

Complimentary Copy—Not For Sale

For Grade

OXFORD PROGRESSIVE ENGLISH

7

RACHEL REDFORD
TEACHING GUIDE

SECOND EDITION



OXFORD
UNIVERSITY PRESS

Contents

Unit 1	Striving for peace	2
Unit 2	Elephants	6
Unit 3	London	9
Unit 4	Sugar and Spice	14
Unit 5	Danger!	18
Unit 6	Lessons	25
Unit 7	Water	30
Unit 8	Family Feelings	37
Unit 9	Other Worlds	42
Unit 10	Achievement	46

Introduction

This Teaching Guide 7 is tightly focused on making your job of teaching the book easier.

I have gone through each Unit in the order in which the tasks are printed with explanations of what they are designed to elicit (in accordance with the aims and objectives of the National Curriculum and the Cambridge O Level syllabus); comments, guidance, further ideas, suggestions and the **keys** to answers where appropriate. All the tasks and the qualities of the texts reflect the requirements of the National Curriculum for Year 7 and of the Cambridge O Level syllabus. I have deliberately used accessible language and have avoided the daunting phrasing of formal documents.

I am aware that some teachers find these books tough to get through in the time they have; my aim in the Guide has been to simplify, explain and support. For the high ability students who may need extra stimulation and their teachers, there is a further resource: three varied 1000 word Extension Texts with questions which are at the back of this Guide. I have clearly marked these as 'optional'!

I am delighted that I have been able to revise Oxford Progressive English Books 6,7 and 8, and I truly believe that you and your students will enjoy these new versions. I am sure that the new illustrations and lay-out will be vastly more attractive to you and your students. In addition there are around 30 new texts in OPE 7 which bring it right up to date with a wonderfully diverse, gripping and entertaining collection of mainly (but not exclusively) contemporary topics and text types from around the world and across centuries with a strong focus on Pakistan and the United Kingdom. There are plenty of opportunities for students to frame their own opinions on diverse issues. I have tried not to be too specific in some of these topics – for example global conflicts and technology – because our world and the English language is changing so fast. The Guide will point out where discussion of issues can be widened.

I do hope that you enjoy teaching Book 7 and that you will find this accompanying Teaching Guide helpful.

Rachel Redford

Contents of Book 7

Book 7, Unit 1: Striving for Peace

Reading Texts	Student Learning Objectives
<i>My Peace Poem</i> <i>Lament for Syria</i> Poems by young students	Qs on reading for u/s, thinking & discussion + similes & metaphors; specialist vocabulary for formal debate
<i>Origami</i> Instructions	Learning to follow instructions in words & diagrams
<i>The Paper Cranes of Peace</i> True life story	Qs on u/s & inference

<i>A Christmas Story</i> Fact-based fiction	Qs on reading for inference Expressions and meanings
<i>Peaceful Hunza</i> Online report	Qs on u/s Match meanings to words in text Discuss issues arising from text

Topics	Student Learning Objectives
Grammar: participles -ing & -ed; in adjectives & in adjectival phrases & as pre-modifiers	Explanation, examples, identification Filling in gaps with participles
Grammar irregular verb forms	Explanation, examples, identification, supplying
Grammar: phrasal verbs	Explanation, examples, expressions, usage
Writing: 2 poems for peace	Guidance, ideas given including Shape poem
Discussion: in pairs	Text-based
Discussion: in role	On opposing views on war
Formal Class debate	On possibility of world peace Formal structure of debate
Discussion: class / pairs	On role of adventure travel
Listening	Amineh Abou Karech (UK & Syria) Fill in gaps with given words. Teacher's reading
Test Yourself	10 spellings and provide 10 meanings based on this unit

Book 7, Unit 2: Elephants

Reading Texts	Student Learning Objectives
<i>No Greater Love</i> Online article	Specialist vocabulary, expressions
<i>Mughol Elephants</i> Gapped text	Filling gaps with passive tense forms
<i>Revenge</i> Fiction	Understanding & explaining inference & detail throughout Unit

Topics	Student Learning Objectives
Grammar: passive voice auxiliary + participle	Explanation, examples, identification Filling in gaps with participles
Grammar: past perfective	Explanation, examples, identification, supplying usage
Grammar: Conjunctions/Transitional Devices Exclamation Marks	Explanation, examples, identification, supplying usage
Discussion: text-based	Discussing bonds between animals & parallels with human beings

Test Yourself	10 spellings and provide 10 meanings based on this unit
Listening	<i>Saving species on the verge of extinction</i> Answer multiple choice Qs on teacher's reading

Book 7, Unit 3: London

Reading Texts	Student Learning Objectives
<i>The Great Fire of London 1666</i> Samuel Pepys Diary extracts	Qs on understanding & explaining synthesis inference & detail throughout Unit
<i>The whole street was ablaze</i> History as story	Expressions; analysing effects of words in creating atmosphere
<i>The Phantom London Bus</i> Fact or fiction?	Language of advertising
<i>Street Child</i> Historical fiction	Specialised vocabulary; examining creation of suspense & drama

