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Contents

Unit No.	Unit Title	Reading and thinking skills	Writing Skills
1	**The Selfish Giant**	• Comprehension questions • Analyze story elements • Recognize personification	• Extended narrative incident, Essay on general subject •Research project
2	**Crime and Punishment**	• Comprehension questions	• Writing on characters • Research project
3	**A Psalm of Life (Poem)**	• Comprehension questions	• Essay writing • Research project
4	**A Library**	• Comprehension questions • Use library skills • Use dewey decimal system	• Essay writing • Research quantitatively
5	**Global warming**	• Comprehension questions, skim text	• Expository composition • Research project
		Revision 1 - 5	
6	**Sonnet (116) (Poem)**	• Poet's point of view and theme of the poem • Comprehension questions	• Summary • Research project
7	**Vanka**	• Comprehension questions	• Business / Formal letter writing • Research project
8	**How to Write and How to Write Badly**	• Comprehension questions	• Write application for job • Prepare resume • Research project

Oral Communication	Grammar	Vocabulary	Page No.
• Group/class Presentation	• Punctuation	• Translation	8
• Evaluate and use expressions to inquire.	• Relative pronouns, ellipses, use of tenses • Collective, material, abstract, countable and uncountable nouns	• Roots, Affixes, Literal and figurative language; anaphoric and cataphoric reference • Colloquialism	20
• Group discussion	–	• Simile, Metaphor and imagery	33
• Argue in favour or against	• Simple, compound and complex sentences	• Dictionary skills; translation	39
• Share findings	• Active and passive voice • Nouns, noun phrases and noun clauses	• Idiomatic expressions	49
			60
–	–	• Recognize literary techniques	64
• Useful expressions to inquire	• Rules of change of number of nouns	• Synonyms, antonyms	69
• Class presentation	• Conditional sentences • Relative pronouns	–	79

Unit No.	Unit Title	Reading and thinking skills	Writing Skills
9	**To a skylark (Poem)**	• Comprehension questions	• Summary • Research project
10	**Two of a Kind**	• Comprehension questions	• Research project
	Revision 6 - 10		
11	**The Quake Jumpers**	• Comprehension questions	• Essay • Research project
12	**Sympathy (Poem)**	• Comprehension questions	• Argumentative / Persuasive writing • Research project
13	**Pompeii, The Vanished City**	• Comprehension questions	• Letter writing • Research report
14	**The Patriot (Poem)**	• Comprehension questions	• Summary • Main theme • Research project
15	**Simba Simba**	• Comprehension questions	• Narrate the story • Research project
	Revision 11 - 15		
16	**The Rising of The Moon**	• Comprehension questions • Elements of the play	• Cloze Passage
	Glossary		
	For the Teacher		

Oral Communication	Grammar	Vocabulary	Page No.
–	• Classify adjectives, degrees of adjectives	–	88
–	• Position and order of Adjectives, Adjective phrases and clauses	• Effect of irony on communication	94
			101
• Group / class presentation	• Direct and Indirect speech • Use transitional devices	–	105
• Agree / disagree politely	• Modal auxiliary verbs	–	113
• Preparation for job interview	• Adverbs, position of adverbs, Adverbial phrases and clauses	–	120
• Practise dialogues	• Future continuous, Future Perfect and Future Perfect Continuous Tenses	–	130
• Share and discuss their problems	• Correction of sentences • Punctuation	• Correct form of the verb	136
			142
–	–	• New words	146
			157
			162

UNIT 1

THE SELFISH GIANT

Oscar Wilde (1856 – 1900)

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- recognize personification.
- illustrate punctuation.
- write an essay on a general subject.
- analyze the elements of the story.
- write an extended narrative incident.
- translate English passages into Urdu.
- create and deliver group / class presentations.

Pre-reading:

- Have you ever read any short story?
- What is fiction and non-fiction?

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden.

It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the Autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. "How happy we are here!" they cried to each other.

One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived, he saw the children playing in the garden.

"What are you doing there?" he cried in a very gruff voice, and the children ran away.

"My own garden is my own garden," said the Giant, "anyone can understand that, and I will allow nobody to play in it but myself." So he built a high wall all round it, and put up a notice-board.

TRESPASSERS WILL BE PROSECUTED

He was a very selfish Giant.

The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and they did not like it. They used to wander round the high wall when their lessons were over, and talk about the beautiful garden inside. "How happy we were there," they said to each other.

Then the spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter. The birds did not care to sing in it as there were no children, and the trees forgot to **blossom**. Once a beautiful flower put its head out from the grass, but when it saw the notice-board it was so sorry for the children that it slipped back into the ground again, and went off to sleep. The only people who were pleased were the Snow and the Frost. "Spring has forgotten this garden," they cried, "so we will live here all the year round." The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. "This is a delightful spot," he said, "we must ask the Hail on a visit." So the Hail came. Every day for three hours he **rattled** on the roof of the castle till he broke most of the slates, and then he ran round and round the garden as fast as he could go. He was dressed in grey, and his breath was like ice.

"I cannot understand why the Spring is so late in coming," said the Selfish Giant, as he sat at the window and looked out at his cold white garden; "I hope there will be a change in the weather."

But the Spring never came, nor the Summer. The Autumn gave golden fruit to every garden, but to the Giant's garden she gave none. "He is too selfish," she said. So it was always Winter there, and the North Wind and the Hail, and the Frost, and the Snow danced about through the trees.

One morning the Giant was lying awake in bed when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King's musicians passing by. It was really only a little linnet singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most

beautiful music in the world. Then the Hail stopped dancing over his head, and the North Wind ceased roaring, and a delicious perfume came to him through the open casement. "I believe the Spring has come at last," said the Giant; and he jumped out of bed and looked out.

What did he see?

He saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms, and were waving their arms gently above the children's heads. The birds were flying about and **twittering** with delight, and the flowers were looking up through the green grass and laughing. It was a lovely scene, only in one corner it was still winter. It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree, and he was wandering all round it, crying bitterly. The poor tree was still covered with frost and snow, and the North Wind was blowing and roaring above it. "Climb up! little boy," said the Tree, and it bent its branches down as low as it could; but the boy was too tiny.

And the Giant's heart melted as he looked out. "How selfish I have been!" he said; "now I know why the Spring would not come here. I will put that poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the children's playground forever and ever." He was really very sorry for what he had done.

So he crept downstairs and opened the front door quite softly, and went out into the garden. But when the children saw him they were so frightened that they all ran away, and the garden became winter again. Only the little boy did not run, for his eyes were so full of tears that he did not see the Giant coming. And the Giant stole up behind him and took him gently in his hand, and put him up into the tree. And the tree broke at once into blossom, and the birds came and sang on it, and the little boy stretched out his two arms and flung them round the Giant's neck, and kissed him. And the other children, when they saw that the Giant was not **wicked** any longer, came running back, and with them came the Spring. `It is your garden now, little children," said the Giant, and he took a great axe and knocked down the wall. And when the people were going to market at twelve o'clock they found the Giant playing with the children in the most beautiful garden they had ever seen.

All day long they played, and in the evening they came to the Giant to bid him good-bye.

"But where is your little companion?" he said: "The boy I put into the tree."

The Giant loved him the best because he had kissed him.

"We don't know," answered the children; "He has gone away."

"You must tell him to be sure and come here tomorrow," said the Giant. But the children said that they did not know where he lived, and had never seen him before; and the Giant felt very sad.

Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him. "How I would like to see him!" he used to say.

Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge armchair, and watched the children at their games, and admired his garden. "I have many beautiful flowers," he said; "but the children are the most beautiful flowers of all."

One Winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting.

Suddenly he rubbed his eyes in wonder, and looked and looked. It certainly was a marvelous sight. In the farthest corner of the garden was a tree quite covered with lovely white blossoms. Its branches were all golden, and silver fruit hung down from them, and underneath it stood the little boy he had loved.

Downstairs ran the Giant in great joy, and out into the garden. He hastened across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, "Who hath dared to wound thee?" For on the palms of the child's hands were the prints of two nails, and the prints of two nails were on the little feet.

"Who hath dared to wound thee?" cried the Giant; "tell me that I may take my big sword and slay him."

"Nay!" answered the child; "but these are the wounds of Love."

"Who art thou?" said the Giant, and a strange awe fell on him, and he knelt before the little child.

And the child smiled on the Giant, and said to him, "You let me play once in your garden, today you shall come with me to my garden, which is Paradise."

And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.

About the Author

Oscar Wilde was born in Ireland in 1856. He attended Trinity College in Dublin and Magdalen College, at Oxford; while still, a university student, Oscar Wilde became involved in the aesthetic movement, and gained wide-spread reputation for his brilliant wit.

After completing his studies, he moved to London and became a popular writer. His irony, biting criticism, unconventional ideas and eccentric behavior made him the talk of the town. He died in Paris in 1900.

Reading and Thinking Skills:

1. Answer the following questions.

i) Where did the story take place?
ii) Why could not children play on the road?
iii) Why did the Giant chase the children away from his garden?
iv) Do you think that the Giant was really selfish? If yes, why?
v) What happened to the garden after the children left?
vi) When did the spring return to the garden?
vii) Why did the beautiful flower slip back into the ground?
viii) Why was one tree covered with frost and snow?
ix) Why could not the small boy reach up to the branches of the tree?
x) How did the Giant learn to love children?

2. Choose the correct answer.

i) Cornish ogre was
(a) an enemy of the Giant.
(b) a dwarf.
(c) a man eating Giant .
(d) a friend of the Giant.

ii) The writer of the story is
(a) Oscar wilde .
(b) H.G. Wells.
(c) Jerome K. Jerome.
(d) Katherine Mansfield.

iii) After many years, the Giant was unable to play with the children, because he
(a) didn't like to play anymore.
(b) was feeble and weak.

(c) had gone to see his friend.

(d) was fed up playing the same game time and again.

iv) In the garden of the selfish Giant, it was

(a) still Winter.

(b) still Autum.

(c) still Spring.

(d) still Summer.

v) The Autumn gave golden fruit to every garden, but to the Giant's garden

(a) she gave too much.

(b) she gave some.

(c) she gave none.

(d) she gave enough.

vi) One morning, the Giant was lying awake in bed when he

(a) heard a lovely song.

(b) heard some lovely music.

(c) heard a loud cry.

(d) heard a poem.

vii) Through a little hole in the wall the children had crept in, and they were

(a) standing outside the garden.

(b) singing songs.

(c) sitting on the chairs.

(d) sitting in the branches of the trees.

viii) When the children saw the Giant, they were so frightened that they all ran away, and

(a) the garden became Winter again.

(b) the garden became Summer again.

(c) the garden became home again.

(d) the garden became school again.

ix) "It is your garden now, little children," said the Giant, and he took a great axe

(a) and knocked down the door.

(b) and knocked down the window.

(c) and knocked down the mirror.
(d) and knocked down the wall.

x) When the children ran in that afternoon, they found
(a) the little monkey dead under the tree.
(b) the Giant lying asleep under the tree.
(c) the Giant lying dead under the tree.
(d) the little boy dead under the tree.

3. Tick the sentences as True or False.

i) Giant was selfish only in the beginning. (T/F)
ii) He had been to visit his friend, the Cornish ogre, and had stayed with him for eight years. (T/F)
iii) The Giant loved the little girl the most. (T/F)
iv) The Giant admitted that the children are the most beautiful flowers of all. (T/F)
v) After coming from school, the children used to go and play in the ground. (T/F)
vi) "Who hath dared to wound thee?" cried the boy. (T/F)
vii) Every afternoon, when school was over, the teachers came and played with the Giant. (T/F)
viii) Years went over, and the Giant grew very old and feeble. (T/F)
ix) The Giant took a great axe and knocked down the wall. (T/F)
x) Downstairs ran the Giant in great joy, and out into the garden. (T/F)

Critical Thinking:

- What lesson do you get after reading the story?

Personification

'The practice of representing objects, qualities, etc. as humans, in art and literature; an object, quality, etc. that is represented in this way: the personification of autumn in keat's poem.' **(Oxford Advanced Learner's Dictionary)**

Examples:

i) Death lays his icy hands on kings.
ii) Love healed all his wounds.

Activity:

- Identify the examples of personification used in the text.
- Find out and share at least five examples of personification from any other source.

Grammar:

Punctuation Marks

The full stop (.)

Examples:

i) I am reading a story.

ii. He lives in the U.S.A.

The Question Mark (?)

Examples:

i) Where is your father?

ii) Do you study two hours daily?

The Quotation Marks / Inverted Commas (" ")

Examples:

i) He said, "let us go for a walk."

ii) She said, "Who are you?"

The comma (,)

Examples:

Yes, you can go now.

Oh, what a beautiful scenery!

His father was a big, strong, clever boxer.

She said, "My brother is ill."

The Colon (:)

Examples:

i) These are our options: we go by train and leave before the end of the show; or we take the car and see it all.

ii) The garden had been neglected for a long time: it was overgrown and full of weeds.

The Semicolon (;)

Examples:

i) She was determined to succeed whatever the cost; she would achieve her aim.

ii) The sun was already low in the sky; it would soon be dark.

The Apostrophe (`)

Examples:

i) My friend's brother is a doctor.

ii) The students' books are on the table.

The Exclamation Mark (!)

Examples:

i) That is marvelous!

ii) Never!' she cried.

The Hyphen (-)

Examples:

i) hard-hearted

ii) fork-lift-truck

Activity:

Punctuate the following passage.

winston is one of the most laid-back people i know he is tall and slim with black hair and he always wears a t-shirt and black jeans his jeans have holes in them and his baseball boots are scruffy too he usually sits at the back of the class and he often seems to be asleep however when the exam results are given out he always gets an "A" i don't think he is as lazy as he appears to be

Writing Skills:

Activity:

Write an essay on:

'The Unforgettable Day of My Life'.

After he/she has written the essay, proofread and edit it, (in pairs) keeping in mind the following points:

CHECK LIST

- Faulty sentence structure.
- Unclear pronoun reference.
- Subject / verb agreement.
- Inconsistency in verbs / tenses.

CHECK LIST

- Faulty parallelism.
- Vague language.
- Errors of punctuation and spelling.
- Redundancy.

Research Project

Collect the data from different sources (experts, library, internet etc.) and write a research report on causes of child labour in Pakistan. Also suggest some possible measures to get rid of this evil in the society.

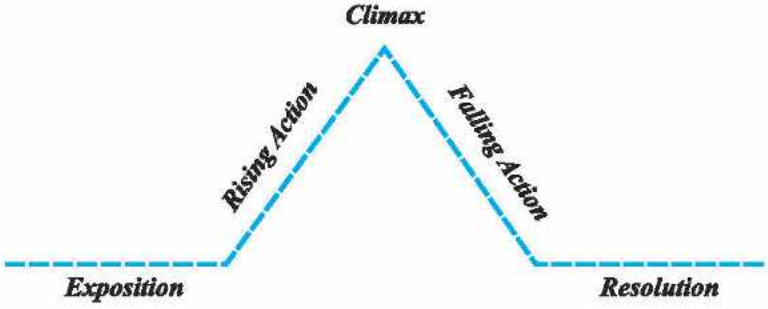
Story Writing

Elements of story

(i) Plot (ii) Character (iii) Conflict (iv) Setting (v) Theme

Plot of a Story

A plot is the sequence of related events in a story. A typical plot concerns a conflict, a struggle between opposing forces and follows a pattern as:



Examples from the text:

Exposition:

Every afternoon, as they were coming from school, the children …… "How happy we are here!" they cried each other.

Rising Action:

One day the Giant came back. He had been …….. snow danced about through the trees.

Climax:

One morning the Giant was lying awake ……He was really very sorry for what he had done.

Falling Action:

So he crept downstairs and opened the front door ..... The little boy he had loved.

Resolution:

Downstairs ran the Giant in great joy .....All covered with white blossoms.

Plot:

To sum up, plot is the progression of events that make up the action. Throughout the course of a story's plot events unfold, develop to a climax, and are then resolved during the resolution.

Characters:

The characters in a story are the individuals who participate in the action, the characters in this story are the Giant, Children, Spring, etc.

Setting:

The setting of a story is the time and place of the action. Setting provides a context for the action. The story is set in a garden.

Theme:

The theme of a short story is its central message or an insight of life.

How to Write a Story

1. You should have clear idea of the whole plot of the story before you start writing it.
2. All sentences and paragraphs should have a logical sequence.
3. Where possible try to introduce dialogues and conversation.
4. The story should be written in simple and idiomatic language.
5. The conclusion of a story should be very impressive.
6. Give a suitable title to the story.

Activities:

1. **Write a story on:**
   (i) How you helped someone in trouble?
   (ii) A rich man unexpectedly lost all his wealth.
2. **Read any other story and analyze its elements by giving examples.**

Vocabulary:

Translation

Translation from one language to another language is a skill. It should be kept in mind that some words, phrases or proverbs have specific meaning in each language. Therefore, it is not possible to translate them literally while translating from one language to another language, we have to keep the sense of the sentences.

Examples:

The old woman was highly delighted to see her son alive.	بڑھیا اپنے بیٹے کو زندہ دیکھ کر باغ باغ ہوگئی۔
Are you feeling dizzy?	کیا تمہارا سر چکرا رہا ہے۔
May I ask your name, please?	جناب کا اسم شریف؟
Don't beat about the bush, come to the point.	اِدھر اُدھر کی مت ہانکو مطلب کی بات کرو۔

Activity:

Translate the second paragraph of the story 'The Selfish Giant' keeping in mind the above points.

Oral Communication Skills:

Presentation skills

- **Introduction:**

  Give your listeners general information on the topic and explain how your presentation is structured.

- **Actual presentation:**

  Sub-divide your presentation into several sub-topics. You may illustrate your presentation by pictures or drawings.

- **Conclusion:**

  Try to find a good conclusion.

Activity:

Form groups and make a presentation on the story elements of "The Selfish Giant" and present it in the class, followed by a question answer session.

UNIT 2 CRIME AND PUNISHMENT

R. K. Narayan (1906 – 2001)

Students Learning Outcomes:

On completion of the unit, students will be able to:

- use collective, countable and uncountable, material and abstract nouns.
- illustrate the use of tenses.
- identify and demonstrate the use of relative pronouns.
- illustrate the use of cataphoric and anaphoric references.
- identify ellipses in a text.
- use the knowledge of roots, suffixes and affixes to determine the meaning of unfamiliar words.
- understand and use colloquial and idiomatic expressions given in the text / glossary.
- evaluate and use expressions to inquire.

Pre-reading:

- Do you have a vision of an ideal teacher?

"What is sixteen and three multiplied?" asked the teacher. The boy blinked. The teacher persisted, and the boy promptly answered: "Twenty-four," with, as it seemed to the teacher, a wicked smile on his lips. The boy evidently was trying to fool him and was being contrary on purpose. He had corrected this error repeatedly, and now the boy persisted in saying twenty-four. How could this fellow be made to obtain fifty in the class test and go up by double-promotion to the first form, as his parents fondly hoped? At the mention of "twenty-four" the teacher felt his blood rushing to his head. He controlled himself, and asked again: "How much?" as a last chance. When the boy obstinately said the same, he felt as if his fingers were releasing the trigger. He reached across the table, and delivered a wholesome slap on the younger's cheek. The boy **gazed** at him for a moment and then burst into tears. The teacher now regained his normal vision, felt appalled by his own action, and begged **frantically:** "Don't cry, little fellow, you mustn't…"

"I will tell them," sobbed the boy.

"Oh, no, no, no," appealed the teacher. He looked about cautiously. Fortunately this nursery was at a little distance from the main building.

"I'll tell my mother," said the boy.

According to the parents, the boy was a little angel, all dimples, smiles, and sweetness – only wings lacking. He was their only child; they had abundant affection and ample money. They built a nursery, bought him expensive toys, fitted up miniature furniture sets, gave him a small pedal motor car to go about in all over the garden. They filled up his cupboard with all kinds of sweets and biscuits, and left it to his good sense to devour them moderately. They believed a great deal in leaving things that way.

"You must never set up any sort of **contrariness** or repression in the child's mind," declared the parents. "You'll damage him for life. It no doubt requires a lot of discipline on our part, but it is worth it," they declared firmly. "We shall be bringing up a healthy citizen."

"Yes, yes," the teacher agreed outwards, feeling more and more convinced every day that what the little fellow needed to make him a normal citizen was not **cajoling** – but an Anna's worth of cane, for which he was prepared to advance the outlay. For the teacher it was a life of utter travail – the only relieving feature in the whole business was the thirty rupees they paid him on every first day. It took him in all three hours every evening – of which the first half an hour he had to listen to the child-psychology thesis of the parents. The father had written a **thesis** on infant psychology for his M.A., and the lady had studied a great deal of it for her B.A. They lectured to him every day on their theories, and he got more and more the feeling that they wanted him to deal with the boy as if he were made of thin glass. He had to pretend that he agreed with them, while his own private view was that he was in charge of a little gorilla.

Now the teacher did not know how to quieten the boy, who kept sobbing. He felt desperate. He told the young boy, "You must not cry for these trifling matters, you must be like a soldier…"

"A soldier will shoot with a gun if he is hit," said the boy in reply. The teacher treated it as a joke and laughed artificially. The boy caught the infection and laughed, too. This eased the situation somewhat. "Go and wash your face," suggested the teacher – a fine blue porcelain closet was attached to the nursery. The boy disobeyed and commanded: "Close the lessons today." The teacher was **aghast**. "No, no," he cried.

"Then I will go and tell my mother," threatened the boy. He pushed the chair back and got up. The teacher rushed up to him and held him down. "My dear fellow, I'm to be here for another hour." The boy said: "All right, watch me put the engine on its rails."

"If your father comes in…" said the teacher.

"Tell him it is an engine lesson," said the boy, and he smiled maliciously. He went over to his cupboard, opened it, took out his train set, and started assembling the track. He wound the engine and put it down, and it went round and round. "You are the station master," **proclaimed** the boy, "No, no," cried the teacher. "You have your tests the day after tomorrow." The boy merely smiled in a superior way and repeated, "Will you be a station master or not?"

The teacher was annoyed. "I won't be a station master," he said defiantly, whereupon the young fellow said: "Oh, oh, is that what you say? He gently touched his cheek, and **murmured**: it is paining me here awfully, I must see my mother." He made a movement towards the door. The teacher watched him with a dull desperation. The boy's cheek was still red. So he said: "Don't, boy. You want me to be a station master? What shall I have to do?"

The boy directed, When the train comes to your station, you must blow the whistle and cry, "Engine Driver, stop the train. There are a lot of people today who have bought tickets."

The teacher hunched up in a corner and obeyed. He grew tired of the position and the game in thirty minutes, and got up, much to the displeasure of his pupil. Luckily for him the engine also suddenly refused to move. The boy handed it to him, as he went back to his seat, and said: "Repair it, sir." He turned it about in his hand and said: "I can't. I know nothing about it."

"It must go," said the boy firmly. The teacher felt desperate. He was absolutely non-mechanical. He could not turn the simplest screw if it was to save his life. The boy stamped his foot impatiently and waited like a tyrant. The teacher put it away definitely with: "I can't and I won't. The boy immediately switched on to another demand. "Tell me a story…"

"You haven't done a sum. It is eight-thirty."

"I don't care for sums." said the boy. "Tell me a story."

"No…"

The boy called, "Appa! Appa!"

"Why are you shouting like that for your father?"

"I have something to tell him, something important"

The teacher was obliged to begin the story of "a Bison and a Tiger", and then he passed on to "Ali Baba and the Forty Thieves" and "Aladdin's Lamp". The boy listened, rapt, and ordered: "I want to hear the story of the bison again. It is good…" The teacher was short of breath. He had done six hours of teaching at school during the day. "Tomorrow. I've lost all my breath…"

"Oh! All right. I'll go and tell…" exclaimed the boy; he got up and started running all of a sudden towards the house, and the teacher started after him. The boy was too fast for him and wheeled about madly, and made the teacher turn round the garden thrice. The teacher looked beaten. The boy took pity on him and stopped near the rose bush. But the moment he went up and tried to put his hand on him, the boy darted through and ran off. It was a hopeless pursuit; the boy enjoyed it immensely, laughing fiendishly. The teacher's face was flushed and he gasped uncomfortably. He felt a darkness swelling up around him. He sank down on the portico step.

At this moment Father and Mother emerged from the house, "What is the matter?" The teacher struggled up to his feet awkwardly. He was still panting badly and could not talk. He had already made up his mind that he would confess and take the consequence, rather than stand the blackmail by this boy. It seemed less forbidding to throw himself at the mercy of the elders. They looked inquiringly at the boy and asked: "Why have you been running in the garden at this hour?" The boy looked mischievously at the teacher. The teacher cleared his throat and said: "I will explain…." He was trying to find the words for his sentence. The father asked: "How's he preparing for his test in arithmetic…?" On hearing the word "test" the boy's face fell: he **unobtrusively slunk** behind his parents and by look and gestures appealed to the teacher not to betray him. He looked so pathetic and desperate that the teacher replied: "Only please let him mug up the 16th table a little more… He is all right. He will pull through. "The boy looked relieved. The teacher saw his grateful face, felt confident that the boy would not give him up now, and said: "Good night, sir; we finished our lessons early, and I was just playing about with the child… something to keep up his spirits, you know."

About the Author

R.K Narayan was born in Madras (now Chennai), South India. Many of his novels and stories are set in the fictional territory of Malgudi (fictional south Indian town). But, as Naryan says, he can detect Malgudi characters "even in New York".

Reading and Thinking Skills:

1. Answer the following questions.

i) What instructions were given to the teacher by the boy's parents ?

ii) Why did the boy give wrong answers?

iii) Why did the teacher slap the boy?

iv) What was the reaction of the boy?

v) What were the strategies used by the boy to get his own way?

vi) What were the stories told by the teacher?

vii) How did the boy blackmail the teacher?

viii) When the parents of the boy emerged from the house, what was the reaction of the teacher and the boy?

ix) The father asked the teacher how the boy was preparing for his Arithmetic test, what was the answer of the teacher?

x) Why did the teacher favour the boy at the end?

2. Choose the correct answer.

i) The boy didn't give a correct answer, because he

(a) didn't know the table of sixteen.

(b) wanted to annoy the teacher.

(c) didn't like arithmetic.

(d) was absent minded.

ii) The boy in the story was

(a) an orphan.

(b) the only child of his parents.

(c) well-behaved student.

(d) a dunce fellow.

iii) The parents of the boy were

(a) illiterate.

(b) poor.

(c) greedy.

(d) rich and provided their son with all kinds of expensive toys and sweets.

iv) According to the parents, the boy was a little angel, all dimples, smiles, and sweetness only

(a) wings lacking.

(b) one wing lacking.

