*cracked hands that ached*" create a sensory experience, highlighting the harsh conditions and the father's sacrifices.

Symbolism: Winter symbolises emotional distance, while fire represents the father's love and warmth.

Alliteration: The repetition of consonant sounds in "*weekday weather*" adds rhythm and emphasis.

Repetition: "*What did I know, what did I know*" highlights the speaker's regret and growing understanding.

Metaphor: "*Love's austere and lonely offices*" compares parental love to difficult, unappreciated duties.

Tone: The poem moves from a neutral, descriptive tone to a reflective and regretful tone, showing the speaker's emotional realisation.

Contrast: Warmth (father's love) is contrasted with cold (winter, emotional distance).

Free Verse: The poem lacks a consistent rhyme scheme or meter, creating a natural, conversational style.

Theme of *Those Winter Sundays* by Robert Hayden

The poem *Those Winter Sundays* explores the theme of unspoken parental love, where a father's quiet, selfless sacrifices go unnoticed and unappreciated by his child. Through vivid imagery of harsh winter mornings and the father's physical labour, the poem highlights how love is often shown through actions rather than affectionate words. It also captures the theme of regret and realisation, as the adult speaker looks back with remorse for failing to recognise his father's devotion. The tension in the household, hinted at by "*chronic angers*," adds depth to the emotional distance between father and child. Ultimately, the poem reveals that true love can be silent, enduring, and often unacknowledged.

Glossary:

Words	Meanings
ache	to feel a continuous pain that is not severe
austere	simple and plain; without any decorations
bank	to pile coal, etc. on a fire so that the fire burns slowly for a long time
blaze	to burn brightly and strongly
chronic	lasting a long time; difficult to solve
cracked	damaged with lines in its surface but not completely broken
indifferently	in a way that shows you are not interested in or do not care about somebody/something
lonely	where only a few people ever come or visit
office	a room, set of rooms or building where people work
splinter	to break, or to make something break, into small, thin, sharp pieces

Reading and Critical Thinking

A. Answer the following questions:

1. What do you think is Robert Hayden's attitude towards the father's sacrifices in the poem?
2. How does the speaker's viewpoint change from childhood to adulthood? Support your answer with evidence from the text.
3. Do you think the poet is critical of his younger self? Why or why not?
4. How does Robert Hayden use imagery and symbolism to convey complex emotions in the poem?
5. Find an example of personification in the poem and explain its effect.
6. Why is the poem written in free verse? How does this enhance its meaning?
7. Explain the significance of the title *Those Winter Sundays*. Why does the poet use the plural form "Sundays"?
8. Why does the speaker use the term "blueblack cold" to describe the winter morning?

B. Choose the correct option for each question.

1. Who is the central figure in the poem besides the speaker?
 - a. the speaker's mother
 - b. the speaker's friend
 - c. the speaker's father
 - d. the speaker's sibling
2. What time of day does the father wake up, and what does he do first?
 - a. early in the morning, to read the newspaper
 - b. late at night, to prepare dinner
 - c. early in the morning, to light the fire and warm the house
 - d. midday, to fix broken furniture

3. How does the speaker describe the father's hands?
- a. soft and delicate
 - b. cold and lifeless
 - c. cracked and aching from labour
 - d. clean and smooth
4. What did the father do for the speaker that went unnoticed during childhood?
- a. cooked all meals
 - b. bought expensive gifts
 - c. polished the speaker's shoes and warmed the house
 - d. told stories every night
5. What does the speaker mean by "chronic angers" in the house?
- a. constant fights between siblings
 - b. a long-lasting, tense atmosphere in the home
 - c. temporary disagreements between neighbours
 - d. anger towards the cold weather

C. Read the following lines from the poem and draw inferences from context.

1. No one ever thanked him.

- What does this suggest about the father's efforts?
- How does this affect the tone of the poem?

2. Cracked hands that ached from labor in the weekday weather.

- What can you infer about the father's job?
- What does the description of his hands suggest about his life?

3. I'd wake and hear the cold splintering, breaking.

- What does this imagery tell you about the winter morning?
- Why do you think the poet uses the words "splintering, breaking"?

D. Read the following lines and explain the implied meaning.

1. Fearing the chronic angers of that house.

- What does "chronic angers" imply about the family's emotional environment?
- Do you think the anger was directed at the speaker? Why or why not?

2. What did I know, what did I know of love's austere and lonely offices?

- Why does the speaker repeat "What did I know"?
- What does "love's austere and lonely offices" suggest about the nature of parental love?

3. The poem describes the father's actions but does not mention any direct communication between the father and the speaker.

- What does this silence between them suggest?
- How does it affect the emotional impact of the poem?

E. Read the poem 'Follower' by Seamus Heaney and compare it with 'Those

Winter Sundays' by Robert Hayden. Use the following points for comparison:

- Theme
- Imagery
- Tone
- Relationship between parent and child

Vocabulary and Grammar

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

Word	Dictionary meaning	Pronunciation	Part of Speech	Etymology
chronic				
indifferently				
offices				
austerity				
warmed				

B. Use a thesaurus (digital or print) to list two synonyms for each word.

C. Write a sentence for each word using it in the context of the poem.

Punctuation

Punctuation means the correct use of marks (points or stops) in writing. It helps readers understand a text accurately. Misusing punctuation can change the meaning of a sentence.

The main punctuation marks are as follows:

Punctuation Mark	Symbol	Usage	Example
Full Stop	.	Ends a sentence.	The meeting starts at 9 AM.
Comma	,	Separates items in a list or pauses in a sentence.	I need to buy eggs, bread, and butter.

Question Mark	?	Ends a direct question.	How did you complete the assignment?
Exclamation Mark	!	Expresses strong emotions or after interjections.	Oh no! I missed the bus.
Colon	:	Introduces a list, explanation, or quotation.	The ingredients are: flour, sugar, and eggs.
Semi-colon	;	Links closely related independent clauses.	He finished his homework; she was still studying.
Apostrophe	'	Shows possession or forms contractions.	The teacher's desk is tidy. (Possession) It's a great day. (Contraction)
Quotation Marks	" " or ' '	Encloses direct speech or titles.	She said, "I'll meet you at the café."

