

Broadway

A Multi-Skill Course in English

Teaching Guide 8

OXFORD
UNIVERSITY PRESS

Contents

1. Introduction	2
2. Communicative Language Teaching	6
3. Teaching Reading	7
4. Teaching Words	11
5. Teaching Grammar	13
6. Teaching Dictionary and Study Skills	16
7. Teaching Writing	17
8. Teaching Speaking	19
9. Teaching Listening	22
10. Teaching Poetry	24
11. Multiple Intelligences and Higher-order Thinking Skills	25
12. Lesson Plan for Teaching a Poem	27
13. Lesson Plan for Teaching a Prose Unit	28
14. Key to the Coursebook	32
15. Key to the Workbook	62
16. Key to the Literature Reader	83
17. Lesson Plans	106
18. Student Learning Outcomes	164

1. Introduction

The *Broadway* series recognizes learners' concerns. The activities promote a clear sense of self-worth in learners; the tasks direct learners to the goal of personalization; the textual content reflects the learners' context.

In essence, the series emphasizes the three important notions of course design: *textual content* (such as the inclusion of a large number of engaging narratives, several with a literary flavour), *editorial exploitation* (such as a sharper sensitivity to the need for both simple and challenging tasks), and *physical presentation* (such as the use of attractive colours and illustrations, the provision of ample white space, and the inclusion of authentic photographs).

Materials package

Comprising coursebooks, workbooks literature readers, and teaching guide, the *Broadway* series is based on a specially developed syllabus that takes the themes and the linguistic and communicative needs of learners, recommended by the latest Curriculum reform by the Government of Pakistan, into account. The comprehensive syllabus includes the specific objectives for the teaching of listening, speaking, reading, writing, study skills, communication skills, and literary appreciation skills; and linguistic content specified in terms of both grammatical structures and their functional exponents for teaching English as a second language.

The Coursebook (CB)

Objectives

A primary objective of the course is to develop the learners' reading skills and to provide them with a rich reading experience. The **Coursebooks** consist of stories, folktales, plays, poems, interviews, biographical and autobiographical writing, and expository texts that have a distinct local flavour. Importantly, the contents of the reading texts are based on the themes prescribed by the latest Curriculum reform by the Government of Pakistan (such as the importance of national identity, participatory citizenship and protection of the environment).

Editorial treatment

A distinctive feature of the *Broadway* Coursebooks 6–8 is the thematic patterning of units. Each unit is prefaced with an interactive **Starter**, intended to make learners conscious of the theme concerned. The **Starter** is followed by three major sections, each with a specific design. The first two sections have prose texts while the third section contains a poem; the three texts portray three different facets of the theme.

The editorial work in the first two sections of a unit is generally divided into eight major segments: reading comprehension, vocabulary, spelling/pronunciation, grammar, writing, study skills, speaking, and listening.

In Section 1, the reading text is followed by **Learn to read–1**, **Learn words**, **Learn spelling/Learn pronunciation**, and **Learn grammar**. The first segment, **Learn to read–1**, primarily deals with *factual* comprehension (i.e. the ability to understand information explicitly stated in the text) and *inferential* comprehension (i.e. the ability to draw conclusions not explicitly stated in the text but implied by the facts provided). **Learn words** generally has two tasks: to help learners explore the deeper, and sometimes, the wider significance of words in context. The assortment of task types deals with major areas of word building like synonymy, antonymy, affixes, word families, and collocation. In the **Learn spelling** segment, the learner's attention is drawn to the spelling of thematically relevant or high-frequency words through exercises that require, for example, the use of semantic clues to identify words. A range of accuracy-specific exercises on areas like pronunciation and word stress appear in the **Learn pronunciation** segment. **Learn grammar** is a meaty segment that focuses on all structural items traditionally regarded as essential, as well as their functional realization. As a rule, the grammatical item in question is explained with reference to its use in the reading text. The explanation leads to meaningful practice through a range of tasks that always emphasize *language in use*.

In Section 2, the reading text is followed by **Learn to read–2**, **Learn to write**, **Learn to study**, **Learn to speak**, and **Learn to listen**. The segment **Learn to read–2** encourages learners to *evaluate* character, make a personalized assessment of events, and *extrapolate* from the ideas in the text. **Learn to write** aims to involve learners in the process of writing by encouraging them to do meaningful composition tasks, guidance for which invariably emerges from the content or theme of the reading text. The tasks, therefore, help them to integrate their understanding of the text with their need to make a purposeful, personalized, and often, an imaginative written response. **Learn to use the dictionary/Learn to study** is a key segment: by working through the different tasks, learners will not only realize the immense value of the dictionary as a resource book but will also learn the rudiments of useful self-study strategies like summarizing, note-making, and information transfer. **Learn to speak** offers high-interest classroom material that encourages learners to do oral tasks which highlight the use of English in dynamic and functional contexts. The last segment, **Learn to listen**, takes a constructive approach to the teaching of listening, by incorporating notions like *listening for meaning* (where, for instance, learners are trained to identify the main point of the speaker's

message) and *listening for a purpose* (where, for example, learners are trained to carry out a set of instructions).

In Section 3, the poem has two functions: to reinforce the theme of the unit and to offer a distinct literary perspective. The editorial treatment of the poem sensitizes learners to the interpretative value of poetry through the segment **Learn to appreciate the poem**, and enhances their sense of literary appreciation through a thematically relevant **Activity**.

Support Materials

Companion materials in the form of workbooks, literature readers, and teaching guide give the *Broadway* package balance and roundedness.

The Workbook (WB)

The Workbook is a vital resource for *Broadway* users. It plays three significant roles: a curricular complement to the Coursebook, a language practice book, and an examination aid. By dovetailing it with the Coursebook, it provides an explicit pedagogic link; every unit in the Coursebook has a corresponding worksheet in the Workbook.

Contents

Each worksheet has at least four sections. The first section focuses on reading skills. The pivot is a short reading text, often thematically similar to the corresponding text in the Coursebook. Learners interact with the text to obtain additional training in the different kinds of reading comprehension introduced in the Coursebook, in particular *factual* and *inferential* comprehension. **Learn to read** uses a variety of task types to achieve its objective: open-ended responses, binary and multiple choice questions, true-false items, and chronological ordering of events.

The second section, **Learn words**, reinforces learners' vocabulary as well as offering them opportunities for vocabulary expansion. The tasks cover a wide range of lexical areas, like synonymy, antonymy, word families, compound words, and collocation.

Learn grammar is an important section that provides an overt grammatical link between the Workbook and the corresponding Coursebook. The chief objective of the grammar tasks is to help learners internalize the grammatical items through mind-engaging activity. The tasks include reformulating and transforming sentences, combining sentences for a grammatical purpose, and choosing contextually appropriate grammatical items.

The concluding section, **Learn to write**, is extremely important for learners: it provides them with the guidance and prompts to produce a range of functional and imaginative written texts. The tasks usually emerge

from the theme of the unit's reading text so that there is a natural integration of reading and writing.

What makes the Workbook genuinely user-friendly is the inclusion of two sample **oral tests**, two sample **written tests**, and a sample **examination paper**. These test papers have a dual purpose: to act as points of reference for revision, and to provide models of formal assessment.

The Literature Reader (LR)

The Literature Readers are an intrinsic component of the *Broadway* package. They are designed to sharpen learners' interpretative skills, and to provide them with a valuable literary experience through a range of literary genres such as fiction, poetry, drama, and autobiography. Selected for their interest, relevance, spread, pluralism, and impact, the reading texts embody universal themes ensuring that their appeal is wide enough for learners to read them with relish and motivation.

While the Literature Readers for classes 1 and 2 offer only the rudiments of literary appreciation, the Literature Readers for classes 3 to 8 provide a gently graded initiation into the many facets of literary discourse.

Contents

The **warm-up** note that precedes the reading text in the Literature Reader is a necessary resource. It is designed to put learners directly into the situation they will encounter in the text, and to illuminate possible ways of responding to the text. The questions that follow the text, in the **Read for appreciation** section, are intended to guide learners towards a level of comprehension so that they will begin to perceive the uniqueness of literary texts. They are also aimed at encouraging learners to express their personal opinions on matters of plot, character, and style.

The **Activity** section that appears at the end of the unit is meant to enhance learners' involvement with the reading text by encouraging them to branch out into a parallel context, solve a crossword puzzle, attempt a creative task such as illustrating the theme or writing a poem, or explore the nuances of literary expression such as figurative and idiomatic usage.

The Teaching Guide

No course is complete without a Teaching Guide. The *Broadway* Teaching Guide gives the course a justifiable sense of completeness. Designed to provide the teacher with a reliable and practical tool in the classroom, it has two parts. Part I contains a detailed introduction to the course, an introduction to Communicative Language Teaching, methodological notes on the teaching of reading, writing, listening, speaking, grammar, vocabulary, reference and study skills, a note on teaching poetry, a detailed list of higher-order thinking skills and life skills, and a detailed lesson plan

each to teach a prose unit and poetry. The obvious intent of this Part is to familiarize the teacher with the pedagogical techniques and procedures required for able handling of the course. Part II contains an exhaustive answer key to the exercises and tasks in the Coursebook and the Literature Reader. The Teaching Guide also has an exciting bonus for the teacher: Sample lesson plans.

We hope that the **Broadway** series will encourage students to become more successful language learners by becoming better thinkers, and that they will use English as an essential means to understanding our multicultural and pluralistic society.

2. Communicative Language Teaching

The **Broadway** series is a communicative course. It has been fashioned from the fundamental principles of Communicative Language Teaching (CLT). What are these principles?

1. CLT believes in identifying, as clearly as possible, the needs of learners and using them to design teaching materials. *Learner-centredness* is the guiding principle of the Communicative Approach to the teaching of English. As Roger Bowers (1980) remarked: 'If we accept that a student will learn best what he wants to learn, less well what he only needs to learn, less well still what he neither wants nor needs to learn, it is clearly important to leave room in a learning programme for the learner's own wishes regarding both goals and processes.'
2. The emphasis in CLT is on the *content* of the language activity/task, rather than on overt language learning. In other words, CLT concentrates on *what* is said or written rather than on *how* it is said or written.
3. CLT focuses on the *meaning or communicative function* of what is said or written rather than on its grammatical form. That is, it is concerned with the purpose for which a grammatical form or structure is used. (For example, the imperative 'Do it now' can be a command, an instruction, an appeal, a piece of advice, or a warning *depending on who is saying it to who, when, and where*. In other words, several functions can be realized through one form. On the other hand, several forms can be used to perform one function. For example, the different grammatical forms—'I'm not quite sure I agree,' 'I don't think it's right,' 'You could be right, but I think ...', and 'Nonsense!'—are all ways of showing disagreement.
4. CLT does not encourage learners merely to produce grammatically correct sentences. It encourages them to use the sentences they know

appropriately, in order to achieve a communicative purpose. That is, it would expect learners to be contextually appropriate.

5. Unlike a structural course, a communicative course uses materials that are *authentic* (that is, not originally intended for language teaching at all) or which simulate authenticity.
6. A ‘communicative’ classroom has a *supportive environment*. It promotes guilt-free participation by the learners in all classroom activities. This means that the language teacher’s role should be that of a sympathetic facilitator rather than that of a stern judge.
7. The ‘communicative’ classroom also promotes techniques *that encourage student participation in natural environments*. It is, therefore, not a teacher-dominated classroom but one in which there is a great deal of group work, pair work, role play, and simulation.
8. In a ‘communicative’ classroom, the teacher cannot really predict what language is to be used by the learners because they will be engaged in ‘natural’ language activity—whether reading, listening, conversing, or writing.
9. *Errors are tolerated as a natural part of the process of language acquisition*. This is the cardinal principle of CLT. Fluency, rather than mere grammatical accuracy, would be the main concern of a communicatively-oriented teacher. Such a teacher realizes that learners cannot help but make grammatical mistakes when engaged in a fluency activity like a group discussion. The teacher will therefore resist the temptation to correct a student’s grammar or pronunciation when they are in the thick of a conversation with their classmates, as interrupting learners to correct their grammar will only make them unwilling to communicate. Remember what Jespersen said in 1904: ‘Whoever wants to speak well must murder the language.’

3. Teaching Reading

What are the aims of teaching reading?

‘To enable students to read without help unfamiliar authentic texts, at appropriate speed, silently and with adequate understanding,’ says Christine Nuttall (1982). A primary aim of the **Broadway** series is to develop learners’ reading skills and to provide them with a rich reading experience.

Why is reading important?

- *Proficiency in reading is important because it contributes the most to self-dependence in learning.*

- *A good reader is more likely to become an efficient user of the language rather than one who is deficient in reading.*

Who is an efficient reader?

The aim of a comprehensive language course like *Broadway* is to train learners to become efficient readers. The important characteristics of efficient readers are:

- They have the ability to read with maximum comprehension in the minimum possible time.
- They read silently and rapidly.
- They are able to adapt their reading speed to suit their purpose and the difficulty of the reading material. They know, for example, that maximum comprehension is required when reading a manual on how to operate a scientific instrument but that a lesser degree of comprehension is usually adequate when reading a story for pleasure.
- They have learnt to use standard aids to reading, such as a glossary and a dictionary.
- They have learnt to employ a variety of reading strategies. For example, they know how to *skim*: to read through a text rapidly in order to get its main idea or gist. They know how to *scan*: to read a text quickly in order to look for a particular piece of information that they believe is in it.
- They have developed the right ‘physical’ habits for reading: no head movement, no lip movement, no murmuring, no going back and forth on the line, and no running a pencil or finger on the line. In addition, they have learnt to read words in sense groups and not merely one word at a time.

How can reading comprehension and higher-order thinking skills be developed?

1. By using comprehension questions that challenge the mind in different ways
 - *Factual or literal questions*: These involve the ability to extract explicitly stated largely factual information from a text. *See CB 8, Learn to read–1 question 1(a), (b) Unit 1, page 15.*
 - *Inferential or interpretative questions*: These require the learners to read between the lines, i.e. they require the ability to draw conclusions not explicitly stated in the text but implied by the facts provided. *See CB 8, Learn to read–1, question 1(c) in Unit 1, page 15.*
 - *Critical or evaluative questions*: These demand an understanding of what is stated and implied in a text as well as the ability to judge the ideas in light of the learners’ own experiences. *See CB 8, Learn to read–2, question 2 in Unit 2, page 50.*

- *Extrapolative questions*: These involve using the information in a reading text to go beyond the text to express original and creative ideas. See CB 8, *Learn to read–1 question 9 in Unit 4 page 85*.
2. *By using comprehension questions that demand two opposing levels of comprehension*
 - *Global* questions that necessitate an overall understanding of the text. See CB 8, *Learn to read–1 question 1(a) in Unit 1, page 15*.
 - *Local* questions that necessitate an understanding of some specific details of the text. See CB 8, *Learn to read–2 question 1(a-k) in Unit 1, page 27*.
 3. *By using a variety of question types*
True/False, Yes/No, Wh-type, multiple choice, completion, fill in the blanks, matching, and rearrange-in-the-right-sequence questions are required to make the teaching of reading interesting and meaningful.
 4. *By making the reading process meaningful*
 Trained readers recognize that the reading text will extend their knowledge or skill in some way, provide fresh perspectives on prior knowledge, offer new information, or aid intellectual, emotional or spiritual development.
 5. *By showing learners that reading is an interactive process*
 When learners read they agree, disagree, question, or respond. Their reaction to a text is therefore determined by their previous knowledge of the content or theme of the text, their attitude to the content, who the author is, the genre, and the degree of interest they have in the subject matter.
 6. *By linking reading to the development of writing skills and study skills*
 Reading can be profitably integrated with the teaching of writing and study skills such as note-making and referencing.

The reading tasks in the *Broadway* books are based on this checklist of subskills:

1. Using reading as a tool for learning
2. Giving evidence of having mastered desirable habits of silent reading
3. Reading in sense groups
4. Understanding explicitly stated information in a text
5. Understanding information not explicitly stated in a text, through making inferences
6. Deducing the meaning of unfamiliar lexical items through an understanding of word formation (stem/roots, affixation, derivation, compounding) and contextual clues
7. Understanding texts that are linguistically straightforward and have a very clear underlying structure e.g., chronological ordering

8. Recognizing conceptual meaning, especially quantity and amount, location and direction, and comparison and degree
9. Identifying the main idea, or important information, and significant details in a text that is not linguistically complex
10. Understanding relations between parts of a text through basic lexical cohesion devices such as anaphoric reference and comparison
11. Understanding relations between parts of a text through basic grammatical cohesion devices such as anaphoric reference and comparison
12. Skimming to obtain a general impression of a text
13. Scanning to locate specifically required information in a text
14. Evaluating characters in a narrative text
15. Reading extracts from simplified classics for pleasure

General guidelines for teaching reading

- Ask learners to read the passage concerned *silently* and on their own.
- Do not always read a passage aloud and explain or paraphrase it. Remember that our main aim is to help learners become independent readers. However, where necessary, you can explain or paraphrase a text *after* learners have read it. Read out a text only when the focus of the lesson is on showing learners how a text should be read aloud with correct pronunciation, word stress, sentence stress, intonation, and pauses.
- Always set a reasonable *time limit* for your learners to read a passage silently. It is useful to ask them to read the passage once in order to get its global idea. A more detailed reading of the passage should follow when learners can attend to the local content of the passage.
- Tell learners that while they are reading a text they should look up the *glossary* provided.
- After learners have finished reading the text in question, start probing their comprehension of it. A good way of beginning this phase of the lesson is by asking a few students to attempt an *oral summary* of the text (especially in the case of stories).
- Almost as a rule, the comprehension tasks should be worked *orally* before learners are asked to write down their responses to some of the questions.
- Remember not to turn the reading comprehension sessions into memory tests. Our focus here is not on recall but on *comprehension*. Encourage learners to refer to the text as they work through the comprehension questions.

- Do not turn reading comprehension sessions into mere question-answer sessions. It is important to encourage learners to not only come up with responses but also to *justify* them.
- Always remember to give learners *feedback* on their responses. Explain whether a particular response is acceptable or not and why it is so. In the case of evaluative comprehension questions, where reader responses might vary, *avoid* insisting on one correct answer. What is crucial is the justification offered by individual learners in support of their responses.
- On occasions, it might be necessary for you to *add* to the questions in the reading section so as to make it more accessible and meaningful.
- In the final part of the reading comprehension session, attempt a *recapitulation* of the reading text.

4. Teaching Words

Words constitute an important part of language learning. Therefore, it is necessary to pay attention to enlarging the learner's store of words.

The **Broadway** course ensures that a learner adds to his or her word-store. Each unit contains a section, **Learn words**, that builds on vocabulary related to the topic/theme of the unit and/or extends it in ways that enable them to be used in a variety of communicative situations. The sections **Learn pronunciation** and **Learn spelling** provide additional support so that 'knowledge' of a word is translated into the ability to use it in speech and in writing.

What aspects of vocabulary should we teach?

The exercises in the **Broadway** series are carefully planned and developed so that the different aspects of 'word knowledge' are covered. The exercises cover the following aspects:

1. *Recognition of spoken and written forms*: The words covered in the section **Learn words** should become part of the learner's repertoire. To this end, it is necessary to make sure that learners recognize words when they occur as part of connected speech. During the course of an exercise, ensure that they have the opportunity to hear the words. Where possible, they should hear it used in a variety of contexts or example sentences.
2. *Use in speech (pronunciation) and writing (spelling)*: The next step in coming to grips with a word is to know how to pronounce it correctly in speech and to spell it correctly in writing. The sections **Learn pronunciation** and **Learn spelling** focus on this aspect of word use. The exercises provide practice in the use of words, and rules that

help the learner understand basic spelling patterns. It is important to ensure that correct pronunciation habits are established. The earlier books in the **Broadway** course focus on this element in the **Learn pronunciation** section. If there is any doubt about the pronunciation of a word in the text, use a dictionary that gives the pronunciation of words using phonetic symbols.

3. *Grammatical forms*: Knowing a word means knowing the various grammatical forms of the word. For instance, it is important for the learner to know that *talked* and *talking* are different forms of the verb *talk*, while *smaller* and *smallest* are forms of *small*. A word may also have different functions; it may function as a noun and a verb, or as a noun and an adjective, e.g. kick (n., v.), invalid (n., adj.).
4. *Other meanings*: Many words have more than one meaning. Throughout a reading text, learners are likely to encounter only one meaning of a word. Exercises in **Learn words** take the learner further by introducing other meanings of the words. This is particularly useful as many of the earliest and commonest words learners come into contact with are those that have several meanings, e.g. *fair* can mean—quite good, just, light complexion, fine weather. See *CB 8, Unit 3, pages 64–65*.
5. *Synonyms and antonyms*: One of the most useful ways of understanding words is by comparing them with others with a similar meaning—synonyms. They also serve to provide the learner with words that can express different shades of meaning: a *big* house, a *large* house, a *huge* house. While teaching synonyms it is important to stress that a word does not mean exactly the same as its synonym but is similar in meaning to it. Therefore, we can talk about a *big* house and a *large* house but not a *gigantic* house or an *immense* house. This aspect of synonyms is best conveyed by teaching words in context, as in the examples above. See *CB 8, Unit 3, page 65*. A word can sometimes also be understood by contrasting it with a word with the opposite meaning—antonyms. For example, *light* is easily understood when contrasted with *heavy*.
6. *Prefixes, suffixes, and compound words*: The ability to increase your word-store is multiplied several times once you learn how to recognize and use prefixes and suffixes. Knowledge of the most common prefixes and suffixes enables learners to develop their vocabulary without always depending on the teacher. This is also true of compound words. See *CB 8, Unit 1, pages 17–18*.
7. *Collocations*: A very important aspect of using words correctly in speech and writing is knowing how words relate to others—collocations. For example, one can say a prayer but not tell a prayer. Collocations in English are ‘fixed’, and not knowing how they operate

can make one's English sound 'strange' and 'peculiar'. This is an aspect that needs attention because words collocate differently across languages. While in some languages it is correct to 'drink a cigarette' (Urdu) or 'eat a cigarette' (Bengali), in English neither 'drink' nor 'eat' is acceptable as 'cigarette' collocates only with 'smoke'. See *CB 8, page 18*.

8. *Connotations*: In the early stages, learners are likely to come across words used in their main or actual meaning—denotational meaning. However, as learners progress to higher levels, knowledge of the connotations of words helps them understand that words can be used to convey attitudes and feelings in addition to the actual meaning. For example, 'white' represents a 'colour' but it can also stand for 'peace', 'purity', 'goodness' or even 'surrender' ('a white flag').
9. *Idiomatic use—phrasal verbs, similes*: The ability to use words correctly is an important aspect of learning a language. However, effective and 'natural' communication is dependent in large measure on the ability to use language idiomatically. Idioms, like collocations, are 'fixed' and cannot always be explained by the strict rules of grammar. One of the most common is the class of phrasal verbs (or multi-word verbs). These usually have one-word equivalents but the phrasal verb often gives a more idiomatic and 'natural' flavour to speech whereas its one-word equivalent would be more formal and therefore more suited to writing.
10. *Word families*: The **Learn words** sections also carry a variety of exercises that show learners how words are classified. This is particularly useful at the earlier levels because it helps learners to increase their vocabulary by relating words to those they already know. For example: heels. See *CB 8, page 155*.

5. Teaching Grammar

The main purpose of the Grammar section in the *Broadway* series is to provide a comprehensive coverage of grammatical structures and to enable the learners to internalize them.

What is grammar?

Grammar can be defined as the way words are put together to make correct sentences in a language. It can also be defined as the rules of a language that govern the different ways in which words are strung together to produce meaningful sentences. A sentence is grammatical if it follows the rules of grammar, and ungrammatical if it doesn't. For example, 'She is

happy' is grammatical but 'She are happy' is not. 'She' is singular and so takes the verb 'is', unlike 'are' which is used with plural subjects.

Why does a teacher need to have a sound knowledge of grammar?

A language teacher usually has no trouble identifying an ungrammatical sentence. She may, however, have a problem explaining why the sentence is ungrammatical. It is important, therefore, for her to have both implicit and explicit knowledge of grammar so that not only does she use grammatically acceptable sentences herself but is also able to explain the rules of the language to her students. Such knowledge will also help her select appropriate techniques when presenting grammar items, analyzing learners' errors, and providing feedback and correction.

What features of classroom activities support the learning of grammar?

- *Activities should be meaningful.*
They should relate to the learners' own needs and therefore engage them as people. *See CB 8, Learn grammar in Unit 2, page 43.*
- *Activities should be purposeful.*
They should involve the learners and hold their interest. Learners appear to learn better when personal involvement is required. *See CB 8, Learn grammar, Unit 2, page 43.*
- *Activities should have a social function.*
They should persuade learners to interact with one another, and with others so that they get a sense of the usefulness of the language they are learning. *See CB 8, Learn grammar in Unit 3, page 67.*
- *Activities should provide plenty of practice.*
They should encourage the recycling of structural items so that learners have an opportunity to use them in different contexts and also have increased exposure to them. *See CB 8, Learn grammar, Unit 1, pages 19–20, Unit 2, pages 43–47 and Unit 4 pages 88–91.*
- *Activities should provide variety.*
Children at the primary level have short attention spans and therefore the teacher needs to use a spread of activities to keep them attentive. For example, a variety of activities can be used in the teaching of the imperative.
Game: Simon says (Shake your head, touch your nose, etc.)
Rhyme: One, two, buckle my shoe, etc.
Song and mime: If you're happy and you know it, clap your hands, etc.
Physical activity: Stand up, sit down, stretch your hands, etc.
Information gap: Learners work in pairs to draw a picture, etc. by giving and receiving instructions
- *Activities should encourage active participation.*

Children enjoy doing things, so the teacher needs to think of activities that will encourage them to interact with one another in a threat-free environment. One example of such an activity is ‘Find someone who...’ Prepare a task sheet for each of the learners in class. Tell the learners to move around and ask each other questions to complete the task sheet.

Find someone who...

1. can speak three languages
2. can ride a bicycle
3. can stand on his head
4. can make an omelette
5. can play chess

What are the stages in the teaching of grammar?

The **Broadway** course has the following stages built into its grammar sections across the Coursebooks: *Selection* (of the grammar items), *Gradation*, *Presentation*, *Practice*, *Production*, *Revision*, *Testing*, and *Remediation*—in that sequence. We will offer a few helpful comments about only three of the stages: Presentation, Practice, and Production.

Presentation

Presentation is the stage in a grammar lesson when a new grammatical structure is introduced to the class. This includes letting learners listen to the form and see it in writing, and helping them understand how it is used and what it means. Presentation also means introducing the form in an appropriate context. The **Broadway** Coursebooks almost always introduce a new grammatical structure in the context of the main reading text in which it appears. An important point for the teacher to bear in mind at the presentation stage is whether the underlying rule should be brought to the learners’ attention. She also needs to decide whether to elicit it from the learners on the basis of examples (*the inductive method*), or to give it herself and invite them to produce examples (*the deductive method*).

Practice

Practice is the stage in a grammar lesson when learners focus attention on the new structural item, so that they can gain fluency in it and learn the correct word and pronunciation of the item. At this stage, the teacher’s job is to help learners memorize/internalize the item through intensive, controlled practice. This stage also enables her to provide feedback, and correction if required. The **Broadway** Coursebooks and Workbooks help with this stage by including a variety of practice activities.

Production

Production, which sometimes overlaps with the Practice stage, is clearly a crucial stage in the teaching and learning of grammar. The teacher’s job at

this stage is to nudge learners away from form-focussed accuracy to a fluent but acceptable production of the grammatical item. This means that she should reduce control and encourage learners to explore the item they have learned, and to help them use it to express their own content. When this happens, learners will realize the usefulness of the item/form they have learned. The production stage in the **Broadway** Coursebooks and Workbooks is manifested in several ways including information gap, problem solving, and ‘personal experience’ tasks.

What are the qualities of good grammar tasks and activities?

The **Broadway** series assumes that the learning of grammar is most effective when learners enjoy what they are doing, and when the teaching is relevant to their needs. The course, therefore, sees the qualities of good grammar tasks as those that

- guide learners towards meaningful and purposeful use of the language
- avoid mindless manipulation
- frequently focus on the communicative functions that grammatical structures perform. *See CB 8, Learn grammar, Unit 4, pages 88–91.*
- teach grammar through a combination of sentence-based work and discourse (or sentences in combination). *See CB 8, Learn grammar in Unit 3, pages 67–69, Unit 5, pages 116–120.*
- present grammar in contexts that the learners can relate to.

What are the main principles of teaching grammar?

The teacher should bear in mind that

- grammar is talking about the language and not language itself
- grammar can strongly support the language experience but cannot replace it
- only the most essential labels, definitions, and rules should be used
- in tests and examinations, the ability to apply rules of grammar should be tested, not the ability to reproduce them.

6. Teaching Dictionary and Study Skills

‘A teacher is indeed wise who does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind,’ said Khalil Gibran (1926). It is now universally accepted that the primary aim of education is to enable learners *to learn how to learn*. In an era of information explosion and narrow specializations, teachers cannot any longer aspire to be omniscient gurus. Their primary role is to help learners locate suitable sources of information, access relevant information from the identified sources, and record the gathered information in an easily retrievable format. In the context of language teaching, the teacher of

English is required to help learners develop a crucial set of study skills that will eventually enable them to become autonomous and self-dependent: reading and making notes, listening and taking notes, summarizing useful information, transferring information from a verbal mode to a non-verbal mode and vice-versa, and accessing different sources of reference (e.g. a dictionary).

The main objective of the Study Skills section in the *Broadway* Coursebooks is to familiarize learners with the use of a dictionary. The exercises in **Learn to use the dictionary** are based on the following checklist of dictionary skills:

1. Locating words in alphabetical order
2. Using guidewords to locate headwords
3. Finding the pronunciation of words using the system of phonetic symbols employed in a dictionary
4. Dividing words into syllables
5. Interpreting word stress
6. Finding the spelling of a word, and variations in spelling if any.
7. Finding the meanings of words
8. Interpreting typical dictionary definitions
9. Selecting the one meaning appropriate to the context from the different meanings provided
10. Understanding the collocation of words.
11. Recognizing word families and derivatives
12. Finding synonyms and antonyms
13. Distinguishing between homonyms, homophones, and homographs
14. Understanding the usage of a word and its grammatical context.
15. Using cross-references to obtain more information about words
16. Finding the meanings of idiomatic expressions
17. Finding the meanings of phrasal verbs
18. Using the notes provided to avoid common errors

7. Teaching Writing

It is worth recalling what Harold Rosen (1981) said about the nature of writing: *'The writer is a lonely figure cut off from the stimulus and corrective of listeners... He is condemned to monologue; there is no one to help out, to fill in silences, put words in his mouth, or make encouraging noises.'* Not surprisingly, writing poses a problem for learners of English: the need to organize ideas and arguments, to be linguistically accurate, to use a variety of words and grammatical structures, and to be stylistically appropriate.

What aspects of writing should we emphasize?

- *Writing as a channel for learning English.* Writing, along with listening, speaking, and reading are tools in the process of learning significant elements of English and developing a command over the language.
- *Writing as a goal of learning English.* The development of writing skills is necessary to fulfil purposes such as writing letters, reports and messages, making notes, and preparing summaries.
- *Writing with coherence and cohesion.* Employing various rhetorical and linguistic means by which the parts of a written text are made to relate to one another and to constitute a continuous, organized whole.

What are the developmental stages in learning to write?

1. Writing as a mechanical activity

The focus, at this stage, is on writing as an end in itself. Learners spend considerable time on pre-communicative activities through which they learn the mechanics and conventions of writing (handwriting, spelling, and punctuation) which are necessary for written communication.

2. Writing as a linguistic activity

At this stage, the aim is to provide learners with practice in writing error-free sentences or paragraphs on given topics. The exercises are usually completely or partially controlled and are a means for getting learners to practice a specific language point. This kind of writing is characterized by maximal teacher, and minimal learner, input.

3. Writing as communication

This stage represents real written communication, which is characterized by a sense of purpose, a sense of audience, and a sense of direction. The abilities a learner requires to produce a competent piece of continuous writing include:

- getting the grammar right
- having a range of vocabulary
- punctuating meaningfully
- using the conventions of layout correctly, e.g. in letters
- spelling accurately
- using a range of sentence structures
- linking ideas and information across sentences to develop a topic
- developing and organizing the content clearly and convincingly
- employing a style suitable for the purpose, reader, and occasion.

What are the steps in writing a composition?

1. Studying the topic announced by the teacher or decided on collectively by the class
2. Generating ideas through pair, small group, or class discussion or individual listing of ideas

3. Selecting and organizing the generated ideas, and producing a plan or outline
4. Writing the first draft based on the prepared plan
5. Getting feedback on the draft from the teacher/classmates on points of content and meaning
6. Revising/rewriting the draft by incorporating the suggested changes
7. Proofreading the second draft
8. Getting the second draft edited by the teacher
9. Producing the final version
10. Getting the composition 'published' in the class newspaper or displayed on the bulletin board

The writing tasks in the *Broadway* series are based on this checklist of subskills:

1. Showing evidence of having learnt to write fairly neatly and legibly, but rather slowly
2. Using spacing, capitalization, and basic marks of punctuation, e.g. the *full stop*, *question mark*, and *comma*
3. Spelling familiar, frequently-used words correctly
4. Giving evidence of control over basic grammatical features, e.g. word order, inflection, and concord
5. Giving evidence of control over basic grammatical structures and the syntax of basic coordination and subordination
6. Expressing relations between parts of a text through basic lexical cohesion devices such as repetition and synonymy
7. Expressing relations between parts of a text through basic grammatical cohesion devices such as pronominal substitution and comparison
8. Attempting conscious organization of a text using paragraphing and a few basic discourse markers
9. Showing some awareness of style vis-à-vis the purpose of writing and the intended audience
10. Supplying personal information on simple forms, and writing short messages, narratives, and descriptions
11. Revising their written work and correcting the more obvious errors of spelling and punctuation

8. Teaching Speaking

Why is speaking often regarded as the most important of the four language skills? Perhaps because, as Penny Ur (1996) says, '*People who know a language are referred to as 'speakers' of that language, as if speaking included all other kinds of knowing; and many if not most foreign language learners are primarily interested in learning to speak.*'

What is the main objective of teaching speaking?

The single most important reason for teaching speaking is to develop *oral fluency*, that is, the ability to express oneself intelligibly, reasonably accurately, and without undue hesitation. Donn Byrne (1976) argues that to meet this objective, learners will have to be brought from the stage where they merely imitate a model or respond to cues to the point where they can use the language to express their own ideas and feelings, processes that must to a large extent be in simultaneous operation.

For oral fluency to be attained, learners will need two complementary levels of training. **Broadway** Coursebooks offer an introduction to these two levels: practice in the *manipulation of the fixed elements* of English (or accuracy-based elements such as pronunciation) and practice in the *expression of personal meaning* (or fluency).

Why do learners need oral fluency in English?

Learners of English will want to use speech principally for two reasons:

- *To give and receive information, that is, for transactional or message-oriented purposes*
- *To maintain good social relationships, that is, for interactional purposes focused on sharing personal experiences and opinions.*

What are the principles of teaching speaking?

1. *Take account of the student as a person*
 - be sensitive, sympathetic, and encouraging
 - select material that is motivating and within their ability
2. *Reduce anxiety by moving from easy to less easy*
 - help students take short turns
 - provide a familiar, private environment
 - use information-gap activities
 - try the activity yourself first!
3. *Maintain a careful balance between accuracy and fluency*
 - provide practice in pronunciation, word stress, sentence stress, intonation, and pause
 - provide opportunities for fluent use of speech
4. *Provide a good model for students to imitate*
 - learn to speak English acceptably yourself!
 - repeatedly use target speech patterns
 - consciously teach correct pronunciation, etc
5. *Provide appropriate stimuli for eliciting speech*
 - pictures, stories, songs, conversations, etc
 - books, radio, TV, cinema, audio and video cassettes, etc
6. *Vary classroom interaction modes*
 - individual to whole class

- pair work
 - group work
7. *Give clear instructions*
 - speak loudly, slowly, and clearly
 - demonstrate the proposed task
 8. *Monitor student activity continuously*
 - encourage those who find the activity difficult
 - note down common and recurring errors
 - praise students who perform well or try hard
 9. *Prepare well for class*
 - make a checklist of things to obtain
 - make a checklist of things to do
 10. *Handle errors sensitively and effectively*
 - ignore performance errors
 - ignore errors that are repeated
 - correct errors in language areas that you taught recently
 - correct errors that might shock listeners (e.g. 'childrens')
 - correct errors in structures that need to be used frequently by the student (e.g. 'What means this?' instead of 'What does this mean?')
 - correct errors through *modelling*
(S: *M's mother was died.*
T: *M's mother was dead.*)
 - correct errors through *flooding* to 'wash them out'!
 - correct errors through *explanation*
 11. *Remember correction depends on*
 - the *phase* of the lesson (*Is it the accuracy phase?*)
 - the *self-confidence* of the student

(*'Whoever wants to speak well must first murder the language'*—Jespersen, 1904)

The speaking tasks in the *Broadway* series are based on this checklist of subskills:

- Articulating English sounds in words and connected speech with a fair degree of accuracy. *See CB 8, Learn pronunciation in Unit 2.*
- Articulating basic stress patterns within common words fairly accurately. *See CB 8, Learn pronunciation in Unit 2.*
- Manipulating variations in stress in connected speech to produce intended meaning with a fair degree of success
- Producing basic intonation patterns in connected speech to produce intended meaning with a fair degree of success.
- Using basic courtesy formulas, conventional greetings, and formulaic expressions
- Conveying a simple message in person or by telephone

- Framing simple questions to elicit the desired response, and providing appropriate responses to simple questions. *See CB 8, Learn to speak in Unit 6.*
- Presenting information in sequence in simple narratives and descriptions, using a few discourse markers and cohesive devices. *See CB 8, Learn to speak in Unit 7.*
- Participating in simple discussions on familiar topics. *See CB 8, Learn to speak in Units 3 and 5.*
- Expressing ideas, opinions, and feelings in simple English. *See CB 8, Learn to speak in Units.*
- Reading familiar textual material aloud, with reasonable fluency and accuracy
- Reciting rhymes and simple poems, and singing popular songs with reasonable fluency and accuracy. *See CB 8, Learn to listen in Unit 8.*

9. Teaching Listening

It is worth recalling a famous quotation: ‘*Listening is not merely not talking... it means taking a vigorous human interest in what is being told us. You can listen like a blank wall or like a splendid auditorium where every sound comes back fuller and richer.*’ (Alice Duer Miller)

The **Broadway** series is one of the rare school courses in the language curriculum, that emphasizes the importance of listening and the need for learners’ active participation in the listening process.

