Based on National Curriculum of Pakistan 2022-23

Textbook of
English

Grade
12

National Curriculum Council
Ministry of Federal Education and Professional Training





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A Textbook of English for Grade 12
based on National Curriculum of Pakistan (NCP) 2022-23

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Preface

Text Book of Grade 12: An Introduction to the structure and purpose.

This book is second book of the group of four textbooks (IX-XII) developed on a similar pattern and in accordance with National Curriculum of Pakistan IX-XII (NCP) 2022. This book is aimed to provide students of elementary grades a range of activities to help them achieve students learning objectives of their appropriate age/grade. The book provides the students with a range of fiction and non-fiction texts which are acquired from both authentic sources as well as exclusively produced for this age group of Pakistan students. The selection/development of contents of books has been purposely carried out in the context of multilingual communities where English is treated as second or third language.

This unique arrangement of textual materials provide a platform where students can improve their reading, writing, speaking and listening skills. Themes of the selected texts are selected in accordance with list of themes provided across the wide range of genre indicated in NCP. The ethical concepts embedded in the texts will engage students to think and relate with real concerns of their lives and reflect upon their own personality development towards becoming a responsible citizen. This book is designed to provide a wide range of readings with a variety of local, national and international contexts which will enable students to learn about their identity and connection to the world. The variety of activities will help them to make these connections and to think critically.

This book is structured in a way to provide in-depth knowledge and exposure to different types/genres of literary texts. Units are grouped together in a section with a specific theme like narratives, poetry or drama. Each section has set of activities towards the end to engage the students in high order thinking skills, critical evaluation, differentiate and extended activities all set in the backdrop of contextual needs. Each unit begins with a pre-reading activity and have while reading activities to keep students engaged in the reading and help them in comprehension of the text. Each unit has a range of questions based on different stages of understanding and comprehension and students will have to answer questions based on reading for detail to reading for inferences and ideas. Use of dictionary and pronunciation is taught through direct and indirect usages of dictionary sources.

There is strong focus of writing activities and for that, a range of writing assignments are introduced which demand outcomes both as independent writers as well as in pairs/group work. The variety of writing assignments has been designed to expose students with different types of texts like informational texts, expository text and imaginative work of writing. Activities like role-plays, debates, one-minute speech, drama and poetry recitals are introduced to provide students with the opportunities of listening and speaking English. These activities are designed with special focus on listening and speaking for different audiences and different situations. The purpose of these activities is to provide backdrop to develop effective communication skills in English. The difficulty level of all activities is varied to cater for learning needs of students from multilingual backgrounds and multiple local/national context.

The targets of all planned activities can be achieved fully with an active support of teacher. Evidently all such activities shall require diligent effort of teacher to guide the students in appropriate manner as well as to provide them with continuous support. Activities requiring searching for additional information through library and/or online sources shall also need special assistance from teacher. This active support from the teacher shall help students to fully benefit from this purposely designed text book of English to acquire better English language skills.

Dr. Kamran Jahangir
Managing Director

Objective Analysis of the Textbook

The textbook comprises 16 chapters and is analyzed in the light of checklist based on Curriculum 2016. The provided parameters, desired learning objectives are addressed. The textbook fulfills and qualifies standards established by the curriculum to enable learners to use English language for social and academic purposes.

Unit 1

Lingkuan Gorge: It gives a lesson to live peacefully and understand other's viewpoint. Responsibility towards one's job is of prime importance. The unit provides a guideline to live a congenial, peaceful, and caring life with full co-operation for those around us.

Unit 2

Population Explosion in Pakistan: Discussion on a sensitive issue is coherently explained, which will give awareness to students. They will understand how over-population affects the progress of a country. It would enable students to focus on spreading the literacy programmes/suggestions across.

Unit 3

The Income-Tax Man: Students will get an idea how to focus on the choice of a profession. Income tax generates revenue for a country and students will get a fairly good idea of the income tax related issues. The extended discussion between the two characters would reveal how responsible people perform their duties. They can have a debate in the class to discuss the importance of tax collection.

Unit 4

Rubayiat of Omar Khayam (poem): Attentive listening skills would improve and help students in communication in daily life. The pleasure of reading a poem can best be derived by reading it. The belief in determination and disbelief in immortality portrays the true meaning of life. It would certainly show a way to the readers to have full faith in what they decide to do. Glossary will certainly add up to their vocabulary enabling them to write better English. Summary writing skills would help in understanding the main points of any narration.

Unit 5

The Blanket: The respect of human relationships holds top priority in families. The grandson's love and wisdom plays an important role in the twist in the story. There's a lesson that we must respect and facilitate our elders in their old age. A sense of hope and renewed appreciation for the special moments we share with our loved ones is a lesson.

Unit 6

Stay Hungry---Stay Foolish: Comprehension, eloquence, articulation and oration are exemplary in this unit, which will help students to improve their skills and focus on their objectives. The efforts, determination, perseverance and never giving up are the guideline for the readers. Students will learn the value of taking risks and viewing failures as an opportunity to learn and grow.

Unit 7

Tobacco and your Health: This unit defines that smoking is injurious to health. It increases the risk of heart disease besides the highly recognized role of cigarette smoking to cause cancer. It implicates many other chronic diseases like bronchitis and pulmonary malfunction. Students would understand to take care of one's health and never get into the habit of smoking.

Unit 8

The Sea (poem): The poet's imagination and perception describes to remain calm. If the sea can calm itself, why can't we. The ocean is beautiful, mysterious and the central image. It symbolizes a great journey and can easily be related with human life and likely to change the perception.

Unit 9

First Year at Harrow: The author's experience as a student is of great interest and lays stress on the importance of hard work while studying. He emphasizes that all students should prioritize to learn English to avoid all difficulties in the affairs of our daily life. This knowledge proved extremely useful for him to earn his livelihood and pursue a promising career.

Unit 10

There's A New Planet in Sight: The lesson opens up the knowledge of new vistas concerning space. Students' enthusiasm to have knowledge about space will get a direction. Latest science discoveries about planets and ozone will compel students to search and gain more knowledge about the subject.

Unit 11

Harvest Hymn (poem): Farmers damage the environment through overuse of chemicals. It's a lamentation on modern man's exploitation of nature for selfish gains. The land becomes polluted and infertile. Students will understand that natural resources should not be depleted for the fulfilment of personal desires. Students will be able to relate it with their daily lives.

Unit 12

Kaghan Valley: The readers will be familiarized with the picturesque valley, surrounded by majestic mountains, fascinating terrain with forests, rivers and glaciers. It would enhance the students' interest to see these beautiful areas of Pakistan, and observe how people live in those areas. They would know how to plan these trips and do the preparations. Students can give suggestions to improve tourism in Pakistan, which can be very profitable.

Unit 13

After Twenty Years: Honesty towards duty, truthfulness, abiding law and valuing sincere friendship are masterfully highlighted in the unit. Fulfilling his promise, Jimmy came to the decided place after twenty years, but his loyalty has changed. He is now more loyal to his job as a police officer. His friendship with Bob is secondary. Students will be able to configure if it was right to be loyal to his duty. The writer has left the decision to readers.

Unit 14

The Solitary Reaper: The poem is about the power of human imagination to transform common, everyday events into representations of a large reality. The poet does not understand the language of the girl singing, but he was much fascinated by the music. It was an ecstatic environment. The girl was happily 'cutting and binding' the yield. It gives a lesson to perform one's work happily and that creates happiness for the listeners too.

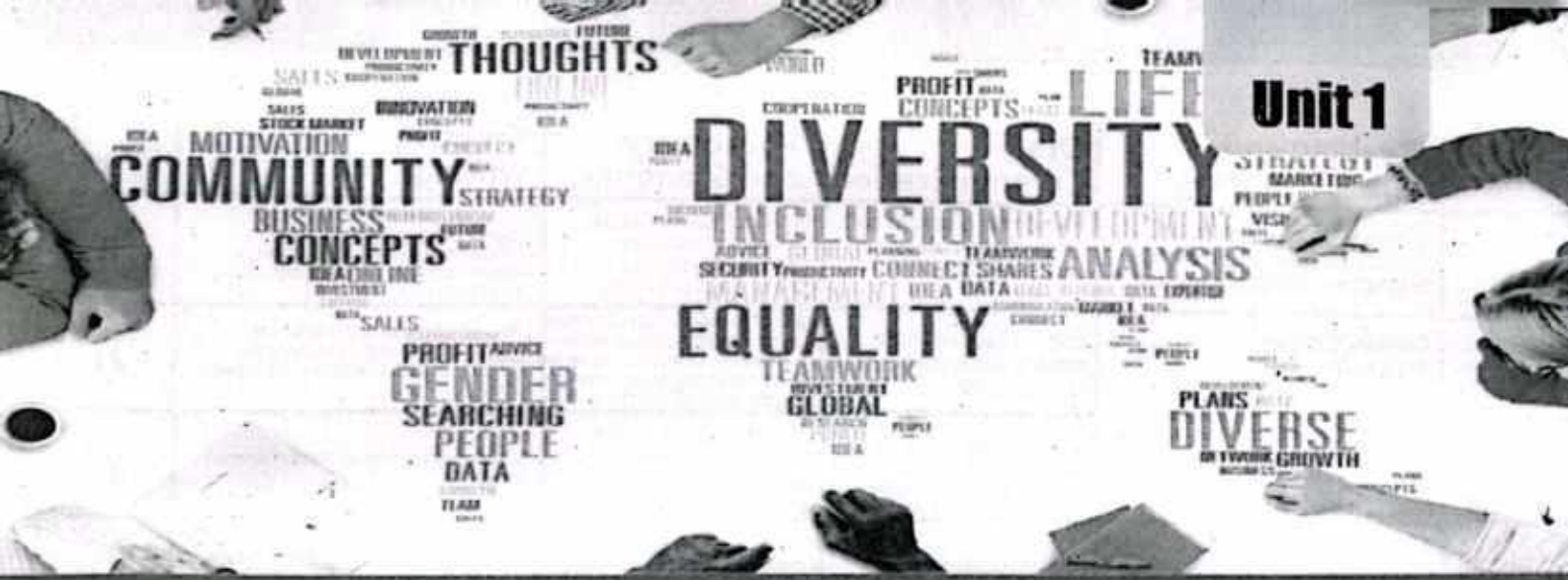
Unit 15

The Pearl (Novel): The Pearl is a novel that demonstrates the evils of greed and ambition. It reflects Steinbeck's keen interest in socio-economic issues. The novel is a rich narrative that explores themes of greed and the struggle against adversity. Students will comprehend that the narrative serves as a critique of inequality. There is a lesson that one should take care of one's desires in a positive way.

Contents

S. No	Units	Theme	Sub-Theme
1	**LINGKUAN GORGE** (Tu Peng Cheng)	Peaceful Co-existence	Success stories narrative stories
2	**POPULATION EXPLOSION IN PAKISTAN**	Entrepreneurship	Magazine article
3	**THE INCOME-TAX MAN** Mark Twain (1835-1910)	Literature & Poetry Soft Skills	Industrial Revolution Moral stories
4	**Rubaiyat of Omar Khayam** Edward Fitzgerald (1809-1883)	Literature & Poetry	Spiritualism (Rubaiyat)
5	**THE BLANKET** Floyd Dell (1887-1969)	Literature & Poetry	Human Relationships
6	**STAY HUNGRY - STAY FOOLISH** (Excerpts from.....)	Soft Skills	Decision making
7	**TOBACCO AND YOUR HEALTH** (A Report)	Drug Education	Prevention of drugs
8	**THE SEA** James Reeves	Nature and natural resources	Poetry/ literature
9	**First Year At Harrow** Sir Winston S. Churchill	Soft Skills Literature & Poetry	Autobiography short stories
10	**THERE'S A NEW PLANET IN SIGHT** Catherine Clark Fox (1917-2008)	Innovation and Creativity	Innovation & creativity in science
11	**HARVEST HYMN** John Betjeman (1906-1984)	Nature and natural resources	Environment Matters
12	**THE KAGHAN VALLEY** Tahir Jahangir	Travel and Tourism	Travel writing/ travel log
13	**AFTER TWENTY YEARS** O' Henry (1862-1910)	Literature & Poetry	Human Relationships
14	**The Solitary Reaper** William Wordsworth (1770-1850)	Nature and natural resources	Connecting People and Nature, Poetry/ literature
15	**The Pearl** John Steinbeck (Novel)	SDG-Millineum Development Goals, Literature & Poetry	Peace, justice, freedom for all and strong institutions, *Human Relationships*/small plays

	Reading and critical thinking	Oral Communication	Vocabulary and Grammar	Creative writing	Page#
	Glossary, Comprehension Author's choices concerning how to structure specific parts of a text	Respond to questions on a range of communicative purposes, Discussion, Inference	Revision of Tenses, Gerunds, infinitives and participles, Aspect of time (correctly used in speech and writing)	Editing and proofreading skills to a range of different texts and contexts, Multiple paragraphs essays/stories; multi-stanza poems or play script using mechanics....., Activity	8
	Glossary, Comprehension Analyze Organizational Patterns in a Text, Activity	complex questions for a range of audiences purposes, Discussion, Inference	Parts of speech in oral and written communication in varying degrees of complexity, Comprehend and use contemporary, Idioms and proverbs in the different texts....	Clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience Activity	21
	Glossary, Comprehension, analyze how author's choices concerning about how to structure specific parts of the story	Engage in extended discussions and critique taking into account other speakers' viewpoints and presenting one's own with clarity and coherence, Activity	Parts of speech (Noun) Activity	Summary skills to write an objective summary Activity	33
	Glossary Comprehension Figurative Language	Attentive Listening Skill Inference	Parts of Speech (Verb), Activity, Comprehend and use contemporary Idioms and proverbs in the different texts and in ....., Activity	Objective Summary, Activity Paraphrasing Skills, Activity	43
	Glossary Comprehension	Respond to questions on a range of communicative purposes, Inference	Parts of Speech (Adjective), Activity, Connotation and Denotation, Activity, Proverbs	Editing and proofreading skills to a range of different texts and contexts Activity	51
	Glossary, Comprehension, Critique reading interpretations, taking account of others' views on reading	Engage effectively in a range of collaborative ..... Engage effectively in a range of collaborative discussions.....	Parts of Speech (Pronouns), Activity, Present Tense and its kinds, Activity	Apply the techniques of writing the first draft with sufficient details; proofreading and editing details to suit the purpose and audience Activity	62
	Glossary, Comprehension, Informed personal and analytical response to a variety of texts and provide a textual reference in support, Activity	Speak confidently and fluently in a wide range of contexts, Inference	Parts of Speech (Preposition), Activity, Past Tense and its kinds Activity	Gather relevant information from multiple authentic available resources following research ethics to write and present their assignment, Activity	72
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	Glossary, Comprehension	Listen to texts and critically analyse the situations/events, Engage in extended discussions and critique taking into..., Inference	Parts of Speech, Conjunctions, Activity, Adverb, Activity, Gerunds, Infinitives, and Participles, Activity	Multiple paragraphs of free writing for fluency, creativity, brainstorming or pleasure, Activity	88
	Glossary, Comprehension	Respond to questions on a range of communicative purposes, Inference	Aspect of time correctly in speech and writing, Activity	Book Report Writing Activity	100
	Glossary, Comprehension, Analyse organisational patterns in a poem while keeping the topic of environmental issue in mind	Demonstrate attentive listening' skills while working in a whole class ....., Activity	Identification and use compound prepositions and prepositional phrases in writing, Activity	Paraphrase the poem stanza wise summary skills to write the summary	109
	Glossary, Comprehension, Evaluate how authors use language, including figurative language, considering the impact on the reader,	Demonstrate attentive listening' skills while working in a whole class setting ...., Inference	Appropriate words and phrases for reading, writing, speaking, and listening; independently....., Activity, Demonstrate ...., Activity	Write and critique (self/peer checking) the final draft after complete editing and proofreading, Activity	115
	Glossary, Comprehension, evaluate the particular elements of a story or drama, Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn....	Speak confidently and fluently in a wide range of contexts, Inference	Examine and interpret the use of conjunctions and.....Activity, Use of subordinating conjunctions to....., Activity; Use of correlative..., Activity	Descriptive composition Task	127
	Glossary Comprehension	Demonstrate attentive listening skills while working in the whole class setting and taking..... Inference	Poetic devices	Formal letters and emails to people in extended academic (professional) environments for various purposes Email Writing, Task	141
	Glossary Comprehension			Formal Letter Writing Task	149



LINGKUAN GORGE

(Tu Peng Cheng)

After completing this lesson, you will be able to:

- respond to questions on a range of communicative purposes.....
- analyse how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.....
- use pre-reading and while-reading strategies to analyse and explore different layers of meaning within texts including biases and opinions. Read and use inference and deduction to recognise implicit meaning (e.g. look for supporting details within a text/paragraph) using prior knowledge and contextual cues effectively. Link new facts, terms, and concepts with prior knowledge. Choose words and phrases for effect.....
- evaluate the particular elements of a story or drama (e.g., how the setting shapes the characters or plot).....
- clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 and 11 & 12 reading and content, choosing flexibly from a range of strategies.
  - Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
  - Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).
  - Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
  - Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- use all types of tenses correctly in speech and writing. Use gerunds, infinitives, and participles. Use the aspect of time correctly in speech and writing
- apply editing and proofreading skills to a range of different texts and contexts
- write multiple paragraphs essays/stories; multi-stanza poems or play script using mechanics of correct writing

Pre-Reading

a) *What would make a person an ideal choice to communicate with?*

b) *How does responsibility sharing contribute to peaceful living?*

Reading

The snow, already half a foot deep, **obliterated** the line between earth and sky, behind a **hazy** white curtain. I had been following the path of the future railway for forty kilometers. Although I could hear the roar of machinery further back in the hills,I had seen neither work sites nor workers.

Entering Lingkuan Gorge, my irritation increased. Even in clear weather, the sun never shone on this gorge, it didn't matter where you looked up along the twisting course·····the most you could see of the sky was a patch, no bigger than the palm of your hand. Now it was dusk, and the **swirling** snowflakes and the gale made every step a struggle.

Construction in the gorge was going on **feverishly.** Everywhere people were at work. Generators, cement-mixers and air compressors shook the ground. Hundreds of light bulbs gleamed dim and yellow. Electric wires, **criss-crossing** like a spider web were scarcely visible, but I could see the overhead cables and their pulley cars, sliding back and forth, loaded with materials.

Hungry and cold, I tripped and fell, scraping my hands. Enough! I'd find some place under a cliff and rest a few hours. If I reached the materials depot tomorrow morning by ten O'clock, that still wouldn't be too late. **Stumbling** around in the dark like this, I was liable to fall into some deep ravine, and that would be the end of this Materials Development Chief, I'd have to be put on the 'Used up' list!

While-reading

What indicates that the cave was undoubtely occupied by the workers?

I noticed a path leading to a cave in the cliffside. A door curtain, hanging in the way, showed that the cave was undoubtedly occupied by workers. Grasping branches along the steep path, I hauled myself up to the door and entered.

Strange! Seated on a small stool in the doorway was a little boy, seven or eight years old, elbows on his knees, supporting his face in his hands, his cheeks were red with cold. He had been peering at the opposite cliffside through a **rent** in the curtain. He glanced at me briefly as I came in, then went back to his observation.

The cave was large, but quite warm. It had a stove and cooking utensils. On the walls above a bed, was a colored New Year picture of 'Chubby Children Pulling the Turnip'. All the walls had been prepared with old newspapers, now blackened by smoke of the stove

"Why isn't anybody home?" I asked, shaking the snow from my coat and hat.

The little boy turned his head. His eyes flashed. "Aren't I anybody, uncle?" He rose and walked towards me, his hands behind his back, his chest extended, as if to say: Not only am I somebody, I'm a very grown-up somebody!

I cupped his round little face in my hands. "You're pretty sharp, young imp!

He pushed my hands aside. Doubling up his fists, he **cocked** his head to one side and demanded: "Who are you calling me imp? I have a name!" Pointing at the baby girl asleep on the bed, he informed me: "Her name is Pao-cheng, mine is Cheng-yu."

No doubt about it, these kids were like thousands of others I had met, born and raised on construction sites. The workers liked to name their children after the projects where they were born. Cheng-yu probably had first seen the light of day, on the railway project between Chengtu and Chungking, also known as Yu. His baby sister Pao-cheng, very likely had been born right here at the future Paoki-Chengtu railway.

I sat by the stove, smoking and rubbing the drying mud from my hands.

Cheng-yu crawled on to my lap and looked into my eyes, "Is it going to snow tomorrow, uncle?"

I pressed his little icy red nose. "As soon as we get our telephone line connected up with heaven, I'll ask for you."

Angrily, he leaped down and stood a meter away, **scowling** at me." Quit your kidding! You've got a newspaper in your pocket. Why don't you look at the weather report?"

He resumed his seat in the doorway, **clamped** his elbows on his knees, rested his face in his hands, and peered out through the rent in the curtain. When I asked him where the kettle was, he ignored me. .I certainly was sorry I had offended my small host.

"Why do you want to know about the snow, Cheng-yu?" I asked him".Is it because you can't go out and play when it's snowing?"

He didn't even bother to look at me. "Papa says if it's still snowing tomorrow, we'll have to quit work."

"What does your pa do?"

"He opens up mountains!" The child replied proudly.

"Where?"

Cheng-yu pointed with **pursed** lips at the work site opposite.

While-reading
"He opens up mountains!" The child replied proudly. What does this reply mean?

I looked. All I could see was a searchlight beam, shining through the **drifting** snowflakes straight up into the heavens. In its light I could vaguely **discern** a few dozen men, who seemed posted to the side of the towering cliff, drilling holes for dynamic charges. The holes were like the steps of a ladder to the sky.

"How can you tell which one is your father at this distance?" I asked.

"I can't see him plainly, but pa says he can see me. He says all he has to do is turn around. I often sit here so that he can see me."

Ah! So that was it.

The icy snow melted from my boots. My numbed legs, thawing out, ached painfully. I stamped to help the circulation.

Cheng-yu waived his hand warningly. I understood. He was afraid I'd wake his baby sister.

"You really take good care of your sister," I commended.

"Mama says my job is to look after her. When mama comes home, I can knock off."

"So you are on the job every day?" I hugged him. "What does mama do?"

He pointed to the road below the cave.

I could see a person, standing by a telephone poll, beside the road. Covered with snow, she looked like a white stone image. Apparently, she was directing traffic. The road, not very wide, had been blasted through the rock. Ordinarily, carts, mules, donkeys, people------no doubt steamed in both directions along the road, twenty-four hours a day. Someone had to keep the traffic.

Today, because of the heavy snow, there weren't many people or vehicles on the road. She could have very well spent the day at home. But there she stood and there she would remain, three months, five months or three years, if need be. Perhaps, from time to time, she raised her head to gaze up at her child, or at her husband who was **scaling** the cliffs, between the mountains and the sky. When he paused to swipe the sweat from his brow, could he see the determined figure of his wife, or the tiny image of his little boy? Even though in this tough, snowy, windy night, his wife and children couldn't see one another clearly, I was sure they could feel a mutual loving encouragement, and sense that each was looking forward to the moment of family reunion.

While-reading
Why was the mother raising her head from time to time?

I glanced at Cheng-yu. The child had placed his hands in his sleeves, and pulled his neck into his collar. He kept dozing off.

"You are liable to catch a chill. Better get into bed and go to sleep".

He looked at me dreamily for a moment, probably thinking that his parents had returned.

When he realized who I was, he shook his head violently. "No. I won't!"

"Why not"?

He rubbed his eyes with his fists. "Papa and mama say a man should never leave his post".

I hugged him tightly and pressed my cheek against his. Then I rose, buttoned my coat, pulled my hat down firmly, left the cave and walked down the path. Following the road that had been blasted through the rock, I pushed on, the words of the child **echoing** in my head: "A man should never leave his post". A job was waiting for me. I wanted to reach my destination without any further delay.

Post-reading

1. After reading the first two paragraphs what do you think are the feelings of the narrator?
2. What do you understand by the following descriptions in the unit?
   a) Hazy white curtain
   b) crisscrossing like a spider web
   a) clamped his elbows on his knees
   d) to vaguely discern
3. Are you impressed by the wisdom of the boy? Explain with examples.
4. Do you think the narrator learnt a lesson from the young boy's sense of responsibility?

Notes and comments

Tu Peng-Cheng, born in 1921 in the province of Shensi in China, worked as a war correspondent for the *New Chinese News* during the Chinese civil war in 1940's. He is acclaimed for his war novel, "Defend Yenan" which was published in 1954. "In Peacetime" is another famous novel to his credit.

Theme

Sense of responsibility, as portrayed by the author is the main theme. A 7 or 8 years old boy is exemplary. No matter what the nature of one's duties or responsibilities may be, one should attend to those assiduously and faithfully.

Glossary

Words	Meanings	Synonyms
clamped	to put securely in place	to hold tightly
cocked	tilted	
criss-crossing	a network of lines	
discern	see, recognize, distinguish	
gale	strong wind	
hauled	pulled with effort or difficult	
imp	a child who misbehaves but not in a serious way	
pulley	a wheel on which a rope can pass to lift heavy objects	
pursed lips	brought together in little folds	
ravine	deep, narrow valley	
rent	split	
scaling	climbing a ladder, cliff, etc.	
scowling	looking in a bad temper or angry way	
scraping	rubbing against something sharp or rough	
swirling	moving quickly with a whirling motion	

Comprehension

a. Answer the following questions.

1. Describe the narrator's job and the purpose of his journey.
2. Explain the reason which compelled the narrator to take rest for few hours.
3. What was Cheng-yu's reply when the narrator asked, "Why isn't anybody home?"
4. Describe the nature of the job of Cheng-yu's parents.
5. Give an account of Cheng-yu's responsibility in the absence of his parents.
6. What was Cheng-yu's reply to the narrator's advice to go to sleep?
7. How does the narrator act in the final paragraph? What is waiting for him?
8. What ideas were conveyed in the story about work?
9. Do you think it is an inspirational story? If so, support you answer with evidence.

b. Choose the best option.

i- Construction in the gorge was going on_____.

a- feverishly b-childishly c-slowly d- patiently

ii- I noticed a path leading to a _____ in the Cliffside.

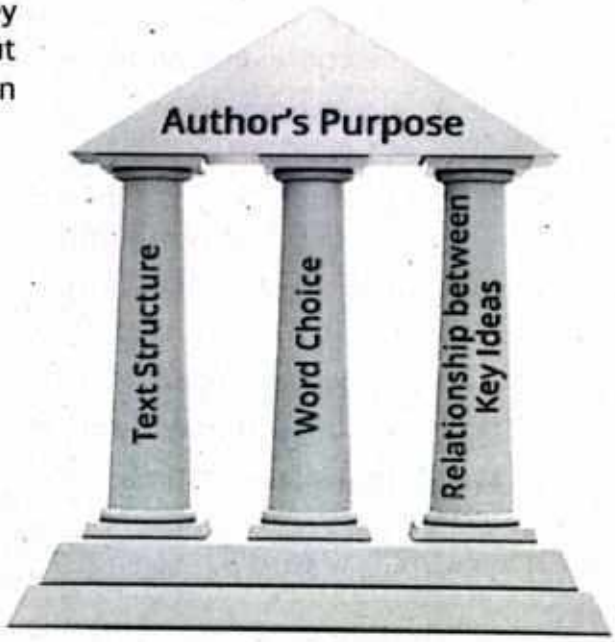
a- city b- home c- cave d- village

iii-"As soon as we get our _____line connected up with heaven, I'll ask for you."

a- straight b- telephone c- clear d- weak

c. Author's choices concerning how to structure specific parts of a text

Authors wield a lot of power in how they structure their writing. Their choices about specific parts of a text can affect the reader in many ways



- **Beginning (Hook, Setting the Scene):** An author can grab your attention from the first sentence with a gripping scene, a thought-provoking question, or even a mysterious character. This opening sets the tone for the entire story and creates your initial impression of the world and characters.
- **Point of View and Narrative Voice:** The author's decision on who tells the story (first-person, third-person, etc.) and the voice they use (serious,

funny, etc.) heavily shapes how you perceive the events and characters.

- **Plot Structure (Linear, Flashbacks, Foreshadowing):** The order in which events unfold can create suspense, surprise, or a sense of mystery. Authors may use flashbacks to reveal a character's past or foreshadow future events to keep you guessing.
- **Pacing (Fast-Paced, Slow Burn):** The speed at which the story progresses can create a sense of urgency, calmness, or build tension.
- **Ending (Resolution, Cliffhanger):** The way a story concludes can leave you feeling satisfied, shocked, or wanting more. An author's choice of ending can significantly impact the overall meaning of the work.

Activity : Read the above story carefully and answer the following questions.

Text Title: _____

Author: _____

- **Beginning (Hook, Setting the Scene):**
    1. How does the author grab your attention at the beginning? (e.g., Action scene, question, character introduction).
    2. What is the initial impression you get of the world and characters based on the opening?
- **Point of View and Narrative Voice:**
    1. Who is telling the story (e.g., first-person, third-person)?
    2. How does the voice used by the narrator (serious, funny, etc.) affect your perception of the events and characters?
- **Plot Structure (Linear, Flashbacks, Foreshadowing):**
    1. Is the story told in a linear fashion (from beginning to end) or does it use flashbacks or flash-forwards?
    2. Are there any hints or clues (foreshadowing) suggesting future events? If so, what are they?
    3. How does the order in which events unfold affect the suspense, surprise, or overall mystery of the story?
- **Pacing (Fast-Paced, Slow Burn):**
    1. Would you describe the pacing of the story as fast-paced or slow burning? Provide examples from the text to support your answer.
    2. How does the pacing affect the mood or tension of the story?
- **Ending (Resolution, Cliffhanger):**
    1. Does the story have a clear resolution or is it left open-ended?
    2. How does the ending make you feel (satisfied, shocked, wanting more)?
    3. How does the author's choice of ending impact the overall meaning of the work

Vocabulary

1. The reader's curiosity remains aroused till the end. Is it because of the:
   a) Effective substance
   b) Interesting dialogues
   c) Strong character of the little boy
   d) Good beginning
   e) Well- knit end

7 Elements of Story Writing

1. **Plot:** Build a sequence of events that is straightforward but also able to surprise the reader with twists.
2. **Characters:** Create complex and relatable character types and traits.
3. **Setting:** Tell the reader where and when your story is taking place.
4. **Conflict:** Decide where the interests of the protagonist and antagonist will collide.
5. **Theme:** Sprinkle your story's "big idea" or underlying message about life into the details.
6. **Point of view:** Pick who is telling your story.
7. **Tone:** Establish a general feeling for the story with vivid word choice.

All these are the necessary parts to make a story forceful, interesting and knowledgeable

Activity: Evaluate the particular elements of this story that how the setting shapes the characters or plot.

Oral Communication

Respond to questions on a range of communicative purposes

Discuss in groups:

- What challenges are faced by families in Pakistan to raise their children?
- Have you ever heard or seen a family like the one above?
- Compare the social status of this family with any family that you know .

Inference

1. How can struggle and persistence pave the way to prosperity?
2. Responsibility towards duty can save people from embarrassment. Do you agree?

Vocabulary and Grammar

Tenses

Since your school section, you have been learning and practicing all types of tenses. There is a chart given below . Revise all the tenses and their formation

Tenses and their Formulas

Tense	Structure	Example
Present Simple	Subject + base verb	She reads books.
Present Continuous	Subject + am/are/is + verb-ing	They are studying.
Present Perfect	Subject + has/have + past participle	I have finished my work.
Present Perfect Continuous	Subject + has/have + been + verb-ing	He has been working all day.
Past Simple	Subject + past verb	She went to the store.
Past Continuous	Subject + was/were + verb-ing	I was reading when you called.
Past Perfect	Subject + had + past participle	They had left before I arrived.
Past Perfect Continuous	Subject + had + been + verb-ing	He had been waiting for an hour.
Future Simple	Subject + will + base verb	I will go tomorrow.
Future Continuous	Subject + will be + verb-ing	She will be studying at 8 PM.
Future Perfect	Subject + will have + past participle	I will have finished by then.
Future Perfect Continuous	Subject + will have been + verb-ing	By next year, we will have been working here.

Activity: Give two examples of each tense accordingly for further progress.

Gerunds, infinitives and participles

Gerunds	Participles	Infinitives
are verbals ending in "-ing" that function as nouns.	are verbals that function as adjectives and can end in "-ing" (present participles) or "-ed" (past participles).	are verbals that are formed using the base form of a verb with the word "to" before it. It can function as nouns, adjectives, or adverbs
Example: He enjoys reading mystery novels before bed. In this sentence, "reading mystery novels before bed" is a gerund phrase functioning as the direct object of the verb "enjoys". Ending in "-ing" that function as nouns.	**Example:** The dog, braking loudly, alerted us to the intruder. In this sentence, "barking loudly" is a participial clause modifying the noun "dog".	**Example:** I went to the story to buy some groceries. In this sentence, "to buy some groceries" is an infinitive phrase that functions as the purpose of the action expressed by the main verb "went".

Activity:

a) Underline the gerunds in each sentence.

1. Raising the funds proved to be a difficult task.
2. Ahmad hoped to obtain a job by learning the welding trade.
3. The Khan family loves cooking for relatives.
4. I am able to earn money by working in the campus library.

b) Underline the infinitives in each sentence.

1. Zain goes to his grandmother's house to eat homemade sweets.
2. The purpose of the class was to teach children how to swim.
3. The hostess asked Jamil to refill the custard bowl.
4. To clean the house seemed like an impossible task.
5. Doris was asked to host the function.

c) Complete the following sentences using the past or past participle form of the verb given in the brackets.

1. They were badly ..... in the battle. (beat)
2. Recently the prices of essential commodities have ..... up. (go)
3. He ..... us good-bye. (bid)
4. I ..... him up last night. (ring)
5. I will carefully ..... my duty. (do)

d) Aspect of time (correctly used in speech and writing)

TENSE VERSUS ASPECT

Tense indicates the location of an action or an event in time.	Aspect indicates how an action, state or an event is related to the flow of time.
There are two tenses in English: past and present.	There are four aspects in English: simple, progressive, perfect and progressive perfect.
Tense is a major grammatical category.	Aspect is a sub-category of tense.

Activity: For each sentence, identify the verb tense (past, present, future) and the time period it refers to (specific point in time, ongoing, habitual).

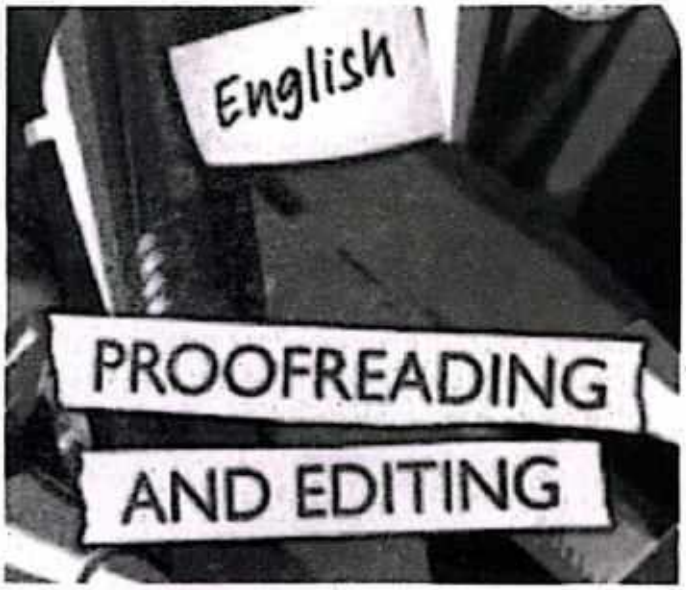
1. I woke up early this morning. (Tense: _____, Time: _____)
2. We usually go to the park on weekends. (Tense: _____, Time: _____)
3. She will be traveling to Europe next summer. (Tense: _____,Time: _____)
4. The train leaves every hour on the scheduled time. (Tense: _____, Time: _____)
5. They were working on a project when I arrived. (Tense: _____, Time: _____)

Writing

a) Editing and proofreading skills to a range of different texts and contexts

Editing and proofreading skills are essential for ensuring clear, accurate, and polished communication across a wide range of texts and contexts.

Editing:



- **Formal Writing:** Academic papers, business proposals, reports, and essays require meticulous editing to ensure proper grammar, punctuation, and adherence to style guides (e.g., APA, MLA, Chicago). An editor would check for clarity, flow, and logical structure.
- **Creative Writing:** Novels, poems, and short stories benefit from editing that focuses on enhancing the author's voice, strengthening sentence structure, and ensuring consistency in tone and character development.
- **Technical Writing:** Manuals, instructions, and user guides require editing for accuracy, technical correctness, and conciseness. The editor should ensure the information is easy to understand for the target audience.
- **Marketing and Advertising:** Editing marketing copy involves ensuring clear messaging, persuasive language, and adherence to brand voice and target audience.
- **Social Media and Web Content:** Editing for online content focuses on readability, keyword optimization, and error-free communication while maintaining the platform's specific style.

Proofreading:

Proofreading is the final step, focusing on catching surface-level errors after the editing process. This includes:

- **Grammar and Punctuation:** Misspelled words, incorrect verb tenses, punctuation mistakes, and subject-verb agreement issues.
- **Formatting:** Inconsistency in font size, spacing, margins, and adherence to style guides.
- **Factual Accuracy:** Checking dates, figures, and proper names for accuracy.

Teacher's Note

- Ask students to analyse how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- Help them to evaluate the particular elements of a story or drama (e.g., how the setting shapes the characters or plot).....

Activity:

Instructions:

1. Read the following passage carefully.
2. Identify any errors in grammar, punctuation, verb, spelling, or sentence structure and rewrite the paragraph.

Passage:

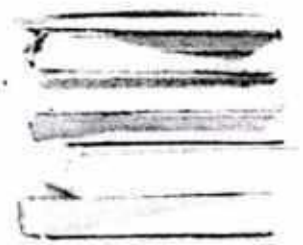
maria's cat fluffy were always getting into mischief one day he sneaked into the neighbors garden and dug up their vegetables maria had to apologise profusely and pay for the damages after that she decided to keep fluffy indoors more often to avoid any more problems

b) Multiple paragraphs essays/stories; multi-stanza poems or play script using mechanics of correct writing

The Mechanics of Writing

- Spelling, grammar, capitalization/punctuation and handwriting must be addressed
- Best taught through direct instruction, practiced and used within the context of authentic writing experiences
- Often embedded in the Writing Workshop
- May be taught in isolated lessons
- Observe students' needs-what mechanics are weak and need more focus?
- Give students opportunities to use, apply and improve mechanics within their own writing





Activity:

Using all necessary types of tenses correctly and elements of story writing, write a story on handling issues and sharing responsibilities in our daily life.



Unit 2

Population Explosion in Pakistan

by Lubna Naz

Published in Dawn on July 11, 2024

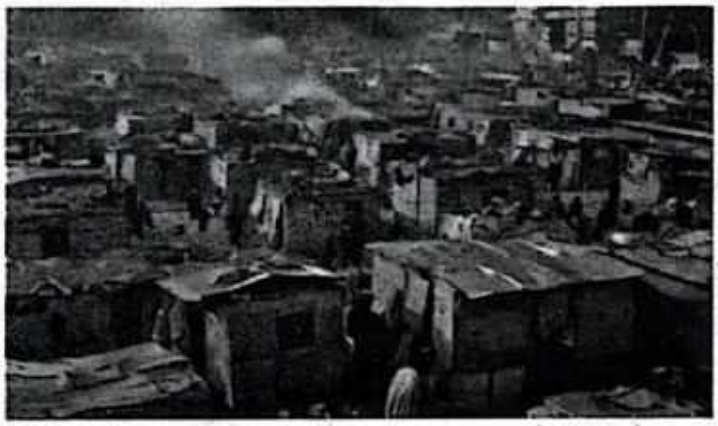
After completing this lesson, you will be able to:

- use complex questions for a range of audiences
- ask and answer higher-order questions to guide/assess reading(e.g., Why is the author saying this right now? Why did the author choose this word? How is this different from what I read somewhere else?
- analyse organisational patterns in a text:
  a. list/ sequence of ideas/ events comparison-contrast
  b. cause-effect
  c. problem-solution
  d. reasons/ assumptions-conclusion
- demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- comprehend and use contemporary Idioms and proverbs in the different texts and in their speech.
- produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.

Pre-reading

a) *How does population explosion affect the economy of a country?*

b) *Which plan should be adopted to create awareness among masses against this threat?*



As Pakistan's population surges past 240 million, the nation grapples with a demographic crisis demanding urgent reforms to stave off the looming threats of poverty and inequality.

Imagine a world with just five billion people. It was on July 11, 1987, when this milestone was reached, marking the first World Population Day (WPD). Fast forward to 2023, and our planet now teems with a staggering eight billion inhabitants. This explosive growth shines a light on the pressing challenges and opportunities that come with such a rapidly expanding global population, impacting sustainable development, health, and well-being.

In the heart of this numerical growth lies South Asia, home to over 2.2 billion people. Among these nations, India leads with a population of 1.4 billion, followed by Pakistan's 240 million, and Bangladesh's 172 million. These figures are not just numbers; they are the pulse of a region undergoing significant demographic shifts, demanding urgent and effective policies to manage these changes.

Pakistan, in particular, faces an astounding scenario. The quality of human resources is under strain, resources are stretched thin to meet the growing demands, and the nation remains vulnerable to extremism and climate change shocks.

Literally speaking over population arises when the resources in a country fall short of meeting the needs of its people. Since its inception Pakistan had to face the problems of illiteracy, poverty, pollution, unemployment, lawlessness and terrorism, inflation, loans, corruption, defective tax structure, government instability and many more serious threats. Unless we control our population increase, these elated problems will not be easily solved.

While-reading

How does population arise?

From 2010 to 2015, Pakistan's population increase rate stood 69pc higher than that of Turkey, Iran, India, Indonesia, and Bangladesh. Today, its increase rate of 3.6 remains the highest in South Asia, painting a rather bleak picture of its demographic reality.

It is, therefore, imperative to scrutinise policies that have failed to curb skyrocketing population growth.

Even after 74 years of its growth, Pakistan is still struggling to find a respectable place in the comity of nations. All the efforts made in the past seem to have gone in vain. Every sector of life today tells a sorry tale. The problem that could be blamed for this bad state of affairs is over population in the country. Over population emerges as the main villain in Pakistan for a number of reasons. Pakistan's progress, though commendable, is a tale of uneven strides.

Birth rate is the most common indicator that the countries today use to keep a check on over population. Pakistan today suffers from a high birth rate in the country and we must be mindful of it. A serious thought should be given today to the factors which have translated the high birth rate into over population. The advancements in the medical field have led to a sharp decline in the death rate.

The life expectancy has increased due to the use of improved health technologies. So the decline in death rate has in other words led to the problem of over population. Pakistan is a developing country and like many other countries, it is trying hard to survive in the developed world. A huge population of over 180 million that could have been an asset, is today a huge liability. Fast increasing population is thus a source of constant danger to Pakistan.

While-reading

What is the reason of a sharp decline in the death rate?

Over population has badly hampered the economic growth in the country. This leads to a decline in the purchasing power of the people. As the demand for the goods decreases, then by "demand and supply" law, the investment in the country also suffers. Such a stagnant economy will lead to closing of factories and businesses, and in return add to joblessness and poverty. Even if the country is somehow successful in attracting foreign investments, still over population will not allow these investments to have a positive effect on country's economy. Greater population means a greater number of hungry souls to feed.

Agriculture is also adversely affected by the rapid increase of over population. More population means smaller farms, and leads to a decline in productivity. People having small farms have no choice but to migrate in hope of a better life. This leads to urbanization, which itself is a major problem.

Many social evils like lawlessness, crime and corruption are all the result of over population. The fight over resources has divided the society into two groups i.e. those who have all and are not willing to share it and second group that is fighting for its mere survival. The fight between haves and have-nots has the seeds of conflict in it, which, if erupted could imperil the peace and order in society. Over population has also contributed to toxic pollution. A greater number of vehicles on the roads means the emitting of poisonous gas for people to inhale. Sewage problem and lack of clean drinking water can also be attributed to the population problem.

Proper measures and decisions should be taken to ensure increase in our literacy rate. In 2016-17, 13.7pc of children aged 10-17 were trapped in child labour, as reported by the International Labour Organisation. What's more alarming is that 5.4pc of these children were engaged in hazardous work which endangered their lives and futures. This exploitation isn't just a tragedy for the children – it's a ticking time bomb for the country's workforce – setting the stage for a generation of illiterate and unskilled laborers.

The United Nations Children's Fund (Unicef) sheds light on an even darker reality; 22.8 million children between the ages of five and 16 are out of school in Pakistan. Instead of learning in classrooms, these kids are toiling away in car mechanic shops, selling vegetables on street corners, or begging for their next meal. This dire situation is alarming and needs to be addressed on priority basis to educate and aware children of the importance of education.

The unchecked population growth, coupled with inadequate planning, spells disaster for a country already strained by scarce resources, a rising debt burden, poor growth, and development scenarios. This precarious situation heightens disappointment and fuels hatred.

The role of media can help a lot in bringing awareness among masses. With most of the population of illiterate people, electronic media can prove to be a huge success in getting the message across. Print media too needs to emphasize the problem of over population on a more regular basis.

According to a report by Population Action International Washington, a great reason for population increase in Pakistan is that the Government has made a very insignificant investment in social sector. It is a very serious problem because it leads to frustration, which means chaos. Chaos means danger to state.

The problem must be tackled pragmatically. Otherwise our dream of a bright and glorious future will just remain a wish. A strong Pakistan should be our top priority, and if we have to make certain hard decisions, no one should hesitate to co-operate. Pakistan comes first even before our personal vested interests.

Pakistan stands at a crossroads. The future of the nation depends on it. Addressing these multifaceted challenges is not just an option – it's a necessity.

The population is divided into three basic groups.

Children	Adults	Aged
6 to- 14 years	15 to 64 years	64 years and above

Post-reading

What is needed to implement the checks to over population?

Reference (Dawn 11 July 2024 **Theme: Population Education)**

Theme

The theme is to influence challenges which occur due to over-population, understand the impact and take measures accordingly.

Glossary

Words	Meanings	Synonyms
vulnerable	capable of being attacked, damaged	weak
milestone	breakthrough	
staggering	astonishing	
sustainable	viable, continual	

demographic	analytical, numerical	
astounding	overwhelming, stunningly surprising	
scrutinize	analyze, to inquire, inspect	
comity	courteousness, civility	
crossroads	at an important point of someone's life	
hamper	to prevent someone from easily doing something	
stagnant	dormant, inactive, static	
hazardous	full of risk, perilous, unhealthy	
inadequate	meager, lacking	

Comprehension

a) Answer the following question.

1 Describe the indicator affecting the challenges and opportunities of population growth.

2 Identify the astounding scenario of Pakistan regarding population growth.

3 Explain the importance to scrutinise policies that curb population growth.

4 Assess the hampering of economic growth by over population.

5 Write down the social evils which are the result of over population.

6 'Demand' and 'supply' formula plays an important role in the economy of a country. Devise a plan to resolve this issue.

7 Describe the ticking time bomb for the country's work force.

8 How can the role of media bring awareness among people?

b) Circle the correct meaning of the following words.

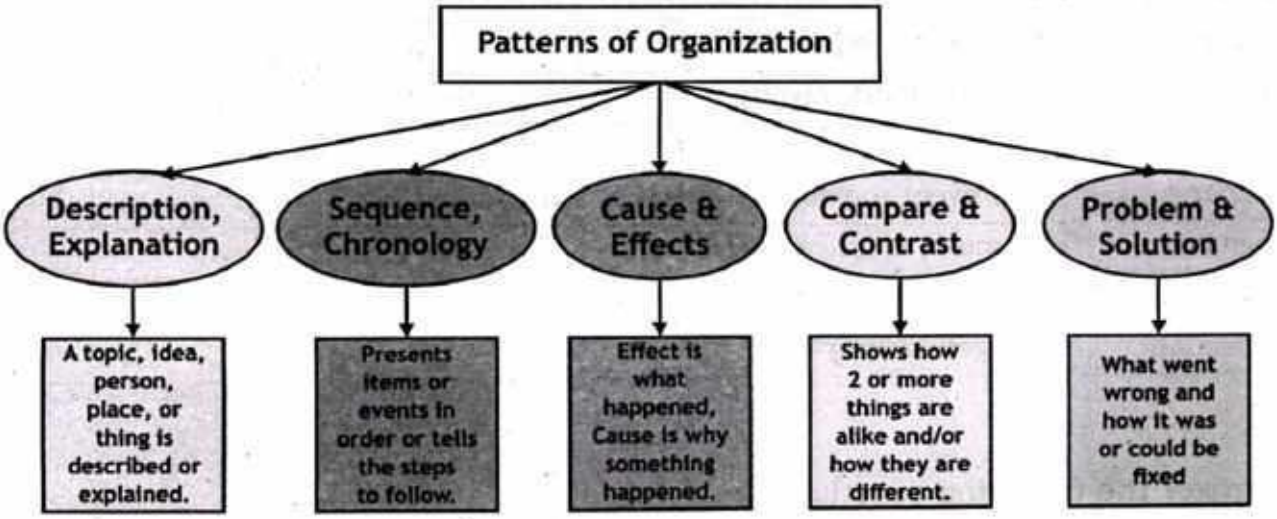
i) toxic		
a) dangerous	b) septic	c) precise

ii) hamper		
a) flatten	b) hinder	c) connect

iii) menace		
a) hazard	b) pollution	c) mischief

iv) stagnant		
a) filthy	b) static	c) difficult

c) Analyse Organisational Patterns in a Text



To analyze organizational patterns in a text, you typically look at how the author structures the information.

1. **Chronological:** Information is presented in the order it occurred, often using time markers like "first," "then," "next," etc. This pattern is common in historical texts, biographies, and process essays.
2. **Spatial:** Information is organized based on physical location or arrangement. This pattern is common in descriptive writing, travel guides, and spatial analysis.
3. **Cause and Effect:** This pattern explores the relationship between events, actions, or phenomena. It presents causes followed by their effects or vice versa. Signal words might include "because," "consequently," "as a result," etc.
4. **Problem and Solution:** The text presents a problem or issue and then proposes one or more solutions. This pattern is common in persuasive essays, policy papers, and articles addressing social issues.
5. **Compare and Contrast:** Information is presented by highlighting similarities and differences between two or more subjects. Signal words might include "similarly," "in contrast," "on the other hand," etc.
6. **Classification and Division:** Information is organized into categories, subcategories, or groups based on shared characteristics. This pattern is common in scientific classification, taxonomies, and organizational structures.
7. **Sequential or Process:** Similar to chronological, but focuses specifically on the steps or stages in a process or procedure. This pattern is common in instructional writing, technical manuals, and recipes.
8. **Problem-Solution:** This pattern outlines a problem or issue and then presents one or more solutions. It's commonly used in persuasive writing, policy proposals, and argumentative essays.
9. **Topical or General-to-Specific:** The text starts with a broad overview and then narrows down to specific details or examples. This pattern is common in academic essays, research papers, and some types of journalism.

Activity: Analyze the organizational patterns in text of this unit and gather the relevant information:

a. list/ sequence of ideas/events comparison-contrast

b. cause-effect

c. problem-solution

d. reasons/ assumptions-conclusion

Oral Communication

- Discuss how some communities are experiencing the effects of population growth, such as lack of food and space. Same can be said for housing. Over population also puts pressure on the environment.
- What can we do to minimize the impact of population growth?
- Make groups to discuss this drastic population increase since the inception of Pakistan.
- Discuss the cause of this population increase, and how can it be taken care of.
- Compare and contrast the population of Pakistan with India, China, Malaysia.

Inference

1. Do you think illiteracy affects the economy of a country?
2. Will it be advisable to limit the size of the family?

Vocabulary and Grammar

a) Parts of speech in oral and written communication in varying degrees are as given under.

Parts of Speech

Parts of speech are the fundamental building blocks of language, and understanding their roles is crucial for effective communication.

Part of Speech	Function	Examples
Nouns	Naming people, places, things & ideas/concepts	• Mahmud owns the fastest car • They decided to buy the house • I believe in free speech
Adjectives	Describing nouns and pronouns	• That was an exciting film • The boy in the red jumper is happy • This is the longest essay
Adverbs	Modifying verbs, adjectives & adverbs	• She is completely wrong • They are extremely happy • The driver arrived very quickly
Verbs	Expressing a physical action or state	• Federer plays tennis • The floods are serious • Take your time
Prepositions	Showing relationships of words and phrases	• The book is on the table • He went into the room • I'm against eating at night
Pronouns	Replacing nouns	• Jawad gave her a gift • Why did you push me? • Please look after yourself

Conjunctions	Joining words, phrases & clauses	• He's tall and slim • I'll wait until she arrives • Tom's sick so he's not here
Interjections	Showing strong emotions or feelings	• , that's brilliant news! • , that really hurt • ! How are you doing?