- D. Use appropriate punctuation marks in the following sentences.**
- We had a wonderful vacation in Skardu it was a memorable experience.
 - Some students prefer studying alone others enjoy group discussions.
 - What time will you arrive at the wedding tonight?
 - Father had to undergo surgery he had been feeling unwell for weeks.
 - Can you explain why she was so angry earlier?

Oral Communication

- In a group, discuss how people sometimes fail to recognise acts of love and kindness from their parents or elders.
- Share a personal experience where you later realised someone cared for you more than you initially thought.
- Debate: "Actions speak louder than words when it comes to expressing love."

Writing Skills

- Imagine you are the speaker, now an adult, writing a letter to your father. Express your gratitude and regret for not understanding his love earlier.
- Write a reflective paragraph on how this poem changes your

understanding of love and sacrifice.

- C. Paraphrase the entire poem in a single, clear paragraph, maintaining its main ideas. Use your own words and appropriate transitional devices (e.g., however, despite, therefore).
- D. Write a dialogue between three family members (a father, a mother, and a teenage child) discussing the teenager's choice of profession. Use appropriate vocabulary, tone, and style based on their relationships. Include narration and background in brackets, following the conventions of the director's notes.

Instructions for Writing the Dialogue

1. Characters and Setting:

- Include three characters: a father, a mother, and a teenage child.
- Set the scene briefly (e.g., in the living room after dinner).

2. Dialogue Style:

- Use a natural, conversational tone.
- Reflect each character's personality (e.g., father may be practical, mother empathetic, child curious).

3. Narration:

- Use bracketed narration for actions or emotions (e.g., [The father sighs.]).

4. Content:

- Begin with a natural lead-in to discussing the child's choice of profession.
- Show different perspectives (parents' advice, child's interests).
- Include a brief conflict or differing opinions, with a resolution.

5. Language:

- Use clear, polite, and age-appropriate vocabulary.

- E. Explain the following lines with reference to the context:

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?

12 UNIT

The Impact of AI on Society, Human Relationships, and Ethics

(Artificial Intelligence (AI) is a branch of technology that enables machines to perform tasks that typically require human intelligence. These tasks include learning, problem-solving, language processing, and decision-making. This unit explores how AI influences these areas, the benefits and challenges it presents, and the need for ethical considerations in its use.)

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.
- link new facts, terms, and concepts with prior knowledge.
- reading to analyse descriptive/argumentative/persuasive essays.
- change tense in indirect/direct speech (present, past and perfect tenses, future, modals, time and questions, orders, requests, suggestions and advice) in narrative paragraphs.
- write multiple paragraphs essays or stories, poems or playscript using mechanics for correct writing.

Pre-reading:

- What kinds of technology do you use regularly? e.g., smartphones, computers, social media, etc.
- How do they think technology has impacted the way you work, communicate, or learn?
- Have you ever heard of Artificial Intelligence (AI)? In what contexts have you encountered it?
- Have you ever used an AI-powered app or service? If so, which one(s)?

1. Artificial Intelligence (AI) is a transformative force that has redefined how people live, work, and interact. It is a branch of computer science that enables machines to perform tasks typically requiring human intelligence, such as learning, problem-solving, decision-making, language processing, and visual recognition. In recent decades, AI has become a central technology in various sectors, including healthcare, education, finance, and entertainment.

2. In healthcare, AI-powered systems assist doctors in diagnosing diseases, predicting patient outcomes, and even performing robotic surgeries. In education, AI-based learning platforms provide personalised lessons, adapt to students' needs, and offer **automated** assessments, making learning more effective. Financial institutions use AI for fraud detection,

While-reading

How does AI assist doctors in diagnosing diseases and predicting patient outcomes?

customer service chatbots, and automated trading, ensuring faster and more accurate transactions. The entertainment industry relies on AI for content recommendations, video editing, and even the creation of realistic digital characters.

3. Despite these advancements, the rapid integration of AI into daily life has raised important questions about its impact on society. It offers many benefits, but it also poses significant challenges related to human relationships and ethical considerations.

4. AI's Influence on Society – AI has brought remarkable improvements to society, making daily tasks faster, more accurate, and more convenient. In the healthcare sector, AI-powered diagnostic tools, such as image recognition software, can identify diseases like cancer at an early stage, improving patient outcomes. In education, intelligent tutoring systems adapt lessons to each student's learning pace, providing a more personalised educational experience. Businesses use AI to automate processes, such as managing inventory, processing transactions, and analysing customer data, reducing human error and increasing efficiency.

5. However, the widespread use of AI also presents significant challenges. One of the most pressing concerns is job **displacement**. As AI systems become capable of performing repetitive or even skilled tasks, many jobs are at risk of being automated. For example, self-checkout systems in supermarkets can replace cashiers, and automated customer support chatbots can replace human agents. In manufacturing, robots can perform **assembly** tasks faster and more accurately than human workers.

While-reading

How can AI contribute to job displacement in supermarkets?

6. This shift towards automation means that workers in affected industries must adapt by acquiring new skills. Governments and educational institutions must focus on re-skilling and up-skilling the workforce, ensuring that individuals are prepared for a technology-driven future. Furthermore, society must develop strategies to support those who lose their jobs due to automation, ensuring that technological progress benefits everyone.

7. AI and Human Relationships – Artificial Intelligence has **transformed** how people communicate and interact. Social media platforms like Facebook, Instagram, and TikTok use AI algorithms to personalise content, showing users posts and videos that match their interests. This helps people connect with others who share their hobbies and beliefs. Messaging apps and virtual assistants, such as Siri, Google Assistant, and Alexa, make communication faster and more convenient.

8. However, while AI-powered communication tools make it easier to stay connected, they also risk reducing the quality of human relationships. **Excessive reliance** on digital

communication can lead to a decline in face-to-face **interactions**. Young people, in particular, may spend more time interacting with their devices than with their family and friends, resulting in social **isolation**.