The section **Learn to listen** incorporates the two fundamental processes of listening comprehension: *top-down* and *bottom-up* processing. Top-down processing requires learners to use background knowledge and other clues to achieve comprehension, while bottom-up processing requires them to make sense of elements, like words and sentences in a listening text, to arrive at meaning.

Why should we overtly teach listening in the English classroom?

1. Listening is a necessary part of our routine. As Wilga Rivers (1981) remarked: ‘We listen twice as much as we speak, four times as much as we read, and five times as much as we write.’
2. Listening effectively involves a unique set of skills that are quite different from those of the other language skills.
3. Listening is as important as speaking. We cannot communicate face-to-face unless the two are developed in tandem.
4. Since listening and speaking are, in many contexts, reciprocal skills, learning to speak well depends crucially on learning to listen well.

How can we help learners develop their listening skills?

- *By helping them listen for a purpose.* If they have a clear purpose, they will be able to employ an appropriate listening strategy, such as listening for key words or listening for information.
- *By helping them listen for meaning.* If they are trained to locate the main point or gist of the listening text, they will learn that the aim is not to recall the specific words or phrases the speaker used but to understand the main idea.
- *By helping them listen in realistic contexts.* If they learn to listen to a range of texts including *interactional* (or social) talk and *transactional* (or informative) talk, they will easily build a bridge between the classroom and the real world.
- *By helping them listen flexibly.* If they are encouraged to listen to the same input several times, each for a different purpose, they will develop their own goals for listening, like ‘skimming’ for gist and ‘scanning’ for specific information.
- *By helping them recognize the organization of a listening text.* If they are trained to recognize *advance organizers* (like ‘I will first talk about...’) they will learn to cope more easily with academic texts across the curriculum.

What are the general guidelines for teaching listening in the *Broadway series*?

- Do a short ‘warm up’ or ‘pre-listening’ activity based on the theme or topic of the listening text.
- Set one or two overview or gist questions for learners to answer when they listen to the text.
- Read the relevant listening passage from the end of the Coursebook once, and ask learners to answer the gist questions.
- Discuss the answers.
- Direct learners to the task in the Coursebook, and ask them to study it.
- Read the listening passage again.
- Give learners a few minutes to complete the task (or check their answers if they did the task while listening to the text).
- Discuss the answers, and confirm them by playing the relevant portions of the text if necessary.
- Use the topic, or the language of the listening text, as a stimulus for an extension activity involving discussion or writing.

The listening tasks in *Broadway* are based on this checklist of subskills:

- Discriminating between the basic sounds and phonological features of English including vowels, consonants, diphthongs, and consonant clusters. *See CB 8, Learn pronunciation in Units 2 and 4.*

- Discriminating between the basic patterns of word stress, sentence stress, and intonation
- Recognizing basic discourse features in short spoken texts
- Responding to simple oral instructions, requests, and directions, conveyed in person or by telephone
- Understanding and responding appropriately to simple questions, statements, and courtesy formulas. *See CB 8, Learn to Listen in Units 1 and 4.*
- Understanding the main ideas, and some significant details, of simple spoken narratives and descriptive texts. *See CB 8, Learn to listen in Units 3, 5, and 6.*
- Listening for a specific purpose, e.g. news broadcasts and telecasts, commentaries, and railway station announcements. *See CB 8, Learn to listen in Units 2 and 4.*
- Understanding the most frequently occurring contracted forms, e.g. *I'm, it's, don't, can't, isn't*
- Listening to and appreciating popular rhymes, poems, and songs. *See CB 8, Learn to listen in Unit 7.*

10. Teaching Poetry

Here is a set of procedures that could be employed in teaching a poem:

1. Introduce the theme of the poem by using individualized work, pair work, group work, or a class discussion.
2. Read the poem aloud after instructing learners to keep their books shut. Now ask a (global) question or two to help them recall words, phrases, and even whole lines from the poem.
3. Read the poem aloud again. (Remember, learners' books are still shut.) Again, help your class rebuild the poem from memory.
4. Read the poem aloud yet again, but this time ask the learners to follow it in their books. This step will help the class combine their auditory and visual experiences as you read.
5. Now ask the class to study the poem silently. Encourage them to consult the glossary/notes as they read. Supplement the glossary with additional explanations, if necessary.
6. After the learners have read the poem on their own, discuss the content, structure, and style of the poem using comprehension questions provided in the section **Learn to enjoy the poem**. Ask supplementary questions if necessary. During this phase, do not attempt to paraphrase the poem but do ensure that all or most learners participate in the discussion.

7. After you have discussed the poem, read it out again or have it read aloud by one or more learners or use the taped version. This is a splendid method of reconstituting the poem after its 'dissection' in the previous phase.
8. Read out a thematically similar poem, if you can find a suitable one.

11. Multiple Intelligences and Higher-order Thinking Skills

Howard Gardner, who proposed the existence of multiple intelligences, said in 1987: *'It is of the utmost importance that we recognize and nurture all of the varied human intelligences, and all of the combinations of intelligences. We are all so different largely because we all have different combinations of intelligences. If we recognize this, I think we will have at least a better chance of dealing appropriately with the many problems that we face in the world.'* **Broadway** endorses Gardner's basic argument that we should respect the many differences between people, and the varied tasks and activities in the Course reflect the essentials of these eight intelligences:

1. *Logical-mathematical*. Skills related to mathematical manipulation and the discerning and solving of logical problems (related careers: scientist, mathematician)
2. *Linguistic*. Sensitivity to the meanings, sounds, and rhythms of words, as well as to the function of language as a whole (related careers: poet, journalist, author)
3. *Bodily-kinaesthetic*. Ability to excel physically and to handle objects skilfully (related careers: athlete, dancer, surgeon)
4. *Musical*. Ability to produce pitch and rhythm as well as to appreciate various forms of musical expression (related careers: musician, composer)
5. *Spatial*. Ability to form a mental model of the spatial world and to manoeuvre and operate using that model (related careers: sculptor, navigator, engineer, painter)
6. *Interpersonal*. Ability to analyze and respond to the motivations, moods, and desires of other people (related careers: counsellor, political leader)
7. *Intrapersonal*. Knowledge of one's feelings, needs, strengths, and weaknesses; ability to use this knowledge to guide behaviour (related benefit: accurate self-awareness)
8. *Naturalist* (Gardner's most recently defined intelligence). Ability to discriminate among living things, to classify plants, animals, and minerals; a sensitivity to the natural world (related careers: botanist, environmentalist, chef, other science- and even consumer-related careers)

From: *Frames of Mind: The Theory of Multiple Intelligences*, 1983

Higher-order Thinking Skills and Life Skills in CB 8

Unit	Section	Skill
1. <i>Travel</i>	Starter Learn to read—1 (qn. 2a, b) Learn to read—2 (qn. 2) Learn to write Poem (qn. 1, 5)	Categorization Extrapolation Comparison Inference Extrapolation Deconstruction Reflection
2. <i>Acts of Courage</i>	Starter Learn to read—1 (qn. 1, 2) Learn to read—2 (qn. 2a, b) Learn to speak (qn. 2) Poem (qn. 7, 8)	Inference Inference Problem—solution Evaluation Analysis Justification Reflection
3. <i>Scientific Temper</i>	Starter Learn to read—1 (qn. 8) Learn to read—2 (qn. 1, 6) Learn to write Learn to speak Poem (qn. 3, 4)	Deduction Evaluation Reflection Interpretation Expression of opinion Expression of opinion Extrapolation Analysis
4. <i>Students</i>	Starter Learn to read—1 (qn. 8) Learn to read—2 (qn. 1a, 2d, e) Learn to write Learn to speak Activity	Expression of opinion Inference/ Deduction Evaluation Reflection Extrapolation Reflection Categorization

<p>5. <i>Freedom</i></p>	<p>Starter Learn to read—1 (qn. 1b, 2, 3)</p> <p>Learn to read—2 (qn. 2a, c)</p> <p>Learn to write</p> <p>Learn to speak Poem (qn. 3, 4)</p>	<p>Deduction Inference Analysis Extrapolation Interpretation Reflection Expression of opinion Evaluation Expression of opinion Argument/ Debate</p>
<p>6. <i>Women's Empowerment</i></p>	<p>Starter Learn to read—1 (qn. 1) Learn to read—2 (qn. 8)</p> <p>Learn to write Learn to speak Poem (qn. 4, 5)</p>	<p>Deduction Justification Interpretation Reference/ Extrapolation Analysis Inference Reflection</p>
<p>7. <i>Peace and Harmony</i></p>	<p>Starter Learn to read—1 (qn. 3, 4a, b)</p> <p>Learn to read—2 (qn. 2a, b)</p> <p>Learn to write</p> <p>Poem (qn. 3, 4)</p>	<p>Analysis Inference Evaluation Analysis Interpretation Analysis Expression of opinion Reflection Deconstruction</p>

12. Lesson Plan for Teaching a Poem

Arithmetic (CB 8, pages 106–107)

Warm-up

1. Start by asking students whether they enjoy arithmetic. Let students discuss this for a few minutes in pairs or groups. Encourage them to share and compare their views with the rest of the class.

Listening and active recall

2. Ask students to keep their books closed. Then, read the poem aloud while students listen. Ask: *Do you think the poet was good at arithmetic? What makes you think so?*
Get as many responses as possible.
3. Read the poem aloud once more while the students listen with their books closed. Attempt to recreate the poem with help from the students.

Combining the auditory and visual experience

4. Ask the students to open their books. Read the poem aloud yet again. This time, the students will follow it in their books.

Analysing the poem

5. Ask the students to read the poem silently. Draw their attention to the glossary for unfamiliar words. Add additional explanations to these, if necessary. If you decide that there are a few more words that might create problems for the students, provide meanings of these too.
6. After the students have read the poem:
 - Encourage a discussion of the poem using the questions in **Learn to appreciate the poem**. Add questions of your own to ensure fuller coverage of the poem and to make sure that the students understand it. This will help prevent your falling into the trap of turning the discussion into a ‘question and answer’ session. It will also help in turning the session into a natural discussion. Keep the questions short and simple. Do not demand complete sentences as answers.
 - Draw attention to the structure of the poem. Every stanza begins with ‘*Arithmetic ...*’ or ‘*If you ...*’

Recreating the experience

- Encourage the students to read the poem aloud. [Initially when teaching poetry, this reading can be done by the class (with the teacher leading), or by small groups taking turns with a stanza each if the poem is a long one. At a later stage, individual students can take turns to read the poem aloud.]
- (*Optional*) Encourage students to create a stanza on a similar subject—e.g. ‘Geography’.
- If you can find a poem with a similar theme, read it aloud to the class.

13. Lesson Plan for Teaching a Prose Unit

Mohammad Ali Jinnah (CB 8 pages 83–85)

PREPARING TO READ

Starter

1. Ask the students to study the picture.

2. Ask them to jot down a few experiences under each heading and then discuss them with their partner or partners. Allow them five minutes.
3. Ask the students (pairs or groups) to report their answers to the class. Allow them to disagree on what constitutes a joyful or fearful experience for them.

READING

Learn to read - 1

Ask the students to read the passage silently. Remind them not to pass their fingers or pencils along the lines while they read. Also, ask them not to move their lips while reading.

Ask a few global comprehension questions to check overall comprehension.

The teacher should then ask a few questions to check that the students have comprehended the different parts of the text.

To ensure that students have used the glossary where necessary, it is desirable to ask questions that will test this.

After the teacher is satisfied that the students have comprehended the text, she/he may ask them to find the answers to the questions given in **Learn to read - 1** (Q. 1–9). Students should be made to find the answers individually, and not as a whole class exercise, since the quicker and more alert ones reveal the answers before the others get a chance to find them. While the students are finding the answers, she/he may move around and provide help regarding the paragraphs in which the answers can be found. It is better to discuss the answers with the class only after all of them have attempted to find answers independently.

Q. 9 should be dealt with separately, after the above exercise is completed, because it is an extrapolatory question and does not have a fixed response. If the students are not very confident, you may ask them to jot down some ideas before they read them out. Get at least six to seven students to provide their responses. This could also be used as a task for practising their writing skills.

There is always scope to ask questions other than the ones listed in the textbook.

VOCABULARY

Learn words

This is a simple exercise that students should be able to do with very little guidance or assistance from the teacher. This list of idioms has been chosen because each of these idioms refers to some part of the body. After the students have done exercises 1 and 2, they could be made to use these idioms in situations created by them. It is to be noted that it is important

to tell students to use them in situations and not in sentences. The latter often yields sentences like: 'It was a loss of face for me', which does not help the teacher ascertain whether the student really knows the meaning of the idiom. On the other hand, a situation will yield outputs like:

I had announced to the class that tomorrow had been declared a holiday. It was a real loss of face for me when the Principal later announced, at assembly, that it was going to be a working day.

Learn pronunciation

It is necessary that when the teacher introduces this teaching point, she pronounces the words in the list with a certain degree of exaggerated stress on the necessary syllable so that the students grasp the difference.

In the exercise, it may be advisable to allow the students by turn to speak the sentences, and for the others to listen carefully and evaluate whether the word has been articulated correctly. This will serve the dual purpose of making students attentive to the differences in pronunciation and helping them pronounce the words correctly when it is their turn.

GRAMMAR

Learn grammar

A. Conditional clauses without *if*

1. Tell students that they are going to learn to express conditions without using *if*.
2. Write the two example sentences at *A* on the blackboard. Point out how the condition has been expressed by using clauses beginning 'Had I ...', 'Provided that ...' and 'unless ...'.
3. Follow this with some oral activity. Ask the students to describe conditions for a situation that they can relate to. For example, conditions in which Pakistan will win the series against the Aussies, etc. Direct them to use any of the structures that they have been exposed to.
4. Now make the students do Exercise 1 individually, and then have a whole class discussion on it.
5. Once you are satisfied that the students can handle the next exercise, make them do it individually, and then exchange books and compare and correct each other's answers. They could consult the teacher when they are in doubt. Peer correction can be used effectively in grammar exercises.

B. Punctuation

- Ask the students to read the passage for punctuation, silently.
- Ask them whether it was easy to read. (They will probably say that it was difficult.) Ask them for reasons. (They will acknowledge that this was because of the absence of punctuation marks.)
- In case the teacher is in a position to identify some characteristic

weaknesses in the students' use of punctuation marks, she/he may highlight those features before asking the students to do the exercise. For example, it may be related to the use of speech marks and/or their attendant commas. Remedial teaching should, in such cases, precede the exercise itself.

- Now make the students punctuate the passage.
- Discuss the scope for variations, if any.

WRITING

Learn to write

- Ask the students to turn to page 103 and understand the nature of the task.
- In case students are not familiar with informal letter writing, show them some sample features of an informal letter and the need to write in paragraphs.
- Ask students to use the guidelines provided for the letter. However, if students wish to write in their own way, do not discourage them.
- Ask them to make a draft of the letter and then write it in their notebooks. It is important that students should be made to understand that one cannot achieve perfection without rewriting and that they should have the patience to rewrite a few times until they feel satisfied with their work.

SPEAKING

Learn to speak

1. Divide the class into groups of five or six. Before the students sit in groups, explain to them what they are expected to do. They should express their views on why so many children in our country do not go to school.
2. Demonstrate the use of expressions like *I think ...*, *I feel ...*, and *In my opinion ...*. They may use such expressions to express their opinions.
3. After the demonstration, ask students to sit in groups and discuss the topic. Avoid intervening, unless essential.
4. Once the discussion is over, ask one representative from each group to present their views on this subject.

LISTENING



Learn to listen

1. Tell the students that they are going to listen to a conversation between Arham who has recently moved to Faisalabad and four newly made friends who will be telling him about their schools.
2. Ask students to study the table so that they become familiar with the

- expectations of the listening activity.
3. Then read the listening passage from the end of the Coursebook and allow students to listen and fill in the blanks. DO NOT give any instructions while they are listening.
 5. Read the passage a second time for the benefit of those who have missed an item or two.
 6. Call for the answers after the listening is over.
 7. Now make the students perform the post-listening activity. This will give them an opportunity to discover what their idea of a good school is. Let this activity be done individually. The teacher could then ask a few students* to speak about their choices.

* Please note that whenever it is suggested that a few responses may be sought, the teacher has to ensure that, in the course of a unit, every student in the class has been provided with an opportunity to respond.

14. Key to the Coursebook

1. Travel

Starter (page 10)

1. visiting friends and relatives
2. tourism
3. supporting something publicly
4. migration
5. exploration
6. trekking

Section I A Voyage to Brobdingnag

Learn to read - 1 (page 15)

1. (a) (i) a country Gulliver visits
(ii) his master's daughter
(iii) an inn
(iv) Gulliver, as he was called by the family
(v) an animal in Brobdingnag
- (b) (i) a bed for him
(ii) their language
(iii) there was a small animal that spoke its own language but looked and behaved like a human
(iv) he should display him in the next town on market day
(v) a town crier

- (vi) announce that a strange creature was on display at the *Sign of the Green Eagle*
 - (vii) felt very tired and weary
 - (c) (ii) The horse trotted as high as a ship.
 - (iii) Some crude people might squeeze me to death.
 - (iv) My master carried me in a box.
 - (v) I was placed upon a table.
 - (d) She personally cared for him and showed great concern—prepared his bed, taught him their language, placed a quilt in the box to protect him during the ride to town, and sat close to him during the public display.
2. (a) Any appropriate message. Guide the students to read it aloud using the appropriate volume and intonation.
- (b) (i) Gulliver feels humiliated; spectators enjoy it.
 - (ii) The boy must have been angry. Gulliver was happy that the wrong-doer was reprimanded
 - (iii) Glumdalclitch is very caring. Her father does not display any compassion or sensitivity towards him.

Learn to analyse (page 16)

Accept appropriate answers. Their answers should reflect the outline of the story plot with clear comparison of how the characters were at the beginning of the story and how they developed by the end of the story.

Learn words (page 17)

A. Compound words

- | <i>Compound nouns</i> | <i>Compound verbs</i> | <i>Compound adjectives</i> |
|-----------------------|-----------------------|----------------------------|
| motorcycle | brainwash | home-made |
| windowpane | daydream | breathtaking |
| blackboard | spring-clean | heartfelt |
| sightseeing | overlook | ice-cold |
| output | outdo | widespread |
2. (a) walking stick
 (b) far-fetched
 (c) record-breaking
 (d) homesick
 (e) lip-read
3. level-headed calm and sensible
 half-hearted not really interested
 tight-lipped unwilling to give information
 broken-hearted crushed by grief
 tight-fisted stingy

B. Collocation

2. immense height
3. large/enormous house
4. exorbitant fees
5. towering/huge building
6. towering personality
7. huge/vast improvement
8. huge/towering trees
9. large family
10. huge/roomy bag

Learn spelling (page 18)

- | | |
|-------------|------------|
| 1. conceive | 2. niece |
| 3. believe | 4. reign |
| 5. brief | 6. receive |
| 7. leisure | 8. yield |
| 9. hygiene | 10. weight |
| 11. receipt | 12. field |

Learn grammar (page 18)

A. Compound sentences

1. Raza was ill, so/therefore he did not come to school.
2. You should get your licence renewed at once, otherwise you will have to pay a fine.
3. I am very tired for I have been working all day. (Also possible with *consequently/so/therefore*)
4. Not only did the enemy capture the town, but they also destroyed several factories and buildings.
5. She gave us a fine dinner; in addition, she drove us back home. (Also possible with *not only ... but also*)

B. Compound prepositions

1. because of
2. in accordance with
3. result of
4. the reason of
5. in agreement with

C. Prepositional phrases

1. up the stairs
2. around the block
3. under my bed
4. behind the door
5. without your coat

D. Clauses and phrases

1. P
2. C
3. C
4. P

E. Participial phrases

2. Being in love with the sea ...
3. Travelling to Greece and Portugal ...
4. Pouring over books and maps in his brother's bookstore ...
5. Being inspired by Marco Polo's accounts of his journey to Asia ...
6. ...believing that he would find gold and spices in the Indies.
7. ...sailing across 5000 miles of ocean without an accurate map or compass.

Section II—Adventures in Antarctica

Learn to read - 2 (page 26)

1. (a) Being in the southern hemisphere, it was hot in December.
(b) An invitation, for the entire family, to travel to Antarctica as part of an expedition led by the Chilean Navy.
(c) 'Are we hallucinating?', 'Are they kidding us?'
(d) An unknown, frozen, far away place (Terra Incognita) with cocky little penguins and gigantic icebergs.
(e) Being frozen and faraway, it remained unknown for a long time.
(f) 1. Punta Arenas 4. Wollaston Island 6. Drake Passage
(g) Impossible to travel through ice, snow, and mists of the region. Waters savage and treacherous. Severe and relentless storm could leave ships stranded.
(h) Because the Atlantic, Pacific, and Indian Oceans converge here.
(i) No, they refer to 'our previous brief encounter with the Drake'.
(j) The ship rocked violently making them seasick and not inclined to eat; they had to cling to their berths; moved around by crawling; had skin burns and strained muscles; father almost fractured his head.
(k) Gratitude because they had successfully crossed the Drake Passage; relief because the violent shaking was over and the weather had eased.
2. (a) Surprise—they didn't really expect many of the happenings in the journey.
(b) Excitement—they were going where few children had been before.
(c) Danger—the Drake Passage experience.

Learn to analyse (page 27)

Accept suitable responses. Narratives would mostly be written in second

person, ask them to find an example for an autobiography to explore first person perspectives.

Learn to write (page 28)

The letter should be written in three paragraphs, following the given guidelines. The process of writing is as important as the end result—encourage students to write and edit their work.

Learn to speak (page 29)

Students may be guided to use question forms correctly and to respond in appropriate ways to the questions asked.



Learn to listen (page 29)

1. China
2. flight
3. bus
4. spring
5. capital
6. safari
7. trekking
8. 56786543, 67853421
9. www.royaltravels.com

Learn to study (page 29)

Cycling for Asthma

- I.
 1. Paula and Lorenz
 2. To educate and generate awareness about asthma.
 3. (a) Washington D.C.
(b) 24 countries and four continents—15,000 km
(c) 478 days
- II.
 1. two earthquakes
 3. possessions ransacked (Russia)
 4. attacks by rabid dogs (Greece)
 5. attacks by rattlesnakes (Montana)/6-foot dragon (Australia)
 7. Anya bitten by poisonous centipede
- III.
 1. (b) received gifts from numerous people
(c) developed friendships
 2. raised money for asthma research
 3. named two of ‘Top Ten Teens Making a Difference’ by *Teen Magazine*

Section III—Travel

Learn to appreciate the poem (page 33)

1. Young male (the discussion to arrive at the conclusions is more important than the answers themselves)
2. Accept suitable answers. The students can share what they felt while reading the poem.
3. Parrot Islands—South America
Cockatoos—Australia/South Pacific/Indonesia
Eastern cities with minarets—Central and West Asia
Great Wall—China
Crocodiles, toys of Egyptian boys—Egypt
Flamingoes—Africa
Tigers, palanquin—India
Camel caravan—deserts of Central Asia
Russia, the Arctic and Antarctic region, North America have been left out.
4. There could be considerable overlap in these categories, especially exciting/exotic and mysterious.
5. No, the narrator refers to a time that has elapsed. He will come back a man. He will come back to a dining room no longer in use and find, in a corner, toys with which Egyptian boys had played.

Activity (page 35)

Encourage the students to use their originality in describing places. Brainstorm on the describing words that could be used for monuments, museums, amusement parks and crafts villages as a whole class activity before getting the students to work in groups.

Learn to analyse (page 35)

Accept suitable responses, for example: Among sandy gardens set,
And the rich goods from near and far
Hang for sale in the bazaar;

2. Acts of Courage

Starter (page 36)

1. Joan of Arc
2. Elizabeth Blackwell
3. Stephen Hawking
4. Razia Sultana
5. Beethoven

Section I—Sound Sensations from Evelyn Glennie

Learn to read - 1 (page 40)

1. *(Answers may be approximate and close to the meanings given below.)*
 - (a) push one another
 - (b) functioning poorly
 - (c) a person who loves work and does too much work of it
 - (d) achieved
2.

(a) 4	(f) 3
(b) 2	(g) 6
(c) 5	(h) 10
(d) 1	(i) 9
(e) 8	(j) 7
3.
 - (a) • Because she was coming from a Scottish farm to a big city—London—and was deaf.
• Because it was her first day at Royal Academy of Music which was a prestigious institution.
 - (b) Because she was losing her hearing ability.
 - (c) Because he spotted her talent and helped her learn music in spite of her being deaf.
 - (d) Because she needs to feel the vibration of the sound beats.
4.
 - (a) Evelyn's mother notices that Evelyn has a hearing problem at the age of eight.
 - (b) By the age of 11 her hearing had deteriorated and her headmistress urged the parents to take her to a specialist. The specialist suggested she be fitted with hearing aids.
 - (c) Evelyn's percussionist starts helping her practice playing musical instruments.
 - (d) Evelyn starts touring the United Kingdom with a youth orchestra.
 - (e) She auditions for the Royal Academy of Music for a three-year course.
 - (f) She starts solo performances.
 - (g) Evelyn starts touring internationally solo.
 - (h) In 1991, she received the Royal Philharmonic Society's award Soloist of the Year Award.
 - (i) Evelyn gives free concerts in prisons and hospitals.

Learn words (page 41)

- (a) green (b) pink (c) white (d) red (e) blue
- (b) green (c) white (d) black (e) blue
(f) green (g) yellow (h) red

Learn pronunciation (page 42)

Oral exercise, stress the bold letters in words while reading.

Learn grammar (page 43)

A. *Too and enough* (page 43)

- The coffee is too strong for my liking.
- Raza was too busy to talk to me.
- The professor spoke slowly enough for the foreign students to understand him.
- The car is large enough to seat six people comfortably.
- None of the mangoes are ripe enough to eat.
- He was too proud to apologize.

B. Conditional clauses (pages 44–46)

- (a) ¹have ²must/should stop
(b) ³park ⁴will tow away
(c) ⁵jump ⁶will be fined
(d) ⁷don't/do not have ⁸will fine
- The answers will vary but the forms of the verbs used should be in the form modal + present tense verb. For example: (a) If we start immediately, we will be able to get tickets for the matinee show.
- If I were an Inuit, I would live in an igloo.
If I were the Prime Minister, I would try hard to get rid of corruption.
If I had a daughter, I would teach her dancing.
If I were a phonetician, I would teach you spoken English.
If I were 18 years old, I would be able to vote.

C. Ellipses in responses (pages 46–47)

- Q: Yes, it is
Q: Do they?
Q: ...they do.
M: ...would I/
Q: Have you?

D. Articles (page 47)

My auntie gave **a** apple to the small child, who was crying bitterly in a street. She asked him why he was crying. **The** child told my auntie that he got separated from his family while they were in the nearby park. My auntie knew **a** park and she took him back. There, at the entrance gate, she inquired if anyone was searching for **a** lost child. **The** guard quickly called

the worried parents. The child instantly recognised his parents and ran towards them. The parents were very grateful to my auntie for returning their child back to them safely.

Section II—The Hour of Heroism

Learn to read - 2 (page 50)

1. (a) (ii)
 - (b) They become paralysed—incapable of acting.
 - (c) They used their presence of mind and acted unlike all others—they didn't think of their own safety.
 - (d) ...they were probably very scared/concerned about their own safety.
 - (e) It was the moment when a young man started paddling towards him in order to help him.
 - (f) They were humble and were not looking for any recognition of their heroic deeds.
 - (g) Yes, though the little girl had been saved, the tsunami claimed the life of Erwin's youngest child.
 - (h) It would be some consolation for him to know that he had at least been able to save someone else's child, if not his own.
 - (i) Accept suitable answers. Some adjectives can be: few, devastated, mortal, extraordinary, common, natural, wooden, happy, youngest, etc.
2. (a) If it hadn't been for Erwin's courage, the child would have drowned. If Erwin had not received timely help from Jack, the child would still have been lost.
 - (b) courage: They were brave enough to enter the water which posed a threat to life their lives.
selflessness: They did not think of their safety—only about saving the child.
presence of mind: It implies knowing what to do in a given situation—while all others were paralysed and remained mere spectators, Jack and Erwin acted to save the child.

Learn to write (page 50)

The report should have a title and the name of the writer either below the title or at the end of the report. It should have at least two paragraphs. In evaluating the students' responses, fluency, correct use of tenses, and paragraphing should be given more importance than other types of language errors.

Learn to speak (page 51)

The choice made by the student is not important—the focus should be on the reasons he/she provides to justify the choice.

 **Learn to listen (page 52)**

2. village
3. • 12,400 feet
 - air strip
 - Mt Everest
4. five days
5. • 17,800 feet
 - 22nd March
 - 14th May
6. • top of icefall
 - 20,000 feet
10. 25,000 feet
11. • 29th May
 - 1965

Learn to use the dictionary (page 53)

2.	Noun	Verb
brave		...and went out into the street
harbour	The ship reached the harbour a day late.	She began to harbour doubts about the decision. They were accused of harbouring terrorists.
silence	There must be silence during the examinations. My question was met by an awkward silence. We ate in silence.	She silenced him with a glare.
water	A glass of water. Don't go near the edge or you'll fall in to the water.	The smoke in the room started to make our eyes water. The menu will really make your mouth water.
tour	... to go on a ten-day coach tour.	We toured southern Spain for three weeks.

3. (a) A title that comes before a man's family name, or before his first and family names together.
- (b) (written on invitations) Please reply (from French 'répondez s'il vous plaît')
- (c) (especially on maps) Mount (showing a mountain peak)
- (d) A title that comes before a married woman's family name or before her first and family names together.

Section III—The Hero

Learn to appreciate the poem (page 57)

1. A little boy named Khoka.
2. Open
3. Big, chestnut coloured
4. It was getting dark; it was very lonely.
5. They were wearing red hibiscus flowers in their ears and had a lot of hair on their heads. They were armed with sticks.
6. They fought and Khoka managed to frighten many of them away. He killed some of them.
7. He would not be able to believe that his puny brother had been so heroic.
8. They would say that it was fortunate that Khoka was with his mother when she was attacked.
9. It was not real. 'Why can't something like this really come true?'
The verbs 'would be' in lines 3 and 4 and 'would' in lines 5 and 7 of the last stanza.
10. Imagine that I am traveling through distant foreign lands, Mother, alongside you. You are comfortably seated in a palanquin with slightly open doors, allowing glimpses between them. I am riding a magnificent chestnut horse, trotting by your side. As I ride, the hooves of the horse raise a swirling cloud of red dust. The sun is setting, casting a gentle glow over the Plain of the Twin Lakes where we are passing through. There is no one else in sight, which makes you a little uneasy in such a solitary place, wondering where we are headed. But I reassure you, saying, "Mother, don't be scared, that's just a dry river bed."
The fields we traverse are covered with prickly grass, and we follow a winding path through them. The herds of cows and calves have already made their way back to the village, leaving the surroundings deserted. We are uncertain about our destination; in the darkness, it's difficult to discern. Suddenly, you exclaim, "What is that light? I think I saw a spark." At that moment, we hear laughter, "Ho-ho-ho!" Who are these people shouting as they pass by? Frightened, you shrink inside the palanquin, praying to all the gods. The trembling bearers flee and hide behind a tree. "Don't be afraid," I reassure you, "Just leave everything to me."

The strangers brandish their sticks and flaunt their unique hairstyles, each adorning a red hibiscus flower behind their ear. I call out, “Stop! I’m warning you. Look at this sword. I will strike you down if you dare take another step!” But they continue to shout, “Ho-ho-ho!” and leap into the air. In fear, you cry out, “Khoka, don’t go!” Yet, I tell you to remain calm and witness what unfolds. I spur my horse into the midst of the strangers, and shields and sabers clash and collide in the ensuing fight.

3. Scientific Temper

Starter (page 59)

Because his tibia ...	surgeon
Because someone dropped ...	friend
Because he never looks ...	mother
Because he unconsciously ...	psychiatrist

Any appropriate reason like:

Because he was wearing inferior quality shoes.	shoe salesman
<i>and</i>	
Because the pavement is occupied by vendors and there is no place to walk.	pedestrian

Section I—Mere Shadow Play

Learn to read - 1 (page 63)

1. Moon Earth shadow eclipse
2. The darkness that falls during a total eclipse, or the reduced light during the partial phases, causes fear when people don’t understand its scientific explanation. This fear gives rise to superstitions.
3. People hide in their homes, especially pregnant women. Rituals are practised, like fasting and bathing.
4. Viewing the partially covered Sun with the naked eye.
5. Birds, confused by the sudden nightfall, made their way back to their nests. The hippos had started wading through the water towards the grassy bank, as they did every night, but stopped halfway through as the light began to reappear.
6. They also have myths and folktales about eclipses, but they don’t them inauspicious.
7. ...the Moon is taking revenge for the Sun tricking her in a race.
8. All titles are appropriate and students should give suitable reasons for justifying each of them.
9. Accept appropriate answers. For example Rare opportunity of witnessing the total eclipse of the Sun; We learn at school that the Earth goes round

the Sun, and the Moon goes round the Earth. Had these orbits been in the same place, there would have been a solar eclips at every new Moon; It also related some of the myths and folktales from Egypt, China, India, Kenya, and Greece. The tale from Kenya is interesting to note, etc.

Activity (page 63)

Accept suitable answers. For example: Effect of an event: The partial covering phase, causes fear in the minds of those who do not know the scientific reason for the phenomenon. Various rituals⁶ involving baths, fasts, and so on have also sprung up.

Facts: A solar eclipse is mere shadow play. This is an occasion when the Moon's shadow, under the Sun, falls on Earth; to an observer from such a shadow region, the Sun becomes momentarily invisible.

Opinion: Nor did the locals find anything inauspicious about the occasion. They carried on with their lives as usual. Statement: I had gone in a group of nine to Mana Pools, right on the border of Zambia.

Learn to analyse (page 64)

Accept suitable answers that depict appropriate personification. For example: The sun, with its golden rays touched the Earth, embraced the world in a warm embrace, casting its radiant light upon the awakening fields. The flowers danced with joy as they basked in its affectionate touch, their petals reaching eagerly towards its gentle warmth.

Learn words (page 64)

- B. 2. (ii) 3. (iv) 4. (iii) 5. (iv)

Learn to use the dictionary (page 65)

1. "siesta" from the Latin word "sexta," which means "the sixth hour.
2. "prosaic" from the Latin word "prosa," which means "prose."
3. "inconspicuous" from the Latin word "conspicuus," which means "visible" or "noticeable."
4. "transient" from Latin word "transiens," meaning "to pass across" or "to go through."

Learn spelling (page 65)

axes
alumni
cacti	cactuses
indices	indexes
formulae	formulas
syllabi	syllabuses
vertebrae
foci	focuses
emphases

Learn grammar (pages 67–69)

A. Future perfect tense (page 65)

2. By the year 3000, Pakistan will have become a developed nation.
3. By the year 2030, the Kashmir issue will be resolved.
4. In the next 10 years, inter-religion distrust will be a thing of the past.

B. Verbs—Transitive and Intransitive (page 68)

1. Intransitive
2. Transitive
3. Intransitive (advised) Transitive (exercise)
4. Intransitive
5. Intransitive
6. Transitive
7. Intransitive
8. Transitive
9. Intransitive
10. Transitive

C. Stative verbs (page 68)

1. is watching
2. is doing
3. want
4. Do, believe
5. own

D. Gerund phrases (page 69)

- | | | |
|-----------------|--------------------|--------------|
| 1. to attacking | 2. of taking | 3. of having |
| 4. to—going | 5. from continuing | 6. on paying |

Section II—The Day of an American Journalist in 2889

Learn to read - 2 (pages 75–76)

2. (a) Yes (b) No (c) No (d) Yes (e) Yes
3. (a) tele-conferencing (b) video communication link
(c) fax (d) aeroplane, helicopter
(e) pilot (f) Channel Tunnel/Chunnel
4. Mechanized dressing room acts like a valet;
food is not cooked at home but supplied through pneumatic tubes;
at the press of a button, bathroom comes to the individual.
5. Instead of being displayed on hoardings, advertisements are displayed
on the clouds.
6. Trying to make the creation of all forms of matter easy—to construct a
human being; to shift entire cities from one location to another.
7. Encourage students to express their opinions using reasonable
arguments. There are no 'right' answers. What is important is the
process of reasoning and communicating what one thinks.

Learn to write (page 76)

General guidelines for writing notices need to be followed—look for heading, date, name, and designation of the writer of the notice. All the required details should be provided in the body of the notice, like the date, time and venue for the event, etc. Encourage the students to highlight the important details using bold letters or underlining.