(c) wishes lacking.
(d) power lacking.

v) "You must never set up any sort of contrariness or repression in the child's mind," declared the
(a) mother.
(b) father
(c) parents.
(d) teacher.

vi) Now the teacher did not know how to quieten the boy, who kept
(a) laughing.
(b) sobbing.
(c) shouting.
(d) reading.

vii) The boy directed, when the train comes to your station, you must blow the whistle and cry, 'Engine Driver,
(a) speed up the train.'
(b) slow up the train.'
(c) leave the train.'
(d) stop the train.'

viii) On hearing the word "test" the boy's face fell: he unobtrusively slunk behind his parents and by look and gestures appealed to the
(a) mother not to betray him.
(b) father not to betray him.
(c) teacher not to betray him.
(d) teacher to betray him.

ix) He looked so pathetic and desperate that the teacher replied 'Only please let him mug up the
(a) 16th table a little more.'
(b) 12th table a little more.'
(c) 13th table a little more.'
(d) 17th table a little more.'

x) The teacher saw his grateful face, felt confident that the boy would not give him up now, and said: "Good night, sir; we finished our lessons early, and I was just
(a) playing about with the child.'
(b) eating with the child.'
(c) working with the child.'
(d) advising the child.'

3. **Tick the sentences as True or False.**

i) The teacher loved to teach the little boy. (T / F)

ii) The father of the boy had written a thesis on child psychology for his M.A (T / F)

iii) The teacher told the parents that the boy was not doing mathematics sums properly. (T / F)

iv) The teacher thought that the little boy was an angel. (T / F)

v) The boy asked the teacher to sing a song instead of teaching him. (T / F)

vi) He went over to his cupboard, opened it, took out his bus set, and started assembling the track. (T / F)

vii) The teacher was absolutely non-mechanical.

viii) He had done six hours of teaching at school during the day. (T / F)

ix) On hearing the word "test" the boy became very happy.(T / F)

x) The teacher did not favour the boy at the end. (T / F)

Critical Thinking:

- The teacher was being paid 30 rupees; do you think the teacher's financial position was weak? Give reasons.

Writing Skills:

Write down the characters of the following:

(a) Boy (b) Teacher (c) Parents

Research Project

Write a research report highlighting the causes and solution of the absenteeism of the college students.

Grammar:

- **Use the following nouns in your sentences and state whether these are collective, material, abstract, countable, or uncountable nouns.**

Noun	Kind of Noun	Sentence
i) kindness	_____	_____
ii) congregation	_____	_____
iii) beauty	_____	_____
iv) galaxy of stars	_____	_____
v) milk	_____	_____
vi) a story	_____	_____
vii) furniture	_____	_____
viii) shoal of fish	_____	_____
ix) gold	_____	_____
x) confidence	_____	_____

TENSES

The tense denotes the time of an action or happening or state. The table shows a summary of tenses.

Tense	Present	Past	Future
Indefinite	I take a shower every day.	He bought some books yesterday.	He will go to Sibi tomorrow.
Continuous or Progressive	He is sleeping now.	He was sleeping at 6:00p.m.	He will be playing in the evening.
Perfect	I have finished my work.	He had gone away before I came.	He will have finished his work before you come.
Perfect continuous	I have been working for two hours.	He had been reading for two hours when I went there.	He will have been doing this work for two days tomorrow.

Activity:

Read the first paragraph of the unit and identify different tenses used in the text.

Relative Pronouns

A relative pronoun is one which introduces a subordinate clause. It relates the subordinate clause to the noun to which it refers in the main clause.

Example

The game which I like is football.

↓

Relative pronoun

Activity:

Fill in the blanks with relative pronouns (who, whose, which or that)

i) Children _____ parents are dead are called orphans.

ii) I like the shirt _____ you gave me for my birthday.

iii) It was his brother _____ taught him English.

iv) Here is the book _____ you lent me.

v) This is the student _____ won the spelling contest.

Antecedents

The noun to which a 'Relative pronoun' refers is called its antecedent.

OR

Antecedents are nouns (or words) that take the place of pronouns.

i) *Ziarat* is popular because it has a cold climate.

ii) I met the *President* who has just come from Iran.

(Ziarat and President are Antecedents)

Activity:

Identify the relative pronouns and antecedents in the following sentences.

i) Here is a student who tries hard.

ii) They are the ones who have been chosen.

iii) This is the book which I like the most.

iv) One of the actors, who is my favourite, has fallen ill.

Anaphoric reference

Anaphoric reference means that a word in a text refers back to other ideas in the text for its meaning.

Example:

I went out with *Salman* on Sunday. 'He' looked cheerful.

'He' clearly refers to Salman, there is no need to repeat his name.

Cataphoric reference

Cataphoric reference means a word in a text refers to another later in the text that you need to look forward to understand it.

Examples:

(i) When *'he'* arrived, Jibran noticed that the door was open.

(ii) When *'he'* was running upstairs, Asim slipped and fell down.

Activity:

Identify the cataphoric and anaphoric references in the following sentences.

i) As they were coming from school, the children used to go and play in the Giant's garden.

ii) The teacher hunched up in a corner and obeyed. He grew tired of the position.

iii) Muneeb was the first who entered the classroom. He is my best friend.

iv) She was very frightened, when Asma saw a snake.

v) A little girl, Nazia, was playing in the garden.

vi) The monkey took the banana and ate it.

Activity:

Re- read the unit, identify five anaphoric and cataphoric references and write in the relevant column.

Anaphoric references	Cataphoric references

Punctuation:

Ellipses

Three dots in a row signify that words or figures are missing. If there are four dots in a row, the fourth dot signifies a full stop.

Activity:

The author has used ellipses in the story, try to find them out.

Vocabulary:

Roots, Suffixes, Prefixes

Root: The original word to which you add suffix or prefix is called a root or base. Many roots in English are derived from Latin, Greek or other languages.

Example:

Latin		
Root	**Meaning**	**English word**
anima	breathe	animal
Capio	seize, hold, tale	capture, reception
venio	come, go	invent, convention
Creatum	made, produce	create

Greek		
Root	**Meaning**	**English word**
Hydro	Water	hydrant
Autos	self	automobile
phone	sound, voice	telephone
graphe	write, draw	telegraph, graph

Affixation is a process or word formation by adding a prefix or suffix to a root word with or without changing the word class.

Activities:

1. **Add the given prefix to the roots to make new words.**

Root	Meaning	English word
i) mis–	wrongly, badly	
ii) pre–	before	
iii) circum–	around	
iv) bio–	life	
v) post–	after	
vi) homo–	same	
vii) tele–	a long distance	
viii) vice–	in place of	
ix) bi–	two	
x) quad–	four	

2. **Add the given suffixes to the roots to make new words.**

Suffixes	Words
i) –ful	_____
ii) –less	_____
iii) –ship	_____
iv) –ness	_____
v) –ment	_____

Literal and Figurative Language

Literal language uses words in their ordinary senses. It is opposite of figurative language.

Figurative language is writing or speech not meant to be interpreted literally. It is often used to express ideas vividly and forcefully.

Most phrases and idioms cannot be translated literally from one language to another.

Examples:

i) He hit me with a stick. (Literal meaning)

ii) An idea hit my mind. (figurative meaning)

Colloquialism

Colloquialism is an informal word or expression which is more suitable for use in speech than in writing.

Examples

I When his *chum* was in hospital, Ahmed visited him every day. (meaning "a close friend").

ii) *Come off* it, Rashid; please be serious. (meaning "Stop talking like that")

Activities:

1. Find out phrasal verbs and idiomatic expressions in the text and use them in your own sentences.
2. Translate the third paragraph of this unit into Urdu.

Pronunciation

Activity:

Pronounce the following words with the help of pronunciation key in the dictionary.

theory	psalm	continuously	miniature	devour
psychology	gorilla	desperate	porcelain	fiendish

Oral Communication Skills:

Expressions to Inquire

- What ....?
- Where ....?
- Why ....?
- When.....?
- How....?

Activity:

Construct dialogue by using the 'expressions to inquire' and perform in pairs.

UNIT 3

A PSALM OF LIFE

Henry Wadsworth Longfellow (1807-1882)

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- apply critical thinking to explore the poem and poet's point of view.
- write summary of the poem.
- write a general paragraph.
- collect information about the given research project.
- analyze the figure of speech (simile, metaphor, imagery)
- use convention and dynamics of group discussion.

Pre-reading:

- How is word 'Psalm' pronounced?
- Name some of the great religious personalities in history and discuss their impact on their fellow citizens.

TELL me not, in mournful numbers,
Life is but an empty dream! —
For the soul is dead that **slumbers,**
And things are not what they seem.

Life is real ! Life is earnest!
And the grave is not its goal ;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow,
Is our destined end or way ;
But to act, that each to-morrow
Find us farther than to-day.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the **bivouac** of Life,
Be not like dumb, driven cattle !
Be a hero in the strife !

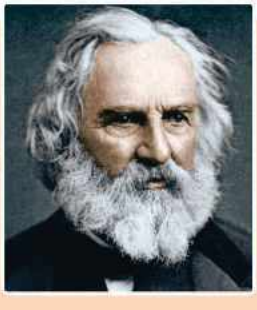
Trust no Future, howe'er pleasant !
Let the dead Past bury its dead !
Act,— act in the living Present !
Heart within, and God o'erhead !

Lives of great men all remind us
We can make our lives **sublime**,
And, departing, leave behind us
Footprints on the sands of time ;

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A **forlorn** and shipwrecked brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate ;
Still achieving, still pursuing,
Learn to labor and to wait.

About the Author



Henry Wadsworth Longfellow was a U.S poet. He was the author of Evangeline, the song of Hiawatha. A Psalm of Life is among his didactic and moralistic poems.

Reading and Thinking Skills:

1. Answer the following questions.

i) What is the theme of the poem?

ii) *"Be not like dumb, driven cattle!*
Be a hero in the strife!"
What do these lines suggest?

iii) Why should we read the biographies of great personalities?

iv) Which personality has inspired you and how?

v) What is importance of patience in achieving goals?

vi) Why are great men remembered even after their death?

2. Choose the correct answer.

i) 'Psalm' means
(a) a sacred song or poem.
(b) biography of a person.
(c) a musical song.
(d) a ballad.

ii) The poet says 'life' is
(a) a dream.
(b) real and earnest.
(c) enjoyment.
(d) full of tears.

iii) The poem has been written by
(a) William Blake.
(b) S.T. Coleridge.
(c) H.W. Longfellow.
(d) Emily Bronte.

iv) We should live in
(a) present.
(b) future.
(c) past.
(d) dreams.

v) Patience brings
(a) bad fruit.
(b) tasty fruit.

(c) rotten fruit.
(d) sweet fruit.

vi) The poet says, 'life is indeed real and death is:
(a) not the goal of life."
(b) the goal of life."
(c) end of time."
(d) the goal of man."

vii) Great people leave their footprints on
(a) the sands of desert.
(b) the sands of plains.
(c) the sands of time.
(d) the sands of rivers.

viii) We may take lesson from
(a) the death.
(b) the hardships.
(c) the hardwork.
(d) the achievements of great men.

ix) The poem provides advice and counsel
(a) to weak men.
(b) to young men.
(c) to old men.
(d) to children.

x) We should not lose heart in
(a) the time of happiness.
(b) the time of victory.
(c) the time of crises.
(d) the time of speaking.

3. Mark the sentences as True or False.

i) Art is long and time is fleeting. (T/F)
ii) We should have trust in future. (T/F)
iii) Learn to labour and to wait. (T/F)
iv) We should act in the present. (T/F)
v) A person may die but good deeds remain forever. (T/F)
vi) Patience has no importance in life. (T/F)

vii) We should be optimists. (T / F)
viii) Death is not the end of life. (T / F)
ix) Life is the name of ups and downs. (T / F)
x) Life is the name of setting examples for others. (T / F)

Critical Thinking:

- Do you agree/disagree with the poet's point of view?
- How can one live forever in the hearts of people?

Writing Skills:

i) Paraphrase all the stanzas of the poem.
ii) Write down a summary of the poem.
iii) Write about 200-250 words on the life of our "Hazrat Muhammad ﷺ", telling how he brought the greatest revolution in the world.

Research Project

Go through the biographies of some famous personalities and select the one you like the most and write down the reasons for your liking. (About 300 words)

Vocabulary:

Simile: It consists of comparing two things of different kinds resembling at least in one point. In 'simile' 'like' or 'as' is used to make comparison. e.g. As brave as a lion.

Metaphor: An expression which describes a person or object in a literary way by referring to something that is considered to have similar characteristics to the person or object you are trying to describe.
For example: Asim is the tiger of our class.

Imagery: The use of words or pictures in books, films, painting etc to describe ideas or situations.
For example: I love the scent of peaches.

Activity:

Here is a list of few similes, metaphor and imageries. Can you identify them? Write "S" for smile, "M" for metaphor and "I" for imagery. The first has been solved for you.

i)	I wandered lonely as a cloud.	S
ii)	As obstinate as a mule.	_____
iii)	Hope is the poor man's bread.	_____
iv)	The Camel is the ship of desert.	_____
v)	He is the apple of his father's eyes.	_____
vi)	He ate sweet and juicy mangoes.	_____
vii)	Death lays his icy hands on kings.	_____
viii)	The rustling of leaves is a kind of music for me.	_____
ix)	Revenge is a kind of wild justice.	_____
x)	Infancy is the dawn of life.	_____
xi)	How far that little candle throws its beam! So, shines a	_____
	good deed in a naughty world.	_____
xii)	I saw huge trees in the thick and dark forest.	_____

Oral Communication Skills:

Activity:

Discuss in groups the theme of the poem and its appeal to an ordinary man.

Guidelines for group-discussion

- Present and explain your point of view clearly.
- Support or modify your opinions with reasons.
- Agree and disagree politely.
- Summarize the main points of discussion for the benefit of the whole group.

UNIT 4

A LIBRARY

By: Prof. Muhammad Munir

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- use library skills.
- use a Dewey Decimal System.
- use the dictionary.
- translate a given passage into Urdu.
- research quantitatively.
- analyze and construct simple, compound and complex sentences.
- argue in favour or against a point.

Pre-reading:

- Have you ever borrowed a book from a library?
- How is a library useful to you?

A library plays a vital role in the **cognitive** growth of students. Sir Richard Steel says, "Reading is to the mind what exercise is to the body." A library contains collection of books. It offers us fiction (novels, short stories, plays etc.) as well as non-fiction (biographies, religion, health, etc.) books for our information.

Kinds of Libraries

1. Public library
2. Special library / information centre
3. Academic library

1. Public Library

Public library is meant for everyone. Membership can be sought by anyone. This kind of library includes all kinds of books.

2. Special Library / Information Centre

It is also known as information centre. Special libraries include corporate libraries, law libraries, medical libraries, museum libraries, news libraries and non-profit libraries.

3. Academic Library

An academic library performs all those functions for which academic institutions are meant.

Most of the libraries are well organized. You can use them effectively by learning how they are organized.

The first thing you observe, as you enter a library, is the circulation desk. This is the counter where you sign for books and take them out. You can also get any information you want.

The card catalogue is also near the entrance. These cards tell you which books are in the library and where to find the book you need.

Main Section of a Library

1. **Fiction:** In this section novels, dramas and story collections are available. These books are arranged in alphabetical order by the last name of the author or by the title.
2. **Biographies and Auto-biographies:** In this section books are found about lives of the great people.
3. **Reference section:** This section contains encyclopedias, dictionaries, almanac etc. No reference books or periodicals are issued.

Dewey Decimal System

This system has a code number. It tells you what the book is about . This system is called decimal system because after the main number, there is a decimal point followed by another number.

Below are the code used by most of the libraries in the world.

00 – 99	General Reference, Computer Science
100 – 199	Philosophy, Psychology
200 – 299	Religion
300 – 399	Social Sciences
400 – 499	Languages
500 – 599	Natural Sciences and Mathematics
600 – 699	Applied Sciences/ Technology
700 – 799	Arts, Recreation, Sports
800 – 899	Literature
900 – 999	History, Geography, Travel

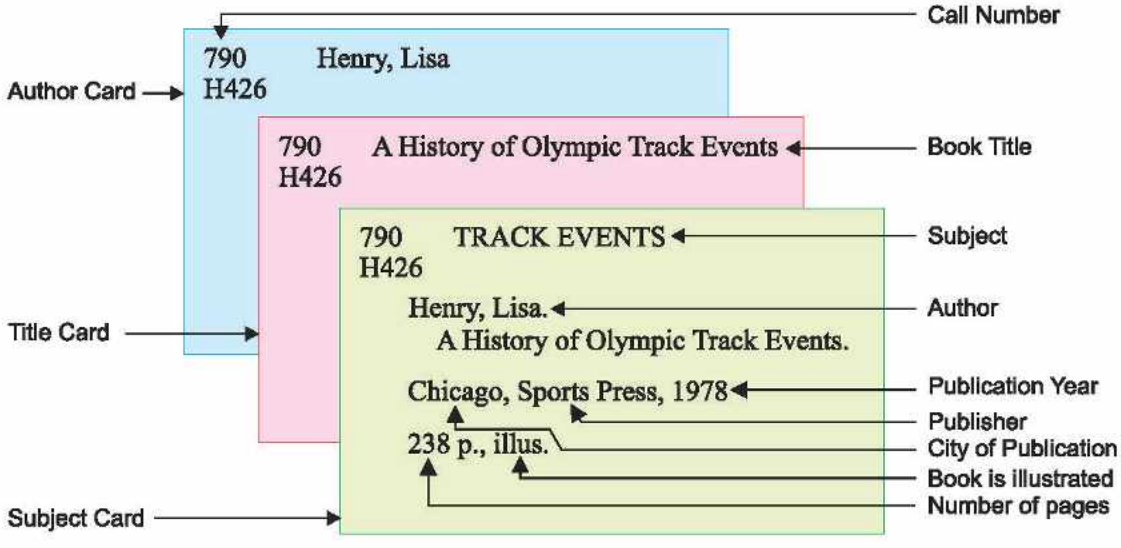
Rules and Regulations

Every library has its own rules. Some common rules are as follows.

1. Books are strictly non-transferable.
2. Books are issued for a specific period.
3. A borrower who disfigures or damages a book is liable to penalty.
4. A fine per day can be imposed for retention of a book beyond the specific time.
5. No reference books or periodicals will be issued.

Using the card Catalogue

The card catalogue will help you to locate books in a library.



Reading and Thinking Skills:

1. Answer the following questions.

i) What are the kinds of libraries?

ii) What is Dewey Decimal system?

iii) What are the general rules and regulations of a library?

iv) What is the main section of library?

v) What is a public library?

vi) Why are reference books and periodicals not issued?

vii) Why are books issued for a specific period of time?

viii) What is a special library?

ix) In which section are the encyclopedias and dictionaries kept in a library?

x) What is the importance of card catalogue?

2. Choose the correct option.

i) A library plays a vital role in

(a) the progress of economy.

(b) the cognition.

(c) the cognitive growth of students.

(d) the cognitive growth of plants.

ii) Public library includes

(a) all kinds of books.

(b) only dictionaries.

(c) only encyclopedias.

(d) only newspapers.

iii) Special library is also known as

(a) college libray.

(b) information centre.

(c) school library.

(d) university library.

iv) Circulation desk is the counter where you sign for books and

(a) keep it on the shelf.

(b) buy it.

(c) keep them back.

(d) take them out.

v) Biographies and Auto-biographies is the section where books are found

(a) about science and technology.

(b) about lives of the great people

(c) about plants.

(d) about animals.

vi) Reference section contains

(a) encyclopedias, dictionaries, almanac etc

(b) dictionaries and newspapers.

(c) encyclopedias.

(d) fiction books.

vii) Books are strictly

(a) transferable.

(b) non-transferable.

(c) on sale.

(d) not for sale.

viii) A borrower who disfigures or damages a book is

(a) liable to work on the shop.

(b) liable to pay loan.

(c) liable to penalty.

(d) free to go.

ix) The card catalogue will help you to

(a) get ID card.

(b) get membership card.

(c) locate newspapers.

(d) locate books in a library.

x) Dewey decimal system has a

(a) code number.

(b) page number.

(c) office number.

(d) book number.

Critical Thinking:

- Why is a library divided into different sections?

How to use a dictionary

A dictionary is a collection of facial description about words. The words are arranged in alphabetical order.

Guide words

extremist 308 **eyrie**

extremist *n.* (also *attrib.*) person with extreme views. □ **extremism** *n.*

extremity /ɪk'stremɪtɪ/ *n.* (*pl.* **-ies**) **1** extreme point; very end. **2** (in *pl.*) the hands and feet. **3** condition of extreme adversity. [Latin: related to EXTREME]

extricate /'ekstrɪ,keɪt/ *v.* (**-ting**) (often foll. by *from*) free or disentangle from a difficulty etc. □ **extricable** *adj.* **extrication** /-'keɪʃ(ə)n/ *n.* [Latin *tricae* perplexities]

extrinsic /ek'strɪnsɪk/ *adj.* **1** not inherent or intrinsic. **2** (often foll. by *to*) extraneous; not belonging. □ **extrinsically** *adv.* [Latin *extrinsecus* outwardly]

extrovert /'ekstrə,vɜ:t/ *–n.* **1** outgoing person. **2** person mainly concerned with external things. *–adj.* typical of or with the nature of an extrovert. □ **extroversion** /-'vɜ:ʃ(ə)n/ *n.* **extroverted** *adj.* [Latin *verto* turn]

extrude /ɪk'stru:d/ *v.* (**-ding**) **1** (foll. by *from*) thrust or force out. **2** shape metal, plastics, etc. by forcing them through a die. □ **extrusion** *n.* **extrusive** *adj.* [Latin *extrudo -trus-* thrust out]

exuberant /ɪg'zju:bərənt/ *adj.* **1** lively, high-spirited. **2** (of a plant etc.) prolific. **3** (of feelings etc.) abounding. □ **exuberance** *n.* **exuberantly** *adv.* [Latin *uber* fertile]

exude /ɪg'zju:d/ *v.* (**-ding**) **1** ooze out. **2** emit (a smell). **3** display (an emotion etc.) freely. □ **exudation** /-'deɪʃ(ə)n/ *n.* [Latin *sudo* sweat]

exult /ɪg'zʌlt/ *v.* be joyful. □ **exultation** /-'teɪʃ(ə)n/ *n.* **exultant** *adj.* **exultantly** *adv.* [Latin *ex(s)ulto* from *salio* salt- leap]

-ey var. of -y[2]

eye /aɪ/ *–n.* **1** organ of sight. **2** eye characterized by the colour of the iris (*has blue eyes*). **3** region round the eye (*eyes swollen from weeping*). **4** (in *sing.* or *pl.*) sight. **5** particular visual ability (*a straight eye*). **6** thing like an eye, esp.: **a** a spot on a peacock's tail. **b** a leaf bud of a potato. **7** calm region at the centre of a hurricane etc. **8** hole of a needle. *–v.* (**eyes, eyed, eyeing** or **eying**) (often foll. by *up*) watch or observe closely, esp. admiringly or with suspicion. □ **all eyes** watching intently. **an eye for an eye** retaliation in kind. **have an eye for** be discerning about. **have one's eye on** wish or plan to procure. **have eyes for** be interested in; wish to acquire. **keep an eye on 1** watch. **2** look after. **keep an eye open** (or **out**) (often foll. by *for*) watch carefully. **keep one's eyes open** (or **peeled** or **skinned**) watch out; be on the alert. **make eyes** (or **sheep's eyes**) (foll. by *at*) look amorously or flirtatiously at. **one in the eye** (foll. by *for*) disappointment or setback. **see eye to eye** (often foll. by *with*) agree. **set eyes on** see. **up to the** (or **one's**) **eyes in** deeply engaged or involved in. **with one's eyes shut** (or **closed**) with little effort. **with an eye to** with a view to. [Old English]

eyeball *–n.* ball of the eye within the lids and socket. *–v. US slang* look or stare (at).

eyeball to eyeball *adv. colloq.* confronting closely.

eyebath *n.* small vessel for applying lotion etc. to the eye.

eyebright *n.* plant used as a remedy for weak eyes.

eyebrow *n.* line of hair on the ridge above the eye-socket. □ **raise one's eyebrows** show surprise, disbelief, or disapproval.

eye-catching *adj. colloq.* striking.

eyeful *n.* (*pl.* **-s**) *colloq.* **1** (esp. in phr. **get an eyeful (of)**) good look; as much as the eye can take in. **2** visually striking person or thing. **3** thing thrown or blown into the eye.

eyeglass *n.* lens to assist defective sight.

eyehole *n.* hole to look through.

eyelash *n.* each of the hairs growing on the edges of the eyelids.

eyelet /'aɪlɪt/ *n.* **1** small hole for string or rope etc. to pass through. **2** metal ring strengthening this. [French *oillet* from Latin *oculus*]

eyelid *n.* either of the folds of skin closing to cover the eye.

eye-liner *n.* cosmetic applied as a line round the eye.

eye-opener *n. colloq.* enlightening experience; unexpected revelation.

eyepiece *n.* lens or lenses to which the eye is applied at the end of an optical instrument.

eye-shade *n.* device to protect the eyes, esp. from strong light.

eye-shadow *n.* coloured cosmetic applied to the eyelids.

eyesight *n.* faculty or power of seeing.

eyesore *n.* ugly thing.

eye strain *n.* fatigue of the eye muscles.

eye-tooth *n.* canine tooth in the upper jaw just under the eye.

eyewash *n.* **1** lotion for the eyes. **2** *slang* nonsense; insincere talk.

eyewitness *n.* person who saw a thing happen and can tell of it.

eyrie /'ɪərɪ/ *n.* **1** nest of a bird of prey, esp. an eagle, built high up. **2** house etc. perched high up. [French *aire* lair, from Latin *agrum* piece of ground]

Pronounciation

Part of speech

Entry word

Meaning

Etymology

Pronunciation Key

Consonants

p	pen	/pen/	s	so	/səʊ/
b	bad	/bæd/	z	zoo	/zuː/
t	tea	/tiː/	ʃ	shoe	/ʃuː/
d	did	/dɪd/	ʒ	vision	/ˈvɪʒn/
k	cat	/kæt/	h	hat	/hæt/
g	got	/gɒt/	m	man	/mæn/
tʃ	chain	/tʃeɪn/	n	no	/nəʊ/
dʒ	jam	/dʒæm/	ŋ	sing	/sɪŋ/
f	fall	/fɔːl/	l	leg	/leg/
v	van	/væn/	r	red	/red/
θ	thin	/θɪn/	j	yes	/jes/
ð	this	/ðɪs/	w	wet	/wet/

Vowels and diphthongs

iː	see	/siː/	ʌ	cup	/kʌp/
i	happy	/ˈhæpi/	ɜː	bird	/bɜːd/
ɪ	sit	/sɪt/	ə	about	/əˈbaʊt/
e	ten	/ten/	eɪ	say	/seɪ/
æ	cat	/kæt/	əʊ	go	/gəʊ/
ɑː	father	/ˈfɑːðə(r)/	aɪ	five	/faɪv/
ɒ	got	/gɒt/	aʊ	now	/naʊ/
ɔː	saw	/sɔː/	ɔɪ	boy	/bɔɪ/
ʊ	put	/pʊt/	ɪə	near	/nɪə(r)/
u	actual	/ˈæktʃuəl/	eə	hair	/heə(r)/
uː	too	/tuː/	ʊə	pure	/pjʊə(r)/

Activity:

Find out the meaning and pronunciation of the following words from the dictionary:

i)	eradicate	ii)	detest
iii)	ambition	iv)	controversy
v)	application	vi)	tragedy
vii)	adequate	viii)	nevertheless
ix)	inevitable	x)	alleviate

Following points will help you to use a dictionary.