How do AI-powered communication tools help people stay connected?

9. Moreover, AI has enabled the creation of virtual companions and chatbots, which can simulate human conversation. For instance, Replika is an AI-powered chatbot designed to provide emotional support and **companionship**. Although these systems can be helpful, they lack genuine emotions and understanding. Overreliance on AI for social interactions can reduce empathy and emotional intelligence among users, making them more comfortable interacting with machines than with real people.

10. Ethical Considerations in AI – AI systems often require large amounts of data to function effectively. For example, facial recognition systems used in public spaces can identify individuals by analysing their facial features. This technology can be useful for security, but it also raises serious privacy concerns. Individuals may be monitored without their consent, and their data may be stored, shared, or misused.

11. AI systems learn from data, and if the data used to train them contains biases, the systems can inherit those biases. For instance, an AI recruitment tool may favour male candidates over female candidates if it is trained on historical data reflecting gender bias in hiring practices. Similarly, facial recognition systems may perform better on certain racial groups than others, leading to unfair treatment in security and law enforcement.

12. When an AI system makes a harmful decision, determining who is responsible can be challenging. For example, if an autonomous vehicle causes an accident, is the manufacturer of the vehicle responsible? Is the developer of the AI software at fault? Or is the user accountable? Without clear guidelines, it can be difficult to ensure that justice is served in such cases.

13. AI can be used to create fake or misleading content, such as deepfake videos, which can manipulate public opinion or damage an individual's reputation. Social media platforms use AI to detect and remove such content, but the technology is not always effective.

14. The Need for Responsible Use of AI – To maximise the benefits of AI while minimising its risks, it is essential to promote responsible use. Governments, organisations, and individuals must work together to establish ethical guidelines for the design, development, and deployment of AI systems. These guidelines should focus on:

Transparency: AI systems should be designed in a way that allows users to understand how they work and how they make decisions.

Fairness: AI systems should be trained on diverse and unbiased data to ensure fair

treatment for all individuals.

Privacy Protection: AI developers must ensure that user data is securely stored and processed only with user consent.

Accountability: Clear rules should define who is responsible for the actions of an AI system.

Continuous Monitoring: AI systems should be regularly tested and updated to ensure they operate ethically and efficiently.

15. By following these principles, society can harness the power of AI for good while avoiding its potential harms. As technology continues to advance, a commitment to ethical AI development is essential for ensuring that it serves humanity responsibly.

Theme

The theme of this unit, "The Impact of AI on Society, Human Relationships, and Ethics," delves into the transformative role that artificial intelligence (AI) plays in modern life. It explores how AI is reshaping various sectors, from healthcare and education to entertainment and finance, enhancing efficiency and opening new possibilities. At the same time, the unit examines the consequences of AI's pervasive presence on human relationships, considering how it alters communication, connection, and social interactions. Ethical issues also take centre stage, as the unit challenges students to reflect on concerns such as privacy, bias in AI, and the accountability of those who develop and deploy these technologies. Through this exploration, students will critically engage with the benefits and risks of AI, while reflecting on the broader implications it holds for both society and individuals.

Glossary:

Words	Meanings
assembly	the process of putting together the parts of something such as a vehicle or piece of furniture
automate	to use machines and computers instead of people to do a job or task
companionship	the pleasant feeling that you have when you have a friendly relationship with somebody and are not alone
displacement	the act of forcing somebody/something away from their home or position
excessive	greater than what seems reasonable or appropriate
interaction	the act of communicating with somebody, especially while you work, play or spend time with them

Words	Meanings
isolation	the act of separating somebody/something; the state of being separate
reliance	the state of needing somebody/something in order to survive, be successful, etc.; the fact of being able to rely on somebody/something
transform	to change the form of something; to change in form

Reading and Critical Thinking

A. Answer the following questions:

1. Can AI replicate true human creativity? What aspects of creativity might AI struggle with?
2. How can society balance AI-driven job loss with new job opportunities? What new jobs might AI create?
3. How might AI affect human emotions and social interactions? Can it improve or harm our well-being?
4. What ethical guidelines should govern AI use? Who is responsible for ensuring these standards?
5. Can AI replace human teachers? What limitations does AI have in education?
6. What might be some long-term consequences if AI continues to replace human workers in various sectors? How should society address these challenges?
7. What are the long-term effects of AI on society? Will humans and AI coexist or will AI surpass human capabilities?
8. What will be the impact of AI on human relationships? Can AI truly understand emotions?

B. Choose the correct option for each question.

1. What is one of the main concerns associated with the widespread use of AI?
 - a. improved job security
 - b. job displacement
 - c. increased social isolation
 - d. reduced healthcare costs
2. Which of the following is an example of AI being used in healthcare?
 - a. automated car driving
 - b. personalised learning platforms
 - c. AI-powered diagnostic tools like IBM's Watson for Health
 - d. social media content recommendations

3. How does AI benefit the education sector?
 - a. by replacing teachers entirely
 - b. by providing personalised lessons and automated assessments
 - c. by creating virtual classmates
 - d. by limiting student-teacher interactions
4. In what way does AI enhance the financial industry?
 - a. by replacing all human workers
 - b. through fraud detection, customer service chatbots, and automated trading
 - c. by making transactions slower and less accurate
 - d. by reducing the need for data analysis
5. What is a potential risk of excessive reliance on AI-powered communication tools?
 - a. increased face-to-face interaction
 - b. enhanced emotional intelligence
 - c. social isolation and decline in human relationships
 - d. better quality of human communication

Vocabulary and Grammar

- A. Create word maps for the following words: *automation, bias, privacy, accountability, social isolation*. Each word map should include the following components:**
- **Word:** The vocabulary term.
 - **Definition:** A clear explanation of what the word means.
 - **Synonyms:** Words with similar meanings.
 - **Antonyms:** Words with opposite meanings.
 - **Example sentence:** A sentence that demonstrates how the word is used in context.

Rules of Converting Indirect Speech into Direct Speech

When converting an **Indirect Speech** sentence into **Direct Speech**, follow these rules carefully.