Learn to listen (page 78)

Answers:

1. True
2. False
3. True
4. False
5. True

Section III—Archimedes’ Principle

Learn to appreciate the poem (page 80)

1. (a) ...make a crown of gold.
(b) ...he saw the expression on the goldsmith’s face.
(c) ...used some cheaper metal instead of pure gold.
(d) ...whether the crown was made of pure gold.
(e) ...the goldsmith had cheated him, and had mixed inferior metal with gold.
(f) ...to inform the king about what he had found out.
2. Happy that he now had a way of testing all gold ornaments, but angry with the goldsmith. Would have rewarded Archimedes, and punished the goldsmith.
3. *Answers will vary.*
4. All factors are relevant.

Activity (page 81)

This activity could be used for teaching students the process of evaluation by studying the advantages and disadvantages of certain scientific developments. Students can be made to refer to sources such as books, encyclopaedias, etc and told to note down essential details for presentation in the wall magazine.

4. Students

Starter (page 82)

The responses are likely to be varied. What is important is that students communicate with each other and discuss their differences.

Section I—Mohammad Ali Jinnah

Learn to read - 1 (page 85)

1. ...he was taught Gujrati by a tutor.
2. studies, games
3. ...the other students were better than him at studies.

4. ...he thought he could do better at the office than at school.
5. ...he realized that studies were important.
6. ...he was weak in arithmetic.
7. ...he would grow up to become a great man.
8. (a) becoming a lawyer (b) becoming the founder of Pakistan
9. *Answers will vary.*

Learn words (page 86)

1. (a) lose face—to lose the respect of other people
(b) keep an eye—to watch or lookout for somebody or something
(c) a finger in every pie—involved in many activities
(d) up to the neck in something—be very busy
(e) not have a leg to stand on—to have no chance of proving that something is true
(f) go over one's head—too difficult for one to understand
(g) go to one's head—be conceited and proud
(h) see eye to eye with someone—agree with the other person

Learn grammar (page 88)

A. Conditional clauses without *if* (page 88)

1. (b) so long as/as long as
(c) only if
(d) provided that
(e) Should
(f) Had
2. Suitable answers would be:
(a) I won the competition.
(b) I plan to take a walk this evening.
(c) the site isn't well preserved,
(d) my sister was tutoring me.
(e) I shall make the arrangements for the party,
(f) please tell him I'll call soon as I'll be back.
(g) I shall lend you the amount you need.

B. Punctuation (page 89)

Margie's mother called out, 'Margie, its time for school.' Margie said, 'No, Mamma, not yet.' But she knew she had to go and, even as she spoke those words, she moved towards her schoolroom. It was right next to her bedroom and the mechanical teacher was on and waiting for her. It was always at the same time every day, except Saturday and Sunday, because her mother said little girls learn better if they learn at regular hours

The screen was lit up and it said, 'Today's arithmetic lesson is on the addition of proper fractions. Please insert yesterday's homework in the proper slot.' Margie did so with a sigh. She was thinking about the old

schools they had when her grandfather's grandfather was a little boy. All the kids from the whole neighbourhood came laughing and shouting, in the schoolyard, sitting together in the classroom, going home together at the end of the day. They learned the same things so they could help one another on their homework and talk about it, and the teachers were people ...

Pronouns

C. Pronouns do's and don't (page 90)

1. David and his team decided they would work hard, and they should always be on time.
2. Vivian and her friends know that when they are focused, we cannot beat them.
3. When we think about children, we should always consider the importance of education/ When you think about children, you should always consider the importance of education.
4. When people play team sports, they get exercise and learn teamwork.
5. When David's family arrived at the hotel, they were exhausted.

D. Vague pronouns (page 90)

1. When trying to open the door and hold her purse, Ayesha felt the purse slipped from her hands.
2. At our favourite restaurant, the customers all get a free packet of chips.
3. Sidra uses vibrant colours to paint her landscapes and the landscapes are beautiful.
4. Anum and Maira go to the same university, but Anum is graduating in May. (use either name)

E. Pronouns Case (page 91)

1. I
2. She
3. mine
4. They
5. him
6. me
7. whom
8. Who

Section II—Pepper, the Phantom Pet

Director's notes for the play

The play is very simple to stage in a school auditorium or hall. The number of characters is adjustable according to your needs. The number of students can be increased or decreased. The lines for the crowd scenes can be ad libbed and added to as required for a suitable length of play.

Wherever it is indicated that there should be chaos, make sure that it is well orchestrated and not actually chaotic. Where the students are miming the action, while Pia talks about her dog, the action can be exaggerated as

she moves to her spot and looks back at them, but the miming should not be distracting when she speaks directly to the audience. If you find that it is, then get the rest of the characters on stage to freeze, and then unfreeze as she moves back into the action.

Set

Each of the students in the classroom should have a chair. You could add other features to enhance the classroom look, like a blackboard, school bags, bulletin boards, etc. However, don't clutter up the stage as this tends to become clumsy.

Costumes

School uniform for the students. The teacher can be in a shalwar kameez and the principal in a suit.

Props

Children in the corridor could be carrying some bags. In the classroom, Hira holds a sheet of paper. Rabia can be given a ruler.

Lights

Daytime lights. Hira should ideally have a spotlight, in the corner, where she stands to address the audience directly. This could be given a blue filter in order to separate her from the main action. If this is not possible, define and separate the area by getting her to come to the stage steps, or give her a small platform to stand on downstage corner.

Sound

- The sound of a school bell ringing where indicated.
- A soft piece of music while Hira is talking to the audience, but ensure that it does not impact the clarity of her speech.
- Triumphant music, for her speech at the very end, which ends in a fanfare as she finishes.

Learn to read - 2 (page 102)

1. (a) They are not in the mood to study.
(b) She remains firm about their having to study but tries to make it interesting by making the students participate.
(c) That of an animal expert—talks about them all the time.
(d) She does not have a pet and is worried that she will be laughed at. Her worry is justified.
(e) She tells them she has a pet female Capuchin monkey that her uncle brought for her from Chile.
(f) Her classmates want to see the pet and she is taken to the Principal, seemingly to get his permission.
(g) Students may answer either Yes/No and provide justification. Accept suitable answers.

- (h) (i) No (ii) No
 (iii) No—relevant lines from the play should be cited in support.
- (i) ...that they both had very important meetings that day.
- (j) (i) Yes, he protects her from being exposed as a liar.
 (ii) Yes, because he suggests that she should be given a surprise Maths test.
- (k) Play ends with Hira not being exposed but being punished for lying. She is philosophical and accepts the punishment, relieved that she was not made to lose face in front of her classmates.
2. (a) Not real but imaginary pet.
 (b) She addresses the audience directly.
 (c) Yes. When the Principal sends for him, he protects her, showing maturity and understanding.
 (d) Yes. He does not humiliate Hira though he can see that she was lying. As a Principal, he is fair in ensuring that she realizes her mistake and is punished for it.
 (e) Yes or No with appropriate reasons.

Learn to write (page 103)

Follow the general guidelines for writing.

Learn to speak (page 103)

After the discussion in groups, the teacher should collect the ideas from the groups and sum up the general conclusions of the whole class.



Learn to listen (page 104)

Answers:

Anum	1/2 km	walks	Federal Board	good	limited playground space	friendly relationship between students and teachers
Asim	5 km	school bus	Federal Board	good	coaching for tennis, cricket	excels in quizzes
Adeel	—	—	Provincial Board	very good	Sports Authority of Pakistan coaching athletics	no homework no exams till class VIII.
Ayesha	10 km	air conditioned bus	Provincial Board	good	indoor sports very good	classes airconditioned, informal atmosphere

Learn to use the dictionary (page 104)

1. US spellings:

program	catalog	center
meter	dialog	license
traveled	enroll	odor
2. (a) lorry—truck
(b) holiday—vacation
(c) cinema (place)—movie theater
(d) pavement—sidewalk
(e) dustbin—garbage can, trash can
(f) windscreen—windshield
(g) car—automobile
(h) flat—apartment
(i) chemist—druggist
(j) lift—elevator

Section III—Arithmetic

Learn to appreciate the poem (page 108)

1. (a) ‘Arithmetic tells you how many you lose or win if you know how many you had before you lost or won.’
(b) ‘Arithmetic is numbers you squeeze from your head.’
(c) ‘If you take a number and double it and double it again and then double it a few more times, the number gets bigger and bigger and goes higher and higher and only arithmetic can tell you what the number is when you decide to quit doubling.’
(d) ‘You carry the multiplication table in your head and hope you won’t lose it.’
(e) ‘Arithmetic is where the answer is right and everything is nice and you can look out of the window and see the blue sky.’
2. Difficult; enjoyable only when one gets the answer right.
3. No, he makes a joke of his subject in the last stanza. He suggests that it makes no difference in real life.
4. Students should be encouraged to write a few lines of poetry—maybe just four lines—on the subject they find difficult and irrelevant.

Activity (page 108)

The teacher could use this activity to teach certain words/phrases which could be used in the report. For example:

- Most students ...
- A majority of students ...
- Only a few ...
- They were equally divided ...
- Hardly anyone ...

5. Freedom

Starter (page 109)

The answers may vary to an extent but here are some possibilities:

1. Freedom from the constriction created by the narrow tree guard so that its trunk can expand freely width ways.
2. Freedom to leave the cage and fly freely whenever it wishes to.
3. Freedom to be in its natural habitat.
4. Freedom to rule themselves.
5. Freedom to go to school and to play.

Section I—A Mother’s Struggle

Learn to read - I (page 113)

1. (a) Desperate because she wants to save her son from being enslaved; worried because she was leaving a known, familiar environment and going into the unknown.
 - (i) She needs to move fast; she feels very protective towards him.
 - (ii) She feels helpless and fears that she may not succeed by her own efforts alone.
 - (iii) Her mind is preoccupied with other concerns.
 - (iv) She does not want her son to be burdened by worry and anxiety.
 - (c) To go to the village of T ... on the banks of the Ohio and to escape by crossing the river and reaching the other side.
 - (d) Whether the ferry service would ply since there still were great cakes of ice floating in the water.
 - (e) The information that there was no ferry or boat to take her across, and therefore she may not be able to save her son from slavery.
 - (f) Desperation created by the arrival of her pursuers.
 - (g) The strength God gives to people who are in great trouble, and her determination to save her son at any cost.
2. (a) Grit/determination, courage, love for her son/powerful maternal feelings.
 - (b) The fear that in a short while her son would lose his freedom and that her pursuers had already reached the village of T
3. The diary entry should have the following:
 - main details of the journey
 - references to his mother’s strength and courage
 - his feelings of gratitude to her

Learn words (page 115)

China - the name of a country

china - as in porcelain

March - the name of a month

march - to walk stiffly
Titanic - the name of a ship
titanic - huge in size
Bill - the name of a person
bill - the amount to be paid

Learn spelling (page 115)

- | | | |
|-------------|--------------|-------------|
| 1. reliance | 2. hazy | 3. lovable |
| 4. proposal | 5. sanity | 6. simplify |
| 7. virtuous | 8. endurance | |

Learn grammar (page 116)

A. Past perfect continuous tense (page 116)

- (b) The children had been fighting for several hours before ...
(c) He said he had been trying to contact ...
(d) For a long time they had been planning ...
(e) ... because she had been studying till midnight.
- (b) She had been trying every possible method for more than an hour.
(c) He had been thinking of this move for a long time.
(d) It had been making losses for several years.
(e) He had been anxiously waiting for the results.

B. Reporting questions (page 117)

Students may begin with any of the given options or any other appropriate form of reporting a question. For example:

They wanted to know how old the school was.

They enquired whether we had a boarding facility.

They wondered why we did not have a uniform.

They asked us when our new session would begin.

They wished to know whether there were any facilities for sports.

They wanted to know where we had our morning assembly.

C. Infinitives or gerunds? (page 118)

- standing
- to say/saying (the meaning is different in each case)
- arguing
- to improve/improving

D. Intensive pronouns and reflexive pronouns (page 119)

- ourselves
- himself
- myself
- themselves
- herself

Section II—Princess September

Learn to read - 2 (page 125)

1. (a) The nightingale was not as beautiful as the parrot, but had a better voice than it.
 - (b) That she had a nightingale that sang beautifully and became her pet, drinking and eating out of her hand.
 - (c) They advised her to put him into a cage. They were probably jealous.
 - (d) She began to feel insecure. She put him inside the cage.
 - (e) He could not sing anymore and wanted to be allowed to fly out of the cage.
 - (f) When the princess saw him lying in the cage, almost lifeless, she could not bear it and decided to give him his freedom.
 - (g) The nightingale came and sang to the princess whenever he felt like it. It made her happy and beautiful, and later she married the King of Cambodia.
2. (a) (i) Keeping the bird in a cage so that he would not leave and get lost.
 - (ii) Not wanting to free the bird for fear that he would not come back.
 - (iii) The sisters advising September to put the bird into a cage.
 - (iv) Princess September setting the bird free because she wanted it to be happy.
- (b) Any suitable example—like parents not allowing their children certain types of freedom.
- (c) There were eight of them, far outnumbering her. Aslo, since they were older, she felt she had to listen to their advice.

Learn to write (page 126)

The format and the guidelines provided should be adhered to. Encourage the students to create catchy slogans and to make the layout colourful and attractive.

Learn to speak (page 126)

Let the focus remain on the discussion. The teacher may move around and listen to the various groups. She may summarize the views expressed by the various groups for the benefit of the entire class.

Learn to listen (page 127)

Answers:

Story of Kiran

1. ten
2. 1998
3. Intermediate College, Faisalabad
4. liberate

Azaad

1. Liberation. Stop child labour.
2. (b) laws (c) action
3. (a) concerned ministers (b) popular figures, e.g. film stars

Learn to use the dictionary (page 127)

1. between
2. from
3. about
4. against
5. to
6. over
7. out
8. with ... in

Section III—The Hawk

Learn to appreciate the poem (page 130)

1. The speaker in this poem is a hawk.
2. Because the hawk seeks complete freedom.
3. The 'limitless space' is the freedom of the endless skies.
4. The hawk seeks 'limitless space' because it believes in freedom from a life of restrictions, ease, and dullness.
5. Some examples are;
 appease/ease, depart/heart, field/steeled, race/space, roam/home.

6. Women Power

Section I—No Longer Helpless

Learn to read - 1 (page 133)

1. (a) There was so much writing everywhere but she did not know what they conveyed.
 (b) She had to depend on her children to know what a piece of writing conveyed.
 (c) She could not sign her name and therefore had to place a thumb impression instead.
 (d) People took advantage of the fact that she could not read or write.
 (e) Because of her inability to read and write.
2. (a) Introduction of literacy classes in her locality.
 (b) A group of people conscious of the need to enable people to read and write.
 (c) In the evenings.
 (d) She would find them tedious, or she would feel too lazy to make the effort sometimes.
3. (a) Hold her head high with dignity and self-respect.
 (b) Help her grandchildren with their studies.
 (c) Maintain calculations, draw up budgets.
 (d) Calculate savings.
 (e) Be self-reliant.
 (f) Read signboards.
 (Any four)

4. (a) Hold my head high in dignity and self-respect.
- (b) Sense of joy in learning.
- (c) Sense of pride and achievement.
- (d) Live a life of honour.
- (e) Confident smile.

Learn words (page 134)

2. (a) refreshing
- (b) thoughtful
- (c) nourished
- (d) unique
- (e) inexpensive

Learn to spell (page 135)

persistence	assistance	excellence	attendance	
distance	recurrence	defence	reference	endurance
resistance	defiance	preference		

Learn grammar (page 136)

A. Non-defining adjectival clauses (page 136)

2. The Titanic, which was considered unsinkable, sank on its very first voyage.
3. Arthur Conan Doyle, who was the creator of Sherlock Holmes, was a doctor by profession.
4. The Wright brothers, who flew the first aircraft, were Americans.

B. Question tags (page 137)

- Arif: Let's go to Pizza Corner, shall we?
- Waqar: It's a good place. But it's rather expensive, isn't it?
- Arif: Not if you order a plain and simple pizza, Waqar. You aren't thinking of one of those exotic pizzas, are you?
- Waqar: O.K. Let's go. It's just the beginning of the month. So we needn't worry about the cost, need we?
- Arif: Oh Waqar, you won't ever change, will you? Ever-conscious about conserving pocket money!

C. Types of Sentences

Accept suitable answers.

Section II—The Sky is the Limit!

Learn to read - 2 (page 142)

1. They made history by becoming the first female pilots in the Pakistan Air Force.
2. Until recently, women in the PAF served in areas like engineering, medicine, air traffic control, and administration.

3. They are proud of their achievements, happy to be living out their dreams, and proud of the respect they have earned.
4. Their families are fascinated and impressed.
5. (a), (b), (c), (d), (e), (f), (h)
6. Students answers will vary. Possible occupations are; firefighters, clergy, aircraft pilots, system and machine operators etc.

Learn to write (page 142)

This is an open ended question. Students' answers will vary.

Learn to use the dictionary (page 143)

1. extremely cheap
2. a short sleep, especially during the day
3. to hide somewhere, waiting to attack, surprise, or catch somebody.
4. at the beginning of something
5. at or from a position that is very near
6. to think about something very carefully before deciding what to do next
7. the reasons for and against doing something
8. to become very angry in an unreasonable way (informal)



Learn to listen (page 144)

Answers:

Vostok 6
Date: June, 1963
Duration: 2 days, 22 hours, 50 minutes

ST 65 Columbia
Date: July, 1994
Duration: 15 days

Shuttle Endeavour
Date: September, 1992

Valentina Tereshkova

1st woman in space

Childhood interest: Parachute jumping

Chiaki Mukai

Profession: doctor

1st Japanese woman in space

1st Japanese astronaut to fly to space twice

Dr Mae Jemison

1st Afro-American woman in space

Profession: doctor

Languages known: Japanese, Russian, Swahili

Section III—Woman Work

Learn to appreciate the poem (page 147)

1. (lines 1–14)
 - (a) Looking after her children, mending clothes, changing the baby’s diaper, tending to any family member who is sick, mopping the floor, buying groceries, cooking, ironing clothes, cleaning the hut, hosting meals, cutting cane, picking cotton, gardening, dressing the children.
 - (b) Yes, the device draws attention to the many jobs she has to do.
 - (c) It makes the reader realize the multiple work her day involves.
 - (d)
2. (lines 15–30)
 - (a) The sun, rain clouds, dewdrops, storms, snowflakes, stars, moon, mountains, oceans, leaf, stone, sky.
 - (b) The sun because it provides light and warmth; rain—to cool, dew drops—to refresh her when she is weary; storm—to blow her away from this routine and give her rest; snowflakes—to bring nightfall and rest. (*These are some possibilities—students may suggest other things.*)
 - (c) Tell us that she longs for a break from all the work.
 - (d) The family is constantly making claims on her time and energy so she turns to the natural elements and makes her claims on them.
3. (a) Alliteration. *Answers may vary.*
(b) To be a woman is to be working all the time.
4. No. She may have a sense of fulfilment but she is not content; she longs for some rest.
5. Share the work involved, be more considerate, show understanding, provide her with a day off from work and take over from her on that day.

Activity (page 148)

If the class is enthusiastic, you could convert this into preparation for a play by the whole class—with props, costumes, notices to announce the performance, etc.

7. Peace and Harmony

Starter (page 150)

Some of the reasons that could be discussed are: desire for territory, conflict of interest between groups—rich and poor, majority and minority, differences based on religion and ethnicity. The teacher could refer to a specific conflict and then make students infer the cause for it—for example, the American War of Independence or the US–Iraq war.

Section I—Tangerine, the Wasp

Learn to read—1 (page 154)

- (a) He loved marmalade made from tangerine oranges.
 - (b) Messengers were bringing messages to him from different quarters.
 - (c)
 - (i) He wished to have a good view of the fight.
 - (ii) He wanted to be in a safe place.
 - (d) Tangerine had stung him on the flank.
 - (e) Their general was fleeing from the battlefield.
 - (f) He had caused the Bombasteronians to flee by stinging their general's horse.
- (a) The environment is destroyed and polluted by gunpowder.
 - (b) Hundreds of lives are lost—men and horses.
 - (c) Wars never settle anything.
- The Bombasteronians were probably very proud of their strength and proclaimed it all the time. The Smithereenians probably had a reputation for completely shattering the enemy's defence.
- (a) All options are correct.
 - (b) Wisdom, intelligence, pride.

Learn to analyse (page 154)

- Tangerine, a wasp, hears that there is going to be another battle in the valley where he lives.
- He flies down to the south end of the valley and sees that the two armies are digging in their cannons and preparing for battle.
- The next day, the battle begins with a great blowing of bugles and beating of drums.
- Tangerine sees General Blohardi, the field marshal of the Bombasteronian army, on a hilltop. He decides to sting the general's horse in order to stop the battle.
- Tangerine stings the horse three times, causing it to bolt and carry General Blohardi away from the battlefield.
- The Bombasteronians are demoralized by the sight of their general fleeing, and they take to their heels. The Smithereenians win the battle.
- Tangerine claims that he was the real winner of the battle, since he was the one who stung the horse and caused General Blohardi to flee.

Learn words (page 155)

- (b) took to his heels
 - (c) dragging our heels
 - (d) at the heels
 - (e) under his heel

Learn spelling (page 155)

2. (a) dying (b) hoping (c) lied
 (d) scraping (e) hopped

The pronunciation is the same in the case of *die/dye*, *lie* (both meanings). In all other cases, the pronunciation is different.

Learn grammar (page 157)**A. Object complements (page 157)**

2. difficult 3. straight 4. useless 5. awake 6. president
 7. difficult 8. crazy 9. speechless 10. busy

B. Compression of adverbs (page 158)

1. a little
 2. very
 3. pretty
 4. a bit
 5. extremely

C. Adverbial clauses of time, purpose, reason, and concession (page 156)

2. As soon as/When the Bombasteronians saw their famous general in flight, they took to their heels.
 3. Although/Though I had read the story twice, I wanted to read it again.
 4. As/Since/Now that the rain has stopped, we can resume play.
 5. Though/Although we had good rains last year, the city is still facing a water shortage.
 6. As long as we have Miandad as our coach, we will continue to do well.
 7. He built a fence round the garden so that stray cattle would not be able to get in.
 8. My mother attends to the cooking as/while she keeps an eye on my little brother.

Section II—The End of Living—The Beginning of Survival**Learn to read - 2 (page 163)**

1. (a) sacred, precious
 (b) They are like a family—the earth is like a mother to all living things.
 (c) air: It supports and is shared by all of us.
 beasts: If beasts disappear, man will suffer not only loneliness but also his own extinction.
 land: It holds the ashes of our ancestors, it is our mother.
 (d) Calm and quiet. Because of this, the ability to enjoy the sights and sounds of nature is absent.

3. Oppress people who are disadvantaged in different ways: e.g. the poorer sections of society, certain communities, children, women etc.
4. The whole of creation is one and it has all been created by the love of the Maker. How and why Nature has made so many different varieties of life is a matter that fills us with wonder. Students may be encouraged to give specific examples like the following:
How does the chameleon change colour?
How does the venus fly trap plant catch insects?

Activity (page 171)

Alternatively, 24 October is United Nations Day and the activity could be treated as a way of commemorating this day.

15. Key to the Workbook

1. My Favourite Places

Learn to read (pages 8–10)

1. He describes it as magical because it is situated between the mountains and the sea. The stream of cool water running down the mountain and the beautiful landscape make it magical for him.
2. (a) Describing the holy site of Ninfa, he says that it is difficult to find the atmosphere of an ancient place these days because people today have no respect for old places or things.
(b) To a certain extent, the writer is correct in thinking so. In the name of development and urbanization, people are demolishing old places and historical sites.
- 3.

<i>Past</i>	<i>Present</i>
<ul style="list-style-type: none"> five broken-down taxis and no tourists There were travellers who were professionals coming to study Greek history. The people were interested in knitting and selling local fish. The streets used to be clean. There was a great quality to life. 	<ul style="list-style-type: none"> Many tourists (300,000) Today there are tourists who come for sun and beaches. They are young, energetic. People are rich and values have changed. They now want jewellery shops and dress shops. Land values have gone up. The streets have become busy.

4. As a boy, the writer loved open spaces, and miles of mountains and deserts. Now, he loves quiet cosy places with a view, like a cove or a

stream. The reasons for this change could be many—old age and the need for peace and quiet, disgust with the hurry and pace of city life, need for security and comfort, etc.

5. (a) (*Reasons will vary.*)
6. It means that one should make the atmosphere at home peaceful and comfortable for living. If we do that, the home becomes the most sought after place and the favourite place for a person. He gives the example of his house in London, which has a wonderful view and everything he needs.

Learn words (pages 10–11)

1. (a) tourist (b) traveller (c) traveller (d) tourist
2. (a) a holiday-maker (b) a hitch-hiker (c) a pilgrim
(d) a commuter (e) an emigrant
3. (a) a pilgrim (b) a commuter (c) a tourist
(d) a hitch-hiker (e) an emigrant

Lean grammar (pages 11–13)

A. Compound sentences

1. Rameez did not work hard and so he did not qualify in the examination.
2. You should submit your report immediately, otherwise you will not get your certificate.
3. He was not only extremely weak but also completely exhausted.
4. Neither have I ever driven a car, nor am I interested in driving one.
5. Rohail went into the stationery shop and bought several items for the school.
6. I thought the answer was correct but I have now discovered an error.

B. Participial phrases

living, reported, called, allowed, walking, not feeling, attracted

Learn to write (page 13)

Ask students to think of a favourite/popular travel destination. Let some of them first talk about their choice to the class. You can also provide them with a model by talking about your favourite place. Alternatively, you can show them several descriptions as examples. Then, ask the students to write about their favourite place using the guidelines given. Encourage them to write about the location of the place, its special features, and to explain why it is their favourite place.

2. Natalie Beats the Odds and Competitors

Learn to read (pages 15–16)

1. False.
2. Yes, Natalie is a girl with grit and determination. Although she lost her leg in a road accident, she does not want to be treated as a disabled

person. She has the confidence to take part in regular competitive swimming competitions and to win medals.

3. True.
4. ...training regularly.
5. The coach was not surprised because Natalie trained very hard and practised regularly. Natalie is an extremely determined person who has tremendous faith in her ability and dream to succeed.
6. The coach has faith in her ability and admiration for her grit and determination, and Natalie has great respect for him. The coach says, 'When she came to me after the accident, I did tell her that for me she was like any of my other swimmers.'
7. When Natalie lost her leg in the road accident, it seemed almost impossible for her to get back to swimming. But, with grit and determination, she worked hard to overcome her disability and went on to win medals in regular swimming competitions. Thus, Natalie beat the odds as well as her competitors!

Learn words (pages 16–17)

1. (a) a severe blow by destiny
(b) believe in yourself
(c) overcoming her disability
(d) extraordinary feat
(e) succeed in future endeavours
2. (a) sneer
(b) backhand
(c) power

Learn grammar (pages 17–19)

A. *Too and enough*

2. too late
3. warm enough
4. talented enough
5. high enough
6. English well enough
7. enough energy

B. Conditional clauses

1. (b) If we stay in a hotel it will cost a lot.
(c) If we tell him the truth he will not believe us.
(d) If we go for a long walk we'll get drenched in the rain.
2. If you lose your cheque-book, you have to call the bank.
If you get promoted, your salary goes up.
If you drink black coffee at night, you can't sleep for long.
If you read continuously under poor light, you get a headache.
If you eat too much and too fast, you get a stomach-ache.

3. If I were younger, I would play a lot of outdoor games. I would climb mountains. I would dance all night at parties. I would climb mango trees in summer. I would participate in a marathon.
4. (b) If ... was not so arrogant, she would have more friends.
(c) If ... was not so short-tempered, I would have liked to spend time with him.
(d) If ... was not so loud-mouthed, he would have more well-wishers.
(e) If ... was not such a braggart, people would believe him more often.

Learn to write (pages 19–21)

An example:

Undeterred by Tragedy

Paralysed at the age of six, Maged Anwar Mohamed never shirked from a challenge. His determination has paid off handsomely as the disabled swimmer won the silver medal at last month's All-Africa Games in Johannesburg.

Mohamed's swimming career began with physical fitness classes at the Police Federation Union Club. He was given his first swimming lessons there by Mohamed Ahmed, Manager of the national team. 'Ahmed told me I might be able to qualify for the team,' Mohamed recounts. 'When I heard that, I almost flew to the pool to start training.'

Mohamed, 28, began serious training with Abdel-Baqi Hassanein, known as the dean of Egyptian swimmers and the first to introduce swimming to the country as a competitive sport. 'He used to put me in the same pool with able-bodied swimmers which increased my physical fitness and my appetite to beat them,' Mohamed said.

In 1988, Mohamed participated in the Seoul Paralympics. At 16, he was the youngest member of the Egyptian delegation. He came in seventh in both the 100m freestyle and 100m backstroke. Since then, Mohamed's star has shone. In 1989, at 17, he crossed the English Channel, the first disabled teenager to accomplish the feat. In 1990, he won a silver medal at a 50m freestyle tournament in England and a bronze in the 100m freestyle. In 1991, Mohamed returned to Britain to strike gold in the 100m backstroke, and a bronze in the 200m freestyle.

In the first All-Africa Paralympics Games, held in Egypt, Mohamed continued his winning ways, collecting a gold in the 4x50m freestyle relay and a silver in the 100m freestyle. In the All-Africa Games in Johannesburg in September 1999, Mohamed won the silver medal in the 50m freestyle.

3. Virus from Outer Space

Learn to read (pages 24–25)

1. The hypothesis was that inter-stellar spaces are full of live organisms like bacteria and viruses that could come to Earth riding on comets.

2. (a) The example was that of the 1918 influenza epidemic that spread across the globe very fast.
(b) Physicists Fred Hoyle and N. C. Wickramasinghe gave the example to show that microorganisms can come to Earth from outer space.
(c) The test proved that bacteria existed in outer space.
3. Dr Narlikar did not believe in either of the explanations. As far as the idea of bacteria going up from Earth was concerned, Dr Narlikar argued that it was not possible for bacteria to reach a height of 41 km. He also did not believe that the bacteria could have come from the debris of man-made satellites as the estimated debris was too small to explain what was found.
4. False.
5. They identified the bacteria and found it to be similar to terrestrial bacterium. They believed that the bacteria in outer space would be similar to what we find on Earth since life on Earth, according to their theory, started initially with bombardments. However, they could not test the samples for viruses.
6. No.

Learn words (page 25)

1. agronomist
2. geneticist
3. astrophysicist
4. nuclear engineer
5. biologist

Learn grammar (pages 25–27)

A. The future perfect tense

1. (a) will have completed
(b) will have had
(c) will have lived
(d) will have finished
(e) will have started
2. I will have won an award, I will have won a grammy, I will have achieved...

B. Gerund phrases

1. of seeing
2. from entering
3. of taking
4. about having
5. from continuing
6. on paying

Learn to write (pages 27–29)

Let the students read the given information. Ask them questions to check whether they have understood the information. Explain that a biography usually consists of personal details, career details, and achievements. Ask them to develop the information/points in three paragraphs. Encourage them to write a rough draft and help them to edit it. Then let them write the final version in their exercise books.

Test—1

Unseen comprehension (pages 30–31)

1. They are described as ‘magic’ leaves because they have several uses. The tender leaves are believed to ward off sickness, keep moths and cockroaches away, and heal wounds. People also believe that fresh leaves, festooned at the entrance of the house, wards off evil spirits!
2. The famous Margosa oil, obtained from the yellow fruit of the tree, is used as a medicine for the treatment of leprosy, skin diseases, and rheumatism.
3. (a) False (b) False
4. The neem leaves are put into a tub of hot water and they are left there for about a week. Then the leaves are made into pulp. The pulp is put through a muslin cloth and the water that comes through is used to swab floors.
5. Progressive farmers who do not want to use chemicals as insecticides spray neem water on their crops. It acts as a disinfectant.

Coursebook comprehension (pages 32–33)

1. They used their presence of mind and acted unlike all others—they didn’t think of their own safety.

OR

- (a) Being in the southern hemisphere, it was hot in December.
(b) An invitation, for the entire family, to travel to Antarctica as part of an expedition led by the Chilean Navy.
2. (a) Young male
(b) No, the narrator refers to a time that has elapsed. He will come back a man. He will come back to a dining room no longer in use and find, in a corner, toys with which Egyptian boys had played.
3. Young Jinnah’s attitude towards his studies changed after he realized that to succeed one needs to study.

OR

Her mother realized that Evelyn was growing deaf when Evelyn did not respond when her name was called out. Her marks also began to deteriorate.

4. Darkness during an eclipse causes fear in those who don’t know or understand the scientific explanation for it. This fear causes superstitions.

OR

- (a) Because she was coming from a Scottish town to a big city like London, and at that, to the prestigious Royal Academy of Music in London. Also, she was deaf.
 - (b) Because she was losing her ability to hear.
5. Because it was dark and lonely.

Vocabulary (page 34)

- 1. (a) green (b) white
- 2. (a) to lose face: to be less respected because of something you have done
- (b) to keep an eye on: to look after someone or something and make sure that they are safe
- (c) have a finger in every pie: to be involved in many activities
- (e) be up to the neck in something: to have a lot of something to deal with
- (f) not have a leg to stand on: to be in a situation where you cannot prove or explain something
- (g) two heads are better than one: two people can achieve more than one person working alone

Grammar (page 34)

If you will break a leg, is it possible to grow it again?

break

Some scientists tell that it is clearly possible.

say

Studies conducting by Western scientists in the 1980s

conducted

suggest that some animals belonged to the amphibian family

belonging

could grow their lost limbs again. Experiments that being done

being

with the salamander showed that it was not enough far-fetched

too

to hope that one day humans too would be able grow lost

able to grow

limbs again. Salamanders, possessed the almost miraculous

possessing

ability of regrowth, showed that we too could get our lost limbs,

replace

In the past, if we break a limb, it was not possible

broke

to grow a new one. Would we break a leg in the future,

Should

it will be possible to grow a new one.

would

Writing (pages 35–36)

An example:

Garlic belongs to the lily family. It is a pungent herb that has medicinal properties. Its bulb, particularly, has healing powers.

It is claimed that garlic prevents heart disease in several ways. It makes platelets less likely to stick to the artery walls, thus lessening the chances of a heart attack. It also lowers cholesterol levels and reduces blood clotting by dissolving clot-forming proteins. It lowers blood pressure levels by its ability to widen blood vessels, thus preventing stiffening of the arteries.

Garlic, as a natural antibiotic has the ability to fight infections caused by fungi, bacteria, and viruses, and boosts immunity. Garlic has certain additional benefits too—anti-cancer properties and preventing digestive cancers, and breast and prostate cancers.

Literature reader (Page 37)

1. Although the appointment was made twenty years earlier, both the friends remember it and keep it. They come to the appointed place at the appointed time.
2. (a) The traveller (b) Outside the house. He is there to keep an appointment. (c) Many years had passed and maybe there was no one inside. May not have. (d) By coming there after so many years.
3. The man's tall frame and the deadly-looking sword in his hand frightened Appu. The lone cabin into which he disappeared was plastered with blood. Moreover, Appu had not seen the man talking to anyone, which reinforced his sinister image.
4. (a) The earth is round, a large portion of it is covered by water.
(b) Humans find some reason or the other to hate each other.
They build walls to keep each other out.
They kill each other.
5. Being a Maths teacher he only believed in facts. He had no place for fantasy in his life. He believed that storybooks are all fantasy and hence full of illogical things and a bad influence on children.
No, stories are not a bad influence as many of them represent life as it is. Even the fantasy ones have some logic in them. Moreover, they provide good entertainment and teach a thing or two about life. They also help to build and develop our repertoire of language.

Oral Test—1 (pages 38–39)

Each student will have to be individually assessed. Ask students to come up one by one and take the test.

1. *Read out each word and then pause. Then ask the student to put the stress mark on the syllable that is stressed. Give ¼ mark for each correct answer.*
2. *Let the student read the words by putting the stress on the part that is in bold letters. Give ¼ mark for each.*
3. *Let the student read the poem aloud with proper stress and pauses.*
4. *Play the recording. Let the students listen. Then ask them to read the given questions. Play the recording again. This time, let them do the exercise.*

Transcript of listening text:

The Orangi Pilot Project (OPP) was launched in 1980 by Dr Akhtar Hameed Khan. The project is based in one of the largest *katchi abadi* areas of Orangi Town, Karachi.

Since Orangi Town was a *katchi abadi*, it did not qualify for government aid due to its ‘unofficial’ status. The Orangi Pilot Project involved the local residents in solving their own sanitation problems. Innovative methods were used to provide low cost sanitation, health, housing, and loan facilities to the people.

The OPP’s work has shown that people can finance and build underground sanitation in their homes, lanes, and neighbourhoods. In Orangi, people invested Rs 78.79 million in the project. The programme is being replicated in seven cities of Pakistan and in 49 *katchi abadis* in Karachi.

Today, the project encompasses much more than the neighbourhood-level problems. The research and development programmes developed by the project now cover wider issues in the areas all over Karachi.

Dr Akhtar Hameed Khan achieved global recognition as a result of his work on these exemplary community development projects. Today, his ideas are being replicated in various countries of the world. Millions of underprivileged people are benefiting from these projects in Pakistan, in Bangladesh, and across the globe.

Answers: (a) (i) (b) (ii) (c) True (d) True
(e) community development projects.