Why are the parts of speech important?

These building blocks allow us to construct sentences and communicate complete ideas. Each part of speech plays a specific role. They also unlock more advanced grammar and writing concepts.

As we move into a little bit more advanced English lessons about sentence structure, we will start to discuss the different types of sentences, like complex sentences, simple sentences, and compound sentences. It also includes how to identify the direct object and indirect object of a sentence. There is also a difference between an independent clause and a dependent clause and a difference between a main verb and a helping verb.

This might all seem like boring grammar topics now, but learning all of these building blocks will make your life so much easier when you try to speak and write fluently in English.

Proper sentence structure

The order words appear in a sentence depends on their part of speech. Knowing if a word is a noun, verb, adjective, etc. allows you to structure sentences properly.

For example, English sentences often follow a subject-verb-object order. The subject is usually a noun or pronoun, the verb is an action word, and the object receives the action. Parts of speech tell you which words play those roles.

Using the right sentence structure makes your writing clear, coherent, and easy to understand.

Correct punctuation

Punctuation like periods, commas, and semicolons belong in certain places around parts of speech.

For instance, commas go between items in a list of adjectives. Periods indicate the end of a sentence containing a subject and predicate. Knowing parts of speech guides you to use punctuation correctly.

Proper punctuation makes writing flow smoothly and conveys ideas clearly.

More engaging writing style

Relying too much on one part of speech makes writing boring. Overusing nouns and verbs leads to a repetitive, unsophisticated style.

Varying your parts of speech adds flavor to your writing. Well-placed adjectives and adverbs add vivid description. A strategically used interjection can grab the reader's attention.

Understanding parts of speech unlocks your ability to craft more engaging prose.

Improved reading comprehension

When reading, identifying the role each word plays as a part of speech helps you analyze the text critically.

Seeing how the author uses nouns, verbs, adjectives, and other parts of speech provides deeper insight into the meaning. It allows you to discern subtleties and patterns that create a richer reading experience.

Simple Communication:

- **Oral:** "Hi! My name is Kamran. **(Noun)** I can help you today. **(Verb)**"
- **Written:** "The cat sat on the mat. **(Noun, Preposition, Noun)**"

Descriptive Communication:

- **Oral:** "Wow, that **(Interjection)** sunset is **(Adjective)**! The fiery orange and purple hues **(Adjectives)** create a breathtaking view. **(Adverb)**"
- **Written:** "The **ancient** (Adjective) castle loomed on the **hilltop** (Noun), its **crumbling** (Adjective) towers are a stark contrast to the **vibrant** (Adjective) wildflowers blanketing the slopes below. **(Adverb)**"

Complex Communication:

- **Oral:** "While artificial intelligence has **revolutionized** (Verb) many industries, it's important to consider the ethical implications (Noun) as well. **(Conjunction)** On the one hand, it can improve efficiency, but on the other hand, it raises questions about job displacement. **(Conjunction)**"
- **Written:** "Although the protagonist's journey was fraught with **peril** (Noun), her **determination** (Noun) and **resourcefulness** (Noun) ultimately led her to **triumph** (Verb). **(Conjunction)** The story serves as a powerful reminder that even in the face of adversity, perseverance can prevail. **(Conjunction)**"

Activity: Write a sentence for each of the eight parts of speech:

Noun: _____

Verb: _____

Adjective: _____

Adverb: _____

Pronoun: _____

Preposition: _____

Conjunction: _____

Interjection: _____

b) Comprehend and use contemporary Idioms and proverbs in the different texts and in their speech

Idioms:

An idiom is a phrase or expression whose meaning is not predictable from the usual meanings of its constituent elements, often having a figurative rather than literal meaning. *Idioms are unique to*

specific languages or cultures and are commonly used in everyday speech. They often add color, humor, or emphasis to language.

Example: "Kick the bucket" is an idiom meaning "to die." Its literal meaning would suggest physically kicking a bucket, but its actual meaning is understood within the context of the idiom itself.

Proverbs:

A proverb is a short, well-known saying that imparts wisdom, advice, or a universal truth based on common sense or cultural experience. Proverbs are often handed down through generations and encapsulate societal values and beliefs. They are meant to provide guidance or convey moral lessons.

Example: "A stitch in time saves nine" is a proverb advising that addressing a problem early can prevent it from becoming larger or more difficult to solve later.

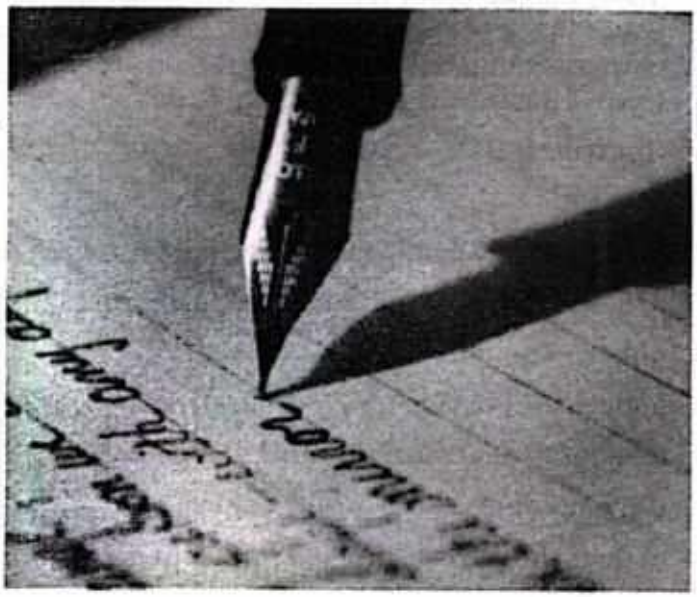
IDIOMS VS PROVERBS	
Idioms are a fixed expression that contain a figurative meaning.	Proverb is a short, well know saying that contains an advice.
Idioms do not contain a moral.	Proverb contains a moral or an advice based on the general truth.
Idioms are phrases not complete sentences.	Proverbs are sentences.
Idioms do not make sense if you are not familiar with it.	Proverbs can be understood even if you are hearing it for the first time.

Activity: In this unit we will learn to make sentences with the contemporary idioms. Make meaningful sentences after using these idioms given below.

Hit the nail on the head:	To do or say something exactly right.
Piece of cake:	Something very easy to do.
Break the ice:	To initiate conversation in a social setting.
Bite the bullet:	To endure a painful or difficult situation with courage.
Cost an arm and a leg:	To be very expensive.
On cloud nine:	To be extremely happy.
Cut to the chase:	To get to the point without wasting time.
Burn the midnight oil:	To work late into the night.
Break the bank:	To spend more money than one can afford.
Jump on the bandwagon:	To join or support something that is already popular.
A piece of the pie:	A share of something, usually profits or benefits.
Beat around the bush:	To avoid addressing the main topic; to speak indirectly.
Let the cat out of the bag:	To reveal a secret.
Take it with a grain of salt:	To not take something too seriously; to be skeptical.
Hit the sack:	To go to bed.
A dime a dozen:	Something very common or easy to obtain.
Get cold feet:	To suddenly become nervous or hesitant.

Writing

Clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.



Writing that is both clear and cohesive is necessary to effectively communicate concepts, details, or arguments to a particular audience.

Clarity: Easy reading for the target audience is a sign of clear writing. It stays clear of jargon, ambiguity, and complicated language. Clear writing ensures that readers understand the intended message without difficulty by using simple language, accurate terminology, and logical explanations.

Coherence: Writing that is coherent builds a coherent story or argument by making sense transitions between concepts. Coherent writing keeps tone, style, and structure constant throughout the text, allowing readers to navigate the information easily and logically. By indicating changes in topic or emphasis, transitions between paragraphs and sections aid in the coherence of the text.

Development: Well-developed writing goes in-depth into the selected subject or thesis and offers enough proof, examples, and analysis to back up its assertions. Development is the process of arranging concepts logically, building on earlier ideas to produce a thorough comprehension of the topic at hand. Every paragraph advances the main concept farther, highlighting the author's intent and piquing the reader's curiosity. Structure: Writing that is well-organized has a distinct outline that improves reading comprehension. To do this and to help readers navigate the content, headings, subheadings, and bullet points may be used to break up the text. Depending on the type of writing assignment, effective organization also entails placing data in a logical order, either chronologically, spatially, or thematically.

Appropriateness to Task, Purpose, and Audience: Writing is adapted to satisfy the particular demands of the assignment, fulfill the purpose that is intended, and connect with the intended audience. This entails taking into account aspects including the writing task's aims and objectives in addition to the audience's demographics, past knowledge, and expectations. The appropriate adjustments are made to the style, tone, and formality level to guarantee efficacy and relevancy.

a) Activity: Read the following passage and answer the questions below based on the principles of clear and coherent writing.

Passage:

"Many people today have concerns about the environment. There are various environmental issues that need to be addressed. These issues include pollution, deforestation, and climate change. Pollution is harmful to the environment. Deforestation involves the cutting down of trees. Climate change is a global issue."

Questions:

Clarity:

a) Identify any ambiguous or unclear phrases in the passage.

b) Rewrite one unclear sentence to improve clarity.

Coherence:

a) Does the passage flow logically from one idea to the next? Why or why not?

b) Identify any transitions that could improve the coherence of the passage.

Development:

a) Does the passage provide sufficient detail and explanation about the environmental issues mentioned?

b) Suggest one additional detail or example that could enhance the development of the passage.

Organization:

a) Describe the overall organization of the passage. Is it effectively structured?

b) Propose one way to reorganize the passage to improve its clarity and coherence.

b) Writing a Clear and Coherent Essay

- Choose a topic related to environmental conservation, such as recycling, renewable energy, or endangered species.
- Write an essay (approximately 5 paragraphs) about the chosen topic, ensuring clarity and coherence in your writing.
- Pay attention to the organization of your paragraph, use of transitions, and development of ideas to create a well-structured and cohesive piece of writing.
- Review and revise your essay to improve clarity, coherence, and overall effectiveness.

Teacher's Note

- Help students to ask and answer higher-order questions to guide/assess reading(e.g., Why is the author saying this right now? Why did the author choose this word? How is this different from what I read somewhere else?
- Encourage them to demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- Let them comprehend and use contemporary Idioms and proverbs in the different texts and in their speech.
- Encourage them to produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.



Unit 3

THE INCOME-TAX MAN

Mark Twain (1835-1910)

After completing this lesson, you will be able to:

- engage in extended discussions and critique taking into account other speakers' viewpoints and presenting one's own with clarity and coherence.
- analyse how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact
- use pre-reading and while-reading strategies to analyze and explore different layers of meaning with in texts including biases and opinions.
- provide an objective summary of a range of texts.
- demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- identify and use compound prepositions and prepositional phrases in writing
- use summary skills to write an objective summary of the given text and poems.

Pre-Reading

a) *Why are we socially and morally obligated to pay our taxes honestly?*
b) *Would you like to be a part of the tax collection system? Explain.*

The first notice that was taken of me, when I "settled down" recently, was by a gentleman who said he was an assessor, a word that I did not understand very well. I said I had never heard of his branch of business before, but I was very glad to see him in spite of that_would he settle down? He sat down. I did not have anything particular to say, but I felt that people, who have arrived at the important position of keeping a house, must be conversational, must be easy and friendly in society. So, as I could think of nothing else to say, I asked him if he was opening his shop in our neighborhood. He said he was. (I did not wish to appear to know nothing, but I had hoped he would mention what he had for sale.)

"How is trade?" I asked him and he said, "Fair".

I then said we would visit his shop and if we liked it as well as any other, we would give him our business.

While-reading

While the narrator talks and the visitor laughs, what is the narrator thinking about?

He said he thought we would like his place of business well enough, to use no other- he said he had ever met anybody who would go off and hunt up another man, in the same kind of business, after trading with him once. That sounded rather too confident, but the man looked honest enough.

I do not know how it happened exactly, but gradually we appeared to become more friendly in our conversation and then everything went along very comfortably. We talked and talked and talked-at least I did; and we laughed and laughed and laughed-at least he did.

But all the time my mind worked hard. I was determined to find out all about his business in spite of his mysterious answers, and I was determined that I would get it out of him, without him knowing, what I was doing. I intend to trap him with a deep , deep trick. I would tell him all about my business and he would naturally grow to be like me so much that he would forget to be careful, and he would tell me all about his affair before he realized what I was trying to do.

I thought of saying to him, "Sir, you little know what a clever person you are dealing with." But I said: "Now you would never get how much money I made, giving talks to people this winter, and last spring". "No-I don't believe I could, to save my life. Let me see-let me see. About two thousand dollars, perhaps? But no; no, sir, I know you couldn't have made so much as that. Say seventeen hundred?

"Ha! Ha! I knew you couldn't guess. I received for my talks last spring, and this winter, fourteen thousand seven hundred fifty dollars. What you think of that?"

"Well, it's very surprising-that's a very large amount of money. I will make a note of it. And you say even this wasn't all?"

"All! My dear sir, there was my income from the newspaper-*The Daily Warwhoop*-about-about-well what would you say to about eight thousand dollars for example?"

"Say! Well, I say I should like to see myself rolling in just such an ocean of money. Eight thousand! I'll make a note of it. Well, man! And in addition to all this, am I to understand that you had still more.

"Ha! Ha! Ha! You're only at the beginning of it. I wrote a book-*The Innocence Abroad* price three and a half to five dollars, according to the cover. Listen to me. Look me in the *eye*. During the last four months and a half we've sold ninety-five thousand copies of that book. Ninety-five thousand! Think of it. Average four dollars a copy, perhaps. It's nearly four hundred thousand dollars, my dear sir, I get half".

"Good Heavens! I'll write that down. Fourteen-seven-fifty---eight---two hundred. Total, about -well, I can hardly believe it_ the total is about two hundred and thirteen or fourteen thousand dollars! Is that possible?"

While-reading

How does the narrator feel when the visitor stands up without telling anything about his business?

"Possible! If there is any mistake, it's the other way. It's more. Two hundred and fourteen thousand is my income for this year, if I know how to add up."

Then the gentleman got up to go and handed me a large envelope, and said that t contained everything. I might like to know about his business would in fact be proud to have the business of a man with such a large income.

As soon as he had gone, I opened his envelope. I studied the papers carefully. I then called the cook and said! "Hold me while I faint".

Ah, what an evil man he was! His envelope contained nothing in the world, except a form on which to report my income, for the purpose of income tax, a long list of impolite questions about my private affairs, filling the best part of four long pages of small print questions, I may say, formed with such wonderful skill, that's the oldest and wisest man in the world couldn't understand the meaning of most of them_questions, too, that were designed to make a report about four times his actual income, to stop himself telling a lie. I looked for a way out of my troubles, but there did not appear to be any.

While-reading

What does the narrator find inside the envelope the visitor gives him?

Inquiry number 1 covered my case generously and completely. I know a very wealthy man whose house is a palace, who spends a great deal, but a man who as no income, as I have often noticed when looking at the list of taxes paid by other citizens. And I went to him for advice.

He took my papers, picked up his pen and suddenly, I was a very poor man. It was the neatest thing that ever was. He did it simply by cleverly arranging the list of allowances. He wrote down my "state, national and city taxes" as so much; my "losses by flood, fire and so on" as so much; my "losses on sales of property", and "animals sold", on "payments for rent of home", on "repairs and improvements" as so much. He wrote down "salary, already axed, as an officer of the United States army or other services" as so much. He wrote down other things. He found unbelievable amounts to set against my income from each one of these allowances each and every one of them. And when he had finished he handed me the paper, and I saw immediately that during the year my income, as my profits, had been *one thousand two hundred and fifty dollars and forty cents.*

"Now, he said, "The thousand dollars is free from tax by law. What you must do is to go and swear that this information is true and then pay tax on the two hundred and fifty dollars." (While he was making this speech, his little boy, Willie lifted a two_dollar note out of his pocket and disappeared, and I feel quite sure that if my stranger went to see that little boy tomorrow the boy would tell lies about his income.)

"Do you, said I, do you always arrange the allowances in this way for your own income, sir?"

"Well, of course. If we did not have these eleven questions under the heading of allowances, I would become a beggar every year in order to support this hateful and evil, this cruel and terrible government. This gentleman stands very high among the very best of the rich men of the city the men of moral value, of high business standards, of great social standing-and so accepted his suggestion. I went down to the tax office, and under the cold eyes of my previous visitor I stood up and swore to the after lie, trick after trick, under my soul was coated with a thick layer of lies and my self-respect was gone forever.

Post-reading

What does the narrator decide to do from then on about his income?

Notes and Comments

Mark Twain was the pen name of Samuel Langhorne Clemens (1835-1910). He was one of America's greatest and most beloved writers. He had travelled widely, and was a man of many talents, known for his outspoken opinions and humour of which, "The Income-Tax Man" is a fine example. "There is no one who does not exaggerate, "Ralph Waldo Emerson has said, but there is no one who did it as well as Mark Twain. Besides addressing serious issues, he has left a legacy of joy and laughter.

Theme

The Income Tax Man is a typical example of placing a burning social issue at a high pedestal for the readers. After reading it the curiosity arises to be a part of the system. The story holds the reader's interest all along on a subject that concerns almost every citizen.

Glossary

Words	Meanings	Synonyms
assessor	one who calculates the value/cost of something or the amount to be paid	to establish a charge
cold-eyes	not friendly, without emotion	
conversational	adopt a conversational manner	
determined	firm, resolute	
drop in the ocean	a quantity too small to make any improvement or difference	
mysterious	difficult to understand or explain	
swear	take an oath	

Comprehension

a) Answer the following question.

1 What is the author's first impression of the visitor?

2 Do the opening lines of the unit contain any hidden implication? Describe briefly.

3 Why did he start asking the stranger about his business?

4 Is the author against paying taxes or just criticizing people who do not pay taxes?

5 Why did the author call his cook and say "Hold me while I faint?"

6 In what way was the author able to save income tax?

7 What did the envelope contain?

8 How was the author able to save income tax?

9 What is your impression about the "very best of the rich men of the city"?

b) Complete the blanks by using the appropriate answers.

1. I was _____ to find out all about his business in spite of his _____ answers.
2. I _____to trap him with a deep, deep trick.
3. The gentleman _____ to go and handed me a large envelope, and said that _____ everything.
4. He found _____ amounts to set against my income from each one of these _____ each and every one of them.
5. "Now, he said, "The thousand dollars is free from_____ by law. What you must do is to go and _____ that this information is true and then pay tax on the two hundred and fifty dollars."

c) Analyse through the story "The Income Tax Man" that how an author's choices concerning how to structure specific parts of a text means how did the story begin or ended. Whether the choice was to provide a comedic or tragic resolution and how did it contribute to its overall structure and meaning as well as its aesthetic impact.

Oral Communication

Engage in extended discussions and critique taking into account other speakers' viewpoints and presenting one's own with clarity and coherence.

Engaging in extended discussions and critiques is a valuable skill that allows us to explore complex issues, learn from others, and refine our own thinking.

1. Active Listening and Understanding Viewpoints:

- **Pay close attention:** This means not just waiting for your turn to speak, but truly absorbing the other person's arguments and reasoning.
- **Acknowledge their perspective:** Show them you've heard them by summarizing their key points or concerns. Phrases like "That's an important point" or "I understand where you're coming from" establish a foundation for respectful dialogue.

2. **Presenting Your Own Perspective Clearly:**

- **Articulate your ideas:** Once you've acknowledged the other speaker, it's your turn to present your stance. Clearly state your position and support it with evidence or logical reasoning.
- ***Use* examples and illustrations:** Real-world scenarios or data can make your argument more relatable and impactful.

3. **Building on Ideas Through Collaboration:**

- **Find common ground:** Look for areas of agreement, even if minor. This can help establish a sense of teamwork in exploring the issue.
- **Explore solutions together:** Instead of simply opposing each other, see if you can brainstorm solutions that address both perspectives. This collaborative approach can lead to more creative and nuanced solutions.

4. **Maintaining Respectful Discourse:**

- **Focus on ideas, not personalities:** Even when disagreeing, avoid personal attacks or insults. Critique the argument, not the person making it.
- **Acknowledge limitations:** Be open to the possibility that you might not have all the answers. Show your willingness to learn from others.
- **Use a professional tone:** This means avoiding overly emotional language or dismissive phrases.

Additional Considerations:

- **Consider the context:** The level of formality and the specific topic will influence your communication style.
- **Be mindful of nonverbal cues:** Maintain eye contact, use open body language, and avoid interrupting to establish rapport and show you're engaged.
- **Ask clarifying questions:** If something is unclear, don't hesitate to ask for clarification. This ensures you're both on the same page and avoids misunderstandings.

Activity: Engage in a nuanced discussion about the benefits and potential drawbacks of paying taxes.

Preparation:

1 **Brainstorm individually:** Before the discussion, take 5 minutes to write down your thoughts on the following questions:

   a. What are the main benefits of paying taxes? (Think infrastructure, social programs, etc.)
   b. Are there any situations where taxes seem unfair or inefficient?
   c. How can the tax system be improved to be more equitable?

2 **Choose roles (optional):** For an added layer of complexity, choose roles for the discussion. Here are some options:

a. Taxpayer Advocate
b. Government Official
c. Economist
d. Business Owner
e. Social Worker

Grammar and Vocabulary

Parts of speech

Noun

Noun is the name of a person ,place or thing. For example:Apple, Ali ,chair, book ,house,etc.

Types of Nouns

Proper Nouns	Common Nouns	Concrete Nouns	Abstract Nouns	Countable Nouns
Specific names of people, place, or things.	General names for people, place, or things.	Nouns for things you can touch, see, hear, taste, or smell.	Nouns for things you cannot see or touch.	Nouns that can be counted and have singular and plural forms.
E.g. John, London, Coca-Cola	E.g. Cat, city, book.	E.g. Table, dog water.	E.g. Love happiness, knowledge.	E.g. Book (singular), books (plural).

Uncountable Nouns	Collective Nouns	Compound Nouns	Possessive Nouns	Gerunds
Nouns that cannot be counted and do not have a plural form.	Nouns for groups or collections of people, animals, or things.	Nouns formed by combining two or more words.	Nouns that show ownership or possession.	Verbs ending in "-ing" that act as nouns.
E.g. Water, information.	E.g. Team, family, flock.	E.g. Cupcake, football, raincoat.	E.g. John's car, the dog's toy.	E.g. Swimming, singing.

Activity:

Write three examples for these following parts of speech.

Proper Noun _____

Common Noun _____

Compound Noun _____

Collective Noun _____

Concrete Noun _____

Abstract Noun _____

Phrasal Verbs are combinations of a verb and one or more particles (prepositions or adverbs) that, when used together, create a meaning different from the individual words. They are widely used in English and can be challenging to master due to their idiomatic nature.

Types of Phrasal Verbs

1. **Transitive Phrasal Verbs:** Require an object.
   - Example: *She **gave up** her job.*
2. **Intransitive Phrasal Verbs:** Do not require an object.
   - Example: *He **woke up** late.*
3. **Separable Phrasal Verbs:** The object can come between the verb and the particle.
   - Example: *She **turned off** the lights.* or *She **turned the lights off.***
4. **Inseparable Phrasal Verbs:** The verb and particle cannot be separated.
   - Example: *We **ran into** an old friend.*

Commonly used Phrasal verbs

Learn and practice these commonly used phrasal verbs in your daily routine.

Phrasal Verb	Meaning	Example Sentence
Break down	Stop functioning	The car **broke down** on the highway.
Bring up	Mention or raise a topic	She **brought up** the issue in the meeting.
Call off	Cancel something	The match was **called off** due to rain.
Find out	Discover information	I need to **find out** where he lives.
Give up	Quit or stop trying	Don't **give up** on your dreams.
Look after	Take care of someone or something	I'm **looking after** my younger brother today.
Look forward to	Anticipate something with excitement	I'm **looking forward to** the holidays.
Put off	Postpone or delay	The meeting was **put off** until next week.
Run into	Meet unexpectedly	I **ran into** my teacher at the mall.
Take off	Remove clothing or leave the ground	The plane **took off** on time.
Turn down	Reject an offer or request	She **turned down** the job offer.
Work out	Exercise or find a solution	They finally **worked out** their differences.
Make up	Reconcile or invent a story	They **made up** after their argument.
Back out	Withdraw from a commitment	She **backed out** of the agreement last minute.
Cut down on	Reduce the amount of something	You should **cut down on** sugar.

Summary skills to write an objective summary

a) Summary Skills

A summary is a brief statement or restatement of main points, especially as a conclusion to a work: a summary of a chapter. A brief is a detailed outline, by heads and subheads, of a discourse (usually legal) to be completed: a brief for an argument.

How to write a summary

- Read the text thoroughly. Read the text several times to ensure you understand everything about the author's message. ...
- Take notes to identify the main idea. ...
- Identify the main arguments. ...
- Prepare your draft. ...
- Write the summary. ...
- Quote the author. ...
- Conclude the summary.

b) Objective Summary

An objective summary is a brief description of a document, video or other piece of media. The summary quickly describes the main thesis of the work being summarized, along with a few key supporting points covered in the document. The objective summary allows a reader to assess a piece of media quickly and decide if they want to examine it in full.

Benefits of Objective Summaries:

- **Improved Comprehension:** By summarizing a text, you solidify your understanding of the key ideas and relationships between them.
- **Enhanced Memory Retention:** Summarizing helps consolidate information in your memory, making it easier to recall later.
- **Effective Communication:** You can use summaries to accurately represent a source when discussing it with others or writing research papers.
- **Critical Thinking:** The process of summarizing requires you to analyze the text and identify the most important information.

Characteristics:

- **Accuracy:** An objective summary faithfully represents the original source, reflecting its main arguments, claims, or events.
- **Neutrality:** It avoids expressing personal opinions, judgments, or biases. The focus is on presenting the information in a neutral and unbiased manner.
- **Conciseness:** It's a shortened version of the original text, capturing the essence in a fraction of the original length.
- **Completeness:** While concise, it should still cover the essential supporting details that explain the main points. Unnecessary information or tangents are excluded.

How to Write an Objective Summary:

1. **Read actively:** Pay close attention to the main points, supporting details, and overall structure of the text.
2. **Identify key ideas:** Underline or highlight important sentences, phrases, or passages.
3. **Focus on the "what" not the "why":** Stick to describing the content, not analyzing it.
4. **Paraphrase:** Use your own words to express the main points, but maintain the original meaning.
5. **Check for accuracy:** Ensure your summary accurately reflects the original source and doesn't introduce any unintended biases.

Applications of Objective Summaries:

- **Academic Settings:** Summarizing is crucial for studying, note-taking, and writing research papers.
- **Professional Settings:** When presenting information from a report, meeting minutes, or email chain, an objective summary can be a helpful tool.
- **Personal Use:** Summarizing articles or books can help you quickly grasp the key takeaways and decide if further exploration is needed.

Activity: Use summary skills to write an objective summary of this story "The Income Tax Man".

Teacher's Note

- Ask students to engage in extended discussions and critique taking into account other speakers' viewpoints and presenting one's own with clarity and coherence.
- Let them analyse how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact
- Help them to demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- Encourage them to identify and use compound prepositions and prepositional phrases in writing
- Introduce them to use summary skills to write an objective summary of the given text and poems.



Unit 4

Rubaiyat of Omar Khayam

Edward Fitzgerald (1809-1883)

After completing this lesson, you will be able to:

- use pre-reading and while-reading strategies to analyse and explore different layers of meaning
- listen to texts and carefully analyse the situations/events
- examine an author's point of view or purpose in a text
- demonstrate attentive listening skills while working in a whole class setting and taking turns to speak with standard pronunciation
- demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- provide an objective summary of a range of texts.
- demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- comprehend and use contemporary Idioms and proverbs in the different texts and in their speech.
- use paraphrasing skills to paraphrase a poem.

Pre-Reading

a) *What do you know about Omar Khayam?*

b) *Does your previous knowledge of poetry help you in understanding about the contents of this poem?*

Awake for morning in the Bowl of Night
Has flung the Stone that puts the Stars to Flight:
And Lo! the Hunter of the East has caught
The Sultan's Turret in a Noose of Light.

The Worldly Hope men set their Hearts upon
Turns Ashes - or it prospers ; and anon,
Like snow upon the Desert's dusty Face
Lighting a little Hour or two - is gone.

While-reading

What happens to the worldly hopes of men?

There was a Door to which I found no Key;
There was Veil past which I could not see:
Some little Talk awhile of Me and Thee
There seem'd-----and then no more of Thee and Me.

The Moving finger writes; and having writ,
Move on: nor all thy Piety nor Wit
Shall lure it back to cancel half a Line,
Nor all thy Tears wash out a Word of it.

While-reading

What does the Key mean here?

Yet Ah, that spring should vanish with the Rose!
That Youth's sweet - scented manuscript should close
The Nightingale that in the branches sang,
Ah whence, and whither flown again, who knows!

Edward Fitzgerald

Post-reading

Do you think the message of the poet has been forcefully conveyed? Discuss.

Notes and Comments

Edward Fitzgerald (1809-1883) was an English writer, best known for his Rubaiyat Of Omar Khayam, which stands on its own as a classic of English Literature. It is one of the most frequently quoted of lyric poems.

Fitzgerald is best known for his translation of "The Rubaiyat of Omar Khayyam," a collection of Persian poems attributed to the 11th-century poet and mathematician Omar Khayyam. Fitzgerald's translation, first published anonymously in 1859, became immensely popular and is considered a classic of English literature.

Philosophical and lyrical qualities in the translation of Rubaiyat stand out abundantly. It added a distinct Victorian flair in capturing the essence of Khayyam's original work. Fitzgerald's version often focused on themes of mortality, the transience of life, and the pursuit of pleasure in the face of uncertainty.

Fitzgerald's translation gained recognition and acclaim over time, eventually becoming one of the most widely read and celebrated English translations of Persian poetry. It has been appreciated for its beautiful language, evocative imagery, and thought-provoking themes. Edward Fitzgerald's translation of the Rubaiyat of Omar Khayyam remains influential and continues to be studied and enjoyed by readers around the world.

Theme

The main theme revolves around the short-lived and fleeting nature of life, the inevitability of death, and the pursuit of pleasure and knowledge. The message is to encourage readers to embrace the present moment, find joy in life's pleasures, and consider the deeper mysteries of existence. Religious belief about life is also there, presenting humans as helpless. Our deeply held beliefs about God and heaven have also been focused. It contains pithy observations on love, death, fate and the existence of God and the afterlife.

The poem remains a timeless work of literature that invites readers to ponder the mysteries of life, love, and the transient nature of human existence.

Glossary

Wordss	Meanings	Synonyms
awake	to getup from sleep	arise
bowl	basin, drinking vessel	
flung	threw, hurled	
lo	look, see, behold	
Hunter of the East	the sun	
Turret	small tower connected with the building; tower	
Noose of Light	the sun rays	

worldly hope	hope for worldly gains	
Turns ashes	burns to the ground, of no use at all, futile	
prosper	succeed	
soon	presently	
veil	piece of transparent material attached to a woman's head-dress	
past which	beyond which	
the Moving finger	fate, destiny	
writ	written	
moves on	refers to unending appearance of forms	
piety	quality of being pious	
wit	wisdom, intelligence, understanding	
lure	entice, recall	
it	fate, destiny	
tears	sufferings, pain, repentance	
wash out	wipe out	
ah	expression of sorrow	
sweet-scented	pleasant, happy	
should close	should come to an end	
Youth's manuscript	manuscript: a book, document	
nightingale	suggests the spirit of joy and youth	
whence	from where, from what place or source	
whither	to what place or point	

Comprehension

a) Answer the following questions.

1 What is the overall theme or message of the poem "Rubaiyat of Omar Khayam"?

2 How does the poem explore the concept of mortality and the fleeting nature of life?

3 Highlight the attitude of the poem about fate and destiny.

4 Explain the way the idea of 'Seize the moment' is expressed in the poem.

5 Discuss the role of nature in Rubaiyat. How does Khayam use natural imagery to convey his ideas?

6 How does the poem portray the relationship between the individual and the universe?

7 Name the only certain thing in life.

8 What is the narrative perspective used in the poem?

b) Figurative Language

"The Rubaiyat of Omar Khayyam" is filled with rich imagery, metaphors, and poetic devices. Here are some of the prominent poetic devices used in "The Rubaiyat of Omar Khayyam":

Metaphor: Metaphors are used to convey abstract ideas in vivid and imaginative ways. For example, "The moving finger writes, and having writ, Moves on" employs the metaphor of a moving finger to represent the passage of time and the inevitability of fate.

Simile: Similes are comparisons that use "like" or "as" to create vivid imagery. An example from the Rubaiyat is "Like Snow upon the Desert's dusty Face, / Lighting a little Hour or two– is gone." Here, the fleeting nature of life is compared to snow melting on the desert's surface.

Rhyme: Rhyme is the repetition of similar sounds at the end of lines. The Rubaiyat is known for its quatrain structure/ The rhyme scheme adds a musical quality to the verses.

Hyperbole: Hyperbole is the use of exaggerated statements or claims for emphasis or dramatic effect. The Rubaiyat employs hyperbole to emphasize the fleetingness of life and the inevitability of death. For example, "The Worldly Hope men set their Hearts upon / Turns Ashes—or it prospers; and anon, / Like Snow upon the Desert's dusty Face, / Lighting a little Hour or two—is gone."

The poem is rich in its use of language and imagery, providing athought-provoking exploration of themes such as life, love, mortality, and the pursuit of pleasure.

Paradox: A paradox is a statement that appears to be self-contradictory but may reveal a deeper truth. In Rubaiyat paradoxical statements are used to explore complex philosophical themes. For instance, "The Moving Finger writes; and, having writ, / Moves on: nor all thy Piety nor Wit / Shall lure it back to cancel half a Line, / Nor all thy Tears wash out a Word of it." This paradoxical statement reflects on the inevitability of time and the inability to change the past.

These various poetic devices and elements contribute to the beauty, depth, and contemplative nature of "The Rubaiyat of Omar Khayyam." The poem remains a timeless work of literature that invites readers to ponder the mysteries of life, love, and the transient nature of human existence.

Oral Communication

Attentive Listening Skill

1. Discuss the meanings of the following lines taken from the poem.
   'Look to the Rose'. What is its significance?
   'Like snow upon the Desert's dusty face/Lighting a little Hour or two----is gone----'
2. What does it refer to?
   'Ah, whence and whither flown again, who knows—discuss the mood of the line and underlying questions'.

Inference

1. How would you justify that man is the architect of his own fate?
2. Can lamenting over misfortune do any good to us for the years to come? Discuss.

Grammar and Language

a) Parts of Speech

Verb: A verb is a word that describes what the subject of a sentence is doing. Verbs can indicate (physical or mental) actions, occurrences, and states of being.

Verbs Types	Definition	Example
Linking Verbs	Connects the subject to a noun, pronoun, or adjective	The flowers smell sweet.
Auxiliary Verbs	Helps the main verb express tense, mood, or voice	She is going to the party.
Action Verbs	Expresses an action that the subject is doing.	The dog chased the cat.
Helping Verbs	Helps the main verb in a sentence.	I should have studies for the test.
many	Expresses necessity, possibility, ability.	She can speak Spanish fluently.
Tra. Verbs	Takes an object in a sentence	The student wrote an essay.
Intra. Verbs	Does not take an object in a sentence	The bird sings in the morning.
Regular Verbs	Forms past tense and past participle by adding "-ed"	He walked to the store yesterday.
Irregular Verbs	Forms past tense and past participle irregularly	She ate breakfast this morning. (past tense of "eat")

Activity : Use each type of verb to make a complete sentence.

Linking verb _____

Auxiliary verb _____

Action verb _____

Helping verb _____

Transitive verb _____

Intransitive verb _____

Regular verb _____

Irregular verb _____

Note: Auxiliary verbs and Helping verbs or essentially the same. They are further divided into Primary auxiliary verbs and Modal auxiliary verbs.

Primary Auxiliary verbs work together with main verb to create different verb forms "do", "have", "be".

Example: I do not understand his instructions.
They have already left for the function.

Modal auxiliary verbs are used with a main verb to express possibility, ability, permission, necessity.

Example: She can complete all these tests alone.
The discovery ride may be dangerous.
You should help others.
It might rain today.

can	could	may
might	must	shall
should	will	would
ought (to)	need (to)	have (to)

b) Comprehend and use contemporary idioms and proverbs in the different texts and in their speech

Proverbs are traditional sayings that are particular to a certain country. They are short, wise sayings that usually offer some kind of advice, or capture an idea found in life.

Native English speakers frequently use proverbs in their conversations, and they often do this without even realizing it. Proverbs sometimes reveal more about the culture of a country than

any textbook can. The values of the population are reflected in its proverbs.

Most popular proverbs in English

There are probably a thousand proverbs out there, so we curate this list of the most popular need-to-know proverbs in English.

1. Many hands make light work

When many people work together to accomplish a difficult task, it doesn't seem so difficult. That is the general meaning of this English proverb. In other words, if people work together, the work is easier and is completed more quickly.

2. Strike while the iron is hot

This proverb means that you should take advantage of a favorable situation before it changes.

3. Honesty is the best policy

It is best to always be honest and tell the truth. By doing so, you will win the trust and respect of others.

4. The grass is always greener on the other side of the fence

Other people's lives always seem better, happier, and more successful than yours, even if your life is going well.

5. Don't judge a book by its cover

Don't form an opinion or make a judgment about someone or something based on its outward appearance.

6. An apple a day keeps the doctor away

Since apples are rich in vitamin C - which is vital to our health - this proverb means that proper nutrition contributes to good health and fewer visits to the doctor. In this English proverb, apples are a symbol of healthy foods and proper nutrition.

7. Better late than never

It is better to do something late than not do it at all.

8. Don't bite the hand that feeds you

Don't treat badly the person or people on whom you depend on, or who take care of you in some way.

9. Rome wasn't built in a day

Time is needed to do great or important things.

10. Actions speak louder than words

A person's true character can be seen by what he does, not by what he says. A person can talk as much as he wants, but he may not actually do anything to back up his words.

11. It's no use crying over spilled milk

This funny English proverb means you shouldn't waste time crying or complaining about something bad that has happened that cannot be changed.

12. Still waters run deep

This is said about a person who tends to be quiet and does not say much. Such a person often has a "deep," interesting personality.

13. Curiosity killed the cat

You could be harmed by being too curious about or too interested in something that doesn't concern you.

14. My hands are tied

This saying is not to be taken literally. It has a different meaning. It means that a person is unable to change things or render help in a given situation.

15. Out of sight, out of mind

When you don't see or hear about something, you tend to forget about it.

Activity: Use the above given proverbs in your sentences.

Writing

a) Objective Summary

How to Write an Objective Summary

Step 1	Identify the text and the author.
Step 2	Choose a verb that fits with the text. (shows, describe, explains, discusses, lists, explores, illustrates, teaches, compares, states)
Step 3	Name the theme or central idea.
Step 4	Identify transition words to include in your summary.
Step 5	Choose 3-5 key details from the text that support the theme. Then, put it into your own words.
Step 6	Write your objective summary. (free of personal thoughts)

Activity: Provide an objective summary of a range of Rubaiyat Of Omar Khayam.

Paraphrasing Skills

To paraphrase a poem means to rewrite the poem using your own words. A paraphrased poem is not a summary. Instead, you are going through the poem line by line and rewriting each line completely in your own words. Be careful not to simply substitute synonyms. That is not true paraphrasing.

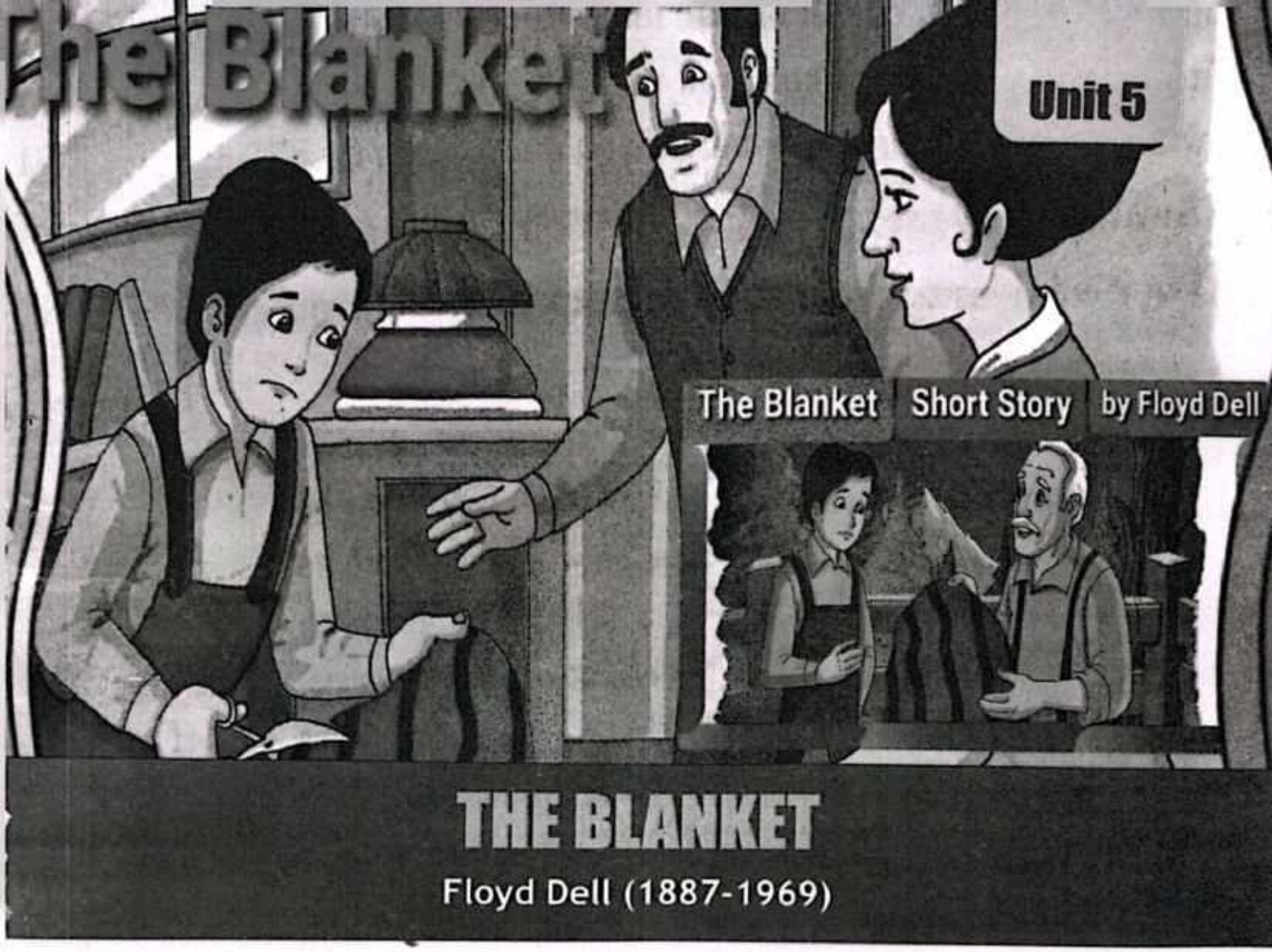
Paraphrasing skills are all about expressing someone else's ideas in your own words. It's a superpower for writers because it lets you avoid plagiarism and showcase your understanding of a topic. Here are some tips to sharpen your paraphrasing skills:

- **Grasp the meaning first:** Before you rewrite, make sure you understand the original content thoroughly.
- **Thesaurus time:** Synonyms are your friends! Swap out words with similar meanings while keeping the core idea intact.
- **Sentence makeover:** Play with sentence structure. Change active voice to passive or vice versa. Break up long sentences or combine short ones for a fresh look.
- **Mix and match:** Don't be afraid to combine techniques. Use synonyms, change sentence structure, and maybe even reorder the information to create a truly unique paraphrase.
- **Double check:** After paraphrasing, compare it to the original to ensure you've captured the essence without copying.

Activity: Paraphrase the "Rubaiyat Of Omar Khayam" stanza wise.

Teacher's Note

- Ask students to examine an author's point of view or purpose in a text
- Encourage them to demonstrate attentive listening skills while working in a whole class setting and taking turns to speak with standard pronunciation
- Help them to demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Motivate them to provide an objective summary of a range of texts.
- Ask them to demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- Let them comprehend and use contemporary idioms and proverbs in the different texts and in their speech.
- Encourage them to use paraphrasing skills to paraphrase a poem.



THE BLANKET

Floyd Dell (1887-1969)

After completing this lesson, you will be able to:

- respond to questions on a range of communicative purposes
- analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text
- examine how an author develops and contrasts the points of view of different characters or narrators in a text. Critique the plot development with respect to different aspects of the story
- distinguish between the connotative and denotative meanings of words, both similar and dissimilar denotations and their appropriate use in a variety of writing and texts
- demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity
- comprehend and use contemporary idioms and proverbs in the different texts and in their speech
- apply editing and proofreading skills to a range of different texts and contexts

Pre-Reading

a) *Do you think the elders leave a lesson for the youngers at every step they take?*

b) *What features do you think a good story should have?*

Note: An excellent example of the moral "As you sow, so shall you reap".

It was a fine September night. A thin white moon rose over the valley. Peter, eleven years old, did not see the moon. He did not feel the cool September breeze blow into the kitchen, for his thoughts were fixed on a red and black blanket on the kitchen table.

The blanket was a gift from his dad to his Granddad... a going away gift. They said that Granddad was going away... that's why they called it "going away."

Peter had not really believed that his dad would send Granddad away. But now—there it was—the going-away gift. Dad had brought it that very morning. And this was the last evening he and his Granddad would have with each other.

While-reading

Why is the blanket called the going away gift?

Together, the old man and the young boy washed the supper dishes. Dad had gone out... with that woman he was to marry. He would not be back for some time. When the dishes were finished, the old man and the boy went outside and sat under the moon.

"I'll get my harmonica and play for you," the old man said. "I'll play some of the old tunes."

But instead of the harmonica, he brought out the blanket. It was a big, double blanket.

"Now, isn't that a fine blanket?" said the old man, smoothing it over his knees. "And isn't your father a kind man, to be giving the old man, a blanket like this, to go away with? It costs something; it did—look at the wool in it! And warm it will be in these cold winter nights to come. There will be no other blanket like it up there."

It was like Granddad to be saying that, he was trying to make it easier. Ever since they talked about "going away," Granddad has said it was his idea. Imagine—leaving a warm house and friends to go to that building... that government place, where he would be with so many other old fellows, having the best of everything. But Peter had not really believed that dad would do it... until this night when he brought home this blanket.

"Oh. Yes, it's a fine blanket," Peter said and got up and went into the house. He wasn't the kind to cry, and besides he was too old for that. He had just gone in to get Granddad's harmonica.

The blanket dropped to the floor as the old man took the harmonica. It was the last night they would have supper together. Neither the old man, nor the young boy had to say a word. Granddad played a few notes and then said, "You'll remember this one."

While-reading

Why both the grand dad and the boy did not have a word to say?

The thin moon was high overhead, and the gentle breeze blew down the valley. The last time, Peter thought. He would never have Granddad play again. It was well that dad was moving to a new house away from here. He did not want to sit here outside on fine evenings, under a white moon, with Granddad gone. The music ended, and the two sat for two minutes in silence. Then Granddad spoke, "Here is something happier."

Peter sat and looked out over the valley. Dad would marry that girl. Yes, that girl who had said she would try to be a good mother to him, and all that.

The tune stopped suddenly, and Granddad said, "It's a poor tune, except to be dancing to." And then, "It's a fine girl your dad is going to marry. He will feel young again with a pretty wife like that. And what would an old fellow like me do around the house... getting in the way... an old fool with all the talk about backaches and pains!

"And then there will be babies coming, and I don't want to be around listening to them cry all the hours of the night. No, it's best that I leave. Well, one more tune or two, and then we will get to bed, get some sleep. In the morning, I'll get my new blanket, and take my leave. Listen to this. It's a bit of a sad tune but a nice one for a night like this." They did not hear the two people coming down the road, Dad and the pretty girl with a hard bright doll like face. But they heard her laugh and the tune stopped suddenly.

Dad did not say a word, but the girl walked up to Granddad and said prettily, "I'll not be seeing you in the morning, so I came over to say good-bye. "It's kind of you," said Granddad, looking down at the floor; and then seeing the blanket at his feet, he bent down to pick it up. "And will you look at this," he said, sounding himself like a little boy. "Isn't this a fine blanket my son has given me to go away?"

"Yes," she said, "it's a fine blanket." She felt the wool again... and said, "A fine blanket indeed." She turned to Dad and said to him **coldly**, "Must have cost a pretty penny."

Dad cleared his throat... "I... I wanted him to have the best."

The girl stood there, still looking at the blanket. "Mmmm... it's a double one, too."

"Yes," the old man said, "it's a double one... a fine blanket for an old fellow to be going away with."

The boy suddenly walked in the house. He could hear the girl, still talking about the expensive blanket. He heard his Dad get angry in his slow way. And now, she was leaving. As Peter came out, the girl turned and called back, "No matter what you say, he doesn't need a double blanket!"

While-reading
Why does Peter's dad get angry with the girl he is going to marry?

Dad looked at her with a funny look in his eye.

"She is right, Dad," the boy said. "Granddad doesn't need a double blanket. Here, Dad," and held out a pair of scissors -"Cut it, Dad...cut the blanket in two."

Both of them looked at the boy, surprised.

"Cut it in two, I tell you Dad. And keep the other half!"

"That's not a bad idea," said Granddad gently. "I don't need such a big blanket."

"Yes," the boy said, "a single blanket is enough for an old man when he's sent away. We'll save the other, Dad; it will come useful later."

"Now what do you mean by that?" asked Dad.

"I mean," the boy said slowly, "that I'll give it to you, Dad when you're old and I'm sending you away."

While-reading
Why does Peter ask his father to cut the blanket in two?

There was a big silence, and then Dad went over to Granddad and stood before him,,not saying a word.

But Granddad understood, for he put out his hand and laid it on Dad's shoulder. Peter was watching them. And he heard Granddad whisper softly "It's alright son. I knew you didn't mean it...." And then Peter cried. But it didn't matter because all three were crying together.

Post-reading

Why do all three Peter, dad and grand-dad cry at the end of the story?

Notes and comments

Floyd Dell was an American poet, novelist, playwright, literary editor and the author of several books. He began his literary career as a newspaper man. He first served as a reporter for the *Davenport Daily Times*, and then as editor of various papers. Through 1920's, he continued writing novels and poetry, and a number of books and articles based on various themes.

He retired in 1947, but continued writing during the remaining years of his life till 1969.

Theme

Taking great care of our values is the main theme. The Blanket is a sad and heart rending story. The story manifests greed, hypocrisy, the modern day callous attitude towards the elderly, and how at times our mean instincts can overtake our filial duties.

The masterly craftsmanship of Floyd Dell is evident in the fine structure of this tale. He makes an effective use of dialogue and has a superb prose style.

Glossary

Words	Meanings	Synonyms
breeze	a gentle wind	gust
coldly	in a way that is not friendly or enthusiastic	
harmonica	a musical instrument	
notes	a note is a single sound of a certain pitch and length made by the voice, or a musical instrument	
tune	musical notes put together in a pleasing order, a melody	
supper	light evening meal taken late in the evening	
whisper	to speak in soft sound, undertone	

Comprehension

a) Answer the following questions

1. Describe the conversation between Peter and Granddad at the beginning of the story.
2. Why was Peter's Dad sending Granddad away and where to?
3. Give the reason of the girl's mind change, who was marrying Peter's dad.
4. Was it a surprise when Peter asked his father to cut the blanket in two?
5. Peter's attitude towards his father and Granddad was unusual. Elaborate.
6. What moral lesson about human relationship do you learn from this story?
7. How would you describe the problems of the characters of the story?
8. What sort of person is Peter's father?
9. Examine how the author has developed and contrasted the points of view of different characters in the story. Critique the plot development with respect to different aspects of the story.

b) Tick (√) the right statement and (X) the false one.

1. A thin gray moon rose over the valley.
2. The blanket was a gift from his dad to his Grandmother.
3. The young man and the little boy washed the supper dishes.
4. He wasn't the kind to cry, and besides he was too old for that.
5. The thin moon was high overhead, and the gentle breeze blew down the valley.
6. There was a low silence, and then Dad went over to Granddad and stood before him, not saying a word.

Oral Communication

Respond to questions on a range of communicative purposes.