- Locate guide words (a word printed at the top of the page)
- Locate entry word (a head word)
- Choose appropriate word definition.
- Identify pronunciation with the pronunciation key.
- Identify syllable (unit of pronunciation forming the whole or part of a word) division and stress pattern.
- Identify parts of speech.
- Identify correct spelling.
- Locate phrases and idioms.
- Identify word etymology. (The study of the origin of words)

Multiple Word Meaning: Some words have more than one meaning. When you look up a word in the dictionary, you will probably have to decide which meaning best fits in the sentences you are reading. In other words you must consider the contextual meaning.

Vocabulary:

Activity:

Translate into Urdu the last paragraph of the unit.

Writing Skills:

Activity:

Write an essay on 'My College Library'. (200-250 words)

Research Project

Activity:

Collect the data on the following question from twenty classmates. Analyze the data on the basis of average result.

How often do you use the library?

Frequently	Sometimes	Never

Grammar:

Type of Sentences

i) Simple sentences
ii) Compound sentences
iii) Complex sentences

i) Simple sentences

Example:

(a) She ran through the streets.

↓ ↓

Subject *predicate*

(b) Swimming is my favourite hobby.

↓ ↓

Subject *predicate*

ii) Compound sentences

Examples:

(a) The student studies every night, but his grades do not show his hard work.

(b) Aslam plays football and also gives time to his studies.

iii) Complex sentences

Example:

(a) Although she studied all weekend, she still failed the test.

↓ ↓

Dependent clause *Independent clause*

(b) He achieved good marks in the test because he worked very hard.

↓ ↓

Independent clause *Dependent clause*

Activity:

Identify simple, compound and complex sentences and write in your notebooks.

i) The young seagull was alone on his ledge.

ii) His two brothers and his sister had already flown away the day before.

iii) He had been afraid to fly with them.

iv) But for the life of him, he could not move.

v) The great expanse of sea stretched down beneath, and it was such a long way down, miles down.

vi) The train was late.

vii) He got up late but reached his office on time.

viii) Kabeer and Feroze left by bus before I arrived, so I did not see them at the bus station.

ix) While he waited at the station, Umair realized that the train was late.

x) I take exercise daily.

Activity:

Re-read the unit and discuss different types of sentences.

Oral Communication Skills:

Group-discussion

Divide the class into two groups and arrange a group- discussion on 'the books are now obsolete and all information can be found on the internet. Ask students to give reasons in favour or against the topic.

UNIT 5

GLOBAL WARMING

Glenn Murphy

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- skim text to have general idea of the text.
- Infer theme/main idea.
- demonstrate the use of nouns, noun phrases and clauses.
- use the active and passive voice.
- understand and use the idiomatic and colloquial expressions.
- write an expository composition.
- share findings in class presentation.

Pre-reading:

- What is global warming?
- What is climate change?

Global Warming

Our earth was formed about 4.6 billion years ago and its temperature has changed through history. It has been warmer in the past than it is today, and sometimes much colder. But it is the speed at which the earth is now heating up that is alarming. For the first time in history, humans, not nature, are the main cause of Earth's changing climate_ or, as it is commonly known as global warming.

Fossil Fuels

Millions of years ago, when plants and animals died, some of them were buried, crushed, and fossilized under the ground. Oil, coal, and natural gas are formed from these fossilized remains _ this is why they are called fossil fuels. When we burn the fossil fuels we release large amounts of carbon into the atmosphere as part of the gas carbon dioxide (Co2). It is also released naturally from sources such as volcanoes, but humans and the machines we use are producing more Co2 than ever before.

Greenhouse Gases

Greenhouse gases absorb heat from the Sun and help warm the planet, which makes it possible for plants and animals to live. Most greenhouse gases are a natural

part of life. For example, humans breathe out small amounts of carbon dioxide into the air. But human activities have caused some gases to build up too much. Many scientists believe that this increase in greenhouse gases is causing global warming.

The Greenhouse Effect

The greenhouse effect is a natural process discovered in 1896. It has kept our planet warm enough to support botanical life for billions of years. But as the amount of greenhouse gases increases, more heat is trapped in the atmosphere. The natural process has sped up and earth is getting hotter.

Large Population

The increasing number of people on earth is one of the greatest factors in global warming. The world's population grew nearly four times larger during the past hundred years. More people mean that more fossil fuels are burned. This has led to a massive rise in the levels of greenhouse gases in earth's atmosphere.

City Life

It is not just that there are more people than ever before, it is also how we choose to live that puts a strain on our planet. Life in large cities is comfortable and convenient, but the energy this lifestyle requires has a high environmental cost.

Melting Ice

Melting ice is perhaps the most obvious effect of global warming. The vast ice sheets of the Arctic are getting smaller every year. Many glaciers - the huge rivers of ice that flow in slow motion down the mountains- are disappearing completely. Melting ice contributes to rising sea levels, which could flood land and destroy homes in low-lying areas. Sea levels have already risen by 8 inches (200mm) over the last 100 years. That might not sound like much, but as the oceans warm and glaciers melt, levels will continue to rise faster and faster. Before too long, many low-lying villages, towns, cities, and islands will be threatened by flooding.

Wetter, Drier

Some scientists predict that global warming will make many wet regions even wetter and dry regions even drier. And as the sea temperatures rise, the existing climate problems such as drought, desertification, and flooding may become more common and more destructive.

Extreme Weather

Many scientists believe that we can already see signs of **climate change in**

the form of extreme weather conditions around the world. Hurricanes, forest fires, and other weather-related disasters have always occurred, but some seem to be getting stronger and more frequent as the world's atmosphere and oceans get warmer.

Pollution

Burning fossil fuels, the major cause of global warming, also causes air pollution. Exhaust gases from factories, cars, and other vehicles contain greenhouse gases that trap heat in our atmosphere. As well as making earth warmer, some of these gases can create smog and acid rain.

More Diseases

A rise in temperature around the world is expected to cause an increase in infectious diseases. Flooding could transmit diseases, such as typhoid and cholera that spread through water. Also, the number of insects that carry diseases may increase, move to warmer areas, and spread sicknesses, such as malaria and **encephalitis,** to new places.

Steps for Preventing Global Warming/Climate Change

Cleaner Energy

If we want to stop climate change, rather than just slowing it down, we need to do more than just reducing the amount of fossil fuels we burn. We must switch to alternative energies; ideally from sources that produce low amounts of greenhouse gas and that are renewable. Our supply of fossil fuels will one day be completely used up, but energy resources which rely on sunlight and earth's natural cycles, will never run out.

Cleaner Transportation

The exhaust gases from vehicles account for about a quarter of all the carbon dioxide we release. As more people buy cars and take cheap flights, the amount of pollution is increasing. Engineers are helping to clean up the future of travel by designing more efficient cars, buses and airplanes, and moving toward new kinds of fuel .

Preserving Forests and Oceans

Forests and oceans remove and trap carbon as part of their natural processes. In turn, they can reduce the amount of carbon dioxide in the atmosphere and limit the power of the greenhouse effect. By damaging forests, polluting oceans, and burning fossil fuels, humans have upset the Earth's natural balance. This is why we must work together to protect our precious trees and seas.

Less Waste

Most of our household waste ends up in solid waste landfills. These huge trash dumps release methane- a greenhouse gas - as they rot. One simple way to cut the amount of methane that is released, is to reduce the amount of trash you produce, and recycle as much as possible of what is left.

Working Together

For a huge problem like climate change, we need big, global solutions. That means the whole world working together, with scientists gathering and sharing information, and governments taking action to find solutions.

Reading and Thinking Skills:

1. Answer the following questions.

i) What is the main cause of change in climate?

ii) What is causing global warming?

iii) How does melting of ice cause global warming?

iv) How do floods cause increase in infectious diseases?

v) Why should we use renewable sources of energy?

vi) Why should we use cleaner transportation?

vii) How can forests and oceans limit the power of greenhouse effect?

viii) Why should we reduce the amount of trash we produce?

ix) How can we reduce the release of methane gas?

x) Why do we need combined efforts to control climate change?

2. Choose the correct answer.

i) The speed at which earth is now heating up

(a) is interesting.

(b) is alarming.

(c) is funny.

(d) is entertaining.

ii) When we burn fossil fuels we release large amounts of carbon into the atmosphere

(a) as part of the gas oxygen.

(b) as part of the gas nitrogen.

(c) as part of the gas methane.

(d) as part of the gas carbon dioxide (CO_2).

iii) Many scientists believe this increase in greenhouse gases
- (a) is causing global cooling.
- (b) is causing global wars.
- (c) is causing global warming.
- (d) is causing global festivals.

iv) Some scientists predict that global warming will make many wet regions even wetter and
- (a) dry regions ever hotter.
- (b) dry regions even drier.
- (c) dry regions even pleasant.
- (d) dry regions even dry.

v) The increasing number of people on earth is one of
- a) the greatest factors in global warming.
- b) the smallest factors in global warming.
- c) the small factors in global warming.
- d) the great gases in global warming.

vi) Flooding could transmit diseases, such as typhoid and cholera
- (a) that spread in space.
- (b) that spread at hospital.
- (c) that spread through water.
- (d) that spread in sand.

vii) If we want to stop climate change, rather than just slow it down, we need to do more than just reduce
- (a) the amount of oil we burn.
- (b) the amount of gas we burn.
- (c) the amount of trash we burn.
- (d) the amount of fossil fuels we burn.

viii) The exhaust gases from vehicles account for about
- (a) half of carbon dioxide.
- (b) a quarter of all the carbon dioxide we release.
- (c) a quarter of all the oxygen we release.
- (d) a quarter of all the gases.

ix) Forests and oceans remove and trap carbon as part of
- (a) their power.
- (b) their natural processes.
- (c) their artificial processes.
- (d) their water.

x) We must work together to protect our
   (a) precious trees and seas.
   (b) precious trees and leaves.
   (c) precious trees and plants.
   (d) precious seas and grass.

3. Mark the sentences as True or False.

i) Humans and the machines we use are producing more CO_2 than ever before. (T / F)

ii) When we burn fossil fuels we release large amounts of carbon into the atmosphere as part of the gas nitrogen. (T / F)

iii) Greenhouse gases absorb heat from the Sun and help warm the trees. (T / F)

iv) Many scientists believe this increase in greenhouse gases is causing global warming. (T / F)

v) More people mean that more fossil fuels are burned. (T / F)

vi) The vast ice sheets of the Africa are getting smaller every year. (T / F)

vii) Some scientists predict that global warming will make many wet regions even wetter and dry regions even drier. (T / F)

viii) Flooding could transmit diseases, such as typhoid and cholera that spread through water. (T / F)

ix) We must not switch to alternative sources of energies. (T / F)

x) By damaging forests, polluting oceans, and burning fossil fuels, humans have upset Earth's natural balance. (T / F)

Skimming

Activity:

Read the lesson 'Global Warming" for skimming and tell the theme / main idea of it.

Critical Thinking:

- Climate change is causing a dire threat to all living beings. Do you agree/disagree? Give reasons.

Grammar:

Use of Nouns

1. As a Subject:

Noun is used as a subject in a sentence

Examples:

i) ***Ali*** bought an expensive car last year.

ii) ***Salma*** teaches English in a good manner.

2. As an Object:

Noun is used as an object in a sentence.

Examples:

i) My friend gave me ***a book***.

ii) The Government is trying to control ***inflation***.

3. As a Complement:

Noun is used as a complement in a sentence.

Examples:

i) He is a ***student*** of first year.

ii) She is a ***teacher***.

Noun Phrases

Noun phrase consists of a noun and the modifier which distinguishes it.

Examples:

i) I know ***his address***. (Noun phrase as an object)

ii) ***The spotted dog*** was the winner. (Noun phrase as a subject)

iii) He is a ***student of class ten***. (Noun phrase as a complement)

Noun Clauses

A noun clause is a subordinate clause which functions as a noun in relation to the main clause. There are several types of noun clauses and they are distinguished by their functions in the sentences.

A noun clause can begin with *that, what, when, which, where, if* etc.

Examples:

i) I know ***that the earth is round***. (Noun clause as an object)

ii) ***That he teaches English*** is obvious. (Noun clause as a subject)

iii) I am sure ***that he did it***. (Noun clause as a complement)

Activities:

- **Underline the noun clauses in the following sentences.**
  - i) We did not know that Shahzaib wanted to be left alone.
  - ii) I wonder where they have gone.
  - iii) I know where he lives.
  - iv) I don't understand why Saleem is absent today.
  - v) Please tell me what she said.
  - vi) I don't know if Abid is at home.
  - vii) I think that Mr. Butt is a good teacher.
  - viii) Do you know if the bus stops here.
- **Identify nouns, noun phrases and noun clauses from the unit.**

Active and Passive Voice

The Active Voice

Examples

i) I have read this book.

ii) The gardener plants a tree.

It is also used where there is no object in a sentence.

Example

Plants grow well in alluvial soil.

The Passive Voice

Example

He has been arrested by the police.

- It is used when the doer is unimportant or unknown.

  Example

  My book has been stolen.

- It is also used when the material of which a thing is made is referred to.

  Example

  This door has been made of wood by him.

- It is used when the active voice cannot be used as no action can be received.

  Example

  This piece of pottery has been cracked.

Activity:

Change the active voice into passive voice.

i) They are reading books.

ii) Gambling has ruined many.

iii) Who did this?

iv) Why did your friend write such a letter?

v) All of them laughed at him.

vi) They help the poor and needy people.

vii) We should respect our teachers.

viii) She is reading the newspaper.

ix) I take exercise daily.

x) The teacher will guide us.

Vocabulary:

Colloquialism and Idiomatic Expressions

Colloquialisms are words and phrases that are part of our everyday speech, but that are not part of our formal language.

They are understood by all people in a specific location or geographic region.

Examples of Colloquialism:

ain't (am not) is not, have not, has not

freak out (become very excited)

Over yonder (over there)

ruckus (controversy, noisy disturbance)

reckon (guess, calculate, suppose)

Idiomatic Expressions:

Idiomatic expressions are peculiar to a language. These should not be taken literally.

Examples

Not a sausage: Nothing at all.

To make clean breast of: confess or admit to *(something)*

Activity:

Use the following expressions in your sentence:

(a)	*To have a bee in one's bonnet:*	(to be obsessed on some point)
(b)	*To be all ears:*	(to listen attentively)
(c)	*To pay through the nose:*	(to pay an excessive price)
(d)	*To smell a rat:*	(to suspect something wrongly done)
(e)	*To be at one's wits ends:*	(to be at a loss)
(f)	*Between the devil and the deep sea:*	(surrounded by troubles)
(g)	*Not a sausage:*	Nothing at all.
(h)	*To make clean breast of:*	confess or admit to *(something*

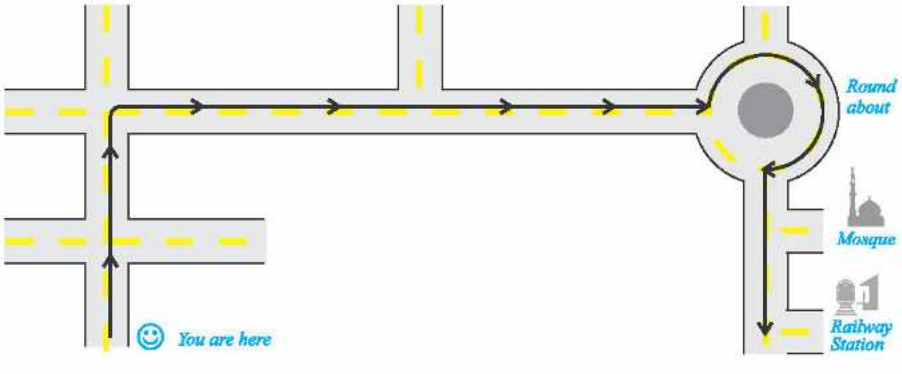
Writing Skills:

Expository Writing

Exposition explains or classifies ideas, processes and the nature or functions of things. e.g. How does this gadget work? Which is the way to the station? What is 'slang'?

Giving Direction

Assume that the person you are giving directions to is a complete stranger to the area. Read the example on how to get to the railway station.



From where you are now, walk straight on till you come to crossroads. Do not turn but continue walking. When you come to the next crossroads, turn right. Keep straight on and when you reach the round about, turn right. The railway station is on the right just after the mosque.

Activity:

Write a composition on the following topics.

i) How to take care of a wound to prevent infection?

ii) How to entertain guests inexpensively?

Research Project

Collect the data from different resources (people, library, internet etc) and write a research report on the following question.

- *What are the dangers and hazards of climate change?*

Oral Communication Skills:

Form groups of five and make a plan to control the effects of global warming. Share your findings in class presentation.

Revision 1-5

1. Answer the following questions.

i) What happened to the garden after the children left?

ii) Why could not the small boy reach up to the branches of the tree?

iii) Why did the boy give the wrong answers?

iv) What were the stories told by the teacher?

v) Why should we read the biographies of great personalities?

vi) Which personality has inspired you and how?

vii) What are the kinds of libraries?

viii) What is Dewey Decimal system?

ix) How does melting of ice cause global warming?

x) How do floods cause increase in infectious diseases?

2. Choose the correct answer.

i) Cornish ogre was

(a) an enemy of the Giant.

(b) a dwarf.

(c) a man eating Giant .

(d) a friend of the Giant.

ii) The Autumn gave golden fruit to every garden, but to the Giant's garden

(a) she gave too much.

(b) she gave some.

(c) she gave none.

(d) she gave enough.

iii) The boy in the story was

(a) an orphan.

(b) the only child of his parents.

(c) well-behaved student.

(d) a dunce fellow.

iv) The parents of the boy were

(a) illiterate.

(b) poor.
(c) greedy.
(d) rich and provided their son with all kinds of expensive toys and sweets.

v) 'Psalm' means
(a) a sacred song or poem.
(b) biography of a person
(c) a musical song
(d) a ballad

vi) The poet says 'life' is
(a) a dream.
(b) real and earnest.
(c) enjoyment.
(d) full of tears.

vii) Special library is also known as
(a) college library.
(b) information centre.
(c) school library.
(d) university library.

viii) Circulation desk is the counter where you sign for books and
(a) keep it on the shelf.
(b) buy it.
(c) keep them back.
(d) take them out.

ix) Many scientists believe this increase in greenhouse gases
(a) is causing global cooling.
(b) is causing global wars.
(c) is causing global warming.
(d) is causing global festivals.

x) Some scientists predict that global warming will make many wet regions even wetter and
(a) dry regions ever hotter.
(b) dry regions even drier.
(c) dry regions even pleasant.
(d) dry regions even dry.

3. Tick the sentences as True or False.

i) The Giant took a great axe and knocked down the wall. (T/F)

ii) The teacher told the parents that the boy was not doing mathematics sums properly. (T/F)

iii) The boy asked the teacher to sing a song instead of teaching him. (T/F)

iv) The teacher thought that the little boy was an angel. (T/F)

v) Learn to labour and to wait. (T/F)

vi) We should act in the present. (T/F)

vii) The boy went over to his cupboard, opened it, took out his bus set, and started assembling the track. (T/F)

viii) The teacher was absolutely non-mechanical. (T/F)

ix) More people mean that more fossil fuels are burned. (T/F)

x) The vast ice sheets of the Africa are getting smaller every year. (T/F)

4. Critical Thinking

- Suggest the measures to prevent global warming.

5. Write summary of the poem "A psalm of life".

6.

Research Project

Activity:

Collect data from different resources (people, library, internet etc) and write a research report on the following question.

- *What steps are being taken to protect endangered wildlife?*

7. Use the following nouns in your sentences and state whether these are collective, material, abstract, countable, or uncountable nouns.

Noun	Kind of Noun	Sentence
i) love	_____	_____
ii) herd	_____	_____
iii) honesty	_____	_____
iv) oil	_____	_____
v) butter	_____	_____
vi) football	_____	_____

Noun	Kind of Noun	Sentence
vii) money	_____	_____
viii) rupees	_____	_____
ix) silver	_____	_____
x) sugar	_____	_____

8. Fill in the blanks with relative pronouns (who, whose, which or that)

i) The boy, _____ father is a doctor, is my friend.

ii) It is the pen _____ was gifted to me.

iii) She is the girl _____ got first position in annual examination.

iv) That is the dog _____ barks a lot.

v) He is the teacher _____ teaches me English.

vi) Mr. Kashif is the doctor _____ treats my grandfather.

vii) Do you know the boy _____ brother is a footballer?

9. Write five anaphoric and cataphoric references in the relevant column.

Anaphoric references	Cataphoric references

10. Identify the cataphoric and anaphoric references in the following sentences.

i) As they were coming from school, the children used to go and play in the Giant's garden.

ii) The teacher hunched up in a corner and obeyed. He grew tired of the position.

iii) Muneeb was the first who entered the classroom. He is my best friend.

iv) She was very frightened, when Asma saw a snake.

v) A little girl, Nazia, was playing in the garden.

vi) The monkey took the banana and ate it.

UNIT 6

SONNET (116)

William Shakespeare (1564 – 1616)

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- understand the poet's point of view and theme of the poem.
- paraphrase the poem.
- write a summary of the poem.
- read the poem and give orally and in writing; theme and its development, personal response with justification, recognize literary techniques.

Pre-reading:

- Who is your favourite poet and why?

Let me not to the marriage of true minds
Admit **impediments,** Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark,
That looks on **tempests** and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken
Love's not Time's fool, though, rosy lips and cheeks
Within his bending **sickle**'s compass come,
Love alters not with his brief hours and weeks,
But bears it over even to the edge of doom,
If this be error and upon me proved,
I never writ, not no man even loved.

About the Poet

Shakespeare-dramatist/poet was born in Stratford-upon-Avon in 1564. He wrote all of his great works that include: Hamlet, Macbeth, Julius Caesar, Othello, A Midsummer Night's Dream, Romeo and Juliet, As you like it, the Merchant of Venice, etc. in the span of twenty five years. He died on April 23, 1616.

Reading and Thinking Skills:

1. Answer the following questions.

i) What is the poem about?

ii) Why do trust and understanding hold great importance in relationships?

iii) What view of love does Shakespeare present?

iv) Why does the poet not give importance to physical beauty?

v) How can we describe true love?

vi) Why can't we fully understand love?

vii) Love is 'Wandering barks'. What does it mean?

viii) Why does true love not change with the passage of time?

ix) What is untrue love?

x) Why does the poet describe true love as the star?

2. Choose the correct answer.

i) When the poet says, "Love is not love which alters when it alteration finds," he means:

(a) love changes with each change in an object of affection.

(b) true love endures inspite of changes in circumstances and appearance.

(c) a love that endures is worthless.

(d) love can be altered to fit any situation.

ii) A sonnet is a poem which

(a) is lyrical and uses figurative language.

(b) does not have rhymed lines.

(c) consists of fourteen lines and follows a strict rhyme scheme and specific structure.

(d) has thirteen lines.

iii) The poet uses ..... to describe love

(a) simile.

(b) metaphor.

© satire.

(d) irony.

iv) True love does not change when the one he or she loves

(a) alters.

(b) leaves.

(c) loves back.
(d) stays the same.

v) The image of an 'ever fixed mark' is that of a
(a) stain.
(b) memory.
(c) mud.
(d) light house.

vi) The sonnet CXVI is written by
(a) John Keats.
(b) William Shakespeare.
(c) William Woods Worth.
(d) Willam Blake.

vii) Impediment means
(a) success.
(b) sadness.
(c) happiness.
(d) hurdle.

viii) 'Wandering Bark' indicates
(a) lost ship.
(b) lost home.
(c) lost love.
(d) lost courage.

ix) Love's not times fool means
(a) love is success.
(b) love is blind.
(c) love is not at the mercy of time.
(d) love is not everlasting.

x) Edge of doom means
(a) doomsday.
(b) birthday.
(c) corner of doom.
(d) upper part of doom.

3. Fill in the blanks with rhyming words

i) minds _____ ii) mark _____

iii) cheeks _____ iv) taken _____

v) proved _____

Critical Thinking:

- Do you agree / disagree with the poet's view of love as eternal and unchanging? Give reasons.

Writing Skills:

Activities:

1. **Write down the theme of the poem in your own words.**
2. **Paraphrase the following lines.**

   Let me not to the marriage of true minds
   Admit impediments, Love is not love
   Which alters when it alteration finds,
   Or bends with the remover to remove:
3. **Write a summary of the Sonnet (CXVI).**

Research Project

Write a research report highlighting the steps being taken to improve literacy rate in Balochistan.

Vocabulary:

Poetic Devices

Poetry is one of the three major branches of literature, the other being prose and drama. Poetry appeals to the senses and emotions. It does this through poetic devices. These are as follows:

Satire: Satire is a technique employed by the writers to expose and criticize foolishness and corruption of an individual or a society by using humor.

Example: Most political cartoons which we witness every day in the newspapers and magazines are examples of satire. These cartoons criticize some recent actions of political figures in a comical way.

Irony: Irony is a figure of speech where one says the exact opposite of what one thinks. Irony can be described as the discrepancy between what is meant and what is said, what is expected and what happens, what is meant and what is understood or what is said and what is done.

Example: In Romeo Juliet, Juliet drinks the sleeping draught and falls into sleep, hoping to be reunited with Romeo. But this results in both their deaths.

Alliteration: Alliteration uses repeated similar consonants sounds to create an atmosphere.

Example: The seagull squabbles over scraps.

Assonance: Like alliteration, assonance is repetition of similar sounds except the sounds are vowels. They also mimic the action or create an atmosphere.

Example: Double, double, toil and trouble.

Imagery: Imagery is the construction of details used to create mental images in the mind of the reader through visual senses as well as the senses of touch, smell, taste or sound. For example,

Example:	The thunder of clouds.	(auditory)
	The scent of mangoes.	(smell)
	The rugged and rough cliffs.	(touch)
	Sweet and juicy peaches.	(taste)

Activity:

Read the poem again and identify the literary techniques used in the poem.