4. Kindness is Contagious

Learn to read (pages 42–43)

- (a) The writer had no money to buy graduation presents for her friends, nor did her parents. But she desperately wanted to buy them small gifts, as a remembrance of their friendships. She didn’t know what to do, so she prayed.
 - At the entrance to the clinic two elderly women, one in a wheelchair and the other her companion, were struggling with the heavy glass door. They couldn’t open it. So the writer jumped up to help them.
 - While coming down in the elevator, the writer realized that she had left her backpack, with her library book in it, on the lobby chair. So, she rushed into the lobby to check that they were still there.
 - The grey-haired woman looked dignified, serious, and stern. She looked like a person with knowledge and confidence, so the writer thought she might be an English teacher.
- A possible answer: The grey-haired woman might have been proud of the writer because she had shown that she was a kind and helpful girl.
- The grey-haired woman. She wanted to reward the girl for the kindness she had shown to the old women.
- The writer had earlier prayed to God for help. God had answered her prayer by making the grey-haired woman give her fifty dollars. The writer could now use this money to buy gifts for her friends.

5. The grey-haired woman—kind, dignified, sympathetic, caring, helpful.
The writer—kind, sympathetic, polite, concerned, caring, friendly, helpful, anxious.

Learn words (pages 44–45)

1. (a) appointment (b) dug into (c) intentionally (d) gazing
(e) turned red (f) bustling crowd (g) sidestepped (h) wallet
(i) backpack (j) tucked
2. (a) get by (b) got away (c) get over
(d) get back (e) got through
3. Get the students to work in pairs. Explain the rules of the game clearly.
Set a time-limit.
A few examples:
pull up, pull off, pull down; get down, get into, get over, get in, get on, etc.

Learn grammar (pages 45–46)

A. Conditional clauses without *if*

2. provided 3. Only if 4. as long as 5. Had 6. Should

B. *Get/Have something done*

1. (b) To have my teeth cleaned.
(c) To have it repaired.
(d) To have a photograph taken.
(e) To have his old glasses replaced.
2. (b) Rabia had the curtains and other furnishings changed.
(c) Rabia had new shelves fitted.
(d) Rabia had a new carpet laid.
(e) Rabia had the sofa upholstery changed.
(f) Rabia had the furniture polished.

Learn to write (pages 47–48)

Explain to the students, clearly, what an article is and how to write one. Get them to read the instructions given at the beginning of the task. Ask a few questions to find out whether they are familiar with the matter. Then give them the time to read the hints/ideas given for each paragraph. Discuss the ideas in class orally. Then instruct them to expand the ideas into an article. Remind them to give a title to the article.

5. The Statue of Liberty's Roots

Learn to read (pages 50–51)

1. Because of its size and magnificence. It symbolizes American independence.
2. True.
3. (a) ... he wanted to make Liberty a strong and proud figure personifying the Greek goddesses.

- (b) ... the Statue of Liberty was huge in size.
(c) ... it took two years to collect the funds to build a foundation for it.
4. They helped to pay for the restoration and refurbishment of the monument.
 5. Because it deals with the origins of the statue. Yes. 'The Making of Liberty'.
 6. Freedom from slavery and racism.

Learn words (pages 51–52)

1. Let the students learn the meanings from the dictionary.
2. revamp a business, refurbish a house, remodel the house, repair a statue, restore monuments, repair a toy, restore an antique, renew the contract, restore a painting.

Learn grammar (pages 52–56)

A. Past perfect continuous

1. ...had been working...
2. ...had it been doing? It had been playing ...
3. What had she been doing? She had been digging ...
4. What had he been doing? He had been using ...

B. Reporting questions

1. (a) Amir asked the policeman if there was a bus to the zoo.
(b) Mrs Khan asked her neighbour if anyone was going to buy her house.
(c) Aman asked his aunt if he could stay with her.
(d) She asked the candidate whether he had worked before.
(e) The tourist asked a passerby whether that road led to the palace.
2. (a) I asked him how old he was when he started playing cricket.
(b) I asked him who his coach was.
(c) I asked him how he got interested in cricket.
(d) I asked him where he had his practice sessions.
(e) I asked him whether there were good sports facilities at his school.
(f) I asked him who his favourite cricketer was.

C. Infinitives and gerunds

1. (a) to collect, mentioning, agreeing
(b) showing
(c) running, to make, spending
(d) seeing, to figure
(e) to explain, going
2. (a) I regret selling my apartment.
(b) I hate to stand up and speak in a crowded room.
(c) I happened to see your uncle yesterday.
(d) The school office tends to open fifteen minutes late.
(e) Would you fancy a pizza?

- (f) The detective carried on stalking his suspect.
3. keeping, cooking and sewing, visiting, talking, shopping, getting, baking

Learn to write (pages 57–59)

Let the students look at the pictures carefully. Ask them what the pictures represent. Give them time to read the article. Ask a few questions to ensure understanding. Then initiate a discussion on child labour. Elicit the students' opinions and viewpoints. The discussion should be on the conditions of working children and the need for freedom. Put up the ideas generated on the blackboard. Help them with paragraphing. Let them write the rough draft in groups. Ask each group to think of a title. Encourage peer correction and revision in groups. Let them write the article at home and submit it the next day. The best article can be included in the school magazine and put up on a noticeboard.

6. Begum Rana Liaquat Ali Khan

Learn to read (pages 62–63)

1. ...a sanatorium in Almora that she used to visit with her mother.
2. True.
3. Begum Liaquat believed that education and economic independence were important for women's emancipation.
4. Yes. She was the first Muslim female ambassador of Pakistan. She formed many organizations aimed at improving the status of women in society.
5. (a) ...for nursing and first aid.
(b) ...train women to give injections and administer first aid.
(c) ...the All Pakistan Women's Association (APWA)
(d) ...a chain of schools, colleges, industrial homes, and other institutions.
6. *Answers will vary.*
7. *Answers will vary.*

Learn words (pages 63–64)

1. Word maze:
committed, hard-working, spirited, dynamic, persevering, active
2. (b) committed (c) dynamic (d) active (e) hardworking
(f) persevering (g) spirited

Learn grammar (pages 64–66)

A. Non-defining relative clauses

1. (b) ..., which was built in the third century BC, ...
(c) ..., who served in the Crimean War, ...
(d) ..., who served the poorest of the poor in India, ...
(e) ..., which was painted by Leonardo da Vinci, ...

- (f) ..., which is in Lahore, ...
 - (g) ..., which is the only planet with air and water, ...
 - (h) ..., who are just 4 feet 9 inches tall, ...
2. (b) The strike at the car factory, which lasted for ten days, is now over.
 - (c) Rohail, whose job involves a lot of travelling, is away from home a lot.
 - (d) The new stadium, which will hold 90,000 people, will be opened next month. *or* The new stadium, which will be opened next month, will hold 90,000 people.
 - (e) Huma, whom I have known for a long time, is one of my closest friends.
 - (f) My office, which is on the first floor of the building, is very small. *or* My office, which is very small, is on the first floor of the building.

B. Question tags

1. don't you? isn't it? shouldn't we?
are you? shall we? haven't you? isn't it?
2. (b) It was a wonderful film, wasn't it?
(c) She has a lovely voice, doesn't she?
(d) This bridge is not very safe, is it?
(e) The food is delicious, isn't it?

Learn to write (page 67)

Get the students to think of three ways in which literacy can help rural women. Discuss the ideas at length orally before they start writing.

Some ideas could be:

1. Literacy will help women become aware of the need for cleanliness to protect the health of their families.
2. It will help them care for the overall development of their children.
3. It will make the women economically independent and, thereby, improve the quality of their lives.

Explain, clearly, what an article is and how to write one. Ask them to develop these ideas into three paragraphs. Let them give a title to the article.

7. 'We the Peoples'

Learn to read (page 70)

1. False.
2. Scientists tell us that the world of nature is so small and interdependent that a butterfly flapping its wings in the Amazon rainforest can generate a violent storm on the other side of the earth. This means that what happens in one part of the world affects human beings in another part as well. Everything is interdependent.

3. The 20th century has been described as the deadliest in human history because it witnessed devastating wars, untold misery, and unimaginable crimes. Two World Wars were fought.
4. According to Annan, the main role of the United Nations in the 21st century is to respect the dignity and sanctity of every individual, regardless of race or religion, and to improve the conditions of individual men and women.
5. (a) Eradication of poverty because only then men and women make the most of their abilities.
 (b) Preventing conflict because only when individual rights are respected can differences be channelled and resolved peacefully.
 (c) Promoting democracy because that is the only environment in which individual self-expression and self-government can be secured.
6. (a) This expression means that we have entered the 21st century after facing great difficulties and untold suffering in the previous century.
 (b) What Annan means by this is that we must understand that peace belongs to each and every member of the community and peace must be made real in the daily life of every individual in need. In the 21st century, we must respect the dignity of every human life.

Learn words (page 71)

untold misery
 indefinite period
 illogical answer
 irreparable damage
 impractical suggestion
 impolite behaviour
 innumerable stars

Learn grammar (pages 71–73)

A. Object complements

- | | | | | |
|----------------|---------------|-----------|----------|---------|
| 2. interesting | 3. speechless | 4. white | 5. tired | 6. sick |
| 7. Attila | 8. chairman | 9. a liar | 10. hot | |

B. Making comparisons

2. The more regularly you exercise, the healthier you will be.
3. The less you complain about everything, the happier your life will be.
4. The more he earned, the more he spent it on useless things.
5. The bigger the house, the higher the price.
6. The more you argue, the less you will like each other.

C. Adverbial clauses of time, reason, purpose, and concession

1. After, When, because, While, When
2. I will carry an oxygen cylinder because there is less oxygen at great heights.

I will carry a box of medicines so that I can treat myself if I fall sick.
I will carry a wireless in order to keep in touch with the team at the base camp.

I will take a tent and a sleeping bag so that I have some protection while spending the nights on the mountains.

3. Though, Although

Learn to write (pages 74–75)

Kofi Annan begins by saying that in today’s world the real divisions are not between nations but between the powerful and the powerless and the haves and the have-nots. A crisis in one part of the world has an effect on other parts too. They are linked inextricably. Mankind is in the grip of a sense of insecurity. The mission for the United Nations, therefore, is to improve the dignity of individuals and safeguard human rights. In this century, he says, we must place human beings at the centre of everything we do, from the eradication of poverty, to the prevention of conflicts, to the protection of human rights.

Test—2

Unseen comprehension (pages 76–78)

1. Because he brought home fresh sweets like *rasgullas*, *gulab jamuns*, and *barfi*.
2. As soon as *Bauji* entered the house, his daughter-in-law would cover her head and face with a dupatta; his wife Bhabo would quickly send her friends home; his daughter would go to the kitchen to make some tea; Big Uncle would go and change for tennis; the grandchildren would stop playing *Parcheesi*. Their reactions show that he was a strict man and that he was treated with a lot of respect at home.
3. *Bauji* would clear his throat before entering the house as a signal to everyone in the house that he had arrived. He would clear his throat at the office too, to indicate to his client that the meeting was over.
4. He was a lawyer. The sentence at the beginning of the passage—‘*Bauji* used to come home from the courts ...’ and words like ‘client’, and, ‘witness’ suggest that.
5. authoritarian, disciplined, caring, strict, overbearing

Coursebook comprehension (pages 78–80)

1. They are like a family. The earth is like a mother to all living things.

OR

Introduction of literacy classes in her locality.

A group of people conscious of the need to enable people to read and write.

2. No, she may have a sense of fulfilment but she is not content—she longs for some rest.

OR

land—exploited its resources
water and air—polluted them
forests and plants—destroyed them
animals—caused them to become rare or extinct

3. Desperate because she wants to save her son from being enslaved;
worried because she was leaving a familiar and known environment to enter the unknown.

OR

The environment is destroyed and polluted by gunpowder. Hundred of lives are lost—men and horses. Wars never settle anything.

4. They are proud of their achievements, and are happy to be living out their dreams, and proud of the respect they have earned.

OR

The nightingale was not as beautiful as the parrot but could sing more sweetly.

5. (a) These lines are taken from the poem 'The Hawk'.
(b) The speaker in this poem is a hawk.
(c) The 'limitless space' is the freedom of the endless skies.
(d) The hawk seeks 'limitless space' because it believes in freedom from a life of restrictions, ease, and dullness.

Vocabulary (page 80)

1. (a) grimaced (b) pouted
2. daydream, sleepwalk, breathtaking, heartfelt, springclean, widespread

Grammar (pages 81–82)

1. (a) I have breathing problems in winter as I am an asthmatic.
(b) When the crew saw their captain writhing in pain, they rushed to his help.
(c) Although I had read the poem twice, I wanted to read it again.
(d) My mother attends to the housework while keeping an eye on my little sister.
2. (a) Asad was ill and so he did not go to school.
(b) You should get your licence renewed at once or else you will have to pay a fine.
(c) I have never participated in a cookery contest nor do I want to participate in one.
(d) The captain won the toss and elected to bat first.
3. Mr Baig, which was a rich old man, thought he was dying. *who*
He thought, 'I would have lived 70 long years by next week. *will*
I'm too rich to enter heaven, isn't it? Let me give away *aren't I?*
all my riches.' Own a car was no longer of interest *Owning*
to him or so he gave it away to an old friend. *and*

To living in a big house did not interest him anymore either. And/Also
But he gave it away to a poor family and went away to So
the mountains.

He did not die soon though. In fact, he lived to be a hundred!

Writing (pages 82–83)

Get some students to describe a few members of their families before you make them write the character stretch.

Literature reader (pages 83–84)

1. Knowledgeable, for he could talk and argue on various subjects; humorous, because he cracked jokes in the class in his lighter moments; strict, as he punished his students for wrongdoing or lapses.
2. He said that even a human baby commits acts of violence, for example crushing ants, but soon grows out of it when he or she attains maturity and education. Similarly, a violent person would some day grow old and thus dependent. He or she would then lack the energy and strength to even look after himself or herself, leave alone harm others. The tiger was well-beyond his prime, ought to accept that, and not attempt to be aggressive anymore.
3. No. The narrator preferred to play and hated to sit and study all the time. His elder brother believed in studying to the exclusion of any distraction.
4. Harry did not have a normal childhood as he could never play and run about freely like children of his age as he was responsible for looking after his sister who was wheelchair-bound. He was also deprived of the normal relationship one has with a brother or sister since his sister was mentally challenged and barely spoke a word.
5. The village team comprised of boys who lived in the village near each other and hence had plenty of opportunity to practise. The players in Rameez's team were from different parts of the town and did not have adequate opportunity to practise as a team. Adults joined Rameez's team, but they were more of a hindrance.

Oral Test—2 (pages 85–86)

Each student will have to be individually assessed. Ask the students to come up one by one and take the test.

1. *Read the set of words aloud with proper stress. Give 2 marks for each set of words.*
2. *Get the students to complete the answers.*
3. *Ask students to read the poem aloud with proper stress and pauses.*
4. *Get the students to study the table first. Then play the CD. As they listen, let them fill in the details in the table.*

Transcript of listening text:

In March 2010, scientists working at an underground complex in Geneva started up a huge particle-smashing machine aiming to recreate the conditions of the Big Bang that created the universe. Experts say it is the largest scientific experiment in human history and the Large Hadron Collider is the biggest and most complex machine ever made. The test by the European Organisation for Nuclear Research (CERN) could unlock many secrets of modern physics and answer questions about the universe and its origins. CERN Director General Robert Aymar hailed it as a 'historic day' for CERN and mankind's thirst for knowledge.

Around twenty-seven Pakistani scientists and technicians took part in the 'Big Bang' experiment that will recreate the first moments of the universe. Fifteen physicists, ten engineers, five lasers and opto-electronics experts, six computer professionals, and six students from National Centre for Physics (NCP) and Pakistan Atomic Energy Commission (PAEC) were involved in the experiment. This opportunity provided them with an immense learning opportunity.

Five Pakistani scientists were present during the Big Bang experiment, including Dr Jamila Bashir Butt, Hassan Shahzad, Taimur Khurshid, Saleh Muhammad, and Muhammad Ahmad, while nine others were involved at different junctures.

In recognition of PAEC's contribution, quality of work and adherence to schedule, CERN awarded PAEC the Best Suppliers Award in 2006.

Working in an international environment with people from many diverse backgrounds was enlightening for the Pakistani scientists. It was an important achievement for Pakistan to have contributed to this great enterprise.

Now this is certainly something to celebrate and be proud of. Our brilliant scientists, men and women, are at the very forefront of ground breaking discoveries in science!

Answers:

March 2010, Geneva, the Big Bang, Large Hadron Collider, European Organisation for Nuclear Research (CERN), 5.

Examination

Unseen comprehension (pages 87–89)

1. (a)
2. (a) Mohtarma Fatima Jinnah (b) Lieutenant S.M. Ahsan
(c) Flight-Lieutenant Ata Rabbani
3. The author compares the crowd to a snowfield because it was a huge crowd of people wearing white clothes and, from the air, it looked like the ground was covered by snow.
4. The Quaid-i-Azam became full of life when he saw the crowd waiting for him.
5. (a) True (b) False (c) False

Coursebook comprehension (pages 89–92)

1. (a) Brought percussion to the fore of the orchestra, gave inspiration to those who are handicapped, and given enormous pleasure to millions.
(b) They used their presence of mind and acted unlike all others—they didn't think of their own safety.
(c) She personally cared for him and showed great concern—she prepared his bed, taught him their language, placed a quilt in the box to protect him during the ride to the town, and sat close to him during the public display.
(d) That she had a nightingale which sang beautifully and became her pet, drinking and eating out of her hand.
(e) They were humble and were not looking for any recognition of their heroic deeds.
(f) People hide in their homes, especially pregnant women. Rituals are practised, like fasting and bathing, at the time of an eclipse.
(g) hold her head high with dignity and self-respect
sense of joy in learning
sense of pride and achievement
live a life of honour
(h) She does not have a pet—and is worried that she will be laughed at. Her worry is justified.
2. A. (a) 'The Hero'
(b) Khoka wants his day dream to become reality.
(c) Khoka's brave deeds would be like the deeds of the heroes of some of the books we read.
(d) People would be stunned and praise him endlessly.
- B. (a) 'Woman Work'
(b) The sun, rain clouds, dew drops, storms, snowflakes, stars, moon, mountains, oceans, leaf, stone, sky.
(c) The sun because it provides light and warmth; rain—to cool, dew drops—to refresh her when she is weary; storm—to blow her away from this routine and give her rest; snowflakes—to bring nightfall and rest. (These are some possibilities—students may suggest other things.)
(d) The family is constantly making claims on her time and energy so she turns to the natural elements and makes her claims on them.

Vocabulary (pages 92–93)

1. (a) caught red-handed
(b) red-carpet welcome
(c) blue-blooded
(d) yellow pages
(e) white elephant
(f) green room

Literature reader comprehension (pages 96–98)

1. Yes, it was uncertain. There was no way of telling whether the meeting would take place. Twenty years is a long time. It was not certain if the friend remembered the appointment. Even if he did, it was not certain whether he would be able to make it. Or, alternately, the friend may not have any particular desire to meet his childhood friend and thus not keep the appointment.
2. It is a comment on humans' concern for personal safety. Nothing matters more than that. In short, humans are rather cowardly. The people had been falling over each other to hear what was going on inside the room. But, the moment the tiger and his master emerged from the room, the people ran to the nearest safe place. In short, they made themselves scarce. Now, they peeped out from their safe hideouts and talked in whispers for fear of exciting and angering the tiger.
3. The narrator believed that his life would be no better if he learned to read and write—'Would the sweetmeats taste sweeter ... ? Would the rainbow or the hills look more charming ... ?' Life was carrying on fine without these impositions. Appu also had the same opinion—'Which person in this wide world would dare to make me do that sort of a thing?'
4. It offers more than a geography lesson. It gives him an insight into human nature, and shows how some human behaviour can be explained while some offers no explanation at all, for example their mutual distrust and hatred for one another.
5. Mr Pink turned the horse into Pegasus and made it fly, with the Maths teacher on its back—a frightening experience for the Maths teacher. I don't think that such an extreme punishment was required to make him realize the worth of storybooks and fantasy in our lives. True, he had taken away much of the joy in Tipu's life but he had not hurt anyone. There could have been other ways of making him see the worth of storybooks.
6. The village schoolmaster was good at:
 - (a) writing
 - (b) arithmetic
 - (c) measuring land
 - (d) predicting the appearance of the tides
 - (e) arguing/debating a point
 - (f) had a rich vocabulary
 - (g) had a good repertoire of knowledge
7. The king said that he could not tour his kingdom because he was old and walking tired him. Also, there was no room for a carriage as the whole planet was covered by the king's robe.
8. He appears to have not been intelligent or perhaps he did not concentrate on his studies, even if he constantly sat with an open book in front of him.

9. Yes, for the king would never have discovered their presence. The mosquito had bitten the king in the most intrepid manner while he was still half awake. This made the king conclude that there were parasites in his bed. When his bed was inspected closely, the louse and her family were found and killed.
10. Yes. Portia decides the case without any favour to either party. She interprets the law very wisely and goes by the book. She follows the bond to the letter and in doing so helps save Antonio's life.

16. Key to the Literature Reader

1. After Twenty Years

Read for appreciation (page 12)

1. Although the appointment was made twenty years earlier, both the friends remember it and keep it. They come to the appointed place at the appointed time.
2. Yes, it was uncertain. There was no way of telling whether the meeting would take place. Twenty years is a long time. It was not certain if the friend remembered the appointment. Even if he did, it was not certain whether he would be able to make it. Or, alternately, the friend may not have any particular desire to meet his childhood friend and thus not keep the appointment.
3. Yes, Jimmy does justify the terms 'finest' and 'staunchest' used by his friend, Bob. Jimmy was loyal and did keep the appointment at the appointed place and time. He he was a staunch and sincere policeman even if, perhaps, not a staunch friend. When he noticed that his friend was none other than a 'wanted criminal', he decided not to disclose his identity and meet him. He did his duty by asking his friend to impersonate him for some time and arrest Bob before he made his escape.

He was also the 'finest' man possible as he did not arrest his friend himself. He could have disclosed his identity and accused Bob of being a notorious criminal wanted by the Chicago police. He could have arrested him. But he sent his friend over to do the job for him.

A few sentences from the story to illustrate this:

- 'I'll give him half an hour at least. If Jimmy is alive on earth he'll be here by that time.'
 - 'But I know Jimmy will meet me here if he's alive, for he always was the truest, staunchest old chap in the world. He'll never forget. I came a thousand miles to stand in this door to-night.'
 - 'Somehow I couldn't do it myself, so I went around and got a plain clothes man to do the job.'
4. The Chicago police had probably been looking for Bob for theft, deceit,

or robbery. He had been nicknamed ‘Silky Bob’ as he must have kept evading their grasp, which probably explains why he said that in the West he was always on the move: *You see, the West is quite a big place, and I kept moving around quite a bit.*

His statement, *I’ve had to compete with some of the sharpest wits who were after my wealth* possibly refers to the police department who were trying to catch him, as much as he was using his wit to escape them.

His cigars, dress, diamond pin, and watch set with diamonds, all indicate that he had made a lot of wealth, perhaps ill-gotten, in the West.

5. Jimmy Wells was an honest and hard-working man who believed in doing his duty first. He did not have the kind of wicked ‘imagination’ that Bob had. At the same time, he had did have the sensitivity not to arrest his friend who had come all the way to meet him and keep an appointment. He requested his friend to do it. Here he showed his imagination. He must have asked his friend to cover himself up to his ears so that Bob could not recognize him straightaway and make off. The little play-acting of the plain-clothes policeman posing as Jimmy may have been Jimmy’s idea. Certainly Jimmy Wells had imagination and intelligence.
6. The surprise at the end of the story is that the ‘friend’ who greeted Bob at twenty minutes after ten was actually a policeman who had been tipped off by Jimmy Wells. Jimmy had come to meet Bob at the appointed time and place, but he was in for a surprise when he discovered that Bob was none other than the wanted ‘Silky Bob’.
7. Yes. Jimmy’s colleague covered his face as much as he could to camouflage his identity from Bob. He shook his hands warmly and talked to him in a familiar tone, asking him how the West had treated him. He even mentioned the restaurant where they had eaten twenty years back. When Bob remarked that the Jimmy he knew was a few inches shorter, he nonchalantly answered that he had grown a bit after twenty. He walked arm-in-arm with Bob.

Here are the sentences from the story that illustrate this:

- ... a tall man in a long overcoat, with his collar turned up to his ears, hurried across from the opposite side of the street.
 - ‘Bless my heart!’ exclaimed the new arrival, grasping both the other man’s hands with his own.
 - ‘The old restaurant’s gone, Bob; I wish it had lasted, so we could have had another dinner there.’
 - ‘Oh, I grew a bit after I was twenty.’
 - ‘Come on, Bob; we’ll go around to a place I know of and have a good long talk about the old times.’
8. There is an air of mystery about the events of the night. The weather too plays a part in heightening the mystery. The drizzle and the wind help to camouflage the face and build of the plain-clothes policeman.

Had it been a clear day, Bob may have been able to make out the difference earlier and might have run away. Due to the wind, he probably could not hear the other person's voice very clearly to make out if it was different.

Activity (page 13)

The dialogue might read like this:

Jimmy: Hello, Sam. I need you to do something for me.

Sam: What is it, Jimmy? You want me to go on the beat?

Jimmy: Oh, no. You won't believe it. 'Silky Bob' has presented himself in our street.

Sam: Where?

Jimmy: Where the restaurant 'Joe Brady' used to be?

Sam: I don't believe it! Why should he come here?

Jimmy: Well that's a long story. Let me tell you briefly. You see, the man we call 'Silky Bob' is actually my childhood friend, Bob, who went to the West. I discovered it just now. We had made a promise to each other twenty years ago that we would meet at 'Joe Brady's' at ten tonight, and that, wherever we may be, we would make it a point to be here.

Sam: Umm. Very interesting! So you mean the crafty 'Silky Bob' has some conscience. He wants to keep an appointment he made twenty years ago!

Jimmy: Looks like it. Well I, too, remembered the appointment and went to where 'Joe Brady's' had stood at ten minutes to ten. I noticed this man with a cigar in his mouth. When I went closer, I found that it was indeed Bob. At that moment I realised that the face was unmistakably 'Silky Bob's' as well. So I came away.

Sam: So, what do we do now?

Jimmy: Simple. Arrest him. But, mate, I can't arrest my friend who came all the way from the West to keep an appointment with me. It wouldn't be fair. Why don't you go in my place? He said he would wait till ten thirty.

Sam: But, Jimmy, we look so different. The man will take off the moment he sees me.

Jimmy: No, I don't think so. The rain and wind will help. You need to wear your long overcoat. Pull up the collar to your ears. That, the drizzle, and the darkness will act as camouflage.

Sam: Alright. Let me watch you. Walk a little to that corner. Let me see if I can imitate your swagger.

(Both laugh. Jimmy walks in the room.)

Jimmy: And look, I like to keep my left hand in my pocket while my right arm swings free.

- Sam: And, I must imitate the slow way you talk. ‘I.i...s....s...
th.....th....a ..t y-o-o-o-u B-aw-b?’ Ha-ha-ha-ha!
- Jimmy: Come on, you do it well. You will pull it off. Friend or no
friend, ‘Silky Bob’ will be ours today. All the best. Hurry. It
is almost fifteen minutes past ten.
- Sam: Okay, here I come, ‘Silky Bob’.
- Jimmy: Wait a moment, Sam. (Scribbles something on a piece of
paper). Hand this to Bob after you have caught him. Don’t
worry, I shall be lurking somewhere nearby in case you need
a hand. Good luck.

The conversation between the plainclothes policeman and Bob can be taken from the story. Having practised the lines, the students can enact the scene in the class.

2. Allow the students use their imagination. Let them include the essential things mentioned: the overcoat, the scarf, the diamond pin, the cigar in Bob’s mouth, the collar pulled up to the policeman’s ears, the drizzle and faint lights, etc.

The Listeners

Read for appreciation (page 17)

1. It was an old building and was built like a castle. The words ‘turret’ and ‘sound of iron on the stone’ indicate this.
2. The setting is not modern as the traveller is travelling by horse. Moreover, the traveller stands before an ancient building expecting it to be inhabited.
3. It was situated in a forest or near a forest. The words that indicate this are ‘Of the forest’s ferny floor’.
4. The house perhaps belonged to friends or relatives of the traveller. He may have gone to far-off lands to make a fortune for himself and had promised to return.
5. Yes, his disappointment at the emptiness of the house indicates this. His utterance, ‘Tell them I came/... That I kept my word..’ illustrate this. The urgency with which he knocks upon the door also indicates his belief that there ought to be people living in the house.
6. Yes, for the people in the house are long since dead, as is hinted in the lines—‘only a host of phantom listeners/That dwelt in the lone house then/Stood listening in the quiet of the moonlight’. The house shows signs of being deserted or neglected over a long period of time.
7. He felt disappointed as he had kept his word and returned but there was no one to receive him at the house.
8. No one. Perhaps the ghosts of the one-time inhabitants now lived in the house.
9. Feeling of fear/strangeness/curiosity, etc.

Activity

- moonlit door, forest's ferny floor, leaf-fringed sill, faint moonbeams on the dark stair, cropping the dark turf, the starred and leafy sky, shadowiness of the still house, silence surged softly backward.
- When I am at Grandfather's place, I love to browse through his **dust-laden shelves** for something interesting to read.
 - The Pakistani hockey team gave a **lackluster performance** at the Olympic qualifying tournament.
 - As we crossed the gates we found ourselves in the **floodlit stadium** where the Twenty 20 match was in progress.
 - Many soccer players have **close-cropped hair**. Perhaps it is to avoid hair getting into their eyes when they are playing.
 - The sun rose over the **rain-washed valley**. What a beautiful sight it was!
 - The darkness was shattered by a **blood-curdling scream**. Was someone in danger?
 - The **weed-infested garden** clearly indicated that no one lived in the house anymore.

2. Chasing the Rainbow

Read for appreciation (page 25)

- Reading and writing which, he felt, served no purpose in life. Perhaps some children do feel this way, especially when the tasks appear boring and tedious.
- The narrator believed that his life would be no better if he learned to read and write—'Would the sweetmeats taste sweeter ... ? Would the rainbow or the hills look more charming ... ?' Life was carrying on fine without these impositions. Appu also had the same opinion—'Which person in this wide world would dare to make me do that sort of a thing?'
- Appu's reference to the 'little imp' which lived in the old abandoned well behind his hut and which kept popping up from 'time to time'.
 - Appu's reference to the shooting star that had fallen on the hilltop and was still smouldering when Appu's father lit a *bidi* from its embers.
 - The imaginary characteristics they had lent to the butcher—the story that once in a while he trapped young boys and slaughtered them. Yes, his tales were strange as they did not have any truth in them and were figments of his imagination. The incident proved that his fears, and the picture he had conjured, of the butcher were absolutely baseless, as the butcher had proved to be caring (concerned about the narrator's welfare), sensitive (to another's religion), and broadminded.

4. The man's tall frame and the deadly-looking sword in his hand frightened Appu. The lone cabin into which he disappeared was plastered with blood. Moreover, Appu had not seen the man talking to anyone, which reinforced his sinister image.
5. He thought that if he fought or resisted him the man would kill him. Moreover, in the wilderness, there was no one around who would hear his scream and come to his help. He planned to bite the man's hand and run the moment he put him down.
6. The narrator was surprised that the man allowed him to get off his shoulder and walk alongside. He talked firmly but not cruelly. He took him to a temple and asked him to pray, after which he took him home and left him safely at his doorstep. Perhaps the man felt that the little boy was running wild as he had seen him roaming the countryside all alone.
7. The atmosphere inside the temple and the fragrance of the incense sticks brought the rainbows to the narrator's mind once again.
8. He realized that one must never judge a person by his appearance, his profession, or his faith. Though a butcher by profession, the man was concerned about his safety and had gently brought him home. He also had respect for another's religion as he took him to a temple although he himself was a Muslim. He decided to smile at the butcher when he met him next, to undo the wrong he had done to him.
 - 9. (a) 'They insisted on my taking to as irrational an occupation as learning how to read and write. I had writing.' (Para 2)
 - (b) 'We talked on several vital issues such as how a little imp.....' (Para 3)
 - (c) 'The sight and the smell were depressing. Who knew how much blood had flowed from the goats and how much from the missing boys?' (Para 7)
 - (d) 'A year ago, another rainbow, spanning the eastern horizon ... But who knew if the rainbows in this region were not more understanding?' (Para 8)
 - (e) 'I had seen him two or three times from a distance and hoped that he would remain a threat only in principle, like the bear, and would never really intervene in my life.' (Para 12)
 - (f) 'The fragrance made me extremely happy, so much so that I felt like succeeding in catching the rainbow and flying through it from one end to the other ...' (Para 19)

Activity (page 26)

- (a) the narrator's age: *five long years*
(b) the well behind Appu's hut: *old, abandoned well*
(c) the man they met: *tall, fair, and heavily moustached man*
(d) the house into which the man disappeared: *solitary one-room house*
- (a) give up the chase
(b) the chase
(c) chasing around
(d) chase up
(e) chase out

Geography Lesson

Read for appreciation (page 32)

- Each stanza describes how the world looks from a certain height—after taking off, at ten thousand feet, and at six miles, possibly the highest the plane can go. Each gives a finer and finer telescopic view of the earth, its surface, the topography and the townships and human settlements.
- planned and organized (planned according to the landscape or the topography)
- The truth that dawned on him was that most of the cities were located on the banks of rivers or in valleys. This is because humans prefer flat land to settle on, and need water to survive.
- The logic of geography was that the valleys and the riverbanks were heavily populated in humans' search for water and plains, to settle down on and cultivate.
- Two physical facts:
 - The earth is round.
 - There is more water than land.Three other facts:
 - Humans find some reason or the other to hate each other.
 - They build walls to keep each other out.
 - They kill each other.
- The fact that though humans are logical and planned in many ways, they are highly illogical in others. Unlike animals, they always find reasons to hate each other and build walls to keep each other out.
- Yes. The first two stanzas talk about physical features—why the cities look haphazard. Since the land is not uniform and is criss-crossed with rivers, the cities are forced to spread in a certain direction. Humans settle near water as they can not survive without it. This is logical. But the third stanza talks about feelings—that humans have never trusted one another and spend time and energy building walls and guarding their land, in the course of which they even kill each other. This is illogical. Can humans not live in peace?

8. It offers more than a geography lesson. It gives him an insight into human nature, and its logicalities and illogicalities. It shows how some human behaviour can be explained while some offers no explanation at all, for example their mutual distrust and hatred for one another.

Activity (page 29)

- (a) ...that the the sea towards the Eastern coast was not so calm.
(b) ...that the river runs through the city.
(c) ...that there was very little open space in the city.
(d) ...that coconut trees lined the seashore.
(e) ...that the city was ringed by hills.
- Earth moving away at great speed. Discernible forms are no longer distinct. The round shape of the earth emerges the distance between us increases.

One can make out the area covered by water and realize how much of the earth is covered by seas. At a great distance, the colours of the seas and the forests seem to fade and the earth appears to have one colour. It looks like a huge ball, bluish in colour with swirls of white over it. These are the clouds around it. The mountains appear to be dark shadows.

Travellers begin to feel weightlessness and slowly begin to float around. They don't fall down but float around inside the spacecraft. The feeling is similar to being on a giant wheel as it comes down, but constant and pronounced.

3. The Maths Teacher, Mr Pink, and Tipu

Read for appreciation (page 38)

- Yes. Mr Pink and the horse that turned into Pegasus. Tipu's meeting Mr Pink, Mr Pink's behaviour and references during the conversation, and the horse beginning to fly.
- Perhaps. Tipu was an avid reader of fairy tales and at an age when children daydream a lot. Tipu was a dreamer. His anguish over his Maths teacher's attitude may have caused him to dream such a sequence and imagine a helpmate like Mr Pink. When things seem to be too oppressive or when things seem to go out of hand or when there is a crucial moment in our lives some of us do wish for some supernatural help.
- Being a Maths teacher he only believed in facts. He had no place for fantasy in his life. He believed that storybooks are all fantasy and hence full of illogical things and a bad influence on children.

No, stories are not a bad influence as many of them represent life as it is. Even the fantasy ones have some logic in them. Moreover, they

provide good entertainment and teach a thing or two about life. They also help to build and develop our repertoire of language.

4. Mr Pink turned the horse into Pegasus and made it fly, with the Maths teacher on its back—a frightening experience for the Maths teacher. I don't think that such an extreme punishment was required to make him realize the worth of storybooks and fantasy in our lives. True, he had taken away much of the joy in Tipu's life but he had not hurt anyone. There could have been other ways of making him see the worth of storybooks.
5. The Maths teacher thought that his denial of a sense of imagination and fantasy, and the unfeeling way in which he had deprived the young boy of his pastime, had caused some imaginary creature to teach him a lesson. As soon as he was back from the hospital, he asked Tipu's father to allow him to read storybooks.
6. Strict to the point of being cruel—more understanding; unreasonable and close-minded (depriving a little boy of the pleasure of stories because of his preference for a scientific attitude)—open minded and ready to listen to argument; authoritarian—more understanding and gentle
7. Yes. His attitude towards his teacher changed.
8. *Answers will vary.* Mr Pink for his way of bringing justice to all persons and for removing the cause of suffering and sadness in a way that doesn't hurt the other party; his interesting way of talking; his funny words; and his love for Tipu.

Tipu, like any other wide-eyed child, lives in a world of imagination. He is like any normal child who is afraid of his teacher and hates to be dominated.