- Ø Discuss in class the advantages and disadvantages of joint family system.
- Ø Survey the class to know how many students are living in nucleus family and how many in joint family.
- Ø Discuss what your reply would be to the fact 'why young people today do just what they like'? (refer to the text)

Inference

1. Do you think peaceful living depends in caring for the values?
2. "As you sow, so shall you reap". Do you agree?

Vocabulary and Grammar

a) Parts of Speech

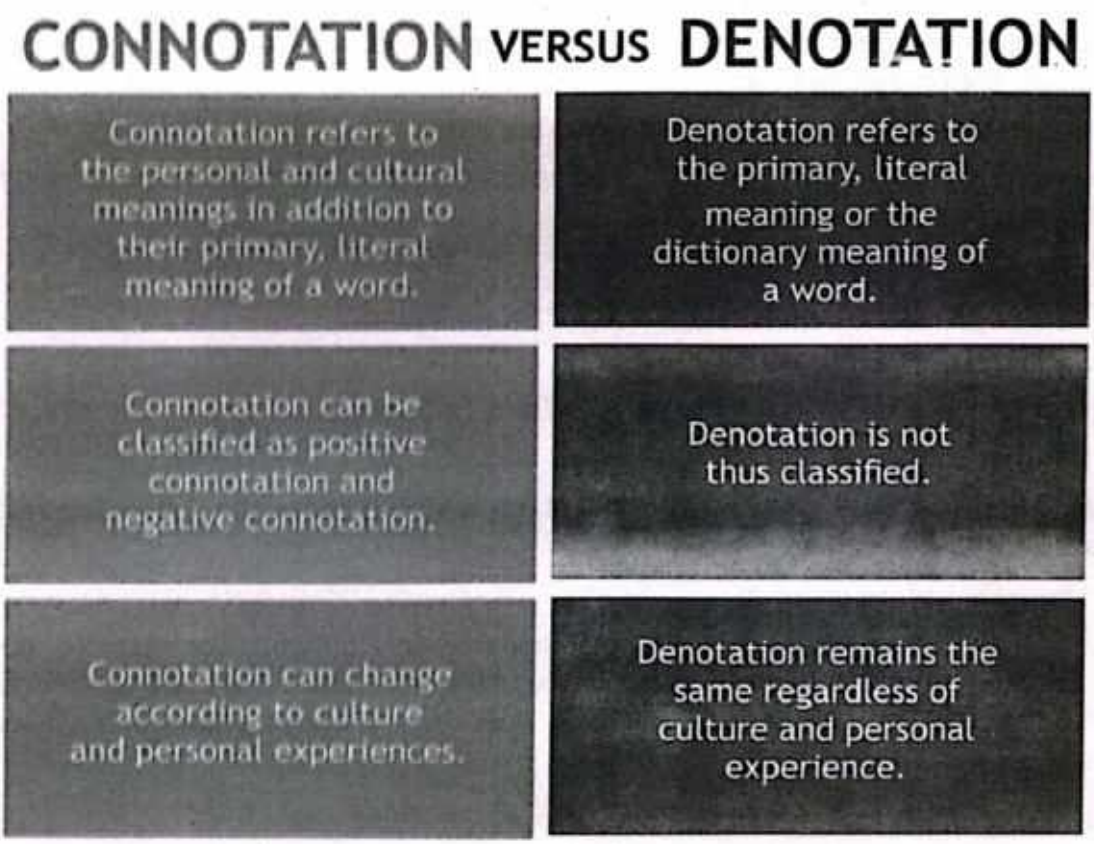
Adjective: Adjectives are the words that modify or describe nouns and pronouns, providing more information about their qualities, states of being, or quantities.

Types of Adjective	Definition	Example
Descriptive	Describes a noun's quality or characteristic	Red car, happy child
Quantitative	Indicates the quantity of a noun	Three dogs, some water
Demonstrative	Points out a specific noun	This book, that house
Possessive	Shows ownership or possession	My phone, their car
Interrogative	Used in questions to ask about a noun	What color, whose jacket
Indefinite	Refers to an unspecified noun	Any person, several options
Distributive	Refers to members of a group individually	Each student, every day
Comparative	Compares two nouns	Bigger house, more expensive car
Superlative	Compares three or more nouns	Biggest house, most expensive car
Proper	Derived from a proper noun and used to describe it	Chinese cuisine, Shakespearean play

Activity: Go through the following sentences and identify the type of adjective used in them.

1. Sara will clean her messy room today.
2. My sister brought some French pastries.
3. The miser lost all his money.
4. There haven't been sufficient crops to sell this year.
5. Collecting coins is an interesting hobby.
6. The boy did not have any soup.
7. There's no milk left in the bowl.
8. Either boy was present there.
9. This bag is heavier than the suitcase.
10. The food was delicious.
11. Whose pencil box is this?
12. These apples are pretty sweet.
13. Ali came second in the marathon.
14. I saw it with my own eyes.
15. What a splendid piece of art!
16. Emily Bronte was a Victorian novelist.
17. The Atlantic Ocean is the largest ocean in the world.
18. I did not find those books.

b) Connotation and denotation



Word: Cheap

- **Denotation:** Low in price. (literal meaning)
- **Connotation:** Negative - poor quality, stingy.

Word: Smart

- **Denotation:** Having or showing a high degree of intelligence. (literal meaning)
- **Connotation:** Can also mean stylish or fashionable depending on context.

Activity : For each sentence, choose the word in parentheses that best fits the context, considering both denotation and connotation.

1. The children were feeling very (excited/agitated) during the wait for Sana.
2. The old house had a very (aged/decrepit) appearance.
3. The aroma of freshly baked bread filled the air with a (pleasant/pungent) smell.
4. The detective gave the suspect a (stern/severe) look.
5. The athlete showed great (perseverance/stubbornness) in completing the race.

c) Proverbs

1. Easy come, easy go

This English proverb means that money is easily earned and just as easily spent or lost (on gambling, for example).

2. You can't make an omelette without breaking a few eggs

It is impossible to do something good or accomplish an important task without encountering some problems or making some sacrifices.

3. The forbidden fruit is always the sweetest

Things that are prohibited seem very attractive or desirable.

4. If you scratch my back, I'll scratch yours

If you do something to help me, I will do something to help you.

5. It's the tip of the iceberg

As everyone knows, only a small part of an iceberg is visible above the water. The rest is underwater.

6. Learn to walk before you run

Learn basic skills before you attempt to do something more difficult. For example, don't start to learn English with difficult subjects such as articles or gerunds. Start with easier material, slowly increase your knowledge, and gradually work toward studying more difficult topics.

7. First things first

The most important things should be done before everything else.

8. Don't bite off more than you can chew

Don't take on more work or responsibility than you can handle at one time.

9. It's better to be safe than sorry

Be careful and exercise caution - even if it seems unnecessary and it takes longer to complete something - and you will avoid potential problems that could arise later.

10. The early bird catches the worm

If you arrive early or do something before other people do it, you have a greater chance of succeeding.

11. Don't make a mountain out of an anthill (or molehill)

Don't make a minor problem or difficulty into a major one; don't exaggerate the significance of a small problem.

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

If your desire to accomplish something is strong enough, you will find a way to do it.

13. Always put your best foot forward

The meaning of this English proverb is that you should always try your best to make a good impression on others; show your best traits and qualities.

14. The squeaky wheel gets the grease

The person who complains the most or is most vocal about something that he needs is usually the one who receives help or attention

15. A rolling stone gathers no moss

The last proverb on our list has two meanings: 1) a person who is always moving - never living in one place very long - cannot be successful or make a lot of money, and 2) a busy person will not become stagnant but will remain creative and productive.

16. When in Rome, do as the Romans do

This proverb means that you should follow the local customs of whichever place you happen to be (even if it seems odd or unsavory).

17. Birds of a feather flock together

This proverb refers to people who have similar, overlapping interests, and how they often tend to be friendly or may be found together.

18. A stitch in time saves nine

This proverb refers to procrastination: it means that getting your work done ahead of time or completing some simple task earlier rather than later, will save you effort down the road.

19. Beauty is in the eye of the beholder

This English proverb refers to the fact that everyone sees beauty differently, and what is ugly to one person may be beautiful to another.

20. Those in glass houses shouldn't throw stones

This proverb refers to hypocrisy: it means that you should not accuse someone of a charge that you yourself are guilty of.

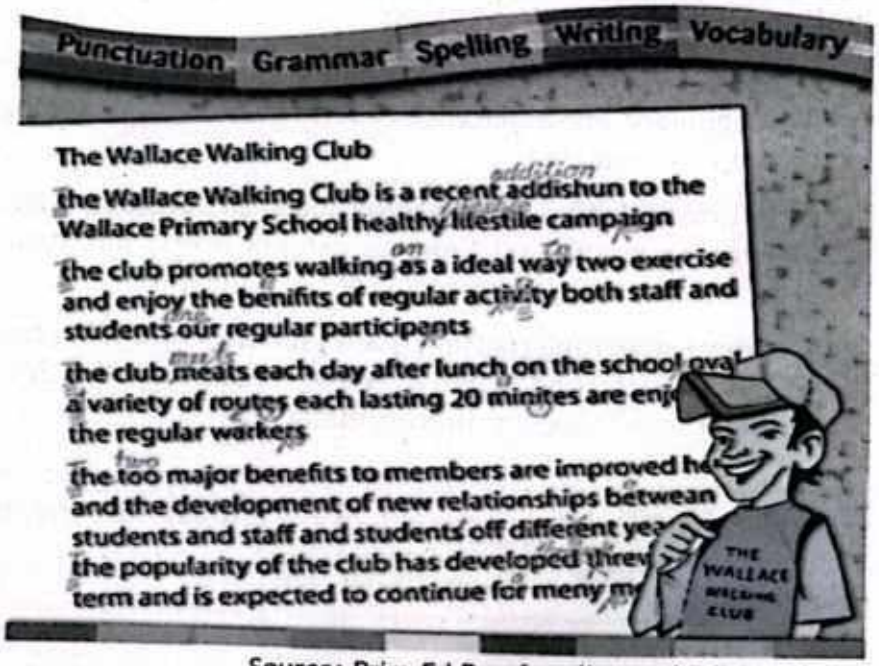
21. Absence makes the heart grow fonder

This proverb means that you tend to have a fonder memory and feeling about someone or something after they have been gone for a period.

Activity : Use the above used proverbs in meaningful sentences.

Writing

Editing and proofreading skills to a range of different texts and contexts



Source: Prim-Ed Proofreading and Editing Skills

Editing:

- **Focuses on the big picture:** Editing involves a broader look at the structure, clarity, and content of a text.
- **Improves overall quality:** Editors ensure the writing achieves its purpose effectively. They *might:*
  - **Refine the structure:** This could involve rearranging paragraphs, adding transitions, or improving the flow of information.
  - **Strengthen the argument:** In persuasive or informative writing, editors might check for logical flow of ideas, evidence, and clarity of the main point.
  - **Enhance language and style:** Editors might suggest improvements to sentence structure, word choice, and overall tone to make the writing more engaging or impactful.
  - **Fact-check and ensure accuracy:** This is especially important for academic or technical writing.

General Editing and Proofreading Tips:

- **Accuracy:** Check for typos, grammatical errors (subject-verb agreement, punctuation mistakes), and spelling inconsistencies.
- **Clarity:** Ensure the writing is clear, concise, and easy to understand. Eliminate wordiness and confusing sentence structure.
- **Consistency:** Maintain consistent style throughout the text, following guidelines like preferred punctuation (APA, MLA, Chicago) or voice (formal, informal).
- **Flow:** Read the text aloud to check for awkward phrasing or choppy sentences. Ensure a smooth and logical flow of ideas.

Editing for Different Text Types:

- **Formal Writing (Academic papers, Business reports):** Focus on proper grammar, formal vocabulary, and adherence to style guides. Check for logical arguments, referencing, and proper formatting.
- **Informal Writing (emails, blog posts, social media):** Maintain a conversational tone while ensuring clarity and avoiding slang or overly informal language. Check for appropriate emojis or hashtags depending on the platform.
- **Creative Writing (fiction, poetry):** Here, style takes center stage. Look for consistency in tone, voice, and point of view. Check for effective use of figurative language and adherence to specific literary elements.

Activity: (i) Read the paragraph below and identify the issues that would be addressed during the editing stage.

The weather was terrible yesterday. Rain poured down all day, making it impossible to go outside. It was so boring because I couldn't play with my friends. I ended up watching TV most of the day, which wasn't very exciting.

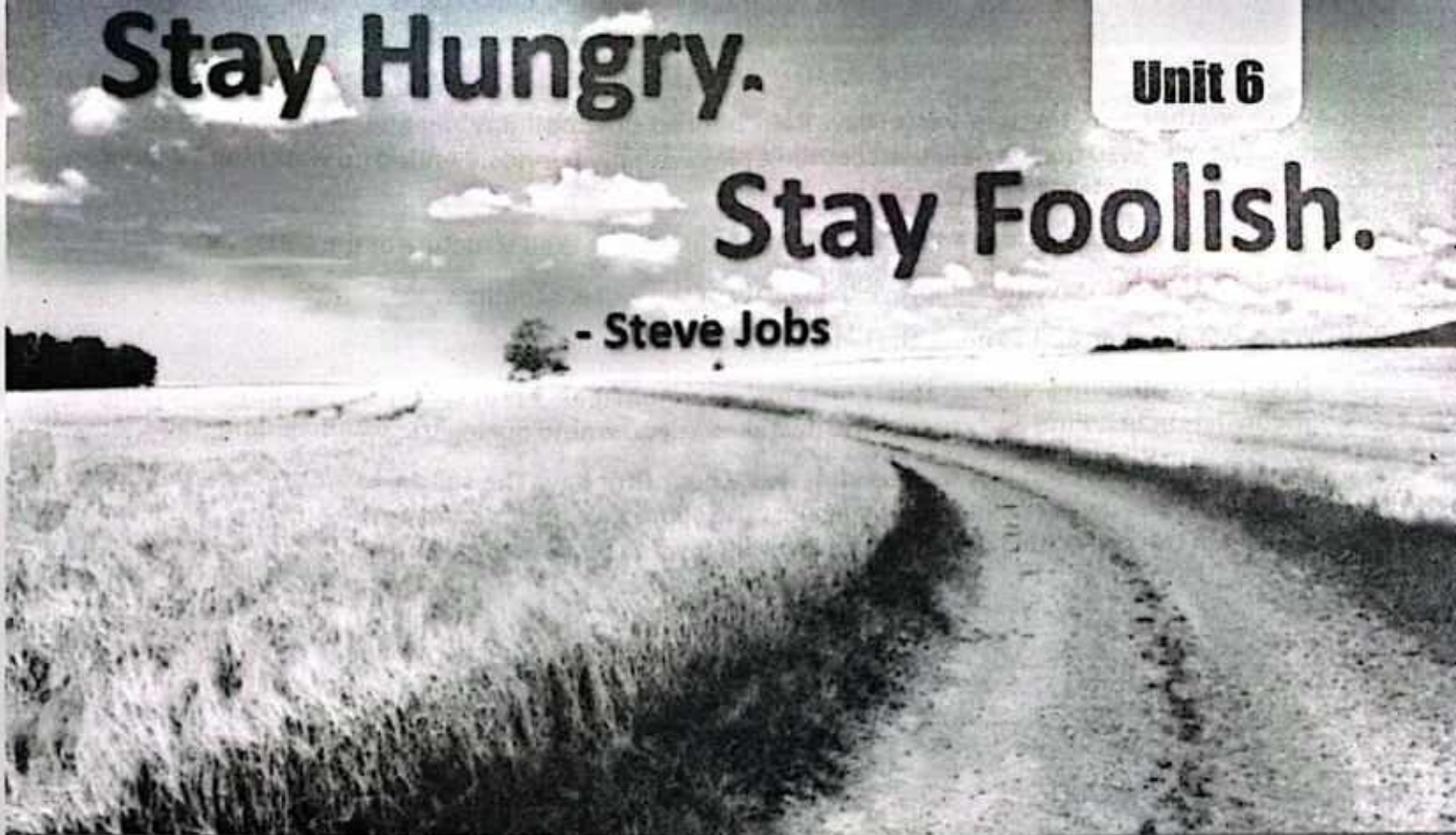
1. What issue might an editor address regarding the overall structure of the paragraph?
2. How could an editor improve the clarity of the writer's feelings?
3. Suggest an edit to make the language more engaging.

(ii) The following paragraph contains grammatical errors, typos, and formatting inconsistencies. Find and correct the mistakes as you would during the proofreading stage.

We went to the beach last weekend, it was a beautiful day. The sand was warm between our toes, and the waves crashed loudly against the shore. We built a sand castle and then went for a swim in the refreshing ocean water. Overall, it was a perfect experience!

Teacher's Note

- Encourage students to examine how an author develops and contrasts the points of view of different characters or narrators in a text and to critique the plot development with respect to different aspects of the story.
- Ask them to distinguish between the connotative and denotative meanings of words, both similar and dissimilar denotations and their appropriate use in a variety of writing and texts.
- Encourage them to demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- Ask them to comprehend and use contemporary idioms and proverbs in the different texts and in their speech.
- Motivate them to apply editing and proofreading skills to a range of different texts and contexts.



STAY HUNGRY - STAY FOOLISH

(Excerpts from Steve Jobs address at Stanford University on June 12, 2005)
(1955-2011)

After completing this lesson, you will be a[illegible]o:

- engage effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grade-level topics, texts, and issues
- critique reading interpretations, taking account of others' views on reading
- use pre-reading and while-reading strategies to analyse and explore different layers of meaning within texts including biases and opinions
- explain whether predictions about the content of a text are acceptable or should be modified and why
- demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity
- use all types of tenses correctly in speech and writing
- apply the techniques of writing the first draft with sufficie[illegible]s; proofreading and editing details to suit the purpose and audience

Pre-Reading

a) What comes to your mind after reading the heading of the lesson?

b) How does reading about the life experiences of Steve Jobs inspire?

"Thank you. I am honoured to be with you today at your commencement from one of the finest universities of the world. Truth be told I never graduated from college."

I was an adopted child of parents who had not graduated from college. However, they decided to send me to college. I was **naïve** to choose a college as expensive as Stanford and all my working parents savings were spent on college tuition. After six months, I could not see the value in it. I had no idea of what I wanted to do with my life and how college is going to help me figure it out. So I dropped out and thought it will work out. It was pretty scary at that time, but looking back it was the best decision, I've made. The minute I dropped out I could stop taking the required classes that didn't interest me and begin dropping at taking the one's that looked interesting.

I didn't have a **dorm** room, so I slept on the floor in a friend's room. I returned coke bottles for 5 cents deposits to buy food with.

I decided to take a **calligraphy** class, where I learnt about serif and san serif type faces about varying the type of space between different letter combinations about what makes **topography** great. It was beautiful, historical, and beautifully **subtle**, in a way that science couldn't capture and i found this fascinating.

While-reading

What did Steve Jobs learn in calligraphy class?

None of this had any hope of practical application in my life, but ten years later, when we were designing the first Macintosh Computer, it all came back to me. And we designed it all. It was the first computer with beautiful topography. If I had not dropped out from college, Mac would not have had multiple type spaces or proportionally spaced fonts. Of course it was impossible to connect the dots looking forward then, but it was very clear looking backwards ten years later.Again you can't connect the dots looking forward, but you can connect them looking backwards. You have to trust in something, your gut, your destiny, life and opportunities. This approach has never let me down and it has made all the difference in my life.

While-reading

Steve Jobs thought that being fired from Apple was the best thing that happened to him. Why?

I was lucky - I found what I loved to do early in life. Woz and I started Apple in my parent's garage, when I was twenty. We worked hard and in ten years Apple grew up into 2 billion $ company with 4000 employees. We had just released our finest creation Macintosh a year earlier and I had just turned thirty. And then I got fired, how you can get fired from the company you started. Well as Apple grew I hired someone, who I thought was talented enough to run the company with me and for the first one year the things went well. But then our visions for the future **diverged** and we had a falling out. Our Board of directors sided with him and I was out at 30. What had been the focus of my entire life was gone and it was very **devastating**.

I didn't know what to do for few months. I had felt that I had led the previous generation of **entrepreneur's** down, that I had dropped the baton as it was being passed to me. I met with David Packard and Bob Noyce and apologized for screwing up the things so badly. I was a very public

figure and I even thought of running away from the valley. But something slowly dawned upon me, I still loved what I did. The turn of events at Apple had not changed one bit. I had been rejected, but was still in love and so I decided to start over.

I couldn't see it then, but getting fired from Apple was the best thing that ever happened to me. The heaviness of being successful was replaced by the lightness of being beginners again, less sure about everything. It freed me to enter one of the most productive periods of my life.

During the next five years, I started a company named Text, and another company Pixar. Pixar went on to create the first computer animated film, *Toy Story* and is now the most successful video in the world. In the remarkable turn of events Apple bought Next. I returned to Apple and the technology we developed at Next is the heart of current Apple **renaissance.**

I am pretty sure none of this would have happened, if I had not been fired from Apple. It was an awful tasted medicine, but I think the patient needed it. Sometimes life hits you on the head with a brick. Do not lose faith. I am convinced that only thing that kept me going was that I loved what I did. Your work is going to fill a large part of your life and the only way to be truly satisfied is to do what you believe is great work. If you haven't found it yet, keep looking. Don't settle. As with all matters of the heart, you will know when you find it. And like any other great relationships, it keeps getting better and better as the years roll on. So keep looking until you find it. Don't settle.

While-reading

According to Steve Jobs what is going to fill a large part of one's life.

Your time is limited, so don't waste it living someone else's life, don't be trapped with dogma, which is living with someone else's thinking. Don't let the noise of other's thinking drown out your inner voice. And most importantly, have the courage to follow your own heart and intuition; they somehow already know what you want to become. Everything else is secondary.

When I was young there was an amazing whole earth catalogue, which was one of the religious books of my age, written by Stephen Band with his poetic touch. That was late 60's, before personal computers and desk top publishing, so it was all made with type writers, scissors and Polaroid camera. It was sort of like Google and great notions, in paperback form, 35 years before Google came along. It was idealistic and overflowing with neat tools.

Stewart and his team put out several issues of the Whole Earth Catalogue, and when it had run its course they put out a final issue, it was mid 90's and I was your age. On the back cover of their final issue was a photograph of an early morning country road, the kind you would find, if you were hitch hiking. Beneath it were the words, "Stay Hungry, Stay Foolish." And I have always wished that for myself, I wish that for you.

Stay Hungry, Stay Foolish.

"Thank you all very much".

Post-reading

What did Steve Jobs wish for himself and for others?

Notes and Comments

Steve Jobs (1955-2011) was an American entrepreneur, inventor, and business magnate. He co-founded Apple Inc. with Steve Wozniak in 1976, and his vision and leadership played a pivotal role in transforming Apple into one of the most influential technology companies in the world. Jobs, along with Wozniak, is credited with popularizing the personal computer with the Apple II in the late 1970s. He then revolutionized the industry again with the Macintosh in the 1980s, introducing a user-friendly graphical interface that made computers more accessible to everyday users. He was instrumental in the development of the iPod, iPhone, and iPad, all of which redefined their respective categories and had a lasting impact on how we consume music, communicate, and interact with technology. Steve Jobs was known for his relentless pursuit of innovation, his focus on design and user experience, and his strong marketing skills. He is remembered as a visionary leader who forever changed the landscape of technology and continues to inspire entrepreneurs and technologists today. This is a part of Steve Job's speech at Stanford University in 2005.

Theme

Main theme is to guide youth to be successful in life by utilizing their time, rather than wasting it. The speech has all the necessary ingredients, useful for youth. It will enable youth to learn life skills to achieve their goals.

Glossary

Words	Meanings	Synonyms
calligraphy	handwriting, penmanship	longhand script
diverged	to move or extend in different directions from a common point	
dogma	specific principles or doctrine authoritatively laid down	
dorm	dormitory	
entrepreneur	person who organises and manages a business	
font	a receptacle or holy water. The reservoir for oil in a lamp	
gut	courage and fortitude, nerve, determination, stamina	
hitch-hiking	soliciting rides from passing vehicles	
naïve	having or showing lack of experience, judgment or information	
renaissance	activity, spirit or time of the great revival of art, literature and learning	
subtle	delicate, faint and mysterious	
topography	detailed mapping or charting of the features of a small area	

Comprehension

a) Answer the following questions.

1. Describe the impression of the speaker you get after reading the first two paragraphs.
2. Identify the reason Steve Jobs used to sleep in a friend's room.
3. Identify the wisdom in joining calligraphy classes.
4. Explain the significance of Macintosh Computer.
5. Getting fired from Apple turned out to be the best for Steve Jobs. Discuss.
6. Describe the meaning of "sometimes life hits you hard on the head with a brick".
7. Identify the paragraph containing Steve Jobs' message.
8. Explain the importance of the Whole Earth Dialogue.
9. Write the main point of the speech.
10. Describe whether or not it is appropriate to make predictions about the idea to be successful in life by utilizing one's time rather than wasting it. If you agree then why?
11. What do you understand by these statements of the speaker?
    a) "The heaviness of being successful was replaced by the lightness of being beginners again".
    b) "Your work is going to fill a large part of your life".
12. Write down the names of other renowned universities like Stanford.
13. With the help of internet write a detailed note of Stanford University.

b) Critique reading interpretations, taking account of others' views on reading.

Critiquing reading interpretations requires actively considering others' viewpoints. Listen attentively and acknowledge their ideas. When presenting your critique, focus on the text itself and use evidence to support your reasoning. Frame the discussion respectfully, seeking understanding rather than simply pointing out flaws. Look for common ground and use the exchange to explore the text's complexity. By valuing diverse interpretations and engaging in open dialogue, you can create a richer understanding of the literature you're analyzing.

Activity: Briefly summarize the text of this unit as a resource for this activity. What is your initial interpretation of the text's meaning? Why do you think this?

Oral Communication

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade-level topics, texts, and issues.

- Form different groups in the class and discuss who is Steve Jobs and where is Stanford.
- Give your views about the failures Steve Jobs had to face in life.
- Hope' and 'despair' are part of life. How would you relate this with Steve Job's life?

- Apple' computers are the result of a man's determination. Discuss.
- In groups of three or four, choose one statement and prepare a short conversation based on it. Memorise your dialogues and practise saying them with the appropriate tone, according to the emotion being conveyed. Present the conversation in the class.

Inference

1. Is it possible to achieve one's goal without hard work?
2. Is today's highly competitive world a big challenge for youth?

Grammar and Vocabulary

Pronoun

A pronoun is a word that takes the place of a noun. They are used to avoid repetition and make sentences flow more smoothly. Pronouns stand in for nouns or noun phrases.They prevent repetitive use of the same noun and make sentences more concise.

Examples: "I went to the store. I bought milk there." In the second sentence, "I" replaces "the store" to avoid saying it twice.

Pronouns Types	Use	Example
Personal	Refer to specific persons or things	I, you, he, she, it, we, they, me, him, her, us, them
Possessive	Show ownership or possession	Mine, your, his, hers, its, ours, theirs
Reflexive	Reflect back to the subject of the sentence	Myself, yourself, himself, herself, itself, ourselves
Demonstrative	Point to specific persons or things	This, that, these, those
Interrogative	Used to ask questions	Who, whom, whose, what, which
Relative	Used to introduce a relative clause	Who, whom, whose, which, that
Indefinite	Refers to nonspecific person, things or amount	Anyone, anything, someone, something, everything

Activity: Choose the correct pronoun and use it in the sentence.

1. (Me/I) feel like taking a short trip to the Maldives
2. (I/me) think you should participate in the debate.
3. Wuthering Heights is (her/hers) favourite book.
4. Those papers are (mine/my).
5. The box was lying around. Is (it/its) yours?

6. The dog almost choked (himself/itself).
7. Natasha was all by (yourselves/herself)
8. I got (me/myself) all wet.
9. (That/this) book lying here is mine.
10. (Each/neither) of us were given a gift hamper.
11. Do you want (that/it) pen?
12. I lost the toy you gave (me/myself)
13. This house is (ours/our).
14. It was (their/theirs) car.
15. Do you know (his/him)?

b) Tenses

Present Tense and its kinds

	Simple	Continuous	Perfect	Perfect Continuous
Present	**Sub + V1 + obj.**	**Sub + is/am/are + V1 + ing + obj.**	**Sub + has/have + V3 + obj.**	**Sub + has/have + been + V1 + ing + obj + since/for.**
	She is drives a car. She goes to school.	She is driving a car. She going to school.	She has driven a car. She has gone to school.	She has been driving a car. She has been going to school.

Activity: Make two sentences with each type of present tense.

Simple Present Tense

Present Continuous Tense

Present Perfect Tense

Present Perfect Continuous Tense

Correction of Errors in English Writing

Correction of errors is the process of identifying and rectifying mistakes or inaccuracies in any given context. It involves:

1. **Detection:** Recognizing the presence of an error.
2. **Identification:** Pinpointing the specific nature of the error.
3. **Correction:** Implementing the necessary changes to rectify the mistake.

Common contexts where error correction is applied

- **Language learning:** Identifying and correcting grammatical, spelling, and vocabulary errors in written or spoken language.
- **Data entry:** Ensuring accuracy in data input by identifying and correcting inconsistencies or typos.
- **Proofreading:** Reviewing written material to identify and correct errors in grammar, spelling, punctuation, and style.
- **Scientific research:** Identifying and correcting errors in data collection, analysis, and reporting.
- **Software development:** Identifying and correcting bugs or glitches in software programs.

Benefits of effective error correction

- **Improved accuracy:** Minimizes the occurrence of mistakes.
- **Enhanced quality:** Ensures that the final product or output is free from errors.
- **Increased efficiency:** Reduces the time and resources required to fix errors later on.
- **Enhanced credibility:** Builds trust and confidence in the accuracy and reliability of the work.

Examples

1. Grammatical Errors:
   - **Incorrect:** He go to school everyday.
   - **Correct:** He goes to school everyday.
     - **Explanation:** The subject "He" is singular, so the verb should be "goes" (singular third person present tense).
   - **Incorrect:** The books is on the table.
   - **Correct:** The books are on the table.
     - **Explanation:** "Books" is plural, so the verb should be "are."
   - **Incorrect:** Me and my friend went to the park.
   - **Correct:** My friend and I went to the park.
     - **Explanation:** In a subject-verb construction, the pronoun "I" should be used after the other person.
2. Syntactical Errors:
   - **Incorrect:** Running in the park, the dog chased its tail.
   - **Correct:** While running in the park, the dog chased its tail.
     - **Explanation:** The phrase "Running in the park" needs to be modified to a subordinate clause using a subordinating conjunction like "While."

- **Incorrect:** He likes to read, to write, and to play sports.
- **Correct:** He likes to read, to write, and to play sports.
  - **Explanation:** The sentence is already parallel. All three verbs are in the infinitive form.

3. Lexical *Errors:*

- **Incorrect:** Their going to the store.
- **Correct:** They're going to the store.
  - **Explanation:** "They're" is a contraction of "they are."
- **Incorrect:** Its raining outside.
- **Correct:** It's raining outside.
  - **Explanation:** "It's" is a contraction of "it is."
- **Incorrect:** I feel bad for him.
- **Correct:** I feel sorry for him.
  - **Explanation:** "Bad" and "sorry" have slightly different meanings in this context. "Bad" implies that something is wrong with him, while "sorry" expresses sympathy.

4. Punctuation Errors:

- **Incorrect:** The boy said "I want to go home."
- **Correct:** The boy said, "I want to go home."
  - **Explanation:** A comma is needed to separate the introductory phrase "The boy said" from the direct quote.
- **Incorrect:** He is a kind and generous person.
- **Correct:** He is a kind and generous person.
  - **Explanation:** No punctuation is needed between adjectives when they are coordinate (i.e., they could be joined by "and").

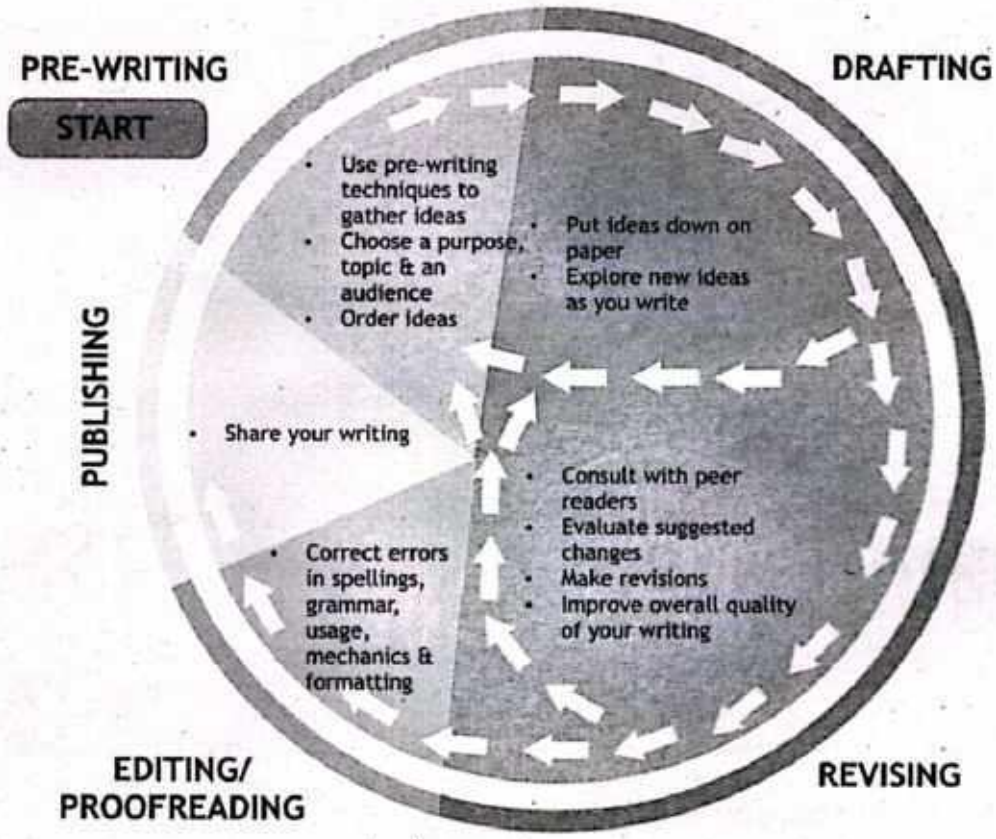
Activity : Each sentence contains one or more errors in grammar, punctuation, or usage. Identify and correct the errors by rewriting the sentences properly.

1. She don't know where is her book.
2. The dog chased it's tail around the yard.
3. Me and my friend is going to the park later.
4. Each of the children were given their own pencil.
5. He has gave the book to his teacher yesterday.
6. The car, along with the bicycles, are in the garage.
7. I saw a flock of birds flying over the field, it were beautiful.
8. My mother made me to clean my room before I went outside.
9. The teacher told to us that the exam was postponed.
10. Neither Ali nor his friends likes playing video games.
11. If I was you, I would never let that happen.
12. The student didn't knew the answer to the question.
13. She have lived in this city for five years.
14. A number of students was absent from the class today.
15. The news about the pandemic were very disturbing.

Writing

Apply the techniques of writing the first draft with sufficient details; proofreading and editing details to suit the purpose and audience

THE WRITING PROCESS



Please note that the writing process is not linear. Steps may be repeated, just like the arrows in the diagram above circle back through earlier steps.

Activity: Follow the above mentioned writing technique and write an essay to guide youth to be successful in life by utilizing their time, rather than wasting it.

Teacher's Note

- Ask students to demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- Let them use all types of tenses correctly in speech and writing.
- Ask them to apply the techniques of writing the first draft with sufficient details; proofreading and editing details to suit the purpose and audience.



TOBACCO AND YOUR HEALTH

(A Report)

After completing this lesson, you will be able to:

- speak confidently and fluently in a wide range of contexts, For example, (conflict resolution, panel discussion, role-play, dialogue, etc.) to fulfil different purposes (exposition, argumentation etc.).
- analyse organisational patterns in a text:
    a. list/ sequence of ideas/ events comparison-contrast
    b. cause-effect
    c. problem-solution
    d. reasons/ assumptions-conclusion
- give an informed personal and analytical response to a variety of texts and provide a textual reference in support.
- demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- use all types of tenses correctly in speech and writing.
- gather relevant information from multiple authentic available resources following research ethics to write and present their assignment

Pre-Reading

a) Do you know the importance of health?
b) How does one feel on getting sick?
c) Have you ever been hospitalised?
d) Have you ever heard "health is wealth"?



From Wikipedia, the free encyclopedia

The next time you see a packet of cigarettes, notice what is written on the label. It is a warning about the dangers of cigarette smoking to your health. Most governments require cigarette makers to warn people about the risks of smoking.

In the past people did not know about the dangers of cigarette smoking. But medical experts have learned that the smoke from tobacco contains poisonous substances which can damage your body. Smoking tobacco in pipes or cigars is just as harmful as smoking cigarettes. Smoking tobacco is also harmful. Tobacco in any form damages your health.

While-reading

How can people be warned about the risks of smoking?

Three seconds after a person starts smoking a cigarette, his heart beats faster, his blood pressure rises, and a portion of the oxygen in his blood is replaced by a harmful gas. Cancer causing chemicals also fill his lungs every time he inhales the smoke. Nicotine, carbon monoxide and tar are the most dangerous substances in cigarette smoke.

While-reading

How do the cancer cells destroy the healthy cells?

Nicotine makes the blood vessels narrower so that the heart must work harder to pump blood through the body. The flow of blood in a smoker's body is reduced because of nicotine.

Carbon monoxide is the harmful gas that replaces part of the oxygen in blood. The oxygen level n a smoker's blood is lowered by this poisonous gas. Tar damages lung tissues. It affects the hair like parts of cells, called cilia that line the breathing tubes. By moving back and forth, the cilia sweep dust and particles out of the lungs to the throat and mouth so they can be breathed or coughed out. When tar from cigarette smoke builds up in the lungs, it forms a sticky brown mass which slows down the action of the cilia. Smoking one pack of cigarettes every day puts a cup of tar into the lungs each year. Cigarette smoke also causes a lung disease known as chronic bronchitis. It occurs when smoke irritates the lining of the bronchial tubes, making them produce too much mucus. The mucus blocks the air tubes, and a person with bronchitis coughs a lot to get rid of it. As tar builds up on the walls of the air tubes and lungs over the years, it can cause cancer cells to grow. Cancer cells multiply and destroy the healthy cells, and after sometime the lungs will not function correctly.

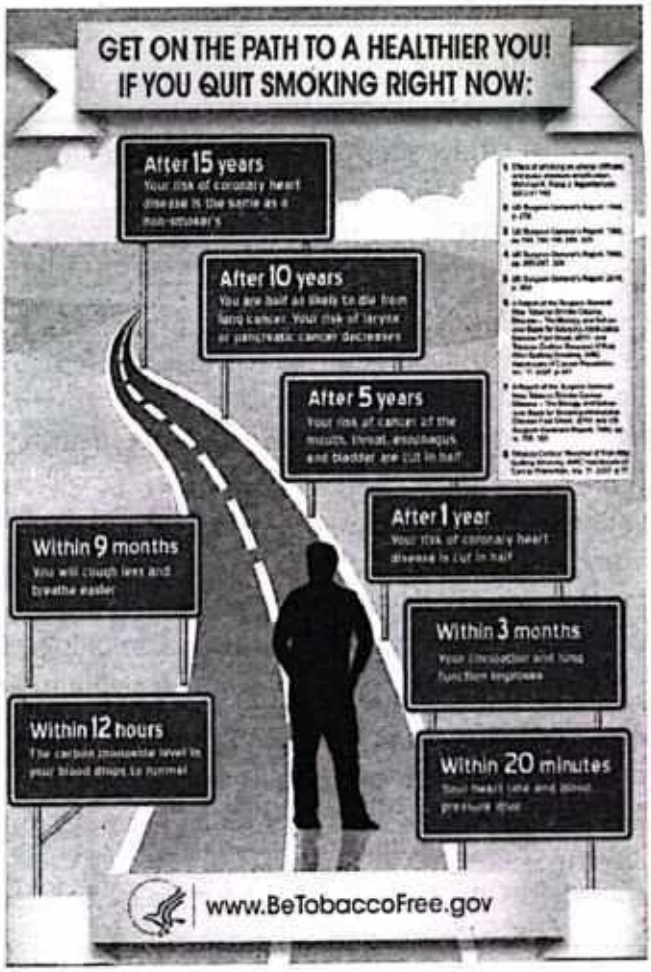
The only way to treat lung cancer is to remove all or part of the diseased lung. This type of cancer is the second highest cause of death among people who smoke. Non-smokers rarely get cancer.

Even though smoking is dangerous to health, smokers often find it very difficult to quit the habit. Smokers' bodies become so used to nicotine that they have a nervous reaction when they don't get it.

Quitting smoking is the hardest during the first few days. The body tells the brain that it wants nicotine. It takes a lot f will power for a person to resist smoking at that point. Eventually, however, the body will learn how to get along without nicotine.

Some people think that chewing tobacco (i.e. *paan* and *naswar)* won't harm their health, but they are wrong.

Nicotine can enter the body through blood vessels in the mouth. It then makes the heart speed up and chewing tobacco also leads to other health problems. It can cause mouth cancer or damage the gums so that the teeth become loose and fall out.



In many countries it is against the law to cell tobacco to young people. Even if a person doesn't use tobacco, he or she still can be harmed by it. Every time you breathe/inhale near people who are smoking, you breathe in poisonous substance. Nearly two-third of the smoke from a cigarette goes into the air around the smoker. When you breathe it in, the smoke can damage your body in the same way that it harms the smoker's body. Medical experts have learned that people who live with smokers have a greater risk of getting lung cancer than people who live with non-smokers.



Because of the danger to non-smokers, many countries have laws prohibiting smoking in public places. The picture of a burning cigarette with a single or double line drawn across it is the international No Smoking symbol.

Post-reading

Why is smoking prohibited in public places?

Notes and Comments

This report has been taken from a journal published in Turkiye. The Istanbul based journal didn't have the name of the author. However, the extract is a part of the lengthy report.

Theme

Awareness and recognition of smoking related problems is the theme. Health care is of prime importance. It is highlighted that prevention is better than cure.

Glossary

Words	Meanings	Synonyms
bronchitis	illness that affects the bronchial tubes leading to lungs	bronchial infection
carbon monoxide	a poisonous gas formed when carbon partly burns	
chronic	lasting for a long time	
inhale	to take smoke, gas into your body as you breathe	
mass	large amount of a substance without a definite shape or form	
mucus	thick liquid produced in parts of the human body	
nicotine	a poisonous substance in tobacco that people become addicted	
sticky	substance used to paste or stick things when touched	
substance	solid, liquid or gas having particular qualities (chemical)	
tar	a substance formed by burning tobacco	

Comprehension

a) Answer the following questions.

1. Describe the warning written on the packet of cigarettes.
2. Identify the dangers of cigarette smoking.
3. Explain the ways tobacco damages health.
4. Illustrate the three most dangerous substances in cigarettes.
5. Explain the reason of blood vessels becoming narrower.
6. Write down the reason of oxygen level lowering in a smoker's body.
7. Mention the way a smoker suffers from chronic Bronchitis.
8. It's difficult to quit smoking. Discuss.
9. In which way a non-smoker gets affected by smoking?
10. Restate the International Smoking Symbol.

b) Find the definition of each word as used in the text:

1 **require (line-3)**

a) make somebody do something
b) want strongly
c) give advice on a subject
d) let something to be done

2 **vessel (line ---16)**

a) something in which liquid is kept
b) body cells that contain proteins

c) narrow tubes in the body d) container of something

3 **quit (line---34)**

a) seem b) stop c) quarrel d) link

4 **fall out (line---55)**

a) drop b) pack c) break up d) come down

5 **prohibit (line---68)**

a) refuse b) forbid c) protect d) hide

c) Mark the statement as true or false:

i) In the past people knew a lot about the dangers of cigarette smoking. T/ F

ii) Smoking tobacco in pipes and cigars is not at all harmful like smoking cigarettes. T/ F

iii) Nicotine makes the blood vessels narrower. T/ F

iv) The flow of blood in a smoker's body is not reduced because of nicotine. T/ F

v) Carbon monoxide is a harmful gas. T/ F

vi) Tar damages lung tissues. T/ F

vii) Cigarette smoke does not cause a lung disease known as chronic bronchitis. T/ F

viii) In many countries it is against law to sell tobacco to young people. T/ F

d) Give an informed personal and analytical response to a variety of texts and provide a textual reference in support.

It's the ability to read and analyze text in a way that goes beyond just understanding the surface meaning.

- Analysis: Critically examining the text to understand the author's purpose, arguments, and potential biases.
- Evaluation: Assessing the evidence used to support claims and the overall credibility of the source.
- Interpretation: Considering the context in which the text was written and its potential impact on the reader.
- Inference: Drawing conclusions that are not explicitly stated but implied by the text.
- Synthesis: Connecting the text to your own knowledge and experiences, and to other texts you've encountered.

Why is critical literacy important?

In today's information age, we are bombarded with messages from various sources. Critical literacy empowers you to:

- **Distinguish fact from opinion:** Not everything you read is objective truth. Critical literacy helps you identify the author's perspective and potential biases.
- **Evaluate information sources:** It equips you to assess the credibility of websites, articles, and other forms of media.
- **Form your own opinions:** By critically analyzing information, you can develop well-

informed beliefs and avoid blindly accepting what you read or hear.

- **Become an active participant in society:** Critical literacy skills enable you to engage in meaningful discussions and debates around important issues.

Activity: It is an activity about informed personal and analytical response to a variety of texts and provide a textual reference in support.

1. **Choose a text:** Select a piece of writing to analyze, such as a news article, blog post, poem, or short story.
2. **Textual Information:**
   - Title:
   - Author (if available):
   - Source (website, book, etc.):
   - Date Published (if available):

Text Analysis:

1. Understanding the text:

- Briefly summarize the main ideas and arguments presented in the text.
- What is the author's purpose in writing this text? (To inform, persuade, entertain?)

2. Analyzing the author's techniques:

- Identify any literary devices used by the author, such as metaphors, similes, or imagery. How do these elements contribute to the meaning of the text? (For non-literary texts, analyze persuasive techniques or language choices)
- Consider the tone of the text (formal, informal, humorous, serious). How does it impact the reader?

3. Evaluating the source:

- Is the author an expert on the topic? (For non-literary texts, is the source credible?)
- What evidence does the author use to support their claims? Is it reliable and unbiased?
- Can you identify any potential bias in the author's perspective?

4. Critical thinking:

- Does the text make any assumptions about the reader's knowledge or beliefs?
- What are the underlying messages or values conveyed by the text?
- Does the text raise any questions or challenges to your existing beliefs?

5. Connecting to the world:

- How does this text relate to current events or broader social issues?
- Have you encountered similar ideas or arguments elsewhere?
- How might the text be interpreted differently by people from different backgrounds?

Reflection:

- What did you learn from critically analyzing this text?
- How will you apply critical literacy skills to your future reading and research?

Oral Communication

Speak confidently and fluently in a wide range of contexts, For example, (conflict resolution, panel discussion, role-play, dialogue, etc.) to fulfill different purposes (exposition, argumentation etc.).

- Create an informational display about the health hazard. Use internet and library to gather statistics, photos and other information about how many people all over the world have fallen prey to this injurious habit.
- Find out about the medical facilities in your area---doctors, clinics, hospitals. It would be ideal if you visit your local hospital.
- Speak confidently in a role-play or in panel discussion about the side effects of smoking to fulfill different purposes (exposition, argumentation etc.).

Inference

1. Why is it important to do exercise daily?
2. Do you think regular medical check-ups can save us from many ailments?

Vocabulary and Grammar

a) Parts of Speech

Preposition

A preposition is a word or group of words used before a noun, pronoun, or noun phrase to show direction, time, place, location, spatial relationships, or to introduce an object. Some examples of prepositions are words like "in," "at," "on," "of," and "to."

Types of Preposition

Time Prepositions Show when something happens. Examples: "before dinner", "after the show"	**Place Prepositions** Indicate a location or position. Examples: "above the shelf", "between two trees"
Direction Prepositions Point towards a direction. Examples: "to the store", "from the house"	**Space Prepositions** Describe spatial relationships. Examples: "against the wall", "across the bridge"
Movement Prepositions Indicate motion of something. Examples: "through the tunnel", "into the room"	**Manner Prepositions** Show the manner of an action. Examples: "by car", "with enthusiasm"
Possession Prepositions Denote ownership or possession. Examples: "of the company", "with a key"	**Agent Prepositions** Indicate the doer of an action. Examples: "by the author", "with a brush"
Comparison Prepositions Used for comparing. Examples: "like a bird", "as brave as a lion"	**Porpose Prepositions** Show the purpose of something. Examples: "for cooking", "to learn"

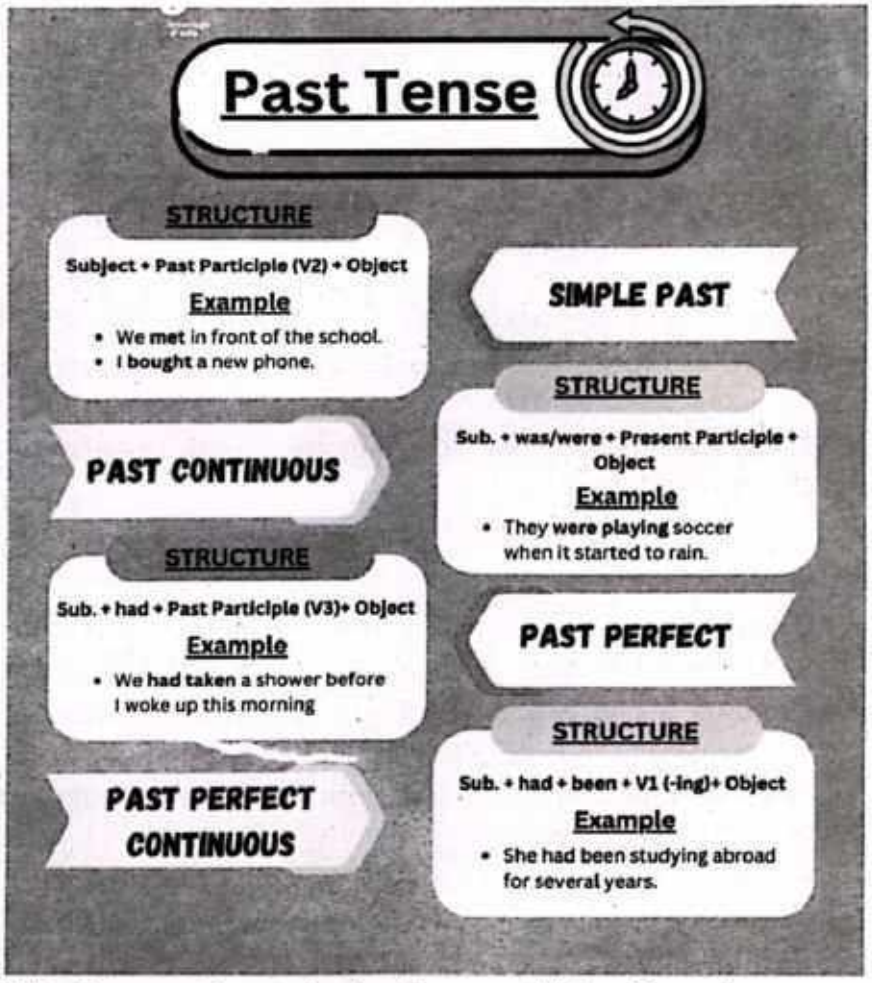
Activity: Draw a circle around the correct preposition in parentheses in the following paragraphs:

1. John Doe, who graduated (of, from) the University of North Carolina two years ago, is now doing graduate work (in, on) engineering (at, to) Georgia Tech. He expects to receive his Master's degree (by, in) next June. After that, he plans to accept a job (as, like) a technician (by, with) an oil company (in, at) South America.

2. Jim was walking (across, over) the campus (in, at) noon when he met a friend whom he had not seen (since, during) summer. They stopped (in front of, around) the gymnasium and sat down (in, on) the steps. After they had talked (for, during) about ten minutes, Jim said, "I must go (toward, to) Jefferson Hall this semester. Why don't you drop by some afternoon (over, after) classes?"

b) Tenses

Past Tense and its kinds



https://leverageedu.com/explore/learn-english/past-tense/

Activity: Use all four past tenses (Simple Past, Past Progressive, Past Perfect, Past Perfect Progressive) to write a short story about a memorable event in your life.

Writing

Gather relevant information from multiple authentic available resources following research ethics to write and present their assignment

1. Start with Reliable Sources:

- **Academic journals:** Look for peer-reviewed journals in your field through library databases or publisher websites. These are scholarly publications where experts review research before it's published.
- **Books by established authors:** Opt for books published by reputable presses and written by recognized experts in the field. Check author credentials and publication dates for recent information.

- **Government websites:** Utilize official websites of government agencies, research institutions, and reputable NGOs for factual data and statistics.
- **Credible News Sites:** Look for established news organizations with a reputation for accuracy and fact-checking.