UNIT 7

VANKA

Anton Chekhov (1860-1904)

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- apply rules of change of number of nouns.
- analyze and compare business letters
- locate appropriate synonyms and antonyms in a thesaurus.
- use useful expressions during conversation.

Pre-reading:

- How should we treat the orphans?

Vanka was a little boy of nine who, three months before, had travelled from the countryside to be apprenticed to Aliakin, the shoemaker, many many miles away in Moscow. On Christmas Eve he did not go to bed. He waited until his master had gone out to church, and then fetched a bottle of ink and a rusty pen from his master's cupboard, spread out a crumpled sheet of paper before him, and began to write. As he wrote, more than once he looked fearfully round at the door.

"Dear Grandpapa," he wrote, "I am writing you a letter. I wish you a merry Christmas and I hope God will give you all sorts of good things. You know I have no papa or mamma, and you are all I have."

Vanka turned his eyes to the dark window, on which shone the reflection of the candle, and vividly pictured his grandfather, a small, thin, but extraordinarily active man of sixty-five, with a perpetually smiling face. By day he slept in the kitchen and at night, wrapped up in a huge sheepskin coat, he walked about guarding the grounds shaking his watchman's rattle. Behind him, in Vanka's imagination, pace the dogs Kashtanka and The Eel, (so called because he is black and his body is long) wagging their tails. The weather is glorious. The night is dark, but the whole village is visible: the white roofs, the columns of smoke rising from the chimneys, the trees, silvery with frost, and the snowdrifts. The sky is strewn with gaily twinkling stars, and the Milky Way is as bright as if it had been washed and scrubbed with snow. Vanka sighed, dipped his pen in the ink, and went on:

"Yesterday my master dragged me into the yard by my hair and beat me with a stirrup because I went to sleep while I was rocking the baby. Last week my mistress told me to clean some herrings and I began cleaning one from the tail, and she took it and poked its head into my face.

The apprentices make me steal the cucumbers, and then my master beats me with whatever is at hand. And I have nothing to eat. I get bread in the morning and porridge for dinner, and bread for supper. My master and mistress drink up all the tea and the soup. And they make me sleep in the hall, and when the baby cries I don't sleep at all because I have to rock the cradle. Dear Grandpa, please take me away from here, home to the village. I can't stand it. I beg you on my knees. I will pray to God for you all my life. Take me away from here, or else I shall die."

Vanka's mouth twisted. He rubbed his eyes with a grimy hand and sobbed.

"I will grind your tobacco for you," he continued, "and pray to God for you. If don't you can kill me like Sidorov's goat. And if you want me to work, I can do the ploughing and clean the boots. Dear Grandpa, I can't stand it. I shall die. I wanted to run away to the village on foot, but I haven't any boots, and it is so cold. And when I am big I will always take care of you and not allow anyone to hurt you at all, and when you die, I will pray to God for you as I do for my dead mother. Moscow is a big city. There are lots of horses, but no sheep. Dear Grandpa, when they have the Christmas tree at the big house, keep some **gilded** nuts for me and put them away in the green chest. Ask Miss Olga for them and say they are for Vanka."

Vanka heaved a shuddering sigh and stared at the window again. He remembered how he and his grandfather used to go to the forest for the Christmas tree. Those were such happy days. Grandfather would drag the fallen fir tree up to the big house, and there they would all set to work decorating it. The busiest of all was Miss Olga, Vanka's favourite. While Vanka's mother was still alive and a housemaid at the big house, Miss Olga used to give little Vanka biscuits, and because she had nothing better to do, she had taught him to read and write, to count up to a hundred, and even to dance the quadrille. But when his mother died, the orphaned Vanka was banished to the kitchen, where his grandfather was, and from there he was sent to Moscow, to Aliakin, the shoemaker.

"Do come, dear Grandpapa," Vanka went on. "Please come. I beg you to come and take me away. Have pity on your poor little orphan, because everyone scolds me, and I'm so hungry, and it's so lonely. I can't tell you how lonely it is. And the other day my master hit me on the head, so that I fell down and almost didn't come to again. Give my love to Kashtanka and the Eel, and to the coachman, and don't let anyone touch my accordion. Dear Grandpapa, do come.

Your loving grandson,

Vanka."

Vanka folded the paper in four and put it in an envelope which he had bought that evening for one kopeck. He reflected an instant, then dipped his pen in the ink and wrote the address:

To my Grandpapa in the village.

Delighted to have finished his letter without interruption, he put on his cap and, without waiting to throw his little overcoat over his shoulders, ran out into the street in his shirt. The butcher, whom he had asked the evening before, had told him that when letters are put into a mail-box, they are collected from there and carried all over Russia in mail wagons with ringing bells. Vanka ran to the nearest mailbox and dropped his letter in.

An hour later he was sound asleep, **lulled** by the sweetest hopes. He dreamed he saw a stove. By the stove sat his grandfather swinging his legs and reading his letter to the cook. Near the stove walked The Eel, wagging his tail.

About the Author

Anton Chekhov was one of the Russian greatest writers. He was born in 1860 and died on 15th July, 1904 at the age of 44. He was a Russian physician and author of short stories. His career as a dramatist produced four classics and his best stories are held in high esteem by the writers and critics.

Reading and Thinking Skills:

1. Answer the following questions.

i) How did Vanka's master and mistress treat him?

ii) Why did Vanka frequently look "fearfully" round at the door as he wrote his letter?

iii) What was Vanka's promise to do for his grandfather?

iv) What were the things which made Vanka unhappy?

v) Describe Vanka's life before and after he was sent to Moscow.

vi) How has the writer made his description more vivid?

vii) Do you think Vanka's letter would reach to his grandfather?

viii) Why was Vanka writing a letter to his grandfather?

ix) How did Miss Olga treat Vanka?

x) Why will Vanka's grandfather not be able to receive the letter?

2. Choose the correct answer.

i) Vanka was

(a) an orphan of nine years.

(b) a boy who went to Harrow for higher study.

(c) a sportsman.

(d) a rowdy boy.

ii) Vanka wrote to his grandfather on

(a) Christmas Eve.

(b) Sunday.

(c) Eid-ul-Fiter.

(d) Birthday.

iii) Who taught Vanka to read and write?

(a) his father.

(b) his mother.

(c) Miss Olga.

(d) his grandfather.

iv) Why did Vanka go to Moscow?

(a) to become a mechanic.

(b) to be apprenticed to Aliakin as a shoe maker.

(c) to learn the trade of a plumber.

(d) to study medicine.

v) In the story, "Eel" was:

(a) a kind of fish.

(b) the name of Vanka's dog.

(c) Vanka's pet cat.

(d) Vanka's parrot .

vi) Vanka had travelled from the countryside

(a) to be apprenticed to Aliakin, the shoemaker.

(b) to be the slave of the King.

(c) to be apprenticed to Aliakin, the dentist.

(d) to be a teacher of Aliakin, the shoemaker.

vii) Vanka writes, "The apprentices make me steal

(a) the oranges".

(b) the apples".

(c) the mangoes".

(d) the cucumbers".

viii) Vanka rubbed his eyes with

(a) a towel.

(b) a grimy hand and sobbed.

(c) a piece of cloth.

(d) a grimy hand and laughed.

ix) Vanka remembered how he and his grandfather used to

(a) go to village.

(b) go to England.

(c) go to the forest.

(d) go to fields.

x) Miss Olga used to give little Vanka biscuits and

(a) taught him to read and write.

(b) taught him how to read.

(c) taught him how to write.

(d) taught him how to speak.

3. Mark the sentences as True or False.

i) Aliakin was a shoemaker. (T / F)

ii) Vanka had three dogs. (T / F)

iii) Vanka wrote a letter to his grandfather that he was very happy in Moscow. (T / F)

iv) Vanka wrote the correct address on the envelope. (T / F)

v) Vanka lived in a village. (T / F)

vi) Vanka could not sleep at all because he had to rock the cradle. (T / F)

vii) Vanka wrote to his grandfather, "I will grind my tobacco for you." (T / F)

viii) Miss Olga was Vanka's mother. (T / F)

ix) When Vanka's mother died, he was banished to the kitchen. (T / F)

x) Vanka was ten years old. (T / F)

Critical Thinking:

- How does corporal punishment affect the personality of children?

Grammar:

Rules of change of number of nouns (Singular Plural)

1. Add 's' to the singular noun

Examples:

i) toy – toys

ii) table – tables

2. Add 'es' if a noun ends in 'ch, sh, s, x, or o' after a consonant

Examples:

i) class – classes

ii) bench – benches

iii) bush – bushes

iv) mango – mangoes

v) tax – taxes

3. By changing the last letter 'y' into 'ies'

Examples:

i) story – stories

ii) city – cities

4. By changing the inside vowel of the singular.

Examples:

i) man – men

ii) tooth – teeth

5. By suffixing 'en' to the singular.

Examples:

i) child – children

ii) ox – oxen

6. By changing 'f' or 'fe' into 'ves'

Examples:

i) life – lives

ii) thief – thieves

Exceptions

i) chief – chiefs

ii) roof – roofs

7. By adding 's' to the main word in a compound word.

Examples:

i) son-in-law – sons-in-law

ii) passer-by – passers-by

Activity:

Write down plural of the following nouns.

chair,	buffalo,	Negro,	army,	lady,
goose,	foot,	leaf,	knife,	proof,
step-son,	student,	maid-servant,	class,	page,
library,	college,	shelf,	computer	

Writing Skills:

Business / Formal Letter

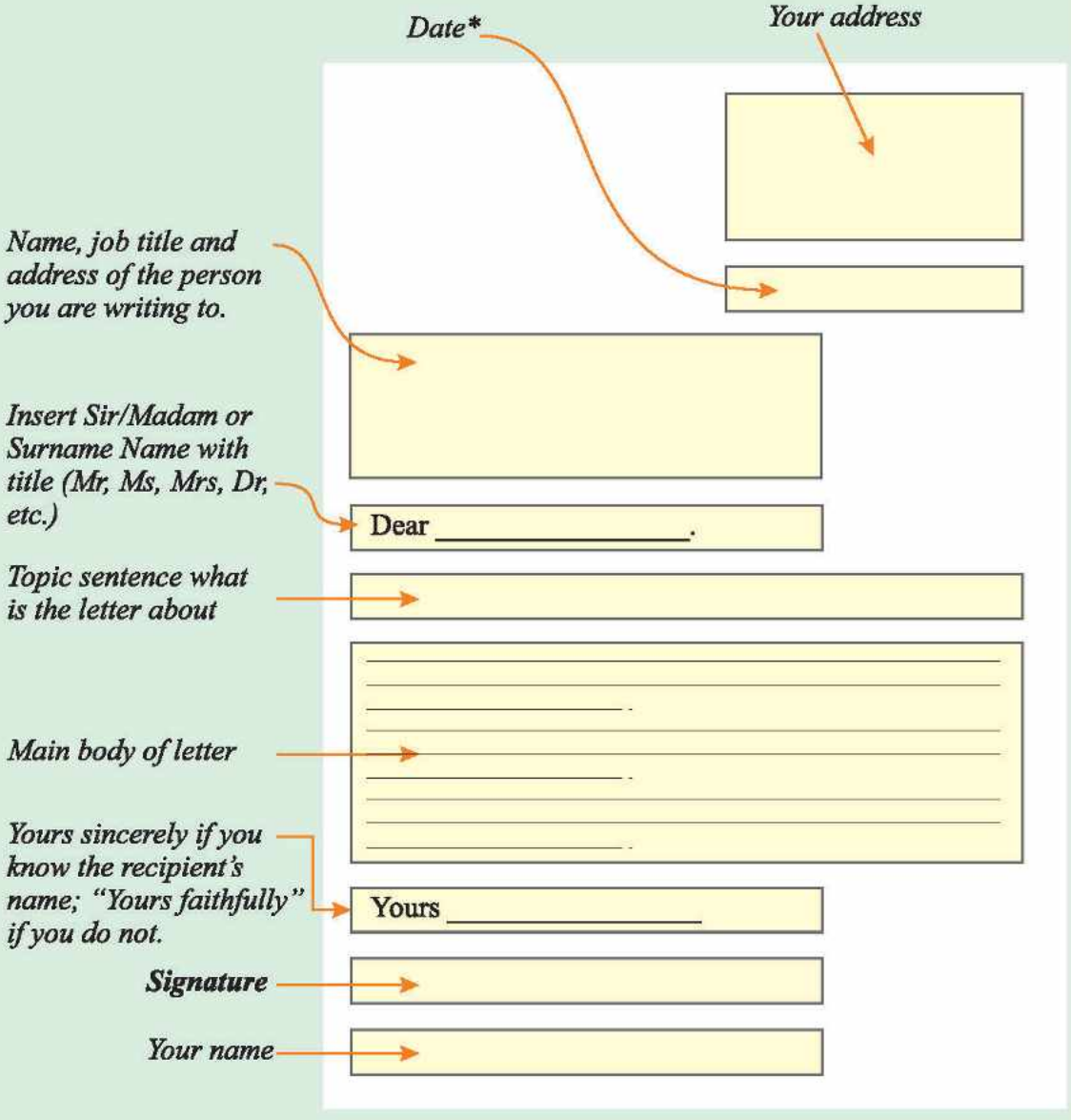
A formal / business letter is usually written for official or business purposes. The language should be much more formal than in friendly letters. It should be polite and concise.

Analysis of a business letter

- Parts of a business letter
  - (a) Sender's address (your address)
  - (b) Date
  - (c) Address of the person you are writing to
  - (d) Salutation
  - (e) Topic sentence/Subject title
  - (f) Main body of the letter
  - (g) Closing
  - (h) Signature
  - (i) Name
- Recognize the *audience* and purpose.
- Use appropriate vocabulary, *style* and *tone* according to the relationship, the knowledge and the interest of the recipient.
- Emphasize the central idea.
- Follow the conventions of a business letter with formats, fonts and spacing in order to improve the document's impact and readability.
- Revise business letters.

Formal Letter Layout

use this letter layout when you write your letter



Activity:

Write a letter of complaint to a publishing firm about the numerous mistakes you have found in the book which you ordered.

Research Project

Write a research report on the impact of child labour on children.

Vocabulary:

Synonyms

A synonym is a word which has almost the same meaning as another. The purpose of synonyms is to give flexibility and variety of a style. The great speakers and writers are lavish in their use of synonyms.

"Odd one out" a person or thing differing from all other members of a particular group or set in some way.

Activities:

1. Below are five words from the text with the number of other words in line. Identify the "odd one out". The first one is done for you.

a	perpetually	constantly	continually	usually	**forever**
b	strewn	spread	sprinkled	dotted	shinning
c	banished	sent away	exiled	dismissed	forbidden
d	scolds	beats	tells me off	reprimands	rebukes
e	lulled	soothed	comforted	encouraged	quietened
f	fetch	get	retrieve	carry	sell
g	vivid	dark	bright	lively	clear
h	pity	sympathy	rude	compassion	tenderness
i	interrupt	permit	intervene	interfere	infringe
j	crumple	squeeze	squash	wrinke	fresh

2. Write antonyms of the following words.

Words	Antonyms	Words	Antonyms
active	_____	glorious	_____
afraid	_____	ancient	_____
hire	_____	major	_____
mature	_____	noisy	_____
optimist	_____	praise	_____

Oral Communication Skills:

Useful expressions during conversation

When taking part in a conversation, it is important that you give yourself and your partner time to think. To fill in that gap different expressions are used such as:

Now let's see ....

Just a moment please ....

I'm not sure perhaps ....

Well ....

Actually ...

Activity:

With the help of the expressions given above, construct and present a dialogue.

UNIT 8

HOW TO WRITE AND HOW TO WRITE BADLY

C.E.M. Joad (1891-1953)

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer comprehension questions.
- prepare resume for a job.
- write an application for a job
- identify and demonstrate use of relative pronouns.
- identify, analyze and construct conditional sentences.
- prepare class presentation.

Pre-reading:

- Do you know how to express your feelings or views to others effectively?

The object of writing is to say something we want to say, in other words, to convey meaning. This, which should be an easy task, is considered by most people to be **fraught** with difficulty. Writing is thought to be a complicated and highly technical craft, not to be undertaken except by those who have first been initiated into its mysteries and mastered its technique. So much at least is indispensable for the writing of books, articles and essays. Letters are some-how-different; letters are only a way of talking on paper, and are, therefore, outside the mysterious pale of writing proper.

It is my lot to lecture to a class whose members are obliged to write me an essay once a **fortnight.** The labour of extracting these essays is Herculean. Every sort and kind of excuse is made to escape them: Snooks is working overtime, Jones has forgotten how to spell, Brown does not know how to express himself and Robinson has married a wife and cannot spare the time to write. One day I had an idea. I asked Snooks and the rest to write me not an essay, but a letter. The letter was to tell me how they liked the class, what they thought of the other members, what suggestion they had to make for improving the lectures, and what-here I concealed the Gregory powder in the jam. They thought of the subject set for the last essay. The effect was magical; everybody suddenly found his pen and, blossoming into expression, gave me the very thing I had been unable to extract when I asked for an essay.

By this experience I was convinced of a truth I had often suspected, that all the talk about style and form and quality of expression in writing which agitates literary circles is simply highfalutin bunkum, designed to hoodwink people into the belief that writing is much more mysterious than it really is, by those whose living depends on the maintenance of the mystery, and that, if the plain man would only take the trouble to say quite plainly what he thinks, good and even easy writing would be the inevitable result.

Yet this is just what the plain man will not do. When, for example, he wants to write to the papers, and considers it **incumbent** upon him to adopt what he calls a literary style, he thinks that the desired result is to be achieved by using two or three words when one would normally **suffice:** thus he calls an oyster "a succulent bivalve", a barber "a tonsorial artist", and says "the delectable Ducky" when he means Cornwall. These unfortunate expressions are based upon a false belief, the belief that the object of writing is somehow different from the object of talking, and that, whereas it is the business of the spoken word simply to convey meaning, the business of the written word is to create what is called a literary effect. This false belief is due to two causes.

The first is the poison of journalese. We may agree that the world is sometimes exciting; it is equally clear that sometimes it is not. But although the world can please itself in the matter, the journalist has no option. Whether we are in the midst of a great war or an August silly season his obligation to be bright, witty and stimulating, and to produce a bright, witty and stimulating paper, remains the same. And if nothing happens to excite or amuse he must make his words do for themselves what events refuse to do for him.

Hence the characteristic of journalism is constant overemphasis. One way of achieving this emphasis is by the use of unexpected and striking words. Thus the cricket reporter will say "the sphere struck the uprights when he wishes to report the fact that the ball hit the stumps". Another method is by gross over-expression, and by gross over-expression I mean the introduction of flowing and highly charged phrases which are altogether disproportionate to the importance of the event or to the sincerity of the writer's feeling.

Supposing, to take an example quoted by Galsworthy (On Expression), we want to say, "The cat was on the mat", and, having nothing else to say, and a yawning half-column of space in which to say it, determine to make the statement of this simple fact carry as much weight in the way of eloquence and emotion as we can manage to pile on to it. Then, if we are clever at our job, we shall say: "Stretching herself with feline grace, and emitting those sounds immemorially connected with

satisfaction, Grimalkin lay on a rug whose richly variegated pattern spoke eloquently of the Orient and all the wonders of *The Arabian Nights*." If we are not clever at our job we shall succeed in being not impressive but merely, like the American journalist who, wishing to report the fact that a mother was dead, sought to arouse emotion by announcing that "the hand that rocked the cradle had kicked the bucket."

All this is bad, as bad as bad can be. It is vulgar, it is an offence against simplicity, and it is a foe to all good writing. And, since there is no reason at all why we should go out of our way to acquire the habit of journalese, let us, when we sit down to write, take a solemn oath to say exactly what we mean to say nothing more, to use the simplest words that will serve our purpose, and to use as few of them as we can.

But there is another cause for the belief that writing is something more, and something more important, than just talking on paper. Many authors, anxious to exalt the mysteries of their trade, have maintained that writings is an art-in the sense in which the painting of picture or the composing of music is an art. As an art it possesses a definite technique; there is an appropriate **diction** to be learned, judgment exercised in the selection of words, tricks of harmony and rhythm to be mastered. In a word, there is the acquirement of a style, and unless the author has first mastered a style his writing will be of no value.

The belief in style as a thing which is valuable in itself, independently of the meaning it conveys, was very prevalent at the end of the last century. The so-called decadents, led by Oscar Wilde, cared much more about the way in which a thing was said than about what was said.

Samuel Butler has a delightful passage in his famous *Notebooks* on this attitude to writing, which he regards as pretentious **cant:**

"I never knew a writer yet who took the smallest pains with his style and was at the same time readable… Men like Newman and R.L. Stevenson seem to have taken pains to acquire what they called a style as a preliminary measure – as something that they had to form before their writings could be of any value. I should like to put it on record that I never took the smallest pains with my style, have never thought about it, and do not know or want to know whether it is a style or whether it is not, as I believe and hope, just common simple straightforwardness. I cannot conceive how any man can take thought for his style without loss to himself and his readers."

He goes on characteristically to add: "I have, however, taken all the pains that I had the patience to endure in the improvement of my handwriting…"

In other words, a man's style should be like his dress. It should be as **unobtrusive** and should attract as little attention as possible. Butler is here voicing a conviction which I feel very strongly. Provided that a man feels genuinely on a particular subject, provided also that he has got clearly conceived in his head what he wants to say on that subject, provided, too, that he is careful to say only what he has clearly conceived and nothing more, then, if he has a sufficient knowledge of grammar and the laws of syntax, his thoughts, when he comes to put them in down, will automatically express themselves in the mould which we call good writing, while the enthusiast, whose feeling is not merely genuinely but fanatically intense, may unwittingly break out into great writing.

"A true original style", says Shaw, "is never achieved for its own sake.... Effectiveness of assertion is the beginning and end of style. He who has nothing to assert has no style, and can have none; he who has something to assert will go as far in power of style as its momentousness and his conviction will carry him. Disprove his assertion after it is made-yet his style remains."

No man living writes better English prose than Shaw; no man has a more true, original and effective style.

Yet surely, I shall be told, you will admit that there is music and beauty in words. Two men may feel equally strongly, and think equally clearly, upon a given subject, yet one will express himself with a passionate and moving sincerity that will carry conviction, the other in the cold, colourless terms of a Government Blue Book. Should we not aim at achieving that quality, whatever it may be, that clothes with beauty the words of the one, and eschew the official bleakness of the other? To this question I shall endeavour to suggest an answer in a further article.

About the Author

C.E.M. Joad, English philosopher who has helped to "popularize" philosophy, he has written many types of essays, which are the explorations of a quick and many sided man into many realms of experience. This essay is out of his book, "The Bookmark" and was originally contributed to a socialist weekly paper.

Reading and Thinking Skills:

1. Answer the following questions.

i) How did the author make his class write an essay?

ii) How do journalists make their reports over emphatic?

iii) What does the writer say about using the simple words in writing?

iv) Why is writing thought to be a complicated and technical craft?

v) Why is letter writing different from other styles of writings?

vi) "The labour of extracting these essays is Herculean." What does it mean?

vii) How does the talk of style and form of writing create mystery in the minds of plain/common people?

viii) How did American journalist report? Give examples.

ix) What is the importance of simplicity in writing?

x) What does the author say about the style of G. B. Shaw?

2. Choose the correct answer.

i) The object of writing is to

(a) publish something we want to say.
(b) convey something we want to say.
(c) spend our leisure time.
(d) improve our handwriting.

ii) What was the response of the class when the author told them to write an essay?

(a) they were very pleased.
(b) they made every sort of excuse.
(c) they disliked him.
(d) no response.

iii) The author told his class members to write a letter, because they

(a) could convey their meaning easily.
(b) wanted to go on leisure trip.
(c) didn't want to do anything.
(d) needed practice in letter writing.

iv) A journalist uses striking and unexpected words, because

(a) he is a very learned and literary man.
(b) he wants to achieve over emphasis.
(c) he needs money.
(d) he needs fame.

v) What is the suggestion of the author in writing?

(a) one should use bombastic words.

(b) we should not be sincere when we write an essay.

(c) one should use simple words and one word would normally suffice instead of using two or three words.

(d) one should use complex words.

vi) The characteristic of journalism is

(a) constant overemphasis.

(b) happiness.

(c) sadness.

(d) constant emphasis.

vii) When we sit down to write, take a solemn oath to say exactly what we

(a) think to eat.

(b) love to say.

(c) mean to say, nothing more.

(d) don't mean to say.

viii) A man's style should be like

(a) his cap.

(b) his dress.

(c) his coat.

(d) his car.

ix) Effectiveness of assertion is the beginning

(a) and end of style.

(b) and middle of style.

(c) and heading of style.

(d) and way of style.

x) No man living writes better English prose

(a) than Shakespeare.

(b) than Shaw.

(c) than William Wordsworth.

(d) John Keats.

Critical Thinking:

- What problems do you face while writing? Share your feelings with your friends.

Writing Skills:

Application for a job

Remember the following points in letters applying for a job:

1. In the introductory paragraph, state the post you are applying for and give specific information about the advertisement to which you are replying (the name of the newspaper and the date should be included).
2. The body should contain essential information.
3. In the concluding paragraph, express your willingness to provide additional details and to attend an interview.

Activity:

Write an application for the job of an assistant in a well-known organization.

Preparing Curriculum Vitae (CV) or resume`

Curriculum Vitae

1. **Personal details:**
   - (i) Name
   - (ii) Father's Name
   - (iii) Address
   - (iv) Telephone
   - (v) Age
   - (vi) Gender
   - (vii) Marital Status
   - (viii) NIC
2. **Education**
3. **Qualifications**
4. **Experience**
5. **Sports and other activities**
6. **Testimonials**
7. **References**

Research Project

Write a research report on planning to promote the use of information and communication technology (ICT) in our education system.

Grammar:

Relative Pronouns

Relative pronouns refer to persons or things already named, and are used to introduce clauses.

Examples

1. I read the book. The book was on the table.
   I read the book which (that) was on the table.
2. We met the man who was in the bus.
3. I did not see the man whose cousin is here.
4. Here is the man whom I have not met before.

NOTE: *Very often sentences are joined together without the use of a Relative Pronoun.*

Example

I met the man you had told me about.

Interrogative pronouns ask questions like:

Examples

1. Who ate the apples?
2. Which book do you like?
3. Whose car is black?
4. What are you writing?
5. Who did you walk to college with?

Conditional Sentences

There are three types of conditional sentences.

Conditional: *Type I*

This type tells us that something will happen if a certain condition is fulfilled.

Examples:

i) If I go to the market, I will buy some story books for you.

ii) If you win the football match, the principal will award you with a prize.

Conditional: *Type II*

Conditional of this type is contrary to fact in future / present.

Example:

If the weather were nice today, I would go to the zoo.

(I want to go to the zoo, but the weather is not nice)

Conditional: *Type III*

Conditional of this type says that something didn't happen because a certain condition was not fulfilled.