Rule	Explanation	Examples
1. Use an appropriate reporting verb (say, said to, asked, exclaimed).	Ensure the reporting verb is used correctly in its tense and form.	Indirect: She advised me to study well. Direct: She said, "Study well."

2. Insert quotation marks, punctuation, and sentence mood properly.	Use quotation marks to enclose the spoken words and add question marks, exclamation marks, or full stops as needed.	Indirect: He asked whether I was ready. Direct: He said, "Are you ready?"
3. Remove unnecessary conjunctions (that, if, whether, to).	Conjunctions like "that," "if," "whether," or "to" used in indirect speech should be omitted in direct speech.	Indirect: She asked if I wanted help. Direct: She said, "Do you want help?"
4. Change the tense of the reported speech appropriately.	If the reporting verb in indirect speech is in the past, the tense of the reported speech should change to present or past tense.	Indirect: He said that he was tired. Direct: He said, "I am tired."
5. Adjust pronouns based on the speaker and listener.	Change pronouns according to the speaker (I, we) or listener (you) in the direct speech.	Indirect: She said that she had lost her pen. Direct: She said, "I have lost my pen."
6. Change time expressions to suit the direct speech context.	Words like "that day" become "today", "the next day" becomes "tomorrow", etc., based on the context.	Indirect: He said that he would visit the next day. Direct: He said, "I will visit tomorrow."
7. Maintain correct word order for questions and exclamations.	In direct speech, question format and exclamation format should match natural sentence structure.	Indirect: She asked what I was doing. Direct: She said, "What are you doing?"

B. Read the following narrative paragraphs. Convert the Indirect Speech in each paragraph into Direct Speech and change the tense accordingly.

Paragraph 1: Maria said that she loves reading books and spends most of her free time exploring different genres. She mentioned that reading helps her relax and learn new things.

Maria said, "_____."

She added, "_____."

Paragraph 2: The coach told the team that they could achieve victory if they worked hard. He also mentioned that they should focus on their strategies and never lose hope.

The coach said, "_____."

He added, "_____."

Oral Communication

- A. Work in small groups of 4–5. Think about this question: Does the rapid development of AI improve society, or does it bring risks that outweigh its benefits?**

Discuss your ideas within the group. Consider its impact on society, human relationships, and ethical concerns. Reflect on both the positive and negative effects of AI, using examples from healthcare, education, finance, and daily life. After the discussion, each group will share their argument with the whole class.

Writing Skills

- A. Write a short story (300–400 words) based on the following prompt. Ensure that your story addresses the theme of AI's impact on society, human relationships, and ethics.**

Story Writing Prompt

In a not-so-distant future, AI has become an integral part of every aspect of human life. It manages daily tasks, enhances communication, and even helps people form connections. However, as people become more dependent on AI, a crisis emerges—AI begins to make decisions that affect human lives in ways that no one could have predicted. Your story should explore how this shift in power affects one individual, their relationships, and their ethical choices.

Consider the following while writing:

- How does the protagonist interact with AI in their daily life?
- What is the main conflict in your story—does AI help or hinder the protagonist's life?
- How do the protagonist's relationships with others change as AI becomes more involved in their life?
- What ethical dilemmas arise due to AI's influence in the story?

13

UNIT

Ruba'iyat

Allama Muhammad Iqbal (1877–1938)

Learning Outcomes:

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

- respond to texts through arguments and discussions.
- identify rhyme schemes and figurative language in poems.
- change tense in indirect/direct speech (present, past and perfect tenses, future, modals, time and questions, orders, requests, suggestions and advice) in narrative paragraphs.
- write a descriptive composition (giving physical description and characteristics/traits of a person/object/place moving from general to specific), using correct punctuation and spelling, by using the process approach _ brainstorming, mind mapping, and writing a first draft.

Pre-reading:

- What do you know about faith?
- What is a civilization? Do you know the difference between Islamic and European civilization?

Faith is like Abraham at the **stake**; to be
Self-honoring and **God-drunk**, is faith. Hear me,
You whom this age's way so **captivate!**
To have no faith is worse than slavery.

Music of strange lands with Islam's fire **blends**,
On which the nation's harmony depends;
Empty of **concord** is the soul of Europe,
Whose civilization to no Makkah bends.

Love's madness has **departed**: in
The Muslim's veins the blood runs thin;
Ranks broken, hearts **perplexed**, prayers **cold**,
No feeling deeper than the skin.

While-reading

What does comparing faith to Hazrat Abraham (عليه السلام) at the stake show about true faith?

While-reading

What do you think the phrase "Islam's fire blends" mean?

While-reading

What happens when Muslims lose "Love's madness"?

Poetic Devices and Techniques

- **Structure:** The poem follows the classical **ruba'i (quatrain) form**, a Persian poetic structure consisting of **three stanzas**, each with **four lines** (total 12 lines).
- **Rhyme Scheme:** The poem uses a modified AABA rhyme scheme, **typical of ruba'iyat.**
- **Metaphor & Symbolism:**
 - Allama Muhammad Iqbal opens with a powerful metaphor, comparing faith to Hazrat Abraham's (عليه السلام) willingness to endure fire for God [Allah (سُبْحَانَهُ وَتَعَالَى)]. This symbolizes unwavering devotion and the trial of belief.
 - A physiological metaphor for Muslims' weakened spiritual vitality, contrasting with the vigour of true faith.

Paradox & Oxymoron

"**God-drunk**" presents a striking paradox blending intoxication (typically negative) with divine ecstasy (positive), emphasizing total absorption in faith, while "**Love's madness**" Oxymoronic phrasing reframes "madness" as sacred passion, now lost in modern Muslims.

Juxtaposition & Contrast

- **Europe's "empty concord"** vs. **Islam's "harmony"** presents juxtaposition of the civilizations, while "**prayers cold**" contrasts the warmth of sincere worship with the chill of hollow rituals.

Personification & Apostrophe

- "**Hear me, / You whom this age's way so captivate!**"

Direct address (apostrophe) to the reader, while "age's way" is personified as a seductive force.