2. Evaluate source credibility:

- **Author expertise:** Check the author's qualifications and background. Are they an expert in the field?
- **Publication date:** Ensure the information is current. Depending on your topic, older sources might not be relevant.
- **Publisher reputation:** Opt for publications by reputable publishers or universities known for rigorous standards.
- **Evidence and citations:** Does the source provide evidence to support claims? Are sources cited properly?
- **Objectivity:** Does the source present a balanced view or is it biased?

3. Use information ethically:

- **Quoting and paraphrasing:** Always cite your sources when using another's ideas or even specific wording (quotations). Paraphrasing requires proper citation as well.
- **Avoiding plagiarism:** Present your own understanding of the information. Don't copy someone else's work and claim it as your own.
- **Fair and balanced representation:** Acknowledge different viewpoints on your topic and present them fairly.
- **Permissions:** If you're using copyrighted material (images, videos, etc.), obtain permission from the copyright holder.

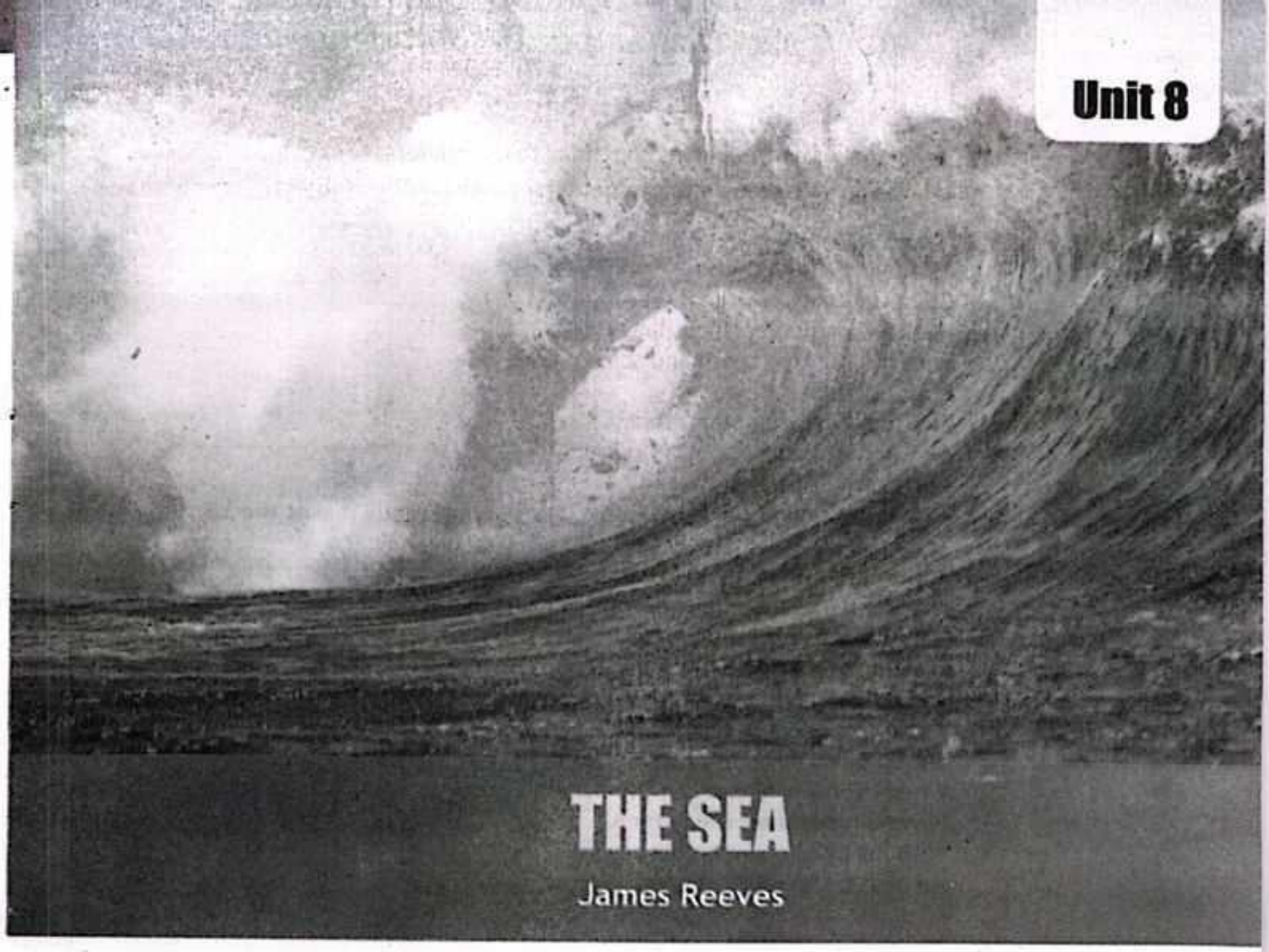
4. Tools to help:

- **Citation generators:** Use citation management tools like Zotero or Mendeley to organize your sources and generate citations in different styles (APA, MLA, etc.).
- **Library resources:** Librarians are experts at helping you find reliable sources and understand proper citation practices.

Activity: Gather relevant information from multiple authentic available resources following research ethics about Drug Addiction, its causes, disadvantages and solution to write and present their assignment.

Teacher's Note

- Ask them to give an informed personal and analytical response to a variety of texts and provide a textual reference in support.
- Let them demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- Ask them to use all types of tenses correctly in speech and writing.
- Let them gather relevant information from multiple authentic available resources following research ethics to write and present their assignment.



Unit 8

THE SEA

James Reeves

After completing this lesson, you will be able to:

- use complex questions for a range of audiences.
- read with accurate pronunciation, appropriate pitch and voice variation suitable for fictional and nonfictional texts.
- read, view and analyse a variety of reading grade-appropriate and high-interest books and texts from print and non-print sources:
    a. Poetry (free verse, narrative and rhythmic
- demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
    a. Analyze nuances in the meaning of words with similar denotations.
- demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity
- use all types of tenses correctly in speech and writing.
- use paraphrasing skills to paraphrase a poem.
- use summary skills to write an objective summary of the given text and poems.

Pre-Reading

a) What makes nature poems appealing to the reader?

b) Have you ever thought of comparing sea waves with an object?

The sea is a hungry dog,
Giant and grey.
He rolls on the beach all day.
With his clashing teeth and shaggy jaws
Hour upon hour he gnaws
The rumbling, tumbling stones,
And 'Bones, bones, bones, bones!'
The giant, sea dog moans,
Licking his greasy paws.

While-reading

What really makes the stones move?

And when the night wind roars
And the moon rocks in the stormy cloud,
He bounds to his feet and snuffs and stiffs,
Shaking his wet sides over the cliffs,
And howls and hollos long and loud.

But on quiet days in May or June,
When even the grasses on the dune
Play no more their reedy tune,
With his head between his paws
He lies on the sandy shores,
So quiet, so quiet, he scarcely snores.

(James Reeves)

Post-reading

Recite the poem" The Sea" with accurate pronunciation, appropriate pitch and voice for demonstrating variation suitable for fictional and nonfictional texts

Notes and Comments

James Morris Reeves (1st July, 1909 - 1st May, 1978) was a British writer, principally known for his poetry, plays and contributions to children's literature. His published books include poetry, stories and anthologies for both adults and children. He was also known as a literary critic and broadcaster.

wikipedia.thefree encyclopedia

Theme

The main theme of the poem 'The Sea' is the power and playfulness of nature, represented here by the sea. The sea is described as a hungry dog. The poet's imagination and acute perception have transformed the sea into a hungry dog.

Figures of Speech in the Poem

The Sea" uses a number of figures of speech to bring the sea to life. Here are some of the most notable:

- **Metaphor:** The most prominent figure of speech in the poem is the metaphor that compares the sea to a dog. The poem speaks of the sea's "teeth," its "hunger," and how it "moans" and "howls." This metaphor helps the reader to imagine the sea as a powerful and sometimes dangerous creature.
- **Personification:** In addition to the metaphor, the poem also uses personification to give the sea human-like qualities. The sea is said to be "restless," "calm," and "at peace." These qualities are not things that the sea literally possesses, but they help the reader to understand the different moods of the sea.
- **Onomatopoeia:** The poem uses onomatopoeia to create sounds associated with the sea. Words like "rumbling," "tumbling," "clashing," "moans," and "howls" all help the reader to hear the waves crashing, the wind blowing, and the sea itself making noises.
- **Simile:** The poem also uses a simile to compare the calm sea to a dog that is "quiet, so quiet, hardly snoring." This simile helps to reinforce the image of the sea as a peaceful creature.

Nuances

It refers to the subtle differences and layers of meaning that can be found in something. It adds depth and complexity to communication.

Here are some key things to remember about nuances:

- **Subtlety:** Nuances are not always obvious. They're the hidden details, the slight variations in tone, or the underlying meanings that might not be immediately apparent.
- **Importance:** Even though they're subtle, nuances can be very important. They can shape how we understand something, how we react to it, and the overall impression we get.
- **Across Different Fields:** Nuances exist in many areas beyond language. You can find nuances in art, music, emotions, social interactions, and even physical movements. A painter might use subtle color variations to convey a mood, or a musician might play a note with a slight bend to create a specific feeling.

Nuances in the poem "The Sea"

There are some interesting nuances in James Reeves'

Duality of the Sea: The poem portrays the sea with a fascinating duality. It's a "hungry dog" with "teeth," suggesting danger and power. Yet, it can also be "calm" and "at peace," a source of tranquility. This reflects the sea's ability to be both beautiful and destructive, a force that both inspires awe and caution.

- **Shifting Moods:** The poem doesn't present the sea in a static state. Through the use of verbs like "restless," "calm," and "roaring," it captures the sea's ever-changing moods. This dynamism reflects the unpredictable nature of the sea, constantly moving and responding to external forces.

- **Sound and silence:** The onomatopoeia highlights the loudness of the sea when it's restless, with "rumbling," "tumbling," and "clashing." However, the simile comparing the calm sea to a "quiet... hardly snoring" dog suggests a contrasting silence. This creates a sense of potential within the calmness, a hint that the tranquility might not be permanent.
- **Open-ended interpretation:** The poem doesn't explicitly state the speaker's relationship with the sea. Is it one of fear, respect, or even admiration? This ambiguity allows the reader to project their own feelings onto the poem, creating a more personal experience.

Glossary

Words	Meanings	Synonyms
shaggy	covered with or having long, rough hair	bushy, hairy
gnaws	to bite or chew on, especially persistently	
rumblings	the first signs of dissatisfaction or grievance	
tumbling	the act or practice of performing acrobatic tumbles, usually on a mat or ground	
moans	a prolonged, low, inarticulate sound as if from physical or mental suffering	
snuff	to draw in through nose by inhaling	
sniff	to draw air through the nose in short, audio inhalation	
reedy	like a straight stalk of various tall grasses. A reedy marsh	

Comprehension

1. "Giant and grey". What two qualities of the sea is the poet emphasizing?
2. Write down some common qualities of the sea and a dog.
3. 'Shaking his wet sides over the cliffs'---What is the sea doing?
4. 'And howls and hollos long and loud'----What aspect of the sea the poet is emphasizing?
5. Identify the time when the sea is calm and quiet.
6. State the feelings of the dog in the third verse.
7. Describe the picture of the sea as portrayed in the poem.
8. Compare the changes in the state of the sea when it is wild and when it is quiet.

b) Choose the best answer.

i) Man can possibly control nature by
   a) having general knowledge of the world
   b) predicting earthquakes, hurricanes, volcanic eruptions and floods
   c) progress in science and technology

ii) Mentioning the months of May and June means
   a) the water tides are rough
   b) the sea is tired like a dog
   c) these are hot months

iii) By calling the sea a hungry dog, the poet means
   a) the sea is howling
   b) the sea is alive
   c) the sea, like a barking dog is making noise

iv) By describing the sea 'clashing teeth', the poet means
   a) the sea is menacing and playful
   b) the sea is wild
   c) the sea is calm

v) 'Resting with his head in his paws' means
   a) the sea is tired and calm
   b) the sea is not in a good mood
   c) the sea is rough

Oral Communication

- Read the poem loud. Remember that reading poems is different from prose. Like fiction, poems mostly do not have many characters. Even if you do not understand the meanings, it gives you pleasure while reading.
- Discuss whatever you have understood and what you think is the message in the poem.
- The teacher must explain that on one side Sea seems to be the focal point in the poem and on the other hand words like 'giant, grey, teeth, jaws, bones, dog', combine to reveal a different side of nature, totally different from our imagination.
- Divide the students in different groups. Description of the sea as a hungry dog implicates that the sea is alive. The students will discuss and come up with their views. It would create more interest if they suggest more comparisons possible to the sea.
- Discuss the message of the poem.

Inference

i) Is nature the best manifestation of Allah Almighty? Give your opinion.

ii) How would you describe your feelings on watching a rough sea?

Grammar and Vocabulary

a) Parts of Speech

Interjection

An interjection is a word or phrase that is grammatically independent from the words around it, and mainly expresses feeling rather than meaning. Oh, what a beautiful house! Uh-oh, this looks bad.

Examples:

- **Hurray!** We won the match.
- **Ouch!** That really hurt badly.
- **Wow!** That is a beautiful dress indeed.
- **Oh my God!** That was unexpected.
- **Whoa!** That guy is unbelievably huge.

Interjection Types

Primary Interjection

Words and phrases used to express strong emotions, such as surprise, joy, anger, or disgust.

They can stand alone or be attached to a sentence.

- Oh!
- Wow!
- Hurrah!
- Awful!
- Oh no!
- Yikes!

Secondary Interjection

Words and phrases used to express milder emotions, such as disappointment, surprise, or joy.

They can stand alone or be attached to a sentence.

- Ah!
- Hmm.
- Hmmph.
- Oops.
- Ah well.
- Aha!

Volitive Interjection

Words and express a desire or an urgent request.

They can usually found at the beginning of a sentence and followed by an exclamation mark.

- Come on!
- Look out!
- Help!
- Stop!
- Go away!
- Let's go!

Different Emotive Interjections

It's very common to use interjections specifically for emotions, so we can divide English interjections by the kind of emotion they display and how strong it is.

Let's first take a look at different emotions we might want to express.

Interjections of joy and delight:
- Wow!
- Congratulations!
- Hurrah!
- Yah!
- Hooray!
- Fantastic!

Interjections of of surprise:
- Oh!
- Ah!
- Wow!
- Whoa!
- Huh!

Interjections of of sorrow:
- Ouch!
- Aww.
- Oh no.
- Alas!
- Shoot!
- Oops!

Interjections of of relief:
- Whew!
- Phew!
- Ahh!
- Thank goodness!
- Yah!

Activity: Match the interjection on the left with the emotion it expresses on the right.

Interjections	Emotions
Wow	Disappointment
Ouch	Surprise
Yippee!	Excitement
Alas!	Agreement
Bravo!	Happiness
Hey	Pain
Uh-oh	Disapproval
Hush	Encouragement
Goodness gracious!	Fear

b) Tenses

Future tense and its kinds

Future Tense

Parts	Structure	Examples
Future Simple/Indefinte	S + will + V + Obj	Will go. He will go
Future Continuous	S + will be + V(ing) + Obj	I will be going. You will be going.
Future Perfect	S + will have + V3 + Obj	They will have gone. She will have gone.
Future Perfect Continuous	S + will have been + V(ing) + Obj	They will have going. She will have been gone.

Activity: Complete the sentences with the correct future form of the verbs given.

1. My father hasn't got much hair. He _____ (lose) it all soon.
2. In 150 years, men _____ (likely /be) bald.
3. When I've saved some money, I _____ (buy) a new Ipad.
4. Everybody expects the owners _____(sign) the agreement with Bill Gate's company.
5. Be careful. Geminis _____ (have) money problems this week.
6. Don't phone me this evening. I _____ (study) for my English exam.
7. Let's have a snack. Dinner _____ (not be) ready for another hour.
8. What? OK, I _____ (fix) it in a minute.
9. I'll clean the house before mum _____ (come).
10. The water is already very hot. It _____ (boil) in a minute.
11. Lucky you! At this time tomorrow, you _____
12. _____ (swim) in the Caribbean!
13. If you _____ (believe) that you will pass the test, you _____ (get) it.
14. I _____ (go trekking) in Mexico next month.
15. In a hundred years, the ice caps _____ (melt) unless we stop the global warming.

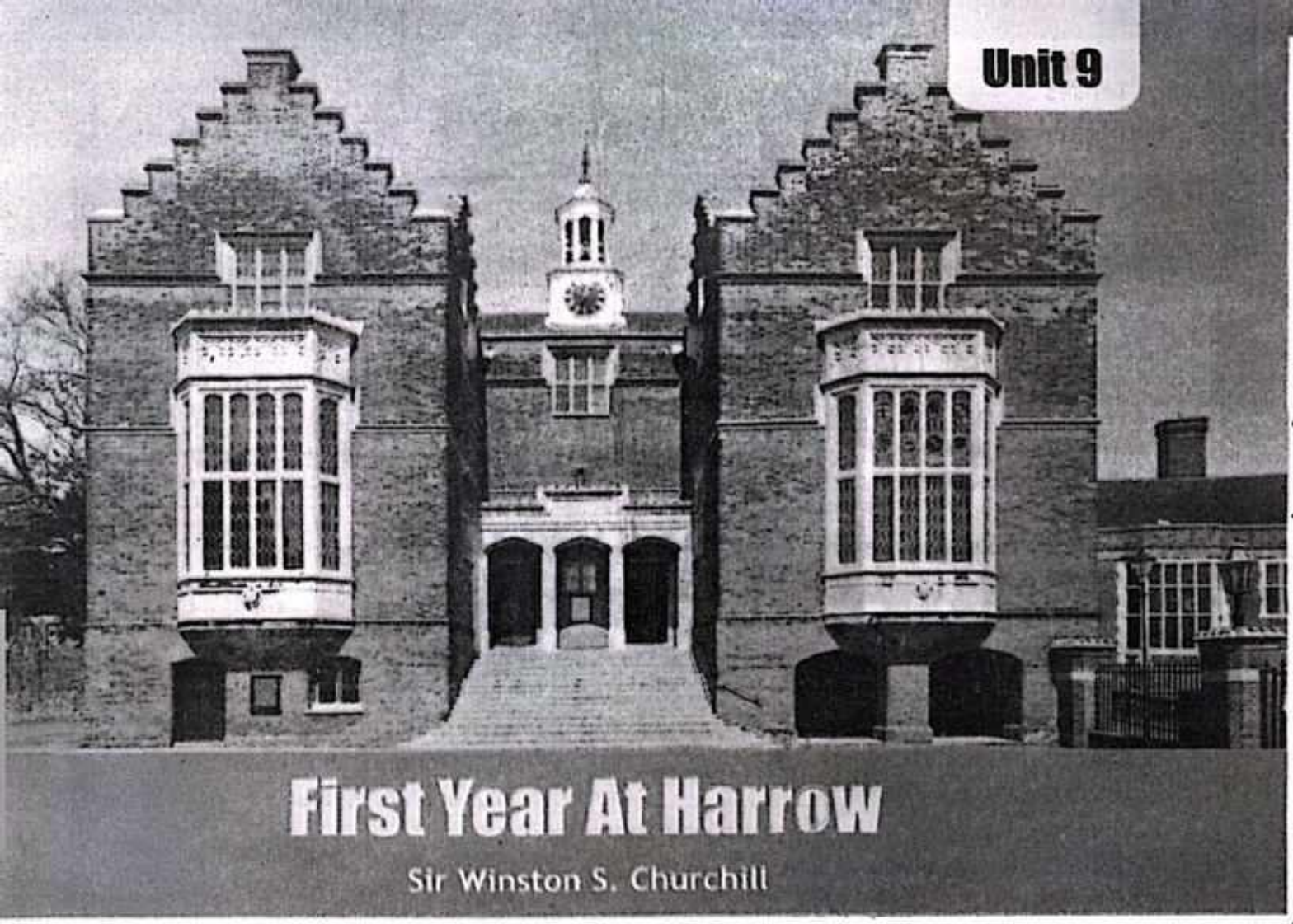
Writing

a) Paraphrase the poem "The Sea" stanza wise.

b) Use summary skills to write the objective summary of this poem.

Teacher's Note

- Motivate them to read, view and analyse a variety of reading grade-appropriate and high-interest books and texts from print and non-print sources:
  a. Poetry (free verse, narrative and rhythmic
- Ask them to demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Analyze nuances in the meaning of words with similar denotations.
- Help them to demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity
- Ask them to use all types of tenses correctly in speech and writing.
- Help them to use paraphrasing skills to paraphrase a poem to use summary skills to write an objective summary of the given text and poems.



Unit 9

First Year At Harrow

Sir Winston S. Churchill

After completing this lesson, you will be able to:

- listen to texts and critically analyse the situations/events.
- engage in extended discussions and critique taking into account other speakers' viewpoints and presenting one's own with clarity and coherence.
- use pre-reading and while-reading strategies to analyse and explore different layers of meaning within texts including biases and opinions.
- Ask and answer higher-order questions to guide/assess reading(e.g., Why is the author saying this right now? Why did the author choose this word? How is this different from what I read somewhere else?
- evaluate different points of view (e.g., first-person, third-person narrative) examine an author's point of view or purpose in a text. Critique how the author distinguishes his or her position from that of others.
- use gerunds, infinitives, and participles.
- demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- write multiple paragraphs of free writing for fluency, creativity, brainstorming or pleasure. Proofread and edit texts for errors in;
  - sentence structure.
  - subject/verb agreement.
  - noun/pronoun agreement.
  - reference words, connectives/transitional devices.
  - punctuation and spelling.

Pre-Reading

a) *How do good educational institutions groom the students?*

b) *What sort of questions are asked by your examiners?*

I had scarcely passed my twelfth birthday when I entered the inhospitable regions of examinations, through which for the next seven years I was destined to journey. These examinations were a great trial to me. The subjects which were dearest to the examiners were almost invariably those I fancied least. I would have liked to have been examined in history, poetry and writing essays. The examiners, on the other hand, were partial to Latin and mathematics. And their will prevailed. Moreover, the questions which they asked on both these subjects were almost invariably those to which I was unable to suggest a satisfactory answer. I should have liked to be asked to say what I knew. They always tried to ask what I did not know. When I would have willingly displayed my knowledge, they sought to expose my ignorance. This sort of treatment had only one result; I did not do well in examinations.

While-reading

What were the examiners partial to?

This was specially true of the entrance examination to Harrow. The Headmaster, Mr. Welldon, however, took a broad minded view of my Latin prose: he showed discernment judging my general ability. This was the more remarkable, because I was found unable to answer a single question in the Latin paper. I wrote my name at the top of the page. I wrote down the number of the question '1'. After much reflection I put a bracket round it thus'(1)'. But there after I could not think of anything connected with it that was either relevant or true. Incidentally there arrived from now herein particular a blot and several smudges. I gazed for two whole hours at this sad spectacle: and then merciful ushers collected my piece of foolscap with all the others and carried it up to the Headmaster's table. It was from these slander indications of scholarship that Mr. Welldon drew the conclusion that I was worthy to pass into Harrow. It is very much to his credit. It shows that he was a man capable of looking beneath the surface of things: a man not dependent on paper manifestations. I have always had the greatest regard for him.

In consequence of his decision, I was in the course placed in the third, or the lowest division of the Fourth, or bottom, Form. The names of the new boys were printed in the selected list in alphabetical order and my correct name, Spencer-Churchill, began with an, 'S'. I gained no more advantage from the alphabet than from the wide sphere of letters. I was in fact only two from the bottom of the whole school; and these two, I regret to say, disappeared almost immediately through illness or some other cause.

While-reading

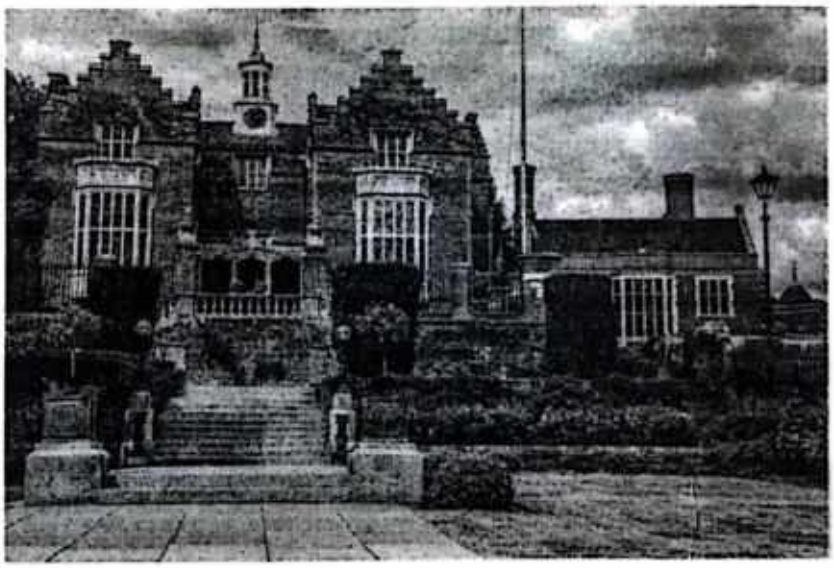
What was Churchill's position in the class?

I continued in this unpretentious situation for nearly a year, by being so long in the lowest form I gained an immense advantage over the cleverer boys. They all went on to learn Latin and Greek and splendid things like that. But I was taught English. We were considered such dunces that we could learn only English. Mr. Somervell---a most delightful man, to whom my debt is great----was charged with the duty of teaching the stupidest boys the most disregarded thing---namely, to write mere English. He knew how to do it. He taught it as no one else has ever taught it. Not only did we learn English parsing thoroughly, but we also practised continually English analysis. Mr. Somervell had a system of his own. He took a fairly long sentence and broke it up into its

components by means of black, red, blue and green inks: Subject, Verb, Object, Relative Clauses, Conditional Clauses, Conjunctive and Disjunctive Clauses! Each had its colour and its bracket. It was a kind of drill. E did it almost daily. As I remained in the Third three times as long as anyone else, I has three times as much of it. I learned it thoroughly. Thus, I got into my bones the essential structure of the ordinary British sentence---which is a noble thing. And when in after years my school fellows who had won prizes and distinction for writing such beautiful Latin poetry and pithy Greek epigrams had to come down again in common English, to earn their living or make their way, I did not feel myself at any disadvantage. Naturally I am biased in favour of boys learning English. I would make them all learn English: and then I would let the clever ones learn Latin as an honour, and Greek as a treat. But the only thing I would whip them for is not knowing English. I would whip them hard for that.

While-reading

Why was Churchill indebted to Mr. Somervell?



Post-reading

Give your view point about learning English.

Notes and Comments

Sir Winston S. Churchill (30th November, 1874---24thn January, 1965) was a British statesman, soldier and writer who twice served as Prime minister of the United Kingdom, from 1940 to 1945 during the second World war, and again from 1951 to 1953. He is rated as the most famous politicians of all, twice politician and an inspirational leader in time of war. He led Britain to victory in World war Two. Churchill remains to this day one of the most popular and significant figures in political history.

Churchill's strength was his rhetoric. The exhilarating and rousing effect of his speeches was always responded with cheers and applause by the public.

He addressed the nation after Germany surrendered in 1945, by saying, "This is your victory'. The people replied, "No, it is yours". Such was the relationship of the public and their wartime leader.

He was awarded the Nobel prize in literature in 1953 for his many published works.

On 24th January, 1965 his ailing heath took a toll on him and he passed away. Six sovereigns, 15 heads of state and almost 6000 people attended his state funeral.

Theme

The main theme explored in "First Year at Harrow" by Sir Winston Churchill is the experience of a young boy entering a prestigious boarding school and the challenges of adapting to a new environment. Here are some key aspects of the theme:

Culture Shock: Churchill, a young and somewhat sheltered boy, finds himself in a world of strict discipline, rigorous academics, and a social hierarchy different from anything he's known.

Self-discovery: Through his struggles and triumphs at Harrow, Churchill begins to understand his strengths and weaknesses, forming the foundation for his future character.

Finding One's Place: The essay explores the anxieties and uncertainties of fitting in at a new school, making friends, and finding a sense of belonging.

The value (or lack thereof) of traditional education: Churchill reflects on the emphasis on classics like Latin and Maths, which he disliked, contrasting it with his own interests in history and storytelling.

The theme can also be seen through the lens of perseverance and overcoming adversity. Despite his initial struggles, Churchill eventually finds his footing at Harrow, demonstrating the importance of resilience in the face of challenges.

Glossary

Words	Meanings	Synonyms
inhospitable	uninviting	unwelcoming, hostile
invariably	always	
fancied	liked	
partial	had a taste for	
display	make a show of	
expose	let light on, bring to view	
broad-minded	liberal	
discernment	understanding	
reflection	thought	
relevant	to the point	
smudge	dirty mark	
usher	door keeper	
slender	thin, small, poor	
unpretentious	unassuming	
dunce	fool	
components	forming parts of something	

structure	form	
pithy	short, keeping to the point, full of force	
epigrams	short, pointed sayings	
bias	have a tendency to favour	
treat	thing that gives great pleasure.	

Comprehension

a)Answer the following questions.

1 Describe the significance of the First Year at Harrow.
2 Explain the way themes of resilience and self-discovery or explored.
3 Write down the reason Churchill could not do well in the examination.
4 Students can use this chapter for examination. Discuss.
5 Churchill was taught English at Harrow and not Latin and Greek. Was it a gain or loss?
6 Highlight the points to prove that 'First Year at Harrow' is a compelling read for students.
7 Write an appreciation or criticism of Churchill's views in regard to the study of Latin, Greek and English.
8 Relate Mr. Welldon's importance at Harrow and his judgement about Churchill.
9 Analyze Mr. Somervell as an English teacher.

b) Choose the best answer for each question.

1. What was Churchill's general feeling about examinations?
   (a) He excelled in them and found them enjoyable.
   (b) He found them stressful and struggled to perform well.
   (c) He viewed them as a necessary evil for learning.
   (d) He had no strong opinion about them.
2. What subjects were considered most important by the examiners at Harrow?
   (a) English and History
   (b) Science and Mathematics
   (c) Latin and Greek
   (d) Art and Music
3. Why was Churchill placed low on the entrance exam list?
   (a) He cheated and was caught.
   (b) He excelled in all subjects except English.
   (c) He did poorly in most subjects, especially Latin.
   (d) He arrived late for the exam.

4. In what subject did Churchill excel at Harrow?
   (a) Latin
   (b) Mathematics
   (c) English
   (d) History
5. Why did Churchill believe learning English was more valuable than Latin and Greek?
   (a) He found English more interesting and enjoyable.
   (b) English was necessary for success in all fields.
   (c) He believed English was a more practical language.
   (d) All of the above
6. What is the main point Churchill is trying to convey in "First Year at Harrow"?
   (a) The importance of a good education at a prestigious school.
   (b) The limitations of traditional examination systems.
   (c) The value of hard work and perseverance in overcoming challenges.
   (d) The importance of studying Latin and Greek for success in life.

Oral Communication

1. Divide the class in groups to exchange views after listening the text to critically analyse the situations/events about the previous knowledge regarding the personality of Sir S. Winston Churchill.
2. Engage students in extended discussions and critique taking into account other speakers' viewpoints and presenting one's own with clarity and coherence about Harrow, location, country, weather and the living conditions. They should provide authentic information. The use of a globe can be ideal for the better comprehension of the students.
3. A debate can be arranged to know the interest of different students in different subjects and by furnishing reason, it can be an interesting activity.

Inference

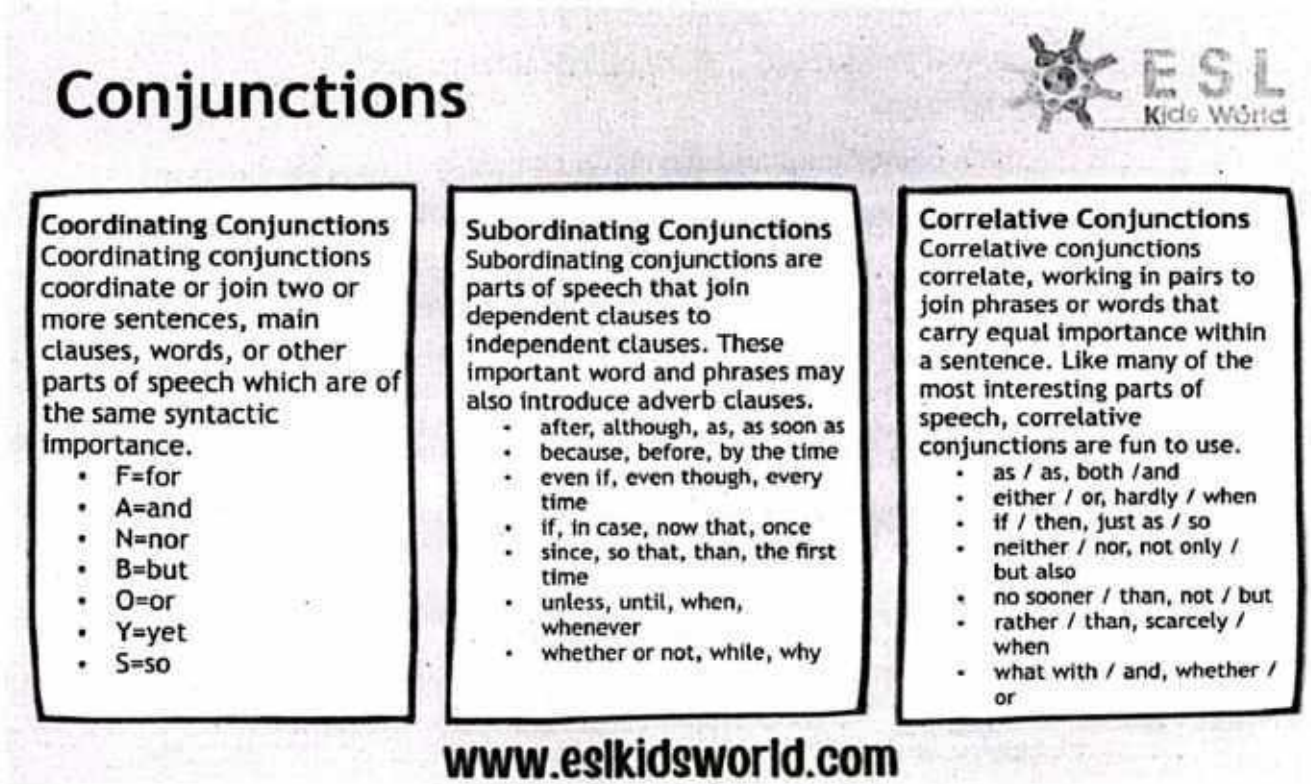
4. How difficult it is to settle in a new school, and adjusting with the new environment?
5. Do you agree that struggle and determination can make things easier?

c) Evaluate different points of view (e.g., first-person, third-person narrative) examine an author's point of view or purpose in the story. Critique how the author distinguishes his position from that of others in this story.

a) Parts of Speech

Conjunctions

Conjunctions are parts of speech that connect words, phrases, clauses, or sentences. English has *seven coordinating* conjunctions—for, and, nor, but, or, yet, so—which you can remember using the mnemonic FANBOYS: For indicates causation: "We left a day early, for the weather was not as clement as we had anticipated."



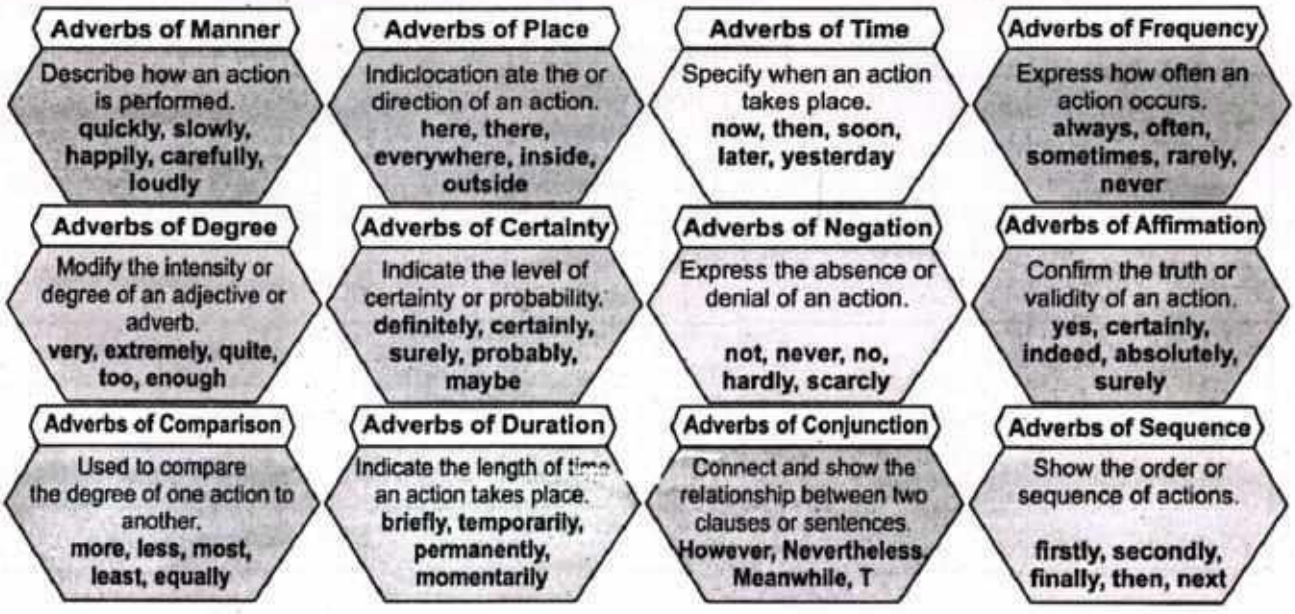
Activity: Identify the conjunction in each sentence and determine its type (coordinating, subordinating, or correlative).

1. My friend and I are going to the park.
2. She will go to the store after she finishes her homework.
3. Neither my sister nor I like sushi.
4. He is both tall and athletic.
5. I wanted to go to the concert, but I couldn't get tickets.
6. We can go to the beach if the weather is nice.
7. She likes both chocolate and vanilla ice cream.
8. He went to the party although he wasn't feeling well.
9. You can have either cake or ice cream for dessert.
10. They can play outside when they finish their chores.

b) Adverb

An adverb is a word that modifies (describes) a verb ("he sings loudly"), an adjective ("very tall"), another adverb ("ended too quickly"), or even a whole sentence ("Fortunately, I had brought an umbrella.").

Adverbs and Their Types, Definitions and Examples



Activity: Go through the given sentences and identify the type of adverb used in each sentence.

1. The boy practised his speech regularly.
2. The phone kept ringing constantly.
3. Those people have gone out.
4. I have heard this story before.
5. Are you quite sure?
6. You are driving too carelessly.
7. I always try my best.
8. You are quite right.
9. He solved the problem quickly.
10. I have heard enough.
11. The boy often makes the same mistake.
12. Why are you still here?
13. I could hardly recognise him.
14. The little kid is too shy to sing.
15. The horse galloped away.

c)Tenses

Gerunds, Infinitives, and Participles

VERBALS	DEFINITIONS	FUNCTIONS...	EXAMPLES
Gerunds	-ing verb acting as a noun	as the subject of a verb	Reading improves comprehension skills.
		as the object of a verb	He prefers swimming.
		as the subject nominative	Jogging is a very good exercise.
		as the predicate nominative	His favourite pastime is gardening.
		as the object of a preposition	His can't escape from learning.
Participles	-ing or -ed/-en verb acting as an adjective	as a noun modifiers - Past Participle (-ed verb)	The injured man was waiting outside.
		as a noun modifiers - Past Participle (-en verb)	The man with a broken hand waited outside.
		as a noun modifiers - Present Participle (-ing verb)	The sleeping dog caused a delay.
Infinitives	to and a verb acting as a noun, adjective or adverb	as a noun - the - subject of a sentence	To sleep was his greatest need.
		as a noun - the - object of a verb	I need to go to work.
		as an adjective - noun modifier	The way to go is through the woods.
		as an adverb - noun modifier	She loves to talk.

Activity: Read each of the following sentences to determine whether the sentence contains a gerund, participle, or infinitive. At the left of the number, write G, P, or I.

1) Facing college standards, the students realized that they hadn't worked hard enough in high school. _____
2) Swimming in your pool is always fun. _____
3) The college recommends sending applications early_____
4) Mrs. Ali , showing more bravery than wisdom, invited 100 guests to a party. _____
5) To be great is to be true to yourself and to the highest principles of honor. _____
6) He won the game by scoring during the overtime period. _____
7) Rayyan is expected to program computers at his new job. _____
8) Her most important achievement was winning the national championship. _____
9) Going to work today took all my energy. _____
10) The student left in charge of the class was unable to keep order. _____

Commonly used Phrasal verbs

Learn and practice these commonly used phrasal verbs in your daily routine.

Phrasal Verb	Meaning	Example Sentence
Add up	Make sense or be logical	His story doesn't **add up**.
Blow up	Explode or become very angry	The car **blew up** after the crash.
Bring out	Highlight or publish	The event **brought out** the best in her.
Carry on	Continue doing something	She **carried on** with her studies despite problems.
Carry out	Perform or complete a task	The experiment was **carried out** successfully.
Check out	Examine or leave a place	You should **check out** that book!
Come across	Find something by chance	I **came across** an old photo.
Come up with	Think of an idea or solution	She **came up with** a brilliant plan.
Cut off	Stop or disconnect	The phone was **cut off** during the call.
Drop off	Leave someone or something somewhere	I'll **drop you off** at the station.
Fall apart	Break into pieces or become emotionally unstable	The chair **fell apart** after years of use.
Fall out	Have a disagreement	They **fell out** over a trivial issue.
Fill in	Complete a form	Please **fill in** this application form.
Get along	Have a good relationship	They **get along** well with each other.
Get away	Escape	The thief managed to **get away**.
Give in	Surrender or yield	He finally **gave in** to their demands.
Go ahead	Proceed	You can **go ahead** with your plan.
Go over	Review or examine something	Let's **go over** the report again.
Hang on	Wait for a short time	**Hang on!** I'll be right there.
Hang out	Spend time socially	They like to **hang out** at the mall.
Hold on	Wait or grip tightly	**Hold on** while I find the information.
Keep up	Maintain the same level	It's hard to **keep up** with him.
Let down	Disappoint someone	Don't **let me down** this time.
Look into	Investigate	We need to **look into** this matter further.
Pass out	Faint	He **passed out** from exhaustion.
Pick up	Collect someone or something	I'll **pick you up** at 8 PM.
Put up with	Tolerate	She can't **put up with** her friend's behavior anymore.

Task: Search and learn more phrasal verbs with their meanings and learn them for daily use.

Multiple paragraphs of free writing for fluency, creativity, brainstorming or pleasure

THE WRITING PROCESS

STAGE	DEFINITION	TIPS FOR THE WRITER
Prewriting	Brainstorm ideas and organize your topic.	• Think about what you want to say. • Talk about your ideas with a friend to find a main idea. • Use a list or web to organize your ideas.
Drafting	Create a rough copy of your writing.	• Write your ideas in order. • Read your work out loud and note places where you stumble. • Ask a friend for his or her feedback.
Revising	Improve your writing.	• Try out different beginnings and endings. • Use quotes or add dialogue. • Include descriptive words. • Add detail to develop important parts.
Editing	Proofread your work.	• Make sure you have complete sentences, correct spelling, and necessary capitalization and punctuation. • Reread to see if each sentences make sense, • Ask a friend to proofread your work.
Publishing	Create a clean final copy.	• Type your writing or copy it neatly onto new paper. • Think of an interesting title. • Share your writing.

Sentences structure

A simple sentence structure has one independent clause: "I rode my bike." A compound sentence has at least two independent clauses: "I got in my car, and I drove into town." In that sentence, both clauses can stand on their own as complete sentences.

Subject/verb agreement

Verbs must agree with subjects in number and in person (1st/2nd/3rd). EXAMPLE: The dog drinks his water every day. "Dog" is a singular subject; "drinks" is a singular present tense verb. A common mistake in S-V Agreement is to assume that present tense verbs ending in "s" (ex: drinks, runs, dances) are plural.

Noun/pronoun agreement

Pronoun/Noun (Antecedent) Agreement Pronouns always take the place of a noun. The noun is referred to as the antecedent of the pronoun and the pronoun must agree with the noun that the pronoun replaces. When we refer to agreement, we are referring to number, person, and gender.

Reference words, connectives/transitional devices

Words or phrases used to create logical links between sentences, paragraphs, and sections of a paper. For example: The proposed solution to the problem did not work. Therefore, we attempted a second solution. However, this solution was also unsuccessful.

Write multiple paragraphs in an essay about "My First Day at College" of free writing for fluency, creativity, brainstorming or pleasure. Proofread and edit text of this essay for errors in ;

sentence structure.

subject/verb agreement.

noun/pronoun agreement.

reference words, connectives/transitional devices

Teacher's Note

- Help them to use gerunds, infinitives, and participles.
- Ask them to demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.
- Let them write multiple paragraphs of free writing for fluency, creativity, brainstorming or pleasure.
- Proofread and edit texts for errors in ;
  - sentence structure.
  - subject/verb agreement.
  - noun/pronoun agreement.
  - reference words, connectives/transitional devices.



Unit 10

THERE'S A NEW PLANET IN SIGHT

Catherine Clark Fox (1917-2008)

After completing this lesson, you will be able to:

- demonstrate attentive listening' skills while working in a whole class setting and taking turns to speak with standard pronunciation.
- respond to questions on a range of communicative purposes.
- analyse organisational patterns in a text:
    a. list/ sequence of ideas/ events comparison-contrast
    b. cause-effect
    c. problem-solution
    d. reasons/ assumptions-conclusion
- use pre-reading and while-reading strategies to analyse and explore different layers of meaning within texts including biases and opinions. Read and use inference and deduction to recognise implicit meaning (e.g. look for supporting details within a text/paragraph) using prior knowledge and contextual cues effectively.
- distinguish cause from effect, fact from opinion (e.g., by noting outcomes, personal comments, beliefs and biases), and generalized statements from evidence-based information with specific reference to informational texts.
- use the aspect of time correctly in speech and writing.
- write a book review report

Pre-Reading

a) Do you have any knowledge of the planets and holes in ozone layer?

b) How do we benefit with scientific advancement in our daily life?



A computer-generated image of TrES-2. TrES-2 is a gas planet like Jupiter, but it is larger.

An international team of astronomers has discovered a planet slightly larger than Jupiter that orbits a star 500 light years from Earth. A super-duper telescope was not even required; they found the planet using several small telescopes much like those used by amateur astronomers.

The new planet is named TrES-2 because it is the second such planet found by scientists working on the Trans-Atlantic Exoplanet Survey (TrES). It is a transiting planet, meaning it can be seen transiting, or moving, across the star it orbits.

Ted Dunham, an instrument scientist at Arizona's Lowell Observatory, says transiting planets are special because researchers can answer a lot of questions about them. All it takes is some math and some observations about the planet and its relationship to its star.

Some key questions: How big is it? How long is it's year (the time it takes to orbit around its star)? How much would you weigh if you were there?

"TrES-2 is a little bigger than Jupiter, has a 'year' that is a little less than two and a half days, and is a little more massive than Jupiter," explains Dunham.

From its mass and radius (the distance across the planet) scientists can figure out the density of the planet—whether it is made of rock, gas, or a combination of the two. (TrES-2 is made up mainly of gas).

While-reading

How can scientists figure out the density of the planet?

They can also work out the surface gravity, says Dunham: "You would feel a little more than twice as heavy as on Earth if you were on TrES-2."

There's a catch, though. "The temperature is about 1,500 degrees Celsius (2,732 degrees Fahrenheit), and there is nothing solid to stand on. It isn't a likely place to look for life," he says.

Dunham says that to find smaller planets like Earth or Venus, scientists need to send instruments on a mission to space. NASA scientists are planning "The Kepler Mission", which could begin in two years.

TrES-2 is in the part of the sky that the Kepler Mission will study. Since astronomers already know so much about it, they can use it to help make sure their instruments are working.

"It's really a blast to be working on finding planets orbiting other stars," says Dunham. "People have wondered for millennia whether there are other planets like ours, maybe with living things on them. The next ten years should be fun. Stay tuned!"

Year for Ozone hole

Ozone, a gas that is produced naturally up in the stratosphere, surrounds the Earth like a protective blanket. This ozone layer keeps us safe because it absorbs many of the sun's harmful ultraviolet (UV) rays.

While-reading

How does Ozone layer keep us safe?

But that protective blanket gets holes in it because of man-made chemicals known as ozone-depleting substances—ODS for short—which destroy ozone and our protection from UV rays.

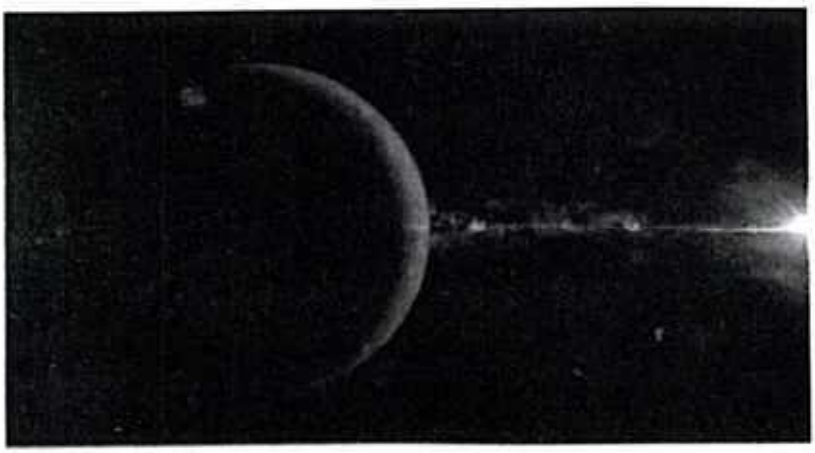
Scientists report that this year the hole over Antarctica is a record-breaker: "From September 21 to 30, the average area of the ozone hole was the largest ever observed at 10.6 million square miles (27.4 million square kilometers)," said atmospheric scientist Paul Newman with NASA's Goddard Space Flight Center.

That's larger than the surface area of North America. The hole is also the deepest ever recorded.

Two things account for the record-breaking hole. The first is that even though more than 180 countries agreed to phase out ODS use in 1987, there are still a lot of these substances up in the stratosphere from years past. That's because they last a long, long time, some of them more than a hundred years.

The second factor has to do with clouds and cold temperatures over the South Pole.

"The polar stratosphere is a very cold, dry place," explains Newman. "It is hard for clouds to form there. But polar stratospheric clouds form when it gets extremely cold: minus 109 degrees Fahrenheit (minus 78 degrees Celsius)." Newman says that's when some interesting chemistry takes place: "The cloud releases chlorine in a form that rapidly destroys ozone."



The good news, however, is that the situation would be a lot worse if people hadn't started doing things to protect the ozone layer. By the year 2070, the big ozone holes will be a thing of the past, predicts Newman.

Post-reading

How do polar stratospheric clouds form?

Notes and Comments

Catherine Clark Fox is a graduate of the University of Virginia. She launched her career as a researcher for National Geographic magazine, and earned a Publications Specialists Certificate from George Washington University.

She is a freelance writer and editor, has composed fresh, dynamic newsletters, Press releases, and fact sheets. This extract has been taken from National Geographic.

Theme

To bring awareness of the latest science discoveries is the main theme. This report will enhance students' interest to know more about Planets and Ozone.

Glossary

Word	Meaning	Synonyms
amateur	one who engages in a pursuit, study or sport as a pastime	unprofessional
density	the quantity per unit volume, unit area or unit length	
depleting	to lessen markedly in quantity, content, power or value	
gravity	gravity, serious situation or problem	
Jupiter	the largest planet, and fifth in order of the SUN	
massive	large, solid or heavy in structure	
orbit	a circular path,	
stratosphere	the highest region on a graded scale	
transit	process of passing through or over	
ultraviolet	situated beyond the visible spectrum at its violet end	

Comprehension

a) Answer the following questions.

1. Name the founder of the new planet TrES-2.
2. The transiting planets are special. Give reasons.
3. Mention the temperature on TrES-2.
4. According to the author, next ten years should be fun. Give reasons.
5. How can study of planets provide interesting information about Earth?
6. Describe the source the earth is surrounded like a protective blanket.
7. Why is it difficult for clouds to form at the Polar Stratosphere?
8. Highlight the Newman's prediction about ozone by the year 2070.
9. Justify that ozone layer is important for human life. Distinguish cause from effect, fact from opinion (e.g., by noting outcomes, personal comments, beliefs and biases), and generalized statements from evidence-based information with specific reference to effects of global warming on Ozone Layer.

b) Analyse organisational patterns in a text keeping in mind:

a. list/ sequence of ideas/ events comparison-contrast
b. cause-effect
c. problem-solution
d. reasons/ assumptions-conclusion

c) Complete the given sentences with suitable words.

a) Dark Blankets get a hole in _____.
b) TrES-2 is a gas planet like_____.

c) TrEs-2 is made up mainly of_____.
d) _____account for record-breaking hole.
e) The second factor has to do with_____and_____.
f) It's _____for clouds to form there.
g) The cloud releases_____ in a form that rapidly destroys ozone.
h) By the year 2070, the big ozone holes will be a thing of the_____.

d. Astronomy is a branch of science which tells about moon, stars, etc. The word Star' has been used in the unit. Consult a dictionary and tell the difference between astronomy and astrology.