Topics	Student Learning Objectives
Grammar: single inverted commas Pronoun antecedent agreement	Explanation on their use & meaning with examples and student usage
Grammar: Noun phrases	Building a noun into a phrase with determiner, adjective & post-modification
Writing: diary entries	Changing abbreviated diary entries into formal language
Writing: a play script	Following prompts with a given structure
Writing: a rhyme and an urban myth	Topics arising from texts; ideas & prompts given
Writing: imaginative	1 st person continuation of a text
Speaking: acting out play scripts	Brief scripts written by students
Listening	<i>Iconic places to visit in London</i> Teacher's reading: students take notes in preparation for discussion
Discussion: class Silent letters	Discussing issues of homelessness arising from text but developed into current times
Test Yourself	10 spellings and provide 10 meanings based on this unit

Book 7, Unit 4: Sugar and Spice

Reading Texts	Student Learning Objectives
<i>Why is sugar so addictive?</i> Magazine article	Qs on understanding & explaining inference & detail throughout Unit
<i>What can we eat?</i> Adventure fiction	Expressions; analysing effects of words in creating atmosphere & character
<i>Food Memories</i> Online article	Increasingly challenging vocabulary derivations & expressions throughout unit
<i>Tasting the Landscape</i> Poetry	Analysing use of words for effect and feelings; Understanding metaphor
<i>The Spice Islands</i> Gapped text	Specialised vocabulary; examining creation of suspense & drama

Topics	Student Learning Objectives
Grammar: Homophones -ed participles	Explanation on their meanings with examples and student usage
Writing: an online article	Using headings, statistics, etc. as explained & illustrated from text
Writing: imaginative	An account of a discovery inspired by text
Writing: food memories	Structure & prompts given; free choice of content
Writing: a recipe	Follow correct lay-out for a fun delicacy
Discussion: group	Of contrasting characters in text
Discussion: class	How diet has changed; bringing in opinions of older generation
Listening	<i>The Spice Market</i> (Middle East) Teacher's Reading: Filling in the gaps with given list of words
Test Yourself	10 spellings and provide 10 meanings based on this unit

Book 7, Unit 5: Danger!

Reading Texts	Student Learning Objectives
<i>Fire</i> fiction	Qs on understanding & explaining inference & detail and interpretation throughout Unit Examining how alliteration, listing & repetition create atmosphere
<i>Waiting for Mama</i> <i>fiction</i> What is a blurb?	Increasingly challenging vocabulary derivations & expressions throughout unit
<i>When the world was watching</i> Online account	Specialist vocabulary How words create tension & emotion

Topics	Student Learning Objectives
Grammar: -ed past participle Grammar; irregular verbs	Explanation on their meanings with examples and student usage
Writing: a summary	Selecting main points of text
Writing: a blurb	Boy's view of the Thailand cave rescue; imagination, empathy & selection
Writing: an account	An account of an heroic act, real or imagined; understanding of issues & qualities
Discussion: class	On the dangers of extreme sports; examining issues not involved not just anecdote
Discussion: pairs	Suggesting how a mysterious text will continue; identifying clues & suggestions in the text
Discussion: class	What is selflessness and heroism?
Listening	<i>The Mountaineer's dilemma</i> (Peruvian Andes & UK) Teacher's Reading: Listen for main ideas, detail, the dilemma & character qualities
Test Yourself	10 spellings and provide 10 meanings based on this unit
LET'S REVISE	An account of solving <i>Ladakh's</i> acute shortage of water.

Book 7, Unit 6: Lessons

Reading Texts	Student Learning Objectives
<i>Cat</i> Poetry and life story	Qs on understanding, analysis, interpretation & looking deeply throughout Unit Examining how alliteration, listing & repetition create atmosphere
<i>How much land does a man need?</i> Russian folk story	Expressions; analysing effects of words in creating atmosphere & character
<i>The Poison Tree</i> 19 th century poetry	Exploring metaphorical language and meaning Understanding a moral message

Topics	Student Learning Objectives
Grammar: polite requests with <i>may</i> & <i>would</i> ; with positive & negative answers	Full explanation with examples and tasks for student practice
Grammar: <i>may</i> to express a hope	As above
Grammar: abstract nouns & their adjectives Suffix -ify	Tasks for students to form and identify the use of abstract nouns & use them themselves

Grammar: modal auxiliary with <i>may</i> & <i>might</i>	Full explanation and tasks for student usage
Writing: a 6-line impressionistic poem	Analysis of Cat poem to inspire students given prompts & ideas
Writing: an account of an inspirational person	Free choice of real or made-up person in student's life; text-based prompts given
Writing: explaining the moral of a poem & a story	Opportunity for empathetic discussion of wider issues
Writing: a cautionary tale	Structured story with a moral to share with class
Class Discussion on human greed	Inspired by folk tale extended to wider contemporary issues
Class Discussion on dealing with anger	Inspired by classic fiction. Extending to anger in its wider forms.
Direct and Indirect speech	
Listening	<i>Misery</i> (Polish folk tale) Teacher's Reading: Listen for plot & characters; provide moral of the tale.
Test Yourself	10 spellings and provide 10 meanings based on this unit