Activity (page 39)

2. • They can make things happen.
 - They can walk through walls and matter (ghosts).
 - They seem to live for ever.
 - They have fantastic shapes and bodies—they are often a mix of animal and man (Centaur) or bird and lion (Sphinx) or a marvellous bird (Phoenix).
 - They can be of any colour, size, or proportion.

The Village Schoolmaster

Read for appreciation (page 42)

1. praises
2. He reacted severely and strongly when a pupil played truant. Perhaps he gave them a severe punishment or reprimand—'I knew him well, and every truant knew;/Well had the boding tremblers learned to trace/The day's disasters in his morning face'.

3. The pupils laughed at his jokes, even if they did not want to, because they were afraid of displeasing him/out of sheer politeness/to keep him in good humour.
4. A frown on his face told the pupils that he was displeased with something.
5. The villagers stared at the schoolmaster when he spoke because
 - (b) they were surprised that he knew so many difficult words, and
 - (c) they were surprised how one person could have so much knowledge.
6. The village schoolmaster was good at:
 - (a) writing
 - (b) arithmetic
 - (c) measuring land
 - (d) predicting the appearance of the tides
 - (e) arguing/debating a point
 - (f) had a rich vocabulary
 - (g) had good repertoire of knowledge

The villagers were impressed most by his ability to debate on a point, his rich vocabulary, and his good repertoire of knowledge.
7. Yes. The latter half of the poem defends his severity and lists the intellectual feats of the schoolmaster.

‘Yet, he was kind...that one small head could carry all he knew.’
8. Serious—because he appeared grim on occasions and did not take offences lightly; skilful—because he was skilled in measurement and the art of arguing; strict—as he punished for wrongdoing or lapses; knowledgeable—for he could talk and argue on various subjects; humorous—in his own way, since he cracked jokes in class in his lighter moments.

Activity (page 43)

1. Epithets from the poem:
straggling fence, blossomed furze, unprofitably gay, noisy mansion, counterfeited glee, busy whisper, dismal tidings, learned length, thundering sound, gazing rustics, one small head.
2. (a) Teachers today are:
 - more liberal
 - less demanding of students
 - more approachable
 - less fearsome in their deportment and behaviour
 - more understanding of the stragglers, poor performers
 - less severe in their punishments
 - believe in collaborative work
- (b) The students are:
 - generally more confident and open
 - have more information and knowledge than their earlier counterparts

- bold in approaching their teachers with queries or grievances
- learn collaboratively, sharing their resources

4. A Tiger in the School

Read for appreciation (page 52)

Note for the teacher: The answers given below are logical conclusions based on the text, using some sentences as illustration. There can be other points of view or other answers that students come up with. They ought to be accepted if they are logical. This is an opportunity to show students that any situation may have multiple interpretations.

1. The tiger seemed to be coming under the spell of the holy man. He seemed to have lost all his strength and his body did not appear to obey his mind. He could not will himself to do anything. The sentences from the text are:
How I was beginning to understand his speech was a mystery. He was exercising some strange power over me. His presence sapped all my strength. When I made one more attempt to spring up, I could not raise myself. When he touched me, I tried to hit him, but my forepaw had no strength and collapsed like a rag. When I tried to snap my jaw, again I bit only the air.
2. He said that even a human baby carries out acts of violence, for example, crushing ants, but soon grows out of them when he or she attains maturity and education. Similarly, a violent person would, some day, grow old and thus dependent. He or she would then lack the energy and strength to even look after himself or herself, leave alone harm others. The tiger was well beyond his prime, ought to accept that, and not attempt to be aggressive any more.
3. It was a logical assumption since the master could not be expected to be having a discourse with the tiger, who was the only other living being in the room apart from the headmaster. Even if he had been talking to the tiger, he would have been uttering commands and instructions as is normal when one is dealing with animals. But, here, he was talking philosophically and at length. So, the headmaster was the obvious choice.
4. The master told the people that the tiger was a changed being (perhaps old and incapable of hurting). Moreover, the tiger too was afraid of humans as they felt afraid of him. Or, perhaps, he simply did not want the people to behave in a manner that may excite the tiger and thus make him attack them.
5. The tiger wished for the open spaces and fresh air of the jungle, with only wild animals for company. In the civilized world, there were too many humans and he felt hemmed in, or claustrophobic, in their company. Another thing he did not like about humans was their

curiosity about other people's affairs, and their habit of poking their noses into everything.

6. The tiger had been trained in the circus to follow commands. Hence, when the master gave him the instructions, he followed them out of sheer habit. The sentence, 'Whatever its disadvantage, circus life had accustomed me to understand commands' supports this. The tiger also says, 'I understood', which might mean he understood what he ought to do, or that he realized that he could not have his way here. So it was more a case of understanding the reality of the situation rather than understanding the philosophy.
7. The headmaster, who was the senior-most teacher in the school and held sway over the school, was reduced to a groaning and whimpering mass in the presence of the tiger. He had jumped onto the loft when the tiger entered and had to be pulled down by the tiger's master to make him leave his safe perch. Ironically, he was still in his turban and dress which was the symbol of his authority in the school, but in contrast, his behaviour was one of utter helplessness.
8. It is a comment on humans' concern for personal safety. Nothing matters more than that. In short, humans are rather cowardly. The people had been falling over each other to hear what was going on inside the room. But the moment the tiger and his master emerged from the room, the people ran to the nearest safe place. In short, they made themselves scarce. Now, they peeped out from their safe hideouts and talked in whispers for fear of exciting and angering the tiger.
9. The master meant that though outwardly it was the same tiger, it had undergone a change in behaviour. Hence, it was the same and another at the same time. This tiger seemed to follow the master meekly like a cat, and did not have any of its earlier aggressiveness.
10. The tiger was an animal. He had been trained in the circus. So he was used to commands or the whip to tame him. Without these, the headmaster may not have been successful. The master was a holy man who had some special power over the tiger. Or, perhaps his benign presence had a calming effect on the tiger, which the headmaster may not have been able to achieve.

Another view is that is the master could do some plain talking and discuss philosophy with the tiger, perhaps the headmaster too could have achieved some command over the animal with reasoning and firm talk. There is no way to tell what the outcome would have been. The headmaster ought to have shed his fear and done some firm talking.

Naturalists say that if one is suddenly confronted by a bear or a tiger, one should not turn around and take heel. Instead, one should look at it in the eye and wear an angry expression, scolding the animal, as one slowly walks backwards. If this is to be believed then, certainly, a more confident headmaster may have been able to achieve some control over the tiger.

Activity (page 53)

The information on snow leopards can be obtained from books on natural history, encyclopedias, books on the animal kingdom, or websites that will not only provide information on the snow leopard but also about humans in conflict with snow leopards and attempts to conserve them.

The project report ought also to include the process of obtaining the information, collating the information, responsibility of allocation within the group, and how the group managed time to meet the deadline of submitting the project.

It is expected that students use the computer and make Powerpoint presentations using the highlights of their report. This can be presented by the team/group to the rest of the class. The teacher would need to guide the students on preparing the presentation and delivering it in front of others.

5. My Elder Brother

Read for appreciation (page 61)

1. The narrator's attitude towards his elder brother:
 - Respect—He respects his elder brother in spite of the fact that his elder brother does not do well academically and has to redo classes. This is because of the Eastern tradition of respecting elders.
 - Admiration—He admires his brother for studying so seriously and not getting distracted easily. The words of wisdom uttered by his elder brother impress the narrator.
 - Regard—He has regards for his elder brother, for his concern and love for him (the younger brother).
2. He tended to have to repeat each class.
3. No. The narrator preferred to play and run about and hated to sit down and study all the time. He would rather play marbles and fly paper kites than take a book and sit with it for an hour or so. On the other hand, his elder brother believed that one could master the studies through hard work and persistence. He believed in studying to the exclusion of any distraction whatsoever.
4. He appears to have not been intelligent or perhaps he did not concentrate on his studies, even if he constantly sat with an open book in front of him.
5. He held his brother in high regard. His brother's failure did not affect his respect for him. In fact, he felt pained that his brother should fail and suffer disappointment. He thought that since his brother had not succeeded in his examination, it was not right to rejoice at his own success.
6. He too liked to fly kites, as he admits towards the end of the story—'I don't forbid you to fly kites. I'd like to myself. But what can I do?'
He wanted to set an example to his younger brother—'What can I do? If I go off the track, how can I watch out for you? That's my responsibility.'

7. The humour is that the response would become totally wrong, as in geometry, the angles and triangles would be wrong because ABC would not be the same as ACB.

‘Studying English is no laughing matter. You’ve got to wear out your eyes morning and night and use every ounce of your energy, then perhaps you’ll learn the subject.’

‘Who doesn’t know that punctuality is a very good thing. But do I need four pages for what I can describe in one sentence?’

Activity (page 62)

1. But as soon as I *left* my room and saw my brother *smiling*, I was *relieved*. His first question was, ‘Where were you?’ I don’t know why I *felt bold enough* to say that I had just been *reading inside*. My *utterance was a concealment* of my guilt and my brother’s response to this was to greet me with *praise*.
2. If the title of the story had been ‘My Elder Sister’ things might have been different.
 - The sister might have been able to clear the examinations having put not only her heart but also her mind to study.
 - She may not have been so strict with the narrator.
 - Instead of haranguing him, she may have sat with him to teach him and help him with his homework or studies.
 - She may not have that much chance to meet or talk to him so often—the girls’ hostel being away from the boys’ hostel.

Harry Pushed Her

Read for appreciation (pages 64–65)

1. She was also mentally challenged as there are references to it in the lines—‘she smiled strangely/And never said a word’.
2. He did not. He pushed her for years, during school, holidays, and even Christmas time, which indicates that he did not resent pushing her. The line ‘Harry pushed her without strain/Through snow, sunshine, wind or rain’ in spite of the unkind jeers of the children also indicates that he did not resent pushing his sister.
3. Time expressions have been used to illustrate the ‘untiring way’ in which Harry pushed his sister around. There was, perhaps, never a day on which he did not do it. The poet wants to show how devoted and dutiful Harry was.
4. No, they did not. They jeered and made up an unkind rhyme to tease Harry. ‘Harry push her, push her now! Harry push the crazy cow!’ are the lines which illustrate this.
5. He was a sincere and loving brother. Moreover, he was mature for his

age as he served her devotedly and never faltered in his duty, as children are wont to do at this age. Children at this age are playful and restless. Harry, on the other hand, realized his duty and accepted his job well. He sacrificed a lot of fun that children his age have for the sake of his sister.

6. The absurdity is the reverse age gradient between the two. Normally, one expects this kind of caring from an elder sibling for a younger one, and not vice versa. His sister was much older than him. That a younger child was helping a sibling eleven years older than him was absurd to others.
7. Harry did not have a normal childhood as he could never play and run about freely like children of his age as he was responsible for looking after his sister who was wheelchair-bound. He was also deprived of the normal relationship one has with a brother or sister since his sister was mentally challenged and barely spoke a word.
8. Initially the repetition of the word 'pushed', especially in the expression 'pushed her around', gives a different feeling (the verbal phrase 'push [someone] around' means to bully someone). As the poem progresses, the real meaning of the word 'push' unravels, and the repetition of the word echoes Harry's care and devotion. The poet has tried to emphasize the fact that the young boy, relentlessly, did his duty of pushing his sister around in her wheelchair.

Activity (page 65)

1. My teacher pushed me into entering the essay-writing competition.
The teacher persuaded me to enter the essay-writing competition.
2. If she wants to do well in English, she should push herself a little harder.
She needs to put in a little more effort/work harder if she wants to do well in English.
3. The start of the match was pushed back from 9 a.m. to 11 a.m.
The match was postponed to 11 a.m.
4. The interview gave the film star a chance to push his latest movie.
The interview gave the film star a chance to promote his latest movie.
5. We rested for a while, then a on to the next camp.
We rested for a while and then continued our journey to the next camp.
6. You didn't get caught last time, but don't push your luck!
You didn't get caught last time, but don't get overconfident/take a risk.

6. Cricket for the Crocodile

Read for appreciation (page 74)

1. No, he wasn't. He kept to himself most of the time. He was not known to charge at anyone or attack anyone. The children faced no danger from him, even though their play sometimes did cause inconvenience to Nakoo. He believed in a 'live and let live' policy.

2. He wanted to choose cricket as his career in life. His studies probably did not suffer as otherwise his mother would not have supported his cricket matches. His mother's remarks make it obvious that she did not mind his playing cricket avidly.
3. The village team comprised of boys who lived in the village near each other and hence had plenty of opportunity to practise. On the other hand, the players in Rameez's team were from different parts of the town and did not have adequate opportunity to practise as a team. Moreover, adults sometimes joined Rameez's team. They were not very good players and couldn't help the team much. In fact, they were more of a hindrance. For example, the bank manager was not alert enough to avoid getting out. He was caught very easily. Naveed's father was run out at two runs only.
4. Rameez's hit the ball very hard, with a flourish, so that it went high towards the banyan tree. It struck Nakoo on the jaw and hurt him. As a result, Nakoo flew into a temper and rushed forward, taking the cot and the bank manager with him. This brought the match to a sudden halt. We can say that hitting the ball 'in style' indirectly caused the match to come to an abrupt end.
5. The adults realized that they had put up a poor show. Moreover, the bank manager had not recovered from the frightening experience he had had when Nakoo lunged forward carrying the cot with him.
6. The adults in the story behaved more childishly than the children. Examples of such behaviour are:
 - Amir's father offered to bring a ball on the condition that he would be allowed to open the batting.
 - The bank manager brought a new ball and insisted that he bowl with it (since he had brought it).
 - The bank manager got out in a silly manner. He came up with a lame excuse, that flies had got into his eyes when there were no flies around. Once out of the game, he lost all interest in the game and went off to sleep on the cot under the banyan tree. This means he did not field when their turn came.
7. The funniest incidents:
 - Nakoo being hit by the ball and his carrying the bank manager off into the river.
 - The bank manager getting out and the explanation he gives.
 - Nakoo making short work of the ball that landed in his mouth.
8. Lines that show Nakoo as having human characteristics are:
 - A regular spectator at these matches was Nakoo the crocodile, who lived in the river.
 - The village boys called him Nakoo-ji or Nakoo-sir.
 - He did not care for people, especially cricketers.

- Nakoo, who had been sulking in the shallows, saw the ball coming towards him.
- Nakoo decided that he would snap up any other balls that came his way.

Activity (page 75)

1. The story has been told from the viewpoint of the humans. In this narration, the whole incident has to be seen from the perspective of the crocodile. Hence, a few things that the crocodile may not have seen while it was in the river need not be mentioned at all.

The narration might include the following points:

- Introduction—talking about how life in the river is comfortable except once in a while when humans disturb the peace with their funny game in which they keep hitting a poor ball. They come with their bats and balls and keep throwing them into the water, and how they land dangerously close once in a while.
 - The day you decided to bask in the sun, on the neat piece of ground. Unable to see you in peace, they drive you off. Mention how unwilling you were to leave the neat patch.
 - How, in a mean move, they hit you with the ball on the snout. The hard ball stung, and how, with your smarting nose, you dived for cover.
 - How you hung about in the shallows hoping they would leave. Even in the shallows, there was no peace as they hit a ball right in your direction, and how you opened your jaws and made short work of it. In fact, you liked the taste of the leather and cork which the ball was made of.
 - How there was much shouting and running about. Mention that you found humans a very noisy lot.
 - How you were dying to bask in the sun and crept up the bank and took cover under the cot from which funny sounds (snores of the bank manager) were coming.
 - How you had dozed off, when you were woken rudely by the ball which hit you on the jaw. It loosened one of your teeth, and how the pain has still not subsided.
 - Your reaction to it. Your attempts to shake the thing off your back, and the man screaming from above it. The pad that got caught on your tail, and the glove which found its way into your mouth. Your flailing about in desperation and ultimately seeking refuge in the water. Your fear for your life with the human on your back.
2. The cricket match between Rameez's team and the village boys differs from a one-day international match in the following ways:

<i>One-day international</i>	<i>Rameez's match</i>
1. Formal	Informal
2. Eleven players in each team	Not clear how many in each team
3. Kit provided by the management	Kit pooled in by different players
4. No innings in one-day, 50 overs per team	Mention of innings (feature of test cricket) even though the match ended in a day
5. Second ball is inspected and provided by the management to the satisfaction of both the teams	The second ball (a new one) was used arbitrarily by the bank manager
6. A clear boundary is demarcated	No mention of a clear demarcation
7. Umpire or referee is a must, in fact three referees are essential	No mention of a referee
8. First fifteen overs, the fielders stand within a certain area. Spread out only after first fifteen overs.	No such thing is mentioned in the narration

The Louse and the Mosquito

Read for appreciation (page 80)

1. Yes, for the king would never have discovered their presence. The mosquito had bitten the king in the most intrepid manner while he was still half awake. This made the king conclude that there were parasites in his bed. When his bed was inspected closely, the louse and her family were found and killed.
2. They would bite him surreptitiously when he was in a deep sleep. Since he never felt any pain at their biting him, he never noticed their presence.
3. She was afraid that the mosquito would bite the king in a manner that would disturb and wake him. This would cause him to seek out the parasites. The mosquito would fly away in an instant while she and her brood would be caught. Her fears were justified since that is what happened.
4. The mosquito said that he wished to drink the king's blood as he had been told that royal blood was an elixir. He said that he was in poor health and the nourishing blood of the king (fed on ginger, honey, sugar, spice, etc.) would help heal his aches and pains. No, he was not being honest. He was simply hungry.

5. The best time to bite the king would be when the king was in a deep sleep full of dreams. The best time would be at night when he would be extremely tired at the end of the day.
6. No. The result was that when the king went for a nap in the afternoon, before sleep could overcome him, he was bitten rudely by the mosquito. Thus, disturbed in his sleep, the king was furious. He ordered his men to hunt out and kill the villain who had bitten/attacked him rashly.
7. No, the mosquito felt no remorse as he left the room ‘Humming mildly on his way’.
8. Rhyming words:
louse–house, pleaded–heeded, stealth–health, bed–dead, flew–ado, more–lore, shoes–snooze, flee–canopy, prey–way, quilt–silt

Activity (page 81)

1. Lines illustrating personification—

Louse

- She and her enormous brood
- Sons and grandsons, sisters and brothers ...
- Who may you be Lady Louse?
- I’m the guardian of this house.
- For the tender-hearted Creep/Could not bear to watch him weep, etc.

Mosquito

- He said, ‘Lovely! Just the place for me ...’
- ‘Sir Mosquito, flap your wings.’
- ‘There’s no place for you, Sir Leap.’
- ‘Thus the sad mosquito pleaded ...’
- But the glib mosquito cried: ‘Now you’ve ...’
- ‘For I’ve learned from learned lore ...’, etc.

2. (a) I sometimes sleep late on Saturdays. ✓
- (b) She was fast sleeping by the time we got home.
- (c) It’s very late now—why don’t you sleep over? ✓
- (d) I’ll feel better after a good night’s sleep. ✓
- (e) I put the sleeping baby down gently. ✓
- (f) We didn’t get much sleep last night. ✓
- (g) Could I sleep on it and let you know tomorrow? ✓
- (h) The school hostel sleeps 100 boarders. ✓

7. The Little Prince

Read for appreciation (page 88)

1. Asteroid 325 was ruled by a pompous king who was its only inhabitant. The king was proud and vain. He claimed to have authority over all the stars and asteroids around but actually exercised no control over any of them. To save face he said that he gave reasonable

commands and gave them only when the conditions were favourable to execute them. The Little Prince learnt that people can often be pompous and harbour illusions about themselves.

2. The king believed that all persons on his asteroid, other than himself, were his subjects since he was the king. Hence, for him, the Little Prince was a subject. He did not think that the little prince could have any other identity. This also shows the king's desperation to have subjects to rule over.
3. The king ruled over practically nothing. His asteroid was too small to accommodate any other living being and he sat occupying most of the space. So there was no possibility of having subjects.
4. Yes, he was. First, he harboured the illusion that he was a ruler when he did not have a single subject to rule over. When he sighted the Little Prince on his asteroid, he presumed that he was a subject who must submit to him and take his orders. Similarly, most of his requests or suggestions were said in the form of commands. But, since he knew that many could not, and would not, be carried out, he claimed that he only gave reasonable commands. Some examples from the story are:
 - 'It's contrary to etiquette to yawn in the presence of a king,' said the monarch. 'I forbid it.'
 - 'I order you to yawn'.
 - 'I order you to put your question to me,' the king was quick to reply.
 - 'Sire...over what do you rule?'
 - 'Over everything,' replied the king very simply.
5. According to the king, a reasonable order was one which was possible to execute. If he ordered something impossible to be done, the command would be unreasonable. This shows that though pompous, he was reasonable.
6. The king believed that he was the monarch of all the stars and asteroids around him. When the Little Prince asked him for a sunset, he covered up his inability to make the sun obey his command by talking of scientific principles and favourable conditions. So, he said that he would make the sun set at twenty minutes to eight which was the normal time for the sun to set naturally on his asteroid.
7. The sentence is funny because we can very well see that the time 'twenty minutes to eight' was the normal time for the sun to set, whether the king willed it or not. Since he was sure that this natural phenomenon would certainly take place, he could say with authority. 'And you will see how well I am obeyed.' This shows how pompous he was. This sentence also shows how the king lived in a make-believe world where he thought he was in command. In real life, such a situation can be a very sad one.

8. The king said that he could not tour his kingdom because he was old and walking tired him. Also, there was no room for a carriage as the whole planet was covered by the king's robe.
9. It is important to keep the rat alive as he is the only 'subject' on the asteroid, and the only being on whom the king can pass judgement. Thus, he kept sentencing it to death and sparing its life in order to perpetuate the belief that he was, after all, ruling over someone, even if it was a mere rat. In a way, the rat helps the king to believe that he is indeed a king who can order and judge his subjects.
10. The king said some very wise things. One of them was that if you succeed in judging yourself rightly, then you are very wise. But, in reality, he was not able to judge himself at all. The fact that he was a desperate and lonely being on an asteroid, thirsting for company more than anything else, was not clear to him. When the Little Prince turned to leave, the king desperately offered to make him a minister or an ambassador.

Activity (page 89)

1. Perhaps, yes. But it is also true that all grown-ups are not vain or self-important.

Some points in agreement could be:

- Adults want to exercise their authority all the time.
- Often they disallow a thing because they believe it to be improper or disadvantageous.
- At times, they do relent and give reasonable commands (when they cannot prevent something from happening).
- The adult point of view fails to see things from a child's perspective.
- 'Adults are always right by virtue of being adults' is the feeling harboured by most adults.
- Adults also seem to mouth wise and honourable things, but real life shows that they themselves do not adhere to these principles, leaving children confused.
- They seem to enjoy the power they wield over children.
- Often, they give the examples from their childhood when times were very different from now.

Some points in disagreement might be:

- All adults are not authoritative and pompous.
- Many have a democratic outlook and take the feelings and ideas of the children into consideration.
- They may appear high-handed at times but they have the good of the children in mind. Often, they can visualize the advantages and disadvantages of a thing which a child, with his or her limited experience, cannot. Often, many things cannot be explained in candid terms.

- All adults are not hypocritical. Many can judge themselves and have the good sense to admit that they were wrong.
 - Though it may seem that they are wielding power over the children, isn't it their due for the responsibility they take in rearing or educating them?
2. (a) The flats will be ready for **occupation** next month.
 - (b) Charlie Chaplin was the **prince** of comedy.
 - (c) Get your ideas into some sort of **order** before you begin to write.
 - (d) Mr Baig was elected **chair** of the city council.
 - (e) They sent some flowers as a **gesture** of sympathy to the parents of the child.
 - (f) Ruhi Bano has been the **star** of many popular television series.

8. The Quality of Mercy

Note for the teacher: This extract, selected from Shakespeare's play 'The Merchant of Venice', has been adapted. The main aim of the adapted version is to focus on the quality of mercy. The utterances of Gratiano (Bassanio's friend), another character in the play, have been left out as they may prove to be sensitive to some persons. Hence, he does not occur here. Students may be informed that Bassanio had a friend called Gratiano who was also present in the courtroom that day. Let them read the complete play after doing the lesson.

Read for appreciation (page 101)

1. (a) Mercy blesses both the giver and the taker.
 - (b) In a king, it is a quality of God Himself. It is greatly above the temporal power and sway of the king.
 - (c) 'When mercy seasons justice', then the power of the justice giver appears to be that of God Himself.
 - (d) It is mightier than the mightiest, meaning that its power is greater than the power of might.
- The qualities of mercy that Portia talks about have no effect on Shylock, who insists on Antonio paying the penalty as spelt out in the bond.
2. Yes. Portia decides the case without any favour to either party. She, interprets the law very wisely and goes by the book. She follows the bond to the letter and in doing so helps to save Antonio's life.
 3. No, he doesn't believe in the law. He believes that following the clauses in the bond will help him take his revenge on Antonio. His only motive is to punish Antonio, and since the bond has clauses that can cause Antonio's death, he insists upon the bond being executed.
 4. She very cleverly interprets the clause, 'A pound of flesh, to be by him cut off/Nearest the merchant's heart.' She allows Shylock a pound of

flesh from Antonio's body but forbids him to shed even a drop of blood since there is no mention of blood in the bond. It would be impossible for Shylock to cut the flesh without causing any bleeding. In addition, she cautions him that he can take just one pound and no more or less, failing which he would forfeit his property for attempting to take away the life of a citizen. Finding himself trapped, Shylock tries to wriggle out of this sticky situation by agreeing to accept the money that Bassanio had offered him earlier in the court. Since he had rejected the offer in the court of law, she tells him that he no longer has the right to take Bassanio's money.

5. No, he doesn't. Instead, he requests that one half of the property be given to the man (Lorenzo) who married Shylock's daughter. Antonio is a kind-hearted man and holds no grudges against anyone. He asks for the pardoning of the fine in spite of the fact that Shylock had planned to kill him in a covert way.
6. Yes, the best punishment for a harsh and miserly person is the taking away of his money. This punishment was worse than physical pain for him as he himself says, '... you take my life/When you do take the means whereby I live.'

Activity (page 102)

1. Laws are made and clearly spelt out but many of the clauses in them can be interpreted in different ways. Meaning can be attributed to them, especially in those grey areas where a few aspects have been left out. In the case of the bond, three things were clearly mentioned. These are: In the event of Antonio not being able to return the borrowed amount to Shylock, Shylock may claim:

- a pound of flesh (a little less than half a kilo)
- from near Antonio's heart
- he may cut off the flesh.

What the magistrate who made the bond had overlooked are these facts:

- that any cut in a body leads to bleeding (hence, there is no mention of permitting bloodshed in the process of cutting the permissible amount of flesh)
- that even with the most accurate kind of cutting, the flesh was bound to be either a little less, or a little more, than a pound.

These are the clauses that Portia cleverly interpreted and said that one pound meant one pound only—no more, no less (this was nearly impossible) was permissible. Secondly, she said that since there was no mention of any permitted bloodshed, Shylock would have to cut off the flesh without shedding a single drop of blood.

It was further interpreted that wishing to cut a pound of flesh in exchange for the money that Antonio had been unable to repay, was as good as conspiring to take the life of a citizen of Venice. And, as per the law of Venice, if one tried to take the life of a citizen in a direct or indirect manner, he would face the penalty of one half of his goods being given to his ‘victim’ and the other half being confiscated by the state.

This is how Portia not only prevented Antonio from being killed but also punished Shylock for his evil intentions.

2. Antonio—generous, brave, upright
Shylock—revengeful, merciless, covetous
Portia—intelligent, bold, compassionate
Bassanio—loyal, warm, loving

17. Lesson plans

UNIT 1 TRAVEL

Section I A Voyage to Brobdingnag

Lesson 1—Learn to Read-1

Objectives

By the end of the lesson, students will be able to:

- make predictions before reading
- summarise paragraphs and share their understanding
- skim and scan text for contextual clues
- discuss various endings of a story they read
- identify imagery and find examples in the reading passage

Methodology

Pre-reading: Write the word ‘travelogue’ on the board and ask the students to guess the meaning of the word. You can also help them identify the root word ‘travel’ and hint that it might be something to do with travel, elicit responses from the students. Explain to the students that a travelogue is a piece of writing about travel. Ask the students to open to page 12 of the coursebook and by only reading the caption and looking at the map ask them what the story might be about. Can they guess who the characters might be and what sort of events might occur in the story.

Note a few responses from the students on the board and tell them that they will be revisited at the end of the passage. Ask the students to silently read pages 12 till 14.

While reading—Summarising: Ask the students to read till page 1. Pair up students and assign paragraphs from pages 12 till 14, to the, and ask them to read it again silently. When they finish, ask them to take turns summarizing or paraphrasing the paragraph they've just read. Take responses from random pairs to check their understanding. Ask the students to continue reading till the end of the passage.

Post-reading: Once the students finish reading the passage, ask them to recall the predictions about the story that they made in pre-reading. How accurate were they. Tell the students that the story does not end with a conclusion (as it is an excerpt). Ask the students what they think will happen next to Gulliver and what ending can they think of for the story.

Qs. 1: Discuss the questions with the whole class, check their understanding of the questions. Facilitate them in finding contextual clues to answer questions and paraphrase the sentences in their own words. Facilitate them in answering the questions in their notebooks.

Qs. 2a: Pair up the students to discuss the prompts given. Ask the pairs to brainstorm ideas for the town crier script and then draft the script. They can read over it again and finalise it. Take random feedback from pairs to read out their scripts like the town crier would have with appropriate expressions and tone.

Qs. 2b: Ask the pairs to take up one role each from the scenarios given. Each character can imagine themselves as the character and think about how they would feel and then discuss their responses.

Additional activity: The pairs can present their discussions as a presentation in front of the class pretending to be that character. They can begin by sharing their point of view and then concluding it with the differences between the two.

Lesson 2—Learn Words—Compound Words and Collocation

Lesson 2(i) Compound Words

Objectives

By the end of the lesson students will be able to:

- recall Compound Words
- recognise how Compound Words are formed
- form compound words from a given set of words

Methodology

Introduction—Prior knowledge: Ask the students to recall compound words, for a refresher, write different words on the board that can be

combined to form a compound word and ask the students to form compound words, for example, write tooth, paste, post, office, fire, man, etc separately.

Elicit responses from students and tell them that compound words are formed by adding prefixes and suffixes to them as well.

Pair reading: Pair up the students. Ask the students to open to page 17 of the coursebook and read the paragraphs under compound words. Ask the pairs to underline the characteristics of compound words that they can find. Give them a few minutes for this and then begin taking feedback from the pairs and noting down their findings on the board. Conclude that Compound words:

- can be nouns, adjectives, or verbs (refer to the examples in the coursebook and elicit more responses from the students)
- can be written as one word, as a hyphenated word or as two words (but used together as one). Always refer to a dictionary if in doubt.

Qs. A1 and 2: Draw the attention of the students towards Qs A1. And 2. Discuss the questions with the whole class, check their understanding of the questions. Solve the first few parts and then encourage the students to complete the exercise in their notebooks.

Lesson 2(ii) Collocation

Objectives

By the end of the lesson students will be able to:

- recognise what are collocations
- use synonyms of the word largeness with different nouns appropriately

Additional Resources

Given paragraph in lesson plan written on a flip chart or chart paper in clear writing

Methodology

Introduction: Begin the lesson by asking students if they are familiar with the term ‘collocation.’ Discuss their responses and provide a simple definition of collocation, such as **‘the natural combination of words that commonly occur together in a language.’**

Explain the importance of collocation in effective communication, emphasizing how using appropriate collocations can make their language sound more natural and fluent.

Exploring Collocations: Write a few examples sentence on the board, such as ‘make a decision,’ ‘strong coffee,’ and ‘take a shower.’

Ask students to identify the collocations in each sentence and discuss why those words naturally go together. Encourage students to brainstorm other examples of collocations they can think of and write them on the board.

Application: Paste the chart paper with the following passage with collocations used in it:

A Trip to the Beach

Last summer, my family and I **took a trip** to the beach. We **woke up early** in the morning and **packed our beach towels**, sunscreen, and a cooler filled with refreshing drinks and snacks. As soon as we arrived at the seaside, we set up our umbrella and **spread out** our beach blankets. The **waves were crashing** against the shore, and felt the **warm sand** beneath our feet. We couldn't wait to **jump into the water** and **go for a swim**. The ocean was **crystal clear**, and the **cool water** provided relief from the **scorching sun**. We splashed around, **built sandcastles**, and played beach volleyball. After a few hours of fun, we sat down to **have a picnic**. We **enjoyed sandwiches**, fruit salad, and **ice-cold** lemonade. As the **sun began to set**, we gathered our belongings and walked along the shoreline, **collecting seashells** as souvenirs. It was an incredible day at the beach, filled with laughter, relaxation, and **precious memories**.

Group work: Divide the students into pairs or small groups. Instruct the students to identify and make a list of the collocations they find in the text. Ask each group to share their findings with the class, explaining why they believe those words form collocations.

Facilitate a class discussion, encouraging students to ask questions and provide feedback on each group's findings.

Summarize the key points discussed throughout the lesson, reinforcing the importance of using appropriate collocations in language use. Have a brief discussion with the students, asking them to reflect on how understanding and using collocations can improve their own writing and speaking skills.

Individual work: Ask the students to turn to exercise B on page 18. Ask them to look at the adjectives used for the largeness. Facilitate the students in completing the exercise by giving solving a few examples.

Wrap up: Recap the main concepts covered in the lesson and provide positive reinforcement for student participation and effort.

Lesson 3—Learn Grammar—Compound Sentences

Objective

By the end of the lesson, students will be able to identify and use compound sentence use appropriate connecting words in sentences

Methodology

Introduction—Prior knowledge: Elicit examples of compound words from the students. their responses on the board for example, but, and, so, etc.

Exposition: Ask the students to open to page 19 of the coursebook and read the sentences:

The cradle was put into a small drawer of a cabinet, *and* the drawer was placed upon a hanging shelf for fear of rats.

She often took me out of my box at my request, to give me air and show me the country *but* always held me fast by lead strings.

Ask the students to identify the clauses in the above sentences. Help them recall that:

A clause is a group of words that contains a subject and a predicate (verb) and functions as a grammatical unit within a sentence. It can express a complete thought and can stand alone as a sentence or be part of a larger sentence. Clauses are the building blocks of sentences and play a crucial role in conveying meaning.

Ask them to identify the conjunctions in the clauses (they are in italics). Explain to the students that the two clauses are called coordinate clauses, they are connected by compound words *and* and *but*. The connecting words may be conjunctions like *and* or adverbs like, *nevertheless*. Such sentences are called *compound sentences*.

Ask them to look at the list of conjunctions used in compound sentences. Ask the students to use a few of the words from the list in sentences of their own. Take feedback from the students and reinforce the accurate usage of the words.

Individual work: Ask the students to go through Qs. A on page 19. Discuss a few of the questions with the students and facilitate them to complete the exercise.

Wrap up: Ask the students to share a few compound sentences.

Lesson 4—Learn Grammar—Compound Prepositions and Prepositional Phrases

Objectives

By the end of the lesson, students will be able to:

- identify compound prepositions
- use compound prepositions accurately
- identify prepositional phrases and point them out in sentences

Methodology

Introduction—Prior knowledge: Recall the previous lesson on compound words and compound sentences. Ask them what prepositions are. Elicit responses from the students. Help them recall that prepositions are words expressing positions of a noun.

Exposition: Write the following sentence on the board (also on page 20 of the coursebook):

...benches were *set around* the table to keep me out of everybody's reach.

Tell the students that Compound Prepositions are those prepositions that are made by prefixing the preposition to a noun, an adjective, or an adverb. For example, *set around* in the above example

They take the form *prefix + noun/adjective/adverb* – that is why it is called a compound preposition.

Elicit examples of compound prepositions from the students such as *amongst, amidst, above, around, along, across, about, below, beneath, besides, between, beyond, outside, within, without.*

Individual work: Ask the students to go through Qs. B. on page 20 of the coursebook. Go through the first question and elicit correct responses to Qs. B. 1 from the students. Facilitate the students to complete the rest of the exercise individually.

Prepositional Phrases: Ask the students if they can explain what a prepositional phrase is. Recall the previous lesson on prepositions and compound prepositions.

Exposition: Explain to the students that a prepositional phrase is a modifying phrase consisting of a preposition and its object.

They take the form *preposition + object + modifier*

Ask students to share examples of prepositional phrases for example, *across, in, under, around, beneath, over, up, without* etc.

Individual work: Ask the students to go through Q. C. Facilitate the students in identifying the prepositional phrase in the first question. Instruct them to complete the exercise individually.

Wrap up: Ask the students to give them examples of a compound preposition and a prepositional phrase

Lesson 5—Learn Grammar—Phrases and Clauses and Participle Phrases

Lesson 5(i) Phrases and Clauses

Objectives

By the end of the lesson, students will be able to:

- identify and differentiate between phrases and clauses
- recognise the function of phrases and clauses in a sentence

Methodology

Introduction—Prior knowledge: Ask the students if they can recall what they remember about phrases and clauses. Make two columns on the board, labelling them phrases and clauses.

Elicit responses from them and write their responses under the relevant columns. Correct any misconceptions they may have. Pin up the definitions you have written on paper on the board:

A **phrase** is also a group of words, but it does not contain a subject and a verb.

Examples: for one month; in the class; down the lane; trying to take pictures.

A **clause** is a group of words that contains a subject as well as a verb.

Ensure that the students are clear on their understanding of clauses and phrases.

Individual work: Ask the students to read Qs. D. and facilitate them in finishing the question.

Wrap up: Ask the students to give examples of interesting phrases and clauses.