Sensory & Thermal Imagery

- **Tactile:** "*No feeling deeper than the skin*" – Superficiality rendered physically.
- **Thermal:** "*Fire*" (Islam's energy) vs. "*cold*" prayers – Temperature metaphors map spiritual states.

Allusion & Islamic Intertextuality

- **Hazrat Abraham's** (عليه السلام) **sacrifice** (Quran 37:97–113) grounds the poem in Islamic tradition.
- **Makkah** symbolizes submission to God [Allah (سُبْحَانَهُ وَتَعَالَى)], contrasting Europe's refusal to "bend."

Brief Background and Context of the Poem

Allama Muhammad Iqbal's *Ruba'iyat* (quatrains) reflects his deep concern about the spiritual and moral decline of Muslims during the early 20th century. Written in Persian and Urdu, these verses critique both Western materialism and the weakening faith of Muslim societies.

The poem draws on Islamic history (like Allah's (سُبْحَانَهُ وَتَعَالَى) Nabi Hazrat Abraham's (عليه السلام) unshakable faith) to contrast true devotion with the hollow pursuits of modernity. Allama Muhammad Iqbal also highlights the cultural and spiritual disconnect between Islam and Europe, lamenting the loss of passion ("*Love's madness*") among Muslims.

About the poet

"Allama Muhammad Iqbal (1877–1938), the visionary philosopher-poet of Pakistan, crafted a revolutionary intellectual legacy through his Persian and Urdu works. Central to his philosophy was the concept of Khudi (selfhood) - a call for Muslims to awaken from colonial subjugation and materialist decay by re-discovering their Islamic identity. He presented scathing critiques of Western civilization, which he saw as spiritually hollow ('whose civilization to no Makkah bends'), contrasting it with Islam's transcendent unity. For Iqbal, true faith was neither passive nor ritualistic, but a dynamic, passionate force ('Love's madness') capable of transforming individuals and societies. His poetry thus became both a mirror exposing Muslim decline and a roadmap for revival through self-realization and spiritual vigour."

Theme

The poem explores three interwoven themes: First, it examines the nature of true faith as exemplified by Allah's (سُبْحَانَهُ وَتَعَالَى) Nabi Hazrat Abraham's (عليه السلام) unwavering devotion amidst the flames, contrasting sharply with the spiritual bankruptcy of the modern age, where lack of faith represents a form of slavery worse than physical bondage. Second, it reveals the fundamental clash between civilizations: European society, despite its material progress, remains spiritually hollow and disconnected ("empty of concord"), while Islamic civilization draws its strength and harmony from divine inspiration ("Islam's fire"). Third, it laments the tragic decline of Muslim societies that have lost their spiritual passion and unity, now reduced to superficial existence with "no feeling deeper than the skin."

Glossary:

Words	Meanings
bends	submits or bows (here, Europe's civilization refuses to submit to any spiritual authority)
captivate	to charm or dominate someone's attention
concord	harmony or agreement; unity of hearts and purpose
God-drunk	intoxicated with divine love; completely absorbed in devotion to God [Allah (سُبْحَانَهُ وَتَعَالَى)]
madness	intense passion or zeal (in this context, religious fervour)
perplexed	confused or deeply troubled
ranks	ordered lines or unity (metaphor for Muslim solidarity)
Ruba'iyat	a poetic form consisting of quatrains (4-line stanzas), originating from Persian literature
self-honouring	maintaining one's dignity and self-respect through noble principles
stake	a post for execution; refers to the fire prepared for Allah's (سُبْحَانَهُ وَتَعَالَى) Nabi Hazrat Abraham (عليه السلام)

Reading and Critical Thinking

A. Answer the following questions:

1. What does Allama Muhammad Iqbal mean by describing faith as being "God-drunk"?
2. Why does the poet claim that having no faith is "worse than slavery"?
3. How does Allama Muhammad Iqbal contrast "music of strange lands" with "Islam's fire"?
4. What phrases show Allama Muhammad Iqbal's view of European civilization as spiritually empty?
5. How does the poet portray the spiritual condition of contemporary Muslims?

6. Identify and explain two metaphors used to describe Muslim decline.
7. How does the concept of "Love's madness" relate to Allama Muhammad Iqbal's idea of Khudi (selfhood)?
8. Do you agree with Allama Muhammad Iqbal's diagnosis of modern spiritual problems? Why?

B. Choose the correct option for each question.

1. What does the metaphor "Abraham at the stake" primarily represent in the poem?
 - a. physical suffering
 - b. political resistance
 - c. unwavering faith in God [Allah (سُبْحَانَهُ وَتَعَالَى)]
 - d. historical events
2. The phrase "God-drunk" in the poem suggests:
 - a. religious intoxication
 - b. literal drunkenness
 - c. criticism of faith
 - d. medical condition
3. What does "music of strange lands" contrast with in the poem?
 - a. European art
 - b. Islamic civilization
 - c. Islam's fire
 - d. Eastern philosophy
4. The phrase "to no Makkah bends" implies that European civilization:
 - a. respects Islamic values
 - b. rejects divine guidance
 - c. admires Muslim architecture
 - d. studies Arabic language
5. What does "blood runs thin" metaphorically represent?
 - a. physical weakness
 - b. loss of spiritual vitality
 - c. medical problems
 - d. social weaknesses

C. Complete the table below by identifying the literary devices used in the given lines of the poem.

Line from the Poem	Literary Device(s)	Explanation
"Faith is like Abraham at the stake"		
"Self-honouring and God-drunk, is faith"		
"Music of strange lands with Islam's fire blends"		
"Empty of concord is the soul of Europe"		
"The Muslim's veins the blood runs thin"		
"No feeling deeper than the skin"		
"Whose civilization to no Makkah bends"		

Vocabulary and Grammar

- A. Use a dictionary to find the following information for each word.**

Word	Dictionary meaning	Pronunciation	Part of Speech	Etymology
Ruba'iyat				
God-drunk				
captivate				
concord				

- B. Use a thesaurus (digital or print) to list two synonyms for each word.
 C. Write a sentence for each word using it in the context of the poem.