Example

Had he worked hard, he would have passed the exams.

Activities:

1. Write down the conditional sentences by filling the verb in bracket in correct form.

i) If he (come) here, I (convey) you message. (Type I, II, III)

ii) If I (have) enough money, I (buy) this house. (Type I, II, III)

iii) If I (meet) him, I (give) your message. (Type I, II, III)

iv) If I (find) your mobile phone, I (give) it you. (Type I, II, III)

v) If I (am) the minister of education, I (reform) the examination system. (Type I, II, III)

2. Fill in the blanks to complete conditional sentences.

i) If you play tricks on people, they ____ not trust you again. (Type I)

ii) If you _____ asked me to lend you some money, I _____ been happy to help you. (Type III)

iii) If I won a million rupees in a lottery, _____ (Type II)

Oral Communication Skills:

Class presentation

Activity:

Prepare a three minute presentation on what you like or dislike. You could begin: "I would like/dislike….

A good talk:

- is organized _____ it doesn't ramble.
- has some variety of tone.
- is clear and easy to listen to.

UNIT 9

TO A SKYLARK

William Wordsworth (1770 – 1850)

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- use summary skills to summarize the poem.
- classify adjectives into different types.
- change and use degrees of adjectives.

Pre-reading:

- Name some of the songbirds found in Pakistan.
- What do you feel when you hear songs of cuckoo or nightingale?

Ethereal Minstrel! Pilgrim of the sky!
Dost thou despise that earth where cares abound?
Or, while the wings aspire, are heart and eye
Both with thy nest upon the dewy ground?
Thy nest which thou canst drop into at will,
Those quivering wings composed, that music still!

To the last point of vision, and beyond,
Mount, daring warbler! – that love-prompted strain
('Twixt thee and thine a never-failing bond),
Thrills not the less the bosom of the plain;
Yet might'st thou seem, proud privilege! to sing
All independent of the leafy Spring

Leave to the nightingale her shady wood;
A privacy of glorious light is thine,
Whence thou dost pour upon the world a flood
Of harmony, with instinct more divine;
Type of the wise, who soar, but never roam—
True to the kindred points of Heaven and Home!

About the Author

William Wordsworth was born at Cocker-mouth in the Lake District and educated at Hawakshed Grammar School and St. John' College, Cambridge. After leaving Cambridge he spent a year in France and was passionately in sympathy with the revolutionaries. He lost his sympathy when the revolution led to totalitarian government. He was the passionate lover of Nature.

Reading and Thinking Skills:

1. Answer the following questions.

i) What are the characteristics of the skylark?

ii) How is a skylark better than a nightingale?

iii) What sort of bond do the skylark and its family have?

iv) In which stanza the poet speaks of the skylark's love of its home?

2. Choose the correct answer.

i) The Skylark is

(a) the lark that sings while soaring.

(b) a kind of beast.

(c) an aquatic animal.

(d) none of the above.

ii) What is the fact about the Skylark

(a) it is a small bird that nests in a hole in the ground.

(b) a bird that makes nest in a tree.

(c) a bird that lays eggs in other birds nests.

(d) it is a mammal.

iii) 'Ethereal' means

(a) belonging to the Sky and air; insubstantial.

(b) belonging to oceans.

(c) pertain to hills.

(d) none of the above.

iv) Who is the wandering singer in the poem?

(a) Cuckoo

(b) Eagle

(c) Nightingale

(d) Skylark

v) In the first stanza, the poet asks the skylark whether it prefers

(a) to soar on high or spend time in its nest.
(b) to soar on high.
(c) to spend time in its nest.
d) to just fly.

vi) The poet tells the skylark to

(a) sing loudly.
(b) sing proudly.
(c) sing sadly.
(d) sing softly.

vii) The poet compares the skylark to

(a) a sparrow.
(b) a parrot.
(c) a kite.
(d) a nightingale.

viii) The poet advises the

(a) idealistic people of Africa
(b) idealistic people of the world
(c) idealistic people of Europe
(d) idealistic people of Asia

ix) Wordsworth speaks of the skylark's love

(a) of its home.
(b) of its wings.
(c) of its power.
(d) of its mountains.

x) Poet tells that the skylark has the ability to use its song to connect

(a) heaven and heaven.
(b) heaven and home.
(c) world and trees.
(d) heaven and gardens.

3. Mark the sentences as True or False.

i) The poem is written by John Keats. (T / F)
ii) The Skylark sings melodious songs. (T / F)
iii) 'Aspire' means strive and rise higher. (T / F)
iv) Skylark and nightingale are the same birds. (T / F)

v) Skylark is known for its beautiful morning songs. (T/F)
vi) Skylark loves its home and privilege to sing. (T/F)
vii) Nightingale only sings at night. (T/F)
viii) The poem is about hope. (T/F)
ix) Skylark is an important romantic symbol for poets. (T/F)
x) Wise people always keep their chins up. (T/F)

Critical Thinking:

- What is the main theme of the poem?

Writing Skills:

Follow four basic steps in preparing a summary.

1. **Reading:**
   A good reading helps to understand the original text.
2. **Outlining:**
   Outlining helps you to compose a summary. For example: Noting the author's purpose and the supporting details.
3. **Checking:**
   By checking, necessary changes can be made at this stage.
4. **Writing:**
   After final revision, summarize the text.

Activities:

- **Write a summary of the poem "To a Skylark".**
- **Paraphrase the following lines.**

  To the last point of vision, and beyond,
  Mount, daring warbler! – that love-prompted strain
  ('Twixt thee and thine a never-failing bond),
  Thrills not the less the bosom of the plain;
  Yet might'st thou seem, proud privilege! to sing
  All independent of the leafy Spring

Research Project

Collect the data from different sources and write a research report on the following topic.

- *How does 'tobacco use' affect the human body?*

Grammar:

Kinds of Adjectives

Adjectives can be divided into the following kinds.

1. Adjective of Quality:

Examples:

i) Ali is a **clever** boy.

ii) Ahmed is an **intelligent** student.

2. Adjective of Quantity:

Examples:

i) We have **enough** money.

ii) The saint gave **adequate** advice.

3. Adjective of Number:

Examples:

i) There are **many** books in the shelf .

ii) Saima has **ten** rupees in her pocket.

4. Demonstrative Adjective:

Examples:

i) **This** boy studies in class ten.

ii) **Those** plants are fresh.

5. Possessive Adjective:

Examples:

i) That is **his** pen.

ii) **My** book is lost.

6. Distributive Adjective:

Examples:

i) **Each** player was given a prize.

ii) **Every** citizen must obey the traffic rules.

Activity:

Make two sentences of each kind of adjective.

Comparison of Adjectives

There are three degrees of adjective for comparison.

1. **Positive Degree**

   Example: Ahmed is intelligent.

2. **Comparative Degree**

   Example: Ahmed is more intelligent than Akram.

3. **Superlative Degree**

   Example: Ahmed is the most intelligent student of the class.

Activity:

Write the missing degree of the given adjectives.

Positive degree	Comparative degree	Superlative degree
_____	better	best
intelligent	_____	_____
tall	_____	tallest
bad	_____	_____
_____	higher	highest
fast	faster	_____
brave	_____	_____
suitable	_____	_____

UNIT 10

TWO OF A KIND

Adapted from: The Ventures by O' Henry

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- analyze the effect of irony in communication.
- follow the order of adjectives in sentences.
- identify and use the adjective phrases and clauses.

Pre-reading:

- Have you ever been in any unexpected situation? Discuss.

(Two rich men in search of excitement dined at an expensive restaurant. They had only two pennies between them.)

John Reginald Forster was bored. He was sitting in his club in New York city, where he usually came late in the afternoon to have a drink before going to dinner. Suddenly he got up and left the room. He got his hat and walked out to the street. He felt he had to go away, somewhere. He wanted to meet someone who felt like he did.

At the end of an hour's walk, Forster stood at the corner of a wide avenue, looking across it at an old hotel. Softly but beautifully lighted. He had to eat some where, but it was no adventure to eat in that hotel. He knew it. He knew how delightful the food was and how quick and attentive the waiters would be. The dinner would be perfect, and he was so tired of perfect things!

Suppose he were to go to some cheap or even dangerous place far downtown? Something might happen there; there might be a question without an answer, a surprise for him. But he would need money. He began to search his pockets. He felt in every one of the pockets of his dark business suit, but he did not find a penny. He had a chequebook, and a bankbook showing more than ten thousand dollars, but he had no money at all in his pockets.

A man nearby was watching Forster with amusement. He looked like any thirty-year-old businessman waiting for a bus.

"Nothing at all?" asked the man, coming nearer .

"Seems that way," said Forster. "Now, I thought there was a dollar in…"

"I know," said the other man with a laugh. "But it wasn't there. I had the same

experience myself just a few minutes ago. I looked in my pockets and found exactly two pennies. What kind of dinner will two pennies buy?"

"You haven't had dinner, then?" asked Forster.

"No. But I would like to. Now, I'll suggest something to you. You look like a man who would take a chance. Your clothes look proper and respectable. And I think I can get into a good restaurant, too. Let's go over to the hotel across the street and have dinner together. Let's choose like rich man – or, like rather poor gentlemen who are having an expensive dinner for a special occasion. When we have finished, we will toss one of my two pennies to see which of us will go to the head waiter and tell him the truth - that we don't have any money at all. My name is Ives."

"Fine," said Forster joyfully, happy to share in an adventure at last. "My name is Forster."

The two men were soon seated at a corner table in the hotel dining-room. Ives ordered the dinner. He began to name soft drinks and dishes with the calm care of one who knew good food and drink. Forster, listening, gave admiring approval of the order.

While eating the soup, Ives said, "I'm a man who has spent his life searching for the unexpected thing. What I want is an adventure in which I cannot tell what is going to happen. The world now is so dull that there is almost nothing you can begin without knowing what the end will be. I don't want to know anything; I don't want to reason about anything; I just want to do something without knowing what will happen next."

"I understand," said Forster with delight. "You put into words what I have often felt. I want to take chances on what's coming.

"Good," said Ives. "The restaurant will be even angrier with you for that. But to return to what we were saying ... I returned to New York after travelling for three years around the world. In other countries, everything is just the way it is here. I've tried shooting dangerous animals in Africa. I know that I can kill them.. It feels about as exciting as staying after school to do extra work."

"I know," repeated Forster. "I've felt it all. I haven't seen the world as you have, but we agree. You know, I'm grateful for this little adventure of ours tonight. There will be at least one breathless moment when the bill for the dinner is presented. So, let's see which of us will tell the waiter that we have only two pennies."

He threw up one penny. "Head or tail?" he asked.

"Head," called Ives.

"Heads it is," answered Forster, looking at the penny. "I lose. I suggest when

the waiter comes, you say that you have to telephone a friend. I will stay and look at the bill long enough for you to get your hat and go. Thank you for such a strange evening, Mr. Ives. I wish we could have others."

"I believe that the nearest police station is on McDougal Street," said Ives, sighing. "I've enjoyed the dinner, too."

Forster motioned to the waiter, who came to the table and laid the bill by Forster's coffee cup. Forster took it and added the figures with care. Ives leaned back comfortably in his chair.

"Excuse me," said Forster, "but I thought you were going to call Grimes about that play for Thursday night. Have you forgotten it?"

"Oh," said Ives, setting himself more comfortably, "I can do that later. Get me a glass of water, waiter."

"You want to be here when I'm arrested, do you?" asked Forster.

"I hope you don't mind," said Ives. "Never in my life have I seen a gentleman arrested in a public restaurant for not paying the bill."

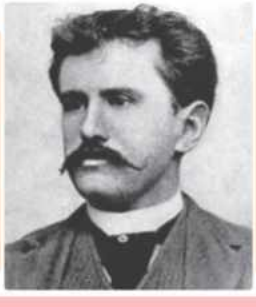
The waiter came back with the glass of water and remained, looking silently down at the two men, Forster hesitated for a few moment, and then took a pencil from his pocket and wrote his name on the bill. The waiter bowed and took it away.

"You see," said Forester with a little laugh, "I have to confess something. I've been having dinner at this hotel two or three times a week for more than a year. I always sign my bills and pay by the month."

"But," he added, "it was kind of you to stay with me when you know I had no money, and you might have been arrested, too."

"I must confess too," said Ives. "I own the hotel."

About the Author



O' Henery (Pseud. Of William Sidney Ponter), (1862-1910) U.S.A short story writer; known for the ironic twist with which his stories characteristically end.

Reading and Thinking Skills:

1. Answer the following questions.

i) Who were Forster and Ives in the story? What did they want?

ii) "Your clothes look proper and respectable", what is meant by proper and respectable?

iii) Who was going to pay for the adventure?

iv) How are they going to pay the bill for an expensive dinner?

v) What are the two rich men in search of?

vi) Why didn't Ives leave, as agreed, when the bill was presented?

vii) What was the purpose of asking for a glass of water?

viii) What did the two men have in common?

ix) What is ironic twist in the story?

x) Who was going to pay the bill at the end?

2. Choose the correct answer.

i) How much money Forster had in his pocket?

(a) two pennies.
(b) one dollar.
(c) no money.
(d) two pounds.

ii) Who was going to the head waiter to tell the truth that they had no money?

(a) Mr. Ives.
(b) Mr. Forster.
(c) both of them.
(d) no one.

iii) When they threw up the coin, who had lost the bet?

(a) Mr. Ives.
(b) Mr. Forster.
(c) Neither of them.
(d) both of them sneaked away.

iv) When the waiter came, what happened?

(a) Ives paid the bill.
(b) Forster took a pencil and wrote his name on the bill.
(c) The waiter called for police.
(d) Ives and Forster were arrested.

v) Who was the owner of the hotel?

(a) Forster.
(b) Ives.
(c) Neither of them.
(d) Forster's Father.

vi) Forster knew how delightful the food was and how quick

(a) the manager would be.

(b) the waitress would be.

(c) the cooks would be.

(d) and attentive the waiters would be.

vii) The two men were soon seated at a corner table

(a) in the hotel dining-room.

(b) in the lawn.

(c) in the room.

(d) in the canteen.

viii) Forster threw up

(a) one penny.

(b) one bottle.

(c) one cup.

(d) two pennies.

ix) Ives, setting himself more comfortable, said,

(a) "Get me a soft drink, waiter."

(b) "Get me a soft drink, waitress."

(c) "Get me a glass of milk, waiter."

(d) "Get me a glass of water, waiter."

x) Forster took a pencil from his pocket and

(a) wrote his name on the bill.

(b) wrote his brother's name on the bill.

(c) wrote his account number.

(d) wrote his bank's name.

Critical Thinking:

- **Why were the two men pretending to be poor in the story?**

Writing Skills:

Give an account of the little adventure Ives and Forster had?

Research Project

Collect information from different sources and write a research report on the following question.

- *What are the causes and impacts of deforestation?*

Grammar:

ADJECTIVES

Position and Order of Adjective

Usually, adjectives precede a noun. There are three common positions.

i) Ahmed has just bought *new* cotton dress.
ii) The sky was quite *red* yesterday.
iii) Your father looks *happy* this morning.

When two or more adjectives are used before a noun, they are often put in this order:

i) size	ii) age/temperature	iii) shape
iv) colour	v) origin	vi) material

Example

- A small red doll.
- A new blue German car.

Activity:

Find the correct order of adjective.

i) young interesting man.
ii) large beautiful table.
iii) a thin tall girl.
iv) a black small plastic bag.
v) a Russian old song.
vi) a wooden large beautiful round Pakistani table.
vii) A pair of leather black shoes.
viii) A big square blue box.
ix) Little blue, green and white house.
x) A big, American, white dog.

Adjective Phrase

When a group of words without subject and predicate performs the function of an adjective, it is called adjective phrase.

Examples:

i) He is a man *of great honesty*.
ii) She is a girl *with loving nature*.

Adjective Clause

An adjective clause is a clause which does the work of an adjective.

Example:

i) This is the pen *which he gifted me*.
ii) The time *when the train will arrive* is 10 o'clock.
iii) Do you remember the time *when we missed the train?*

Activities:

1. Underline the adjective phrases in the following sentences.

i) The lady in the back of the car is Noreen.
ii) The dog with the long tail belongs to Nasir.
iii) I did not pick up the wallet lying on the floor.
iv) The runner in the rear did not qualify.
v) Everyone was extremely delighted when the winner was announced.
vi) Eating out is usually not very healthy.
vii) The movie was getting scarier and scarier.
viii) I love the taste of a sweet juicy peach.
ix) Something in the corner was moving.
x) It was cold, bleak, biting weather.

2. Underline the adjective clauses in the following sentences:

i) The lady who is sitting in the back of the car is Noreen.
ii) I picked up a wallet which was lying on the floor.
iii) The dog that has a long tail belongs to Javed.
iv) The runner who was last did not qualify.
v) Pizza, which most people love, is not a very healthy food.
vi) Students who are intelligent get good grades.
vii) The people whose names are on the list will go to the camp.
viii) Eco-friendly cars that run on electricity save gas.
ix) The boy, whose father is a principal, is my friend.
x) Fruit that is grown organically is expensive.

Revision 6 - 10

Reading and Thinking Skills:

1. Answer the following questions.

i) Why do trust and understanding hold great importance in any relationships?

ii) Why does the poet not give importance to physical beauty?

iii) What was Vanka's promise to do for his grandfather?

iv) What were the things which made Vanka unhappy?

v) Why is letter writing different from other styles of writings?

vi) "The labour of extracting these essays is Herculean." What does it mean?

vii) Why didn't Ives leave, as agreed, when the bill was presented?

viii) What sort of bond do the skylark and its family have?

ix) How is a skylark better than a nightingale?

x) What was the purpose of asking for a glass of water?

2. Choose the correct answer.

i) When the poet says, "Love is not love which alters when it alteration finds," he means:

(a) love changes with each change in an object of affection.

(b) true love endures in spite of changes in circumstances and appearance.

(c) a love that endures is worthless.

(d) love can be altered to fit any situation.

ii) How can you tell that this poem is a sonnet?

(a) it is lyrical and uses figurative language.

(b) none of the lines rhymed.

(c) it consists of fourteen lines and follows a strict rhyme scheme and specific structure.

(d) none of the above

iii) What is the suggestion of the author?

(a) In writing one should use bombastic words.

(b) One should not be sincere when we write an essay.
(c) One should use simple words and one word would normally suffice instead of using two or three words.
(d) None of the above.

iv) The characteristic of journalism is
(a) constant overemphasis.
(b) happiness.
(c) sadness.
(d) constant emphasis.

v) Who taught Vanka to read and write?
(a) His father.
(b) His mother.
(c) Miss Olga.
(d) His grandfather.

vi) Why did Vanka go to Moscow?
(a) to become a mechanic.
(b) to be apprenticed to Aliakin as a shoe maker.
(c) to learn the trade of a plumber.
(d) to study medicine.

vii) The Skylark is
(a) the lark that sings while soaring.
(b) a kind of beast.
(c) an aquatic animal.
(d) none of the above.

viii) What is the fact about the Skylark?
(a) It is a small bird that nests in a hole in the ground.
(b) A bird that makes nest in a tree.
(c) A bird that lays eggs in other birds nests.
(d) It is a mammal.

ix) When they threw up the coin, who had lost the bet?
(a) Mr. Ives.
(b) Mr. Forster.
(c) Neither of them.
(d) Both of them sneaked away.

x) The sonnet CXVI is written by
(a) John Keats.
(b) William Shakespeare.

(c) William Blake.
(d) William Wordsworth.

3. Mark the sentences as True or False.

i) Aliakin was a shoemaker. (T/F)
ii) Vanka had three dogs. (T/F)
iii) The Skylark sings melodious songs. (T/F)
iv) 'Aspire' means strive and rise higher. (T/F)
v) Forster and Ives did not have enough money in their pockets. (T/F)
vi) The characteristic of journalism is sadness. (T/F)
vii) A man's writing style should be like his dress. (T/F)
viii) Miss Olga was Vanka's mother. (T/F)
ix) Skylark and nightingale are same birds. (T/F)
x) Forster was the owner of the hotel. (T/F)

Critical Thinking:

4. Why did Forester and Ives hide their identity from each other?

5. Write a letter of complaint to railway station master about cancellation of your reservation without any intimation.

6. Write an application for the job of computer programmer in a Software Company.

7. Write antonyms of the following words.

Words	Antonyms	Words	Antonyms
intelligent	_____	ugly	_____
brave	_____	famous	_____
hire	_____	major	_____
quiet	_____	noisy	_____
pessimist	_____	fast	_____

8. Change the following conditional sentences into the given type.

i) If you work hard you will succeed. (Type II)

ii) If he came I would go with him. (Type I)

iii) If she had a pen she would give it to you. (Type III)

iv) If you called I would attend it. (Type I)

v) If I (am) the minister of education, I (reform) the examination system. (Type I, II, III)

vi) If you play tricks on people, they _____ not trust you again. (Type I)

vii) If you _____ asked me to lend you some money, I _____ been happy to help you. (Type-III)

viii) If I won a million rupees in a lottery, _____ (Type II)

9. Write the missing degree of the given adjectives.

Positive degree	Comparative degree	Superlative degree
suitable	_____	_____
high	_____	_____
liberal	_____	_____
bad	_____	_____
good	_____	_____
slow	_____	_____
genius	_____	_____
generous	_____	_____

UNIT 11 THE QUAKE JUMPERS

Rachel Redford

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- write an essay.
- use transitional devices.
- use direct and indirect speech.
- create and develop group / class presentations.

Pre-reading:

- What do you know about the natural calamities and their aftermaths?

On 8 October 2005, a massive earthquake measuring 7.6 on the Richter scale erupted its epicenter in Azad Kashmir. It was as powerful as the Quetta earthquake of 1935 and the San Francisco earthquake in 1906, and its effects were the most catastrophic in large area of northern Pakistan. The total death toll will probably never be known but it is said to be at least 80,000 with as many people injured. In one flattened school in northern Pakistan, 500 students died; elsewhere 1300 people died when 32,000 houses made of unreinforced concrete collapsed; landslides buried entire villages in the Khyber Pakhtoon Khwa where 13,000 people died; in Islamabad a residential tower of sixty apartments collapsed. Three million people were made homeless. The authorities were faced with a humanitarian crisis of titanic proportions, made even more critical in the mountainous regions by the approaching winter.

It was these people in the remote mountain areas who posed the greatest challenge to rescuers and aid workers. Convoys of relief trucks with their **intrepid** drivers set out daily from Muzaffarabad, winding up roads only recently cleared of landslides, the asphalt in places hanging precipitously over the void. But the wheels

of the leading vehicles would often be left spinning in mud, stalling the whole convoy and the loads would have to be transferred onto army trucks. Aid agencies cleared some of the main valleys of landslides, and helicopters carrying supplies had succeeded in landing in some places, but these valleys have many spurs, and each spur has further spurs, each one with pockets of habitation. More than a month after the earthquake, tens of thousands of people in inaccessible areas had still not received any help. Those who live there are tough, resilient mountain people, but thousands of them would soon die without shelter or food in the fast approaching icy Himalayan winter.

Pakistani film-maker and mountain man, Nisar Malik, was in America visiting his sick sister when he heard of the earthquake. He immediately returned to Pakistan. With his expertise and knowledge of the mountain areas and their people, he knew he could save some of them, but by joining up with the aid agencies, he believed he could save hundreds of thousands of lives. Some aid agencies' helicopters had been mobbed by desperate villagers, machine parts had been stolen, and people had been injured by the rotor blades as they rushed forward to claim supplies. Some flights had been cancelled as a consequence. Malik joined forces with the World Food Programme (WFP) and formed Quake Jumpers, small, highly-skilled units Pakistani mountain guides airlifted right into the mountainous disaster areas by **WFP** helicopters. Malik knew and understood the villagers who make a living by grazing their livestock and cultivating their crops. October is the month of harvest and the earthquake struck just as they were bringing it down to sell. All they have left now is their land. Malik's strategy was to airlift a Quake Jumpers' team into **remote** villages before making any drop of aid.

The Quake Jumpers' teams talk to the people, assess their needs and make a landing zone. The teams, made up of mountain climbers from Shimshal beyond Hunza are provided with satellite communications equipment and high altitude survival packs by the WFP, but these would be useless without their toughness and courage. They are high altitude porters who can run with huge loads, and all have climbed 8000 metre peaks. They teach the locals how to maintain their hastily made helipad, how to unload and load a helicopter, and how to control the waiting people so that casualties are avoided. The team then reports back to base through their satellite phones and the supplies are then brought in by helicopter. 'We fly seven hours a day and have over 100 choppers. This is the largest air operation by helicopters ever undertaken outside wartime, 'Malik said. It's a multinational effort with Pakistan's own work helped by helicopters which can carry three tons of supplies provided by the WFP, fabulously skillful Russian and Ukrainian pilots, and

the Red Crescent and the **ICRC** operating from helicopter bases in Abbottabad.

'We've made over twenty-two new landing zones in eighteen days and distributed food in twenty of them,' said Malik speaking of his work in the Kaghan, Jabori, and Alai Valleys. The support from the WFP has been phenomenal, and we have forged links of trust between ourselves and the locals. We've been true to our word-when we've dropped a team in the morning, supplies have arrived later the same day. The only thing that can stop us is the micro weather systems in these valleys-it can be fine in one valley but snowing in the next.' Malik's strategies are consistently practical as well as life-saving: opening high altitude landing zones above the villages enable people to slide the massive containers down the mountain slopes, rather than haul them up. The Quake Jumpers are sharing their information and expertise with other relief agencies so that they, too, can service the landing zones through the winter. They will be working throughout the winter evacuating, rescuing and trail breaking. The earthquake has caused the mountain to shift which in spring will cause avalanches and landslides in areas where before there were none. People living there will be at risk, but the Quake Jumpers aim to have been fourteen four-man teams working through the winter to support them.

Thanks to Malik and his Quake Jumpers, many thousands of mountain people who would otherwise have died will be able to resume their traditional way of life in 2006.

About the Article

This article is about the response of one man, Nisar Malik, to the terrible plight of the mountain people of Pakistan following the massive earthquake in October, 2005. By joining forces with the international aid agencies and forming his team of "Quake Jumpers" he was helpful to save the lives of people living in remote valleys.

Reading and Thinking Skills:

1. Answer the following questions.

i) Why had the people in the remote mountain areas still not received any aid a month after the earthquake? Give two reasons.

ii) How did Mr. Nisar Malik respond, when he heard of the earthquake in Pakistan?

iii) Why had some aid-drops in the mountain area been slipped?

iv) Name three qualities of the 'Quake Jumpers' team which enable them to do their job efficiently.

v) How devastating was the earthquake of October, 2005 in north Pakistan?

vi) What difficulties were faced by the rescuers and aid workers?

vi) How did the villagers make their living?

viii) How many landing zones were made in eighteen days?

ix) What was the only thing that could stop the Quake-Jumpers?

x) Why are the Quake Jumpers sharing their information and expertise with other relief agencies?