Lesson 5(ii) Participle Phrases

Objectives

By the end of the lesson, students will be able to:

- identify a p articiple phrase
- use participle phrases in sentences

Methodology

Introduction—Prior knowledge: Ask the students to recall what phrases are, elicit responses and clear up any misconceptions they may have. Recall participles with the students. Share a few examples of participles, such as: running, dancing, sleeping, etc.

Exposition: Ask the students to open to page 21 of the coursebook and ask them to read the example sentences under the participial phrases.

She was very good-natured and not more than forty feet tall, being short for her age.

She began to cry, worried that harm would be done to me by some crude people.

Following the advice of his friend, my master carried me, in a box, the next market day to the neighbouring town.

Finding how profitable I was likely to be, my master resolved to carry me to all the important cities.

The italicized parts in the above sentences from the text are called participial phrases.

Explain to the students that participial phrases begin with the participles *being*, *worried*, *following*, and *finding*. *Being*, *following*, and *finding* are present participles, while *worried* is a past participle. A participial phrase is a type of phrase that includes a participle, which is a verb form that typically ends in ‘-ing’ (present participle) or ‘-ed’ or ‘-en’ (past participle). Participial phrases function as adjectives, providing additional information about a noun or pronoun in a sentence.

These phrases generally act like adjectives, i.e., they describe the nouns that are placed before them: *she* in examples 1 and 2. But they can also act as sentence adverbs, in the case of examples 3 and 4 where the phrases modify the entire sentences.

They are placed either at the beginning or end of the sentence, or after the nouns that they describe.

Qs. E.: Ask the students to go through Qs. E. Explain to the students that sentences from 1 to 7 will have to be changed to a participial phrase so that it can be used to fill in the blanks in the paragraph below. Ask them to read the first given example, He had not gone to school has been changed to Not having gone to school. Recall what participial phrases are. Facilitate the students in completing the rest of the exercise individually.

Wrap up: Ask the students to give examples of a present participle.

Section II Adventures in Antarctica

Lesson 6—Learn to Read-2

Objectives

By the end of the lesson, students will be able to:

- predict what is the passage about and what will happen next in the story
- share ideas on a given topic
- answer questions pertaining to the text

Methodology

Pre-reading—Prediction: At the beginning of the lesson, read the paragraph below. Ask the students to listen to the following text (this paragraph is from the passage from today’s lesson) carefully and after listening, they will share their thoughts:

We could feel the tension on the ship. Everyone looked serious, their faces taut with anxiety. It was our third night on board, and it was time to enter the Drake Passage. This passage is the principal reason why the continent of Antarctica was not discovered for a long time. Seafaring explorers and courageous captains just could not get across it, nor pierce its mantle of ice and snow and shrouds of mist. Occasionally, one can encounter the ‘Drake Lake’, with low winds and calm waters, but one is more likely to get the fearsome ‘Drake Shake,’ with the unleashing of all the fury of the elements. You have waters so savage and treacherous that even the most experienced sailors fear to cross. Even with modern technological advances in seafaring, merciless storms in the Drake can leave ships stranded. It seemed that we were heading for some awesome conditions.

Ask the students to share their predictions after listening to your reading. Ask them what they think the passage will be about, they can also take clues from the title, ‘Adventures in Antarctica’. Elicit responses from the students and ask them to note down their predictions to remember them. They will be revisited at the end of the lesson.

While reading: Ask the students to begin reading the passage silently. Ask them to read the passage till page 24 of the coursebook. Remind them to refer to the glossary boxes on the page to refer to meanings of difficult words.

Collaborative Annotation: Pair up students and ask them to revisit the paragraphs they have read from the text and have them annotate the passage by highlighting important information, writing comments or questions in the margins, and making connections.

Tell the students that too annotate something means that an annotation might look like highlighting information or vocabulary in a text, marking a text

with symbols to represent different ideas, creating notes in the margins of a text to keep track of thoughts and questions, or writing summaries at the end of a section for easy review.

Ask that they can then share and discuss their annotations with the pair of students next to them. Walk around the class to facilitate the exercise, clear any ambiguity the students may have. At the end of the exercise ask the students how their experience was of the activity.

Ask the students to continue reading till the end of the passage at 26 of the coursebook.

Post-reading—Predictions and more: Once the students have finished reading the passage, ask the students to revisit their predictions about the passage in the start of the lesson. Elicit responses from the students to ask them if they predicted accurately or not.

Draw the attention of the students towards the last paragraph, where they read about an Albatross leading them through the Drake Passage. Ask the students if they know of any myths and legends about Albatrosses and sailing. Elicit responses and tell them that often sailors believe Albatrosses are a sign of good luck, and they can help in leading ships out of storms.

Ask the students that now that the characters have almost reached the end of their journey. What can happen next to them in Antarctica? Ask the students to predict what might happen next.

Comprehension questions: Ask the students to go through the questions given in Learn to read-2. Tell them that a lot many questions require students to share their opinions or references to the passage to support their point of view. They can skim through the passage again to understand to mark answers relevant to the questions.

Qs. 2: Discuss question two with the class. Ask them to revisit the passage keeping in mind the three elements mentioned: surprise, excitement, and danger. Ask them to skim the text to mark excerpts in the passage to identify the elements mentioned in the question. Sentences or clues from the passage may have one or more element in them as well. Remind the students that they will have to explain how the sentences they have selected as evidence portray the mentioned elements to consider their answers as valid.

Lesson 7—Learn to Analyse

Objectives

By the end of the lesson, students will be able to:

- identify different points of view a narrative can be written in
- identify what different points of view the passages in the coursebook are written in

Methodology

Introduction—Prior knowledge: Ask the students if they know about the different points of view a narrative can be written in. Ask them the importance of writing a narrative/story/text from different points of view. Elicit various responses from the students and take their feedback on the board. Ask the students to share examples of any narratives they can remember.

Explain to the students that narratives can be written from the following points of view:

First Person: One of the characters is speaking or telling the story. First person pronouns, ‘I’ and ‘we’ are mostly used throughout. The reader feels as if the story is quite close to the narrator. Examples: autobiographies, personal recounts

Second Person: Not so commonly used. The pronouns ‘you’ is mostly used throughout the story. This makes the reader feel as if they are a part of the story. Examples: stories directly addressing the reader like mystery tales, survival stories etc.

Third Person: A very commonly used perspective in stories. The pronouns ‘he’, ‘she’, ‘they’, etc. are used throughout the story. Examples: biographies, stories recounting someone else’s incident

Explain to the students that writing in different points of view is important as they help the reader maintain their focus and attention to their story; helps broaden their perspective, also helps in improving critical thinking skills.

Group activity: Group the students in groups of four and explain the task to them. Ask them to skim through the various passages in the entire coursebook. They can divide the units amongst themselves and note down the perspectives.

Once the groups have completed their tasks, ask them which point of view is most used in the coursebook, which one the least or not used.

Wrap up: Ask the students which narrative would they like exploring more? The third person narrative is most used, can they think of how they can write a story written from the second person perspective?

Lesson 8—Learn to Write

Objectives

By the end of the lesson students will be able to:

- identify different parts of a formal letter
- consolidate their ideas in a draft
- compose a formal letter according to the set parameters

Additional Resources

- Samples of formal letters (one for each group)
- Template for writing a formal letter

Methodology

Introduction—Prior knowledge: Ask the students if they have ever written an application to the school. Elicit responses on how they wrote it and what were the things they were careful about. Jot them on the board.

Explain that letters, applications, etc. written to people other than family and friends are called formal letters. A formal letter is a written communication between two or more people in a formal setting, such as a business or government organization, head of the school, your teacher, a company manager, etc.

Group Activity: Divide the class into groups of four, give each group a sample formal letter and explain to them that they must discuss what features they can identify in the sample letter. Keep one copy of the sample letter with you. The sample letter can be something like this:

Happy Primary School,
Gulshan,
Karachi.
30 May 2023

Magnificent Centre of Science,
West Wharf,
Karachi

Dear Mr Sami,

I am writing to say thank you to you and your team for the recent scientific experience that I attended with my school at your Magnificent Centre of Science. We were able to do so many different activities all of which were so much fun!

The workshop about the Space in the auditorium was fantastic, I really liked finding out how we can travel through space and if we can find new life on other planets. I also liked conducting the science experiments on electricity, these helped me in understanding how electricity works as well.

I would recommend your centre to anyone who likes having fun and who wants to learn more about the science.

I would love to visit again one day.

Yours sincerely,

Ahmed Nadeem

Class 6

Happy Primary School

Give the students 10 – 15 minutes to discuss and note down features. Start taking responses from each group about their findings and note them on the board. Elicit the features and format of a formal letter in this manner. Take a copy of the sample letter and paste it on the board, now one by one start highlighting the components of the formal letter on your copy of the letter. Refer to sample below. Remind the students of the following points to remember as well:

- Use a professional tone and avoid slang, contractions, or informal language.
- Address the recipient by name and use their appropriate title.
- Be clear and concise in your writing and organize your letter logically.
- Proofread your letter carefully for spelling and grammar errors before sending it.

Pair activity: Pair up the students and turn page 28 of the coursebook. Ask the students to read the section, learn to write thoroughly and underline the purpose of the letter. Ask the pairs to first brainstorm ideas for writing the letter. Keep the purpose of the letter in mind.

You can share the following template with the pairs or paste a copy on the board for students to study.

Ahmed Nadeem [your name]
Happy Primary School, [your address]
Gulshan,
Karachi.

30 May 2023 [date]

Mr Sami [recipient's name]
Magnificent Centre of Science, [recipient's address]
West Wharf,
Karachi

Dear Mr Sami, [salutation]

[body of the letter] I am writing to say thank you to you and your team for the recent scientific experience that I attended with my school at your Magnificent Centre of Science. We were able to do so many different activities all of which were so much fun!

The workshop about the Space in the auditorium was fantastic, I really liked finding out how we can travel through space and if we can find new life on other planets. I also liked conducting the science experiments on electricity, these helped me in understanding how electricity works as well.

I would recommend your centre to anyone who likes having fun and who wants to learn more about the science.

I would love to visit again one day.

Yours sincerely, [signing off]

Ahmed Nadeem [your name]

Class 6

Happy Primary School

Individual work: Using the guidelines taught students can discuss their ideas in pairs and then complete their letters individually in their notebooks. Remind them to stay in the word limit of 250 – 300 words.

Wrap up—Peer review: Once done the students can swap their letters for a pair review and write what positive aspect they observed from their peer's work.

Lesson 9—Learn to Speak

Objective

By the end of the lesson, students will be able to perform a role-play on a given scenario in groups using appropriate expressions

Methodology

Introduction: Ask the students if they have visited Kirthar Range or any other excursion trip. Elicit responses from the students about their experiences and the instructions they might have been given, the things they considered important to take along etc.

Group activity: Introduce the activity and tell them that they will be performing a role-play in groups. Divide the students in groups of four, ask the groups to turn to page 29 of the coursebook and read the instructions given on the page. Remind the students to recall that while performing they have to give appropriate expressions, deliver dialogues with proper clarity and throw.

Instruct the students to draft a brief script based on the given scenario. Ask them to ensure that they incorporate the points given in the scenario written. Give the students some time to draft their script, decide the roles, and rehearse.

Inform the groups that they will be judged on the following criteria:

- Delivery of dialogues
- Expressions
- Addressing the points given in the scenario (8 points in total)
- Perform in the given time limit (5 minutes for each group)

Once the groups are ready, invite the groups to perform in front of the class.

Lesson 10—Learn to Listen

Objectives

By the end of the lesson, students will be able to:

- listen to a text being read attentively
- answer questions pertaining to the text they have heard

Methodology

Pre-listening: Ask the students if they have seen an advertisement for travelling to a location. Elicit responses from them.

Instructions: Instruct the students that they will be listening to a radio advertisement. They will listen to it carefully while you read it and after listening, they will open to page 29 of the coursebook. They can note the questions.

You will read out the passage for the second time and while listening they can fill out the blanks.

They will be given a few minutes after the second reading to complete any questions they have missed out.

Listening: Begin reading the relevant text from the end of the coursebook with a clear voice. Try reading with proper expressions and intonation.

After the first reading ask the students to go through the questions on page 29. Read out the advertisement text for a second time and the students can answer the questions while they listen to the second reading.

Give the students some time after you finish the second reading to complete their answers.

Wrap up: Ask the students their opinions on the advertisement and if they would like to visit Nepal after listening to the advertisement.

Lesson 11—Learn to Study

Objective

By the end of the lesson, students will be able to study a given passage to complete an outline for its pertaining notes

Methodology

Introduction: Ask the students to share information about someone they know or have heard of who works for welfare and helping other people. Elicit responses from them.

Tell the students that they will be read a passage about a young girl who cycles for a cause. After reading the passage they will be making study notes about the passage, hence while reading they need to underline important information.

Instruct them to open to page 30 of the coursebook. Tell them to read the passage first and then read the important points in the green box on page 30 above the passage.

Individual work: Once they have finished reading the passage ask them to go through the points given on page 31. This is an outline of the notes pertaining to the passage. Facilitate them in Completing the notes.

Section III Travel

Lesson 12—Learn to Appreciate the Poem

Objectives

By the end of the lesson, students will be able to:

- identify the parameters of elocution
- read a poem with elocution and intonation
- determine the rhyming scheme and rhyming pattern in a poem
- answer questions pertaining to the poem

Methodology

Homework prior to the lesson: Give the homework to research and bring information about the poet Robert Louis Stevenson at least a day before the lesson.

Prior knowledge: Ask the students to share their experiences of travelling to any place of their choice. What was their experience like, what did they enjoy about it? Was there something they disliked? Further ask them which place would they like to visit?

Tell the students that in today's lesson they will be reading a poem which is about travelling to different places.

Reading poetry with elocution: Talk to the students about elocution. Some of the important points of reading with elocution can include the following:

The parameters of reading poetry with elocution are the techniques and principles that are used to enhance the delivery of a poem. These techniques can be used to convey the meaning of the poem, to create a mood or atmosphere, or to simply make the poem more enjoyable to listen to.

Some of the most important parameters of reading poetry with elocution include:

- **Pronunciation:** This is the ability to pronounce words correctly, including both the correct sounds and the correct stress patterns.
- **Grammar:** This is the ability to use grammar correctly, including both the correct use of nouns, verbs, adjectives, and adverbs, as well as the correct use of punctuation.
- **Style:** This is the ability to read with clarity, and engaging. This includes the use of effective vocabulary, sentence structure, and gestures.
- **Tone:** This is the ability to read in a way that conveys the desired emotion. This includes the use of varying pitch, volume, and pace.
- **Interpretation:** This is the ability to understand the meaning of the poem and to convey that meaning to the audience. This includes understanding the poet's intention, the context in which the poem was written, and the imagery and symbolism used in the poem.

In addition to these general parameters, there are also specific techniques that can be used to enhance the reading of certain types of poetry. For example, poems that use rhyme or meter may require the reader to pay attention to the rhythm of the poem. Poems that use imagery may require the reader to use their voice to create a visual image for the audience.

The most important thing to remember when reading poetry with elocution is to be expressive and to convey the meaning of the poem to the audience.

With practice, you can develop the skills necessary to read poetry in a way that is both enjoyable and informative.

Read the poem with elocution to the students once. Then ask them to read the poem themselves and try to read it aloud with elocution. Tell them to keep the following in mind:

- Read the poem aloud several times before you perform it. This will help you to get a feel for the rhythm and the flow of the poem.
- Pay attention to the punctuation. The punctuation can help you to understand the meaning of the poem and to convey that meaning to your audience.
- Use your voice to create a mood or atmosphere. The tone of your voice can help to create a certain feeling or emotion in the audience.
- Use gestures and facial expressions to add emphasis. Gestures and facial expressions can help to bring the poem to life and to engage the audience.
- Be confident and expressive. The more confident you are, the more expressive you will be, and the more enjoyable the poem will be for your audience.

Encourage the students to read out the poem with elocution in front of the class, encourage maximum participation from the class.

About the poet: Ask the class to share the information they brought about the poet Robert Louis Stevenson. Elicit important information about the poet from the students. Emphasise that to this day Robert Louis Stevenson's works are read throughout the world and considered as prominent classical titles in English Literature.

The teacher can also add information from the following about Robert Louis Stevenson:

Robert Louis Stevenson (1850 – 1894) was a Scottish novelist, essayist, poet, and travel writer. He is best known for his works *Treasure Island*, *Strange Case of Dr Jekyll and Mr Hyde*, *Kidnapped*, and *A Child's Garden of Verses*.

Stevenson was born in Edinburgh, Scotland, and studied law at the University of Edinburgh. However, he never practiced law, and instead devoted himself to writing. He travelled extensively throughout Europe and the South Seas, and his experiences in these places influenced his writing.

Stevenson's works are known for their adventure, humour, and suspense. He was a master of creating vivid characters and settings, and his stories often explore themes of good versus evil, identity, and the nature of reality.

Stevenson's works have been translated into many languages and have been

adapted into films, television shows, and stage productions. He is considered one of the most important writers of the 19th century, and his works continue to be enjoyed by readers of all ages.

Stevenson died in 1894 at the age of 44. He is buried in Samoa, where he lived for the last years of his life.

After reading the poem and discussing about the poet, ask the students to revisit the question asked to visit the places in the beginning of the lesson, i.e., which places would they like to visit? Now, ask the students to compare their choices with those made by the poet in the poem, 'Travel'. Elicit responses from the students and encourage them to share their ideas.

Learn to appreciate the poem: Ask the students to go through the questions on pp. 33 – 34 of the coursebook.

Discuss Qs. 2 with the students. Elicit responses from the students about rhyming scheme and the rhyming pattern in the poem. Ask the students if they can identify the rhyming words used in the poem. Ask them to underline the rhyming pairs of words used.

Rhyming scheme—Mini lesson: Ask the students to recall how to determine the rhyming scheme of a poem. The rhyming scheme of a poem is the pattern of sounds that are repeated at the end of lines. To find the rhyming scheme of a poem, you need to identify the last sound of each line and then see which lines rhyme with each other.

Here are the steps on how to find the rhyming scheme of a poem:

1. Read the poem aloud and listen to the last sound of each line.
2. Identify the rhyming pairs. Two lines rhyme if the last sound of each line is the same.
3. Label the rhyming pairs with different letters. The most common letters used to label rhyming pairs are A, B, C, D, and so on.
4. Continue labelling the rhyming pairs until you reach the end of the poem.

Facilitate the students to find out the rhyming scheme of the poem 'Travel'. Draw their attention to the point that the first and second lines of the stanza rhyme, they will be labelled as AA and then the second- and fourth-lines rhyme, they can be labelled BB. Hence, the rhyming scheme will be AABB.

Discuss Qs. 3 with the students, first ask them why do they think Egypt has been marked on the map? Is there any clue/place related to Egypt that they can find in the poem? Facilitate them in finding the mention of the Nile, explain to them that the river Nile is in Egypt.

Similarly tell them that they will be looking for similar clues in the poem

and they can identify which country the place might belong too, they might even find clues to Pakistan.

Facilitate the students in answering all the questions in their notebooks.

Wrap up: Ask the students pick a place from the poem that they would like to visit and why?

Lesson 13—Activity

Objectives

By the end of the lesson, students will be able to:

- observe a given brochure
- identify the features of a brochure
- make their own brochures with a given set of details

Additional resources

- Sample brochures (one or two for each group)
- A4 papers (for each group)
- Art supplies—Markers, colours, etc
- Brochure template (one for each group)
- Sticky notes

Methodology

Introduction—Prior knowledge: Show the students a brochure and ask them if they know what it is? Elicit responses from the students, explain to them that this is a brochure, its purpose is to convey information and to convey awareness about any topic. Brochures are also commonly used as a form of advertisement and use persuasive language to convince the reader to do something.

Group work: Divide the students into groups of four and distribute a brochure to each group. Ask the students to observe the given brochure and note down the prominent features on it. They can discuss the components amongst themselves and collate a list. Elicit responses from the students about the features of a brochure and jot their feedback on the board.

Brochures can come in various designs and formats, but they typically include the following key features:

1. **Cover Page:** The cover page of a brochure is the first thing that catches the reader's attention. It often includes the title, a visually appealing image or graphic, and sometimes the organization's logo. The cover page sets the tone and creates the initial interest in the content.

2. **Introduction/Overview:** Brochures usually include a brief introduction or overview section that provides a concise summary of the main topic or purpose. This section aims to capture the reader's interest and give them a glimpse of what they can expect from the brochure.
3. **Body Content:** The body content of a brochure contains the main information or message being conveyed. It can be divided into sections or subsections, each focusing on a specific aspect or feature. The content can include text, images, charts, graphs, or other visual elements to effectively communicate the information.
4. **Visual Elements:** Brochures often include visual elements to enhance the overall appeal and convey information more effectively. These can include high-quality images, illustrations, infographics, or diagrams related to the subject matter. Visual elements help break up the text and make the brochure more visually engaging.
5. **Call to Action:** A brochure typically includes a call to action, which is a statement or instruction that encourages the reader to take a specific action. It can be to make a purchase, request more information, visit a website, attend an event, or contact the organization. The call to action guides the reader towards the desired outcome.
6. **Contact Information:** Contact details of the organization, including phone numbers, email addresses, website URLs, and physical addresses, are often included in a brochure. This allows readers to easily get in touch for further inquiries or to avail of the products or services being offered.
7. **Design Elements:** A well-designed brochure pays attention to layout, typography, color scheme, and overall visual aesthetics. The design should be visually appealing, consistent with the organization's branding, and easy to navigate. It should also align with the target audience and purpose of the brochure.
8. **Folded Format:** Brochures are often folded into different formats to provide multiple panels for content. Common folding options include bi-fold (single fold), tri-fold (two folds), or gate-fold (multiple folds). The folding style determines how the content is organized and displayed when the brochure is opened.

Remember that the specific features of a brochure can vary depending on its purpose, target audience, and design preferences. It's important to tailor the brochure's features to effectively convey the desired message and engage the intended readership.

These features can also be given to the students in the form of a handout after the teacher has elicited responses from the students.

Tell the students that they will be making a brochure of their own. Ask them to open their coursebooks to page 35 and go through the activity section on the page. Tell the students they will be drafting a travel brochure which will include the given pictures. These can be used as famous tourist spots.

Design and creation: Ask the groups to brainstorm what their imaginary place will be called, what are the highlights of the location, and the tourists would like to visit. They should add information about the attractions, accommodations, transportation, and any other relevant details.

Have the groups create an outline of the key information they want to include in their brochures. This can include headings, subheadings, and bullet points for each section.

Emphasize the importance of engaging and descriptive language to captivate readers and entice them to visit the destination.

Distribute the A4 papers and art supplies to the groups, one sheet per group. Tell the students that they will have to fold their papers in three parts horizontally so that it appears to have three sections. Utilize both the sides of the sheet.

The students can recreate the images on page 35 of the coursebook in their brochure as drawings.

Students can use rough sheets to draft and design their brochure. You can draw the following template on the board or give the groups as a handout:



Top of Form

Front Page

- **Title:** This should be a catchy headline that will grab the reader's attention.
- **Image:** An image of the place/s you are writing about will help to capture the reader's attention.
- **Short Description:** This should give a brief overview of the place, including its location, climate, and some of its key attractions.

Inside Pages

- **Attractions:** This section should list the main attractions of the place, along with brief descriptions.
- **Activities:** This section should list some of the activities that visitors can enjoy in the place, such as hiking, biking, swimming, shopping, or dining.
- **Getting There:** This section should provide information on how to get to the place, including transportation options and travel times.
- **Where to Stay:** This section should list some of the accommodation options in the place, including hotels, bed and breakfasts, and vacation rentals.

Back Page

- **Contact Information:** This should include the address, phone number, and website of the place's tourism board or visitor centre.
- **Call to Action:** This should encourage the reader to visit the place, such as by providing a link to the tourism board's website or by offering a discount on travel expenses

Here are some additional tips for creating a brochure:

- Use clear and concise language.
- Use high-quality images and graphics.
- Keep the design simple and easy to read.
- Use a consistent font and colour scheme.
- Proofread your work carefully before printing or publishing.

Gallery walks: Give the students ample time to brainstorm, design, and create their brochures. Once they have completed their brochures, pin them up on the display board in a manner that is spread around the class. Organise a gallery walk in the class, give each group a few sticky notes, tell them that

in their groups they will take a walk around the class and using their sticky notes give comments about the presentations. They will focus on the following points:

- The content of their travel brochure (does it include all of the key elements?)
- The persuasiveness of their writing
- The use of visual elements

Wrap up: The teacher can read the comments the groups have given to each other and discuss them with the class, ensure to highlight the positives and motivate the students to do better.

Lesson 14—Learn to analyse

Objectives

By the end of the lesson, students will be able to:

- recall the use of imagery in text
- identify words and phrases in each text demonstrating imagery

Methodology

Introduction—Prior knowledge: Elicit responses from the students on what imagery is, remind them that imagery is a figure of speech that imagery is the use of words to create sensory images in the reader's mind. This can include images that appeal to the senses of sight, hearing, smell, taste, and touch. Imagery is used to create vibrancy in the text.

Write a few lines on the white/blackboard and ask the students to identify the words and phrases that use imagery. Also ask the students what sense does the line appeal to? Can they create an image from reading the words?

- A host, of golden daffodils; Beside the lake, beneath the trees, Fluttering and dancing in the breeze. (Sight)
- The woods are full of strange noises, The wind in the trees, the hooting of an owl, The rustle of leaves in the underbrush. (Hearing)
- The smell of freshly baked bread, The aroma of coffee brewing, The sweetness of chocolate melting. (Smell)
- The taste of the chocolate was smooth and creamy, the sweetness melted in my mouth, The rich flavour lingered on my lips.' (Taste)
- The fur was soft and warm, the paws were gentle, The eyes were bright and intelligent. (Touch)

Pair work: Pair up the students and ask them to revisit the poem, 'Travel'. Ask them to identify words and phrases that depict imagery.

Take feedback from the pairs at random to check their understanding of the work. The teacher can ask the students to make list of words and phrases using imagery in their notebooks.

Wrap up: Ask the students to summarize imagery in two sentences.

UNIT 2 ACTS OF COURAGE

Section I Sound Sensations from Evelyn Glennie

Lesson 1—Learn to Read-1

Objectives

By the end of the lesson, students will be able to:

- hear sounds and guess the source
- share opinions on a topic
- answer questions pertaining to the text

Additional resources

Various environmental sounds (you can save them on your phone) like horns, bird chirping, water falling etc.

Methodology

Pre-reading—The listening game: Before beginning the lesson, discuss the importance of the sense of hearing. Tell the students that they must close their eyes and listen carefully to the sounds that they will hear. Play the sounds from your phone and ask the students to guess what it could be. Elicit responses from the students and ask them how they felt playing the game. Can they imagine a world where they couldn't hear all these sounds?

While reading: Tell the students that they will be reading a passage about a person who was hearing-impaired but even then, was able to have a successful career in music. How was she able to do it, is what they will find out in the passage. Ask the students to open their coursebooks to page 38 and read the passage, 'Sound sensations from Evelyn Glennie' till page 39. Remind the students to refer to the glossary boxes on the pages to refer to meanings of difficult words from the passage.

Identify topic sentences: Have students read a paragraph and identify the topic sentence. The topic sentence is the sentence that tells the main idea of the paragraph. Students can mark the topic sentence in a different colour.

Post-reading—Quick summary: Ask the students to complete reading the passage till page 40. Once the students have finished reading, ask them to summarise the passage in as few lines as possible, remind them that a summary only contains important details and no irrelevant details, nor do

they include any personal opinions on the matter. Give the students a few minutes and then take feedback from the students. Ask the students to read out their brief summaries in front of the class.

Comprehension questions: Ask the students to go through the comprehension questions pertaining to the passage on page 40. Ask the students to scan through the text for specific information according to the questions. Remind the students that they can refer to the summaries they composed in the post-reading activity for answering Qs. 4.

Lesson 2—Learn to Words

Objectives

By the end of the lesson, students will be able to:

- identify colours can be associated with emotions
- fill in the blanks using appropriate colour-expressions
- match expressions with their correct meanings

Methodology

Introduction: Write the word *black* on the white/blackboard. Ask the students what comes to their minds when they see the colour *black*, elicit various responses from them. Ask them with which type of incident or events is the colour associated with. Elicit responses from the students and steer the discussion towards the point that the word *black* is used to describe a feeling of depression and despair. Colours are often associated with various types of emotions. Discuss that different colours also are used to denote something in cultures across the world.

Elicit examples from students on what other different colours might be associated with. Elicit more such expressions using colours from the students and write them on the white/blackboard. Some of the expressions that can be used are:

- See red—to become very angry
- In the red—to be in debt
- Black sheep—a person who is different from the rest of their family or group
- White elephant—something that is expensive but useless
- Green with envy—to be very jealous
- Blue moon—something that happens very rarely
- Paint the town red—to go out and have a lot of fun
- Red tape—bureaucracy or complicated rules

- Yellow streak - a cowardly person
- In the pink - to be healthy and happy
- Black and white—simple and straightforward
- Gray area/ in the grey—something that is not clearly defined
- Purple prose—writing that is overly flowery or descriptive
- Teal delight—something that is very pleasing to the eye
- Golden opportunity—a chance that should not be missed
- Silver lining—a positive aspect of a negative situation
- Rainbow of possibilities—a wide range of options or choices
- Rose-coloured glasses—a way of seeing things in a positive light
- Seeing red—being very angry
- Yellow-bellied—cowardly
- Red-handed: Caught in the act of doing something wrong or illegal.
- White lie: A harmless or small lie told to avoid hurting someone's feelings.
- Blue in the face: Describes someone who is exhausted or frustrated from trying to persuade or convince others.
- Tickled pink—Feeling extremely pleased or delighted about something.

Ask the students to go through Qs. 1 and 2 of the section, facilitate them in completing the exercises.

Wrap up: Ask the students to create an expression of their own using a colour.

Lesson 3—Learn Grammar—Too and Enough

Objectives

By the end of the lesson, students will be able to:

- identify when the adverbs, *too* and *enough* should be used
- use the adverbs *too* and *enough* appropriately to connect sentences

Methodology

Introduction: Ask the students to open to page 43 of the coursebook and read the sentences given under the Learn grammar section—*too* and *enough*. Ask the sentences to underline the words *too* and *enough* in the sentences. Elicit responses from the students asking them what effect the words have on the reader.

Exposition: Explain that adverbs of degree are used to modify adjectives or other adverbs and indicate the intensity or sufficiency of something.

Provide more simple examples using adverbs of degree to illustrate their meaning (e.g., The coffee is too hot, the bag is not big enough).

Too: Write a few sentences on the board that contain the word *too* in different contexts. Discuss the meaning of each sentence and how *too* modifies the adjective or adverb in each case. Provide examples for students to practice using *too* in sentences, through oral discussion.

Enough: Write a few sentences on the board that contain the word *enough* in different contexts. Discuss the meaning of each sentence and how *enough* modifies the adjective or adverb in each case. Provide examples for students to practice using *enough* in sentences, through oral discussion.

Enough is always placed *after* the adjective that it qualifies while *too* is placed *before* the adjective.

Enough and *too* are followed by *infinitive phrases* i.e., phrases beginning with the *to+verb*. However, they may also be followed by a phrase beginning with *for*.

For a quick practice, think of a few simple sentences using *too* and *enough*. Write them on the board leaving out the words *too/enough* and ask the students to fill in the blanks.

Ask the students to go through exercise A. on page 43 of the coursebook and facilitate them in completing the exercise.

Wrap up: Ask students to create their own sentences using ‘too’ and ‘enough’ and share them with the class.

Lesson 4—Learn Grammar—Conditional Clauses

Objectives

By the end of the lesson, students will be able to:

- identify the three types of conditional sentences
- use the correct form of verb in sentences
- match sentences with appropriate endings

Methodology

Use of the 1st conditional clause (a fulfillable condition)—Introduction:

Ask the students to study the following sentences:

If you work hard and know where you are going, you will get there.

If she can do it, I can.

Circle the word *if* and discuss with the students about its use. Discuss that the word *if* is used when a condition is present. The clause beginning with *if* a conditional clause is, and the other clause is the main clause.

Discuss with the students the following rules and write them on the board:

- The *if* clause describes something that has not happened yet but *may happen* in the future, or it describes a situation in which one thing has to happen before something else can happen.
- When the *if* clause comes first, it is usually followed by a comma. The verb in the *if* clause is usually in the present simple tense (*study, fake*) and is used to talk about the future.
- The verb in the *if* clause does not normally use *will*. We do not say *If I will study hard... / If you will fake illness ...*, etc.
- *Will* or an imperative form normally appears in the main clause. (If I study hard, *I will be able to cope with the exams.* / If you park the car there, *lock it and leave the key with the attendant.*)

Ask the students to go through exercise B. 1. and 2. Discuss the questions in the exercise. In the first exercise, ask the students to read the sentences thoroughly and decide which correct form of verb needs to be used in the blanks.

Remind the students of the rule: The verb in the *if* clause is usually in the present simple tense (*study, fake*) and is used to talk about the future. The verb in the *if* clause does not normally use *will*. *Will* or an imperative form normally appears in the main clause.

Facilitate them in completing the exercises.

Use of the 2nd Conditional (an unreal condition)—Introduction: Ask the students to study the sentences on page 45 of the coursebook:

If I had a pen, I would lend it to you.

If I were you, I would not buy that camera.

Ask the students to recall what they learnt in using the 1st conditional clause. Ask the students to identify the difference in between the 1st conditional clause and the 2nd conditional clauses. Elicit responses from the students.

Discuss with them that the conditions in the 2nd conditional clauses are unreal, that means they are not existent, the speaker is expressing something which he/she may not have/or do/or exist. For example: In the above sentences, If I had a pen, expresses that the author is saying he/she does not have the pen.

In an unreal condition, the following rules will apply:

- The verb in the *if* clause is usually in the past simple tense (*had, were*)

- While the verb in the main clause has the modal *would*, with the verb itself in the present simple tense (*would lend, would not buy*).

Ask the students to complete a sentence by asking a few clauses using an unreal condition and ask the students to complete them following the discussed rules to check their understanding. Gently correct them if they make mistakes and reinforce the rules.

Ask the students to go through exercise 3. They can read the beginnings of sentences in column A and the endings of the sentences in column B. Draw their attention towards the completed example at the end of the table, If I had lots of money, I would travel round the world. Draw their attention towards the rules being applied.

Facilitate the students in completing the exercise.

Use of the 3rd Conditional (an unfulfilled condition)—Introduction: Recap the rules applied in the 1st and 2nd conditional sentences. Introduce the 3rd conditional form of sentences, ask the students to read the following sentences (also given on page 45 of the coursebook):

If I had been given another chance, I would have done better.

If you hadn't worked hard, you would have failed your exam.

Ask the students to recall the tenses used in the 1st and 2nd conditional clauses and then observe the difference in the above sentences.

Explain to the students that the conditional clauses in these sentences refer to conditions that cannot be fulfilled since the actions have already taken place. For example: In the first sentence, the conditional clause: If I had been given another chance indicates that the opportunity had already passed, and the speaker is recalling or reminiscing about having another chance.

In this situation the following rules would be applied to the sentence structure:

- The verb in the conditional clause is in the *past perfect* tense (*had been given, had not worked*)
- While the verb in the main clause usually takes the form *would + perfect* tense of the verb (*would have done, would have failed*).

Ask the students to share examples of sentences in the 3rd conditional form and correct any misconceptions they might have.

Ask them to go through Qs. 4. on page 46 and draw their attention towards the solved example pattern given. Emphasise on using the correct tenses in the 3rd conditional. Facilitate the students in completing the exercise.

Wrap up: Ask the students to revise the tenses used in the three conditional sentences. Make a table on the board and fill it by eliciting responses from the students:

Condition Type	Structure	Example
Fulfillable Condition	If + Simple Present, Future Simple	If it rains, I will bring an umbrella.
Unreal Condition	If + Simple Past, Would + base form	If I won the lottery, I would travel the world.
Unfulfilled Condition	If + Past Perfect, Would + have + past participle	If she had studied harder, she would have passed the exam.

Also recall the following:

- A fulfillable condition refers to a condition that is likely to happen or can be fulfilled in the future.
- An unreal condition refers to a condition that is unlikely or contrary to the present or past reality.
- An unfulfilled condition refers to a condition that was not met or completed in the past, leading to an unrealized result.

Lesson 5—Learn Grammar—Ellipses in Responses

Objectives

By the end of the lesson, students will be able to:

- identify the use of ellipsis in responses
- use suitable elliptical forms of expression

Methodology

Introduction: Ask the students to open to page 46 of the coursebook. Ask them to read the given conversation under the heading *Ellipses in Responses* and notice the phrases written in italics. Ask the students why they think these are written in italics.

Explain to the students that these are shortened responses, sometimes in writing or a conversation often words are omitted instead of repeating them all over again. These are called ellipses.

Tell the students to read the explanation given for ellipses on the page and elicit responses from the students on the various conditions in which ellipses are used. Write their feedback on the board and correct any misconceptions they may have.

Explain to the students the following:

- In such short responses (questions or statements), the word we omit is the main verb. (*respond, spotted*)
- In this form of response, we use the pronoun instead of the noun. (*she* instead of *Evelyn*)
- When we wish to show agreement with something positive, we use *so* or *too*. (*So did I / I did, too*)
- To indicate agreement with something negative, we use *neither* or *either*: (*Neither did I / I didn't either*)
- An elliptical question shows surprise. (*Did you ...?*)

Ask the students to go through exercise C. on page 47. Facilitate them in completing the exercise, remind them to use phrases like, *so did I*, *neither did I*, and the use of pronouns etc. Remind them to not repeat words from the initial dialogue.