Oral Communication

Respond to questions on a range of communicative purposes.

- Arrange a quizz activity by forming groups of four or five students.
- They can take help from Internet to collect information about Suparco and Nasa.
- What is the purpose of these organizations?
- After sharing the views with others, a presentation will add to the knowledge of the students.

Inference

1 Do you think study of Planets will give us interesting information about Earth?
2 Do you think ozone layer is important for human life?

Activity: "Discussion Circle"Students sit in a circle, taking turns to add one sentence to a group discussion about ' Human Plans to Live on Mars' , using clear pronunciation. After completing the discussion, they summarize it, emphasizing attentive listening and incorporating previous details.

Grammar and Vocabulary

a) Aspect of time correctly in speech and writing

Grammar and usage
Tense and Aspect
Tenses: Present/Present perfect
Past/Past perfect
Future/Future perfect
Aspects: Common
Peogressive

Tense and aspect are different grammatical categories, but they always come together in a given phrase.

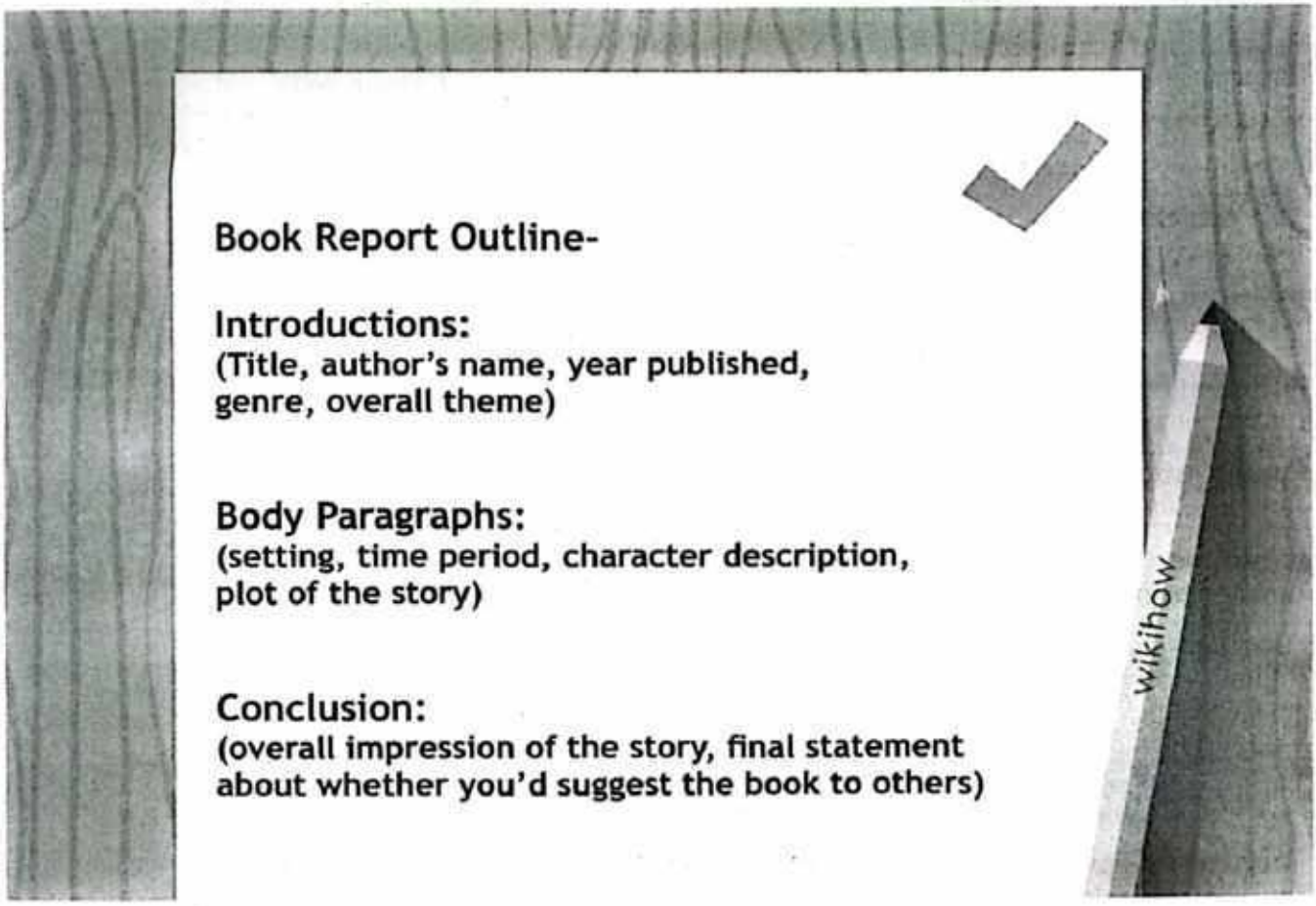
As a practical approach to language usage, we don't mention tense or aspect, we rather speak of the following structures:

Present simple (present tense+common aspect)	I always go out on Saturday evenings. She never gets up early in the morning.	
Present progressive (present tense+progressive aspect)	I'm sitting here and listening to you. Look out, it's raining.	*(Progressive aspect is called 'continuous' in several textbooks.)*
Past simple (past tense+common aspect)	I played tennis with Sheila yesterday. Grandfather came home early last night.	

Past progressive (past tense+progressive aspect)	We **were playing** football at six yesterday. She **was studying** English from six to seven.
Present perfect simple (present perfect tense+common aspect)	Sorry, I've **broken** your glasses. **Have** you **done** your homework (yet)?
Present perfect progressive (present perfect tense+progressive aspect)	We've **been living** here for ten years. She **has been playing** the guitar all this morning.
Past perfect simple (past perfect tense+common aspect)	She said she **had written** three letters the day before. We **had lived** in Oxford before we moved to London.
Past perfect progressive (past perfect tense+progressive aspect)	She said she **had been playing** tennis all that morning. How long **had** you **been staying** here when the rain started?
Future simple (future tense+common aspect)	I **will be** thirty years old next year. Our train **will leave** at 7:30 tomorrow.
Future progressive (future tense+progressive aspect)	This time tomorrow we'll **be flying** to Los Angeles. What **will** you **be doing** at six tomorrow?
Future perfect simple (future perfect tense+common aspect)	I **will have finished** this work by the end of next week.
Future perfect progressive (future perfect tense+progressive aspect)	We'll **have been staying** here for two weeks by next Friday.

Activity: Read each sentence carefully and choose the correct tense or time marker to complete the sentence accurately.

1) Sarah _____ (read/reads) a book every night before bed.
2) Last summer, we _____ (go/went) camping in the mountains.
3) By the time I _____ (get/got) home, the party had already started.
4) Next year, our school _____ (celebrate/celebrates) its 50th anniversary.
5) He _____ (will finish/will be finishing) his homework when you arrive.
6) Right now, they _____ (watch/watches) a movie at the cinema.
7) Yesterday, Maria _____ (bake/baked) a delicious cake for her friend's birthday.
8) In two weeks, we _____ (will go/will be going) on vacation to Murree.
9) By the time you _____ (arrive/arrived), I will have already left for the airport.
10) Every morning, the birds _____ (sing/sings) outside my window.



Book Report

A book report is a written summary and analysis of a book that provides insights into its content, themes, characters, and overall impact. It's commonly assigned in schools as a way for students to demonstrate their understanding of a particular book and their ability to critically analyze its elements. Here are the typical steps involved in writing a book report:

1. Reading the Book:

The first step is to thoroughly read the book from beginning to end. Take notes on important plot points, characters, themes, and any significant quotes or passages.

2. Introduction:

- Provide basic information about the book, including its title, author, genre, and publication date.
- Briefly introduce the main themes or ideas that the book explores.

3. Summary:

- Summarize the main plot points of the book without giving away the ending.
- Include information about the setting, major characters, and key events that drive the story forward.

- Focus on the most significant aspects of the plot and avoid unnecessary details.

4. Analysis:

- Analyze the themes, characters, and writing style of the book.
- Discuss how the author develops the plot and characters, and how these elements contribute to the overall message or purpose of the book.
- Consider the book's strengths and weaknesses, and evaluate its effectiveness in conveying its intended message or entertaining its audience.

5. Personal Reflection:

- Share your personal thoughts and reactions to the book.
- Discuss what you liked or disliked about the book, and why.
- Reflect on how the book impacted you and whether it changed your perspective on any issues or themes.

6. Conclusion:

- Summarize your main points and restate your overall impression of the book.
- Offer recommendations for who might enjoy reading the book and why.
- End with a final thought or reflection on the significance of the book.

7. Proofreading and Editing:

- Review your book report for spelling, grammar, and punctuation errors.
- Ensure that your writing is clear, concise, and well-organized.
- Make any necessary revisions to improve the clarity and effectiveness of your report.

8. Citation (if necessary):

Make sure to properly cite the external sources or quotes from the book according to the required citation style (e.g., MLA, APA).

Activity: Complete a 'Book Report Worksheet' following the above mentioned points.

- Title of the Book:_____
- Author: :_____
- Genre: :_____
- Date Started: :_____
- Date Finished: :_____

1. Basic information:

Provide the title and author of the book.

What genre does the book belong to? (e.g., fiction, non-fiction, mystery, fantasy)

2. Summary:

Write a brief summary of the book. Include the main characters, setting, and plot points.

3. Characters:

List and describe the main characters. Include their traits, motivations, and relationships with

other characters.

4. Setting:

Describe the setting(s) of the story. Include time period, location, and any significant details about the environment.

5. Plot:

Summarize the main events of the story. What are the key turning points or conflicts?

6. Themes:

Identify the main themes or messages conveyed in the book. How are they developed throughout the story?

7. Personal Response:

Share your personal thoughts and feelings about the book. What did you like or dislike? Would you recommend it to others? Why or why not?

8. Favorite Quotes:

Select a few memorable quotes from the book and explain why they stood out to you.

9. Comparisons:

Compare this book to others you have read in the same genre or by the same author. How does it stand out?

10. Overall Evaluation:

Rate the book out of 5 stars and justify your rating with specific examples from the text.

11. Additional Activities (Optional):

Discuss any related activities you did alongside reading the book, such as research, discussions, or creative projects.

12. Recommendations:

Would you recommend this book to others? If so, who do you think would enjoy it and why?

13. Conclusion:

Sum up your thoughts on the book and conclude your report .

Teacher's Note:

- Ask students to respond to questions on a range of communicative purposes.
- Motivate them to analyse organisational patterns in a text:
  - a. list/ sequence of ideas/ events comparison-contrast
  - b. cause-effect
  - c. problem-solution
  - d. reasons/ assumptions-conclusion
- Encourage them to distinguish cause from effect, fact from opinion (e.g., by noting outcomes, personal comments, beliefs and biases), and generalized statements from evidence-based information with specific reference to informational texts.
- Help them to use the aspect of time correctly in speech and writing.
- Motivate them to write a book review report on their own.



Unit 11

HARVEST HYMN

John Betjeman (1906-1984)

After completing this lesson, you will be able to:

- demonstrate attentive listening' skills while working in a whole class setting and taking turns to speak with standard pronunciation.
- read with accurate pronunciation, appropriate pitch and voice variation suitable for fictional and nonfictional texts.
- analyse organisational patterns in a text:
    a. list/ sequence of ideas/ events comparison-contrast
    b. cause-effect
    c. problem-solution
    d. reasons/ assumptions-conclusion
- verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- identify and use compound prepositions and prepositional phrases in writing
- use paraphrasing skills to paraphrase a poem.
- use summary skills to write an objective summary of the given text and poems.

Pre-Reading

a) If you truly love nature, you will find beauty everywhere? Comment

b) How would you relate the harvesting season with prosperity?

Reading

We spray the fields and scatter
The poison on the ground
So that no wicked wild flowers
Upon our farm be found.
We like whatever helps us
To line our purse with pence;
The twenty-four-hour broiler house
And neat electric fence.

All concrete sheds around us
And Jaguars in the yard,
The telly lounge and deep freeze
Are ours from working hard.

We fire the fields for harvest,
The hedges swell the flame,
The oak trees and the cottages
From which our fathers came.

We give no compensation,
The earth is ours today,
And if we lose on the arable,
The bungalows will pay.

All concrete sheds around us
And Jaguars in the yard,
The telly lounge and deep freeze
Are ours from working hard.

(John Betjeman)

While-reading

Why do we like whatever helps us?

Post-reading

Recite the poem with accurate pronunciation, appropriate pitch and voice variation suitable for it.

Notes and Comments

John Betjman (August 28, 1906-May 19, 1984) was a British poet, writer and broadcaster. He studied at Oxford.

During World War 2 Benjamin served as United Kingdom attaché to Dublin, as BBC broadcaster and in the British Council department. His two books revealed him as a serious poet "Old Nights for New Channels" (1940) and "New Bats in Old Fries" (1945). His poetry was enhanced by a poem "Summoned by Bells' (1960).

In 1969, Benjamin was knighted and in 1972 was appointed poet Laureate of Britain. He suffered from Parkinsons disease for a number of years. He suffered a stroke in 1981 and a heart attack in 1983. He died in 1984.

Theme

The theme is that we destroy nature for our material gains. The poet bitterly describes the way we sacrifice nature and the land in our pursuit of wealth. By burning trees to ashes, we give way to pollution, which is harmful for health. The animals and birds lose their homes and we tend to leave barren land for our generations.

Glossary

Words	Meanings	Synonyms
fence	object that blocks the way	barrier
concrete	construction based on stones and pebbles	
telly	television	
arable	land that can be cultivated	

Comprehension

a) Answer the following questions.

1. Whose voices do we hear in the poem?
2. The first two lines of the poem forcefully convey the meaning. How?
3. Why do you think the speaker in the poem regard wild flowers as "wicked'?
4. "The hedges swell the flame". The flame is literal but it also has a metaphorical meaning. What else does it represent?
5. "The earth is ours today'. In your own words, express the speaker's attitudes to the land.
6. At what cost does man get the luxury items?
7. Which lines indicate the destruction of land and houses of our ancestors?

8. How will the bungalows pay for the loss of cultivated land?
9. "All concrete sheds around us". What is the poet emphasizing through the use of the word 'all'?
10. What lesson do we learn from the poem 'Harvest Hymn'?

b) Analyse organisational patterns in a poem while keeping the topic of environmental issue in mind:

- list/ sequence of ideas/ events comparison-contrast
- cause-effect
- problem-solution
- reasons/ assumptions-conclusion

Oral Communication

Demonstrate attentive listening' skills while working in a whole class setting and taking turns to speak with standard pronunciation.

i) Divide the class in groups of four or five students. Then share your views on different natural resources that our country has.

ii) Discuss the benefits of the natural resources towards the progress of the country.

iii) Audio visual aids can be of great help OR a documentary can be shown for better comprehension.

iv) Read the poem aloud. Do not forget to lay stress at proper words while reading. That is known as Intonation.

Focus on the following speaking techniques:

i) Vary the speed of your voice. Slow down to emphasize key words and lines.

ii) Speak every word clearly and distinctively.

iii) Make eye contact with your audience.

iv) Every student should be given a chance to read.

Grammar and Vocabulary

Preposition

A preposition is a word that shows the relationship between a noun or a pronoun and some other word in the sentence. It shows direction, time, place and location.

a) Compound prepositions

A Compound preposition is a preposition that has two or more prepositional words. It can be said as a combination of words. For example: amidst, above, across, below, between, beneath, within, without etc. It can be said as a combination of words. It is prepared through the joining of a prepositional or a non-prepositional word to a simple preposition used with a noun, adverb, adjective, and pronoun.

Compound prepositions are formed by joining two or three words. The first word is generally an adverb adjective or conjunction. The second word is a simple preposition.

Three-word compound prepositions have a structure different from the two words compound prepositions. The first and last words of such prepositions are simple prepositions while the second word is either a noun or an article.

Examples

- According to her principal she is a good student.
- The garden was not clean aside from the cafeteria.

In the first sentence, 'to' is considered as a simple preposition. When combined with 'according' it becomes a compound preposition.

In the second sentence, 'from' is said to be a preposition. When combined with 'aside' it becomes a combined preposition

TWO-WORD COMPOUND PREPOSITIONS-

According to As for As to Due to Instead of Before Ahead of As of Apart from Owing to

As regards Regardless of Aside from Because of Regardless of Except for Owing to In between

THREE WORD COMPOUND PREPOSITIONS-

As well as Because of By virtue of During the course of In accordance with In conjunction with In excess of

In favor of In order to In receipt of With respect to With regard to With reference to In terms of In the immediate

1. On behalf of In aid of In front of In relation to By means of With relation to In line with On top of As far as.

THREE WORD COMPOUND PREPOSITIONS-

1. He ran away from the cat as far as she could.
2. Her uncle attended the ceremony on behalf of her father.
3. There is a pizza store in front of the park.

Activity: Read each sentence carefully and identify the compound preposition(s) in each sentence. Then, write the compound preposition(s) you identified.

1. The cat jumped over the fence and ran through the field.
2. She placed the keys under the mat beside the door.
3. We walked across the bridge onto the island near the shore.
4. The book is between the shelf and the desk in the library.
5. He stood behind the tree by the river near the park.
6. The children played beneath the tree amidst the flowers around the garden.
7. They traveled throughout the country between the mountains along the river.
8. The treasure was hidden beneath the sand beyond the dunes near the shore.
9. She found the letter inside the envelope along with the photographs.
10. We walked along the path past the pond towards the forest.

b) Prepositional phrase

Prepositional phrase is a group of words comprising a preposition, its object, and a modifier of the object. In a longer sentence, this phrase modifies verbs, nouns, clauses, and phrases.

Examples:

- Getting fired from Apple was the best thing that ever happened.
- Your work is going to fill a large part of your life.

Use of prepositions.

1. Use the following prepositional phrases in meaningful sentences:
   to let down, thought of, sided with, screwing up, replaced by, grew up, got fired, trapped in.
2. Rewrite the sentences after replacing the given word with the underline word in the first sentence.

Example:

- My father has always liked football. Interested
- My father has always been interested in football.

1. This passport can be used in many countries. Valid
   This_____.
2. Are you and Ahmad related? Relative
   Is_____?
3. Pay no attention to what she says. Notice
   Take_____.
4. He was seventy-six when he died. Age
   He_____.
5. A car crashed into a bus this morning. Collided
   A car_____.
6. We have run out of the items you want. Stock.
   The items_____.
7. My boss seems to enjoy humiliating people. Pleasure
   My boss_____.
8. If you want to understand Yeat's poetry, you need to study Irish history. Key
   Irish history_____.
9. I don't usually speak to strange men. Habit
   I_____.
10. All my friends have left me. Deserted
    I_____.

Writing

a) Write the objective summary of the poem " Harvest Hymn"

b) Paraphrase this poem line wise.

Teacher's Notes :

- Encourage students to demonstrate attentive listening skills while working in a whole class setting and taking turns to speak with standard pronunciation.
- Ask them to read with accurate pronunciation, appropriate pitch and voice variation suitable for fictional and nonfictional texts.
- Help them to analyse organisational patterns in a text:
  a. list/ sequence of ideas/ events comparison-contrast b. cause-effect
  c. problem-solution d. reasons/ assumptions-conclusion
- Motivate them to verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- Ask them to identify and use compound prepositions and prepositional phrases in writing
- Ask them to use paraphrasing skills to paraphrase a poem.
- Help them to use summary skills to write an objective summary of the given text and poems.



Unit 12

THE KAGHAN VALLEY

Tahir Jahangir

After completing this lesson, you will be able to:

- demonstrate attentive listening' skills while working in a whole class setting and taking turns to speak with standard pronunciation.
- evaluate how authors use language, including figurative language, considering the impact on the reader. Discuss others' reading critically, taking account of their views. Express informed opinions, justify the viewpoint and make recommendations and develop an interest in a variety of texts.
- apply skimming and scanning strategies for relevant information and main points in texts to identify the writer's purpose, and intended audience. Infer the theme/main idea of the text, distinguishing between fact and opinion where necessary.
- summarise complex concepts, processes or information by paraphrasing them using correct language structure, transitional devices, own words and relevant punctual marks. Make inferences to draw conclusions from e.g.
    a. contextual information
    b. writer's viewpoint
    c. implied information
- interpret and integrate information from a variety of sources for comprehension (e.g., maps, graphs, charts, diagrams)
- acquire and use appropriate words and phrases for reading, writing, speaking, and listening; independently gather vocabulary when considering a word or phrase important for comprehension or expression.
- demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing in different varieties of texts.
    - Observe hyphenation conventions.
    - Produce legible work that shows the correct spelling of the conventions of punctuation and capitalization
- write and critique (self/peer checking) the final draft after complete editing and proofreading. Ensure each paragraph develops the main idea of the essay/piece of writing and the topic sentence of each paragraph. Use the technique of hook, and lead-in sentences to develop the flow of thought.

Pre-Reading

a) What are your feelings while planning a trip to the northern areas?

b) Which other mountainous areas come to your mind after reading the heading of the unit?

Reading



The Kaghan Valley is less than a day's drive from Islamabad, the capital. The favourite route is through Abbotabad, the administrative capital of the valley. It takes an hour from Abbotabad to Mansehra and the road is good. Short of Mansehra the road splits---the left goes to Shinkiari valley, and onwards to Gilgit---the right fork goes through the city of Mansehra and then on to Balakot, an hour away. Balakot is the gateway to the Kaghan valley.

Balakot was the epicentre of the devastating earthquake that struck in 2005. It completely destroyed the town of Balakot, killing thousands of people and also completely destroying the road to Kaghan. Massive amounts of national and international aid was arranged to rehabilitate the affected families and the newly constructed shops and houses are now spread all over the valley.

Naran is the most popular destination for the tourists. It is located at an altitude of 7000 feet and is therefore cool in summer. The valley is heavily wooded and the Kunhar river flows through it. A fishing license can be obtained in Naran that maybe used throughout the valley. Rods, tackle and guides can be hired as well. If you are not up to fishing yourself, you can get a fishing guide to do it for you. He will bring for you the fish he catches by the end of the day. Naran has postal, telephone and medical facilities also, and is a good base for trips to the higher valleys.

The Kaghan and Naran valleys are blessed with plenty of water. There is adequate rainfall to feed its forests and ill the streams and rivers that flow through it. There are a number of lakes in the valley. One of the prettiest and most accessible is the lake Saiful Muluk. It is close to the town of Naran and is a must-see for everyone, who visits that area.

While-reading

How are the forests fed in Kaghan and Naran valleys?

On way to Kaghan valley Shogran is the first stop. At over 8000 feet Shogran is cool even in the middle of summer. The whole ridge is heavily wooded and there are lovely views from the top. The views are picture perfect, the Kaghan valley stretching into the hazy blue, fold after fold of mountains interwoven by the Kunhar river. There are high pastures above the hotels .At a distance of 500-600 feet one gets to the top of the ridge and to open grassy meadow. There are a few giants of fur trees here at Makra peak, and a stream of sparkling clean water flowing down the mountain. This is a great camp site. The Makra peak is about 2000 feet above this point and an easy day's climb.



One fine day I decided to attempt it along with my son and two nephews, all about ten years of age. It was the end of April and the peak was covered with snow. After about thirty minutes climb we got to a patch of stunted fur trees. They were like bushes but completely covered the ground. The trunks of trees were like thick ropes rolling on the ground with small branches and leaves sprouting all over. They covered the ground so thickly that it was difficult to walk through these patches. To photograph the Alpine flowers and savour the view, we decided to go to the top. I spent sometime taking photographs of the Alpine flowers growing just below the snowing fields.

As tourists go whizzing along the metalled road to Kaghan and Naran, they scarcely sparea glance at the semi-barrenridgeacross the river to the north-west. Little do they realize that behind the ridge lies one of the most verdant, lush and charming forests in Pakistan. The forest department has done a wonderful job of protecting the forests of Sharan and those of adjoining valleys.

A good metallic road goes across and up and along the ridge on the other side of the river. Terraced corn fields and flowering bushes lined the road. Farmers had carefully utilized every inch of land that they possessed. Corn fields were protected by stone walls from passing herds of goats or the occasional cow, giving a Mediterranean look to the narrow country track. Huge walnut trees dotted the landscape providing large areas of shade.

The road climbed quickly from 5000 feet by the river to the top of the ridge 9000 feet. The fields came to an end at the top of the ridge and the forest began. It was sparse to start with but became dense as we crossed the ridge into the Sharan valley itself. All signs of habitation had ceased ant there was nobody on the road, human or animal. The track continued twisting and turning its way down the ridge and into the valley.

Forty minutes later we got to a clearing in the forest. In the middle of this clearing was a small, neat looking barrack with a sign saying Youth Hostel. We stopped to investigate. It was a Spartan but clean dormitory. There were separate rooms for boys and girls, Beyond the hostel, the path crossed a cluster of wild junipers, through a crystal clear stream, and on to a meadow sloping up to the forest rest house. White, yellow, purple and pink flowers overwhelmed the lush green of the grass and created a riot of colour.We had a comfortable night stay at the rest house.

While-reading

Where did the path cross a cluster of wild junipers?

Early next morning we set off towards the distant peak. The walk was a wonderful experience. A thick forest in full bloom-----banks upon banks of flowers growing to a height of about 4 feet. Every few hundred yards a stream would cross the path, its water icy cold, as it was melted snow. Our guide explained that the authoritieshad been so strict in preserving the forest that no one was allowed to graze their sheep in the forest except for the ten odd families, who were old residents of that area.Three hours of climbing got us to the top. From there we could see the little

white dots of sheep on their long journey to the high pastures of the upper Kaghan valley. I could understand the elation mountaineers feel when they summit the high peaks.



The next day was spent in exploring the walks around the rest house. One walk is to follow the jeep track leading behind the rest house up to a natural spring which is the source of water for the rest house. Beyond the spring is a narrow path leading up to a couple of huts belonging to a local familyabout 800 feet up the ridge. There is a wealth of wild flowers on the hill side. In fact, Sharan is probably one of the best places to look for wild flowers. We were told that people come here to look for rare plants, for medical purposes.

Behind the rest house the road forks on to the right, across the stream, and up the right side. There are magnificent ferns across the path and in the forest.There are good views of the main Kaghan valley from there. The forest on the way is quite varied with pine trees of different varieties. Apart from the pines there are walnut and other varieties of deciduous trees, flowers and small clearings. The whole forest is empty except for birds and butterflies.

The forest is populated with quite a few varieties of birds. Usually at night the owls exchange voices, deeper in the forest. The beauty of their echoing cries is a novel experience for city-dwellers.

Post-reading

Can you name the variety of objects one can see in the northern areas?

Notes and Comments

This travel account has been taken from the book "A Travel Companion to the Northern Areas of Pakistan" written by Tahir Jahangir. It is an excellent book with sufficient information of the Northern areas.

Tahir Jahangir got his early education from Aitchison College, Lahore, and graduated in Economics from the University of Cambridge in 1967. His hobby is travelling and landscape photography. He has been writing about his travel experiences in The Friday Times, a weekly magazine, published from Lahore.

Theme

Travelling is the theme, as clear from the name of the book. This is to familiarize the readers with the picturesque valley, surrounded by majestic mountains, fascinating terrain with forests, rivers and glaciers. The account is a guide to travel in that areafor the experienced people as well as the seasoned travellers.

Glossary

Words	Meaning	Synonyms
accessible	that can be reached, entered, used etc	approachable
alpine trees	plants that grow best on mountains	
altitude	height	
cluster	group of things of same type appearing together	
deciduous	that loses its leaves every year (of a tree, bush,etc.)	
devastating	causing a lot of damage and destruction	
dormitory	a room for several people to sleep in (especially in a school)	
epicentre	point on earth's surface where effects of earthquake are felt	
fern	plant with large delicate leaves and no flowers	
interwoven	to weave together two or more pieces of thread, wool,etc.	
junipers	bush with purple berries used in medicine for flavour	
massive	very large, heavy	
meadow	grass covered field used for hay water meadows (near a river)	
mediterranean	connected with Mediterranean sea or countries surrounding it	
overwhelmed	such strong emotional effect that is difficult to resist	
pastures	grass covered land suitable for feeding animals on	
pine trees	a tall forest tree with needle like leaves	
rehablitate	help someone to lead a normal, useful life again	
ridge	a high pointed area near the top of a mountain	
riot	collection of a lot of different types of the same thing	
savour	enjoying to your full	
spartan	simple, lacking something that makes life easier or pleasant	
sprouting	producing new leaves or buds	
stunted	not able to grow or develop as much as it should have	
verdant	fresh and green (of grass, plants, fields, etc.)	

Comprehension

a) Answer the following questions.

1 Name the gateway to Kaghan.

2 Describe the epicenter of the 2005 earthquake and how devastating it was.

3 Identify the situation of the lake Saiful Muluk.

4 *Highlight the difficulties* to walk through the patches.

5 Explain the measures that were taken to preserve the forests.

6 Tell reasons of not destroying the wild flowers.

7 Which other trees are grown there besides Pine trees?

8 Apply skimming and scanning strategies for relevant information and main points in texts to identify the writer's purpose. Infer the theme/main idea of the text, distinguishing between fact and opinion where necessary.

b) Encircle the correct option:

i) **Elation** means:

a) Great happiness b) depressed c) excitement d) honourable

ii) **Dotted** means:

a) covered by dust b) hazy c) bright d) covered by dots

iii) **Sparkling** means:

a) shining b) blurred c) burning d) dividing

iv) **Summit** means:

a) lowest point b) middle point c) highest point d) invisible

c) Evaluate how the author used language, including figurative language, considering the impact on the reader in this blog. Discuss others' reading critically, taking account of their views. Express informed opinions, justify the viewpoint and make recommendations and develop an interest in a blogs/articles regarding tourism.

d) Interpret and integrate information from a variety of sources for comprehension (e.g., maps, graphs, charts, diagrams)

Interpreting and integrating information from a variety of sources for comprehension involves several key steps. Here's a structured approach to effectively achieve this:

Identify and select sources:

a) **Diversity:** Choose sources from different perspectives, including scholarly articles, news reports, expert opinions, and primary data.

b) **Credibility:** Prioritize reliable and reputable sources. Cross-check facts from multiple sources to ensure accuracy.

c) **Summarize key points:**

Extract the main ideas from each source. Summarize these points succinctly to capture the essence of the information provided.

d) **Compare and contrast:**

Look for similarities and differences in the information presented by different sources. This helps in understanding different viewpoints and identifying any biases or gaps.

e) **Synthesize information:**

Combine the summarized points to form a comprehensive understanding of the topic. This may involve integrating various perspectives into a coherent narrative.

f) **Evaluate and critique:**

Assess the validity and reliability of the information. Consider the methodology, evidence, and arguments used in each source. Critically evaluate any potential biases.

g) **Draw conclusions:**

Based on the integrated information, draw well-supported conclusions. Ensure that your conclusions are logical and backed by evidence from the sources.

Example: Climate change

1-Identify and select sources:

- **Scholarly article:** A peer-reviewed study on the impact of climate change on polar ice caps.
- **News report:** A recent article on climate policy changes in the European Union.
- **Expert opinion:** A commentary by a leading climate scientist on renewable energy solutions.
- **Primary data:** NASA's data on global temperature changes over the last century.

2-Summarize key points:

- **Scholarly article:** Polar ice caps are melting at an accelerated rate due to rising global temperatures, leading to sea-level rise.
- **News report:** The EU has introduced stricter emissions regulations to combat climate change, aiming for carbon neutrality by 2050.
- **Expert opinion:** Renewable energy adoption is crucial for reducing greenhouse gas emissions, with solar and wind power being the most viable options.
- **Primary data:** NASA's data shows a steady increase in global temperatures, with the last decade being the hottest on record.

3-Compare and contrast:

- Both the scholarly article and NASA data highlight the ongoing increase in global temperatures and its impacts.
- The news report and expert opinion focus on policy and solutions, emphasizing the need for immediate action and renewable energy.

4-Synthesize information:

- The rising global temperatures, as confirmed by NASA data and scholarly research, necessitate urgent policy measures like those adopted by the EU.
- Renewable energy, advocated by the expert, is a key component of effective climate policy, supporting the EU's regulatory approach.

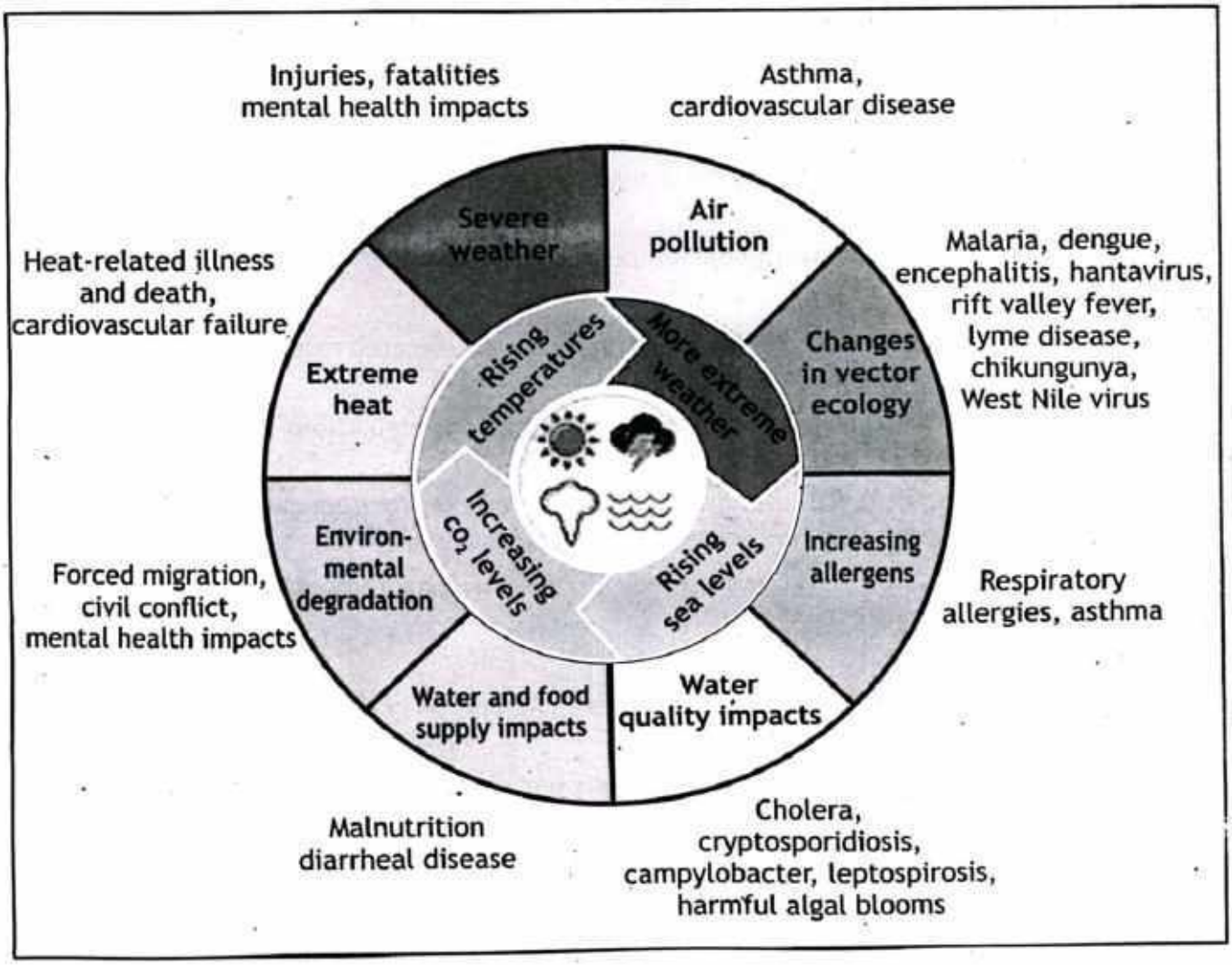
Evaluate and critique:

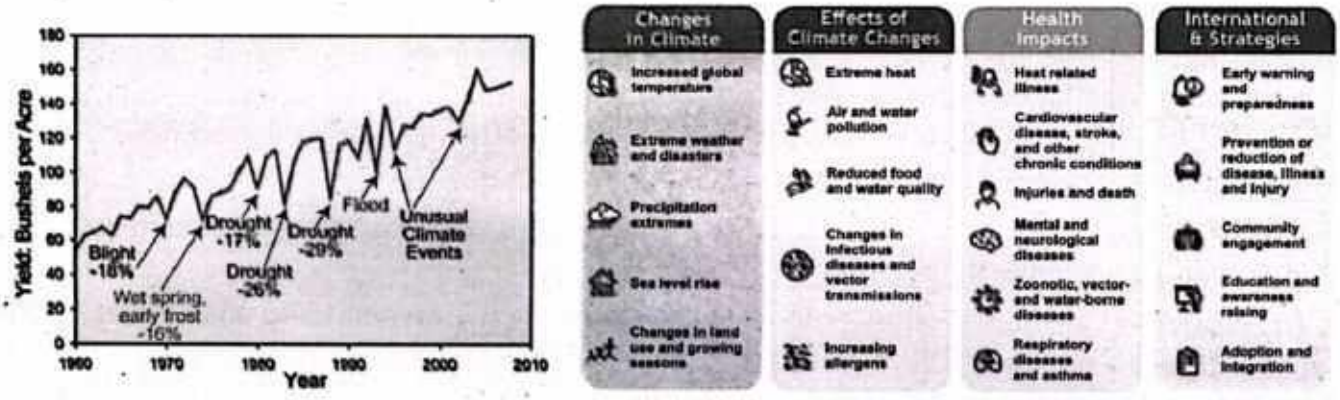
- The scholarly article is highly reliable due to its peer-reviewed nature. The news report provides current context but should be checked against other reports for confirmation.
- The expert opinion adds practical insights into renewable energy solutions, though it may carry some bias towards certain technologies.

Draw conclusions:

Climate change is a pressing issue confirmed by multiple sources. Effective mitigation requires a combination of strict emissions regulations and the adoption of renewable energy technologies. Policymakers must act on scientific evidence and integrate diverse strategies to address the multifaceted challenges of climate change.

Maps, Graphs, Charts, Diagrams on Climatic Changes





Oral Communication

Demonstrate attentive 'listening' skills while working in a whole class setting and taking turns to speak with standard pronunciation.

- While making travel plans we need to focus on the following points.
  a) location b) time c) distance d) duration
- Now you can ask questions from your class mates like:
  a) Where are you going to stay and for how long?
  b) Would you like to take photographs?
- Describe your feelings after reading the unit.
- The listeners should ask different questions like:
  a) What inspired you most over there?
  b) Do you want to travel to any other place in the country?
  c) Has the travelling experience added to your previous knowledge?
- Change views about travelling with other groups in the class to know more about travelling.
- Students can take turns to speak with standard pronunciation about the role of Tourism Department in our country.

Inference

1. Can you imagine travelling by sea as people used to travel in the past?
2. Do you think travelling is an interesting experience?

Vocabulary and Grammar

a) Appropriate words and phrases for reading, writing, speaking, and listening; independently gather vocabulary when considering a word or phrase important for comprehension or expression.

Enhancing vocabulary involves actively identifying, understanding, practicing, and using new words and phrases across various contexts. Here's a brief discussion on this concept:

Key steps to enhance vocabulary:

1-Identify key Words and phrases:

- **Reading and listening:** While engaging with different texts and audio sources, take note of unfamiliar or significant words. Context clues can often help deduce meanings.

2-Understand meanings:

- **Dictionaries:** Look up definitions, synonyms, antonyms, and usage examples to fully grasp the meaning of new words.
- **Contextual examples:** Observe how the words are used in sentences to understand their connotations and appropriate contexts.

3-Practice usage:

- **Writing:** Incorporate new vocabulary into your writing through essays, stories, or journals. Practice using new words in sentences.
- **Speaking:** Use new words in conversations and discussions to reinforce your learning and improve recall.

4-Review and reinforce:

- **Regular review:** Use flashcards, vocabulary apps, or spaced repetition systems (SRS) to review new vocabulary regularly.
- **Repetition:** Repeated exposure and use of new words in different contexts help solidify your understanding and retention.

5-Engage in active learning:

- **Diverse reading materials:** Read books, articles, and journals across various genres and topics to encounter a wide range of vocabulary.
- **Listening to varied sources:** Listen to podcasts, lectures, and conversations to hear new vocabulary in use.
- **Discussion and practice:** Join discussion groups or language exchange programs to practice and reinforce new vocabulary in real-life conversations.

Example:

- **Word:** Ameliorate
- **Meaning:** To make something bad or unsatisfactory better.
- **Contextual use:** "The new policies are designed to ameliorate the effects of pollution."
- **Practice sentence:** "Efforts to ameliorate the situation were successful."

By systematically identifying and practicing new vocabulary, you can improve your language skills and enhance your ability to communicate effectively in reading, writing, speaking, and listening. Regular engagement with diverse sources and active usage of new words ensures continual growth in your vocabulary.

Activity : Read the following passage:

"In the midst of the bustling city, there was a serene park that offered a respite from the cacophony of urban life. The park was adorned with vibrant flowers and lush greenery, creating an oasis of tranquility. Visitors often found solace in the gentle rustle of leaves and the melodious chirping of birds."

a) Identify and list five unfamiliar or significant words from the passage:

Word 1: _____ Word 2: _____ Word 3: _____

Word 4: _____ Word 5: _____

b) Look up the meanings of the words listed above and write them down:

Word 1: _____ - Definition: _____

Word 2: _____ - Definition: _____

Word 3: _____ - Definition: _____

Word 4: _____ - Definition: _____

Word 5: _____ - Definition: _____

c) Use each word in a sentence:

Word 1: _____

Word 2: _____

Word 3: _____

Word 4: _____

Word 5: _____

Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing in different varieties of texts.

Activity: Write a short paragraph or essay using at least three of the new words you have learned on a memorable experience in nature following command of the conventions of Standard English capitalization, punctuation, and spelling when writing in different varieties of texts.

- **Observe hyphenation conventions**

Fundamentally, the hyphen is a joiner. It can join several different types of things: two nouns to make one complete word (house-plant) an adjective and a noun to make a compound word (accident-prone) two words that, when linked, describe a noun (agreed-upon sum, two-dimensional object

Activity: Rewrite the following sentences with correct hyphenation:

a. The editor in chief will review the article.
b. They bought a three bedroom house.
c. This is a user friendly website.
d. We need a long term solution.
e. She is a highly respected scientist.
f. She bought a well furnished apartment.
g. The meeting will be held on twenty eight.
h. He is a co founder of the company.
i. The recipe calls for a two third cup of sugar.
j. The twenty four year old athlete won the race.

Writing

Task: Write and critique (self/peer checking) the final draft after complete editing and proofreading on **"Impact of Tourism in a Country's Development"**. Ensure each paragraph develops the main idea of the essay/piece of writing and the topic sentence of each paragraph. Use the technique of hook, and lead-in sentences to develop the flow of thought.

Understanding the Writing Process

Look at the process in a book that the writer uses. What you see in print might not be much like the first plan for the book. The author might have rewritten many times.

The writing process is often divided into five stages. Most writers go back and forth through these stages. There is no one correct way to write.

Teacher's Note:

- Ask students to demonstrate attentive listening' skills while working in a whole class setting and taking turns to speak with standard pronunciation.
- Discuss with them to evaluate how authors use language, including figurative language, considering the impact on the reader. Discuss others' reading critically, taking account of their views. Express informed opinions, justify the viewpoint and make recommendations and develop an interest in a variety of texts.
- Help them to apply skimming and scanning strategies for relevant information and main points in texts to identify the writer's purpose, and intended audience. Infer the theme/main idea of the text, distinguishing between fact and opinion where necessary.
- Encourage them to interpret and integrate information from a variety of sources for comprehension (e.g., maps, graphs, charts, diagrams)
- Let them acquire and use appropriate words and phrases for reading, writing, speaking, and listening; independently gather vocabulary when considering a word or phrase important for comprehension or expression.
- Motivate them to demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing in different varieties of texts.
- Ask them to write and critique (self/peer checking) the final draft after complete editing and proofreading. Let them ensure each paragraph develops the main idea of the essay/piece of writing and the topic sentence of each paragraph and to use the technique of hook, and lead-in sentences to develop the flow of thought.



Unit 13

AFTER TWENTY YEARS

O' Henry (1862-1910)

After completing this lesson, you will be able to:

- speak confidently and fluently in a wide range of contexts, For example, (conflict resolution, panel discussion, role-play, dialogue) etc.) to fulfil different purposes (exposition, argumentation etc.).
- evaluate the particular elements of a story or drama (e.g., how the setting shapes the characters or plot). Evaluate stages of plot development in a fictional text.(exposition, setting, climax, character development, resolution)Examine how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- examine and interpret the use of conjunctions and transitional devices in speech and writing to create the effect. Recognize and use subordinating conjunctions to connect independent clause/s to dependent clause/s.e.g., He could not attend the meeting because he was sick.
- recognize and use correlative conjunctions including pairs such as "both/and," "either/or," neither/nor," "not/but" and "not only/but also." etc.
- write a descriptive composition (giving physical description and characteristics/traits of a person/object/place moving from general to specific), using correct punctuation and spelling, by using the process approach - brainstorming, mind mapping, and writing a first draft.
- apply knowledge of parts of speech, tenses, sentence structure and other features of grammar and vocabulary to understand how language functions in different contexts, make effective choices for meaning or style while reading, listening and writing.

Pre-Reading

a) Do you believe in fulfilling promises?

b) Are you excited to read an unprecedented example?

Reading



The policeman on the beat moved up the **avenue** impressively. The *impressiveness* was habitual and not for show, for spectators were few. The time was barely 10 O'clock at night, but chilly **gusts** of wind with a taste of rain in them had well deployed the streets. Trying doors as he went, **twirling** his **club** with many **intricate** and artful movements, turning now and then to cast his watchful eye down the pacific thoroughfare, the officer with his **stalwart** form and slight **swagger**, made a fine picture of a guardian of the peace. The **vicinity** was one that kept early hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter; but the majority of the doors belonged to business places that had long since been closed.

While-reading

What was the policeman doing while strolling on the thoroughfare?

When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with the unlighted cigar in his mouth. As the policeman walked up to him the man spoke quickly.

"it's alright, officer, "he said, **reassuringly**. "I'm just waiting for a friend. It's an appointment made twenty years ago. Sounds a little funny to you, doesn't it? Well, I'll explain if you would like to make certain it's all straight. About that long ago there used to be a restaurant where this store sands_____"Big Joe Bardy's" restaurant. "Until five years ago", said the policeman. "It was torn down then." The man in the doorway struck a match and lit his cigar. The light sowed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarf pin was a large diamond set.

"Twenty years ago tonight," said the man. "I dined here at "Big Joe Bardy's" with Jimmy Wells, my best **chum**, and the finest chap in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn't have dragged Jimmy out of New York. He thought that it was the only place on earth. Well, we agreed that night that we would meet here again exactly after twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We **figured** out that in twenty ears each of us ought to have our destiny worked out and our fortunes made, whatever they were going to be."

"It sounds pretty interesting", said the policeman. "Rather a long time between meets, though, it seems to me. Haven't you heard from your friend since you left"?

While-reading

Why did the friends depart twenty years back?

"Well, yes, for a time we corresponded", said the other. "But after a year or two we lost track of each other. You see, the West is pretty big **proposition**, and kept **hustling** around over it pretty lively. But I know Jimmy will meet me here if he is alive, for he always was the truest, **staunchest** ld chap in the world. He'll never forget. I came a thousand miles to stand in this door tonight and it's worth it if my old partner turns up."

The waiting man pulled out a handsome watch, the lid of it set with small diamonds. "Three minutes to ten," he announced. "It was exactly ten O'clock when we parted here at the restaurant door.

"Did pretty well out West, didn't you?" Asked the policeman.

"You bet! I hope Jimmy has done half as well. He was a kind of **plodder**, though, good fellow as he was. I've had to compete with some of the sharpest wits going to get my pile. A man gets in a **groove** in New York. It takes West to put a razor edge on him."

The policeman **twirled** his club and took a step or two.

"I'll be on my way. Hope your friend comes around alright. Going to call time on him sharp?"

"I should say not!" said the other. I'll give him half an hour at least. If jimmy is alive on earth, he'll be here by that time. So long, officer."

"Good night, sir," said the policeman, passing on along his beat, trying doors as he went.

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain **puffs** into a steady blow. The few foot passengers **astir** in this quarter hurried **dismally** and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain almost to **absurdity**, with the friend of his youth, smoked his cigar and waited. About twenty minutes he waited, and then a tall man in a long overcoat, with collars turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting room.

"Is that you Bob?" he asked, doubtfully.

"Is that you Jimmy Wells?" cried the man in the door.

"Bless my heart!" explained the new arrival, grasping both the other's hands with his own.

"It's Bob, sure as fate. I was certain I'd find you here if you were still in existence.

Well, well, well__twenty years are a long time. The old restaurant is gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?"

"Bully; it has given me everything I had asked for. You've changed lots, Jimmy. I never thought you were so tall by two or three inches.

"Oh, I grew a bit after I was twenty."

"Doing well in New York, Jimmy?"

While-reading

How much interest does the meeting of the two friends create?

"**Moderately**, I have a position in one of the city departments. Come on Bob; we'll go around to a place I know of, and have a good long talk about old times."

The two men started up the street, arm in arm. The man from the West, his **egotism** enlarged by success, was beginning to outline the history of his career. The other, **submerged** in his overcoat, listened with interest.

At the corner stood a drug store, brilliant with electric lights. When they came into this glare each of them turned **simultaneously** to gaze upon the other's face.



The man from the West stopped suddenly and released his arm.

"You are not Jimmy Wells" he snapped. "Twenty years is a long time, but not long enough to change a man's nose from a Roman to a pug."

"It sometimes changes a good man into a bad one," said the tall man.

"You've been under arrest for twenty minutes, "Silky" Bob. Chicago thinks you may have dropped over our way and wires us she wants to have a chat with you. Going quietly are you? That's sensible. Now, before we go to the station here's a note I was asked to hand you. You may read it here at the window. It's from Patrolman Wells".

The man from the West unfolded the little piece of paper handed him. His hand was steady when he began to read, but it trembled a little by the time he had finished. The note was rather short.

Bob: *I was at the appointed place on time. When you struck the match to light your cigar I saw it was the face of the man wanted in Chicago. Somehow I couldn't do it myself, so I went around and got a plain clothes man to do the job Jimmy.*

Post-reading

How does the writer prepare for the end of the story?

Notes and Comments

O'Henry (1862-1910) is the pen name of William Sydney Porter. As a champion of the ordinary city people, he evoked their tragedies and aspirations with humour and artistry. The arresting opening, and twist of the plot in the end, characteristically mark his stories. In fact, he perfected the art of surprise ending. O'Henry published over three hundred stories from 1899-1909, and gained worldwide acclaim.

Theme

Honesty towards duty, truthfulness, caring for law and sincere friendship is the theme. The man did not let his friendship and love come in his way to fulfill his duty and responsibility.

Glossary

Words	Meanings	Synonyms
absurdity	completely ridiculous; not logical and sensible	stupidity
avenue	a street in a town or city	
bully	one who uses strength or power to hurt or frighten others	
chum	friend	
club	heavy iron stick with a thicker end used as a weapon	
dismally	miserably, in a gloomy state	
egotism	vanity, too much pride in yourself	
figured	to think and decide	
groove	a long narrow cut n something hard	
gusts	sudden strong increase in the speed of blowing wind	
hustling	making somebody move quickly by pushing aggressively	
intricate	having different parts and small details to fit together	
moderately	fairly but not very reasonably; to an average exten	
plodder	a person who works slowly, steadily but without magination	
proposition	an idea or a plan of action as suggested	
puffs	an act of breathing in something like a cigarette or cigar	
pug	a small dog with short hair and a wide flat face	
reassuringly	making feel less worried or uncertain about something	
scar	mark left on the skin after a wound	
simultaneously	at the same time	
spectators	people who ae watching an event	
stalwart	loyal supporter of an organization or a political party	
staunchest	(superlative of staunch) strong in one's opinion	
submerged	to go under the surface of water or liquid	
swagger	to walk in an extremely proud and confident way	
twirled	to move or dance round and round	
twirling	moving round and round like dancing	
vicinity	area around a particular place	

Comprehension

a) Answer the following questions.