2. Choose the correct answer.

i) Richter scale is

(a) the scale of 0-10 for representing the strength of an earthquake.

(b) the name of a seismologist.

(c) the scale for measuring weather forecast.

(d) the scale for measuring the height of a building.

ii) Where was Nisar Malik when the earthquake hit the northern part of Pakistan?

(a) in Europe.

(b) in America.

(c) in Pakistan.

(d) in Azad Kashmir.

iii) What was the approximate death toll when the earthquake hit the northern Pakistan in 2005?

(a) at least 80,000.

(b) 32,000.

(c) 1300.

(d) Two billion.

iv) What was collapsed in Islamabad?

(a) a medical college.

(b) a residential tower of sixty apartments.

(c) CN tower.

(d) Ayub Park.

v) A powerful earthquake hit Quetta in

(a) 2001.

(b) 1906.
(c) 1935.
(d) 1978.

vi) The authorities were faced with a humanitarian crisis of
(a) titanic proportions.
(b) minor proportions.
(c) small proportions.
(d) expensive proportions.

vii) Convoys of relief trucks with their intrepid drivers set out
(a) daily from Peshawar.
(b) daily from Islamabad.
(c) daily from Muzaffarabad.
(d) weekly from Muzaffarabad.

viii) More than a month after the earthquake, tens of thousands of people in inaccessible areas had
(a) still not received gifts.
(b) still not received any help.
(c) received help.
(d) received food supply.

ix) Malik joined forces with World Food Programme (WFP) and formed
(a) a hotel.
(b) a company.
(c) a play-ground.
(d) quake Jumpers.

x) The Quake Jumpers' teams talk to the people, assess their needs and make
(a) a pad.
(b) a list.
(c) a landing zone.
(d) a plan.

Critical Thinking:

- How can we prepare ourselves to minimize the aftermaths of naural calamaties?

Writing Skills:

Activity:

Write an essay on 'The Traffic Problems in your city'.

The following points will help you in writing a general essay:

- Write a clear introductory paragraph.
- Provide key ideas which prove, explain or support the central thought.
- Use a separate paragraph for each key idea.
- Incorporate evidence (facts, quotation) examples or different points of view (elaborating an idea / opinion) to support each key idea.
- Use appropriate transitional devices to connect ideas within or between paragraphs.
- Add a closing or summary paragraph with a synthesis of central idea.
- Use correct convention of grammar and punctuation.
- Use appropriate vocabulary.

Research Project

Write a research report on major earthquakes occured in Balochistan.

Grammar:

Transitional Devices

Transitional devices are words or phrases that connect parts of writing. They show comparison, contrast, reason, condition, emphasis, concession etc.

Types	Transitional Device
i) **Comparison and Contrast**	As, as if, like, similarly, in comparison etc. Yet, on the other hand, on the contrary, although, in contrast, etc.
ii) **Reason**	Since, because, because of, due to, therefore etc.
iii) **Condition**	If, unless, as long as, or etc.
iv) **Emphasis**	Obliviously, in fact, indeed, positively, certainly, never etc.
v) **Concession**	Though, despite the fact, of course, still etc.

Activity:

1. Read the sentences and insert appropriate transitional devices:

i) He gives orders _____ he were my boss.
a) if b) as if c) but d) although

ii) He missed the train _____ heavy snow.
a) because b) for instance c) because of d) due

iii) Samina decided to have a party _____, she won the title.
a) since b) if c) obviously d) of

iv) Sadam is _____ proud as a king.
a) certainly b) as c) and d) but

v) I will wait _____ the rain stops.
a) but b) like c) till d) because

vi) It was raining _____ he came to school.
a) like b) but c) because d) therefore

vii) She was sick _____, she did not go to the picnic.
a) in fact b) therefore c) on the other hand d) unless

viii) You will not succeed _____ you work hard.
a) unless b) or c) similarly d) if

ix) Women usually enjoy shopping. _____, men often dislike it.
a) despite b) despite of c) in contrast d) while

x) He is a fat boy _____ he runs very fast.
a) but b) like c) because d) because of

2. Change the narration of the following sentences.

i) Rabia said, "I don't like chocolate."

ii) Mother said to me, "Don't stay out too late."

iii) He said, "Please help me with this box."

iv) He said, "What a quaint bridge!"

v) I asked him, "Where are you going?"

vi) The stranger said to me, "Do you know the way to the nearest hotel?"

vii) My father said to me, "All that glitters is not gold."

viii) My friend says, "How are you feeling?"

ix) Palwisha said to me, "I went to the zoo yesterday."

x) My friend said to me, "Let us play in the garden".

Oral Communication Skills:

Concept maps

- Plan introduction
- Provide a clearly stated introduction.

↓

- Use an "attention-getter" in the introduction .... A quote, an interesting fact or statistic to your topic.

↓

- Focus on your presentation, maintain eye contact. Do not talk to the screen, or to your notes. Speak to the audience in a conversational tone. Talk with a clear voice. Know your topic well. Use an outline as a prompt.

↓

- Prepare a definite conclusion. That is, summarize your most important points or quickly emphasize a couple of main ideas.

Activity:

Prepare a class presentation on the following:

How would you deal with an unusually dangerous or difficult situation such as earthquake, flood or drought?

UNIT 12

SYMPATHY

(By Allama Iqbal adapted from a poem by William Cowper- 1731-1800)

Students Learning Outcomes:

On completion of the unit, students will be able to:

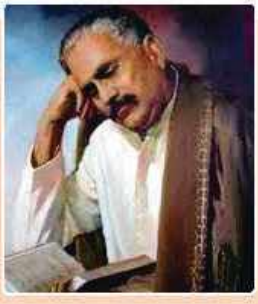
- answer the comprehension questions.
- write a persuasive / argumentative essay.
- evaluate and use expressions for various functions and co-functions.
- agree / disagree politely.

Pre-reading:

- Have you ever helped a needy person in your life? Narrate it.

Perched on the branch of a tree
Was a nightingale sad and lonely
"The night has drawn near", He was thinking
"I passed the day in flying around and feeding
How can I reach up to the nest
Darkness has enveloped everything"?
Hearing the nightingale wailing thus
A glow-worm lurking nearby spoke thus
"With my heart and soul ready to help I am
Though only an insignificant insect I am
Never mind if the night is dark
I shall shed light if the way is dark
God has bestowed a torch on me
He has given a shining lamp to me
The good in the world only those are
Ready to be useful to others who are

About the Author



Allama Muhammad Iqbal (1877-1938) was born in Sialkot, Pakistan on 9th November, 1877. He is the National poet of Pakistan and the poet of the East. He is the author of several works in Urdu, Persian and English. He wrote many beautiful poems for children. 'Hamdardi' translated in English as 'Sympathy' is one of the famous poems remembered by children by heart.

Reading and Thinking Skills:

1. Answer the following questions.

i) Why was the nightingale sad?

ii) Where was the nightingale sitting?

iii) Who was ready to help the nightingale?

iv) How had the nightingale spent his day?

v) What did the glow-worm say to the nightingale?

vi) How would the glow-worm help the nightingale?

vii) What did the glow-worm say about itself?

viii) Why did the glow-worm decide to help the nightingale?

ix) What is the main theme of the poem?

x) Who are the good people in the world?

2. Choose the correct answer.

i) The nightingale was sitting

(a) on a mountain.

(b) on a flower.

(c) on the branch of a tree.

(d) on the roof of a house.

ii) The nightingale passed the day in

(a) flying and eating.

(b) sleeping.

(c) eating.

(d) drinking and jumping.

iii) "Darkness has enveloped

(a) something."

(b) everything."

(c) my home."
(d) my tree."

iv) A glow-worm offered _____ to the nightingale.
(a) food
(b) water
(c) advice
(d) help

v) The glow-worm said, "I shall shed light if
(a) the street is dark."
(b) the jungle is dark".
(c) the way is dark."
(d) the area is dark."

vi) The glow-worm shines
(a) in light.
(b) in cold.
(c) in hot.
(d) in dark.

vii) The glow-worm was
(a) ready to jump.
(b) ready to help.
(c) ready to cry.
(d) ready to fly.

viii) The glow-worm was ready to help
(a) with heart and legs.
(b) with heart and hands.
(c) with heart and soul.
(d) with wings.

ix) "Shining lamp" means
(a) courage.
(b) light.
(c) fire.
(d) thunder.

x) We should always be ready to
(a) take exercise.
(b) help the needy people.
(c) help the rich people.
(d) help the animals.

Critical Thinking:

- Why have the human beings been given the title of "The supreme creature"?

Writing Skills:

Argumentative / Persuasive Essay

Keep in mind the following points when writing a composition of an argumentative or persuasive nature.

- Distinguish the fact from an opinion.
- State an opinion on the topic
- List ideas and arguments that support the opinion.
- Organize ideas and supporting arguments in a clear, structured and logical manner.
- Distinguish between language used for persuasion and propaganda.
- Use *persuasive* language to enhance ideas.
- Use special devices to support arguments e.g. appeal to logic through reasoning, appeal to emotion or ethical belief.
- Participate and respond to opposing arguments by defending *point of view* with factual evidence, quotation, expert opinion, logical reasoning and commonly held beliefs.

Research Project

Write a research report on the following question.

- *What measures can be taken to bring special children in the main stream of our country?*

Activity:

Write an essay of 300 words on any one of the following topics.

i) People today are selfish and greedy. Do you agree?

ii) Television has too great an influence on our life today. What are your views?

iii) "Science is more of a menace than a blessing". What do you think?

Grammar:

Modal Verbs

Modal verbs are auxiliary verbs which perform special functions. They are; **can, could, may, might, shall, should, will, would, must, ought to, used to, need** and **dare**.

Can	
Use/Function	**Examples**
1. Ability to do something in the present (substitute form: to be able to)	I can speak English.
2. Permission to do something in the present (substitute form: to be allowed to)	Can I go to the supermarket?
3. Request	Can you wait a moment, please?
4. Offer	I can lend you my car till tomorrow.
5. Suggestion	Can we visit grandfather at the weekend?
6. Possibility	It can get very hot in Sibi.

Could	
Use/Function	**Examples**
1. Ability to do something in the past (substitute form: to be able to)	I could speak English.
2. Permission to do something in the past (substitute form: to be allowed to)	Could I go to the market?
3. Polite question	Could I go to market, please?
4. Polite request	Could you wait a moment, please?
5. Polite offer	I could lend you my car till tomorrow.

May	
Use/Function	**Examples**
1. Possibility	It may rain today.
2. Permission to do something in the present (substitute form: to be allowed to)	May I go to the market?
3. Polite suggestion	May I help you?

Might	
Use/Function	**Examples**
1. Possibility (less possible than may)	It might rain today.
2. Hesitant offer	Might I help you?

Must	
Use/Function	**Examples**
1. Force, necessity 2. Possibility 3. Advice, recommendation	I must go to the supermarket today. You must be tired. You must take your breakfast daily.

Must not / may not	
Use/Function	**Examples**
1. Prohibition (must is little stronger than may)	You must not work on father's computer. You may not work on father's computer.

Need not	
Use/Function	**Examples**
1. Something which is not necessary.	I need not go to the supermarket, we are going to restaurant tonight.

Should / ought to	
Use/Function	**Examples**
1. Advice 2. Obligation	You should drive carefully in bad weather. You ought to switch off the lights when you leave the room.

Will	
Function	**Examples**
1. Wish, request, demand, order (less polite than would)	Will you please shut the door?
2. Prediction, assumption	I think it will rain on Friday.
3. Promise	I will be punctual.
4. Spontaneous decision	Can somebody drive me to the bus stop? ____ I will.
5. Habit	She is strange, she will sit for hours without talking.

Shall	
Use/Function	**Examples**
1. Suggestion	Shall I carry you bag?

Would	
Use/Function	**Examples**
1. Wish, request (more polite than will)	Would you please shut the door?
2. Habits in the past.	Sometimes he would bring me some flowers.

Dare	
Use/Function	**Examples**
1. It expresses bravery or courage.	How dare he speaks against me? He does not dare to come here.

Activities:

1. **Make four sentences of each modal verbs, with different usage.**
2. **Fill in the blanks with the suitable modal auxiliary verbs.**

   i) It _____ rain tomorrow.

   ii) _____ I take your book for one day?

   iii) I _____ speak when I was two years old.

   iv) _____ you please open the door?

   v) My clothes are dirty. I _____ wash them.

   vi) You _____ stop smoking or you'll die.

   vii) People _____ drive more carefully.

   viii) I wonder If you _____ help me.

Oral Communication Skills:

Arrange a debate contest on "Handsome is he that handsome does". Ask the students to prepare their speeches in favour or against the motion.

UNIT 13

POMPEII, THE VANISHED CITY

(This passage is taken from: Time-life Books 1992)

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- illustrate the use of adverbs.
- identify and use adverbial phrases and clauses.
- recognize varying positions of adverbs.
- write a research report.
- write a letter.
- prepare themselves for job interview.

Pre-reading:

- Have you ever heard/read of any vanished / ancient city in Pakistan? Discuss.

In the middle years of the first century A.D., Pompeii was a prosperous and thriving city, only a few days' journey by road from the great city of Rome. It had about 20,000 residents, and was situated on a well-watered coastal plain with particularly fertile soil, bearing three or more crops a year. The climate was gentle with brief winters, long springs and autumns, and summer days cooled by sea breezes. The nearby sea offered a fine harvest for fishermen. Pompeii lay alongside the Sarno River which served as a highway to the interior. While ease and pleasure were very much in the air, the hum of business was always audible. In addition to its role as a trading link between the Italian interior and the outside world, Pompeii was a regional centre for cloth making and dyeing, and a home for many other craftsmen. But the cause of Pompeii's destruction had been present all along. Above it **loomed** the volcano, Mount Vesuvius, now beginning to stir after centuries of sleep, Vesuvius had concealed its nature well. Rising to a height of only about 2,000 metres, the mountain had given no clear sign of threatening behavior through all of its recorded

history. Its upper slopes were sometimes warm, but this was hardly considered **menacing**; few people were even aware that it was a volcano. It was innocently cloaked in green, with pastures, orchards and vineyards spreading up its sides. Understandably enough, no legend or folk-tale warned of its darker side the volcano had not erupted in more than a thousand years.

However, all that while, tremendous pressure had been building up far underground. Early in August of 79 A.D., tremors shook the countryside around Vesuvius, accompanied by a deep rumbling sound that signalled the approaching end of the volcano's long repose. Some people gathered their belongings and left for safer ground. They were none too soon. During the very early morning of August 24, with a tremendous crack, the rocky crust that had long sealed the volcano gave way under pressure and was blown into fragments, transforming Mount Vesuvius into a giant cannon, open to the sky. It sent a vast mass of molten rock heavenwards, which then rained down on Pompeii. During the early hours of the eruption, most of the remaining population fled. Yet at least 2,000 people decided to stay, intimidated by what was going on but unwilling to abandon their precious homes and profitable business. Soon the volcano demonstrated a new way to kill. A hot cloud of lightweight ash poured down the sides of the mountain, followed by rock fragments made fluid by temperature as high as 400 degree Centrigrade. Pompeii escaped these avalanches at first, but Vesuvius was still gaining strength and finally took deadly aim at Pompeii, killing every person remaining there. The ash covered everything that was left, burying the city in its final agony.

Through time, Pompeii almost completely slipped from the world's memory. Even among scholars, the precise location of Pompeii remained unknown, primarily because a thick flow of molten rock had poured over the area from eruptions in later years. This had entirely altered the shape of the coast. Also, when the digging to uncover the ruins began in the eighteenth century, the debris from these excavations had been left scattered in heaps around the site, further obscuring it. Rainwater, too, collected and had hastened its decay. These early excavators had acted purely for the sake of plunder; they made no genuine effort to investigate the past. This did not come about until the appointment in 1860 of the archaeologist Fiorelli as director of the excavations.

Fiorelli set as his goal the total recovery of the vanished city of Pompeii. His approach was the essence of discipline and orderliness. He removed all the debris that had piled up during earlier excavations and installed a drainage system to draw off the rainwater. He differed from previous archeologists because he was the first to believe that systematic study of the ruins and all that they contained was

essential. Only in this way could their past history be thoroughly understood. After tracing the perimeter walls, he mapped out the site and divided it into districts, identifying individual buildings and carefully numbering them in a logical sequence.

Bit by bit, as details accumulated and were pieced together, the long buried past came alive. Because the city and its houses had been taken from the world almost intact, they could be brought back almost whole. As the work proceeded, Fiorelli made sure that every new object that emerged was given a precise description, not just of its appearance and nature, but also of its position in relation to other objects. He insisted that, whenever possible, new discoveries were left in place rather than removed for shipment to a museum or storehouse. Not only interior wall paintings were left intact, but also exterior notices, shop signs and even **graffiti.**

As he worked, he recorded his progress in journals to help future archaeologists, many of whom followed the lead set by Fiorelli. As a result of his excavations, all manner of household items were found: eggs and fish were discovered lying on a dining table, as well as pots containing meat bones. Personal items of every kind turned up, like jewellary, cosmetics, perfume and combs. In a way, voices could be heard as well, as the graffiti that were uncovered gave insight into the lives of the citizens of Pompeii. Among these scribblings on the walls were messages from lovers, personal attacks and casual observations on the world in general. The excavation told a story of ordinary life stopped in its tracks.

And then there were the people themselves, recovered by a method that even today still seems almost magical….

At Pompeii, volcanic ash had been the cause of a sort of preservation miracle. During the later phases of the eruption, this ash enveloped many of the victims and then solidified around them, leaving body-shaped cavities behind when the flesh decayed. Fiorelli was the first to realize the possibility that there were human remains buried in the ruins of the city, and that their impressions might have been left deep in the sandy covering of volcanic ash.

The moment of discovery occurred in February 1863, when a workman accidentally made a hole in a mound at the site. Fiorelli noticed that there was a cavity of some sort. He ordered liquid plaster to be poured into the cavity and gave time to solidify. He had the surrounding ash removed, revealing complete figure that was uncannily life-like. Eventually, he was responsible for many victims being uncovered by this technique, and people's fascination grew as the intimate details of Pompeii's tragic story were disclosed. The plaster casts fixed the terror and

desperation of that long ago disaster in a kind of eternal present.

From the first cast created by Fiorelli in 1863 to the many others created by archeologists since, these frozen images of death send a shock and a jolt to our sense even so many centuries later. The rediscovery of Pompeii is one of archeology's greatest stories, because from it has come not only an extraordinary scene of disaster but also a precisely detailed and comprehensive picture of life in the classical world. It was the destiny of Pompeii to speak to the future with unsurpassed clarity – a destiny that involved a terrible doom.

Reading and Thinking Skills:

1. Answer the following questions.

i) What was it that first sent people fleeing from Pompeii?

ii) How was Pompeii city before destruction?

iii) Explain why some people chose to stay in Pompeii?

iv) What finally caused the death of those who stayed in Pompeii?

v) Suggest the reasons why Fiorelli insisted that discoveries were left in place and not moved to museum.

vi) What two features of its position made Pompeii an ideal trading link between the Italian interior and outside the world?

vii) Why were some people reluctant to leave Pompeii?

viii) Why was Pompeii skipped away from the world's memory till 1860?

ix) What is the significance of the rediscovery of Pompeii?

x) How was a hole made in a mound at a site?

2. Choose the correct answer.

I What is the fact about Pompeii city?

(a) Once it was a prosperous city which destroyed in 79 A.D.

(b) Its inhabitants already knew that a volcano was going to erupt anytime.

(c) It was a prosperous city of Denmark.

(d) It was destroyed in 20 B.C.

ii) During the early hours of eruption of lava

(a) everyone fled.

(b) 2000 people decided to stay.

(c) nobody left the city.

(d) 5000 residents decided to stay.

iii) Pompeii was situated near
- (a) Paris.
- (b) Rome.
- © London.
- (d) Tokyo.

iv) The height of Mount Vesuvius is
- (a) about 2000 meters.
- (b) 5000 meters.
- (c) 1500 meters.
- (d) 100 meters.

v) Fiorelli was
- (a) an archeologist.
- (b) an astronomer.
- (c) an architect.
- (d) a plumber.

vi) The climate of Pompeii was
- (a) gentle with brief winters.
- (b) gentle with severe winters.
- (c) severe cold.
- (d) severe hot.

vii) Pompeii was a regional centre for
- (a) caps making and dyeing.
- (b) shoes making.
- (c) cloth making and dyeing.
- (d) Jackets making.

viii) During the early hours of the eruption,
- (a) most of the remaing population stayed.
- (b) Most of the remaining population fled.
- (c) Most of the population died.
- (d) Most of the population got injured.

ix) Not only interior wall paintings were left intact,
- (a) but also the train signs.
- (b) but also the road signs.
- (c) but also the shop signs.
- (d) but also exterior notices, shop signs and even graffiti.

x) The early excavators had acted purely
- (a) for the sake of knowledge.
- (b) for the sake of plunder.
- (c) for the sake of gold.
- (d) for the sake of silver.

3. Mark the sentences as True or False.

i) 'Graffiti' means writings or drawings on a surface in a public place. (T / F)

ii) Fiorelli was the first archeologist who studied the ruins of Pompeii systematically. (T / F)

iii) 2000 people decided to stay because they didn't want to abandon their precious homes and business. (T / F)

iv) The early excavators had acted purely for the sake of plunder. (T / F)

v) The re-discovery of Pompeii does not tell anything about the city. (T / F)

vi) Pompeii was a prosperous and thriving city. (T / F)

vii) The volcano had not erupted in more than a thousand years. (T / F)

viii) A hot cloud of lightweight ash poured down the side of the plains. (T / F)

ix) John set as his goal the total recovery of the vanished city Pompeii. (T / F)

x) Fiorelli was the first to realize the possibility that there were human remains buried in the ruins of the city. (T / F)

Critical Thinking:

- Why should we take precautionary steps before a disaster occurs?

Grammar:

Adverb

Adverb is a word which tells more about a verb, an adjective or another adverb.

Examples:

i) Mr. Naeem teaches English *devotedly.*

ii) The weather is *too* hot, today.

iii) Our cricket team played *very* well.

NOTE: *An adverb is used to express manner, time, place, reason or cause of an action.*

Adverbial Phrase

An adverbial phrase is a group of words without subject and predicate, which performs the function of an adverb.

Examples:

i) The tiger ran *with great speed.*

ii) He spoke *in soft manner.*

iii) She was cooking food *at that moment*.

Adverb clause

An adverb clause is a dependent clause which works as an adverb.

Examples:

i) As soon as the train left, he reached the station.
ii) The patient had died when the doctor came.
iii) He could not go outside because it was raining heavily.
iv) She studied hard in order that she could pass the exams.
v) You can go on picnic wherever you want.
vi) If we study round the clock, we will get good marks.

Activity:

Identify the adverbial phrases or clauses in the following sentences.

i) He switched on the radio so that he could listen to the news.
ii) His brother arrived in the evening.
iii) He arrived before the game started.
iv) My family had shifted to another place.
v) He will get a good job when he graduates.
vi) We should not speak in a rude manner.
vii) Even if we hurry, we may not get there on time.
viii) Aslam kept the books on the shelf.
ix) The frightened child ran away as fast as he could.

Position of Adverbs

We can put adverbs in different positions in sentences. There are three main positions but also a lot of exceptions.

The three main positions of adverbs in English sentences:

1. Adverb at the beginning of a sentence

Unfortunately, we could not see Mount Everest.

2. Adverb in the middle of a sentence

The children ***often*** ride their bikes.

3. Adverb at the end of a sentence

Shazia reads a comic story ***every afternoon***.

Activity:

Insert the given adverbs in their normal position in the following sentences.

i) Students play an important role in the development of a society. (always)
ii) I am sorry. (terribly)
iii) My brother speaks English. (well)
iv) She has seen a Kangaroo. (never)
v) They have to get up early. (usually)
vi) The bus is going. (fast)
vii) My teacher writes. (quickly)
viii) I go to library. (daily)
ix) We missed the train. (unfortunately)
x) He takes a morning walk. (every morning)

Writing Skills:

Activities

Write a letter to your friend suggesting him / her to opt information technology (IT) for his / her future career.

Research Project

- Collect information from different sources about any historical place in Pakistan and write a research report on it.

Oral Communication Skills:

Preparing For Job Interview

Do's and Don'ts for an Interview.

- Do take a practice run to the location where you are having the interview — or otherwise be sure you know exactly where it is and how long it takes to get there.
- Do your research and know the type of job interview you will encounter. And do prepare and practice for the interview, but don't memorize or over-rehearse your answers.
- Do dress the part for the job, the company, the industry.
- Do plan to arrive about 10 minutes early. Late arrival for a job interview is never excusable. If you are running late, do phone the company.

- Do greet the receptionist or assistant with courtesy and respect.
- Don't chew gum during the interview.
- If presented with a job application, do fill it out neatly, completely, and accurately.
- Do bring extra resumes to the interview. (Even better, if you have a job-skills portfolio, do bring that with you to the interview.)
- Do greet the interviewer(s) by title (Ms., Mr., Dr.)
- Do shake hands firmly. Don't have a limp or clammy handshake!
- Do wait until you are offered a chair before sitting. And do remember body language and posture: sit upright and look alert and interested at all times. Don't fidget or slouch.
- Don't tell jokes during the interview.
- Do make good eye contact with your interviewer(s).
- Do show enthusiasm in the position and the company.
- Do brush your teeth, use mouthwash, or have a breath mint before the interview.
- Do avoid using poor language, slang, and pause words (such as "like," "uh," and "um").
- Don't be soft-spoken. A forceful voice projects confidence.
- Do have a high confidence and energy level, but don't be overly aggressive.
- Don't act as though you would take any job or are desperate for employment.
- Do avoid controversial topics.
- Don't say anything negative about former colleagues, supervisors, or employers.
- Do make sure that your good points come across to the interviewer in a factual, sincere manner.
- Don't ever lie. Answer questions truthfully, frankly and succinctly. And don't over-answer questions.
- Do stress your achievements. And don't offer any negative information about yourself.
- Don't answer questions with a simple "yes" or "no". Explain whenever possible.

- Do show off the research you have done on the company and industry when responding to questions.
- Don't bring up or discuss personal issues or family problems.
- Do remember that the interview is also an important time for you to evaluate the interviewer and the company she represents.
- Don't respond to an unexpected question with an extended pause or by saying something like, "boy, that's a good question." And do repeat the question aloud or ask for the question to be repeated to give you a little more time to think about an answer. A short pause before responding is okay.
- Do always conduct yourself as if you are determined to get the job you are discussing. Never close the door on an opportunity until you are sure about it.
- Don't answer cell-phone calls during the interview, and do turn off (or set to silent ring) your cell phone.
- Do show what you can do for the company rather than what the company can do for you.
- Don't inquire about salary, vacations, bonuses, retirement, or other benefits until after you've received an offer. Be prepared for a question about your salary requirements, but do try and delay the salary talk until you have an offer to join.
- Do close the interview by telling the interviewer(s) that you want the job and asking about the next step in the process.
- Do try to get business cards from each person you interviewed with — or at least the correct spelling of their first and last names. And don't make assumptions about simple names regarding their spellings.
- Do immediately take down notes after the interview concludes so you don't forget crucial details.