Oral Communication

- A. Discuss the poet's perspective on faith and its role in shaping cultural identity and unity. Use examples from the poem to support your response.

Writing Skills

- A. Analyze and write in your own words, "How the poet uses symbolism and contrast to convey the spiritual decline of the Muslim world compared to its past?"

Descriptive Writing – "Portrait of a Divine Visionary"

Describe a historical or contemporary Islamic figure who embodies Allama Muhammad Iqbal's ideal of "God-drunk" faith (e.g., Hazrat Ibrahim (عليه السلام) defying tyranny, Hazrat Imam Hussain (رضي الله تعالى عنه) at Karbala).

1. Brainstorming

- **Who?**
 - Hazrat Ibrahim (عليه السلام): smashing idols, standing alone against Nimrod's fire.
 - Hazrat Imam Hussain (رضي الله تعالى عنه): Sacrificing everything for justice, his blood becoming Islam's revival.
 - **Achievements?**
 - Unmatched *tawakkul* (trust in Allah (سُبْحَانَكَ وَبِحَمْدِكَ)), revolutions sparked by their conviction.
 - Proof that true power lies in submission, not swords or thrones.
 - **Traits?**
 - **Fearless** (like Hazrat Ibrahim (عليه السلام) facing the fire), **humble** (like Hazrat Bilal (رضي الله تعالى عنه) rising from slavery to the Rasoolullah's (صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ) *muezzin*),
- B. Write the first draft. Revise and check spellings and punctuation. Employ figurative language if needed.

14 UNIT

The End of the Beginning

Seán O'Casey (1880–1964)

(A one-act Irish farcical comedy exploring gender roles, domestic life, and humility through humour.)

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.
- choose words and phrases for effect.
- read, view and analyse a variety of readings grade-appropriate and high-interest books and texts from print and non-print sources: drama (play scripts).
- verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- apply editing and proofreading skills to a wide range of texts and contexts.

About the Playwright

Seán O'Casey (1880–1964) was an Irish dramatist known for his powerful plays depicting Irish life, often blending humour and social commentary. "The End of the Beginning" is a one-act farce that humorously questions gender roles and domestic abilities.

Pre-reading:

- Have you ever thought something was easy until you tried it?
- Who usually does housework at home? Could it be different?

Character	Description
Darry Berrill	A middle-aged, overconfident farmer who underestimates the challenges of household chores.
Lizzie Berrill	Darry's practical and competent wife, who manages both domestic and farm duties with efficiency.
Barry Derrill	Darry's well-meaning but inept friend, whose involvement exacerbates the household chaos.

Setting:

- **Location:** A rural Irish cottage, simple and modest.
- **Time:** Early 20th century.
- **Stage Layout:** A small kitchen with basic furniture, a gramophone, a table, and chairs.

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, left, 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 bangs a mandolin. On table, a quantity of un washed 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 tomorrow. 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 lamb '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 gender 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 **goad**ing you into the idea that if you were a little slimmer round the belly, you'd be a shevaleer, an' getting you to deliver more and effectively. The Alice Lanigan that's on the margin of fifty, 'n assembles her self together as if she was a girl in her teens, deliberately moulding her body posture like the Lady of Shalott, to captivate all around her - that's the Alice Lanigan I mean.

Darry: I don't be thinking of Alice Lanigan.

Lizzie: I've seen you, when you thought I **slumbered** 'n slept, doing gestures in front of the looking-glass, imaginatively expressing your appreciative thoughts 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.

Lizzie: [while she is putting a broad-brimmed hat on her head, pulling a pair of old gloves over her hands, and taking down a whip hanging from a nail in the wall]. I'm telling you it's a dangerous thing to associate 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.

Lizzie: [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.

Lizzie: 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! Well, 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, shakes 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 takes 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, 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 recommences. As he is

going through these movements, the door opens, and Barry Derrill comes into the room. He has a **mandolin** under his arm, and is wearing wide-rimmed, thick-lensed spectacles].

Barry: [briskly]. Come 'n greet me what 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 tun'd 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 tune 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 congestin' 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 entertainin' ourselves, an' not tryin' 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 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 missin' a beat in the bar.

Darry: [indignantly, stopping to talk, while Barry goes on]. I'm missin' it because I'm trying to foster you into the right balance 'n rhythm of the movements. That's why I'm missin' it. [Loudly] An' I'm wastin' me time!

Barry: [sharply]. I'm doin' me best, amn't I?

Darry: [more sharply still]. "Your best effort, though underway, but still falls short of what's required. 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 doin' 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 a few 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 to 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 murmur'd, Life is trying,

Darry: Down where the bees are hummin' an' the wild flowers gaily growing.

Barry: The moon glanc'd down also when they were sitting

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 appreciate her,

Meanwhile, the moon ran in behind a cloud,

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, the **modest** moon is still behind the clouds.

Young maidens, in their graceful and modest way, still continue delightful conversation.

Darry: Down where the bees are hummin' an' the wild flowers gaily growing.

[When the song has ended, Darry cocks his ear and listens].

Barry: Shall we try it once more?

Darry: Shush, shut up, can't you?

[Darry goes over to the door, opens it, and listens intently. There is heard the rattling whirr caused by the steady and regular movement of a mowing machine. The distant Town Hall clock strikes nine.

Darry: [hastily 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 left off by Lizzie.] 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 [resently]. Take it quietly? An' the time **galloping** by? I can't stand up on a chair 'n say to the sun, stand thou still there, over the meadow th' missus is mowing, can I?

Barry: I know too well you can't, but you're not going to expedite matters by rushing around in a hurry.

Darry: [he has 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 song, was another way of expediting matters?

Barry: You pioneered me into doing two of them yourself.

Darry: [busy with the pot on the fire]. I pioneered you into doing them! Barry Derrill, there's such a thing in the world as a 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?