1 Describe the scene in the beginning of the story.
2 Was the place a business centre only?
3 Explain the reason of the street's emptiness at that time.
4 What kind of characters does the story "After Twenty Years" have?
5 Analyze the most significant happening in the story.
6 Describe the climax of the story "After Twenty Years".
7 Give an account of Jimmy and Bob's personalities in the story.
8 The ending of "After Twenty Years" fills the reader with poignancy. Discuss.
9 In the second line the word 'spectator' is used. In what context the author has used the word in the story?
10 Evaluate stages of plot development in the story heading wise : exposition, setting, climax, character development, resolution
11 Examine how complex characters in the story (e.g., those with multiple or conflicting motivations) develop over the course of the text, interact with other characters, and advance the plot or develop the theme of the story.
12 Cite strong and thorough textual evidence to support analysis of what the story tells explicitly as well as inferences drawn from the text.

b) Read the following statements and encircle the most appropriate option:

i) Policeman walks an isolated beat at night.
   a) He will meet someone.
   b) He may arrest someone.
   c) He may help someone in need.

ii) The man in the doorway struck a match and lit his cigar.
   a) He wanted to reveal a secret.
   b) He wanted to show his diamond fitted scarf pin.
   c) He wanted to see the other person in that dim light.

iii) "Haven't you heard from your friend ever since you left"?
   a) The man waiting was trying to gain time by asking questions.
   b) He wanted to be sure that he has found the man he was looking for.
   c) The man waiting wanted to show his diamond studded wrist watch.

iv) Bob calls Jimmy a plodder.
   a) Does he mean Bob is conceited?
   b) Does he think Bob is forgetful?
   c) Does he think Bob works slowly?

c) On a chart like this, analyze the last four paragraphs of "After Twenty Years".

What Happens What is Surprising

- Man lets go off his friend's arms. It seems that something has gone wrong.
- When they came into this glare. Each of them turned simultaneously to gaze the other's face.
- About twenty minutes he waited. Then a tall man in an over coat turned up to his ears, hurried across from the opposite side of the street.

d) Breaking down sentences:

i) What are the two subjects of this sentence? How do you know?

- The time was barely 10 O'clock at night, but chilly gusts of wind with a taste of rain in them had well-nigh deported the streets.

ii) Which part of the following sentence tells what the man is doing?

- And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain to almost absurdity, with the friend of his youth, smoked his cigar, and waited.

iii) Restate the main action of this statement in your own words:

The man from the West, his egotism enlarged by success, was beginning to outline the history of his career

Oral Communication

speak confidently and fluently in a wide range of contexts

- Arrange the class in groups. Tell each group to comment on the arrest of 'Silky Bob'. Each group leader should loudly relate it to the other groups.
- The words should be spoken clearly, carefully and with correct pronunciation.
- The voice should be raised and lowered for dramatic effect.
- It should be spoken slowly enough for the audience to understand, but not so slowly that they get bored.
- Make a three column chart. Use one column for jimmy's words and expressions. Use the other column for Bob's. Write the review of their conversation in the third column.

Inference

1 Name three skills that a policeman must have.

2 Isn't it a great satisfaction to perform your duty with honesty?

Transitions

For the beginning

First	As a rule	Accordingly	In the first place
As well as	Nearly	Here	Opposite
Likewise	Early on	Before	At the beginning
The first	To begin	At first	An important
Yet	Beyond	Moreover	Generally
Besides	To start	To begin	One important

For the middle

Therefore	That is	In short	At the same time
Particularly	Including	That is	Correspondingly
Otherwise	However	Furthermore	Except
Moreover	In addition	Secondly	Suddenly
Along with	After	Later	In fact

For the end

In brief	Obviously	The final	The last
The worst	Ultimately	To sum up	To conclude
Then	Lastly	Finally	To summarize
Clearly	Last of all	Undoubtedly	On the whole
In fact	Thus	Since	Hence

Transitions Words for Essays

Contrast	Persuasion	Illustration
However	Of course	For example
Nevertheless	Clearly	Such as
Alternatively	Evidently	For instance
Despite this	Surely	Such as
On the contrary	Indeed	In other words
Yet	Undoubtedly	An instance
Whereas	Decidedly	As revealed by
Apart from	Certainly	To show that
Even so	For this reason	In the case of
Although	Besides	As an example
In spite of	Again	For one thing
While		

Cause & Effect	Comparison	Addition
Because	Of course	And
Since	Clearly	Also
For	Evidently	In addition
So	Surely	Further
Consequently	Indeed	Furthermore
Therefore	Undoubtedly	Besides
Thus	Decidedly	In addition to
Hence	Certainly	Moreover
Owing to	For this reason	Additionally
As a result of	Besides	Not only ... but also
Causes	Again	Then
As a consequence of		Again
Leads to		Finally
Contributes of		

a) Examine and interpret the use of conjunctions and transitional devices in speech

Conjunctions and transitional devices are the unsung heroes of clear and impactful communication. They act like bridges, smoothly connecting ideas and guiding your audience through your message. Let's delve into how they create specific effects in both speech and writing:

Conjunctions:

- **Coordinating conjunctions (FANBOYS):** These workhorses (For, And, Nor, But, Or, Yet, So). They show simple relationships like sequence ("She woke up, **and** then made coffee") or contrast ("I wanted coffee, **but** there weren't any beans").
- **Subordinating conjunctions:** These introduce dependent clauses, which rely on an independent clause for complete meaning. They signal a variety of connections between ideas:
    - **Time:** "**When** the storm hit, the power went out." (When shows the timing)
    - **Reason:** "He exercised regularly **because** he wanted to stay healthy." (Because shows cause and effect)
    - **Condition:** "**If** you practice, you'll improve." (If shows a hypothetical situation)

Transitional devices:

Transitional devices go beyond basic conjunctions, offering a broader toolkit to show the flow of ideas. They come in various categories:

- **Sequencing:** First, next, then, finally (show order)
- **Cause and effect:** Because, therefore, hence (show cause or result)
- **Contrast:** However, conversely, on the other hand (show opposing ideas)
- **Similarity:** Likewise, similarly, in the same way (show connections)
- **Emphasis:** In fact, indeed, moreover (add weight to a point)

- **Example:** For instance, for example, specifically (introduce illustrative examples)

Effects created:

- **Clarity and flow:** By using conjunctions and transitions effectively, you guide your audience through your message, making it clear and well-organized. They act like signposts, indicating how ideas relate to each other.
- **Relationships:** These tools signal the connections between your points. Did you add new information? Contrast an idea? Show a cause and effect? Choosing the right transition helps your audience understand how these ideas fit together.
- **Emphasis and tone:** Transitions can add emphasis or create a specific tone. For example, "Frankly" sets a more direct tone than "In conclusion."

The takeaway:

Effective use of conjunctions and transitions takes practice. Here are some tips:

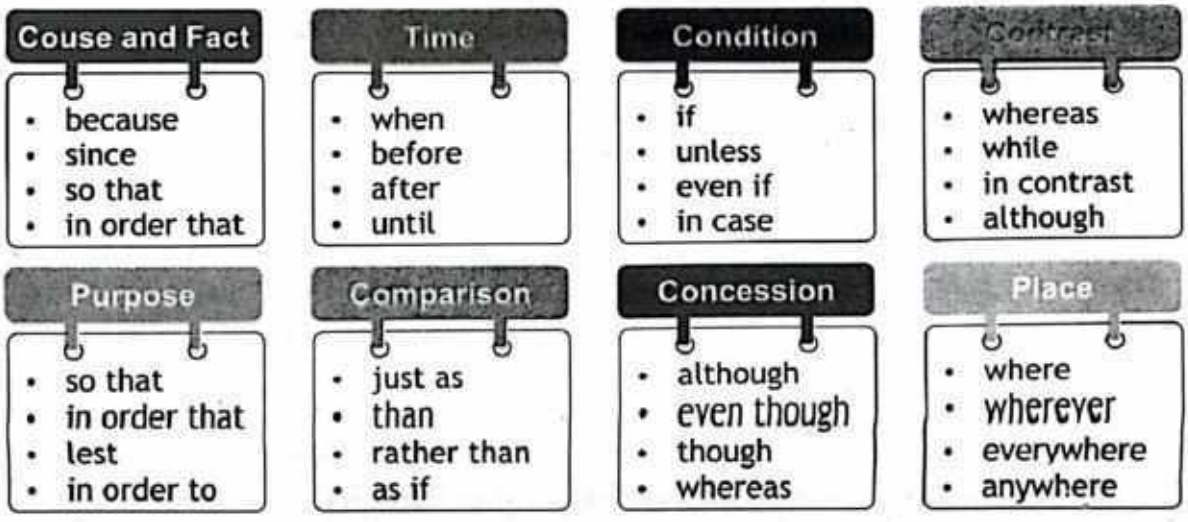
- **Read actively:** Pay attention to how these elements are used in your reading to understand their impact.
- **Experiment:** Try incorporating different transitions into your writing and speech to see how they affect the flow and impact.
- **Listen closely:** Notice how effective speakers use transitional phrases to connect their ideas during presentations or speeches.

Activity: Write a short paragraph (5-7 sentences) about a recent experience. Use a variety of conjunctions and transitional devices to create a clear and well-organized message. Be sure to identify the type of conjunction or transitional device you used for each instance (e.g., for contrast - however).

b) Use subordinating conjunctions to connect independent clause/s to dependent clause

Subordinating Conjunctions

Subordinating conjunctions are words that connect two clauses in a sentence, making one clause dependent on the other. It shows the relationship between the clauses, such as time, cause and effect, contrast, or condition.



Clauses and Conjunctions

Independent Clauses
Can stand alone as a sentence and can express a complete thought.
Think of these as on adult
We are going to label our independent clauses with a capital I.

Dependent Clauses
Can Not stand alone as a sentence and DOES NOT express a complete thought.
Think of these as on baby
We are going to label our dependent clauses with a capital D.

Coordinating Conjunctions
(FANBOYS)

These appear between two independent clauses. Sometimes.a **semicolon ;** may appear instead of a FANBOY

For
And
Nor
But
Or
Yet
So

We are going to **box and cross these**

Subordinating Conjunctions
(A WHITE BUS)

These usually appear at the **beginning** of a dependent clause

A - after, although, as
W - when, while, where
H - how
I - if
T - than, then
E - even though
B - because, before
U - until, unless
S - since

We are going to **squiggly line** these

Some examples of how subordinating conjunctions can be used to connect independent and dependent clauses:

Time:

- **Independent clause:** The party started.
- **Dependent clause: After the guests arrived.** (This clause tells us when the party started)
- **Complete sentence:** The party started **after the guests arrived.**

Reason:

- **Independent clause:** I went to bed early.
- **Dependent clause: Because** I was feeling tired. (This clause tells us why I went to bed early)
- **Complete sentence:** I went to bed early **because** I was feeling tired.

Condition:

- **Independent clause:** We can go to the beach.

- **Dependent clause:** If the weather is nice. (This clause tells us under what condition we can go to the beach)
- **Complete sentence:** We can go to the beach if the weather is nice.

Other examples:

- **Contrast:** She wanted coffee, **while** he preferred tea. (Connects contrasting preferences)
- **Place:** We found a hidden cave, **where** there were ancient paintings. (Connects the location of the cave)
- **Concession:** Although it was raining, we decided to go for a walk. (Connects despite a challenge)

Activity: Match the independent clause in Column A with the dependent clause in Column B that best creates a complete and grammatically correct sentence using a subordinating conjunction. Write the letter of the matching dependent clause on the line next to the independent clause.

Column A (Independent clauses)

1. The baker decorated the cake _____.
2. We went to the park _____.
3. I finished my homework _____.
4. If you practice your instrument, _____.
5. Because the weather was nice, _____.

Column B (Dependent Clauses)

a. when the sun was shining. b. so she could add the finishing touches. c. as long as it wasn't raining. d. you will improve your skills. e. after I finished eating dinner.

c) Use of correlative conjunctions including pairs such as "both/and," "either/or," either/nor," "not/but" and "not only/but also

Activity: Write three sentences using different correlative conjunctions. Remember to maintain balance and clarity in your use.

1. _____
2. _____
3. _____

Correlative Conjunctions

Correlative conjunctions are pairs of words that work together to connect word, phrases, or clauses in a sentence. They join similar grammatical elements (such as nouns, verbs, adjectives, or adverbs) to create a balanced and parallel structure in a sentence.

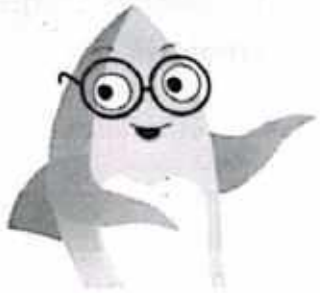
Pairs	Functions	Examples
Both...and	Used to join two similar elements, inclusion.	She is **both** intelligent **and** hardworking.
Either...or	Presents a choice between two alternatives.	**Neither** the car **nor** the bicycle is working.
Neither...nor	Used to connect two negative alternatives.	She speaks French **as** fluently **as** Spanish.
No sooner...than	Used to suggest a quick sequence of events.	He works **so** hard **that** he deserves a break.
Hardly...when	It indicates a near-simultaneous occurrence.	He is **just** as excited **as** I am about the trip.
As much...as	It compares quantities, qualities, or degrees.	She is **so** tired **that** she falls asleep instantly.
Just as...so	It highlights a cause-and-effect relationship.	I can visit you **either** on Saturday **or** Sunday.
If...then	It is used to express a conditional relationship.	I'll finish my work **either** today **or** tomorrow.
Not...but	Emphasizes a contrast between two elements.	You can have **either** pizza **or** pasta for dinner.
Whether...or	It introduces an either-or situation or a choice.	He is **such** a kind person **as** everyone admires.
Not only...but also	It is used to show the presence of two qualities.	He is **not only** my friend **but also** my colleague.

Correlative conjunctions add a special touch to your writing and speech, creating balance and emphasis. Let's explore some common pairs and how to use them effectively:

1. **Both/And:** This pair emphasizes the equal importance of two things.
   - **Example:** The restaurant offered **both** delicious food **and** excellent service. (Highlights two positive aspects)
2. **Either/Or:** This pair introduces a choice between two options.
   - **Example:** You can **either** pay now **or** later. (Clearly presents two possibilities)
3. **Neither/Nor:** This pair negates both options in a choice.
   - **Example:** She **neither** likes to swim **nor** does she like to sunbathe. (Shows dislike for both activities)
4. **Not/But:** This pair introduces a contrast between two ideas.
   - **Example:** The movie **wasn't** scary, **but** it was suspenseful. (Highlights opposing qualities)
5. **Not Only/But Also:** This pair emphasizes not just one thing but also another.
   - **Example:** The trip was **not only** educational, **but also** very enjoyable. (Highlights two benefits)

Writing

Descriptive composition



Descriptive essay outline

1. **Introduction**
   - A hook to grab the reader's attention
   - Brief explanation of the topic or subject
   - Thesis statement that previews the main points to be described
2. **Body paragraph**
   - Topic sentence that introduces the aspect to be described
   - Detailed description of the aspect, including, sensory detail (sight, sound, smell, taste, touch)
   - Explanation of the significance or importance of this aspect to the overall subject
3. **Conclusion**
   - Restate the thesis and summarize the main points of the essay
   - Leave the reader with a final impression or thought

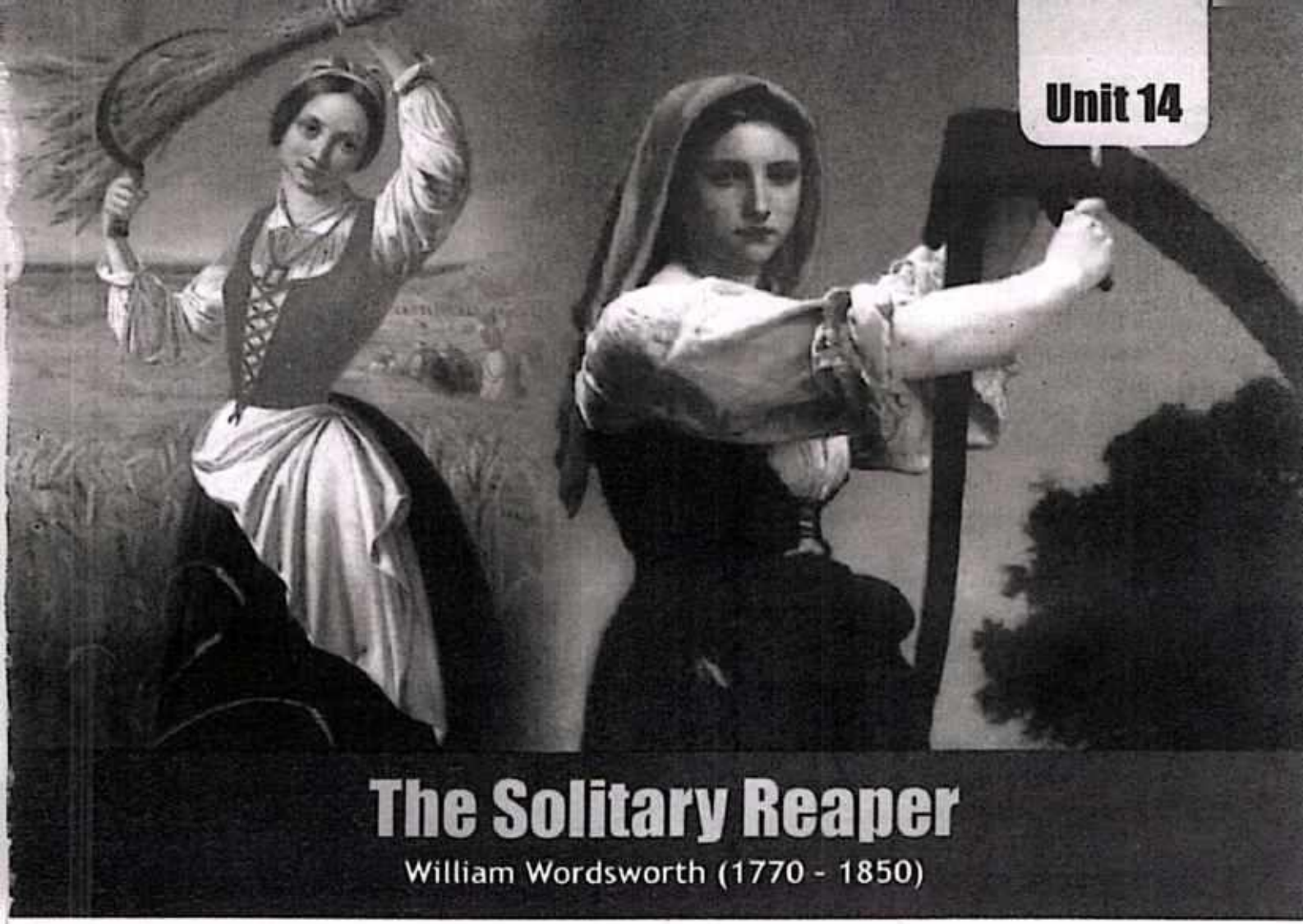
A descriptive composition, also known as a descriptive essay, is a type of writing that focuses on using vivid language to create a mental picture for the reader. It goes beyond simply stating facts or opinions, instead aiming to immerse the reader in a specific experience, person, place, or object.

Here are some key features of a descriptive composition:

- **Sensory details:** The writer employs vivid descriptions that appeal to all five senses (sight, smell, touch, taste, and hearing). This helps the reader feel like they are actually experiencing what is being described.
- **Figurative language:** Techniques like similes, metaphors, and personification are often used to add depth and creativity to the descriptions.
- **Organization:** Descriptive compositions are typically well-organized, with a clear focus and a logical flow of ideas. The writer might use spatial organization (describing something from a specific vantage point), chronological order (describing events in sequence), or another structure to guide the reader's imagination.
- **Emotional impact:** The goal is not just to describe something objectively, but to evoke an emotional response in the reader. The writer may use descriptive language to create a sense of wonder, awe, fear, excitement, or any other emotion that aligns with the subject matter.

Task: Write a descriptive composition (giving physical description and characteristics/traits of a person/object/place moving from general to specific) on **"sincere friendship"** using correct punctuation and spelling, by using the process approach - brainstorming, mind mapping, and writing a first draft.

Task: Write a descriptive composition (giving physical description and characteristics/traits of a person/object/place moving from general to specific) on "sincere friendship" using correct punctuation and spelling, by using the process approach - brainstorming, mind mapping, and writing a first draft. It also needs to apply knowledge of parts of speech, tenses, sentence structure and other features of grammar and vocabulary to understand how language functions in different contexts, make effective choices for meaning or style and writing.



Unit 14

The Solitary Reaper

William Wordsworth (1770 - 1850)

After completing this lesson, you will be able to:

- use pre-reading and while-reading strategies to analyze and explore different layers of meaning within texts
- demonstrate attentive listening skills while working in the whole class setting and taking turns to speak with standard pronunciation
- listen to texts and critically analyze the situations/events
- evaluate two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis.

Use summary skills to

1. extract salient points and develop a mind map to summarize a variety of informational texts.
2. transfer the written text to a table, diagram, flowchart or work plan.

- cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text
- demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose and audience
- use paraphrasing skills to paraphrase a poem
- provide a concluding statement or section that follows from and support the argument presented
- write formal letters and emails to people in extended academic (professional) environments for various purposes

Pre-Reading

a) Can you think of any other poem of Wordsworth in comparison to this poem? Discuss.

b) Is it true that Wordsworth's poetry brings appreciation of nature to the mind of the reader? Describe.

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound.

While-reading

Who is the woman in the poem and what is she doing?

No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

Will no one tell me what she sings?—
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again?

While-reading

Does the poet understand the reaper's song in 'The Solitary Reaper"?

Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;—
I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

William Wordsworth

Post-reading

Do you think the music of the song has given infinite consolation to the poet?

Notes and Comments

William Wordsworth (1770-1850) was born in the lake District of Northern England. Wordsworth was one of the leading figures of English Romanticism, an artistic and intellectual movement that swept across Europe at the end of the 18th century. The classical poets did not have much respect for nature and the common man, but Wordsworth took up new subjects of poetry. His adoration of nature and common simple life were things of Romantic character.

His poetry is for common people, reading it, people feel that it is happening to us too, and can relate it to their own lives.

The year 1793 saw the first publication of poems by Wordsworth, in the collections An Evening Walk and Descriptive Sketches.

Together Wordsworth and Coleridge produced Lyrical Ballads (1798), an important work in the English Romantic Movement.

Most famous poems, "Tintern Abbey", published in this collection, along with Coleridge's "The Rime of the Ancient Mariner".

William Wordsworth was the central figure in the English Romantic revolution. His contribution to it was that he formulated in his poems and essays a new attitude towards nature. This was more than a matter of introducing nature imagery into his verse. Secondly, Wordsworth placed poetry at the centre of human experience. In impassioned rhetoric he pronounced poetry to be nothing less than "the first and last of all knowledge---it is as immortal as the heart of man". Then he went on to create some of the greatest English poetry of his century.

He died of Pleurisy on April 23rd, 1850 at the age of 88 in United Kingdom.

Http: //www.britannica.com

Themes

Themes of the poem 'The Solitary Reaper" by William Wordsworth revolve around the power of nature, the beauty of simplicity, and the significance of solitary experiences.

Isolation and solitude: The poem highlight the solitary existence of the reaper in the field, emphasizing her separation from society. This solitude can be seen as both a source of tranquility and a cause for loneliness.

Connection to Nature: The reaper's song, which is an unknown language to the speaker, is a direct expression of her connection to nature. The poem suggests that nature has a profound and universal language that transcends cultural and linguistic barriers.

Transient Moments of Beauty: Wordsworth captures a fleeting moment of beauty in nature, emphasizing the transient nature of human existence. The beauty of the reaper's song is compared to that of a nightingale or a cuckoo, evoking a sense of wonder and admiration.

The Power of Memory: The speaker reflects on the experience long after it has passed, suggesting the enduring power of memory to evoke emotions and sensations. The memory of the reaper's song continues to resonate with the speaker, demonstrating the lasting impact of solitary moments in nature.

Overall: "The Solitary Reaper" celebrates the simplicity and beauty of solitary experiences in nature while also exploring themes of isolation, connection, and the passage of time.

Glossary

Words	Meanings	Synonyms
solitary	alone, without companions	alone
lass	an unmarried girl or a young woman	
melancholy	depression, gloomy state of mind-	
strain	stress, anxiety	
vale	valley	
profound	deep, penetrating	
chaunt	chorus	
plaintiv	expressing sorrow, sad	
sickle	nourish	

Oral Communication

Demonstrate attentive listening skills while working in the whole class setting and taking turns to speak with standard pronunciation

1. Group discussion can be held among the students for better understanding of the poem.

The word 'solitary' clearly indicates the loneliness in the atmosphere; the Scottish girl singing all alone while cutting the grain.

2. Discuss the singing of the cuckoo-bird/nightingale in the Arabian desert. What possibly can be the significance?
3. Give your views that what is the song of the girl about.
4. It looked like her song would never end, as she was singing while bending over to cut the wheat with a sickle. Comment if you think she was more absorbed in cutting wheat or singing a song.
5. What possibly could be the reason that the narrator kept listening her song without *moving*; specially when he was not understanding the language.

Inference

a) How would you justify that music and song enhance the mood of the listener?

b) Does the silence of the sea create silence in the atmosphere?

Comprehension

1. Who is the solitary reaper? Where does the poet encounter the solitary reaper?
2. How does the speaker describe the girl's song? What emotions does it evoke in him?
3. What inspired the poet to write "The Solitary Reaper"?
4. Give reason of Wordsworth's comparison of the solitary reaper's song to that of the nightingale in the poem "The Solitary Reaper".

5. Who is the poet addressing when he says: stop here, or gently pass'?
6. Give reasons of the narrator not understanding the song sung by the Scottish girl.
7. Do you think the speaker suggests that poetry's power lies less in its content and more in its rhythm? Relate it with the content.
8. In what way is the nightingale's song 'welcome' and the cuckoo's song 'thrilling'?
9. Discuss the central theme of the poem.
10. How does the poet show the reaper's song had a lasting effect on him?
11. Evaluate two or more central ideas of this poem and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis.
12. Extract salient points and develop a mind map to summarize a variety of information in the poem.
13. Transfer the written text of the poem into a flowchart or work plan.

Vocabulary

1. Circle the correct option.

The speaker describes the Highland girl as:

a) Joyful and carefree b) Solitary and melancholic
c) Energetic and enthusiastic d) Content and peaceful

The speaker uses the word 'overflowing' to describe:

a) The amount of grain the girl has harvested
b) The beauty of the surrounding landscape
c) The abundance of wildlife in the valley
d) The volume of the girl's song

The speaker mentions 'the farthest Hebrides' to emphasize;

a) The vastness of the ocean b) The girl's isolation and loneliness
c) The power of music to travel far and wide
d) The cultural diversity of Scotland

The phrase' the plaintive numbers flow' suggests that the girl's song is:

a) Upbeat and cheerful b) Slow and mournful
c) Loud and passionate d) Fast and lively

The speaker says he listened to the song 'motionless and still' to:

a) Show respect for the girl's talent
b) Avoid disturbing the girl's concentration
c) Focus all his attention to the song
d) Show his own fatigue from the journey

The speaker's final statement, 'Long after it was heard no more' implies that;

a) He forgot the song quickly b) He missed the girl's singing dearly
c) He was grateful for the temporary experience
d) He was disappointed by the song's ending

Grammar and Language

The poetic devices used in the poem 'The Solitary Reaper'.

- **Hyperbole and Alliteration**

Hyperbole is an exaggeration for effect, while alliteration is the repetition of initial sounds. Examples of alliteration in the poem 'The solitary Reaper' are in the phrases, 'No Nightingale", 'Among Arabian'. 'Silence of the Seas'. In each of these phrases, the initial sound is repeated, which is the technique of alliteration.

According to the poet, solitary reaper's song can be heard 'breaking the silence of the seas, Among the farthest Hebrides. The Hebrides are an island along the northern coast of Scotland, which means that her voice was travelling for miles and miles, which is exaggeration of hyperbole.

- **Metaphor**

The poet uses metaphors to compare the reaper's song to the nightingale's and cuckoo's song, highlighting the beauty and impact of her singing.

- **Enjambment**

The poet uses enjambment to create a flowing, continuous feel to the poem, much like the unbroken song of the reaper.

- **Imagery**

Imagery used in a literary work enables the readers to perceive things involving their five senses.

Example: 'Reaping and singing by herself', 'I saw her singing at her work', and 'More welcome notes to weary bands', gives a pictorial description of the young woman at work.

Writing

a) Questions related to the poem

1. How do you think the reaper's song creates a connection across linguistic and cultural boundaries?
2. Describe the reason the speaker imagines what the reaper might be singing about?
3. Write the summary of the poem 'The Solitary Reaper'.
4. Write in detail how does the atmosphere of the poem and the song of the girl leave a lasting impression on the mind of the poet.

b) Formal letters and emails to people in extended academic (professional) environments for various purposes

Email Writing

Writing professional emails in the workplace

What is email communication?

Electronic mail (e-mail) is a computer-based application for the exchange of messages between users. A worldwide e-mail network allows people to exchange e-mail messages very quickly. E-mail is the electronic equivalent of a letter, but with advantages in timeliness and flexibility.

When to send an email?

Email is one of many available communication technologies in the workplace.In general,

email is good for positive or neutral news and sharing information. Sometimes other methods of communication (face-to-face, phone, instant messaging, video conferencing, etc.) may be more appropriate.

Types of email in the workplace

There are two primary types of email in the workplace:

Request-and-Reply Emails: Most emails in the workplace fall into this category. Request emails usually expect a reply. This kind of email could ask questions, specify tasks people need to complete, or ask colleagues to acknowledge or comment on policies, meetings, or projects.

Confirmation Emails: This kind of email creates a permanent, written record of a conversation that has taken place. For example, if you and a colleague discussed collaborating on a project over lunch, you might send them an email with the details of that conversation. This gives you both a record of the conversation and allows for the conversation to continue, if needed.

Essential email components

Subject line

The subject line of your email should offer your reader the purpose of the email, but it should also be brief. If your subject line is vague, people may ignore your email, or it may be sent to the junk/spam folder.

Vague: Budget

Specific: Budget Revision Request

Greeting

Choosing a greeting may appear to be an easy task, but you have to select the appropriate level of formality. Emailing a coworker with whom you are friends to ask a brief question is different from emailing your supervisor with a work-related request. Below are some greetings that straddle different levels of formality:

More formal:

Dear [Name],

Hello [Name],

Good morning/afternoon [Name],

Less formal:

Hi [Name],

Hey [Name],

Body

Depending on how your audience will react to the information in your email, you will need to decide whether to structure your email body using the direct or indirect method of communication. Either way, paragraphs in an email, when there is more than one, should be clear and concise. They are generally much shorter than paragraphs in an academic essay, for example. The Direct Method of Communication Except in the cases listed below, use the direct method of communication when constructing an email. This method is used when your reader is already informed about the subject and/or will already be supportive of the information provided. The content of your email will provide the following pieces of information, in this order:

- Main point/decision/request
- Background or context for the main point of the email (if required)
- Closing paragraph - summary, action items, polite closing

The Indirect Method of Communication

While you want to avoid delivering really bad news by email (face-to-face is the preferred method for sensitive subjects), if you are delivering information that your reader may not immediately support or that they need to be educated about, your email should be structured according to the *indirect method of communication*. This gives the reader time to consider rationale or background before encountering the main message:

- Background or context for the main point of the email (always included in the indirect method)
- Main point/decision/request
- Closing paragraph - summary, action items, polite closing
- Sign-off

As with the greeting, you need to choose an appropriate sign-off for your audience:

More formal:

Sincerely,

Thanks/Thank you,

Best,

All the best,

Best regards,

Kind regards

Less formal:

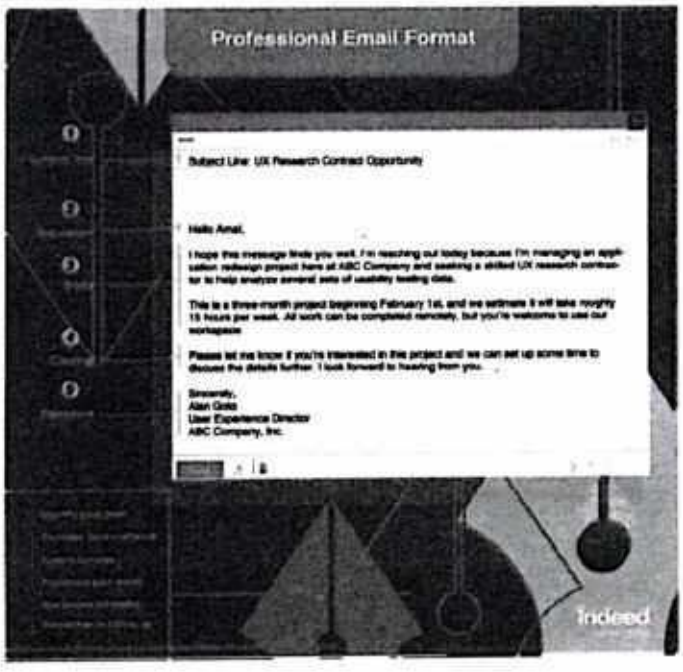
Talk soon,

Cheers,

See you,

The Direct Method of Communication

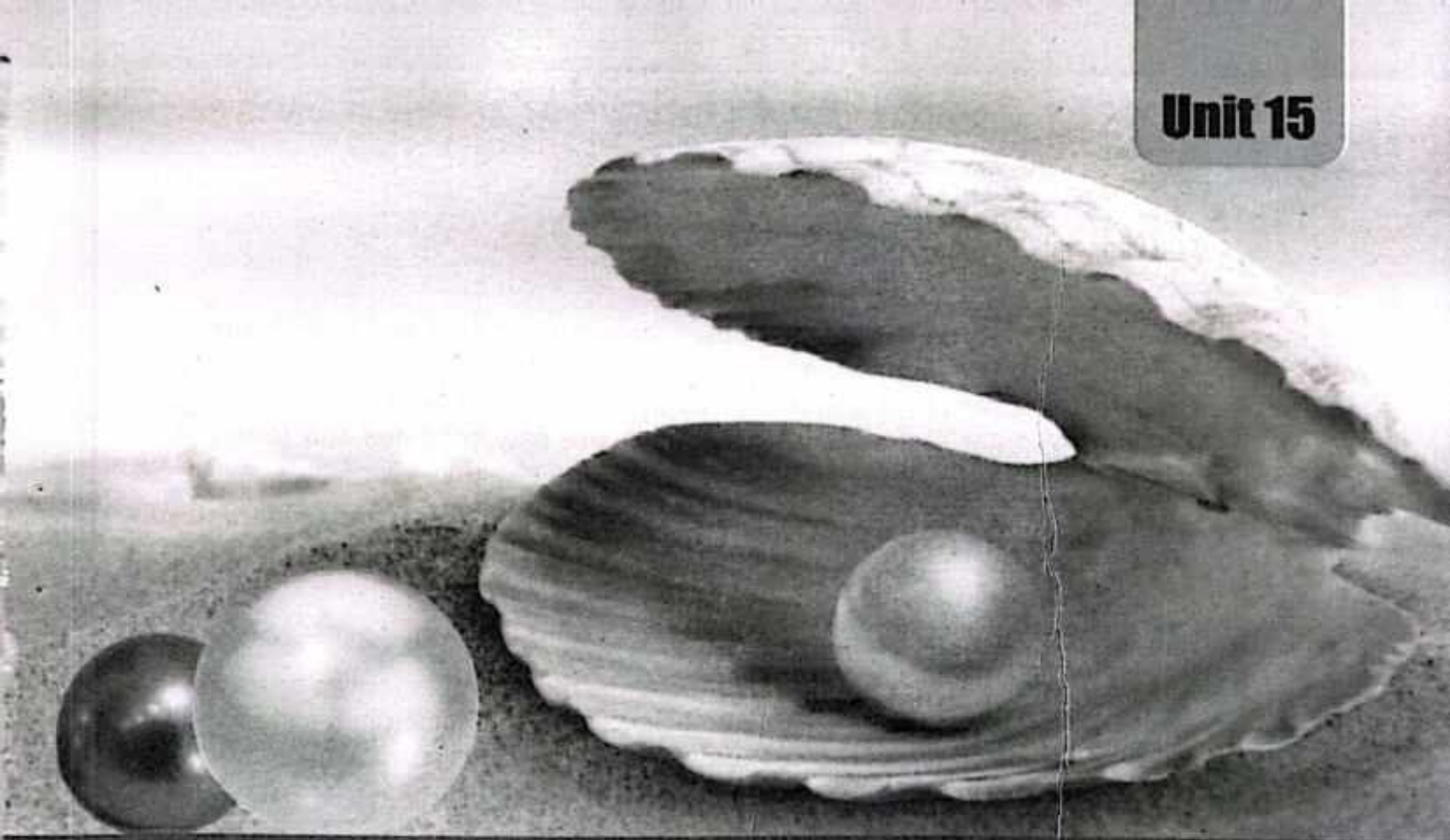
Task: Write an email to the manager of a well-reputed bank and apply against the vacant post of cashier in this bank .Tell him briefly about your work experience and future aims.



Teacher's Note:

- Ask students to evaluate two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis.
- Encourage them to cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- Help them to demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Motivate them to write emails to people in extended academic (professional) environments for various purposes.

Unit 15



The Pearl

John Steinbeck

After completing this lesson, you will be able to:

- evaluate how authors use language, including figurative language, considering the impact on the reader. Discuss others' reading critically, taking account of their views. Express informed opinions, justify the viewpoint and make recommendations and develop an interest in a variety of texts.
- analyse how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- evaluate the particular elements of a story or drama (e.g., how the setting shapes the characters or plot).Identify rhyme schemes and figurative language in poems. Evaluate stages of plot development in a fictional text.(exposition, setting, climax, character development, resolution).Examine how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.
- read, view and analyse a variety of reading grade-appropriate and high-interest books and texts from print and non-print sources: Drama (play scripts)
- write formal letters and emails to people in extended
  - academic (professional) environments for various purposes.

Pre-Reading

a) Have you ever read a novel?

b) Tell the theme of this novel which you have read recently?

"In the town they tell the story of the great pearl- how it was found and how it was lost again. They tell of Kino, the fisherman, and of his wife, Juana, and of the baby, Coyotito. And because the story has been told so often, it has taken root in every man's mind. And, as with all retold tales that are in people's hearts, there are only good and bad things and black and white things and good and evil things and no in-between anywhere.

"If this story is a parable, perhaps everyone takes his own meaning from it and reads his own life into it. In any case, they say in the town that..."

Chapter 1

Kino awakened in the near dark. The stars still shone and the day had drawn only a pale wash of light in the lower sky to the east. The roosters had been crowing for some time, and the early animals were already beginning their ceaseless turning of twigs and bits of wood to see whether anything to eat had been overlooked. Outside the brush house in the tuna clump, a covey of little birds chittered and flurried with their wings.

Kino's eyes opened, and he looked first at the lightening square which was the door and then he looked at the hanging box where Coyotito slept. And last he turned his head to Juana, his wife, who lay on the mat, her blue head shawl over her nose and around the small of her back. Juana's eyes were open too. Kino could never remember seeing them closed when he awakened. Her dark eyes made little reflected stars. She was looking at him as she was always looking at him when he awakened.

Kino heard the little splash of morning waves on the beach. It was very good- Kino closed his eyes again to listen to his music. Perhaps he alone did this and perhaps all of his people did it. His people had once been great makers of songs so that everything they saw or thought or did or heard became a song. That was very long ago. The songs remained; Kino knew them, but no new songs were added. That does not mean that there were no personal songs. In Kino's head there was a song now, clear and soft, and if he had been able to speak of it, he would have called it the Song of the Family.

His blanket was over his nose to protect him from the dank air. His eyes flicked to a rustle beside him. It was Juana arising, almost soundlessly. On her hard bare feet she went to the hanging box where Coyotito slept, and she leaned over and said a little reassuring word.

Coyotito looked up for a moment and closed his eyes and slept again.

Juana went to the fire pit and uncovered a coal and fanned it alive while she broke little piesh over it.

Now Kino got up and wrapped his blanket about his head and nose and shoulders. He slipped his feet into his sandals and went outside to watch the dawn.

Outside the door he squatted down and gathered the blanket ends about his knees. He saw the specks of Gulf clouds flame high in the air. And a goat came near and sniffed at him and stared with

its cold yellow eyes. Behind him Juana's fire leaped into flame and threw spears of light through the chinks of the brush-house wall and threw a wavering square of light out the door. A late moth blustered in to find the fire. The Song of the Family came now from behind Kino. And the rhythm of the family song was the grinding stone where Juana worked the corn for the morning cakes.

The dawn came quickly now, a wash, a glow, a lightness, and then an explosion of fire as the sun arose out of the Gulf. Kino looked down to cover his eyes from the glare. He could hear the pat of the corncakes in the house and the rich smell of them on the cooking plate. The ants were busy on the ground, big black ones with shiny bodies, and little dusty quick ants. Kino watched with the detachment of God while a dusty ant frantically tried to escape the sand trap an ant lion had dug for him. A thin, timid dog came close and, at a soft word from Kino, curled up, arranged its tail neatly over its feet, and laid its chin delicately on the pile. It was a black dog with yellow-gold spots where its eyebrows should have been. It was a morning like other mornings and yet perfect among mornings.

Kino heard the creak of the rope when Juana took Coyotito out of his hanging box and cleaned him. Kino could see these things without looking at them. Juana sang softly an ancient song that had only three notes and yet endless variety of interval. And this was part of the family song too. It was all part. Sometimes it rose to an aching chord that caught the throat, saying this is safety, this is warmth, this is the Whole.

Across the brush fence were other brush houses, and the smoke came from them too, and the sound of breakfast. Kino was young and strong and his black hair hung over his brown forehead. His eyes were warm and fierce and bright and his mustache was thin and coarse. He lowered his blanket from his nose now, for the dark poisonous air was gone and the yellow sunlight fell on the house. Near the brush fence two roosters bowed and feinted at each other with squared wings and neck feathers ruffed out. It would be a clumsy fight. They were not game chickens. Kino watched them for a moment, and then his eyes went up to a flight of wild doves twinkling inland to the hills. The world was awake now, and Kino arose and went into his brush house.

As he came through the door Juana stood up from the glowing fire pit. She put Coyotito back in his hanging box and then she combed her black hair and braided it in two braids and tied the ends with thin green ribbon. Kino squatted by the fire pit and rolled a hot corncake and dipped it in sauce and ate it. And he drank a little tea and that was breakfast. That was the only breakfast he had ever known outside of feast days and one incredible fiesta on cookies that had nearly killed him. When Kino had finished, Juana came back to the fire and ate her breakfast. They had spoken once, but there is no need for speech if it is only a habit anyway. Kino sighed with satisfaction- and that was conversation.

The sun was warming the brush house, breaking through its crevices in long streaks. And one of the streaks fell on the hanging box where Coyotito lay, and on the ropes that held it. It was a tiny movement that drew their eyes to the hanging box. Kino and Juana froze in their positions. Down the rope that hung the baby's box from the roof support a scorpion moved slowly. His stinging tail was straight out behind him, but he could whip it up in a flash of time.

Kino's breath whistled in his nostrils and he opened his mouth to stop it. And then the startled look was gone from him and the rigidity from his body. In his mind a new song had come, the Song of Evil, the music of the enemy, of any foe of the family, a savage, secret, dangerous melody, and underneath, the Song of the Family cried plaintively. The scorpion moved delicately down the rope toward the box. Under her breath Juana repeated an ancient magic to guard against such evil, and on top of that she muttered a Hail Mary between clenched teeth. But Kino

was in motion. His body glided quietly across the room, noiselessly and smoothly. His hands were in front of him, palms down, and his eyes were on the scorpion. Beneath it in the hanging box Coyotito laughed and reached up his hand toward it. It sensed danger when Kino was almost within reach of it. It stopped, and its tail rose up over its back in little jerks and the curved thorn on the tail's end glistened.

Kino stood perfectly still. He could hear Juana whispering the old magic again, and he could hear the evil music of the enemy. He could not move until the scorpion moved, and it felt for the source of the death that was coming to it. Kino's hand went forward very slowly, very smoothly. The thorned tail jerked upright. And at that moment the laughing Coyotito shook the rope and the scorpion fell.

Kino's hand leaped to catch it, but it fell past his fingers, fell on the baby's shoulder, landed and struck. Then, snarling, Kino had it, had it in his fingers, rubbing it to a paste in his hands. He threw it down and beat it into the earth floor with his fist, and Coyotito screamed with pain in his box. But Kino beat and stamped the enemy until it was only a fragment and a moist place in the dirt. His teeth were bared and fury flared in his eyes and the Song of the Enemy roared in his ears.

But Juana had the baby in her arms now. She found the puncture with redness starting from it already. She put her lips down over the puncture and sucked hard and spat and sucked again while Coyotito screamed.

Kino hovered; he was helpless, he was in the way.

The screams of the baby brought the neighbors. Out of their brush houses they poured- Kino's brother Juan Tomas and his fat wife Apolonia and their four children crowded in the door and blocked the entrance, while behind them others tried to look in, and one small boy crawled among legs to have a look. And those in front passed the word back to those behind- "Scorpion. The baby has been stung."

Juana stopped sucking the puncture for a moment. The little hole was slightly enlarged and its edges whitened from the sucking, but the red swelling extended farther around it in a hard lymphatic mound. And all of these people knew about the scorpion. An adult might be very ill from the sting, but a baby could easily die from the poison. First, they knew, would come swelling and fever and tightened throat, and then cramps in the stomach, and then Coyotito might die if enough of the poison had gone in. But the stinging pain of the bite was going away. Coyotito's screams turned to moans.

Kino had wondered often at the iron in his patient, fragile wife. She, who was obedient and respectful and cheerful and patient, she could arch her back in child pain with hardly a cry. She could stand fatigue and hunger almost better than Kino himself. In the canoe she was like a strong man. And now she did a most surprising thing.

"The doctor," she said. "Go to get the doctor."

The word was passed out among the neighbors where they stood close packed in the little yard behind the brush fence. And they repeated among themselves, "Juana wants the doctor." A wonderful thing, a memorable thing, to want the doctor. To get him would be a remarkable thing. The doctor never came to the cluster of brush houses. Why should he, when he had more than he could do to take care of the rich people who lived in the stone and plaster houses of the town.

"He would not come," the people in the yard said.

"He would not come," the people in the door said, and the thought got into Kino.

"The doctor would not come," Kino said to Juana.

She looked up at him, her eyes as cold as the eyes of a lioness. This was Juana's first baby- this was nearly everything there was in Juana's world. And Kino saw her determination and the music of the family sounded in his head with a steely tone.

"Then we will go to him," Juana said, and with one hand she arranged her dark blue shawl over her head and made of one end of it a sling to hold the moaning baby and made of the other end of it a shade over his eyes to protect him from the light. The people in the door pushed against those behind to let her through. Kino followed her. They went out of the gate to the rutted path and the neighbors followed them.

The thing had become a neighborhood affair. They made a quick soft-footed procession into the center of the town, first Juana and Kino, and behind them Juan Tomas and Apolonia, then all the neighbors with the children trotting on the flanks. And the yellow sun threw their black shadows ahead of them so that they walked on their own shadows.

They came to the place where the brush houses stopped and the city of stone and plaster began, the city of harsh outer walls and inner cool gardens where a little water played and the bougainvillea crusted the walls with purple and brick-red and white. They heard from the secret gardens the singing of caged birds and heard the splash of cooling water on hot flagstones. The procession crossed the blinding plaza and passed in front of the church. It had grown now, and on the outskirts the hurrying newcomers were being softly informed how the baby had been stung by a scorpion, how the father and mother were taking it to the doctor.

And the newcomers, particularly the beggars from the front of the church who were great experts in financial analysis, looked quickly at Juana's old blue skirt, saw the tears in her shawl, appraised the green ribbon on her braids, read the age of Kino's blanket and the thousand washings of his clothes, and set them down as poverty people and went along to see what kind of drama might develop. The four beggars in front of the church knew everything in the town. They were students of the expressions of young women as they went in to confession, and they saw them as they came out and read the nature of the sin.

They knew every little scandal and some very big crimes. They slept at their posts in the shadow of the church so that no one crept in for consolation without their knowledge. And they knew the doctor. They knew his ignorance, his cruelty, his avarice, his sins.

They knew his clumsy attitudeThey had seen his corpses go into the church. And, since early Mass was over and business was slow, they followed the procession, these endless searchers after perfect knowledge of their fellow men, to see what the fat lazy doctor would do about an indigent baby with a scorpion bite.

The scurrying procession came at last to the big gate in the wall of the doctor's house. They could hear the splashing water and the singing of caged birds and the sweep of the long brooms on the flagstones. And they could smell the frying of meat from the doctor's house.

Kino hesitated a moment. This doctor was not of his people. This doctor was of a race which for nearly four hundred years had beaten and starved and robbed and despised Kino's race, and frightened it too, so that the indigene came humbly to the door. And as always when he came near to one of this race, Kino felt weak and afraid and angry at the same time. Rage and terror went together. He could kill the doctor more easily than he could talk to him, for all of the doctor's race spoke to all of Kino's race as though they were simple animals. And as Kino raised his right hand to the iron ring knocker in the gate, rage swelled in him, and the pounding music of the enemy beat

in his ears, and his lips drew tight against his teeth- but with his left hand he reached to take off his hat. The iron ring pounded against the gate.

Kino took off his hat and stood waiting. Coyotito moaned a little in Juana's arms, and she spoke softly to him. The procession crowded close the better to see and hear.

After a moment the big gate opened a few inches. Kino could see the green coolness of the garden and little splashing fountain through the opening. The man who looked out at him was one of his own race. Kino spoke to him in the old language. "The little one- the first born- has been poisoned by the scorpion," Kino said. "He requires the skill of the healer."

The gate closed a little, and the servant refused to speak in the old language. "A little moment," he said. "I go to inform myself," and he closed the gate and slid the bolt home. The glaring sun threw the bunched shadows of the people blackly on the white wall.

In his chamber the doctor sat up in his high bed. He was dressed in a gown of red watered silk that had come from Paris.On his lap was a silver tray with a silver chocolate pot and a tiny cup of eggshell china, so delicate that it looked silly when he lifted it with his big hand, lifted it with the tips of thumb and forefinger and spread the other three fingers wide to get them out of the way. He was growing very stout, and his voice was hoarse with the fat that pressed on his throat. Beside him on a table was a small Oriental gong and a bowl of cigarettes. The furnishings of the room were heavy and dark and gloomy. The pictures were religious, even the large tinted photograph of his dead wife, who, if Masses willed and paid for out of her own estate could do it, was in Heaven. The doctor had once for a short time been a part of the great world and his whole subsequent life was memory and longing for France. "That," he said, "was civilized living"- by which he meant that on a small income he had been able to live and eat in restaurants. He poured his second cup of chocolate and crumbled a sweet biscuit in his fingers. The servant from the gate came to the open door and stood waiting to be noticed.

"Yes?" the doctor asked.

"It is a little Indian with a baby. He says a scorpion stung it."

The doctor put his cup down gently before he let his anger rise.
"Have I nothing better to do than cure insect bites for 'little
Indians'? I am a doctor, not a veterinary."

"Yes, Patron," said the servant.

"Has he any money?" the doctor demanded. "No, they never have any money. I, I alone in the world am supposed to work for nothing- and I am tired of it. See if he has any money!"

At the gate the servant opened the door a trifle and looked out at the waiting people. And this time he spoke in the old language.

"Have you money to pay for the treatment?"

Now Kino reached into a secret place somewhere under his blanket. He brought out a paper folded many times. Crease by crease he unfolded it, until at last there came to view eight small misshapen seed pearls, as ugly and gray as little ulcers, flattened and almost valueless. The servant took the paper and closed the gate again, but this time he was not gone long. He opened the gate just wide enough to pass the paper back.

"The doctor has gone out," he said. "He was called to a serious case."
And he shut the gate quickly out of shame.

And now a wave of shame went over the whole procession. They melted away. The beggars went

back to the church steps, the stragglers moved off, and the neighbors departed so that the public shaming of Kino would not be in their eyes.

For a long time Kino stood in front of the gate with Juana beside him

Slowly he put his suppliant hat on his head. Then, without warning, he struck the gate a crushing blow with his fist. He looked down in wonder at his split knuckles and at the blood that flowed down between his fingers.

Chapter 2

The town lay on a broad estuary, its old yellow plastered buildings hugging the beach. And on the beach the white and blue canoes that came from Nayarit were drawn up, canoes preserved for generations by a hard shell-like waterproof plaster whose making was a secret of the fishing people. They were high and graceful canoes with curving bow and stern and a braced section midships where a mast could be stepped to carry a small lateen sail.