Lesson 6—Learn Grammar—Articles

Objectives

By the end of the lesson, students will be able to:

- recall what are articles and their use
- use articles correctly

Methodology

Introduction—Prior knowledge: Ask the students to recall articles and their use, elicit their responses and write their feedback on the board. Remind the students that the articles (*a, an, the*) are used before nouns and are a type of adjective. The definite article (*the*) is used before a noun to indicate that the identity of the noun is known to the reader. The indefinite article (*a, an*) is used before a noun that is general or when its identity is not known.

Facilitate the students in completing exercise D. Ask them to go over the paragraph with a pencil and underline/circle all the articles used. They can then focus on rewriting the paragraph with the correct article.

Section II The Hour of Heroism

Lesson 7—Learn to Read-2

Objectives

By the end of the lesson, students will be able to:

- share opinions on a topic
- answer questions pertaining to the text

Methodology

Pre-reading: Read out the following quote to the students, '*True heroism is not the urge to surpass all others at whatever cost, but the urge to serve others at whatever cost,*', you can also instruct the students to read the quote on page 48 of the coursebook in the introductory paragraph of the passage.

Ask the students what they think this quote by African American tennis star, Arthur Ashe, means. Elicit responses from the students and encourage them to share their opinions. Discuss what their opinion of heroism is, how can it be utilised to help others. Tell the students that they will be reading an account of Erwin and Jack who helped saved numerous people during a tsunami disaster that struck Indonesia.

While reading—Prediction: Ask the students to begin reading the passage and read till the end of page 48 of the coursebook. Remind them to refer to the glossary box on the page to refer to find out the meaning of difficult words. Once the students have read, ask the students to recap the events that have happened till now. Ask them to predict what will happen next after Erwin hears the cry. Elicit responses from the students and ask them to remember their predictions as they will be revisited in the end. Ask them to read on further to find out what will happen next.

Post-reading—Pair activity: Once the students have finished reading the passage on page 49, ask them to visit their predictions made in the middle of the account. Where they correct or not. Elicit responses from the students.

Ask the students to pair up, and with their pair partner, reflect on how human beings react in times of disaster as per the passage. What different responses did they see from people during the crisis? How did Erwin react, despite loosing a son? Discuss how people can rise to the occasion and do extraordinary actions in the face of disaster and loss.

Give the students a few minutes to discuss and then elicit responses from them. Steer the conversation towards being kind and compassionate towards everyone, even if they are complete strangers.

Comprehension questions: Ask the students to go through Qs. 1 on page 50. Ask them to scan the passage to look for answers pertaining to the text. For a few questions tell the students that they will have to give appropriate reasons to support their answers, they will have to think critically.

From groups of four amongst the students and ask them to discuss Qs. 2. Ask the students to write their opinions in points and share it with the class. Once the students have presented their views, they can note it in their notebooks, along with completing Qs. 1.

Lesson 8—Learn to Write

Objectives

By the end of the lesson, students will be able to:

- identify the features of writing a report
- write a report on a given topic including the features discussed on the given prompts

Methodology

Note: Give a homework prior to the lesson to research about the 2005 earthquake in Pakistan and bring their findings to the class.

Introduction—Prior knowledge: Ask the students to recall writing a report on any topic. Elicit responses from them and write them on the board. Tell the students that they will be writing a report.

Write the word, ‘volunteering’ on the white/blackboard and ask the students what it means. Elicit responses from them and write it on the board. Tell the students that volunteering involved people working for a cause without asking for any payment or compensation for their work or time. Some people provide their skills and knowledge to volunteer and sometimes people volunteer when there is a need for people to help at the time of a disaster. Tell the students that they will be writing a report for their school magazine describing voluntary work done by a team of volunteers and doctors to help the victims of the earthquake in Pakistan in 2005.

Exposition: Ask the students to recall the features of a report, what should they include while they write a report? Elicit responses from the students and write their feedback on the white/blackboard. The features of writing a report should include the following points:

- **A clear and concise introduction:** The introduction should grab the reader's attention and state the purpose of the report. It should also give a brief overview of the topic that will be covered.
- **A well-organized body:** The body of the report should be divided into paragraphs that support the main points of the report. Each paragraph should be well-organized and should flow logically from one point to the next. that your ideas are written sequentially, your opinions have adequate reasoning and they support the topic sentence and the main idea of the report. Use precise vocabulary and maintain a formal style of writing.
- **Evidence from research:** The report should be supported by evidence from research. This evidence can be in the form of quotes, statistics, or facts.
- **A clear and concise conclusion:** The conclusion should summarize the main points of the report and restate the purpose of the report. It should also leave the reader with something to think about.
- **Proper grammar and spelling:** The report should be written in proper grammar and spelling. It should also be free of errors in punctuation and capitalization. Proofread and edit the draft before writing.

Ask the students to open the coursebook on page 51. Tell them to read the prompts given in the green box to make an outline for their report.

They will draft their report first by writing a compelling introduction to hook the reader, then elaborate the events sequentially, fleshing out the prompts given on page 51. They can add a few facts to support their report and eventually move towards a clear concise conclusion.

Ask the students to proofread and edit their drafts, making sure what they have written is logical has a flow. Their final drafts can be of 300 – 350 words.

Peer review: Pair up the students and ask them to swap their reports, ask them to assess their peer's reports on the following criteria:

- Interesting introduction
- Events sequentially included
- Clear concluding statement/paragraph

Wrap up: A few students can share their reports with the class and also discuss how humanity comes together in the face of a crisis.

Lesson 9—Learn to Speak

Objectives

By the end of the lesson, students will be able to:

- share their ideas on professions
- share opinions backed with reasoning and logic

Methodology

Introduction: Ask the students to recall various professions, elicit responses and write them on the white/blackboard.

Speaking activity 1.: Ask the students to pick one profession from the list of professions compiled on the white/blackboard or they can also select from page 51 of the coursebook. Ask them to think about what they would be doing as a professional in the capacity of the profession they have chosen. Clear any ambiguities they may have regarding any profession by taking feedback randomly from the students on what does the professional do.

Give the students a few minutes to think, ask the students to look at the conversation pattern given on page 52 of the coursebook. Ask the students to take turns to share which profession each student has selected with the class and the rest of the class. The rest of the class can share statements as per the pattern given on page 52 of the coursebook.

Group activity: Group the students on in groups of four. Ask the students to discuss Qs. 2 of the Learn to speak section. Ask the group to select a select a person for the highest bravery award. They should justify their choices with adequate reasoning and choice. Ask the groups to try to reach to a consensus amongst the group on picking a person, and if there is a disagreement, they should listen to each other's opinions respectfully and try to convince each other with logic and reasoning rather than heated arguments. The aim of this activity is to help students resolve conflict.

Groups will present their choices in front of the class.

Wrap up: Ask the students share their idea of bravery and selflessness.

Lesson 10—Learn to Listen

Objectives

By the end of the lesson, students will be able to:

- listen to a text being read attentively
- answer questions pertaining to the text they have heard

Methodology

Pre-listening: Ask the students if they can share an account of someone on an adventurous expedition, have they heard of the name, Ali Sadpara, famous mountaineer who passed away climbing a peak. Elicit responses from them.

Instructions: Instruct the students that they will be listening to an adventurous expedition of a team of mountaineers to the top of Mount Everest, but before you start reading out the listening passage, ask them to look at the map given on the next page.

They will listen to you carefully while you read the passage and after listening, they will open to page 52 of the coursebook. They can note the questions.

You will read out the passage for the second time and while listening they can fill out the blanks.

They will be given a few minutes after the second reading to complete any questions they have missed out.

Listening: Begin reading the relevant text from the end of the coursebook with a clear voice. Try reading with proper expressions and intonation.

After the first reading ask the students to go through the questions on page 52 and 53. Read out the passage for a second time and the students can answer the questions while they listen to the second reading.

Give the students some time after you finish the second reading to complete their answers.

Wrap up: Ask the students their opinions on the adventure expedition and if they would like to go on an adventure of such nature.

Lesson 11—Learn to use the Dictionary

Objectives

By the end of the lesson, students will be able to:

- study word entries in dictionaries
- look up words in a dictionary to find out their parts of speech
- look up abbreviations in a dictionary and find out their meanings

Additional Resources

Class dictionaries (one for every student)

Methodology

Introduction—Prior knowledge: Ask the students to recall how to use a dictionary, elicit responses from the students and clear up any misconceptions

they may have. Emphasise the use of alphabetical order while looking up words.

Ask the students to open up to page 53 of the coursebook. Ask them to study the dictionary entries for the word *brave*. Ask them to notice the differences in the entries. Draw their attention towards the different parts of speech used for the word *brave*.

Discuss how a dictionary is helpful to find out about a word. Ask the students to read the information given about words and the parts of speech on pages 53 and 54, and study the different entries for the word *throng*. Discuss the importance of a dictionary elaborating on the usage of a word.

Ask the students to use class dictionaries to look up the words given in Qs.1. Once they have found the words ask them to fill up the table with the relevant information in the table. Facilitate the students in completing the table.

Ask the students why we use abbreviations, elicit responses from the students. Ask the students to look up the abbreviations given in Qs.3. and facilitate them in completing the exercise.

Wrap up: Ask the students to share any word from the dictionary which can be used as different parts of speech.

Section III The Hero

Lesson 12—Learn to Appreciate the Poem

Objectives

By the end of the lesson, students will be able to:

- read a poem with intonation and expression
- deduce themes and messages of a poem
- answer questions pertaining to the poem

Methodology

Introduction: Ask the students what their idea of an act of bravery is. Elicit various responses from the students, motivating them to participate more. Tell the students that they

Elocution: Read out the poem with appropriate expressions and intonation of voice. Ask a few students to volunteer reading the poem with expressions and intonation.

Discussion—theme: Ask the students what they think is the theme of the poem, elicit various responses from the students and write them on the board. Steer the discussion towards the themes being imagination, overcoming challenges, and bravery.

Ask the students to read the poem silently and highlight key phrases or lines that stand out. Lead a brief discussion using the following questions:

- What is the main idea of the poem?
- How does the speaker's imagination come to life?
- How does the speaker show empathy towards others?
- What message or lesson do you think the poem conveys?

Encourage the students to share their responses.

Questions: Ask the students to go through the questions of the 'Learn to appreciate the poem' section on page 57. Discuss the questions mentioned and elicit responses. Ask the students to recall the discussions they had in the class about the themes and the message of the poem. There are many open-ended questions in the section, ask the students to share valid opinions and ideas in their answers and to support their answers from the lines of the poem where needed.

Wrap up: Ask the students to share any act of bravery they may have done.

Lesson 13—Activity

Objectives

By the end of the lesson, students will be able to:

- list characteristics related to heroism and having courage
- design posters based on heroism and the characteristics students compiled

Additional Resources

- Chart papers (for every group)
- Markers/paints/crayons (art supplies to make posters)
- Dictionaries and thesaurus (one for every group)

Methodology

Introduction: Ask the students to come up with different adjectives/synonyms depicting heroism. Elicit various responses and write their feedback on the white/blackboard.

Tell the students that they will be making a poster on Heroism. The poster will be called the ABCs of Heroism.

Group activity: Group the students in groups of four and provide each group with a chart paper, art supplies, a dictionary, and a thesaurus.

Ask the students to make a list of the characteristics and qualities that are

needed to perform outstanding feats of courage and heroism, they should be look up one word for each letter of the alphabet, for example A for Action, B for Bravery, etc. Facilitate the students by taking a round around the class guiding them while they compile their lists.

Once their list is ready. Tell the students that they will be designing a poster with all these characteristics listed as the ABCs of Heroism. They can sketch out the design on a paper and then make it on the chart paper. Ask them to use crayons, markers, etc to make it colourful.

Gallery walks: Give the students ample time to complete and once they are done ask them to pin up the posters around the class. Ask the groups to walk around the class looking at each other's poster. Ask the students to rate the posters according to the words they used to depict courage and heroism.

Wrap up: Students can vote which posters they liked the most.

UNIT 3 SCIENTIFIC TEMPER

Section I Mere Shadow Play

Lesson 1—Learn to Read-1

Objectives

By the end of the lesson, students will be able to:

- infer meanings of words in the passage through reading
- answer comprehension questions
- identify supporting statements to their answers
- recall and identify the features of an argumentative essay

Methodology

Pre-reading: Ask the students to read the rhyme on page 60 of the coursebook. Ask them if they remember a children's nursery rhyme on the same pattern. Ask them if they can tell what is different about this rhyme? Elicit responses from the students explaining that the rhyme on page 60 can be more scientific in tone. Tell the students that today they will be reading a rather scientific passage called, Mere Shadow Play.

While reading: Ask the students to begin reading the passage till page 61. Ask them to infer the meaning of the words on which a number is mentioned in superscript by reading the sentences, they can read the next sentence or the sentence prior the word. Ask them not to look at the glossary boxes on the pages. Elicit their responses and then ask them to check the glossary boxes to see if they were correct.

Ask the students to finish reading the passage till page 62.

Post-reading: Ask the students to scan through the text and identify any new piece of information that they have learnt after reading the passage. Elicit responses from the students.

Comprehension questions: Ask the students to go through Qs. 1 – 8 and scan through the text to find adequate responses. Remind the students that they need to support their reasoning with appropriate reasons to consider the answer to be valid.

Qs. 9—Argumentative essay: Ask the students to recall the features of an argumentative essay. Elicit responses from the students and write them on the white/blackboard. The following features of an argumentative essay can be discussed:

An argumentative essay typically includes the following features:

1. Clear thesis/opening statement.
2. Introduction with background information and statement.
3. Logical structure (introduction, body paragraphs, conclusion).
4. Supporting evidence (facts, statistics, expert opinions, examples).
5. Counterarguments and refutation. The writer presents opposing viewpoints or potential objections and then provides a rebuttal to demonstrate why their position is stronger or more valid.
6. Logical reasoning. Use sound logic, avoid fallacies, and make connections between the evidence and the thesis statement. The essay should follow a coherent line of thought.
7. Persuasive language and tone. It uses rhetoric and compelling language to present the writer's viewpoint in a convincing manner. However, it should also maintain an objective tone and avoid emotional appeals or personal attacks.
8. Conclusion summarizing main points and restating statement.

Ask the students to look for the above points (as many as they can) in the passage. Tell them to underline key arguments and phrases.

Facilitate the students in completing the questions in their notebooks.

Lesson 2—Learn to Analyse

Objectives

By the end of the lesson, students will be able to:

- recall how to use personification
- write a paragraph using personification

Methodology

Introduction—Prior knowledge: Ask the students to recall what is personification. Elicit responses from the students and write their feedback on the white/blackboard. Ask the students to share examples using personification. Reiterate the concept by telling them the following:

Personification is a literary device in which human qualities or characteristics are attributed to inanimate objects, animals, or abstract concepts. It involves giving human attributes such as emotions, actions, or speech to non-human entities, which helps create vivid and imaginative descriptions or narratives. Personification is often used in poetry, literature, and storytelling to make the writing more engaging, relatable, and descriptive. By personifying objects or concepts, writers can evoke emotions, enhance the reader's understanding, and bring life to their writing.

Ask the students to open to page 64 of the coursebook and read the lines given under the Learn to analyse section. Ask them to point out the personification elements.

Tell the students that they will be writing a paragraph using personification elements. Elicit some ideas on topics on which they could write on. You can also give them topics to help them decide, for example:

1. The Moon as a Lonely Wanderer: Depict the moon as a character longing for companionship and exploring its solitude in the night sky.
2. The Wind's Mischievous Whispers: Describe the wind as a playful entity that whispers secrets, stirs mischief, or carries messages.
3. The Sun's Warm Embrace: Portray the sun as a nurturing figure that embraces and comforts everything it touches.
4. The Ocean's Roaring Fury: Personify the ocean as a powerful force with emotions, depicting its waves as roaring or its currents as angry.
5. The Trees' Whispers of Wisdom: Imagine trees as wise beings that share ancient knowledge through the rustling of their leaves.

Tell the students that their paragraphs should be around 250 – 300 words.

Remind them that they need to make a rough draft of their idea, proofread and edit their drafts before writing the final versions in their notebooks.

Wrap up: Ask a few students to read out their paragraphs in front of the class and they can explain how they have used the element of personification in their paragraphs.

Lesson 3—Learn Words

Objectives

By the end of the lesson, students will be able to:

- recall that words have more than one meanings (homonyms)
- identify the correct word to use in given sentences
- use a thesaurus to look up synonyms of given words

Additional Resource

Thesaurus

Methodology

Introduction—Prior knowledge: Write the word ‘present’ on the white/blackboard. Ask the students its meanings. Elicit responses and write their feedback on the white/blackboard. Draw their attention towards the fact that the word present has more than one meaning. Recall what such words are called, i.e., homonyms.

Ask the students to open up to pages 64 – 65 of the coursebook. Ask them to study the words and their given meanings on the pages. Tell them to notice the different meanings a single word can have.

Ask the students to use the words in a sentence and also share which meaning have they used in their sentence. Elicit responses from the students.

Facilitate the students in completing exercise B. Draw their attention towards the solved example in the exercise. Tell the students that they will have to refer to the words and their meanings given above in the section to identify the correct meaning being used in the sentence.

Ex. C.: Ask the students to use their thesaurus to find synonyms of the underlined words in Ex. B. They can rewrite the sentences with an appropriate synonym which depicts the meaning of the initial word, in their notebooks.

Wrap up: Ask the students to share more such homonyms with the class.

Lesson 4—Learn to use the Dictionary

Objectives

By the end of the lesson, students will be able to:

- identify the etymology of a word
- use a dictionary to identify the etymology of a word

Additional Resources

Dictionaries

Methodology

Introduction: Write the word, ‘etymology’ on the white/blackboard. Ask the students if they know the meaning of the word. Elicit responses from the students and explain to them the ‘etymology’ means the history of a word or phrase shown by tracing its development and relationships, the origin of the word.

Exposition: It is known that the English language is made up of words borrowed from other ancient languages, and every year there are more new words added to the English dictionary, which are derived from other languages or are invented terms.

Tell the students that a dictionary can tell us the words’ origins as well along with the meanings and usage.

For example, here is the etymology of the word, ‘plane’:

noun sense 1 early 20th cent.: shortened form. *noun* senses 2 to 3 early 17th cent.: from Latin *planum* ‘flat surface’, neuter of the adjective *planus* ‘plain’. The adjective was suggested by French *plan(e)* ‘flat’. The word was introduced to differentiate the geometrical senses, previously expressed by plain, from its other meanings. *noun* sense 4 Middle English: from a variant of obsolete French *plaine* ‘planing instrument’, from late Latin *plana* (in the same sense), from Latin *planare* ‘make level’, from *planus* ‘plain, level’.

Share the example of the etymology with the students and ask them if they find similarities of the original meaning with the current meaning.

Ask the students to turn to page 65 of the coursebook and look at the words given, facilitate the students in using their dictionaries and locating the etymology of the given words.

Wrap up: Ask the students to locate an interesting etymology of a word from their dictionaries.

Lesson 5—Learn Spelling

Objectives

By the end of the lesson, students will be able to:

- recall rules for forming singular and plural words
- identify inflections of words using a dictionary

Additional Resources

Dictionaries

Methodology

Introduction—Prior knowledge: Ask the students to recall plural forms of words. Elicit responses from the students to share various examples, including words ending with -s or -es, or a different form, like, women, children etc and also of words that are the same whether singular or plural.

Exposition: Ask the students to open to page 65 of the coursebook and read the explanations given and study the table on page 66.

Ask the students what is meant by plural inflections. Elicit responses to check their understanding and then explain to them that plural inflections refer to the changes made to a word to indicate that there is more than one of the thing or concepts it represents. Some words, especially those borrowed from other languages retain the plural inflection used in the language of origin.

Ask the students to use their dictionaries to look up the plural inflections of the given singular words and find out if they have any other alternative form (for example, the word cactus has two plural forms, the commonly used cactuses and the inflection, cacti).

Facilitate the students in completing the exercise.

Wrap up: Recall the different rules used to change a singular noun to a plural noun.

For example:

1. Adding '-s': This is the most common way to form the plural in English. For most nouns, simply adding '-s' to the end of the singular form creates the plural form (e.g., cat → cats, book → books).
2. Adding '-es': When a noun ends in '-s,' '-x,' '-z,' '-ch,' or '-sh,' the plural is formed by adding '-es' to the end (e.g., box → boxes, church → churches).
3. Changing '-y' to '-ies': If a noun ends in a consonant followed by '-y,' the '-y' is usually changed to '-ies' in the plural (e.g., baby → babies, city → cities).
4. Irregular plurals: Some nouns have irregular plural forms that do not follow the typical rules. For example, child → children, person → people, mouse → mice.
5. No change: Some words have the same form in both singular and plural (e.g., deer, sheep, fish).
6. Foreign plurals: Certain words borrowed from other languages retain their original plural forms. For example, cactus → cacti, criterion → criteria.

Lesson 6—Learn Grammar—The Future Perfect Tense

Objectives

By the end of the lesson, students will be able to:

- identify the future perfect tense
- make sentences using the future perfect tense

Methodology

Introduction—Prior knowledge: Ask the students to recall what is the simple future tense. Elicit responses from the students and write their feedback on the white/blackboard. Ask them to recall the perfect tense of a verb. Elicit responses and add them on the board with the examples of future tense. Tell the students that today they will be recalling the future perfect tense.

Exposition: Explain to students that the future perfect tense is used to talk about an action that will be completed by a specific time in the future. The base formula for the future perfect tense is:

Will/shall have + past participle

For example, ‘I will have finished my homework by the time my parents get home.’

Write the following sentence on the board: ‘By this time next year, I will have finished my novel.’

Ask students to identify the tense used in the sentence and what it suggests.

Explain that the future perfect tense is used to describe an action that will be completed before a specific point in the future.

Provide more examples on the board, such as: ‘By the time you arrive, I will have cooked dinner.’

Ask the students to open to page 67 of the coursebook and read the example paragraph under the heading The Future Perfect Tense. Ask the students to identify the use of the future perfect tense in the paragraph.

Forming the Future Perfect Tense: Revisit the structure of the future perfect tense using the following formula:

Will/shall + have + past participle (in the active)

Write the formula on the board and give examples, such as: ‘I will have studied,’ ‘He will have gone,’ ‘They will have finished.’

Emphasize that the helping verb ‘will’ is followed by ‘have’ and the past participle form of the main verb.

Will/shall + have + been + past participle (in the passive)

It refers to a future time, which *precedes* another future time. The period indicated by this tense may actually begin in the past, but will only be completed in the future.

It is usually accompanied by a time expression (at, by, before...) to indicate when the event/action will be completed.

Practice—Sentence strips: Write simple future tense sentences on the white/blackboard. For example:

1. I will go to the store tomorrow.
2. She will study for her exam next week.
3. They will visit their grandparents over the weekend.
4. We will have a party on Saturday.
5. He will finish his project by the end of the month.

Have students work in pairs to change the sentences to future perfect tense.

Exercise A.: Pair up the students and ask them to go through exercise A. Explain to them that they will have to think of a time in the future and then rephrase the sentence using the future perfect tense. Draw their attention to the solved example.

Facilitate the students in completing the exercise in their notebooks.

Wrap up: Ask the students to share an example from their solved exercise.

Lesson 7—Learn Grammar—Verbs—Transitive and Intransitive

Objectives

By the end of the lesson, students will be able to:

- recall what are transitive and intransitive verbs
- identify transitive and intransitive verbs

Methodology

Introduction—Prior knowledge: Begin the lesson by asking students to think about what a verb is and share their definitions. Review the definition of a verb as a word that expresses an action or state of being. Remind students that verbs can be classified as transitive or intransitive based on their usage in sentences.

Exposition: Explain that transitive verbs require a direct object to complete their meaning, while intransitive verbs do not require a direct object.

Write the definition of a transitive verb on the board: **‘A transitive verb is a verb that transfers its action to a receiver, which is the direct object.’**

Write the definition of an intransitive verb on the board: ‘**An intransitive verb is a verb that does not transfer its action to a receiver and does not require a direct object.**’

Provide examples of transitive verbs (e.g., ‘She ate an apple’) and intransitive verbs (e.g., ‘He laughed loudly’).

Ask the students to open to page 68 of the coursebook and study the paragraph given under the heading Transitive and Intransitive verbs.

Identifying Transitive and Intransitive Verbs: Write a list of sentences on the board, some containing transitive verbs and others containing intransitive verbs. For example:

1. She opened the door.
2. The bird flew across the sky.
3. He wrote a letter to his friend.
4. They laughed at the funny joke.
5. The cat jumped onto the table.
6. We watched a movie last night.
7. The flowers bloomed in the garden.
8. She called her mother on the phone.
9. The children ran through the park.
10. He cooked dinner for his family.

(In this list, sentences 1, 3, 4, 6, 8, and 10 contain transitive verbs, while sentences 2, 5, 7, and 9 contain intransitive verbs.)

Ask students to identify and underline the verbs in each sentence. In pairs or small groups, have students determine whether each verb is transitive or intransitive and explain their reasoning. Go through the sentences as a class, discussing the answers and clarifying any confusion.

Engage students in a discussion about their daily activities and hobbies. Ask students to share sentences using transitive and intransitive verbs to describe their activities. Encourage students to identify and explain the verbs in their sentences and whether they are transitive or intransitive.

Provide feedback and guidance as students share their sentences.

Ask the students to go through exercise B. and in their notebooks write whether the verbs in bold are transitive or intransitive. Facilitate the students in completing the exercise.

Wrap-up: Recap the main points of the lesson, emphasizing the definitions and differences between transitive and intransitive verbs. Review examples and clarify any remaining doubts or questions.

Lesson 8—Learn Grammar—Stative Verbs

Objectives

By the end of the lesson, students will be able to:

- recall what are stative verbs
- use stative or action verbs appropriately in sentences

Methodology

Introduction—Prior knowledge: Begin the lesson by asking students to think about the different types of verbs they have learned so far. Recall the definition of a verb as a word that expresses an action or state of being. Introduce the concept of stative verbs as a specific category of verbs related to states or conditions.

Exposition: Write the definition of a stative verb on the board: ‘A stative verb is a verb that expresses a state or condition rather than an action.’ Discuss examples of stative verbs, such as ‘like,’ ‘love,’ ‘prefer,’ ‘believe,’ ‘know,’ ‘own,’ ‘understand,’ ‘seem,’ etc. Contrast stative verbs with action verbs by providing examples of action verbs like ‘run,’ ‘jump,’ ‘eat,’ ‘read,’ etc.

Emphasize that stative verbs typically describe emotions, thoughts, senses, states of being, ownership, and qualities.

Ask the students to open to page 68 of the coursebook and go through the explanation given under the heading Stative Verbs.

Identifying Stative Verbs: Write a list of sentences on the board, some containing stative verbs and others containing action verbs. For example:

1. She loves playing the piano.
2. I understand the concept of algebra.
3. The dog is barking loudly.
4. They believe in ghosts.
5. He enjoys reading science fiction novels.
6. The car zoomed down the highway.
7. She owns a beautiful house.
8. They are listening to music.
9. The teacher is explaining the lesson.
10. He hates broccoli.

(In this list, sentences 1, 2, 4, 5, 7, and 9 contain stative verbs, while sentences 3, 6, 8, and 10 contain action verbs.)

Ask students to identify and underline the verbs in each sentence.

In pairs, have students determine whether each verb is stative or action and explain their reasoning. Go through the sentences as a class, discussing the answers and clarifying any confusion.

Ask the students to go through exercise C. Explain to them that they need to select a suitable stative or action verb to fill in the blanks. Facilitate the students in completing the exercise.

Wrap up: Engage students in a discussion about their personal experiences and preferences.

Ask students to share sentences using stative verbs to describe their feelings, opinions, or qualities.

Encourage students to identify and explain the stative verbs in their sentences. Provide feedback and guidance as students share their sentences.

Lesson 9—Learn Grammar—Gerund Phrases

Objectives

By the end of the lesson, students will be able to:

- recall what are gerunds
- use gerunds and prepositions appropriately in sentences

Methodology

Introduction—Prior knowledge: Ask the students to recall what are gerunds. Elicit responses from the students and write them on the board, clear any misunderstandings they may have.

Exposition: Write the definition of a gerund on the board: **‘A gerund is a verb form that ends in -ing and functions as a noun.’**

Discuss examples of gerunds, such as ‘swimming,’ ‘reading,’ ‘writing,’ ‘running,’ etc.

Explain that a gerund phrase consists of a gerund along with its modifiers and objects.

Provide examples of gerund phrases, such as ‘Reading books is enjoyable’ or ‘She loves swimming in the ocean.’ Elicit more examples from the students. Ask the students to open up to page 69 of the coursebook and go through the explanation under the heading Gerund Phrases. Ask questions from the students to check their understanding of the topic.

Write a list of sentences on the board, some containing gerund phrases and others without. For example:

1. I enjoy swimming in the ocean.
2. She loves to dance on stage.
3. Running a marathon requires dedication and training.
4. The dog barked loudly at the mailman.
5. Reading books is one of my favourite pastimes.
6. They decided to go hiking in the mountains.
7. Playing soccer with friends is always fun.
8. I need to finish writing my essay before tomorrow.
9. The children giggled while watching the clown perform.
10. He couldn't resist eating a piece of chocolate cake.

(In this list, sentences 1, 2, 3, 5, 6, 7, 8, and 9 contain gerund phrases.)

Ask students to identify and share the gerund phrases in each sentence. In pairs, have students determine whether each underlined phrase is a gerund phrase and explain their reasoning. Go through the sentences as a class, discussing the answers and clarifying any confusion.

Ask the students to go through exercise D. Explain to them that they will be looking at the verb in the bracket and add their gerund form and preposition in the blank. Facilitate the students in completing the exercise.

Wrap up: Engage students in a discussion about their hobbies, interests, or activities.

Ask students to create sentences using gerund phrases to describe their hobbies or interests.

Encourage students to identify and explain the gerund phrases in their sentences.

Section II The Day of an American Journalist in 2889

Lesson 10—Learn to Read-2

Objectives

By the end of the lesson, students will be able to:

- share predictions about the future world
- discuss futuristic inventions
- answer questions pertaining to the text

Methodology

Pre-reading—Prediction: Ask the students to think about what the world will be like in the year 2889. Pair up the students to discuss their thoughts. Remind the students to follow the rules of listening attentively to each other, not to interrupt and talk in turns. Give the pairs a few minutes to compile their ideas. Take random feedback from the pairs, motivate the students to participate.

Tell the students that they will be reading a passage in which the setting is based in the year 2889. Ask the students to remember their predictions and while reading if they can identify any which will be found in the passage.

While reading: Ask the students to read till page 73 of the coursebook. Remind them to refer to the glossary boxes to refer to meanings of difficult words. Once the students have read till the page ask them if they can find any inventions which already exist? [for example, the phonotelephoto is a version of video calling now easily available]

Post-reading: Ask the students to complete reading the passage till page 75 of the coursebook. Ask the students if any of their predictions in pre-reading came true. Ask the students to identify inventions which have not been invented yet, do they think they will be invented in the future?

Comprehension questions: Ask the students to go through Qs. 1 – 6. Ask them to scan the passage for relevant information answering the questions.

Pair up the students for Qs. 7 ask the students to discuss the inventions mentioned. Tell the students to draw a table with two columns, one column will say benefits the other will say drawbacks:

Benefits	Drawbacks

Ask the pairs to discuss and fill their tables. Give them a few minutes to discuss and fill in the table. Draw a similar table on the board and elicit responses from the students to fill the table.

Facilitate the students in completing the comprehension questions.

Wrap up: Ask the students which of the inventions they thought off or read in the passage are they most excited to see in the future.

Lesson 11—Learn to Write—Writing a Review

Objectives

By the end of the lesson, students will be able to:

- identify the steps involved in writing a review
- write a review on a read text

Methodology

Introduction: Ask the students if they have ever written or read a review for a book or a movie before reading or watching it. Ask them what does the review tell them about the book or movie? Do they base their decision of reading or watching on the review they read? Elicit responses from the students on reviews.

Exposition: Tell the students that they will be writing a review of the passage they read, ‘The Day of an American Journalist in 2889’. Elicit responses from the students asking them what they can expect be a part of the review. A review should consist of the following features:

1. **Introduction:** Begin your review with a concise and engaging introduction that provides some context about the subject of the review. Clearly state what you are reviewing, such as a book, movie, restaurant, product, or service.
2. **Description:** Provide a brief overview of the subject you are reviewing, highlighting its key features, purpose, or background information. This section should give the reader a clear understanding of what you are discussing.
3. **Evaluation:** This is the heart of your review, where you provide your assessment and opinion of the subject. Consider different aspects and elements, such as the quality, performance, aesthetics, functionality, or experience associated with the subject. Support your evaluation with specific examples, evidence, or personal experiences to make your points more convincing.
4. **Pros and Cons:** Offer a balanced perspective by discussing both the positive and negative aspects of the subject. Highlight the strengths and advantages, as well as any weaknesses or drawbacks you observed. This helps readers gain a comprehensive view and make informed decisions.
5. **Supporting Details:** Include specific details, examples, or anecdotes to support your evaluation. This could involve discussing specific parts of what you are reviewing. Be descriptive and provide enough information for readers to understand your perspective.

6. **Conclusion:** Summarize your main points and conclude your review with a clear and concise statement that reinforces your overall evaluation. You can also offer recommendations or suggestions for the target audience based on your evaluation.
7. **Clarity and Organization:** Ensure your review is well-organized and easy to follow. Use clear paragraphs and headings if necessary. Use transitional words and phrases to create logical flow between ideas and sections.
8. **Proofreading and Editing:** Before publishing or submitting your review, carefully proofread and edit for grammar, spelling, punctuation, and clarity. Ensure your review is coherent, concise, and free of errors.

Ask the students to open to page 76 of the coursebook. Ask them to read the instructions given for writing the review specifically for the passage.

Ask the students to draft their reviews and keep in mind the points discussed. Facilitate the students in completing the final reviews. Their reviews should be around 300 – 350 words.

Wrap up: Ask the students to share the paragraph consisting of their opinions about the passage with the class.

Lesson 12—Learn to Write—Writing a Notice

Objectives

By the end of the lesson, students will be able to:

- discuss features of a notice
- write a notice on given information

Methodology

Introduction—Prior knowledge: Ask the students to recall reading notices that they receive in school. Elicit the description of the notices. Ask the students what they think is the purpose of a notice.

Exposition: Ask the students if they can deduce any features they might recall. Tell the students a notice would need to have:

1. A subject headline
2. Brief description explaining the purpose of the notice with all relevant details
3. The date
4. The sender of the notice or who to contact in case anyone requires further information

Explain to the students that the purpose of a notice is to inform people about any matter.

Ask the students to open to page 77 of the coursebook and read the given information for preparing the notice.

Ask the students to look at the layout given on the page, you can also replicate it in the board and discuss it with the students.

Facilitate the students in preparing their notices in their notebooks.

Lesson 13—Learn to Speak

Objective

By the end of the lesson, students will be able to discuss in pairs the effects of science using the given prompts.

Methodology

Introduction—Prior knowledge: Ask the students to recall the passage, ‘The Day of an American Journalist in 2889’. Ask the students to think of how the scientific advancements effected people in their lives. How does scientific and technology advancements effect our own lives? Elicit responses from the students and help generate a healthy discussion on the topic.

Pair activity—Reflective listening activity: Pair up the students and ask them to go through the prompt given on page 78 of the coursebook. Ask them to follow the rules of listening attentively and repeating what their partner said to encapsulate what the partner said, and follow the same steps for the other partner. Ask the students to share their ideas with confidence.

Elicit feedback from the pairs on the topics they discussed.

Wrap up: Ask the class what their overall idea about technology advancements is? Do you think it will be beneficial or harmful? You can take a vote on the topic.

Lesson 14—Learn to Listen

Objectives

By the end of the lesson, students will be able to:

- listen to a text being read attentively
- answer questions pertaining to the text they have heard

Methodology

Pre-listening: Ask the students if they know about someone who has worked purely benefiting people in the name of well-being and charity.

Instructions: Instruct the students that they will be listening to an article about Dr Abdul Bari Khan, who is the co-founder of Indus Hospital.

But before you start reading out the listening passage, ask them to look at the statements given on page 78.

Students will listen to you carefully while you read the passage and after listening, they will open to page 78 of the coursebook. They can note the questions.

You will read out the passage for the second time and while listening they can fill out the blanks.

They will be given a few minutes after the second reading to complete any questions they have missed out.

Begin reading the relevant text from the end of the coursebook with a clear voice. Try reading with proper expressions and intonation.

After the first reading ask the students to go through the questions on page 78. Read out the passage for a second time and the students can answer the questions while they listen to the second reading.

Give the students some time after you finish the second reading to complete their answers.

Wrap up: Ask the students in what ways can they think of helping humanity.

Section III Archimedes' Principle

Lesson 15—Learn to Appreciate the Poem

Objectives

By the end of the lesson, students will be able to:

- read a poem with intonation and expression
- deduce themes and messages of a poem
- answer questions pertaining to the poem

Methodology

Introduction: Ask the students in their opinion, which invention has been the most beneficial to mankind. Elicit responses and ask them why they think the invention is beneficial.

Tell the students that they will be reading a poem called Archimedes' Principle and how the inventor of the principle had invented it. Ask the students if they are aware of the Archimedes Principle. After eliciting responses briefly explain that the Archimedes' Principle is used in Physics and is very useful for calculating the volume of an object that does not have a regular shape. Tell the students the incident mentioned in the poem is true.