Activity:

Ask a student to act as an interviewer and the second student to as a candidate and conduct a job interview in pairs.

UNIT 14

THE PATRIOT

Robert Browning (1812-1889)

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer comprehension questions.
- write summary of the poem.
- use future continuous, future perfect and future perfect continuous tenses.
- write and practice dialogues.

Pre-reading:

- How the faith in God keeps alive hope in our mind?

IT was roses, roses, all the way,
With myrtle mixed in my path like mad:
The house-roofs seemed to heave and sway,
The church-spires flamed, such flags they had,
A year ago on this very day.

The air broke into a mist with bells,
The old walls rocked with the crowd and cries.
Had I said, "Good folk, mere noise repels—
But give me your sun from yonder skies!"
They had answered, "And afterward, what else?"

Alack, it was I who leaped at the sun
To give it my loving friends to keep!
Naught man could do, have I left undone:
And you see my harvest, what I reap
This very day, now a year is run.

There's nobody on the house-tops now—
Just a palsied few at the windows set;
For the best of the sight is, all allow,

At the Shambles' Gate—or, better yet,
By the very scaffold's foot, I trow.

I go in the rain, and, more than needs,
A rope cuts both my wrists behind;
And I think, by the feel, my forehead bleeds,
For they fling, whoever has a mind,
Stones at me for my year's misdeeds.

Thus I entered, and thus I go!
In triumphs, people have dropped down dead.
"Paid by the world, what dost thou owe
Me?"—God might question; now instead,
'Tis God shall repay: I am safer so.

About the Author

Robert Browning was an English poet and playwright of the Victorian age. He was widely recognized as a master of dramatic monologue and psychological portraiture. The study of human mind and soul is Browning's dominant interest in the writing of poetry. His other famous poems are:

'My Last Duchess', 'Rabbi Ben Ezra' and 'The Last Ride Together'. He is a robust optimist. He has also written 'Divine' poems.

About the Poem

'The Patriot' is a brilliant piece of dramatic verse. It deals with the fickleness of public opinion and hero worship. The same people who lift you up to the skies will also fall you down into the ditch.

The speaker of the poem is a patriot. He thinks of his glorious past. A year ago he was given a grand welcome on his arrival to the town.

But everything has changed now. The patriot is being taken to the scaffold for all his 'misdeeds'. People are throwing stones at him. What an ill-fate to a man who spent all his life for his countrymen! The patriot is optimist. He hopes that since he did not receive his reward in this world, he will be rewarded in the world hereafter.

Reading and Thinking Skills:

1. Answer the following questions.

i) How did the countrymen welcome their hero at the beginning?

ii) How was the patriot's arrival announced?

iii) Why did the public change their attitude?

iv) "Good folk, mere noise repels, But give me your sun from yonder skies!"What do you infer from these lines?

v) Do you think the poet is optimist? Give reasons in support of your answer.

vi) How was the patriot being taken to the scaffold?

vii) How was he treated this time?

viii) Why was the patriot bleeding?

ix) Where will the patriot be rewarded?

2. Choose the correct answer.

i) The speaker in the poem thinks

(a) of his glorious past.

(b) about his family.

(c) about his friends.

(d) nothing.

ii) How does the patriot know that his forehead bleeds?

(a) he touches his forehead.

(b) he can see the blood running down.

(c) by the feel.

(d) someone has told him.

iii) When the patriot was unpopular, how did the people react?

(a) whoever had mind, hit him with stones.

(b) they showed no reaction.

(c) they still loved him.

(d) they scattered roses on his way.

iv) A year ago, he was given

(a) a grand welcome on his arrival.

(b) a grand welcome on his departure.

(c) a grand welcome on his marriage.

(d) a grand welcome at his office.

v) The house roofs were full of people who
   (a) wanted to play with him.
   (b) wanted to invite him.
   (c) wanted to go with him.
   (d) wanted to have a look at him.

vi) But everything has
   (a) been sold now.
   (b) changed now.
   (c) purchased now.
   (d) burnt now.

vii) There is nobody on
   (a) the mountains now.
   (b) the trees now.
   (c) the house-tops now.
   (d) the tables now.

3. Re-read the poem and write down the missing words in each line.

i) The air broke into a mist with _____
   (a) shells. (b) bells.
   (c) wells. (d) smell.

ii) Alack, it was I who leaped at the _____
   (a) run. (b) fun.
   (c) sun. (d) hen.

iii) I go in the rain, and, more than _____
   (a) breeds. (b) needs.
   (c) feed. (d) read.

iv) Thus I entered, and thus I _____
   (a) go. (b) owe.
   (c) blow. (d) flow.

v) Just a palsied few at the windows _____
   (a) yet. (b) set.
   (c) let. (d) met.

vi) With myrtle mixed in my path like _____
   (a) mad.
   (b) sad.
   (c) bad.
   (d) dad.

vii) A year ago on this very _____
(a) play
(b) slay
(c) day
(d) may

viii) To give it my loving friends to _____
(a) peep!
(b) sheep!
(c) leap!
(d) keep!

ix) This very day, now a year is _____
(a) fun.
(b) turn.
(c) run.
(d) learn.

x) Tis God shall repay: I am safer _____
(a) so.
(b) no.
(c) know.
(d) low.

Critical Thinking:

- Why should we be loyal to our country?

Writing Skills:

Activities

- What is the main theme of the poem?
- Paraphrase the first three stanzas of the poem.
- Write down summary of the poem.

Research Project

Write a research report on the achievements of any one of the greatest scientists of Pakistan.

Grammar:

1. Future continuous tense

We can use the future continuous to say that something will be going on at a certain time in the future.

Example

This time tomorrow, I will be playing hockey.

2. Future perfect

We can use the future perfect to say that something will have been completed by a certain time in the future.

Example

The builder says, "He will have finished the roof by Saturday".

3. Future perfect continuous

It indicates an action a part of which will be completed at some point in future and the rest will be continuous.

Example

They'll have been doing this work for three days tomorrow.

Activity:

For each sentence, put one of the verbs in bracket in the simple future and the other in the future continuous tense.

i) Nazish (attend) the party tonight. She (wear) her new dress.

ii) My friend (arrive) by plane at five o'clock. I (wait) for him at the airport.

iii) I (be) back in half an hour. You (stay) until then.

iv) I (not be) awake when you leave in the morning. I (sleep).

v) Hira (be) at home the whole morning. She (help) her mother with the cleaning of the house.

Oral Communication Skills:

i) Write dialogues showing offer and respond to greetings, compliments, invitations, introductions and farewells.

ii) Practise the same dialogues in the class in pairs.

UNIT 15

SIMBA: SIMBA

(Adapted from Going Solo by Aroald Dahl)

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- narrate the story.
- complete the cloze passage.
- punctuate the given paragraph.
- recognize and rectify faulty sentences.
- share and discuss their problems.

Pre-reading:

- Have you ever had a thrilling experience in your life?

The District Officer in Tabora was called Robert Sanford, a man in his early thirties who had a wife and three very small children, a boy of six, a girl of four and a baby.

That evening, I was sitting on the veranda having a drink with Robert Sanford and his wife Mary, while two of the children were playing out on the grass in front of the house under the watchful eye of their black nurse. The heat of the day was becoming less intense as the sun went down.

"So what's been going on in Dar-us-Salaam?" Robert Sanford asked me. "Anything exciting?"

I told him about the poisonous black **mamba** and my servant Salimu.

When I had finished, Mary Sanford said, "We had a spitting cobra near our back door not long ago. Robert shot it."

"Do you like this sort of life?" I said to Robert Sanford, changing the topic. "I love the freedom," he said. "I administer about two thousand square miles of territory and I can go where I want and do more or less as I please. That part of it is marvellous."

We sat there watching the sun go down behind the flat brown plain that was covered with thorn trees, and we could see the sinister vultures waiting like feathered undertakers for death to come along and give them something to work on.

Suddenly, the voice of a man yelling in Swahili exploded into the quiet of the evening. It was my boy, Mdisho. "Bwana! Bwana!" he was yelling from somewhere behind the house. "Simba, bwana! Simba! Simba!"

Simba is Swahili for lion. All three of us leapt to our feet, and the next moment Mdisho came tearing round the corner of the house yelling at us in Swahili, "Come quick, bwana! Come quick! A huge lion is eating the wife of the cook!" Robert Sanford flew into the house and came out again in five seconds flat holding a powerful rifle and ramming a cartridge into the **breech**. "Get those children indoors!" he shouted to his wife as he ran down off the veranda with me behind him.

Mdisho was dancing about and pointing towards the back of the house and yelling in Swahili, "The lion has taken the wife of the cook and the lion is eating her and the cook is chasing the lion and trying to save his wife!"

"Where is it?" Robert Sanford shouted, but he had no need to ask, for we very quickly spotted the massive sandy-coloured lion not more than eighty or ninety yards off and trotting away from the house. He had a fine bushy collar of fur around his neck, and in his jaws he was holding the wife of the cook. The lion had the woman by the waist so that her head and arms hung down on one side and her legs on the other, and I could see that she was wearing a red and white spotted dress. The lion, so startlingly close, was loping away from us in the calmest possible manner with a slow, long-striding, springy lope. Behind the lion, not more than the length of a tennis court behind, ran the cook himself in his white cotton robe, running most bravely and waving his arms like a whirlwind, leaping, clapping his hands, screaming, shouting "Simba! Simba! Let go of my wife! Let go of my wife!"

It was a scene of great tragedy and comedy both mixed up together, and now Robert Sanford was running full speed after the cook who was running after the lion. He was holding his rifle in both hands and shouting to the cook, "Pingo! Pingo! Get out of the way, Pingo! Lie down on the ground so I can shoot the Simba! You are in my way! You are in my way, Pingo!"

But the cook ignored him and kept on running, and the lion ignored everybody, not altering his pace at all but continuing to lope along with slow springy strides and with the head held high and carrying the woman proudly in his jaws, rather like dog who is trotting off with a good bone.

Both the cook and Robert Sanford were travelling faster than the lion who

really didn't seem to care about his pursuers at all. And as for me, I didn't know what to do to help them so I ran after Robert Sanford. It was an awkward situation because there was no way that Robert Sanford could take a shot at the lion without risking a hit on the cook's wife, let alone on the cook himself who was still right in his line of fire.

The lion was heading for one of those hillocks that was densely covered with jungle trees and we all knew that once he got in there, we would never be able to get at him. The incredibly brave cook was actually catching up on the lion and was now not more than ten yards behind him, and Robert Sanford was thirty or forty yards behind the cook. "Ayee!" the cook was shouting, "Simba! Simba! Simba! Let go my wife! I am coming after you, Simba!"

Then Robert Sanford stopped and raised his rifle and took aim, and I thought surely he is not risking a shot at a moving lion when it's got a woman in its jaws. There was an almighty crack as the big gun went off and I saw a spurt of dust just ahead of the lion. The lion stopped dead and turned his head, still holding the woman in his jaws. He saw the arm-waving shouting cook and he saw Robert Sanford and he saw me and he had certainly heard the rifle shot and seen the spurt of dust. He must have thought an army was coming after him because instantaneously, he dropped the cook's wife on the ground and broke for cover. I have never seen anything accelerate so fast from a standing start. With great leaping bounding strides he was in among the jungle trees on the hillock before Robert Sanford could ram another cartridge into his gun.

The cook reached the wife first, then Robert Sanford, then me. I couldn't believe what I saw. I was certain that the grip of those terrible jaws would have **ripped t**he woman's waist and stomach almost into two, but there she was sitting up on the ground and smiling at the cook, her husband.

"Where are you hurt?" shouted Robert Sanford, rushing up.

The cook's wife looked up at him and kept smiling, and she said in Swahili, "That old lion he couldn't scare me. I just lay there in his mouth pretending I was dead and he didn't even bite through my clothes. "She stood up and smoothed down her red and white spotted dress which was wet with the lion's saliva, and the cook embraced her and the two of them did a little dance of joy in the twilight out there on the great brown African plain.

Robert Sanford just stood there gaping at the cook's wife.

Reading and Thinking Skills:

1. Answer the following questions.

i) Why did Robert Sanford order the cook to be down?

ii) Why did the lion leave the Cook's wife unharmed?

iii) Why was it a scene of great tragedy and comedy?

iv) Why did the cook's wife pretend to be dead in the lion's month?

v) What is meant by "sinister vultures waiting like feathered undertakers for death"?

vi) What is meant by 'stopped dead'?

vii) Why did the cook's wife remain unhurt?

viii) Why was it an awkward situation?

ix) What does 'Simba" mean in Swahili?

x) How many people were chasing the lion?

2. Choose the correct answer.

i) Robert Sanford had

(a) four small children. (b) no children.
(c) three small children. (d) big children.

ii) Swahili is a language widely used by

(a) a tribe in Africa. (b) aborigines.
(c) the Chinese. (d) the Dutch.

iii) The lion had taken away

(a) the baby of the cook. (b) the cook's wife.
(c) Robert Sanford's wife. (d) the wife of the narrator of the story.

iv) The wife of the cook was

(a) wounded by the lion. (b) killed by the lion.
(c) unhurt and unharmed. (d) very scared.

v) Simba in Swahili language means

(a) crocodile. (b) lion.
(c) cobra. (d) boa.

3 Mark the sentences True or False.

i) A huge lion ate up the wife of the cook. (T / F)

ii) The cook's wife had a strange escape from a huge lion. (T / F)

iii) The grip of the terrible jaws of the lion had wounded the cook's wife. (T / F)

iv) The lion was killed by Robert Sanford. (T / F)

v) The cook was overjoyed when he found his wife safe and sound. (T / F)

vi) Mdisho said, " A big wolf is eating the wife of the cook". (T / F)

vii) The lion had a fine bushy collar of fur around his neck. (T / F)

viii) The lion, so startlingly close, was loping away from us in the calmest possible manner. (T / F)

ix) It was a great scene of tragedy and sadness. (T / F)

x) The incredibly brave cook was not actually catching up on the lion. (T / F)

Critical Thinking:

- Why was Robert Sanford unable to shoot the lion?

Writing Skills:

- **Narrate the story in your own words.**
- **Fill the blank spaces with the given words.**

Cloze Passages

A cloze passage is a passage with blank spaces in it. The blank spaces occur at irregular intervals.

shot *still* *fire* *awkward* *faster*
pursuers *way* *risking* *care*

Both the cook and Robert Sanford were travelling _____ than the lion who really didn't seem to _____ about his _____ at all. It was an _____ situation because there was no _____ that Robert Sanford could take a _____ at the lion without _____ but on the cook's wife, let alone on the look himself who was _____ right in his line of _____.

Activity:

Use the following words in your sentences making the meaning clear.

i) awkward ii) incredible iii) massive
iv) charging v) pretend

Research Project

Write a research report on the following question.

- *Which olympic events were practised in ancient Greece?*

Grammar:

Activities:

1. Write down the correct form of the verb in each sentence.

i) The heat of the day (become) less intense as the sun (go) down.

ii) The cook and Robert Sanford (travel) faster than the lion.

iii) The cook (reach) the wife first, then Robert Sanford, then me.

iv) The cook's wife looked up at him and (keep) smiling.

v) The lion (has) a fine bushy collar of fur around his neck, and in his jaws he was (hold) the wife of the cook.

2. Punctuate the following paragraph.

it was a scene of great tragedy and comedy both mixed up together and now robert sanford was running full speed after the cook who was running after the lion he was holding his rifle in both hands and shouting to the cook pingo. pingo get out of the way pingo lie down on the ground so I can shoot the simba you are in my way you are in my way pingo.

3. Correct the following faulty sentences.

i)	I saw five times that film.	(word order)
ii)	An accident ocurred.	(spelling)
iii)	what did he say.	(punctuation mistake)
iv)	I am studying english.	(punctuation mistake)
v)	Jabbar entered to the university.	(punctuation)
vi)	I saw a beauty picture.	(word form)
vii)	He is here since March.	(verb tense)
viii)	I went to bed. Because I was tired.	(incomplete sentence)
ix)	He is a M.A.	(article)
x)	He got on the taxi.	(word choice)

Oral Communication Skills:

Group-Activity

Divide the class into different groups asking students to discuss the problems they are facing in their college.

Revision 11 - 15

1. Answer the following questions.

i) Why had some aid-drops in the mountain area been slipped?

ii) Name three qualities of the 'Quake Jumpers' team which enable them to do their job efficiently.

iii) Who was ready to help the nightingale?

iv) How had the nightingale spent his day?

v) Why were some people reluctant to leave Pompeii?

vi) Why was Pompeii skipped away from the world's memory till 1860?

vii) How was the patriot being taken to the scaffold?

viii) How was he treated in the beginning?

ix) Why did the cook's wife remain unhurt?

x) Why was it an awkward situation?

2. Choose the correct option.

i) A powerful earthquake hit Quetta in:

(a) 2001.
(b) 1906.
(c) 1935.
(d) 1978.

ii) The authorities were faced with a humanitarian crisis of

(a) titanic proportions.
(b) minor proportions.
(c) small proportions.
(d) expensive proportions.

iii) A glow-worm offered _____ to the nightingale.

(a) food
(b) water
(c) advice
(d) help

iv) The glow-worm said, "I shall shed light if

(a) the street is dark."
(b) the jungle is dark".

(c) the way is dark."
(d) the area is dark."

v) Pompeii was situated near
(a) Paris.
(b) Rome.
(c) London.
(d) Tokyo.

vi) The height of Mount Vesuvius is
(a) about 2000 meters.
(b) 5000 meters.
(c) 1500 meters.
(d) 100 meters.

vii) When the patriot was unpopular, how did the people react?
(a) Whoever had mind, hit him with stones.
(b) They showed no reaction.
(c) They still loved him.
(d) They scattered roses on his way.

viii) A year ago, he was given
(a) a grand welcome on his arrival.
(b) a grand welcome on his departure.
(c) a grand welcome on his marriage.
(d) a grand welcome at his office.

ix) The lion had taken away
(a) the baby of the cook.
(b) the cook's wife.
(c) Robert Sanford's wife.
(d) the wife of the narrator of the story.

x) The wife of the cook was
(a) wounded by the lion.
(b) killed by the lion.
(c) unhurt and unharmed.
(d) very scared.

3. Mark the sentences as true or false.

i) 'Graffiti' means writings or drawings on a surface in a public place. (T / F)

ii) A huge lion ate up the wife of the cook. (T / F)

iii) The cook was overjoyed when he found his wife safe and sound. (T / F)

iv) Pompeii was a prosperous and thriving city (T / F)

v) Mdisho said, "A big wolf is eating the wife of the cook". (T / F)

vi) The re-discovery of Pompeii does not tell anything about the city. (T / F)

vii) The volcano had not erupted in more than a thousand years. (T / F)

viii) A hot cloud of lightweight ash poured down the side of the plains. (T / F)

ix) John set as his goal the total recovery of the vanished city Pompeii. (T / F)

x) The lion had a fine bushy collar of fur around his neck. (T / F)

Critical Thinking:

- **Why should we be kind and helpful to others?**

4. Change the narration of the following sentences.

i) He said to me, "What is your name?"

ii) Akmal said to me, "When did you arrive in Sibi?"

iii) She said, "Will you help me?"

iv) He said, "What a quaint bridge!"

v) I asked him, "Where are you going?"

vi) The judge said, "Call the first witness."

vii) My father said to me, "Your English is excellent."

viii) My friend says, "How are you feeling?"

ix) The gardener said, "Do not pluck the flowers."

x) Bilal said, "I am sick."

5. Fill in the blanks with the suitable modal auxiliary verbs.

i) I _____ speak English very well.

ii) He _____ not attend the meeting yesterday.

iii) We _____ respect our teachers and parents.

iv) _____ you please open the door?

v) My clothes are dirty. I _____ wash them.

vi) Why _____ you talk like this to your teacher?

vii) People _____ drive more carefully.

viii) I wonder If you _____ help me.

ix) They _____ not come today.

x) I _____ go to supermarket today.

6. Change the following sentences into future continuous tense.

i) I will work hard.

ii) They will help the poor and needy people.

iii) We will attend the class regularly.

iv) She will work on computer.

v) You will attend IT classes.

vi) They will not cheat him.

vii) The teacher will explain the structure to us.

viii) The students will ask questions about information technology.

ix) They will not sleep in the park.

x) We will cooperate with one another.

7. Write down the correct form of the verb in each sentence.

i) The heat of the day (become) less intense as the sun (go) down.

ii) The cook and Robert Sanford (travel) faster than the lion.

iii) The cook (reach) the wife first. Then Robert Sanford, then me.

iv) The cook's wife looked up at him and (keep) smiling.

v) The lion (has) a fine bushy collar of fur around his neck, and in his jaws he was (hold) the wife of the cook.

UNIT 16

The Rising of The Moon

(Lady Gregory)

Students Learning Outcomes:

On completion of the unit, students will be able to:

- answer the comprehension questions.
- apply critical thinking to interact with text.
- use summary skills.
- complete cloze passage.
- research qualitatively.

Pre-reading:

- Who do you think is the greatest playwright in English literature?
- Have you ever read any Shakespearean play?

Characters

* Sergeant
* Policeman X
* Policeman B
* A Ragged Man

SCENE

Side of a quay in a seaport town. Some posts and chains. A large barrel. Enter three policemen, moonlight.

Sergeant, who is older than the others, crosses the stage to R. and looks down steps. The others put down a pastepot and unroll a bundle of placards.

Policeman B. I think this would be a good place to put up a notice. (He points to barrel.)

Policeman X. Better ask him. (calls to Sergeant.) Will this be a good place for a placard? (No answer.)

Policeman B. Will we put up a notice here on the barrel? (No answer.)

Sergeant. There's a flight of steps here that leads to the water. This is a place that should be minded well. If he got down here, his friend might have a boat to meet him: they might send it in there from outside.

Policeman B. Would the barrel be a good place to put a notice up?

Sergeant. It might; you can put it there.

(They paste the notice up)

Sergeant. *(reading it)*. Dark hair—dark eyes, smooth face, height five feet five— there's not much to take hold of in that— it's a pity I had no chance of seeing him before he broke out of gaol. They say he's a wonder, that it's he makes all the plans for the whole organization. There isn't another man in Ireland would have broken gaol the way he did. He must have some friends among the gaolers.

Policeman B. A hundred pounds is little enough for the Government to offer for him. You may be sure any man in the force that takes him will get promotion.

Sergeant. I'll mind this place myself. I wouldn't wonder at all if he came this way. He might come slipping along there *(points to side of quay)*, and his friends might be waiting for him there *(points down-steps)*, and once he got away it's little chance we'd have of finding him; it's may be under a load of kelp he'd be in a fishing boat, and not one to help a married man that wants it to be rewarded.

Policeman X. And if we get him itself, nothing but abuse on our heads for it from the people, and maybe from our own relations.

Sergeant. Well, we have to do our duty in the force. Haven't we the whole country depending on us to keep law and order? It's those that are down would be up and those that are up would be down, if it wasn't for us. Well, hurry on, you have plenty of other places to placard yet, and come back there then to me. You can take the lantern. Don't be too long now. It's very lonesome here with nothing but the moon.

Policeman B. It's a pity we can't stop with you. The Government should have brought more police into the town, with him in gaol, and at assize time too. Well, good luck to your watch.

(They go out).

Sergeant. *(walks up and down once or twice and looks at placard)*. A hundred pounds and promotion sure. There must be a great deal of spending in a hundred pounds. It's a pity some honest man not to be the better of that.

(A Ragged man appears at left and tries to slip past. Sergeant suddenly turns.)

Sergeant. Where are you going?

Man. I'm a poor ballad-singer, your honour. I thought to sell some of

these *(holds out bundle of ballads)* to the sailors.
(He goes on.)

Sergeant. Stop! Didn't I tell you to stop? You can't go on there.

Man. Oh, very well. It's a hard thing to be poor. All the world's against the poor!

Sergeant. Who are you?

Man. You'd be as wise as myself if I told you, but I don't mind. I am one Jimmy Walsh, a ballad-singer.

Sergeant. Jimmy Walsh? I don't know that name.

Man. Ah, sure, they know it well enough in Ennis. Were you ever in Ennis, Sergeant?

Sergeant. What brought you here?

Man. Sure, it's to the assizes I came, thinking I might make a few shillings here or there. It's in the one train with the judges I came.

Sergeant. Well, if you came so far, you may as well go farther, for you'll walk out of this.

Man. I will, I will: I'll just go on where I was going.
(Goes towards steps.)

Sergeant. Come back from those steps: no one has leave to pass down them to-night.

Man. I'll just sit on the top of the steps till I see will some sailor buy a ballad off me that would give me my supper. They do be late going back to the ship. It's often I saw them in Cork carried down the quay in a hand-cart.

Sergeant. Move on, I tell you. I won't have anyone lingering about the quay tonight.

Man. Well, I'll go. It's the poor have the hard life! May be yourself might like one, Sergeant. Here's a good sheet now. *(Turns one over.)* Content and a Pipe… that's not much. The Peeler and the Goat… you wouldn't like that. Johnny Hart… that's a lovely song.

Sergeant. Move on.

Man. Ah, wait till you hear it. *(Sings)*:
"There was a rich farmer's daughter lived near the town of Ross;
She courted a Highland solder, his name was Johnny Hart;
Says the mother to her daughter, I'll go distracted mad
If you marry that Highland soldier dressed up in Highland plaid."

Sergeant. Stop that noise.
(Man wraps up his ballads and shuffles towards the steps.)

Sergeant. Where are you going?

Man. Sure, you told me to be going, and I am going.

Sergeant. Don't be a fool. I didn't tell you to go that way; I told you to go back to the town.

Man. Back to the town, is it?

Sergeant. *(taking him by the shoulder and shoving him before him)*. Here, I'll show you the way. Be off with you. What are you stopping for?

Man. *(who has been keeping his eye on the notice, points to it)*. I think I know what you're waiting for, Sergeant.

Sergeant. What's that to you?

Man. And I know well the man you're waiting for… I know him well… I'll be going. *(He shuffles on.)*

Sergeant. You know him? Come back here. What sort is he?

Man. Come back is it, Sergeant? Do you want to have me killed?

Sergeant. Why do you say that?

Man. Never mind. I'm going. I wouldn't be in your shoes if the reward was ten times as much. *(Goes on off stage to L.)* not if it was ten times as much.