The beach was yellow sand, but at the water's edge a rubble of shell and algae took its place. Fiddler crabs bubbled and sputtered in their holes in the sand, and in the shallows little lobsters popped in and out of their tiny homes in the rubble and sand. The sea bottom was rich with crawling and swimming and growing things. The brown algae waved in the gentle currents and the green eel grass swayed and little sea horses clung to its stems. Spotted botete, the poison fish, lay on the bottom in the eel-grass beds, and the bright-colored swimming crabs scampered over them.

On the beach the hungry dogs and the hungry pigs of the town searched endlessly for any dead fish or sea bird that might have floated in on a rising tide.

Although the morning was young, the hazy mirage was up. The uncertain air that magnified some things and blotted out others hung over the whole Gulf so that all sights were unreal and vision could not be trusted; so that sea and land had the sharp clarities and the vagueness of a dream. Thus it might be that the people of the Gulf trust things of the spirit and things of the imagination, but they do not trust their eyes to show them distance or clear outline or any optical exactness. Across the estuary from the town one section of mangroves stood clear and telescopically defined, while another mangrove clump was a hazy black-green blob. Part of the far shore disappeared into a shimmer that looked like water. There was no certainty in seeing, no proof that what you saw was there or was not there. And the people of the Gulf expected all places were that way, and it was not strange to them. A copper haze hung over the water ,and the hot morning sun beat on it and made it vibrate blindingly.

The brush houses of the fishing people were back from the beach on the right-hand side of the town, and the canoes were drawn up in front of this area.

Kino and Juana came slowly down to the beach and to Kino's canoe, which was the one thing of value he owned in the world. It was very old.

Kino's grandfather had brought it from Nayarit, and he had given it to Kino's father, and so it had come to Kino. It was at once property and source of food, for a man with a boat can guarantee a woman that she will eat something. It is the bulwark against starvation. And every year Kino refinished his canoe with the hard shell-like plaster by the secret method that had also come to him from his father. Now he came to the canoe and touched the bow tenderly as he always did. He laid his diving rock and his basket and the two ropes in the sand by the canoe. And he folded his blanket and laid it in the bow.

Juana laid Coyotito on the blanket, and she placed her shawl over him so that the hot sun could not shine on him. He was quiet now, but the swelling on his shoulder had continued up his neck and under his ear and his face was puffed and feverish. Juana went to the water and waded in. She gathered some brown seaweed and made a flat damp poultice of it, and this she applied to the baby's swollen shoulder, which was as good a remedy as any and probably better than the doctor could have done. But the remedy lacked his authority because it was simple and didn't cost anything. The stomach cramps had not come to Coyotito.

Perhaps Juana had sucked out the poison in time, but she had not sucked out her worry over her first-born. She had not prayed directly for the recovery of the baby- she had prayed that they might find a pearl with which to hire the doctor to cure the baby, for the minds of people are as unsubstantial as the mirage of the Gulf.

Now Kino and Juana slid the canoe down the beach to the water, and when the bow floated, Juana climbed in, while Kino pushed the stern in and waded beside it until it floated lightly and trembled on the little breaking waves. Then in coordination Juana and Kino drove their double-bladed paddles into the sea, and the canoe creased the water and hissed with speed. The other pearlers were gone out long since. In a few moments Kino could see them clustered in the haze, riding over the oyster bed.

Light filtered down through the water to the bed where the frilly pearl oysters lay fastened to the rubbly bottom, a bottom strewn with shells of broken, opened oysters. This was the bed that had raised the King of Spain to be a great power in Europe in past years, had helped to pay for his wars, and had decorated the churches for his soul's sake. The gray oysters with ruffles like skirts on the shells, the barnacle-crusted oysters with little bits of weed clinging to the skirts and small crabs climbing over them. An accident could happen to these oysters, a grain of sand could lie in the folds of muscle and irritate the flesh until in self-protection the flesh coated the grain with a layer of smooth cement. But once started, the flesh continued to coat the foreign body until it fell free in some tidal flurry or until the oyster was destroyed. For centuries men had dived down and torn the oysters from the beds and ripped them open, looking for the coated grains of sand. Swarms of fish lived near the bed to live near the oysters thrown back by the searching men and to nibble at the shining inner shells. But the pearls were accidents, and the finding of one was luck, a little pat on the back by God or the gods or both.

Kino had two ropes, one tied to a heavy stone and one to a basket. He stripped off his shirt and trousers and laid his hat in the bottom of the canoe. The water was oily smooth. He took his rock in one hand and his basket in the other, and he slipped feet first over the side and the rock carried him to the bottom. The bubbles rose behind him until the water cleared and he could see. Above, the surface of the water was an undulating mirror of brightness, and he could see the bottoms of the canoes sticking through it.

Kino moved cautiously so that the water would not be obscured with mud or sand. He hooked his foot in the loop on his rock and his hands worked quickly, tearing the oysters loose, some singly, others in clusters. He laid them in his basket. In some places the oysters clung to one another so that they came free in lumps.

Now, Kino's people had sung of everything that happened or existed. They had made songs to the fishes, to the sea in anger and to the sea in calm, to the light and the dark and the sun and the moon, and the songs were all in Kino and in his people- every song that had ever been made, even the ones forgotten. And as he filled his basket the song was in Kino, and

the beat of the song was his pounding heart as it ate the oxygen from his held breath, and the melody of the song was the gray-green water and the little scuttling animals and the clouds of fish that flitted by and were gone. But in the song there was a secret little inner song, hardly perceptible, but always there, sweet and secret and clinging, almost hiding in the counter-melody, and this was the Song of the Pearl That Might Be, for every shell thrown in the basket might contain a pearl. Chance was against it, but luck and the gods might be for it. And in the canoe above him Kino knew that Juana was making the magic of prayer, her face set rigid and her muscles hard to force the luck, to tear the luck out of the gods' hands, for she needed the luck for the swollen shoulder of Coyotito. And because the need was great and the desire was great, the little secret melody of the pearl that might be was stronger this morning. Whole phrases of it came clearly and softly into the Song of the Undersea.

Kino, in his pride and youth and strength, could remain down over two minutes without strain, so that he worked deliberately, selecting the largest shells. Because they were disturbed, the oyster shells were tightly closed. A little to his right a hummock of rubbly rock stuck up, covered with young oysters not ready to take. Kino moved next to the hummock, and then, beside it, under a little overhang, he saw a very large oyster lying by itself, not covered with its clinging brothers. The shell was partly open, for the overhang protected this ancient oyster, and in the lip-like muscle Kino saw a ghostly gleam, and then the shell closed down. His heart beat out a heavy rhythm and the melody of the maybe pearl shrilled in his ears. Slowly he forced the oyster loose and held it tightly against his breast. He kicked his foot free from the rock loop, and his body rose to the surface and his black hair gleamed in the sunlight. He reached over the side of the canoe and laid the oyster in the bottom.

Then Juana steadied the boat while he climbed in. His eyes were shining with excitement, but in decency he pulled up his rock, and then he pulled up his basket of oysters and lifted them in. Juana sensed his excitement, and she pretended to look away. It is not good to want a thing too much. It sometimes drives the luck away. You must want it just enough, and you must be very tactful with God. But Juana stopped breathing. Very deliberately Kino opened his short strong knife. He looked speculatively at the basket. Perhaps it would be better to open the oyster last. He took a small oyster from the basket, cut the muscle, searched the folds of flesh, and threw it in the water.

Then he seemed to see the great oyster for the first time. He squatted in the bottom of the canoe, picked up the shell and examined it. The flutes were shining black to brown, and only a few small barnacles adhered to the shell. Now Kino was reluctant to open it. What he had seen, he knew, might be a reflection, a piece of flat shell accidently drifted in or a complete illusion. In this Gulf of uncertain light there were more illusions than realities.

But Juana's eyes were on him and she could not wait. She put her hand on Coyotito's covered head. "Open it," she said softly.

Kino deftly slipped his knife into the edge of the shell. Through the knife he could feel the muscle tighten hard. He worked the blade lever-wise and the closing muscle parted and the shell fell apart. The lip-like flesh writhed up and then subsided. Kino lifted the flesh, and there it lay, the great pearl, perfect as the moon. It captured the light and refined it and gave it back in silver incandescence. It was as large as a sea-gull's egg. It was the greatest pearl in the world. Juana caught her breath and moaned a little. And to Kino the secret melody of the maybe pearl broke clear and beautiful, rich and warm and lovely, glowing and gloating and triumphant. In the surface of the great pearl he could see dream forms. He picked the pearl from the dying flesh and

held it in his palm, and he turned it over and saw that its curve was perfect. Juana came near to stare at it in his hand, and it was the hand he had smashed against the doctor's gate, and the torn flesh of the knuckles was turned grayish white by the sea water.

Instinctively Juana went to Coyotito where he lay on his father's blanket. She lifted the poultice of seaweed and looked at the shoulder.

"Kino," she cried shrilly.

He looked past his pearl, and he saw that the swelling was going out of the baby's shoulder, the poison was receding from its body. Then Kino's fist closed over the pearl and his emotion broke over him. He put back his head and howled. His eyes rolled up and he screamed and his body was rigid. The men in the other canoes looked up, startled, and then they dug their paddles into the sea and raced toward Kino's canoe.

Chapter 3

A town is a thing like a colonial animal. A town has a nervous system and a head and shoulders and feet. A town is a thing separate from all other towns, so that there are no two towns alike. And a town has a whole emotion. How news travels through a town is a mystery not easily to be solved. News seems to move faster than small boys can scramble and dart to tell it, faster than women can call it over the fences.

Before Kino and Juana and the other fishers had come to Kino's brush house, the nerves of the town were pulsing and vibrating with the news-Kino had found the Pearl of the World. Before panting little boys could strangle out the words, their mothers knew it. The news swept on past the brush houses, and it washed in a foaming wave into the town of stone and plaster. It came to the priest walking in his garden, and it put a thoughtful look in his eyes and a memory of certain repairs necessary to the church. He wondered what the pearl would be worth. And he wondered whether he had baptized Kino's baby, or married him for that matter. The news came to the shopkeepers, and they looked at men's clothes that had not sold so well.

The news came to the doctor where he sat with a woman whose illness was age, though neither she nor the doctor would admit it. And when it was made plain who Kino was, the doctor grew stern and judicious at the same time. "He is a client of mine," the doctor said. "I am treating his child for a scorpion sting." And the doctor's eyes rolled up a little in their fat hammocks and he thought of Paris. He remembered the room he had lived in there as a great and luxurious place, and he remembered the hard-faced woman who had lived with him as a beautiful and kind girl, although she had been none of these three. The doctor looked past his aged patient and saw himself sitting in a restaurant in Paris and a waiter was just opening a bottle of wine.

The news came early to the beggars in front of the church, and it made them giggle a little with pleasure, for they knew that there is no almsgiver in the world like a poor man who is suddenly lucky.

Kino has found the Pearl of the World. In the town, in little offices, sat the men who bought pearls from the fishers. They waited in their chairs until the pearls came in, and then they cackled and fought and shouted and threatened until they reached the lowest price the fisherman would stand. But there was a price below which they dared not go, for it had happened that a fisherman in despair had given his pearls to the church. And when the buying was over, these buyers sat alone and their fingers played restlessly with the pearls, and they wished they owned the pearls. For there were not many buyers really- there was only one, and he

kept these agents in separate offices to give a semblance of competition. The news came to these men, and their eyes squinted and their fingertips burned a little, and each one thought how the patron could not live forever and someone had to take his place. And each one thought how with some capital he could get a new start.

All manner of people grew interested in Kino- people with things to sell and people with favors to ask. Kino had found the Pearl of the World. The essence of pearl mixed with essence of men and a curious dark residue was precipitated. Every man suddenly became related to Kino's pearl, and Kino's pearl went into the dreams, the speculations, the schemes, the plans, the futures, the wishes, the needs, the lusts, the hungers, of everyone, and only one person stood in the way and that was Kino, so that he became curiously every man's enemy. The news stirred up something infinitely black and evil in the town; the black distillate was like the scorpion, or like hunger in the smell of food, or like loneliness when love is withheld. The poison sacs of the town began to manufacture venom, and the town swelled and puffed with the pressure of it.

But Kino and Juana did not know these things. Because they were happy and excited they thought everyone shared their joy. Juan Tomas and Apolonia did, and they were the world too. In the afternoon, when the sun had gone over the mountains of the Peninsula to sink in the outward sea, Kino squatted in his house with Juana beside him. And the brush house was crowded with neighbors. Kino held the great pearl in his hand, and it was warm and alive in his hand. And the music of the pearl had merged with the music of the family so that one beautified the other. The neighbors looked at the pearl in Kino's hand and they wondered how such luck could come to any man.

And Juan Tomas, who squatted on Kino's right hand because he was his brother, asked, "What will you do now that you have become a rich man?"

Kino looked into his pearl, and Juana cast her eyelashes down and arranged her shawl to cover her face so that her excitement could not be seen. And in the incandescence of the pearl the pictures formed of the things Kino's mind had considered in the past and had given up as impossible. In the pearl he saw Juana and Coyotito and himself standing and kneeling at the high altar, and they were being married now that they could pay. He spoke softly, "We will be married- in the church."

In the pearl he saw how they were dressed- Juana in a shawl stiff with newness and a new skirt, and from under the long skirt Kino could see that she wore shoes. It was in the pearl- the picture glowing there. He himself was dressed in new white clothes, and he carried a new hat- not of straw but of fine black felt- and he too wore shoes- not sandals but shoes that laced. But Coyotito- he was the one- he wore a blue sailor suit from the United States and a little yachting cap such as Kino had seen once when a pleasure boat put into the estuary. All of these things Kino saw in the lucent pearl and he said, "We will have new clothes."

And the music of the pearl rose like a chorus of trumpets in his ears.

Then to the lovely gray surface of the pearl came the little things Kino wanted: a harpoon to take the place of one lost a year ago, a new harpoon of iron with a ring in the end of the shaft; and- his mind could hardly make the leap- a rifle- but why not, since he was so rich.

And Kino saw Kino in the pearl, Kino holding a Winchester carbine. It was the wildest daydreaming and very pleasant. His lips moved hesitantly over this- "A rifle," he said. "Perhaps a rifle."

It was the rifle that broke down the barriers. This was an impossibility, and if he could think of having a rifle whole horizons were burst and he could rush on. For it is said that humans are never

satisfied, that you give them one thing and they want something more.

And this is said in disparagement, whereas it is one of the greatest talents the species has and one that has made it superior to animals that are satisfied with what they have.

The neighbors, close pressed and silent in the house, nodded their heads at his wild imaginings. And a man in the rear murmured, "A rifle.

He will have a rifle."

But the music of the pearl was shrilling with triumph in Kino. Juana looked up, and her eyes were wide at Kino's courage and at his imagination. And electric strength had come to him now the horizons were kicked out. In the pearl he saw Coyotito sitting at a little desk in a school, just as Kino had once seen it through an open door. And Coyotito was dressed in a jacket, and he had on a white collar, and a broad silken tie. Moreover, Coyotito was writing on a big piece of paper. Kino looked at his neighbors fiercely. "My son will go to school," he said, and the neighbors were hushed. Juana caught her breath sharply. Her eyes were bright as she watched him, and she looked quickly down at Coyotito in her arms to see whether this might be possible.

But Kino's face shone with prophecy. "My son will read and open the books, and my son will write and will know writing. And my son will make numbers, and these things will make us free because he will know-he will know and through him we will know." And in the pearl Kino saw himself and Juana squatting by the little fire in the brush hut while Coyotito read from a great book. "This is what the pearl will do," said Kino. And he had never said so many words together in his life. And suddenly he was afraid of his talking. His hand closed down over the pearl and cut the light away from it. Kino was afraid as a man is afraid who says, "I will," without knowing.

Now the neighbors knew they had witnessed a great marvel. They knew that time would now date from Kino's pearl, and that they would discuss this moment for many years to come. If these things came to pass, they would recount how Kino looked and what he said and how his eyes shone, and they would say, "He was a man transfigured. Some power was given to him, and there it started. You see what a great man he has become, starting from that moment. And I myself saw it."

And if Kino's planning came to nothing, those same neighbors would say, "There it started. A foolish madness came over him so that he spoke foolish words. God keep us from such things. Yes, God punished Kino because he rebelled against the way things are. You see what has become of him. And I myself saw the moment when his reason left him."

Kino looked down at his closed hand and the knuckles were scabbed over and tight where he had struck the gate.

Now the dusk was coming. And Juana looped her shawl under the baby so that he hung against her back, and she went to the fire hole and dug a coal from the ashes and broke a few twigs over it and fanned a flame alive. The little flames danced on the faces of the neighbors.

They knew they should go to their own dinners, but they were reluctant to leave.

The dark was almost in, and Juana's fire threw shadows on the brush walls when the whisper came in, passed from mouth to mouth. "The Father is coming- the priest is coming." The men uncovered their heads and stepped back from the door, and the women gathered their shawls about their faces and cast down their eyes. Kino and Juan Tomas, his brother, stood up. The priest came in- a graying, aging man with an old skin and a young sharp eye. Children, he considered these people, and he treated them like children.

"Kino," he said softly, "thou art named after a great man- and a great Father of the Church." He made it sound like a benediction. "Thy namesake tamed the desert and sweetened the minds of thy people, didst thou know that? It is in the books."

Kino looked quickly down at Coyotito's head, where he hung on Juana's back. Someday, his mind said, that boy would know what things were in the books and what things were not. The music had gone out of Kino's head, but now, thinly, slowly, the melody of the morning, the music of evil, of the enemy, sounded, but it was faint and weak. And Kino looked at his neighbors to see who might have brought this song in.

But the priest was speaking again. "It has come to me that thou hast found a great fortune, a great pearl."

Kino opened his hand and held it out, and the priest gasped a little at the size and beauty of the pearl. And then he said, "I hope thou wilt remember to give thanks, my son, to Him who has given thee this treasure, and to pray for guidance in the future."

Kino nodded dumbly, and it was Juana who spoke softly. "We will, Father. And we will be married now. Kino has said so." She looked at the neighbors for confirmation, and they nodded their heads solemnly.

The priest said, "It is pleasant to see that your first thoughts are good thoughts. God bless you, my children." He turned and left quietly, and the people let him through.

But Kino's hand had closed tightly on the pearl again, and he was glancing about suspiciously, for the evil song was in his ears, shrilling against the music of the pearl.

The neighbors slipped away to go to their houses, and Juana squatted by the fire and set her clay pot of boiled beans over the little flame.

Kino stepped to the doorway and looked out. As always, he could smell the smoke from many fires, and he could see the hazy stars and feel the damp of the night air so that he covered his nose from it. The thin dog came to him and threshed itself in greeting like a windblown flag, and Kino looked down at it and didn't see it. He had broken through the horizons into a cold and lonely outside. He felt alone and unprotected, and scraping crickets and shrilling tree frogs and croaking toads seemed to be carrying the melody of evil. Kino shivered a little and drew his blanket more tightly against his nose. He carried the pearl still in his hand, tightly closed in his palm, and it was warm and smooth against his skin.

Behind him he heard Juana patting the cakes before she put them down on the clay cooking sheet. Kino felt all the warmth and security of his family behind him, and the Song of the Family came from behind him like the purring of a kitten. But now, by saying what his future was going to be like, he had created it. A plan is a real thing, and things projected are experienced. A plan once made and visualized becomes a reality along with other realities- never to be destroyed but easily to be attacked. Thus Kino's future was real, but having set it up, other forces were set up to destroy it, and this he knew, so that he had to prepare to meet the attack. And this Kino knew also- that the gods do not love men's plans, and the gods do not love success unless it comes by accident. He knew that the gods take their revenge on a man if he be successful through his own efforts. Consequently Kino was afraid of plans, but having made one, he could never destroy it. And to meet the attack, Kino was already making a hard skin for himself against the world. His eyes and his mind probed for danger before it appeared.

Standing in the door, he saw two men approach; and one of them carried a lantern which lighted

the ground and the legs of the men. They turned in through the opening of Kino's brush fence and came to his door. And Kino saw that one was the doctor and the other the servant who had opened the gate in the morning. The split knuckles on Kino's right hand burned when he saw who they were.

The doctor said, "I was not in when you came this morning. But now, at the first chance, I have come to see the baby."

Kino stood in the door, filling it, and hatred raged and flamed in back of his eyes, and fear too, for the hundreds of years of subjugation were cut deep in him.

"The baby is nearly well now," he said curtly.

The doctor smiled, but his eyes in their little lymph-lined hammocks did not smile.

He said, "Sometimes, my friend, the scorpion sting has a curious effect. There will be apparent improvement, and then without warning-pouf!" He pursed his lips and made a little explosion to show how quick it could be, and he shifted his small black doctor's bag about so that the light of the lamp fell upon it, for he knew that Kino's race love the tools of any craft and trust them. "Sometimes," the doctor went on in a liquid tone, "sometimes there will be a withered leg or a blind eye or a crumpled back. Oh, I know the sting of the scorpion, my friend, and I can cure it."

Kino felt the rage and hatred melting toward fear. He did not know, and perhaps this doctor did. And he could not take the chance of putting his certain ignorance against this man's possible knowledge. He was trapped as his people were always trapped, and would be until, as he had said, they could be sure that the things in the books were really in the books. He could not take a chance- not with the life or with the straightness of Coyotito. He stood aside and let the doctor and his man enter the brush hut.

Juana stood up from the fire and backed away as he entered, and she covered the baby's face with the fringe of her shawl. And when the doctor went to her and held out his hand, she clutched the baby tight and looked at Kino where he stood with the fire shadows leaping on his face.

Kino nodded, and only then did she let the doctor take the baby.

"Hold the light," the doctor said, and when the servant held the lantern high, the doctor looked for a moment at the wound on the baby's shoulder. He was thoughtful for a moment and then he rolled back the baby's eyelid and looked at the eyeball. He nodded his head while Coyotito struggled against him.

"It is as I thought," he said. "The poison has gone inward and it will strike soon. Come look!" He held the eyelid down. "See- it is blue."

And Kino, looking anxiously, saw that indeed it was a little blue. And he didn't know whether or not it was always a little blue. But the trap was set. He couldn't take the chance.

The doctor's eyes watered in their little hammocks. "I will give him something to try to turn the poison aside," he said. And he handed the baby to Kino.

Then from his bag he took a little bottle of white powder and a capsule of gelatine. He filled the capsule with the powder and closed it, and then around the first capsule he fitted a second capsule and closed it.

Then he worked very deftly. He took the baby and pinched its lower lip until it opened its mouth. His fat fingers placed the capsule far back on the baby's tongue, back of the point where he could spit it out, and then from the floor he picked up the little pitcher of pulque and gave Coyotito a

drink, and it was done. He looked again at the baby's eyeball and he pursed his lips and seemed to think.

At last he handed the baby back to Juana, and he turned to Kino. "I think the poison will attack within the hour," he said. "The medicine may save the baby from hurt, but I will come back in an hour. Perhaps I am in time to save him." He took a deep breath and went out of the hut, and his servant followed him with the lantern.

Now Juana had the baby under her shawl, and she stared at it with anxiety and fear. Kino came to her, and he lifted the shawl and stared at the baby. He moved his hand to look under the eyelid, and only then saw that the pearl was still in his hand. Then he went to a box by the wall, and from it he brought a piece of rag. He wrapped the pearl in the rag, then went to the corner of the brush house and dug a little hole with his fingers in the dirt floor, and he put the pearl in the hole and covered it up and concealed the place. And then he went to the fire where Juana was squatting, watching the baby's face.

The doctor, back in his house, settled into his chair and looked at his watch. His people brought him a little supper of chocolate and sweet cakes and fruit, and he stared at the food discontentedly.

In the houses of the neighbors the subject that would lead all conversations for a long time to come was aired for the first time to see how it would go. The neighbors showed one another with their thumbs how big the pearl was, and they made little caressing gestures to show how lovely it was. From now on they would watch Kino and Juana very closely to see whether riches turned their heads, as riches turn all people's heads. Everyone knew why the doctor had come. He was not good at dissembling and he was very well understood.

Out in the estuary a tight-woven school of small fishes glittered and broke water to escape a school of great fishes that drove in to eat them. And in the houses the people could hear the swish of the small ones and the bouncing splash of the great ones as the slaughter went on. The dampness arose out of the Gulf and was deposited on bushes and cacti and on little trees in salty drops. And the night mice crept about on the ground and the little night hawks hunted them silently.

The skinny black puppy with flame spots over his eyes came to Kino's door and looked in. He nearly shook his hind quarters loose when Kino glanced up at him, and he subsided when Kino looked away. The puppy did not enter the house, but he watched with frantic interest while Kino ate his beans from the little pottery dish and wiped it clean with a corncake and ate the cake and washed the whole down with a drink of pulque.

Kino was finished and was rolling a cigarette when Juana spoke sharply.

"Kino." He glanced at her and then got up and went quickly to her for he saw fright in her eyes. He stood over her, looking down, but the light was very dim. He kicked a pile of twigs into the fire hole to make a blaze, and then he could see the face of Coyotito.

The baby's face was flushed and his throat was working and a little thick drool of saliva issued from his lips. The spasm of the stomach muscles began, and the baby was very sick.

Kino knelt beside his wife. "So the doctor knew," he said, but he said it for himself as well as for his wife, for his mind was hard and suspicious and he was remembering the white powder. Juana rocked from side to side and moaned out the little Song of the Family as though it could ward off the danger, and the baby vomited and writhed in her arms. Now uncertainty was in

Kino, and the music of evil throbbed in his head and nearly drove out Juana's song.

The doctor finished his chocolate and nibbled the little fallen pieces of sweet cake. He brushed his fingers on a napkin, looked at his watch, arose, and took up his little bag.

The news of the baby's illness traveled quickly among the brush houses, for sickness is second only to hunger as the enemy of poor people. And some said softly, "Luck, you see, brings bitter friends." And they nodded and got up to go to Kino's house. The neighbors scuttled with covered noses through the dark until they crowded into Kino's house again. They stood and gazed, and they made little comments on the sadness that this should happen at a time of joy, and they said, "All things are in God's hands." The old women squatted down beside Juana to try to give her aid if they could and comfort if they could not.

Then the doctor hurried in, followed by his man. He scattered the old women like chickens.

He took the baby and examined it and felt its head. "The poison it has worked," he said. "I think I can defeat it. I will try my best." He asked for water, and in the cup of it he put three drops of ammonia, and he pried open the baby's mouth and poured it down. The baby spluttered and screeched under the treatment, and Juana watched him with haunted eyes. The doctor spoke a little as he worked. "It is lucky that I know about the poison of the scorpion, otherwise-" and he shrugged to show what could have happened.

But Kino was suspicious, and he could not take his eyes from the doctor's open bag, and from the bottle of white powder there. Gradually the spasms subsided and the baby relaxed under the doctor's hands. And then Coyotito sighed deeply and went to sleep, for he was very tired with vomiting.

The doctor put the baby in Juana's arms. "He will get well now," he said. "I have won the fight." And Juana looked at him with adoration.

The doctor was closing his bag now. He said, "When do you think you can pay this bill?" He said it even kindly.

"When I have sold my pearl I will pay you," Kino said.

"You have a pearl? A good pearl?" the doctor asked with interest.

And then the chorus of the neighbors broke in. "He has found the Pearl of the World," they cried, and they joined forefinger with thumb to show how great the pearl was.

"Kino will be a rich man," they clamored. "It is a pearl such as one has never seen."

The doctor looked surprised. "I had not heard of it. Do you keep this pearl in a safe place?

Perhaps you would like me to put it in my safe?"

Kino's eyes were hooded now, his cheeks were drawn taut. "I have it secure," he said.

"Tomorrow I will sell it and then I will pay you."

The doctor shrugged, and his wet eyes never left Kino's eyes. He knew the pearl would be buried in the house, and he thought Kino might look toward the place where it was buried. "It would be a shame to have it stolen before you could sell it," the doctor said, and he saw Kino's eyes flick involuntarily to the floor near the side post of the brush house.

When the doctor had gone and all the neighbors had reluctantly returned to their houses, Kino squatted beside the little glowing coals in the fire hole and listened to the night sound, the soft sweep of the little waves on the shore and the distant barking of dogs, the creeping of the breeze

through the brush house roof and the soft speech of his neighbors in their houses in the village. For these people do not sleep soundly all night; they awaken at intervals and talk a little and then go to sleep again. And after a while Kino got up and went to the door of his house.

He smelled the breeze and he listened for any foreign sound of secrecy or creeping, and his eyes searched the darkness, for the music of evil was sounding in his head and he was fierce and afraid. After he had probed the night with his senses he went to the place by the side post where the pearl was buried, and he dug it up and brought it to his sleeping mat, and under his sleeping mat he dug another little hole in the dirt floor and buried his pearl and covered it up again.

And Juana, sitting by the fire hole, watched him with questioning eyes, and when he had buried his pearl she asked, "Who do you fear?"

Kino searched for a true answer, and at last he said, "Everyone." And he could feel a shell of hardness drawing over him.

After a while they lay down together on the sleeping mat, and Juana did not put the baby in his box tonight, but cradled him on her arms and covered his face with her head shawl. And the last light went out of the embers in the fire hole.

But Kino's brain burned, even during his sleep, and he dreamed that Coyotito could read, that one of his own people could tell him the truth of things. And in his dream, Coyotito was reading from a book as large as a house, with letters as big as dogs, and the words galloped and played on the book. And then darkness spread over the page, and with the darkness came the music of evil again, and Kino stirred in his sleep; and when he stirred, Juana's eyes opened in the darkness. And then Kino awakened, with the evil music pulsing in him, and he lay in the darkness with his ears alert.

Then from the corner of the house came a sound so soft that it might have been simply a thought, a little furtive movement, a touch of a foot on earth, the almost inaudible purr of controlled breathing. Kino held his breath to listen, and he knew that whatever dark thing was in his house was holding its breath too, to listen. For a time no sound at all came from the corner of the brush house. Then Kino might have thought he had imagined the sound. But Juana's hand came creeping over to him in warning, and then the sound came again! the whisper of a foot on dry earth and the scratch of fingers in the soil.

And now a wild fear surged in Kino's breast, and on the fear came rage, as it always did. Kino's hand crept into his breast where his knife hung on a string, and then he sprang like an angry cat, leaped striking and spitting for the dark thing he knew was in the corner of the house.

He felt cloth, struck at it with his knife and missed, and struck again and felt his knife go through cloth, and then his head crashed with lightning and exploded with pain. There was a soft scurry in the doorway, and running steps for a moment, and then silence.

Kino could feel warm blood running down from his forehead, and he could hear Juana calling to him. "Kino! Kino!" And there was terror in her voice. Then coldness came over him as quickly as the rage had, and he said, "I am all right. The thing has gone."

He groped his way back to the sleeping mat. Already Juana was working at the fire. She uncovered an ember from the ashes and shredded little pieces of cornhusk over it and blew a little flame into the cornhusks so that a tiny light danced through the hut. And then from a secret place Juana brought a little piece of consecrated candle and lighted it at the flame and set it upright on a fireplace stone. She worked quickly, crooning as she moved about. She dipped the end of her head

shawl in water and swabbed the blood from Kino's bruised forehead. "It is nothing," Kino said, but his eyes and his voice were hard and cold and a brooding hate was growing in him.

Now the tension which had been growing in Juana boiled up to the surface and her lips were thin. "This thing is evil," she cried harshly. "This pearl is like a sin! It will destroy us," and her voice rose shrilly. "Throw it away, Kino. Let us break it between stones. Let us bury it and forget the place. Let us throw it back into the sea. It has brought evil. Kino, my husband, it will destroy us." And in the firelight her lips and her eyes were alive with her fear.

But Kino's face was set, and his mind and his will were set. "This is our one chance," he said. "Our son must go to school. He must break out of the pot that holds us in."

"It will destroy us all," Juana cried. "Even our son."

"Hush," said Kino. "Do not speak any more. In the morning we will sell the pearl, and then the evil will be gone, and only the good remain. Now hush, my wife." His dark eyes scowled into the little fire, and for the first time he knew that his knife was still in his hands, and he raised the blade and looked at it and saw a little line of blood on the steel. For a moment he seemed about to wipe the blade on his trousers but then he plunged the knife into the earth and so cleansed it.

The distant roosters began to crow and the air changed and the dawn was coming. The wind of the morning ruffled the water of the estuary and whispered through the mangroves, and the little waves beat on the rubbly beach with an increased tempo. Kino raised the sleeping mat and dug up his pearl and put it in front of him and stared at it.

And the beauty of the pearl, winking and glimmering in the light of the little candle, cozened his brain with its beauty. So lovely it was, so soft, and its own music came from it- its music of promise and delight, its guarantee of the future, of comfort, of security. Its warm lucence promised a poultice against illness and a wall against insult. It closed a door on hunger. And as he stared at it Kino's eyes softened and his face relaxed. He could see the little image of the consecrated candle reflected in the soft surface of the pearl, and he heard again in his ears the lovely music of the undersea, the tone of the diffused green light of the sea bottom. Juana, glancing secretly at him, saw him smile. And because they were in some way one thing and one purpose, she smiled with him.

And they began this day with hope.

Chapter 4

It is wonderful the way a little town keeps track of itself and of all its units. If every single man and woman, child and baby, acts and conducts itself in a known pattern and breaks no walls and differs with no one and experiments in no way and is not sick and does not endanger the ease and peace of mind or steady unbroken flow of the town, then that unit can disappear and never be heard of. But let one man step out of the regular thought or the known and trusted pattern, and the nerves of the townspeople ring with nervousness and communication travels over the nerve lines of the town. Then every unit communicates to the whole. Thus, in La Paz, it was known in the early morning through the whole town that Kino was going to sell his pearl that day. It was known among the neighbors in the brush huts, among the pearl fishermen; it was known among the Chinese grocery-store owners; it was known in the church, for the altar boys whispered about it. Word of it crept in among the nuns; the beggars in front of the

church spoke of it, for they would be there to take the tithe of the first fruits of the luck. The little boys knew about it with excitement, but most of all the pearl buyers knew about it, and when the day had come, in the offices of the pearl buyers, each man sat alone with his little black velvet tray, and each man rolled the pearls about with his fingertips and considered his part in the picture.

It was supposed that the pearl buyers were individuals acting alone, bidding against one another for the pearls the fishermen brought in. And once it had been so. But this was a wasteful method, for often, in the excitement of bidding for a fine pearl, too great a price had been paid to the fishermen. This was extravagant and not to be countenanced.

Now there was only one pearl buyer with many hands, and the men who sat in their offices and waited for Kino knew what price they would offer, how high they would bid, and what method each one would use. And although these men would not profit beyond their salaries, there was excitement among the pearl buyers, for there was excitement in the hunt, and if it be a man's function to break down a price, then he must take joy and satisfaction in breaking it as far down as possible. For every man in the world functions to the best of his ability, and no one does less than his best, no matter what he may think about it. Quite apart from any reward they might get, from any word of praise, from any promotion, a pearl buyer was a pearl buyer, and the best and happiest pearl buyer was he who bought for the lowest prices.

The sun was hot yellow that morning, and it drew the moisture from the estuary and from the Gulf and hung it in shimmering scarves in the air so that the air vibrated and vision was insubstantial. A vision hung in the air to the north of the city- the vision of a mountain that was over two hundred miles away, and the high slopes of this mountain were swaddled with pines and a great stone peak arose above the timber line.

And the morning of this day the canoes lay lined up on the beach; the fishermen did not go out to dive for pearls, for there would be too much happening, too many things to see, when Kino went to sell the great pearl.

In the brush houses by the shore Kino's neighbors sat long over their breakfasts, and they spoke of what they would do if they had found the pearl. And one man said that he would give it as a present to the Holy Father in Rome. Another said that he would buy Masses for the souls of his family for a thousand years. Another thought he might take the money and distribute it among the poor of La Paz; and a fourth thought of all the good things one could do with the money from the pearl, of all the charities, benefits, of all the rescues one could perform if one had money. All of the neighbors hoped that sudden wealth would not turn Kino's head, would not make a rich man of him, would not graft onto him the evil limbs of greed and hatred and coldness. For Kino was a well-liked man; it would be a shame if the pearl destroyed him. "That good wife Juana," they said, "and the beautiful baby Coyotito, and the others to come. What a pity it would be if the pearl should destroy them all."

For Kino and Juana this was the morning of mornings of their lives, comparable only to the day when the baby had been born. This was to be the day from which all other days would take their arrangement. Thus they would say, "It was two years before we sold the pearl," or, "It was six weeks after we sold the pearl." Juana, considering the matter, threw caution to the winds, and she dressed Coyotito in the clothes she had prepared for his baptism, when there would be money for his baptism. And Juana combed and braided her hair and tied the ends with two little bows of red ribbon, and she put on her marriage skirt and waist. The sun was quarter high when they were ready. Kino's ragged white clothes were clean at least, and this was the last day of his raggedness.

For tomorrow, or even this afternoon, he would have new clothes.

The neighbors, watching Kino's door through the crevices in their brush houses, were dressed and ready too. There was no self-consciousness about their joining Kino and Juana to go pearl selling. It was expected, it was an historic moment, they would be crazy if they didn't go. It would be almost a sign of unfriendship.

Juana put on her head shawl carefully, and she draped one long end under her right elbow and gathered it with her right hand so that a hammock hung under her arm, and in this little hammock she placed Coyotito, propped up against the head shawl so that he could see everything and perhaps remember. Kino put on his large straw hat and felt it with his hand to see that it was properly placed, not on the back or side of his head, like a rash, unmarried, irresponsible man, and not flat as an elder would wear it, but tilted a little forward to show aggressiveness and seriousness and vigor. There is a great deal to be seen in the tilt of a hat on a man. Kino slipped his feet into his sandals and pulled the thongs up over his heels. The great pearl was wrapped in an old soft piece of deerskin and placed in a little leather bag, and the leather bag was in a pocket in Kino's shirt. He folded his blanket carefully and draped it in a narrow strip over his left shoulder, and now they were ready.

Kino stepped with dignity out of the house, and Juana followed him, carrying Coyotito. And as they marched up the freshet-washed alley toward the town, the neighbors joined them. The houses belched people; the doorways spewed out children. But because of the seriousness of the occasion, only one man walked with Kino, and that was his brother, Juan Tomas.

Juan Tomas cautioned his brother. "You must be careful to see they do not cheat you," he said.

And, "Very careful," Kino agreed.

"We do not know what prices are paid in other places," said Juan Tomas.

"How can we know what is a fair price, if we do not know what the pearl buyer gets for the pearl in another place."

"That is true," said Kino, "but how can we know? We are here, we are not there."

As they walked up toward the city the crowd grew behind them, and Juan Tomas, in pure nervousness, went on speaking.

"Before you were born, Kino," he said, "the old ones thought of a way to get more money for their pearls. They thought it would be better if they had an agent who took all the pearls to the capital and sold them there and kept only his share of the profit."

Kino nodded his head. "I know," he said. "It was a good thought."

"And so they got such a man," said Juan Tomas, "and they pooled the pearls, and they started him off. And he was never heard of again and the pearls were lost. Then they got another man, and they started him off, and he was never heard of again. And so they gave the whole thing up and went back to the old way."

"I know," said Kino. "I have heard our father tell of it. It was a good idea, but it was against religion, and the Father made that very clear.

The loss of the pearl was a punishment visited on those who tried to leave their station. And the Father made it clear that each man and woman is like a soldier sent by God to guard some part of the castle of the Universe. And some are in the ramparts and some far deep in the darkness of the walls. But each one must remain faithful to his post and must not go running about, else the castle is in danger from the assaults of Hell."

"I have heard him make that sermon," said Juan Tomas. "He makes it every year."

The brothers, as they walked along, squinted their eyes a little, as they and their grandfathers and their great-grandfathers had done for four hundred years, since first the strangers came with argument and authority and gunpowder to back up both. And in the four hundred years Kino's people had learned only one defense- a slight slitting of the eyes and a slight tightening of the lips and a retirement. Nothing could break down this wall, and they could remain whole within the wall.

The gathering procession was solemn, for they sensed the importance of this day, and any children who showed a tendency to scuffle, to scream, to cry out, to steal hats and rumple hair, were hissed to silence by their elders. So important was this day that an old man came to see, riding on the stalwart shoulders of his nephew. The procession left the brush huts and entered the stone and plaster city where the streets were a little wider and there were narrow pavements beside the building. And as before, the beggars joined them as they passed the church; the grocers looked out at them as they went by; the little saloons lost their customers and the owners closed up shop and went along. And the sun beat down on the streets of the city and even tiny stones threw shadows on the ground.

The news of the approach of the procession ran ahead of it, and in their little dark offices the pearl buyers stiffened and grew alert.

They got out papers so that they could be at work when Kino appeared, and they put their pearls in the desks, for it is not good to let an inferior pearl be seen beside a beauty. And word of the loveliness of Kino's pearl had come to them. The pearl buyers' offices were clustered together in one narrow street, and they were barred at the windows, and wooden slats cut out the light so that only a soft gloom entered the offices.

A stout slow man sat in an office waiting. His face was fatherly and benign, and his eyes twinkled with friendship. He was a caller of good mornings, a ceremonious shaker of hands, a jolly man who knew all jokes and yet who hovered close to sadness, for in the midst of a laugh he could remember the death of your aunt, and his eyes could become wet with sorrow for your loss. This morning he had placed a flower in a vase on his desk, a single scarlet hibiscus, and the vase sat beside the black velvet-lined pearl tray in front of him. He was shaved close to the blue roots of his beard, and his hands were clean and his nails polished.

His door stood open to the morning, and he hummed under his breath while his right hand practiced legerdemain. He rolled a coin back and forth over his knuckles and made it appear and disappear, made it spin and sparkle. The coin winked into sight and as quickly slipped out of sight, and the man did not even watch his own performance. The fingers did it all mechanically, precisely, while the man hummed to himself and peered out the door. Then he heard the tramp of feet of the approaching crowd, and the fingers of his right hand worked faster and faster until, as the figure of Kino filled the doorway, the coin flashed and disappeared.

"Good morning, my friend," the stout man said. "What can I do for you?"

Kino stared into the dimness of the little office, for his eyes were squeezed from the outside glare. But the buyer's eyes had become as steady and cruel and unwinking as a hawk's eyes, while the rest of his face smiled in greeting. And secretly, behind his desk, his right hand practiced with the coin.

"I have a pearl," said Kino. And Juan Tomas stood beside him and snorted a little at the understatement. The neighbors peered around the doorway, and a line of little boys clambered

on the window bars and looked through. Several little boys, on their hands and knees, watched the scene around Kino's legs.

"You have a pearl," the dealer said. "Sometimes a man brings in a dozen. Well, let us see your pearl. We will value it and give you the best price." And his fingers worked furiously with the coin.

Now Kino instinctively knew his own dramatic effects. Slowly he brought out the leather bag, slowly took from it the soft and dirty piece of deerskin, and then he let the great pearl roll into the black velvet tray, and instantly his eyes went to the buyer's face. But there was no sign, no movement, the face did not change, but the secret hand behind the desk missed in its precision. The coin stumbled over a knuckle and slipped silently into the dealer's lap. And the fingers behind the desk curled into a fist. When the right hand came out of hiding, the forefinger touched the great pearl, rolled it on the black velvet; thumb and forefinger picked it up and brought it near to the dealer's eyes and twirled it in the air.

Kino held his breath, and the neighbors held their breath, and the whispering went back through the crowd. "He is inspecting it- No price has been mentioned yet- They have not come to a price."

Now the dealer's hand had become a personality. The hand tossed the great pearl back in the tray, the forefinger poked and insulted it, and on the dealer's face there came a sad and contemptuous smile.

"I am sorry, my friend, said, and his shoulders rose a little to indicate that the misfortune was no fault of his.

"It is a pearl of great va. .," Kino said.

The dealer's fingers spurned the pearl so that it bounced and rebounded softly from the side of the velvet tray.

"You have heard of fool's gold," the dealer said. "This pearl is like fool's gold. It is too large. Who would buy it? There is no market for such things. It is a curiosity only. I am sorry. You thought it was a thing of value, and it is only a curiosity."

Now Kino's face was perplexed and worried. "It is the Pearl of the World," he cried. "No one has ever seen such a pearl."

"On the contrary," said the dealer, "it is large and clumsy. As a curiosity it has interest; some museum might perhaps take it to place in a collection of seashells. I can give you, say, a thousand pesos."

Kino's face grew dark and dangerous. "It is worth fifty thousand," he said. "You know it. You want to cheat me."

And the dealer heard a little grumble go through the crowd as they heard his price. And the dealer felt a little tremor of fear.

"Do not blame me," he said quickly. "I am only an appraiser. Ask the others. Go to their offices and show your pearl- or better, let them come here, so that you can see there is no collusion.

Boy," he called.

And when his servant looked through the rear door, "Boy, go to such a one, and such another one and such a third one. Ask them to step in here and do not tell them why. Just say that I will be pleased to see them." And his right hand went behind the desk and pulled another coin from his pocket, and the coin rolled back and forth over the knuckles.

Kino's neighbors whispered together. They had been afraid of something like this. The pearl was

large, but it had a strange color. They had been suspicious of it from the first. And after all, a thousand pesos was not to be thrown away. It was comparative wealth to a man who was not wealthy. And suppose Kino took a thousand pesos. Only yesterday he had nothing.

But Kino had grown tight and hard. He felt the creeping of fate, the circling of wolves, the hover of vultures. He felt the evil coagulating about him, and he was helpless to protect himself. He heard in his ears the evil music. And on the black velvet the great pearl glistened, so that the dealer could not keep his eyes from it.

The crowd in the doorway wavered and broke and let the three pearl dealers through. The crowd was silent now, fearing to miss a word, to fail to see a gesture or an expression. Kino was silent and watchful.

He felt a little tugging at his back, and he turned and looked in Juana's eyes, and when he looked away he had renewed strength.

The dealers did not glance at one another nor at the pearl. The man behind the desk said, "I have put a value on this pearl. The owner here does not think it fair. I will ask you to examine this- this thing and make an offer. Notice," he said to Kino, "I have not mentioned what I have offered."

The first dealer, dry and stringy, seemed now to see the pearl for the first time. He took it up, rolled it quickly between thumb and forefinger, and then cast it contemptuously back into the tray. "Do not include me in the discussion," he said dryly. "I will make no offer at all. I do not want it. This is not a pearl- it is a monstrosity." His thin lips curled.

Now the second dealer, a little man with a shy soft voice, took up the pearl, and he examined it carefully. He took a glass from his pocket and inspected it under magnification. Then he laughed softly.

"Better pearl are made of paste," he said. "I know these things. This is soft and chalky, it will lose its color and die in a few months.

Look-" He offered the glass to Kino, showed him how to use it, and Kino, who had never seen a pearl's surface magnified, was shocked at the strange-looking surface.

The third dealer took the pearl from Kino's hands. "One of my clients likes such things," he said. "I will offer five hundred pesos, and perhaps I can sell it to my client for six hundred."

Kino reached quickly and snatched the pearl from his hand. He wrapped it in the deerskin and thrust it inside his shirt.

The man behind the desk said, "I'm a fool, I know, but my first offer stands. I still offer one thousand. What are you doing?" he asked, as Kino thrust the pearl out of sight.

"I am cheated," Kino cried fiercely. "My pearl is not for sale here. I will go, perhaps even to the capital."

Now the dealers glanced quickly at one another. They knew they had played too hard; they knew they would be disciplined for their failure, and the man at the desk said quickly, "I might go to fifteen hundred." But Kino was pushing his way through the crowd. The hum of talk came to him dimly, his rage blood pounded in his ears, and he burst through and strode away. Juana followed, trotting after him.

When the evening came, the neighbors in the brush houses sat eating their corncakes and beans, and they discussed the great theme of the morning. They did not know, it seemed a fine pearl to them, but they had never seen such a pearl before, and surely the dealers knew more about the

value of pearls than they. "And mark this," they said. "Those dealers did not discuss these things. Each of the three knew the pearl was valueless."

"But suppose they had arranged it before?"

"If that is so, then all of us have been cheated all of our lives."

Perhaps, some argued, perhaps it would have been better if Kino took the one thousand five hundred pesos. That is a great deal of money, more than he has ever seen. Maybe Kino is a fool. Suppose he should really go to the capital and find no buyer for his pearl. He would never live that down.

And now, said other fearful ones, now that he had defied them, those buyers will not want to deal with him at all. Maybe Kino has cut off his own head and destroyed himself.

And others said, Kino is a brave man, and a fierce man; he is right.

From his courage we may all profit. These were proud of Kino.

In his house Kino squatted on his sleeping mat, brooding. He had buried his pearl under a stone of the fire hole in his house, and he stared at the woven tules of his sleeping mat until the crossed design danced in his head. He had lost one world and had not gained another. And Kino was afraid. Never in his life had he been far from home. He was afraid of strangers and of strange places. He was terrified of that monster of strangeness they called the capital. It lay over the water and through the mountains, over a thousand miles, and every strange terrible mile was frightening. But Kino had lost his old world and he must clamber on to a new one. For his dream of the future was real and never to be destroyed, and he had said "I will go," and that made a real thing too.

To determine to go and to say it was to be halfway there.

Juana watched him while he buried his pearl, and she watched him while she cleaned Coyotito and nursed him, and Juana made the corncakes for supper.

Juan Tomas came in and squatted down beside Kino and remained silent for a long time, until at last Kino demanded, "What else could I do?

They are cheats."

Juan Tomas nodded gravely. He was the elder, and Kino looked to him for wisdom. "It is hard to know," he said. "We do know that we are cheated from birth to the overcharge on our coffins. But we survive. You have defied not the pearl buyers, but the whole structure, the whole way of life, and I am afraid for you."

"What have I to fear but starvation?" Kino asked.

But Juan Tomas shook his head slowly. "That we must all fear. But suppose you are correct- suppose your pearl is of great value- do you think then the game is over?"

"What do you mean?"

"I don't know," said Juan Tomas, "but I am afraid for you. It is new ground you are walking on, you do not know the way."

"I will go. I will go soon," said Kino.

"Yes," Juan Tomas agreed. "That you must do. But I wonder if you will find it any different in the capital. Here, you have friends and me, your brother. There, you will have no one."

"What can I do?" Kino cried. "Some deep outrage is here. My son must have a chance. That is what they are striking at. My friends will protect me."

"Only so long as they are not in danger or discomfort from it," said Juan Tomas. He arose, saying, "Go with God."

And Kino said, "Go with God," and did not even look up, for the words had a strange chill in them.

Long after Juan Tomas had gone Kino sat brooding on his sleeping mat. A lethargy had settled on him, and a little gray hopelessness. Every road seemed blocked against him. In his head he heard only the dark music of the enemy. His senses were burningly alive, but his mind went back to the deep participation with all things, the gift he had from his people. He heard every little sound of the gathering night, the sleepy complaint of settling birds, the love agony of cats, the strike and withdrawal of little waves on the beach, and the simple hiss of distance.

And he could smell the sharp odor of exposed kelp from the receding tide. The little flare of the twig fire made the design on his sleeping mat jump before his entranced eyes.

Juana watched him with worry, but she knew him and she knew she could help him best by being silent and by being near. And as though she too could hear the Song of Evil, she fought it, singing softly the melody of the family, of the safety and warmth and wholeness of the family.

She held Coyotito in her arms and sang the song to him, to keep the evil out, and her voice was brave against the threat of the dark music.

Kino did not move nor ask for his supper. She knew he would ask when he wanted it. His eyes were entranced, and he could sense the wary, watchful evil outside the brush house; he could feel the dark creeping things waiting for him to go out into the night. It was shadowy and dreadful, and yet it called to him and threatened him and challenged him. His right hand went into his shirt and felt his knife; his eyes were wide; he stood up and walked to the doorway.

Juana willed to stop him; she raised her hand to stop him, and her mouth opened with terror. For a long moment Kino looked out into the darkness and then he stepped outside. Juana heard the little rush, the grunting struggle, the blow. She froze with terror for a moment, and then her lips drew back from her teeth like a cat's lips. She set Coyotito down on the ground. She seized a stone from the fireplace and rushed outside, but it was over by then. Kino lay on the ground, struggling to rise, and there was no one near him. Only the shadows and the strike and rush of waves and the hiss of distance. But the evil was all about, hidden behind the brush fence, crouched beside the house in the shadow, hovering in the air.

Juana dropped her stone, and she put her arms around Kino and helped him to his feet and supported him into the house. Blood oozed down from his scalp and there was a long deep cut in his cheek from ear to chin, a deep, bleeding slash. And Kino was only half conscious. He shook his head from side to side. His shirt was torn open and his clothes half pulled off. Juana sat him down on his sleeping mat and she wiped the thickening blood from his face with her skirt. She brought him pulque to drink in a little pitcher, and still he shook his head to clear out the darkness.

"Who?" Juana asked.

"I don't know," Kino said. "I didn't see."

Now Juana brought her clay pot of water and she washed the cut on his face while he stared dazed ahead of him.

"Kino, my husband," she cried, and his eyes stared past her. "Kino, can you hear me?"

"I hear you," he said dully.