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 a second---

Darry: Now, I can't carry the conversation into a debate, for I have to get going. So, if you can't give a hand, go, 'n let me do the things that have to be done, in an orderly '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 dock. Darry goes over to table, gets a basin of water, begins to

wash the delf, humming to himself the air of the song, "Down where the bees art humming". Barry winds and winds away, but no sign is given of a tightening of the spring inside. He looks puzzled, 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 clock, 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? [He comes over to Barry.] Show me that. [He 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 this 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 delf. 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: [peering down at the table]. Am I? Don't be afraid, I won't let anything drop.

Darry: [humming the song]. Dum dah de de dum da dee dee dum dah dee dee dee dah ah dum.

Barry: [swinging his arm to the tune]. Down where the bee are hummin' an' the wild flowers gaily growing.

Darry: Fine swing, you know. Dum 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!

Barry: [heatedly]. 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! 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' give the fodder to the lamb.

[Darry dashes over to the fire, whips the pot off, and runs out. He leaves the door open, and again the rattling whirr of a mowing machine can be heard. Barry sits **dejectedly** in a corner. After a few moments a bump is heard outside, followed by a yell from Darry, who, a second later, comes rushing madly in, a bloody handkerchief pressed to his nose. He

flings himself flat on the floor on his 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 a bang on my nose on the concrete. Get something cold, man, to shove down the back of my neck 'n stop the bleeding!

Barry: Keep the nose sticking up in the air as 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 a moan of resentment as he hears "expedite matters"]. Oh, pull yourself together, man, 'n remember we're in the middle of an emergency.

Barry: A little block of ice, now, would come in handy.

Darry: A little - oh, a 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 **aimlessly**, peering into drawers, rattling the delf on the dresser with his nose as he looks along the shelves].

Darry: [as he hears 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 a 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] The e'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 a 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 asundher! 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 hand tightly clasped over the other. He rushes down the stairs, and begins to pull the things out of the chest of drawers, every other moment leaving off to **clasp** one hand 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, an'not leave them scattered about in heaps all over the mantelpiece? 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 an' 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 fingers 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 hand 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 me wounds.

[Barry kneels down beside the prostrate Darry, who takes the handkerchief and proceeds to tie it round Barry's wounded fingers.

Darry: [keeping his nose well up in the air]. You give that an unexpected honour, if you call that a 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 now.

Darry: It'll limit your capacity for breakin' things.

[A pause.]

Darry: Slip out, Barry, 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 fading, 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 a 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' neighbour 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 goin now.

[He gets up **gingerly**, feeling his nose, and still keeping it at a high angle.

Barry: [introducing another subject]. Hadn't you better stable the heifer before you do anything?

Darry: [violently]. Haven't I to clean out the cowhouse first before I stable her, man? With your exercisin', 'n your singin', 'n your great 'n ability 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.

Darry: What about putting a rope down the chimney 'n tying it to something in the room?

Darry [after a few seconds' thought]. That's a good idea, Barry. There's a 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 a second 'n get it when it comes down.

[Darry rushes out. After a few moment his voice is heard faintly from above calling, "Hello, hello!" Barry, who has his head a little up the chimney, the smoke making him cough, answers, " Righto, let her come." The rope comes down; Barry catches the end and pulls it into the room, Darry returns, and they tie the rope to a 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 to the far end of the room.] Now we can get goin' 'n get everything 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 comes into the bulb].

Darry: [annoyed]. Dih dih dih - must be the meter again.

[He hurries into the lumber room, stepping over the rope.

Barry: [speaking in to Darry]. I wouldn't do much tamperin' with that.

Darry: [inside room - **emphatically**]. 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 a 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 the 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 his nose]. Can't see anything.

Darry: Leave it down, leave it down.

Barry: Sure, the one you're fixing's the right voltage?

Darry: [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 work again. [The chair to which the rope is tied begins to move across the floor].

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 off the chair, leaves the bulb on the table, catches hold of the rope, and helps Barry to tug

the chair back to the far 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 move with Barry sitting on it.

Barry [excitedly]. 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 nothin' done but damage.

[He gets up again and fixes the bulb; there is a flash, and the room is darker than ever.

Barry: [like a **magnanimous** person]. I warned you, Darry; I saw it comin'.

Darry: [forcibly]. What are you blatherin' about? We're no worse off than we were before we fixed it. There's a 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 holds the match anywhere but near the wick. Darry comes out of cellar.

Darry: [jubilantly]. Plenty of oil in it. Aw, you're not holding the match within a 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 match '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 a long snout on it, runs back into the lumber room. Barry has left the door open, and the **rattling** whirr of the mowing machine can be heard 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, Oh' 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, amn'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!

Barry: How'm I goin' to get home to-night without me spectacles?

Darry: [loudly]. Keep a sthrain on her, man, keep a sthrain 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 n--

[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: [horrified]. Oh, God! What 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

Theme of the Play

Seán O'Casey's play "**The End of the Beginning**" primarily explores the theme of gender roles and stereotypes, using humour to challenge traditional assumptions about domestic work. The play depicts Darry, an overconfident husband, who believes that household chores are simple and that he can manage them better than his wife, Lizzie. However, his arrogance quickly turns to chaos when he struggles with tasks he thought were easy, exposing his ignorance and lack of experience. This comic disaster not only highlights the value of domestic work but also leads to Darry's journey from overconfidence to humility. O'Casey's use of farcical comedy—marked by exaggerated situations and clumsy mistakes—delivers a serious message in an entertaining manner, emphasising that skill is determined by experience, not gender.