Elocution: Read out the poem with appropriate expressions and intonation of voice. The poem is intended to have a comical tone. Ask a few students to volunteer reading the poem with expressions and intonation.

Discussion—Theme: Ask the students what they think is the theme of the poem, elicit various responses from the students and write them on the board. Steer the discussion towards the themes being discovery, invention, and science.

Ask the students to read the poem silently and highlight key phrases or lines that stand out. Lead a brief discussion using the following questions:

- What is the main idea of the poem?
- What is the rhyming scheme of the poem?
- What message or lesson do you think the poem conveys?

Encourage the students to share their responses.

Questions: Ask the students to go through the questions of the ‘Learn to appreciate the poem’ section on page 80. Discuss the questions mentioned and elicit responses. Ask the students to recall the discussions they had in the class about the themes and the message of the poem. There are open-ended questions in the section, ask the students to share valid opinions and ideas in their answers and to support their answers from the lines of the poem where needed. For Qs. 3, ask the students to recall how to make a mind map. Facilitate them in making a mind map to jot down the events.

Wrap up: Ask the students to recall the poem or skim through it and retell the story of how Archimedes discovered his principle in their own words.

Lesson 16—Activity

Objectives

By the end of the lesson, students will be able to:

- identify positive and negative impacts of any scientific development in groups
- prepare a short write-up on the discussed impacts in groups

Additional Resources

- Chart Papers (one for every group)
- Markers to write

Methodology

Introduction: Write the following topic on the board, 'Science: A Boon and a Bane'. Ask the students to share what their understanding of the phrase. Ask them the meaning of the words, boon and bane. Elicit responses from the students and explain to them that the phrase refers to science being a blessing as well as a challenge or a problem.

Group activity: Divide the students in groups of four, give each group a chart paper and a marker. Ask the students to open to page 81 of their coursebooks and read the activity section thoroughly. Elicit responses from the groups to check their understanding. Ask the groups to first decide on a scientific development that they think has a positive effect and a negative effect as well. They can refer to the examples given on page 81 or think of their own too.

Once they have decided on such an invention, ask the students to list down the positives and negatives of the development. They need to select a positive and a negative from their list on which they will be able to write a write-up.

Ask the groups to draft their write-ups first so that they can proofread and edit it before writing it on the chart paper.

Give the students a ample time for the activity.

Once done, ask the students to stick/pin up their write-ups on the display boards around the class.

Gallery walks: Ask the groups to do a gallery walk around the class, reading the write-ups written by different groups.

Wrap up: Once they have read the write-ups, ask the groups, which write-up they consider to be most compelling. Which scientific development do they think might have the most negative impact on the world, can they think of an alternative to it.

18 Student Learning Outcomes

Unit 1

- Explore complex ideas and issues in drama, establish roles and apply dramatic approaches with confidence.
- Apply knowledge from listening to, viewing and responding to texts for different purposes (including arguments and discussions). For example, in the context of enjoyment and understanding of other areas of language learning.
- Perform a drama/playscript showing different roles and scenarios through deliberate choice of dialogues/ speech, gestures and movements.
- Speak confidently and fluently in a wide range of contexts to fulfil different purposes.
- 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, building on others' ideas and expressing their own clearly: Follow rules for discussions, set specific goals and deadlines, and define individual roles as needed; Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- Explore complex ideas and issues in drama, establishing roles and applying dramatic approaches with confidence.
- Demonstrate increased personal confidence by managing and being able to adapt/change the content of the spoken presentation and listening.
- Explain the meaning of words from how they are used in different contexts (e.g., explanations: technical language; expositions; persuasive language) in both familiar and unfamiliar settings. Use dictionary / Thesaurus to: Locate guide words; Locate entry word. Look for the etymology of the word; Choose appropriate word definition according to the context; Identify pronunciation with the pronunciation key focusing on the vowel sounds, diphthongs and triphthongs; Identify syllable division and stress patterns; Identify the part of speech of a word through abbreviation used; Use thesaurus dictionary to locate synonyms/ antonyms according to the context and use in writing; Identify phrases through keywords; Use abbreviations and acronyms correctly.
- Read a wide range of texts with accuracy, appropriate rate, and variation in a voice appropriate for characters and expression in successive readings, both orally and independently. Express preferences and opinions openly.
- Ask and answer simple and 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?)
- Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader.
- Discuss their own and others' reading, taking account of others' views of what they have read, express informed opinions, justify the viewpoint and make recommendations and develop an interest in a variety of texts.
- Apply strategies to comprehend questions by marking keywords, verbs and tenses in a variety of literal/ textual/ factual open-ended questions that require interpretation, inference and personal response.
- Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. Analyse the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
- Comment on implied meaning, e.g., writer's viewpoint, relationships between characters etc. Explain whether predictions about the content of a text are acceptable or should be modified and why.
- Analyse how an author develops and contrasts the points of view of different characters or narrators in a text. Criticise the plot development with respect to different aspects of the story.
- Analyse how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). Identify rhyme, rhythm, rhyme scheme, figurative language, and imagery in poems. Identify and analyse stages of plot development in a fiction text. (exposition, setting, climax, character development, resolution).
- Evaluate the literary techniques (e.g., music/ sound, imagery/ visual effects, type of vocabulary and language structure) used in written and visual texts to achieve a variety of purposes.
- Identify different points of view (e.g., first-person, third-person narrative). Determine an author's point of view or purpose in a text and analyse how the author distinguishes his or her position from that of others.
- Summarise complex concepts, processes, or information by paraphrasing them using correct language structure, transitional devices, own words and relevant punctuation marks. Make inferences to draw conclusions from, e.g.; Contextual information; Writer's viewpoint implied information
- Demonstrate an understanding of interpreting and integrating information from a variety of sources (e.g., maps, graphs, charts, diagrams)

- Read and view a variety of reading-age- appropriate and high- interest books and texts from print and non- print sources: Poetry (e.g., rhymes, cinquains, haiku); Personal recounts (e.g., diary entries, biographies); Narratives (e.g., fables, historical fiction, science fiction, legends); Procedures (e.g., recipes, directions, instruction manuals); Information reports (e.g., project reports, fact sheets, brochures); Interpersonal texts (e.g., informal and formal letter, notices, to email); Factual recounts (e.g., eye-witness accounts, news bulletins); Drama (play scripts); Explanations (e.g., how something works); Expositions (e.g., reviews, arguments)
- Comprehend and use contemporary Idioms and proverbs in the different texts and in their speech. Identify and use adjectival, prepositional and adverbial phrases in reading and writing tasks. Understand the difference between Capitonym words such as Turkey/turkey, May/may, August/august March/march, Polish/polish, China/china Titanic/ titanic, Bill/bill, Lima/lima, Nice/nice, Earth/earth. Use homographs in writing.
- Take dictation of paragraph/ text of grade level. Keep a record of words (e.g., word wall, word bank, word journal).
- Understand and utilize similes, metaphors, personification, imagery, scheme, alliteration.
- Demonstrate use of pronoun- antecedent agreement recognizing their relationship. Variety of pronouns including reflexive pronouns. Recognise and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).
- Use helping verbs, transitive and intransitive verbs in speech and writing. Distinguish and use action verbs, linking verbs, sensing and feeling verbs, mental and thinking verbs and verbs of possession.
- Identify and use compound prepositions and prepositional phrases in writing.
- Examine and interpret the use of conjunctions and transitional devices in speech and writing to create the effect. Recognise 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. Recognise and use correlative conjunctions including pairs such as “both/and”, “either/or”, “neither/nor”, “not/but”, and “not only/but also”.
- Use all types of tenses correctly in speech and writing. Understand and use gerunds and participles. Use aspect of time correctly in speech and writing.
- Identify and differentiate between a variety of phrases and clauses.
- Use knowledge of letter- sound correspondences, syllabification patterns, and morphology (e.g., roots and affixes) to accurately spell unfamiliar multisyllabic words in context and out of context. Use hyphens in words, letter string –ough words and homophones ‘l’ before ‘e’, except after ‘c’ rule with exceptions.
- Follow the steps of the process approach to plan for writing a paragraph: brainstorming, structuring, mind mapping using a variety of graphic organizers, freewriting, note-taking.
- Write a short dialogue between two people, giving narration/background in brackets, using conventions of the director’s notes. Use vocabulary, tone and style appropriate to context and relationship between addresser and addressee.
- Write a descriptive composition (giving physical description and characteristics/tr aits of a person/ object/place moving from general to specific), using correct punctuation and spelling, by using the process approach - brainstorm, mind mapping, writing a first draft.
- Compare and write informal and formal letters to people in extended social and academic environments for various purposes.
- Write a paragraph of free writing for fluency, creativity, brainstorming or pleasure.

Unit 2:

- Demonstrate increased personal confidence by managing and being able to adapt/change the content of the spoken presentation and listening.
- Apply knowledge from listening to, viewing and responding to texts for different purposes (including arguments and discussions). For example, in the context of enjoyment and understanding of other areas of language learning.
- Demonstrate understanding of familiar sentence patterns using knowledge of syllables, mark the multisyllabic words in sentences to decode it, pronounce it correctly and also read unfamiliar sentence patterns fluently with proper stress, expression and joy.
- Read a wide range of texts with accuracy, appropriate rate, and variation in a voice appropriate for characters and expression in successive readings, both orally and independently. Express preferences and opinions openly.
- Take dictation of paragraph/ text of grade level. Keep a record of words (e.g., word wall, word bank, word journal).
- Explain the meaning of words from how they are used in different contexts (e.g., explanations: technical language; expositions; persuasive language) in both familiar and unfamiliar settings. Use dictionary / Thesaurus to: Locate guide words; Locate entry word. Look for the etymology of the word; choose appropriate word definition according

- to the context; identify pronunciation with the pronunciation key focusing on the vowel sounds, diphthongs and triphthongs; identify syllable division and stress patterns; identify the part of speech of a word through abbreviation used; Use thesaurus dictionary to locate synonyms/ antonyms according to the context and use in writing; identify phrases through keywords; use abbreviations and acronyms correctly.
- Guess the meaning of the word and phrases in the text. Compare with the dictionary meaning to understand the contextual meaning.
 - Ask and answer simple and 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 that text comprises a group of paragraphs that develop on the main idea addressed by the writer throughout the text. Recognise features of an effective topic sentence using specific words and vivid verbs. Analyse larger paragraphs with abstract concepts to identify sentences that support the main idea through: Evidence; Cause and effect, and/or; Comparison and contrast.
 - Analyse organisational patterns in a text: List/ sequence of ideas/ events comparison- contrast; Cause-effect; Problem-solution; Reasons/ assumptions- conclusion
 - Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. Analyse the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
 - Speak confidently and fluently in a wide range of contexts to fulfil different purposes.
 - Analyse how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). Identify rhyme, rhythm, rhyme scheme, figurative language, and imagery in poems. Identify and analyse stages of plot development in a fiction text. (exposition, setting, climax, character development, resolution).
 - Evaluate the literary techniques (e.g., music/ sound, imagery/ visual effects, type of vocabulary and language structure) used in written and visual texts to achieve a variety of purposes.
 - Apply strategies to comprehend questions by marking keywords, verbs and tenses in a variety of literal/ textual/ factual open-ended questions that require interpretation, inference and personal response.
 - Ask a variety of questions at different levels (e.g., clarifying, open-ended questions) about the texts read or viewed. Understand explicit meanings, through literal and vocabulary questions. Understand implicit meanings and nuances of language, through inferential questions and questions on writer's craft.
 - Read and view a variety of reading-age- appropriate and high- interest books and texts from print and non- print sources: Poetry (e.g., rhymes, cinquains, haiku); Personal recounts (e.g., diary entries, biographies); Narratives (e.g., fables, historical fiction, science fiction, legends); Procedures (e.g., recipes, directions, instruction manuals); Information reports (e.g., project reports, fact sheets, brochures; Interpersonal texts (e.g., informal and formal letter, notices, to email); Factual recounts (e.g., eye-witness accounts, news bulletins); Drama (play scripts); Explanations (e.g., how something works); Expositions (e.g., reviews, arguments)
 - Apply the rules and correct usage of articles through reading, speech and writing.
 - Identify the varying position of adjectives in sentences and apply in their writing. Form adjectives from nouns and verbs. Use adjectival phrases in speech and writing.
 - Analyze and use adjectives in reading, listening to texts and also in their writing; use degrees of adjectives.
 - Use modals correctly in speech and writing to create an effect and impact on the reader.
 - Use adverbs, adverb phrases, and recognize adverb clauses as needed in their speech and writing. Identify and use degrees of comparison of adverbs.
 - Examine and interpret the use of conjunctions and transitional devices in speech and writing to create the effect. Recognise 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. Recognise and use correlative conjunctions including pairs such as “both/and”, “either/or”, “neither/nor”, “not/but”, and “not only/but also”.
 - Analyze and construct sentences using the sentence patterns and structures learnt in earlier classes.
 - Apply editing and proofreading skills to a range of different texts and contexts.
 - Follow the techniques of writing the first draft with sufficient details; proofread it, and edit details to suit the purpose and audience.
 - Write multiple paragraph essays/stories; multi-stanza poems or playscript using correct punctuation and spelling, grammar, grade- level vocabulary and transitional devices, following rules of subject-verb agreement, sentence structure and types by using the writing process approach: pre- writing, editing and final draft stages; Use chronological/sequentia l order of arranging detail; Present comparison and contrast; State opinions with reasons to support perspective and give appropriate conclusions.
 - Add adequate supporting detail to the topic sentence

(example, definition, data, illustration or evidence) to develop the main idea.

- Write narratives to develop real or imagined experiences or events using effective techniques, relevant descriptive details, and well-structured event sequences; Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically; Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters; Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from the one-time frame or setting to another; Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events; Provide a conclusion that follows from the narrated experiences or events.
- Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through selecting relevant content; Introduce a topic; organize ideas, concepts, and information, using

Unit 3:

- Demonstrate 'attentive listening' skills towards others and be sensitive to the rules of turn-taking and discourse.
- Read a wide range of texts with accuracy, appropriate rate, and variation in a voice appropriate for characters and expression in successive readings, both orally and independently. Express preferences and opinions openly.
- Demonstrate increased personal confidence by managing and being able to adapt/change the content of the spoken presentation and listening.
- Ask and answer simple and 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?)
- Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader.
- Read an extensive range of fiction and nonfiction books and guess the meaning of the words and phrases in the text. Compare with the dictionary meaning in order to understand the difference between the literal and contextual meaning.
- Apply knowledge from listening to, viewing and responding to texts for different purposes (including arguments and discussions). For example in the context of enjoyment and understanding of other areas of language learning.
- Apply strategies to comprehend questions by marking keywords, verbs and tenses in a variety of literal/ textual/ factual open-ended questions that

strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aid comprehension; Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples; Use appropriate transitions to clarify the relationships among ideas and concepts; Use precise language and domain-specific vocabulary to inform about or explain the topic; Establish and maintain a formal style; Provide a concluding statement or section that follows from the information or explanation presented.

- Use paraphrasing skills to paraphrase stanzas in a poem.
- Write a paragraph of free writing for fluency, creativity, brainstorming or pleasure.
- Proofread and edit texts for errors of: Sentence structure; Subject/verb agreement; Noun/pronoun agreement; Reference words, connectives / transitional devices; Punctuation and spelling.

require interpretation, inference and personal response.

- Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. Analyse the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
- Determine a theme or central idea of a text and analyse its development over the course of the text; provide an objective summary of the text.
- Comment on implied meaning, e.g., writer's viewpoint, relationships between characters etc. Explain whether predictions about the content of a text are acceptable or should be modified and why.
- Take dictation of paragraph/ text of grade level. Keep a record of words (e.g., word wall, word bank, word journal).
- Distinguish cause from effect, fact from opinion (e.g., by noting outcomes, personal comments, beliefs and biases), generalized statements from evidence-based information with specific reference to informational texts.
- Skim and scan relevant information and main points in texts to identify the writer's purpose, intended audience and infer the theme/main idea of the text, distinguishing between fact and opinion where necessary.
- Analyse how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). Identify rhyme, rhythm, rhyme scheme, figurative language, and imagery in poems. Identify and analyse stages of plot development in a fiction

text. (exposition, setting, climax, character development, resolution).

- Speak confidently and fluently in a wide range of contexts to fulfil different purposes.
- Determine a central idea of an informational text and analyse its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. Use summary skills to; extract salient points and develop a mind map to summarize a variety of informational texts; transfer the written text to a table, diagram, flowchart or work plan.
- Give an informed personal response to a text and provide some textual reference in support. Reading to structure and analyse descriptive/ argumentativ e/ persuasive essays. Reading to identify, analyse and structure an application/letter/report/s ummary/ biography/autob iography.
- Ask a variety of questions at different levels (e.g., clarifying, open-ended questions) about the texts read or viewed. Understand explicit meanings, through literal and vocabulary questions. Understand implicit meanings and nuances of language, through inferential questions and questions on writer's craft.
- Read and view a variety of reading-age- appropriate and high- interest books and texts from print and non- print sources; Poetry (e.g., rhymes, cinquains, haiku); Personal recounts (e.g., diary entries, biographies); Narratives (e.g., fables, historical fiction, science fiction, legends); Procedures (e.g., recipes, directions, instruction manuals); Information reports (e.g., project reports, fact sheets, brochures); Interpersonal texts (e.g., informal and formal letter, notices, to email); Factual recounts (e.g., eye-witness accounts, news bulletins); Drama (play scripts); Explanations (e.g., how something works); Expositions (e.g., reviews, arguments)
- Explain the meaning of words from how they are used in different contexts (e.g., explanations: technical language; expositions; persuasive language) in both familiar and unfamiliar settings. Use dictionary / Thesaurus to: Locate guide words; Locate entry word. Look for the etymology of the word; Choose appropriate word definition according to the context; Identify pronunciation with the pronunciation key focusing on the vowel sounds, diphthongs and triphthongs; Identify syllable division and stress patterns; Identify the part of speech of a word through abbreviation used; Use thesaurus dictionary to locate synonyms/ antonyms according to the context and use in writing; Identify phrases through keywords; Use abbreviations and acronyms correctly.
- Understand and utilize similes, metaphors, personification, imagery, scheme, alliteration.
- Understand the difference between singular and plural countable and uncountable nouns, (E.g. The scissors are on the table. vs. There is a pair of scissors on the table. The news is not very good).
- Use helping verbs, transitive and intransitive verbs in speech and writing. Distinguish and use action verbs, linking verbs, sensing and feeling verbs, mental and thinking verbs and verbs of possession.
- Use modals correctly in speech and writing to create an effect and impact on the reader.
- Use all types of tenses correctly in speech and writing. Understand and use gerunds and participles. Use aspect of time correctly in speech and writing.
- Change tense in indirect speech (present, past and perfect tenses, future, modals, time and questions, orders, requests, suggestions and advice) in speech and writing.
- Apply editing and proofreading skills to a range of different texts and contexts
- Follow the techniques of writing the first draft with sufficient details; proofread it, and edit details to suit the purpose and audience.
- Write multiple paragraph essays/stories; multi-stanza poems or playscript using correct punctuation and spelling, grammar, grade- level vocabulary and transitional devices, following rules of subject-verb agreement, sentence structure and types by using the writing process approach: pre- writing, editing and final draft stages; Use chronological/sequentia l order of arranging detail; Present comparison and contrast; State opinions with reasons to support perspective and give appropriate conclusions.
- Write informative/ explanatory texts to examine a topic and convey ideas, concepts, and information through selecting relevant content; Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classificatio n, comparison/ contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aid comprehension; Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples; Use appropriate transitions to clarify the relationship s among ideas and concepts; Use precise language and domain-specific vocabulary to inform about or explain the topic; Establish and maintain a formal style; Provide a concluding statement or section that follows from the information or explanation presented.
- Write arguments to support claims with clear reasons and relevant evidence; Introduce claim(s), acknowledge e alternate or opposing claims, and organize the reasons and evidence logically; Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrati ng an understandi ng of the topic or text; Use words, phrases, and clauses to create cohesion and clarify the relationship s claim(s), reasons, and evidence; Establish and maintain a formal style; Provide a concluding statement or section that follows from and supports the argument presented.

- Write a descriptive composition (giving physical description and characteristics/tr aits of a person/ object/place moving from general to specific), using correct punctuation and spelling, by using the process approach - brainstorm, mind mapping, writing a first draft
- Write a paragraph of free writing for fluency, creativity, brainstorming or pleasure.
- Proofread and edit texts for errors of: sentence structure; subject/verb agreement; noun/prono un agreement; reference words, connectives /transitional devices; punctuatio n and spelling.

Unit 4:

- Apply knowledge from listening to, viewing and responding to texts for different purposes (including arguments and discussions). For example, in the context of enjoyment and understanding of other areas of language learning.
- Ask and answer questions of personal relevance, information and variety of communicative purposes.
- Speak confidently and fluently in a wide range of contexts to fulfil different purposes.
- 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, building on others' ideas and expressing their own clearly; follow rules for discussions, set specific goals and deadlines, and define individual roles as needed; come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- Engage in extended discussions and debates taking into account other speakers' viewpoints and presenting one's own with clarity and coherence.
- Demonstrate understanding of familiar sentence patterns using knowledge of syllables, mark the multisyllabic words in sentences to decode it, pronounce it correctly and also read unfamiliar sentence patterns fluently with proper stress, expression and joy.
- Use knowledge of previously learnt rules of silent letters in tricky words and learn to read new words.
- Use common punctuation cues to aid comprehension when reading (e.g., comma, full stop, exclamation mark, colon, dash, parenthesis, slash, ellipses). Recognise and rectify faulty punctuation in given passages and own work and correct others' work.
- Ask and answer simple and 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?)
- Guess the meaning of the word and phrases in the text. Compare with the dictionary meaning to understand the contextual meaning.
- Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader.
- Give an informed personal response to a text and provide some textual reference in support. Reading to structure and analyse descriptive/ argumentative e/ persuasive essays. Reading to identify, analyse and structure an application/letter/report/s ummary/ biography/autob iography.
- Ask a variety of questions at different levels (e.g., clarifying, open-ended questions) about the texts read or viewed. Understand explicit meanings, through literal and vocabulary questions. Understand implicit meanings and nuances of language, through inferential questions and questions on writer's craft.
- Apply strategies to comprehend questions by marking keywords, verbs and tenses in a variety of literal/ textual/ factual open-ended questions that require interpretation, inference and personal response.
- Read and view a variety of reading-age- appropriate and high- interest books and texts from print and non- print sources: Poetry (e.g., rhymes, cinquains, haiku); Personal recounts (e.g., diary entries, biographies); Narratives (e.g., fables, historical fiction, science fiction, legends); Procedures (e.g., recipes, directions, instruction manuals); Information reports (e.g., project reports, fact sheets, brochures; Interpersonal texts (e.g., informal and formal letter, notices, to email); Factual recounts (e.g., eye-witness accounts, news bulletins); Drama (play scripts); Explanations (e.g., how something works); Expositions (e.g., reviews, arguments)
- Explain the meaning of words from how they are used in different contexts (e.g., explanations: technical language; expositions; persuasive language) in both familiar and unfamiliar settings. Use dictionary / Thesaurus to: Locate guide words; Locate entry word. Look for the etymology of the word; Choose appropriate word definition according to the context; Identify pronunciation with the pronunciation key focusing on the vowel sounds, diphthongs and triphthongs; Identify syllable division and stress patterns; Identify the part of speech of a word through abbreviation used; Use thesaurus dictionary to locate synonyms/ antonyms according to the context and use in writing; Identify phrases through keywords; Use abbreviations and acronyms correctly.
- Comprehend and use contemporary idioms and proverbs in the different texts and in their speech. Identify and use adjectival, prepositional and adverbial phrases in reading and writing tasks. Understand the difference between Capitonym words such as Turkey/turkey, May/may, August/august

March/march, Polish/polish, China/china Titanic/
titanic, Bill/bill, Lima/lima, Nice/nice, Earth/earth.
Use homographs in writing.

- Ensure that pronouns are used in the proper case (subjective, objective, and possessive). Use intensive pronouns (e.g., myself, ourselves). Recognise and correct inappropriate shifts in pronoun, , number and person.
- Take dictation of paragraph/ text of grade level. Keep a record of words (e.g., word wall, word bank, word journal).
- Demonstrate use of pronoun- antecedent agreement recognizing their relationship. Variety of pronouns including reflexive pronouns. Recognise and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).
- Punctuate paragraphs and longer pieces of text correctly.
- Identify, apply and use apostrophe/contract ions with nouns in complex readings and extensive writing.
- Write a paragraph of free writing for fluency, creativity, brainstorming or pleasure.
- Use knowledge of letter- sound correspondences,

Unit 5:

- Develop the ability to pose rhetorical questions for a range of audiences.
- Speak confidently and fluently in a wide range of contexts to fulfil different purposes.
- 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, building on others' ideas and expressing their own clearly: follow rules for discussions, set specific goals and deadlines, and define individual roles as needed; come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- Engage in extended discussions and debates taking into account other speakers' viewpoints and presenting one's own with clarity and coherence.
- Write a paragraph of free writing for fluency, creativity, brainstorming or pleasure.
- Guess the meaning of the word and phrases in the text. Compare with the dictionary meaning to understand the contextual meaning.
- Ask and answer simple and 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?)
- Read an extensive range of fiction and nonfiction books and guess the meaning of the words and syllabification patterns, and morphology (e.g., roots and affixes) to accurately spell unfamiliar multisyllabic words in context and out of context. Use hyphens in words, letter string -ough words and homophones 'l' before 'e', except after 'c' rule with exceptions.
- Demonstrate increased personal confidence by managing and being able to adapt/change the content of the spoken presentation and listening.
- Write narratives to develop real or imagined experiences or events using effective techniques, relevant descriptive details, and well- structured event sequences; Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically; Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters; Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from the one- time frame or setting to another; Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events; Provide a conclusion that follows from the narrated experiences or events.
- phrases in the text. Compare with the dictionary meaning in order to understand the difference between the literal and contextual meaning.
- Analyse how an author develops and contrasts the points of view of different characters or narrators in a text. Criticise the plot development with respect to different aspects of the story.
- Apply knowledge from listening to, viewing and responding to texts for different purposes (including arguments and discussions). For example in the context of enjoyment and understanding of other areas of language learning.
- Read and view a variety of reading-age- appropriate and high- interest books and texts from print and non- print sources: Poetry (e.g., rhymes, cinquains, haiku); Personal recounts (e.g., diary entries, biographies); Narratives (e.g., fables, historical fiction, science fiction, legends); Procedures (e.g., recipes, directions, instruction manuals); Information reports (e.g., project reports, fact sheets, brochures); Interpersonal texts (e.g., informal and formal letter, notices, to email); Factual recounts (e.g., eye-witness accounts, news bulletins); Drama (play scripts); Explanations (e.g., how something works); Expositions (e.g., reviews, arguments)
- Comprehend and use contemporary Idioms and proverbs in the different texts and in their speech. Identify and use adjectival, prepositional and adverbial phrases in reading and writing tasks. Understand the difference between Capitonym words such as Turkey/turkey, May/may, August/august March/march, Polish/polish, China/china Titanic/

titanic, Bill/bill, Lima/lima, Nice/nice, Earth/earth.
Use homographs in writing.

- Demonstrate increased personal confidence by managing and being able to adapt/change the content of the spoken presentation and listening.
- Explain the meaning of words from how they are used in different contexts (e.g., explanations: technical language; expositions; persuasive language) in both familiar and unfamiliar settings. Use dictionary / Thesaurus to: Locate guide words; Locate entry word. Look for the etymology of the word; Choose appropriate word definition according to the context; Identify pronunciation with the pronunciation key focusing on the vowel sounds, diphthongs and triphthongs; Identify syllable division and stress patterns.; identify the part of speech of a word through abbreviation used; Use thesaurus dictionary to locate synonyms/ antonyms according to the context and use in writing; identify phrases through keywords; use abbreviations and acronyms correctly.
- Ensure that pronouns are used in the proper case (subjective, objective, and possessive). Use intensive

Unit 6:

- Perform a drama/playscript showing different roles and scenarios through deliberate choice of dialogues/ speech, gestures and movements.
- Demonstrate increased personal confidence by managing and being able to adapt/change the content of the spoken presentation and listening.
- 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, building on others' ideas and expressing their own clearly: follow rules for discussions, set specific goals and deadlines, and define individual roles as needed; come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- Explore complex ideas and issues in drama, establishing roles and applying dramatic approaches with confidence.
- Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader.
- Apply knowledge from listening to, viewing and responding to texts for different purposes (including arguments and discussions). For example in the context of enjoyment and understanding of other areas of language learning.
- Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. Analyse the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a

pronouns (e.g., myself, ourselves). Recognise and correct inappropriate shifts in pronoun, number and person.

- Demonstrate use of pronoun- antecedent agreement recognizing their relationship. Variety of pronouns including reflexive pronouns. Recognise and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).
- Use all types of tenses correctly in speech and writing. Understand and use gerunds and participles. Use aspect of time correctly in speech and writing.
- Apply strategies to comprehend questions by marking keywords, verbs and tenses in a variety of literal/ textual/ factual open-ended questions that require interpretation, inference and personal response.
- Write a poem narrating an event or a story.
- Take dictation of paragraph/ text of grade level. Keep a record of words (e.g., word wall, word bank, word journal).

story or drama.

- Write a paragraph of free writing for fluency, creativity, brainstorming or pleasure.
- Analyse how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). Identify rhyme, rhythm, rhyme scheme, figurative language, and imagery in poems. Identify and analyse stages of plot development in a fiction text. (exposition, setting, climax, character development, resolution).
- Apply strategies to comprehend questions by marking keywords, verbs and tenses in a variety of literal/ textual/ factual open-ended questions that require interpretation, inference and personal response.
- Ask a variety of questions at different levels (e.g., clarifying, open-ended questions) about the texts read or viewed. Understand explicit meanings, through literal and vocabulary questions. Understand implicit meanings and nuances of language, through inferential questions and questions on writer's craft.
- Take dictation of paragraph/ text of grade level. Keep a record of words (e.g., word wall, word bank, word journal).
- Speak confidently and fluently in a wide range of contexts to fulfil different purposes.
- Read and view a variety of reading-age- appropriate and high- interest books and texts from print and non- print sources: Poetry (e.g., rhymes, cinquains, haiku); Personal recounts (e.g., diary entries, biographies); Narratives (e.g., fables, historical fiction, science fiction, legends); Procedures (e.g.,

recipes, directions, instruction manuals); Information reports (e.g., project reports, fact sheets, brochures); Interpersonal texts (e.g., informal and formal letter, notices, to email); Factual recounts (e.g., eye-witness accounts, news bulletins); Drama (play scripts); Explanations (e.g., how something works); Expositions (e.g., reviews, arguments)

- Comprehend and use contemporary Idioms and proverbs in the different texts and in their speech. Identify and use adjectival, prepositional and adverbial phrases in reading and writing tasks. Understand the difference between Capitionym words such as Turkey/turkey, May/may, August/august March/march, Polish/polish, China/china Titanic/titanic, Bill/bill, Lima/lima, Nice/nice, Earth/earth. Use homographs in writing.
- Distinguish between the connotative and denotative meaning of words, both similar and dissimilar denotations and their appropriate use in a variety of writing and texts.
- Ask and answer simple and 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?)
- Understand and utilize similes, metaphors, personification, imagery, scheme, alliteration.
- Explain the meaning of words from how they are used in different contexts (e.g., explanations: technical language; expositions; persuasive language) in both familiar and unfamiliar settings. Use dictionary / Thesaurus to: Locate guide words.; Locate entry word. Look for the etymology of the word; Choose appropriate word definition according to the context; Identify pronunciation with the pronunciation key focusing on the vowel sounds,
- Identify the varying position of adjectives in sentences and apply in their writing. Form adjectives from nouns and verbs. Use adjectival phrases in speech and writing.
- Analyze and construct sentences using the sentence patterns and structures learnt in earlier classes.
- Distinguish and write four types of sentences i.e. declarative, exclamatory, interrogative and imperative
- Write a short dialogue between two people, giving narration/background in brackets, using conventions of the director's notes. Use vocabulary, tone and style appropriate to context and relationship between addresser and addressee.
- Write multiple paragraph essays/stories; multi-stanza poems or playscript using correct punctuation and spelling, grammar, grade- level vocabulary and transitional devices, following rules of subject-verb agreement, sentence structure and types by using the writing process approach: pre- writing, editing and final draft stages; Use chronological/sequentia I order of arranging detail; Present comparison and contrast; State opinions with reasons to support perspective and give appropriate conclusions.
- Write a short dialogue between two people, giving narration/background in brackets, using conventions of the director's notes. Use vocabulary, tone and style appropriate to context and relationship between addresser and addressee. (Repeat SLO).

Unit 7:

- Perform a drama/playscript showing different roles and scenarios through deliberate choice of dialogues/ speech, gestures and movements.
- Analyse that text comprises a group of paragraphs that develop on the main idea addressed by the writer throughout the text. Recognise features of an effective topic sentence using specific words and vivid verbs. Analyse larger paragraphs with abstract concepts to identify sentences that support the main idea through: evidence; cause and effect, and/or; comparison and contrast.
- Analyse organisational patterns in a text: list/ sequence of ideas/ events comparison- contrast; cause-effect; problem-solution; reasons/ assumptions- conclusion
- Determine a theme or central idea of a text and analyse its development over the course of the text; provide an objective summary of the text.
- Take dictation of paragraph/ text of grade level. Keep a record of words (e.g., word wall, word bank, word journal).
- Apply knowledge from listening to, viewing and responding to texts for different purposes (including arguments and discussions). For example in the context of enjoyment and understanding of other areas of language learning.
- Skim and scan relevant information and main points in texts to identify the writer's purpose, intended audience and infer the theme/main idea of the text, distinguishing between fact and opinion where necessary.
- Demonstrate increased personal confidence by managing and being able to adapt/change the content of the spoken presentation and listening.
- Determine a central idea of an informational text and analyse its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. Use summary skills to: extract salient points and develop a mind map to summarize a variety of informational texts;

transfer the written text to a table, diagram, flowchart or work plan.

- Give an informed personal response to a text and provide some textual reference in support. Reading to structure and analyse descriptive/ argumentative/ persuasive essays. Reading to identify, analyse and structure an application/letter/report/summary/ biography/ autobiography.
- Summarise complex concepts, processes, or information by paraphrasing them using correct language structure, transitional devices, own words and relevant punctuation marks. Make inferences to draw conclusions from, e.g., Contextual information; writer's viewpoint implied information.
- Write a paragraph of free writing for fluency, creativity, brainstorming or pleasure.
- Identify the varying position of adjectives in sentences and apply in their writing. Form adjectives from nouns and verbs. Use adjectival phrases in speech and writing.
- Explain the meaning of words from how they are used in different contexts (e.g., explanations: technical language; expositions; persuasive language) in both familiar and unfamiliar settings. Use dictionary / Thesaurus to: Locate guide words; Locate entry word. Look for the etymology of the word; Choose appropriate word definition according to the context; Identify pronunciation with the pronunciation key focusing on the vowel sounds, diphthongs and triphthongs; Identify syllable division and stress patterns; identify the part of speech of a word through abbreviation used; Use thesaurus dictionary to locate synonyms/ antonyms according to the context and use in writing; Identify phrases through keywords; Use abbreviations and acronyms correctly.
- Speak confidently and fluently in a wide range of contexts to fulfil different purposes.
- Use adverbs, adverb phrases, and recognize adverb clauses as needed in their speech and writing. Identify and use degrees of comparison of adverbs.
- Analyze and construct sentences using the sentence patterns and structures learnt in earlier classes.
- Read and view a variety of reading-age- appropriate and high- interest books and texts from print and non- print sources: Poetry (e.g., rhymes, cinquains, haiku); Personal recounts (e.g., diary entries, biographies); Narratives (e.g., fables, historical fiction, science fiction, legends); Procedures (e.g., recipes, directions, instruction manuals); Information reports (e.g., project reports, fact sheets, brochures); Interpersonal texts (e.g., informal and formal letter, notices, to email); Factual recounts (e.g., eye-witness accounts, news bulletins); Drama (play scripts); Explanations (e.g., how something works); Expositions (e.g., reviews, arguments)
- Write the final draft after complete editing and proofreading. ensure each paragraph develops the main idea of the essay/piece of writing and topic sentence of each paragraph. Use the technique of hook, lead-in sentences to develop the flow of thought.
- Ask and answer simple and 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?)
- Write informative/ explanatory texts to examine a topic and convey ideas, concepts, and information through selecting relevant content; Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/ contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aid comprehension; Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples; Use appropriate transitions to clarify the relationships among ideas and concepts; Use precise language and domain-specific vocabulary to inform about or explain the topic; Establish and maintain a formal style; Provide a concluding statement or section that follows from the information or explanation presented.
- Write arguments to support claims with clear reasons and relevant evidence; Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically; Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text; Use words, phrases, and clauses to create cohesion and clarify the relationships claim(s), reasons, and evidence; Establish and maintain a formal style; Provide a concluding statement or section that follows from and supports the argument presented.
- Compare and write informal and formal letters to people in extended social and academic environments for various purposes.
- Write a formal letter/email (application, complaint, acceptance/rejection, condolence), letters to the editor, police report using vocabulary, tone and style appropriate to context and relationship between addresser and addressee.
- Use summary skills to write an objective summary of the given text and poems.
- Proofread and edit texts for errors of: sentence structure; subject/verb agreement; noun/pronoun agreement; reference words, connectives/transitional devices; punctuation and spelling.
- Apply strategies to comprehend questions by marking keywords, verbs and tenses in a variety of literal/ textual/ factual open-ended questions that require interpretation, inference and personal response.