"Kino, this pearl is evil. Let us destroy it before it destroys us. Let us crush it between two stones. Let us- let us throw it back in the sea where it belongs. Kino, it is evil, it is evil!"

And as she spoke the light came back in Kino's eyes so that they glowed fiercely and his muscles hardened and his will hardened.

"No," he said. "I will fight this thing. I will win over it. We will have our chance." His fist pounded the sleeping mat. "No one shall take our good fortune from us," he said. His eyes softened then and he raised a gentle hand to Juana's shoulder. "Believe me," he said. "I am a man." And his face grew crafty.

"In the morning we will take our canoe and we will go over the sea and over the mountains to the capital, you and I. We will not be cheated. I am a man."

"Kino," she said huskily, "I am afraid. A man can be killed. Let us throw the pearl back into the sea."

"Hush," he said fiercely. "I am a man. Hush." And she was silent, for his voice was command.

"Let us sleep a little," he said. "In the first light we will start. You are not afraid to go with me?"

"No, my husband."

His eyes were soft and warm on her then, his hand touched her cheek.

"Let us sleep a little," he said.

Chapter 5

The late moon arose before the first rooster crowed. Kino opened his eyes in the darkness, for he sensed movement near him, but he did not move. Only his eyes searched the darkness, and in the pale light of the moon that crept through the holes in the brush house Kino saw Juana arise silently from beside him. He saw her move toward the fireplace.

So carefully did she work that he heard only the lightest sound when she moved the fireplace stone. And then like a shadow she glided toward the door. She paused for a moment beside the hanging box where Coyotito lay, then for a second she was black in the doorway, and then she was gone.

And rage surged in Kino. He rolled up to his feet and followed her as silently as she had gone, and he could hear her quick footsteps going toward the shore. Quietly he tracked her, and his brain was red with anger. She burst clear out of the brush line and stumbled over the little boulders toward the water, and then she heard him coming and she broke into a run. Her arm was up to throw when he leaped at her and caught her arm and wrenched the pearl from her. He struck her in the face with his clenched fist and she fell among the boulders, and he kicked her in the side. In the pale light he could see the little waves break over her, and her skirt floated about and clung to her legs as the water receded.

Kino looked down at her and his teeth were bared. He hissed at her like a snake, and Juana stared at him with wide unfrightened eyes, like a sheep before the butcher. She knew there was murder in him, and it was all right; she had accepted it, and she would not resist or even protest. And then the rage left him and a sick disgust took its place.

He turned away from her and walked up the beach and through the brush line. His senses were dulled by his emotion.

He heard the rush, got his knife out and lunged at one dark figure and felt his knife go home, and then he was swept to his knees and swept again to the ground. Greedy fingers went through his

clothes, frantic fingers searched him, and the pearl, knocked from his hand, lay winking behind a little stone in the pathway. It glinted in the soft moonlight.

Juana dragged herself up from the rocks on the edge of the water. Her face was a dull pain and her side ached. She steadied herself on her knees for a while and her wet skirt clung to her. There was no anger in her for Kino. He had said, "I am a man," and that meant certain things to Juana. It meant that he was half insane and half god. It meant that Kino would drive his strength against a mountain and plunge his strength against the sea. Juana, in her woman's soul, knew that the mountain would stand while the man broke himself; that the sea would surge while the man drowned in it. And yet it was this thing that made him a man, half insane and half god, and Juana had need of a man; she could not live without a man.

Although she might be puzzled by these differences between man and woman, she knew them and accepted them and needed them. Of course she would follow him, there was no question of that. Sometimes the quality of woman, the reason, the caution, the sense of preservation, could cut through Kino's manness and save them all. She climbed painfully to her feet, and she dipped her cupped palms in the little waves and washed her bruised face with the stinging salt water, and then she went creeping up the beach after Kino.

A flight of herring clouds had moved over the sky from the south. The pale moon dipped in and out of the strands of clouds so that Juana walked in darkness for a moment and in light the next. Her back was bent with pain and her head was low. She went through the line of brush when the moon was covered, and when it looked through she saw the glimmer of the great pearl in the path behind the rock. She sank to her knees and picked it up, and the moon went into the darkness of the clouds again. Juana remained on her knees while she considered whether to go back to the sea and finish her job, and as she considered, the light came again, and she saw two dark figures lying in the path ahead of her. She leaped forward and saw that one was Kino and the other a stranger with dark shiny fluid leaking from his throat.

Kino moved sluggishly, arms and legs stirred like those of a crushed bug, and a thick muttering came from his mouth. Now, in an instant, Juana knew that the old life was gone forever. A dead man in the path and Kino's knife, dark-bladed beside him, convinced her. All of the time Juana had been trying to rescue something of the old peace, of the time before the pearl. But now it was gone, and there was no retrieving it. And knowing this, she abandoned the past instantly. There was nothing to do but to save themselves.

Her pain was gone now, her slowness. Quickly she dragged the dead man from the pathway into the shelter of the brush. She went to Kino and sponged his face with her wet skirt. His senses were coming back and he moaned.

"They have taken the pearl. I have lost it. Now it is over," he said.

"The pearl is gone."

Juana quieted him as she would quiet a sick child. "Hush," she said.

"Here is your pearl. I found it in the path. Can you hear me now? Here is your pearl. Can you understand? You have killed a man. We must go away. They will come for us, can you understand? We must be gone before the daylight comes."

"I was attacked," Kino said uneasily. "I struck to save my life."

"Do you remember yesterday?" Juana asked. "Do you think that will matter? Do you remember the men of the city? Do you think your explanation will help?"

Kino drew a great breath and fought off his weakness. "No," he said. "You are right." And his will hardened and he was a man again.

"Go to our house and bring Coyotito," he said, "and bring all the corn we have. I will drag the canoe into the water and we will go."

He took his knife and left her. He stumbled toward the beach and he came to his canoe. And when the light broke through again he saw that a great hole had been knocked in the bottom. And a searing rage came to him and gave him strength. Now the darkness was closing in on his family; now the evil music filled the night, hung over the mangroves, skirled in the wave beat. The canoe of his grandfather, plastered over and over, and a splintered hole broken in it. This was an evil beyond thinking. The killing of a man was not so evil as the killing of a boat. For a boat does not have sons, and a boat cannot protect itself, and a wounded boat does not heal. There was sorrow in Kino's rage, but this last thing had tightened him beyond breaking. He was an animal now, for hiding, for attacking, and he lived only to preserve himself and his family. He was not conscious of the pain in his head. He leaped up the beach, through the brush line toward his brush house, and it did not occur to him to take one of the canoes of his neighbors. Never once did the thought enter his head, any more than he could have conceived breaking a boat.

The roosters were crowing and the dawn was not far off. Smoke of the first fires seeped out through the walls of the brush houses, and the first smell of cooking corncakes was in the air. Already the dawn birds were scampering in the bushes. The weak moon was losing its light and the clouds thickened and curdled to the southward. The wind blew freshly into the estuary, a nervous, restless wind with the smell of storm on its breath, and there was change and uneasiness in the air.

Kino, hurrying toward his house, felt a surge of exhilaration. Now he was not confused, for there was only one thing to do, and Kino's hand went first to the great pearl in his shirt and then to his knife hanging under his shirt.

He saw a little glow ahead of him, and then without interval a tall flame leaped up in the dark with a crackling roar, and a tall edifice of fire lighted the pathway. Kino broke into a run; it was his brush house, he knew. And he knew that these houses could burn down in a very few moments. And as he ran a scuttling figure ran toward him- Juana, with Coyotito in her arms and Kino's shoulder blanket clutched in her hand. The baby moaned with fright, and Juana's eyes were wide and terrified. Kino could see the house was gone, and he did not question Juana. He knew, but she said, "It was torn up and the floor dug- even the baby's box turned out, and as I looked they put the fire to the outside."

The fierce light of the burning house lighted Kino's face strongly.

"Who?" he demanded.

"I don't know," she said. "The dark ones."

The neighbors were tumbling from their houses now, and they watched the falling sparks and stamped them out to save their own houses. Suddenly Kino was afraid. The light made him afraid. He remembered the man lying dead in the brush beside the path, and he took Juana by the arm and drew her into the shadow of a house away from the light, for light was danger to him. For a moment he considered and then he worked among the shadows until he came to the house of Juan Tomas, his brother, and he slipped into the doorway and drew Juana after him. Outside, he could hear the squeal of children and the shouts of the neighbors, for his friends

thought he might be inside the burning house.

The house of Juan Tomas was almost exactly like Kino's house; nearly all the brush houses were alike, and all leaked light and air, so that Juana and Kino, sitting in the corner of the brother's house, could see the leaping flames through the wall. They saw the flames tall and furious, they saw the roof fall and watched the fire die down as quickly as a twig fire dies. They heard the cries of warning of their friends, and the shrill, keening cry of Apolonia, wife of Juan Tomas.

She, being the nearest woman relative, raised a formal lament for the dead of the family.

Apolonia realized that she was wearing her second-best head shawl and she rushed to her house to get her fine new one. As she rummaged in a box by the wall, Kino's voice said quietly, "Apolonia, do not cry out.

We are not hurt."

"How do you come here?" she demanded.

"Do not question," he said. "Go now to Juan Tomas and bring him here and tell no one else. This is important to us, Apolonia."

She paused, her hands helpless in front of her, and then, "Yes, my brother-in-law," she said.

In a few moments Juan Tomas came back with her. He lighted a candle and came to them where they crouched in a corner and he said, "Apolonia, see to the door, and do not let anyone enter." He was older, Juan Tomas, and he assumed the authority. "Now, my brother," he said. "I was attacked in the dark," said Kino. "And in the fight I have killed a man."

"Who?" asked Juan Tomas quickly.

"I do not know. It is all darkness- all darkness and shape of darkness."

"It is the pearl," said Juan Tomas. "There is a devil in this pearl. You should have sold it and passed on the devil. Perhaps you can still sell it and buy peace for yourself."

And Kino said, "Oh, my brother, an insult has been put on me that is deeper than my life. For on the beach my canoe is broken, my house is burned, and in the brush a dead man lies. Every escape is cut off. You must hide us, my brother."

And Kino, looking closely, saw deep worry come into his brother's eyes and he forestalled him in a possible refusal. "Not for long," he said quickly. "Only until a day has passed and the new night has come. Then we will go."

"I will hide you," said Juan Tomas.

"I do not want to bring danger to you," Kino said. "I know I am like a leprosy. I will go tonight and then you will be safe."

"I will protect you," said Juan Tomas, and he called, "Apolonia, close up the door. Do not even whisper that Kino is here."

They sat silently all day in the darkness of the house, and they could hear the neighbors speaking of them. Through the walls of the house they could watch their neighbors raking through the ashes to find the bones. Crouching in the house of Juan Tomas, they heard the shock go into their neighbors' minds at the news of the broken boat. Juan Tomas went out among the neighbors to divert their suspicions, and he gave them theories and ideas of what had happened to Kino and to Juana and to the baby. To one he said, "I think they have gone south along the coast to escape the evil that was on them." And to another, "Kino would never leave the sea. Perhaps he found another

boat." And he said, "Apolonia is ill with grief."

And in that day the wind rose up to beat the Gulf and tore the kelps and weeds that lined the shore, and the wind cried through the brush houses and no boat was safe on the water. Then Juan Tomas told among the neighbors, "Kino is gone. If he went to the sea, he is drowned by now." And after each trip among the neighbors Juan Tomas came back with something borrowed. He brought a little woven straw bag of red beans and a gourd full of rice. He borrowed a cup of *dried peppers and* a block of salt, and he brought in a long working knife, eighteen inches long and heavy, as a small ax, a tool and a weapon. And when Kino saw this knife his eyes lighted up, and he fondled the blade and his thumb tested the edge.

The wind screamed over the Gulf and turned the water white, and the mangroves plunged like frightened cattle, and a fine sandy dust arose from the land and hung in a stifling cloud over the sea. The wind drove off the clouds and skimmed the sky clean and drifted the sand of the country like snow.

Then Juan Tomas, when the evening approached, talked long with his brother. "Where will you go?"

"To the north," said Kino. "I have heard that there are cities in the north."

"Avoid the shore," said Juan Tomas. "They are making a party to search the shore. The men in the city will look for you. Do you still have the pearl?"

"I have it," said Kino. "And I will keep it. I might have given it as a gift, but now it is my misfortune and my life and I will keep it." His eyes were hard and cruel and bitter.

Coyotito whimpered and Juana muttered little magics over him to make him silent.

"The wind is good," said Juan Tomas. "There will be no tracks."

They left quietly in the dark before the moon had risen. The family stood formally in the house of Juan Tomas. Juana carried Coyotito on her back, covered and held in by her head shawl, and the baby slept, cheek turned sideways against her shoulder. The head shawl covered the baby, and one end of it came across Juana's nose to protect her from the evil night air. Juan Tomas embraced his brother with the double embrace and kissed him on both cheeks. "Go with God," he said, and it was like a death. "You will not give up the pearl?"

"This pearl has become my soul," said Kino. "If I give it up I shall lose my soul. Go thou also with God."

Chapter 6

The wind blew fierce and strong, and it pelted them with bits of sticks, sand, and little rocks. Juana and Kino gathered their clothing tighter about them and covered their noses and went out into the world.

The sky was brushed clean by the wind and the stars were cold in a black sky. The two walked carefully, and they avoided the center of the town where some sleeper in a doorway might see them pass. For the town closed itself in against the night, and anyone who moved about in the darkness would be noticeable. Kino threaded his way around the edge of the city and turned north, north by the stars, and found the rutted sandy road that led through the brushy country *toward Loreto where* the miraculous Virgin has her station.

Kino could feel the blown sand against his ankles and he was glad, for he knew there would be no tracks. The little light from the stars made out for him the narrow road through the brushy

country. And Kino could hear the pad of Juana's feet behind him. He went quickly and quietly, and Juana trotted behind him to keep up.

Some ancient thing stirred in Kino. Through his fear of dark and the devils that haunt the night, there came a rush of exhilaration; some animal thing was moving in him so that he was cautious and wary and dangerous; some ancient thing out of the past of his people was alive in him. The wind was at his back and the stars guided him. The wind cried and whisked in the brush, and the family went on monotonously, hour after hour. They passed no one and saw no one. At last, to their right, the waning moon arose, and when it came up the wind died down, and the land was still.

Now they could see the little road ahead of them, deep cut with sand-drifted wheel tracks. With the wind gone there would be footprints, but they were a good distance from the town and perhaps their tracks might not be noticed. Kino walked carefully in a wheel rut, and Juana followed in his path. One big cart, going to the town in the morning, could wipe out every trace of their passage.

All night they walked and never changed their pace. Once Coyotito awakened, and Juana shifted him in front of her and soothed him until he went to sleep again. And the evils of the night were about them. The coyotes cried and laughed in the brush, and the owls screeched and hissed over their heads. And once some large animal lumbered away, rackling the undergrowth as it went. And Kino gripped the handle of the big working knife and took a sense of protection from it.

The music of the pearl was triumphant in Kino's head, and the quiet melody of the family underlay it, and they wove themselves into the soft padding of sandaled feet in the dust. All night they walked, and in the first dawn Kino searched the roadside for a covert to lie in during the day. He found his place near to the road, a little clearing where deer might have lain, and it was curtained thickly with the dry brittle trees that lined the road. And when Juana had seated herself and had settled to nurse the baby, Kino went back to the road. He broke a branch and carefully swept the footprints where they had turned from the roadway. And then, in the first light, he heard the creak of a wagon, and he crouched beside the road and watched a heavy two-wheeled cart go by, drawn by slouching oxen. And when it had passed out of sight, he went back to the roadway and looked at the rut and found that the footprints were gone. And again he swept out his traces and went back to Juana.

She gave him the soft corncakes Apolonia had packed for them, and after a while she slept a little. But Kino sat on the ground and stared at the earth in front of him. He watched the ants moving, a little column of them near to his foot, and he put his foot in their path. Then the column climbed over his instep and continued on its way, and Kino left his foot there and watched them move over it.

The sun arose hotly. They were not near the Gulf now, and the air was dry and hot so that the brush cricked with heat and a good resinous smell came from it. And when Juana awakened, when the sun was high, Kino told her things she knew already.

"Beware of that kind of tree there," he said, pointing. "Do not touch it, for if you do and then touch your eyes, it will blind you. And beware of the tree that bleeds. See, that one over there. For if you break it the red blood will flow from it, and it is evil luck." And she nodded and smiled a little at him, for she knew these things.

"Will they follow us?" she asked. "Do you think they will try to find us?"

"They will try," said Kino. "Whoever finds us will take the pearl. Oh, they will try."

And Juana said, "Perhaps the dealers were right and the pearl has no value. Perhaps this has all been an illusion."

Kino reached into his clothes and brought out the pearl. He let the sun play on it until it burned in his eyes. "No," he said, "they would not have tried to steal it if it had been valueless."

"Do you know who attacked you? Was it the dealers?"

"I do not know," he said. "I didn't see them."

He looked into his pearl to find his vision. "When we sell it at last, I will have a rifle," he said, and he looked into the shining surface for his rifle, but he saw only a huddled dark body on the ground with shining blood dripping from its throat. And he said quickly, "We will be married in a great church." And in the pearl he saw Juana with her beaten face crawling home through the night. "Our son must learn to read," he said frantically. And there in the pearl Coyotito's face, thick and feverish from the medicine.

And Kino thrust the pearl back into his clothing, and the music of the pearl had become sinister in his ears, and it was interwoven with the music of evil.

The hot sun beat on the earth so that Kino and Juana moved into the lacy shade of the brush, and small gray birds scampered on the ground in the shade. In the heat of the day Kino relaxed and covered his eyes with his hat and wrapped his blanket about his face to keep the flies off, and he slept.

But Juana did not sleep. She sat quiet as a stone and her face was quiet. Her mouth was still swollen where Kino had struck her, and big flies buzzed around the cut on her chin. But she sat as still as a sentinel, and when Coyotito awakened she placed him on the ground in front of her and watched him wave his arms and kick his feet, and he smiled and gurgled at her until she smiled too. She picked up a little twig from the ground and tickled him, and she gave him water from the gourd she carried in her bundle.

Kino stirred in a dream, and he cried out in a guttural voice, and his hand moved in symbolic fighting. And then he moaned and sat up suddenly, his eyes wide and his nostrils flaring. He listened and heard only the cricking heat and the hiss of distance.

"What is it?" Juana asked.

"Hush," he said.

"You were dreaming."

"Perhaps." But he was restless, and when she gave him a corncake from her store he paused in his chewing to listen. He was uneasy and nervous; he glanced over his shoulder; he lifted the big knife and felt its edge. When Coyotito gurgled on the ground Kino said, "Keep him quiet."

"What is the matter?" Juana asked.

"I don't know."

He listened again, an animal light in his eyes. He stood up then, silently; and crouched low, he threaded his way through the brush toward the road. But he did not step into the road; he crept into the cover of a thorny tree and peered out along the way he had come. And then he saw them moving along. His body stiffened and he drew down his head and peeked out from under a fallen branch. In the distance he could see three figures, two on foot and one on horseback. But he knew what they were, and a chill of fear went through him. Even in the distance he could see the two on foot moving slowly along, bent low to the ground. Here, one would pause and look at the earth,

while the other joined him. They were the trackers, they could follow the trail of a big horn sheep in the stone mountains. They were as sensitive as hounds. Here, he and Juana might have stepped out of the wheel rut, and these people from the inland, these hunters, could follow, could read a broken straw or a little tumbled pile of dust. Behind them, on a horse, was a dark man, his nose covered with a blanket, and across his saddle a rifle gleamed in the sun.

Kino lay as rigid as the tree limb. He barely breathed, and his eyes went to the place where he had swept out the track. Even the sweeping might be a message to the trackers. He knew these inland hunters. In a country where there was little game they managed to live because of their ability to hunt, and they were hunting him. They scuttled over the ground like animals and found a sign and crouched over it while the horseman waited.

The trackers whined a little, like excited dogs on a warming trail.

Kino slowly drew his big knife to his hand and made it ready. He knew what he must do. If the trackers found the swept place, he must leap for the horseman, kill him quickly and take the rifle. That was his only chance in the world. And as the three drew nearer on the road, Kino dug little pits with his sandaled toes so that he could leap without warning, so that his feet would not slip. He had only a little vision under the fallen limb.

Now Juana, back in her hidden place, heard the pad of the horse's hoofs, and Coyotito gurgled. She took him up quickly and put him under her shawl and he was silent.

When the trackers came near, Kino could see only their legs and only the legs of the horse from under the fallen branch. He saw the dark horny feet of the men and their ragged white clothes, and he heard the creak of leather of the saddle and the clink of spurs. The trackers stopped at the swept place and studied it, and the horseman stopped.

The horse flung his head up against the bit and the bit-roller clicked under his tongue and the horse snorted. Then the dark trackers turned and studied the horse and watched his ears.

Kino was not breathing, but his back arched a little and the muscles of his arms and legs stood out with tension and a line of sweat formed on his upper lip. For a long moment the trackers bent over the road, and then they moved on slowly, studying the ground ahead of them, and the horseman moved after them. The trackers scuttled along, stopping, looking, and hurrying on. They would be back, Kino knew. They would be circling and searching, peeping, stopping, and they would come back sooner or later to his covered track.

He slid backward and did not bother to cover his tracks. He could not; too many little signs were there, too many broken twigs and scuffed places and displaced stones. And there was a panic in Kino now, a panic of flight. The trackers would find his trail, he knew it. There was no escape, except in flight. He edged away from the road and went quickly and silently to the hidden place where Juana was. She looked up at him in question.

"Trackers," he said. "Come!"

And then a helplessness and a hopelessness swept over him, and his face went black and his eyes were sad. "Perhaps I should let them take me."

Instantly Juana was on her feet and her hand lay on his arm. "You have the pearl," she cried hoarsely. "Do you think they would take you back alive to say they had stolen it?"

His hand strayed limply to the place where the pearl was hidden under his clothes. "They will find it," he said weakly.

"Come," she said. "Come!"

And when he did not respond. "Do you think they would let me live? Do you think they would let the little one here live?"

Her goading struck into his brain; his lips snarled and his eyes were fierce again. "Come," he said. "We will go into the mountains. Maybe we can lose them in the mountains."

Frantically he gathered the gourds and the little bags that were their property. Kino carried a bundle in his left hand, but the big knife swung free in his right hand. He parted the brush for Juana and they hurried to the west, toward the high stone mountains. They trotted quickly through the tangle of the undergrowth. This was panic flight.

Kino did not try to conceal his passage he trotted, kicking the stones, knocking the telltale leaves from the little trees. The high sun streamed down on the dry creaking earth so that even the vegetation ticked in protest. But ahead were the naked granite mountains, rising out of erosion rubble and standing monolithic against the sky. And Kino ran for the high place, as nearly all animals do when they are pursued.

This land was waterless, furred with the cacti which could store water and with the great-rooted brush which could reach deep into the earth for a little moisture and get along on very little. And underfoot was not soil but broken rock, split into small cubes, great slabs, but none of it water-rounded. Little tufts of sad dry grass grew between the stones, grass that had sprouted with one single rain and headed, dropped its seed, and died. Horned toads watched the family go by and turned their little pivoting dragon heads. And now and then a great jackrabbit, disturbed in his shade, bumped away and hid behind the nearest rock. The singing heat lay over this desert country, and ahead the stone mountains looked cool and welcoming.

And Kino fled. He knew what would happen. A little way along the road the trackers would become aware that they had missed the path, and they would come back, searching and judging, and in a little while they would find the place where Kino and Juana had rested. From there it would be easy for them- these little stones, the fallen leaves and the whipped branches, the scuffed places where a foot had slipped. Kino could see them in his mind, slipping along the track, whining a little with eagerness, and behind them, dark and half disinterested, the horseman with the rifle. His work would come last, for he would not take them back. Oh, the music of evil sang loud in Kino's head now, it sang with the whine of heat and with the dry ringing of snake rattles.

It was not large and overwhelming now, but secret and poisonous, and the pounding of his heart gave it undertone and rhythm.

The way began to rise, and as it did the rocks grew larger. But now Kino had put a little distance between his family and the trackers.

Now, on the first rise, he rested. He climbed a great boulder and looked back over the shimmering country, but he could not see his enemies, not even the tall horseman riding through the brush. Juana had squatted in the shade of the boulder. She raised her bottle of water to Coyotito's lips; his little dried tongue sucked greedily at it. She looked up at Kino when he came back; she saw him examine her ankles, cut and scratched from the stones and brush, and she covered them quickly with her skirt. Then she handed the bottle to him, but he shook his head. Her eyes were bright in her tired face. Kino moistened his cracked lips with his tongue.

"Juana," he said, "I will go on and you will hide. I will lead them into the mountains, and when they have gone past, you will go north to Loreto or to Santa Rosalia. Then, if I can escape them, I will come to you. It is the only safe way."

She looked full into his eyes for a moment. "No," she said. "We go with you."

"I can go faster alone," he said harshly. "You will put the little one in more danger if you go with me."

"No," said Juana.

"You must. It is the wise thing and it is my wish," he said.

"No," said Juana.

He looked then for weakness in her face, for fear or irresolution, and there was none. Her eyes were very bright. He shrugged his shoulders helplessly then, but he had taken strength from her. When they moved on it was no longer panic flight.

The country, as it rose toward the mountains, changed rapidly. Now there were long outcroppings of granite with deep crevices between, and Kino walked on bare unmarkable stone when he could and leaped from ledge to ledge. He knew that wherever the trackers lost his path they must circle and lose time before they found it again. And so he did not go straight for the mountains anymore; he moved in zigzags, and sometimes he cut back to the south and left a sign and then went toward the mountains over bare stone again. And the path rose steeply now, so that he panted a little as he went.

The sun moved downward toward the bare stone teeth of the mountains, and Kino set his direction for a dark and shadowy cleft in the range.

If there were any water at all, it would be there where he could see, even in the distance, a hint of foliage. And if there were any passage through the smooth stone range, it would be by this same deep cleft. It had its danger, for the trackers would think of it too, but the empty water bottle did not let that consideration enter. And as the sun lowered, Kino and Juana struggled wearily up the steep slope toward the cleft.

High in the gray stone mountains, under a frowning peak, a little spring bubbled out of a rupture in the stone. It was fed by shade-preserved snow in the summer, and now and then it died completely and bare rocks and dry algae were on its bottom. But nearly always it gushed out, cold and clean and lovely. In the times when the quick rains fell, it might become a freshet and send its column of white water crashing down the mountain cleft, but nearly always it was a lean little spring. It bubbled out into a pool and then fell a hundred feet to another pool, and this one, overflowing, dropped again, so that it continued, down and down, until it came to the rubble of the upland, and there it disappeared altogether. There wasn't much left of it then anyway, for every time it fell over an escarpment the thirsty air drank it, and it splashed from the pools to the dry vegetation. The animals from miles around came to drink from the little pools, and the wild sheep and the deer, the pumas and raccoons, and the mice- all came to drink. And the birds which spent the day in the brushland came at night to the little pools that were like steps in the mountain cleft. Beside this tiny stream, wherever enough earth collected for root-hold, colonies of plants grew, wild grape and little palms, maidenhair fern, hibiscus, and tall pampas grass with feathery rods raised above the spike leaves. And in the pool lived frogs and water-skaters, and waterworms crawled on the bottom of the pool. Everything that loved water came to these few shallow places. The cats took their prey there, and strewed feathers and lapped water through their bloody teeth. The little pools were places of life because of the water, and places of killing because of the water, too.

The lowest step, where the stream collected before it tumbled down a hundred feet and disappeared into the rubbly desert, was a little platform of stone and sand. Only a pencil of water fell into the pool, but it was enough to keep the pool full and to keep the ferns green in the

underhang of the cliff, and wild grape climbed the stone mountain and all manner of little plants found comfort here. The freshets had made a small sandy beach through which the pool flowed, and bright green watercress grew in the damp sand. The beach was cut and scarred and padded by the feet of animals that had come to drink and to hunt.

The sun had passed over the stone mountains when Kino and Juana struggled up the steep broken slope and came at last to the water. From this step they could look out over the sunbeaten desert to the blue Gulf in the distance. They came utterly weary to the pool, and Juana slumped to her knees and first washed Coyotito's face and then filled her bottle and gave him a drink. And the baby was weary and petulant, and he cried softly until Juana gave him her breast, and then he gurgled and clucked against her. Kino drank long and thirstily at the pool. For a moment, then, he stretched out beside the water and relaxed all his muscles and watched Juana feeding the baby, and then he got to his feet and went to the edge of the step where the water slipped over, and he searched the distance carefully. His eyes set on a point and he became rigid. Far down the slope he could see the two trackers; they were little more than dots or scurrying ants and behind them a larger ant.

Juana had turned to look at him and she saw his back stiffen.

"How far?" she asked quietly.

"They will be here by evening," said Kino. He looked up the long steep chimney of the cleft where the water came down. "We must go west," he said, and his eyes searched the stone shoulder behind the cleft. And thirty feet up on the gray shoulder he saw a series of little erosion caves. He slipped off his sandals and clambered up to them, gripping the bare stone with his toes, and he looked into the shallow caves.

They were only a few feet deep, wind-hollowed scoops, but they sloped slightly downward and back. Kino crawled into the largest one and lay down and knew that he could not be seen from the outside. Quickly he went back to Juana.

"You must go up there. Perhaps they will not find us there," he said.

Without question she filled her water bottle to the top, and then Kino helped her up to the shallow cave and brought up the packages of food and passed them to her. And Juana sat in the cave entrance and watched him. She saw that he did not try to erase their tracks in the sand.

Instead, he climbed up the brush cliff beside the water, clawing and tearing at the ferns and wild grape as he went. And when he had climbed a hundred feet to the next bench, he came down again. He looked carefully at the smooth rock shoulder toward the cave to see that there was no trace of passage, and last he climbed up and crept into the cave beside Juana.

"When they go up," he said, "we will slip away, down to the lowlands again. I am afraid only that the baby may cry. You must see that he does not cry."

"He will not cry," she said, and she raised the baby's face to her own and looked into his eyes and he stared solemnly back at her.

"He knows," said Juana.

Now Kino lay in the cave entrance, his chin braced on his crossed arms, and he watched the blue shadow of the mountain move out across the brushy desert below until it reached the Gulf, and the long twilight of the shadow was over the land.

The trackers were long in coming, as though they had trouble with the trail Kino had left. It was dusk when they came at last to the little pool. And all three were on foot now, for a horse could

not climb the last steep slope. From above they were thin figures in the evening.

The two trackers scurried about on the little beach, and they saw Kino's progress up the cliff before they drank. The man with the rifle sat down and rested himself, and the trackers squatted near him, and in the evening the points of their cigarettes glowed and receded.

And then Kino could see that they were eating, and the soft murmur of their voices came to him.

Then darkness fell, deep and black in the mountain cleft. The animals that used the pool came near and smelled men there and drifted away again into the darkness.

He heard a murmur behind him. Juana was whispering, "Coyotito." She was begging him to be quiet. Kino heard the baby whimper, and he knew from the muffled sounds that Juana had covered his head with her shawl.

Down on the beach a match flared, and in its momentary light Kino saw that two of the men were sleeping, curled up like dogs, while the third watched, and he saw the glint of the rifle in the match light. And then the match died, but it left a picture on Kino's eyes. He could see it, just how each man was, two sleeping curled up and the third squatting in the sand with the rifle between his knees.

Kino moved silently back into the cave. Juana's eyes were two sparks reflecting a low star.

Kino crawled quietly close to her and he put his lips near to her cheek.

"There is a way," he said.

"But they will kill you."

"If I get first to the one with the rifle," Kino said, "I must get to him first, then I will be all right. Two are sleeping."

Her hand crept out from under her shawl and gripped his arm. "They will see your white clothes in the starlight."

"No," he said. "And I must go before moonrise."

He searched for a soft word and then gave it up. "If they kill me," he said, "lie quietly. And when they are gone away, go to Loreto."

Her hand shook a little, holding his wrist.

"There is no choice," he said. "It is the only way. They will find us in the morning."

Her voice trembled a little. "Go with God," she said.

He peered closely at her and he could see her large eyes. His hand fumbled out and found the baby, and for a moment his palm lay on Coyotito's head. And then Kino raised his hand and touched Juana's cheek, and she held her breath.

Against the sky in the cave entrance Juana could see that Kino was taking off his white clothes, for dirty and ragged though they were they would show up against the dark night. His own brown skin was a better protection for him. And then she saw how he hooked his amulet neck-string about the horn handle of his great knife, so that it hung down in front of him and left both hands free. He did not come back to her. For a moment his body was black in the cave entrance, crouched and silent, and then he was gone.

Juana moved to the entrance and looked out. She peered like an owl from the hole in the mountain, and the baby slept under the blanket on her back, his face turned sideways against her neck and shoulder. She could feel his warm breath against her skin, and Juana whispered her

combination of prayer and magic, her Hail Marys and her ancient intercession, against the black unhuman things.

The night seemed a little less dark when she looked out, and to the east there was a lightening in the sky, down near the horizon where the moon would show. And, looking down, she could see the cigarette of the man on watch.

Kino edged like a slow lizard down the smooth rock shoulder. He had turned his neck-string so that the great knife hung down from his back and could not clash against the stone. His spread fingers gripped the mountain, and his bare toes found support through contact, and even his chest lay against the stone so that he would not slip. For any sound, a rolling pebble or a sigh, a little slip of flesh on rock, would rouse the watchers below. Any sound that was not germane to the night would make them alert. But the night was not silent; the little tree frogs that lived near the stream twittered like birds, and the high metallic ringing of the cicadas filled the mountain cleft. And Kino's own music was in his head, the music of the enemy, low and pulsing, nearly asleep. But the Song of the Family had become as fierce and sharp and feline as the snarl of a female puma. The family song was alive now and driving him down on the dark enemy. The harsh cicada seemed to take up its melody, and the twittering tree frogs called little phrases of it.

And Kino crept silently as a shadow down the smooth mountain face. One bare foot moved a few inches and the toes touched the stone and gripped, and the other foot a few inches, and then the palm of one hand a little downward, and then the other hand, until the whole body, without seeming to move, had moved. Kino's mouth was open so that even his breath would make no sound, for he knew that he was not invisible.

If the watcher, sensing movement, looked at the dark place against the stone which was his body, he could see him. Kino must move so slowly he would not draw the watcher's eyes. It took him a long time to reach the bottom and to crouch behind a little dwarf palm. His heart thundered in his chest and his hands and face were wet with sweat. He crouched and took great slow long breaths to calm himself.

Only twenty feet separated him from the enemy now, and he tried to remember the ground between. Was there any stone which might trip him in his rush? He kneaded his legs against cramp and found that his muscles were jerking after their long tension. And then he looked apprehensively to the east. The moon would rise in a few moments now, and he must attack before it rose. He could see the outline of the watcher, but the sleeping men were below his vision. It was the watcher Kino must find- must find quickly and without hesitation. Silently he drew the amulet string over his shoulder and loosened the loop from the horn handle of his great knife.

He was too late, for as he rose from his crouch the silver edge of the moon slipped above the eastern horizon, and Kino sank back behind his bush.

It was an old and ragged moon, but it threw hard light and hard shadow into the mountain cleft, and now Kino could see the seated figure of the watcher on the little beach beside the pool. The watcher gazed full at the moon, and then he lighted another cigarette, and the match illumined his dark face for a moment. There could be no waiting now; when the watcher turned his head, Kino must leap. His legs were as tight as wound springs.

And then from above came a little murmuring cry. The watcher turned his head to listen and then he stood up, and one of the sleepers stirred on the ground and awakened and asked quietly, "What is it?"

"I don't know," said the watcher. "It sounded like a cry, almost like a human- like a baby."

The man who had been sleeping said, "You can't tell. I've heard a coyote pup cry like a baby."

The sweat rolled in drops down Kino's forehead and fell into his eyes and burned them. The little cry came again and the watcher looked up the side of the hill to the dark cave.

"Coyote maybe," he said, and Kino heard the harsh click as he cocked the rifle.

"If it's a coyote, this will stop it," the watcher said as he raised the gun.

Kino was in mid-leap when the gun crashed and the barrel-flash made a picture on his eyes. The great knife swung and crunched hollowly. It bit through neck and deep into chest, and Kino was a terrible machine now. He grasped the rifle even as he wrenched free his knife. His strength and his movement and his speed were a machine. He whirled and struck the head of the seated man like a melon. The third man scrabbled away like a crab, slipped into the pool, and then he began to climb frantically, to climb up the cliff where the water penciled down.

His hands and feet threshed in the tangle of the wild grapevine, and he whimpered and gibbered as he tried to get up. But Kino had become as cold and deadly as steel. Deliberately he threw the lever of the rifle, and then he raised the gun and aimed deliberately and fired. He saw his enemy tumble backward into the pool, and Kino strode to the water. In the moonlight he could see the frantic eyes, and Kino aimed and fired between the eyes.

And then Kino stood uncertainly. Something was wrong, some signal was trying to get through to his brain. Tree frogs and cicadas were silent now. And then Kino's brain cleared from its red concentration and he knew the sound- the keening, moaning, rising hysterical cry from the little cave in the side of the stone mountain, the cry of death.

Everyone in La Paz remembers the return of the family; there may be some old ones who saw it, but those whose fathers and whose grandfathers told it to them remember it nevertheless. It is an event that happened to everyone.

It was late in the golden afternoon when the first little boys ran hysterically in the town and spread the word that Kino and Juana were coming back. And everyone hurried to see them. The sun was settling toward the western mountains and the shadows on the ground were long. And perhaps that was what left the deep impression on those who saw them.

The two came from the rutted country road into the city, and they were not walking in single file, Kino ahead and Juana behind, as usual, but side by side. The sun was behind them and their long shadows stalked ahead, and they seemed to carry two towers of darkness with them. Kino had a rifle across his arm and Juana carried her shawl like a sack over her shoulder. And in it was a small limp heavy bundle. The shawl was crusted with dried blood, and the bundle swayed a little as she walked.

Her face was hard and lined and leathery with fatigue and with the tightness with which she fought fatigue. And her wide eyes stared inward on herself. She was as remote and as removed as Heaven. Kino's lips were thin and his jaws tight, and the people say that he carried fear with him, that he was as dangerous as a rising storm. The people say that the two seemed to be removed from human experience; that they had gone through pain and had come out on the other side; that there was almost a magical protection about them. And those people who had rushed to see them crowded back and let them pass and did not speak to them.

Kino and Juana walked through the city as though it were not there.

Their eyes glanced neither right nor left nor up nor down, but stared only straight ahead. Their legs moved a little jerkily, like well-made wooden dolls, and they carried pillars of black fear about them. And as they walked through the stone and plaster city brokers peered at them from barred windows and servants put one eye to a slitted gate and mothers turned the faces of their youngest children inward against their skirts. Kino and Juana strode side by side through the stone and plaster city and down among the brush houses, and the neighbors stood back and let them pass. Juan Tomas raised his hand in greeting and did not say the greeting and left his hand in the air for a moment uncertainly.

In Kino's ears the Song of the Family was as fierce as a cry. He was immune and terrible, and his song had become a battle cry. They trudged past the burned square where their house had been without even looking at it. They cleared the brush that edged the beach and picked their way down the shore toward the water. And they did not look toward Kino's broken canoe.

And when they came to the water's edge they stopped and stared out over the Gulf. And then Kino laid the rifle down, and he dug among his clothes, and then he held the great pearl in his hand. He looked into its surface and it was gray and ulcerous. Evil faces peered from it into his eyes, and he saw the light of burning. And in the surface of the pearl he saw the frantic eyes of the man in the pool. And in the surface of the pearl he saw Coyotito lying in the little cave with the top of his head shot away. And the pearl was ugly; it was gray, like a malignant growth. And Kino heard the music of the pearl, distorted and insane. Kino's hand shook a little, and he turned slowly to Juana and held the pearl out to her. She stood beside him, still holding her dead bundle over her shoulder. She looked at the pearl in his hand for a moment and then she looked into Kino's eyes and said softly, "No, you."

And Kino drew back his arm and flung the pearl with all his might. Kino and Juana watched it go, winking and glimmering under the setting sun.

They saw the little splash in the distance, and they stood side by side watching the place for a long time.

And the pearl settled into the lovely green water and dropped toward the bottom. The waving branches of the algae called to it and beckoned to it. The lights on its surface were green and lovely. It settled down to the sand bottom among the fern-like plants. Above, the surface of the water was a green mirror. And the pearl lay on the floor of the sea. A crab scampering over the bottom raised a little cloud of sand, and when it settled the pearl was gone.

And the music of the pearl drifted to a whisper and disappeared.

About the Novelist:



John Steinbeck (February 27, 1902 - December 20, 1968) was an American writer. He won the 1962 Nobel Prize in Literature "for his realistic and imaginative writings, combining as they do sympathetic humor and keen social perception". He has been called "a giant of American letters."

During his writing career, he authored 33 books, with one book coauthored alongside Edward Ricketts, including 16 novels, six non-fiction books, and two collections of short stories. He is widely known for the comic novels Tortilla Flat (1935) and Cannery Row (1945), the multi-generation epic East of Eden (1952), and the novellas The Red Pony (1933) and Of Mice and Men (1937). The Pulitzer Prize-winning The Grapes of Wrath (1939)is considered Steinbeck's masterpiece and part of the American literary canon. By the 75th anniversary of its publishing date, it had sold 14 million copies.

Most of Steinbeck's work is set in central California, particularly in the Salinas Valley and the California Coast Ranges region. His works frequently explored the themes of fate and injustice, especially as applied to downtrodden or everyman protagonists.

(source: https://en.wikipedia.org/wiki/John_Steinbeck)

Summary: The Pearl takes place in a small village on the outskirts of La Paz, California. It begins in the brush house of Kino, Juana, and their baby, Coyotito, a family of Mexican Native Americans. In the midst of Kino and Juana's morning routine, Coyotito is stung by a scorpion that has fallen into his hanging box.

Aware of how poisonous the scorpion's sting is, Juana orders that the doctor be gotten and when the doctor refuses to come to them, insists they go to the doctor themselves. Kino, Juana, Coyotito, and their neighbors proceed together to the city. When the servant reports their arrival at his gate, the doctor, lounging indulgently in bed, is insulted by the mere notion that he would "cure insect bites for 'little Indians'" without compensation. The servant informs Kino that the doctor will not be able to see them and Kino punches the gate, infuriated by the doctor's evident discrimination.

Kino and Juana set off in their canoe to search for pearls. Kino dives down to the seafloor and finds one oyster lying alone, gleaming from within. Upon returning to the canoe, Kino opens this oyster last and finds within it the most perfect pearl in the world.

News of Kino's pearl spreads rapidly through the town, inspiring desire and envy in everyone who hears of it. When Juan Tomas asks Kino what he will do as a rich man, he responds that he and Juana will be married in a church, that they will have new clothes, that he will have a rifle, and that his son will receive an education.

The priest visits the brush house to remind Kino and Juana to thank God. Then the doctor, inspired by the news of the pearl, arrives in order to treat the baby. He administers a first treatment and predicts that the poison will strike within the hour. Within the hour, Coyotito indeed becomes ill and the doctor administers a second treatment to cure him. Kino promises to pay the doctor after selling the pearl, which the doctor feigns not to have heard about.

That night, after dark, Kino hears noises in the house and manages to strike a thief looking for the pearl with his knife, but is also struck in return. Juana begs, to no avail, that they get rid of the pearl.

The next day, Kino and Juana, followed by their neighbors, go to visit the pearl dealers. The first dealer Kino visits assesses the pearl at a mere 1000 pesos, declaring it too big and clumsy to be worth anything more, though it is clearly more valuable than he lets on. Kino accuses the dealer of cheating him, so the dealer instructs Kino to ask around for other appraisals, which are even worse than the first. Kino concludes that he's been cheated and decides to go to the capital for a better estimate.

That night, Kino fights off another attacker. Juana tries to throw the pearl into the ocean, but Kino follows her, rips the pearl away from her, and beats her to the ground. Some minutes later, Juana rises to discover that Kino has been attacked yet again, and, this time, has killed his attacker. Now that Kino is guilty of murder, Kino and Juana truly must leave the town.

As Kino approaches the canoe to prepare for their departure, he sees that someone has made a hole in its bottom. Then, upon seeing that their house is engulfed in flames, the family seeks refuge in Juan Tomas's house. They flee north at nighttime, pursued by trackers who have followed them from the village.

The family retreats into a cave on a mountainside, under which the trackers come to rest at night. When it's completely dark, Kino prepares to attack them but, as he is about to, Coyotito lets out a cry, provoking one of the trackers to shoot at what he assumes to be a coyote. Though Kino succeeds in killing the men, Coyotito has already been shot dead.

Juana and Kino, united and beleaguered, walk back to the village side-by-side with Coyotito's dead body in Juana's shawl. Kino throws the pearl back into the sea.

Post-reading

- How would you justify that the pearl reflects its owner's idea of what sacrifices might accompany those values?
- ☐Pearls are seen as symbol of purity, wisdom, wealth, and status. Discuss.

Glossary

Words	Meanings	Synonyms
avarice	extreme greed for wealth or material gain	greed
indigent	poor; impoverished	
consolation	comfort or solace in a time of distress or sadness	
detachment	the state of being objective and impartial	
bulwark	a defensive wall or embankment	
estuary	the tidal mouth of a large river, where the tide meets the river current	
gloating	to exult or revel maliciously or triumphantly	
incandescence	the emission of light as a result of being heated	
lateen	referring to a triangular sail set on a long yard at an angle of 45 degrees to the mast	
poultice	a soft, moist mass, typically of herbs or vegetables, applied to the body to relieve inflammation and promote healing	
telescopically	in a manner that slides or extends like a telescope	
almsgiving	the act of giving money or food to the poor	
edifice	a building, especially a large, imposing one	
exhilaration	a feeling of great excitement and happiness	
leprosy	a chronic infectious disease that affects the skin, nerves, eyes, and mucous membranes	
skirled	to utter a shrill, piercing cry	
stifling	oppressively hot or close	
cleft	a narrow opening made by splitting or cleaving something	
escarpment	a steep slope or cliff	
malignant	(of a tumor or disease) tending to spread to other parts of the body	
monolithic	(of an organization or system) large and powerful and having no rivals	
apprehensively	in an anxious or fearful way	

monotonously	in a tedious and repetitive way	
outcroppings	a rock or group of rocks protruding from the earth's surface	
threshed	beat or strike repeatedly	

Comprehension

a) Answer the following question.

1. What does Kino mean by, "This pearl has become my soul. "If I give it up I shall lose my soul..." Do you agree with him?
2. Describe the setting of the novel "The Pearl"
3. A sympathetic character is a character that you can identify with and care about. Which character in the pearl do you think is the most sympathetic and why?
4. What forces might be set up to destroy Kino's future?
5. Describe the part of the book that you found most interesting, then explain why this part was so interesting to you.
6. Discuss the characters, conflict and settings of the novel.
7. Discuss the various animal imagery that functions throughout the novel: the ants, the scorpion, the hissing snakes, the schools of fish, the oysters, the dogs, and the pearl buyers as octopuses, etc.
8. Describe in detail Kino and Juana's simple life before and after the discovery of the pearl.
9. How does Steinbeck characterize the doctor? How does he let the reader know that the white powder which the doctor administers to Coyotito is actually a poison which would kill the baby if the doctor did not return?
10. How does the priest function as a travesty of religion? Discuss.
11. Why are the pearl buyers referred to as "fatherly" and "benevolent"? How does this contradict their real purposes? Are they also victimized?
12. Why are the "dark ones" and the trackers never identified? What is gained by Steinbeck's not identifying them?
13. A symbol can change its meaning during the course of a novel. How does the pearl change its meaning during the course of this novel?
14. Kino believes that it would be better to kill a person than to kill a canoe because a canoe has no relatives to revenge it. What types of values are operative in such a statement?
15. Kino and Juana function more or less on a primitive level in their lives and in their religion, yet they both want a church wedding and a christening for Coyotito. How are these values consistent with their lives? How are they contradictory?
16. What is the function of the many songs that Kino hears during the course of the novel?

Writing

Formal Letter Writing



Formal Letter

Formal Letters, refer to as commercial enterprise Letters or professional Letters, which are written in a strict and precise layout. Formal letters are clearly a lot extra formal in fashion than casual/friendly letters. Formal letters can be written for some of reasons which include,

- To express your issues at the same time as operating in a professional setup
- To provide reliable facts across your workspace
- To order items, to use for employment, and so forth.
- To the Editor of a newspaper addressing the problems confronted by using diverse
- groups of human beings in distinct areas, and so forth.

Structure of a formal Letter

To write a formal letter, first you have to understand the reason to write it. Formal letters are concerned on their structure of the letter adjustments relying on the type of letter. There are sure policies to be followed with a purpose to draft a proper letter. Each sentence should be nicely noted out and laid down in a manner that the message you need to convey should be particular and clean to the reader.

Always address these letters to 'The Editor' and end with 'Yours faithfully'. Letters to the Editor are letters that express concerns that should be addressed to the higher authorities. These letters should be professional and authentic. No newspaper would publish anonymous letters, so make sure you are writing the letter for a cause and provide your name and address correctly.

Writing a Formal Letter - Parts of a Formal Letter

When writing a formal letter, always be respectful and conscious of your language, no matter what the subject of the letter might be. To write a formal letter, there are some points to be remembered.

- Always start with the sender's address
- This is followed by the date.
- The receiver's address comes next. The receiver can be the name of the firm or the one who represents the firm.
- The subject of the letter is very important. It is a statement of the purpose of the letter. It should be written in a single line.
- The salutation can be Dear Sir/Ma'am. If it is a person you know well, you can address them by their name, 'Dear Sara khan'.
- The body of the letter can be written in 3 paragraphs.
- The first paragraph should be aimed at introducing yourself and stating the purpose of your letter. The second paragraph should furnish all the information about the matter.
- The third paragraph can be a concluding paragraph where you lay out your expectations regarding the matter.
- To close the letter, you can use a complimentary closing like 'Yours faithfully', 'Yours sincerely' etc.
- Unlike informal letters, the signature should include your name (in block letters) and designation below your signature.

Ali Ahmed
House#23-B ,St# 6
F-10/2, Islamabad 44000
8th September, 2023

The Editor
The News
Islamabad.

Subject: Repair of the road in Rawalpindi

Sir,

I would like to bring to your notice that the people in and around Rawalpindi have been facing difficulties in travelling back and forth because of the bad condition of the roads there. We have appealed to the Municipality, but there has not been any response on the issue so far.

As our appeals to their office have had no effect, we believe that perhaps a mention in the media would be of great help. Since the beginning of the last month, the roads in Rawalpindi have been almost impassable. The surface is badly broken up by the heavy rains, and on a dark night, it is positively dangerous for vehicles to pass that way. Moreover, there are heaps of road metal on both sides of the road, which leave very little room in the middle. The residents of the area have been inconvenienced in this way for weeks.

The situation is becoming worse. There have been multiple accidents happening due to this condition. I request you to highlight the seriousness of the matter in your newspaper so that the road may be properly repaired without further delay.

Thanking You
Yours sincerely,
Signature
Ali Ahmed
Resident

Task: Write a letter to newspaper editor tell him about the increasing street crimes rates in your city and suggest him some steps to control these crimes as soon as possible.

Teacher's Note :

- Encourage students to perform a drama/ role play/play script showing different roles and scenarios through deliberate choice of dialogues/ speech, gestures and movements.
- Ask them to evaluate how authors use language, including figurative language, considering the impact on the reader. Discuss others' reading critically, taking account of their views. Express informed opinions, justify the viewpoint and make recommendations and develop an interest in a variety of texts.
- Motivate them to analyse how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- Let them to evaluate the particular elements of a story or drama (e.g., how the setting shapes the characters or plot).Identify rhyme schemes and figurative language in poems.Evaluate stages of plot development in a fictional text.(exposition, setting, climax, character development, resolution).Examine how complex characters (e.g., those with multiple or conflicting motivations) course of a text, interact with other characters, and advance the plot or develop the theme.
- Ask them to analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.
- Let them read, view and analyse a variety of reading grade-appropriate and high-interest books and texts from print and non-print sources: Drama (play scripts)
- Motivate them to write formal letters and emails to people in extended academic (professional) environments for various purposes.

About Authors

Ruhi Zaka Malik, M. A English Literature and B.ed has 27 years of teaching experience to her credit. She retired as Head of English Dept from ICB as Associate Professor. She has authored number of books for various Textbook Boards;PTB, KPK, Baluchistan and NBF.

Amber Kashif excels in crafting and compelling written material after a deep research to structure information in a clear and engaging manner. She received her Master's degree in English Literature from The University of Punjab, Lahore and started her career in 2003 from IMCG F-8/1. Later on joined Federal Directorate of Education in 2007 as JLT. Now a days she is serving as SST in IMCG F-7/4, Islamabad. She reviewed number of English books in National Curriculum Wing from 2010 till 2013.She developed English text books not only for the private sector but also shared her expertise in NBF's English Text Books.