Glossary:

Words	Meanings
agony	extreme physical or mental pain
aimlessly	in a way that shows no direction or plan
anxiously	in a worried or nervous way
brood	to think a lot about something that makes you annoyed, anxious or upset
callisthenics	physical exercises intended to develop a strong and attractive body
clasp	to hold something tightly in your hand
crockery	plates, cups, dishes, etc.
debris	pieces of wood, metal, building materials, etc. that are left after something has been destroyed
dejectedly	in an unhappy and disappointed way
emphatically	in a very clear way that involves speaking with force
expedite	to make a process happen more quickly
galloping	increasing or spreading rapidly
gingerly	in a careful way, because you are afraid of being hurt, of making a noise, etc.
goading	to keep annoying somebody/something until they react
limber	flexible; able to bend or move easily
magnanimous	kind, generous and forgiving, especially towards an enemy or competitor
mandolin	a musical instrument with metal strings (usually eight) arranged in pairs, and a curved back, played with a plectrum
modest	not very large, expensive, important, etc.
puffingly	to breathe loudly and quickly, especially after you have been running
rattling	to make a series of short loud sounds when shaking or hitting against something hard; to make something do this
reluctantly	in a way that involves hesitating before doing something because you do not want to do it or because you are not sure that it is the right thing to do

Words	Meanings
sighing	to take and then let out a long deep breath that can be heard, to show that you are disappointed, sad, tired, etc.
slumber	sleep; a time when somebody is sleeping

Reading and Critical Thinking

A. Answer the following questions:

1. In what ways does the play critique traditional gender roles, especially concerning domestic work?
2. Do you think the play suggests that certain tasks are gender-specific, or does it emphasize the importance of experience over gender? Explain your answer.
3. How does Darry's overconfidence serve as a lesson for the audience? What might the playwright be trying to teach about pride and humility?
4. Do you think the farcical elements of the play are effective in conveying a deeper message? Why or why not?
5. The play uses humour to explore serious themes. Do you believe that comedy is an effective medium for addressing social issues? Why or why not?
6. How might the play's themes be relevant to contemporary audiences? Are the issues raised still present in today's society?
7. What role does the humour play in the play? How does it contribute to the plot and character development?
8. What is the significance of Darry's mistakes and failures in the play?

B. Choose the correct option for each question.

1. What task does Darry attempt to do in the play?
 - a. cook a meal
 - b. do the laundry
 - c. complete the household chores
 - d. wash the car
2. What is the primary theme explored in the play?
 - a. love and romance
 - b. gender roles and stereotypes in domestic life
 - c. the importance of career success
 - d. political issues in society
3. How does Darry feel about doing the housework before he attempts it?
 - a. nervous
 - b. confident
 - c. indifferent
 - d. reluctant
4. Which literary technique is primarily used in the play to highlight the absurdity of Darry's attempts?
 - a. irony
 - b. farce
 - c. allegory
 - d. symbolism

5. What lesson does Darry learn by the end of the play?
- a. to be more independent b. to respect the work Lizzie does
c. to avoid doing any housework d. to never boast about his abilities again

Vocabulary and Grammar

- A. Guess the meaning of each word listed below. Check the meaning in a dictionary (print or digital). Complete the table by comparing your guess with the dictionary definition.

Word	Your Guess (Context)	Dictionary Meaning	Comparison (Correct/Incorrect)
slaughter			
clasp			
handicap			
plunngge			
shove			

Sentence: A group of words, which makes *complete sense*, is called a **Sentence**. A **sentence** contains:

1. a **subject** (what the sentence is about, the topic of the sentence), and
2. a **predicate** (what is said about the subject)

Types of Sentences

There are four different kinds of sentences in English grammar and they are as follows:

Type of Sentence	Definition	Punctuation	Example from the Play
Declarative	Makes a statement or provides information.	Ends with a full stop (.)	I can do it better than you.
Interrogative	Asks a question.	Ends with a question mark (?)	Can you really manage the house?
Imperative	Gives a command, makes a request, or offers advice.	Ends with a full stop or (!)	Clean up the kitchen.
Exclamatory	Expresses strong emotion or surprise.	Ends with an exclamation mark (!)	Oh no! What a disaster!

- B. Read each sentence below and identify its type (Declarative, Interrogative, Imperative, or Exclamatory).**

Sentence	Type
1. I can fix this easily.	
2. Can you help me with this?	
3. Please don't touch that.	
4. Hurray! We did it perfectly!	
5. I don't think this will work.	
6. Why are you laughing?	
7. Be careful with the glass.	
8. Wow! That's amazing!	
9. Pass me the book, please.	
10. The kitchen looks perfect now.	

Oral Communication

Character Role-Play

1. Choose a Character:

- Select either Darry or Lizzie from the play *"The End of the Beginning."*
- Understand your character's personality (Darry - stubborn but clueless, Lizzie - practical and sharp-tongued).

2. Prepare Your Dialogue:

- Pick a short scene or a few lines from the play.
- Make sure the dialogue has a clear beginning, middle, and end (plot development).
- Add an expressive closure (final impactful line or action).

Writing Skills

- A. Read the following paragraph carefully. It contains several grammatical, punctuation, and spelling errors. Apply your editing and proofreading skills to correct them.**

Paragraph for Editing and Proofreading

Ali loves playing football with his friends, they often play at the park near there

house. last saturday, they decided to play a match against another team. However, when they arrived the ground was crowded, so they had to wait. finally, they got the chance to play but it started to rain heavily. Ali slipped and fell but his friends help him up. Despite the rain they continued playing and enjoy the game. it was a exciting experience for all of them.

B. Dialogue Writing

Instructions

- Read the situation carefully.
- Write a dialogue between Darry Berrill and Barry Derrill, with Lizzie Berrill appearing later.
- Use at least 10 exchanges between the characters.
- Use clear, realistic dialogue to capture Darry's overconfidence, Barry's humour, and Lizzie's practical wisdom.
- Maintain the playful, farcical tone of the play, blending humour with a subtle critique of gender roles.

Situation

The House in Chaos

Inside Darry Berrill's cottage, chaos reigns. The broken crockery lies scattered, a chair wobbles dangerously, and an overturned bucket of soapy water seeps across the floor. A missing curtain flaps in the chilly breeze from a shattered windowpane. Darry stands in the middle, wiping sweat from his brow, his face a mix of stubborn pride and frustration. Barry Derrill, his cheerful but unhelpful friend, leans against the wall, grinning, a feather duster in one hand like a scepter.

Suddenly, the door creaks open, and Lizzie Berrill's shadow appears on the doorstep. Secrecy is replaced by surprise and embarrassment as Darry tries to explain the chaos. The room is silent for a heartbeat, then...