Sergeant. *(rushing after him)*. Come back there, come back. *(Drags him back.)* What sort is he? Where did you see him?

Man. I saw him in my own place, in the County Clare. I tell you, you wouldn't like to be looking at him. You'd be afraid to be in the one place with him. There isn't a muscle as hard as that board. *(slaps barrel)*.

Sergeant. Is he as bad as that?

Man. He is then.

Sergeant. Do you tell me so?

Man. There was a poor man in our place, a sergeant from Ballyvaughan…. It was with a lump of stone he did it.

Sergeant. I never heard of that.

Man. And you wouldn't, Sergeant. It's not everything that happens gets into the papers. And there was a policeman in plain clothes, too… It is in Limerick he was. It was after the time of the attack on the police barrack at Kilmallock… Moonlight… just like this… waterside… Nothing was known for certain.

Sergeant. Do you say so? It's a terrible country to belong to.

Man. That's so, indeed! You might be standing there, looking out that way, thinking you saw him coming up this side of the quay

(points), and he might be coming up this other side *(points)*, and he'd be on you before you knew where you were.

Sergeant. It's a whole troop of police they ought to put here to stop a man like that.

Man. But if you'd like me to stop with you, I could be looking down this side. I could be sitting up here on this barrel.

Sergeant. And you know him well, too?

Man. I'd know him a mile off, Sergeant.

Sergeant. But you wouldn't want to share the reward?

Man. Is it a poor man like me, that has to be going the roads and singing in fairs, to have the name on him that he took a reward? But you don't want me. I'll be safer in the town.

Sergeant. Well, you can stop.

Man. *(getting up on barrel)*. All right, Sergeant. I wonder, now you're not tired out, Sergeant, walking up and down the way you are.

Sergeant. If I'm tired I'm used to it.

Man. You might have hard work before you to-night yet. Take it easy while you can. There's plenty of room up here on the barrel, and you see farther when you're higher up.

Sergeant. May be so. *(Gets up beside him on barrel, facing right. They sit back to back, looking different ways.)* You made me feel a bit queer with the way you talked.

Man. Give me a match, Sergeant *(he gives it and Man lights pipe)*; take a draw yourself? It'll quiet you. Wait now till I give you a light, but you needn't turn round. Don't take your eye off the quay for the life of you.

Sergeant. Never fear, I won't. *(Lights pipe. They both smoke)*. Indeed it's a hard thing to be in the force, out at night and no thanks for it, for all the danger we're in. and it's little we get but abuse from the people, and no choice but to obey our orders, and never asked when a man is sent into danger, if you are a married man with a family.

Man. *(sings):*

"As through the hills I walked to view the hills and shamrock plain,
I stood awhile where nature smiles to view the rocks and streams.
On a matron fair I fixed my eyes beneath a fertile vale.
As she sang her song it was on the wrong of poor old Granuaile".

Sergeant. Stop that; that's no song to be singing in these times.

Man. Ah, Sergeant, I was only singing to keep my heart up. It sinks when I think of him. To think of us two sitting here, and he creeping up the quay, may be, to get to us.

Sergeant. Are you keeping a good look-out?

Man. I am; and for no reward too. Amn't I the foolish man? But when I saw a man in trouble, I never could help trying to get him out of it. What's that? Did something hit me?
(Rubs his heart.)

Sergeant. *(patting him on the shoulder)*. You will get your reward in heaven.

Man. I know that, I know that, Sergeant, but life is precious.

Sergeant. Well, you can sing if it gives you more courage.

Man. *(sings)*:
"Her head was bare, her hands and feet with iron bands were bound,
Her pensive strain and plaintive wail mingles with the evening gale,
And the song she sang with mournful air, I am old Granuaile.
Her lips so sweet that monarchs kissed…

Sergeant. That's not it. "Her gown she wore was stained with gore."… that's it… you missed that.

Man. You're right, Sergeant, so it is. I missed it. *(Repeats line.)* But to think of a man like you knowing a song like that.

Sergeant. There's many a thing a man might know and might not have any wish for.

Man. Now, I dare say, Sergeant, in your youth, you used to be sitting up on a wall, the way you are sitting up on this barrel now, and the other lads beside you, and you singing Granuaile?

Sergeant. I did then.

Man. And the *Shan Bhean Bhocht*?

Sergeant. I did then.

Man. And the *Green on the cape*?

Sergeant. That was one of them.

Man. And maybe the man you are watching for to-night used to be sitting on the wall, when he was young, and singing those same songs ... It's a queer world...

Sergeant. Whisht!..... I think I see something coming ..... It's only a dog.

Man. And isn't it a queer world? ..... Maybe it's one of the boys you used to be singing with that time you will be arresting to-day or to-

morrow, and sending into the dock.

Sergeant. That's true indeed.

Man. And may be one night, after you had been singing, if the other boys had told you some plan they had, some plan to free the country, you might have joined with them ..... and maybe it is you might be in trouble now.

Sergeant. Well, who knows but I might? I had a great spirit in those days.

Man. It's a queer world, Sergeant, and it's little any mother knows when she sees her child creeping on the floor what might happen to it before it has gone through its life, or who will be who in the end.

Sergeant. That's a queer thought now, and a true thought. Wait now till I think it out… If it wasn't for the sense I have, and for my wife and family, and for me joining the force the time I did, it might be myself now would be after breaking gaol and hiding in the dark, and it might be him that's hiding in the dark and that got out of gaol would be sitting up where I am on this barrel… And it might be myself would be creeping up trying to make my escape from himself, and it might be himself would be keeping the law, and myself would be breaking it, and myself would be trying maybe to put a bullet in his head, or to take up a lump of a stone the way you said he did … no, that myself did… Oh!

(Gasps. After a pause) What's that?

(Grasps Man's arm.)

Man. *(jumps off barrel and listens, looking out over water)*. It's nothing, Sergeant.

Sergeant. I thought it might be a boat. I had a notion there might be friends of his coming about the quays with a boat.

Man. Sergeant, I am thinking it was with the people you were, and not with the law you were, when you were a young man.

Sergeant. Well, if I was foolish then, that time's gone.

Man. May be, Sergeant, it comes into your head sometimes, in spite of your belt and your tunic, that it might have been as well for you to have followed Granuaile.

Sergeant. It's no business of yours what I think.

Man. Maybe, Sergeant, you'll be on the side of the country yet.

Sergeant. *(gets off barrel.)* Don't talk to me like that. I have my duties and I know them. *(Looks round)* That was a boat; I hear the oars. *(Goes to the steps and looks down.)*

Man. *(sings)*:
"O, then, tell me, Shawn O'Farrell,
Where the gathering is to be.
In the old spot by the river.
Right well known to you and me!"

Sergeant. Stop that! Stop that, I tell you!

Man. *(sings louder)*:
"One word more, for signal token,
Whistle up the marching tune,
With your pike upon your shoulder,
At the Rising of the Moon."

Sergeant. If you don't stop that, I'll arrest you.
(A whistle from below answers, repeating the air.)

Sergeant. That's a signal. *(Stands between him and steps.)* You must not pass this way… Step farther back… Who are you? You are no ballad-singer.

Man. You needn't ask who I am, that placard will tell you.*(Points to placard)*.

Sergeant. You are the man I am looking for.

Man. *(takes off hat and wig.* Sergeant *seizes them)*. I am. There's a hundred pounds on my head. There is a friend of mine below in a boat. He knows a safe place to bring me to.

Sergeant. *(looking still at hat and wig.)* It's a pity! It's a pity. You deceived me. You deceived me well.

Man. I am a friend of Granuaile. There is a hundred pounds on my head.

Sergeant. It's a pity, it's a pity!

Man. Will you let me pass, or must I make you let me?

Sergeant. I am in the force. I will not let you pass.

Man. I thought to do it with my tongue. *(Puts hand in breast.)* What is that?

Voice of Policeman X outside. Here, this is where we left him.

Sergeant. It's my comrades coming.

Man. You won't betray me… the friend of Granuaile. *(Slips behind barrel)*

Voice of Policeman B. That was the last of the placards.

Policeman X. *(as they come in)*. If he makes his escape, it won't be unknown he'll

make it.
(Sergeant *puts hat and wig behind his back).*

Policeman B. Did anyone come this way?

Sergeant. (after a pause). No one.

Policeman B. No one at all?

Sergeant. No one at all.

Policeman B. We had no orders to go back to the station; we can stop along with you.

Sergeant. I don't want you. There is nothing for you to do here.

Policeman B. You bade us to come back here and keep watch with you.

Sergeant. I'd sooner be alone. Would any man come this way and you making all that talk? It is better the place to be quiet.

Policeman B. Well, we'll leave you the lantern anyhow. *(Hands it to him.)*

Sergeant. I don't want it. Bring it with you.

Policeman B. You might want it. There are clouds coming up and you have the darkness of the night before you yet. I'll leave it over here on the barrel. *(Goes to barrel.)*

Sergeant. Bring it with you. I tell you. No more talk.

Policeman B. Well, I thought it might be a comfort to you. I often think when I have it in my hand and can be flashing it about into every dark corner *(doing so)* that it's the same as being beside the fire at home, and the bits of logwood blazing up now and again.
(Flashes it about, now on the barrel, now on Sergeant.*)*

Sergeant. *(Furious.)* Be off, the two of you, yourselves and your lantern!
(They go out. Man *comes from behind barrel. He and* Sergeant *stand looking at one another.)*

Sergeant. What are you waiting for?

Man. For my hat, of course, and my wig. You wouldn't wish me to get my death of cold? *(Sergeant gives them.)*

Man. *(going towards steps.)* Well, good night, comrade, and thank you. You did me a good turn to-night, and I'm obliged to you. Maybe I'll be able to do as much for you when the small rise up and the big fall down… when we all change places at the Rising *(waves his hand and disappears)* of the moon.

Sergeant. *(turning his back to audience and reading placard.)* A hundred pounds reward! A hundred pounds! *(Turns towards audience.)* I wonder, now, am I as great a fool as I think I am?

CURTAIN

Reading and Thinking Skills:

1. Answer the following questions.

I What is the play "The Rising of the Moon" about?

ii) What sort of placards are the policemen pasting?

iii) Which place does the Sergeant say to be minded well?

iv) Who are the Sergeant and policemen looking for?

v) What is the complexion of the man who had fled from the jail?

vi) What rewards will the man get from the Government, who arrests the fled man?

vii) Why does the people love the man who is struggling for their freedom?

viii) Who is the ragged man?

ix) Why does the ragged man try to go towards the steps?

x) Why is the ragged man singing songs?

2. Mark the sentences True or False.

i) There are four policemen in the play "The Rising of the Moon".

ii) The policemen are pasting placards.

iii) The placards are about a man who has broken the jail.

iv) The height of the wanted man is about six feet.

v) The Government offers a hundred pounds as a reward for the arrest of the wanted man.

vi) If any policeman arrests the wanted man, he will be cursed by the people.

vii) The wanted man is in the disguise of a balled singer.

viii) The sergeant is in the dilemma to arrest the wanted man or not.

ix) The Sergeant arrests the wanted man.

x) The Sergeant orders the two policemen to go away.

3. Choose the correct answer.

I Who is the ragged man in the play?

a) a soldier b) a policeman c) a freedom fighter d) a robot

ii) The two policemen are pasting:

a) banners b) placards c) panna flex d) newspapers

iii) The placards are about:

a) a wanted man b) a minister c) a judge d) a soldier

iv) The ragged man says to the Sergeant, "I have come

a) in the train with the soldier. b) by air with the judges.

c) with the judges by train. d) with the judges on foot.

v) The ragged man says to the Sergeant, " I thought to sell some of these to the:

a) soldiers b) sailors c) policemen d) sergeant

vi) The ragged man says to the Sergeant, "I am:

a) John Hunter b) Jimmy Bull
c) Jimmy Walsh d) James Walsh

vii) The play "The Rising of the Moon" is about:

a) slavery b) freedom
c) democracy d) dictatorship

viii) In his youth, the Sergeant also had a great passion for:

a) the freedom of his country. b) the progress of his country.
c) joining police force. d) becoming a doctor.

ix) The ragged man is given a signal by:

a) his brothers. b) his relatives.
c) his cousins. d) his friends.

x) The Sergeant at last recognizes the ragged man that he is:

a) the wanted man they are looking for.
b) the soldier they are waiting for.
c) the policeman they are wishing to see.
d) the fisherman they are trying to arrest.

Critical Thinking:

- Why did the Sergeant let the ragged man go away with his friends?

Writing Skills:

Cloze passage

Activity:

turn, rise up, rising, obliged, comrade, moon, fall down

Well, good night,_____, and thank you. You did me a good _____ to-night, and I'm _____ to you. Maybe I'll be able to do as much for you when the small _____ And the big _____ … when we all change places at the _____ of the _____.

Activity:

Write down the summary of the play, "The Rising of the Moon" in your own words by using summary skills.

GLOSSARY

A	
addle	confused
adversity:	affliction an unfortunate happening.
aghast:	struck with amazement
antique:	ancient
appal:	greatly dismay and horrified
application	diligence
asphalt:	dark bituminous pitch
assize	a court which formerly sat at intervals in each country of England
avalanch:	sudden abundance
awkward	clumsy
B	
banished:	exiled
banquet:	sumptuous, esp. formal, feast or dinner.
bantu	a member of a large group of indigenous african people.
bark:	any small sailing vessel.
barrack	a large building used to house soldiers
barren	unable to produce fruit, unproductive.
betray	be disloyal.
bison	a large mammal of the ox family
bionic	having parts of body that are electronic
bramble	a blackberry bush or similar bush
breech	back part of a rifle or gun barrel
burst into tears	suddenly begin to shed tears
bivouac	temporary camp
C	
cajol	persuade by flattery
carcasses	the dead body of an animal
charge	rush forward, esp. in attack
choppers:	helicopters
clamber	climb with difficulty.
cloak	mantle
compost	mixture of decayed organic matter.
concentrate	give full attention to the given work.
congealing	thickening
conglomeration	collections
CN Tower	Concrete Communication and Observation Tower (Toronto, Canada)
comrades	a colleague or a fellow member of an organization
cant	hypocrisy
cognitive	perceptive
contrariness	stubborn opposition
D	
daisy	a small flower with many white petals.

death toll	the number of dead people.
debris	scattered fragments esp. of wreckage.
deliberate	intentional
demon	an evil spirit or a devil.
detest	have great hate for.
detriment	damage, loss, injury
disclaim	renounce legal claim to
do not … boundary	do not complete their education, fail to get the required degree, etc.
drift	go aimlessly.
designer compost	untidy
diction	language
E	
enlightenment	knowledge
epicenter	point at which earthquake reaches the earth's surface.
ethereal	belong to the sky and the air, unsubstantial.
exterminate	destroy utterly (esp. a living thing)
WEP	World Food Programme
F	
flicker	a wavering light, shine unsteadily
flung	threw
fondly	lovingly
forged	formed/false
frantically	madly/wildly
forlorn	abandoned/sad
fraught	uneasy
fortnight	14 day period
G	
gaze	look fixedly
giggle	laugh in silly or nervous manner
gilded	covered with golden foil.
glee	mirth , delight
glow-worm	a kind of beetle that gives out light.
graffiti	writing or drawing scribbled on surface.
gregory powder	compound powder of rhubarb.
grimalkin	old she – cat.
gaol	jail
grocery	items of food sold in a grocer's store or super market.
gruff	hoarse, rough & rude
H	
heartrending	very painful
hedges	barrier of closely grooming bushes.
height be taken	although its height may be measured.
hemlock	a coniferous north america tree. in england the name is used for poisonous plant.

herculean	extremely difficult and laborious; pertaining to hercules.
highfalutin	(slang), bombastic pompous writing.
hillock	small hills
I	
i s'pose	I suppose
Icrc	international committee of the red cross.
ignited	caught fire
impediments	hindrance or obstruction.
inflict	cause something painful or unpleasant to be suffered.
intimidated	frightened
intrepid	fearless
ironic twist	it is one that is unusual or amusing because something strange happens or opposite of what is expected happens. e.g., in ironic twist the most trustworthy character in a film turned out to be the thief.
incumbent	compulsory
K	
kopeck	a very small unit of russian money, a small fraction of a ruble.
L	
lair	the den of a wild animal
laudanum	solution prepared for opium.
linnet	a small bird
litter	rubbish left in public place.
loom	appear dimly esp. threatening shape.
loping away	running with a long bounding stride
lor	lord
lulled	soothed
lantern	a lamp with a transparent case
M	
maliciously	hearing malice, intending harm.
mamba	venomous african snake
meadow	a field of grass
menacing	threatening, dangerous
might	strength, power
milky	galaxy
motes	specks
much-lauded	greatly praised
mug up (slang)	learn by concentrated study
musket	a light gun with a long barked.
myrtyl	evergreen shrub with shing leaves and white scented flowers.
murmured	whispered
matron	a woman in charge of domestic and medical arrangements at a boarding school
monarchs	emperors
N	
native ability	natural ability

newman, john henry (1801-90)	a cardinal, the roman catholic church. master of a distinctive, and flowing literary style.
O	
o'erhead	Overhead
oft	often
ogre	a man eating giant.
on purpose	intentionally
oscar wilde	one of the most elegant writers of the late 19th century.
outlay	expenditure, as of money
P	
palsies:	people effected with palsy.
palsy:	paralysis.
perched	bar, branch etc. used by a bird to rest on.
perverted	get turned to a wrong use.
pesticide	substance that kills pests.
poise… fidgets	balance and self-discipline which keep back nervous excitement.
portico	a roof supported by columns, used as a porch
promptly	given without delay.
pull through	recover
proclaim	declare
placards	a printed or handwritten notice for public display
plaid	a long piece of tartan worn over the shoulder
Q	
quadrille	a formal dance with four or more couples; popular in the past.
quay	a long platform beside the sea
R	
rebuked:	scold
receptive	able or quick to receive ideas.
remnant	something left over
remote	far away.
rip	pull feasibly away, tear
robert louis stevenson	novelist, essayist and poet. his style was easy and graceful.
ragged man	a man with old and torn clothes
S	
samuel butter	one of the greatest English prose satirists.
scaffold:	platform for the execution of criminals.
scramble	move quickly and awkwardly.
selfish	showing interest only in oneself.
shillings	a former British coin
shambles	butcher's slaughter's house.
sherry	a strong wine from southern spain.
shove	put someone carelessly or roughly.
shrivel	wrinkle as a result of loss of moisture.
shudders	tremble violently
sickle	an agriculture tool with a curved blade.
simba	lion

sinister	seeing evil dangerous, wicked
slumber	sleep (old english).
snag	an unexpected difficulty.
solitude	loneliness
specs	spectacles
spill	flow over
spunt	gush out in a stream / move with a sudden burst of speed
sprightly	lovely, brisk
spur	shoots
squat	short and thick crouch
stalling	obstruct
starving	suffering or dying from hunger.
stench	an offensive odour, a fowl smell
stickle's compass come	within the range of times sickle.
stncco	plaster, cement
strewn	sprinkled
strife	make great effort.
sublime	of great beauty or excellence of the most extracted or noble kind
survival	the state of surviving
swahili	a bantu language widely used in east africa
swamp	a marsh, a bog
suffice	be sufficient
T	
take … collar	deals firmly with himself.
tendous	bands of tissues attracting muscles to bones
thine	wordsworth imagines that the skylark sings so that its chicks in the nest on the ground can hear it.
thriving	prosper, flourish go rich.
titanic	vary large
tramp	a homeless person who travels around and lives by begging.
travail	painful labour
trespassers	intruders
trifles	trivial, things of slight importance.
trip over	stumble
twist	curve, bend
twittering with delight	singing with joy
tempest	storm
thesis	research report
U	
uncanny	weird, mysterious
undertaker	a person whose job is to prepare dead bodies for burial.
up and doing	to be active occupied
unobtrusive	unnoticeable
V	
vale	valley
W	
warbler	who sings in a gentle thrilling manner.
wicked	evil, bad
wrapped	covered with
Y	
yarn	story, anecdote

For the Teacher

Unit -1

- Help students to understand the use of punctuation marks:
- Full stop, question mark, inverted commas, commas, colon, semi-colon, apostrophe, exclamation mark and hyphen.

Punctuation Marks

The full stop (.)

It is used at the end of a sentence that is not a question or an exclamation. It is also used in abbreviations.

The Question Mark (?)

It is used at the end of a direct question.

The Quotation Marks / Inverted Commas (" ")

Quotation marks are used to enclose words and punctuation in direct speech.

The comma (,)

It is used to separate words in a list, though thy are often omitted before and:

The Colon (:)

It is used to introduce a list of items.

The Semicolon (;)

It is used instead of a comma to separate parts of a sentence that already contain comma.

The Apostrophe

With's' to indicate that a thing or person belongs to somebody:

The Exclamation Mark (!)

It is used at the end of a sentence expressing surprise, joy, anger, shock or another strong emotions"

The Hyphen (-)

It is used to form a compound from two or more other words.

- Help students to plan and draft their writing, revise and edit it for logical flow of ideas. Students may be encouraged to proof- read each other's writing for the errors mentioned in the check list.

- Help students to analyze story elements and ask them to recognize Author's purpose and point of view as well.

- Help students in presenting story elements.

Unit -2

- Help the students to recognize all kinds of nouns.

- Help the students to identify and demonstrate the use of relative pronouns.

- Help the students to identify the pronunciation of the words with the help of pronunciation key given in the dictionary.

Unit -3

- Recite the poem with proper stress and intonation and how reading poetry is different from reading prose.

- Encourage students to complete the given research project.

- Explain the use of figurative language and literary techniques such as simile, metaphor and imagery.

- Motivate students to construct dialogues by using expressions to inquire.

Unit -4

- Help students how to use a dictionary and also locate appropriate synonyms and antonyms in a thesaurus.

- Encourage students to find the meanings and pronunciation of the given words with the help of dictionary and pronunciation key.

- Motivate students to collect the data on the given research project and preset their findings in the class.

- Simple sentences consist of one verb clause. A verb clause is an independent clause that is formed by a subject and a predicate.
- Compound sentence is one made up of two or more main clauses. The clauses in compound sentences can be joined by a comma and a coordinating conjunction (and, yet, but, for) or by a semi-colon.
- Complex sentence consists of one independent clause and one or more subordinate clauses.

- Arrange a group discussion on the given topic.

Unit -5

Skimming and Scanning

The main ways of reading are:

i) **Skimming:** Quickly running one's eyes over a text to get a general idea.

ii) **Scanning a Text:** Quickly going through the text to find out particular piece of information.

- Identify the key points in a text.
- Read between the lines.
- Draw conclusions carefully.

Noun Phrases

Noun phrase consists of a noun and the modifier which distinguishes it.

Noun Clauses

A noun clause is a subordinate clause which functions as a noun in relation to the main clause.

Colloquialism

These are phrases and words that are part of our everyday speech, but they are not [part of our formal language.

Idiomatic Expressions:

Idiomatic are expressions peculiar to a language. These should not be taken literally. Use the following expressions in your own sentences:

Active Voice

It is used when one needs to focus on the subject, the doer of the action, rather than the object

Passive Voice

It is used when one needs to focus on the receiver of the action rather than doer.

Oral: Students may also be asked to give direction for nearly places outside your college.

Unit -6

SONNET (CXVI)

Sonnet is a poem of fourteen lines that follows a strict rhyme scheme and specific structure.
CXVI stands for 116

"Odd one out" a person or thing differing from all other members of a particular group or set in some way.

Unit -7

Explain for the students how to write a friendly / informal letter by giving them a layout of an informal letter.

Synonym

- A synonym is a word which has almost the same meaning as another. The purpose of synonyms is to give flexibility and variety of a style. The great speakers and writers are lavish in their use of synonyms.

Antonym

- Antonym is a word having the opposite meaning of another word.

Oral Communication

Encourage students to use the given expressions in dialogue.

Unit -8

NOTE: Whom is very rarely used in modern English.

Conditional sentences

These are the sentences in which a condition and result is pointed out. There are three types of conditional sentences. (Type I, Type II and Type III)

Unit -9

1. Adjective of Quality:

This kind of adjective shows the quality of a person or a thing.

2. Adjective of Quantity:

This kind of adjective shows the quantity of a thing.

3. Adjective of Number:

This kind of adjective shows how many persons or things are meant.

4. Demonstrative Adjective:

This kind of adjective is used to point out to a person or thing.

5. Possessive Adjective:

This adjective shows the possession of a thing.

6. Distributive Adjective:

This adjective refers to each one of a number.

Comparison of Adjectives

There are three degrees of adjective for comparison.

1. Positive Degree

The positive degree of adjective is simple form of adjective.

2. Comparative Degree

The comparative degree of adjective shows a higher degree of quality than the positive.

3. Superlative Degree

The superlative degree of adjective shows the highest degree of quality.

Unit -10

Adjective Phrase

When a group of words without subject and predicate performs the function of an adjective, it is called adjective phrase.

Adjective Clause

An adjective clause is a clause which does the work of an adjective.

Unit -11

- Explain all rules of changing direct speech into indirect. i.e.
  - Basic rules
  - Rules of changing pronouns
  - Rules of changing tenses.
  - Rules of changing words like 'here' into 'there'.
  - Rules of changing declarative, imperative, exclamatory and interrogative sentences into indirect speech.

Unit -12

Modal Verbs

Modal verbs are auxiliary verbs which perform special functions. They are; can, could, may, might, shall, should, will, would, must, ought to, used to, need and dare.

- **Argumentative / Persuasive Essay**

Keep in mind the following points when writing a composition of an argumentative or persuasive nature.

- Distinguish fact from opinion.
- State an opinion on the topic
- List ideas and arguments that support opinion.
- Organize ideas and supporting arguments in a clear, structured and logical manner.
- Distinguish between language used for persuasion and propaganda.
- Use persuasive language to enhance ideas.
- Use special devices to support arguments e.g. appeal to logic through reasoning, appeal to emotion or ethical belief.
- Participate and respond to opposing arguments by defending point of view with factual evidence, quotation ,expert opinion, logical reasoning and commonly held beliefs.

Unit -13

Adverb

Adverb is a word which tells more about a verb, an adjective or another adverb.

Adverbial Phrase

An adverbial phrase is a group of words without subject and predicate, which performs the function of an adverb.

Adverb clause

An adverb clause is a dependent clause which works as an adverb.

Unit -14

Future continuous tense

We can use the future continuous to say that something will be going on at a certain time in the future.

Future perfect

We can use the future perfect to say that something will have been completed by a certain time in the future.

Future perfect continuous

It indicates an action a part of which will be complete d at some point in future and the rest will be continuous.

Unit -15

Cloze Passages

A cloze passage is a passage with blank spaces in it. The blank spaces occur at irregular intervals.

Unit -16

- Help students in recognizing elements of the play.
- Explain the play by highlighting the role of different characters in the play.