Book 7, Unit 7: Water

Reading Texts	Student Learning Objectives
<i>A Winter Wonderland</i> Information text	Text-based Qs on understanding, analysis, interpretation & detail throughout Unit
<i>White water rafting in Russia</i> diary	Text-based comparison and contrasts of feelings
<i>Arrival of the Monsoon & Blessing</i> poetry	Appreciating meanings & words for effect in poetry

Topics	Student Learning Objectives
Grammar: homophones	Full explanation with examples and tasks for student practice
Grammar: verbs <i>to lay</i> & <i>to lie</i>	As above
Grammar: exclamation marks	Understanding their various uses with examples & student usage
Writing: a competition entry	Using persuasive language & ideas
Writing: text-based contrasts and comparisons (3)	Constructing orderly comparisons and contrasts with appropriate phrases
Writing: making suggestions	Ideas on how to illustrate a text
Writing: composition	An experience with an unexpected outcome

Writing: explanation of word use	Analysis of how words convey moods
Class: Miming a folk tale	To act out a story & its moral without words
Test Yourself	10 spellings and provide 10 meanings based on this unit
Listening	<i>Karachi's water shortage</i> Karachi Teacher's reading; multiple choice Qs for students

Book 7, Unit 8: Family Feelings

Reading Texts	Student Learning Objectives
<i>I fall into Disgrace</i> Classic fiction	Text-based Qs on understanding, detail, interpretation, inference & empathy throughout Unit
<i>Dear Olly</i> Fiction	Appreciating relationship between brother & sister & effects of war
<i>The Chucky</i> poetry	Specialist vocabulary; analysis of feelings; appreciating meanings & words for effect in poetry
<i>Mum and Dad</i> poetry	Increasing range of definitions, spellings, specialist vocabulary & expressions. Explanation with examples and student usage throughout Unit
<i>My father the Listener</i> Personal essay	Appreciation of vocabulary & use of intensive adjectives in making a person alive

Topics	Student Learning Objectives
Grammar: phrasal verbs with <i>to take</i>	Full explanation with examples and tasks for student practice
Grammar: use of semi colon & colon	As above
Grammar: comparatives & superlatives	Understanding their various uses with examples & student usage
Vocabulary: <i>to feel / feeling / feelings</i>	Examinations of their many uses and meanings with examples and tasks for student usage
Grammar	
Vocabulary: nouns for mother & father	Constructing orderly comparisons and contrasts with appropriate phrases
Grammar: adverbs	Effects & uses of intensive adverbs
Writing: two accounts	1) of when feelings were hurt 2) of a family member
Writing: a letter	Using text & imagination
Group discussion	On parents: arising from texts
Class discussion	On a mystery in a text

Listening	<i>Maira's family problem</i> Pakistan or UK Teacher's reading of on-line family problem: Class discussion of advice
Test Yourself	10 spellings and provide 10 meanings based on this unit

Book 7, Unit 9: Other Worlds

Reading Texts	Student Learning Objectives
<i>Stregoika Manor</i> Mystery fiction	Text-based Qs on understanding, detail, interpretation, inference & vocabulary throughout. Increasing range of definitions, spellings, specialist vocabulary & expressions. Explanation with examples and student usage throughout Unit
<i>Caliban</i> Lines from Shakespeare	Experiencing some Shakespearian language
<i>Presents from my Aunts in Pakistan</i> poetry	appreciating meanings & words for effect in poetry; colour words
<i>General Ghool to the rescue</i> Science fiction	Experiencing inventive fantasy fiction

Topics	Student Learning Objectives
Grammar: modal verb <i>ought</i>	Full explanation with examples and tasks for student practice
Writing: a report	A text-based private detective's report
Writing: ideas	A film-director's ideas for filming a text
Writing: description	Of someone arriving at a new school / country
Discussion: class on given topic	Arising from poem "duality, difference & displacement"
Discussion: Class	How useful would the science fiction inventions be?
Writing: an account	Of a trip in a time machine
Test Yourself	10 spellings and provide 10 meanings based on this unit
Listening	<i>The Great Moon Hoax 1835</i> New York Teacher's reading: Students fill in gaps in their given version.

Book 7, Unit 10: Achievement

Reading Texts	Student Learning Objectives
<i>The world's most unlikely skier</i> Athlete profile	Text-based Qs on understanding, detail, interpretation, inference & vocabulary throughout. Increasing range of definitions, spellings, specialist vocabulary & expressions. Explanation with examples and student usage throughout Unit
<i>Better late than Never</i> Newspaper article	Matching challenging definitions to words in the text
<i>The Pakistani mountain conqueror</i> Gapped text	Filling in with the appropriate subordinating conjunctions
<i>The dog who climbed a Himalayan peak</i> newspaper report	specialist vocabulary; report writing

Topics	Student Learning Objectives
Grammar: noun phrases	Using definite article + adjective to build & use noun phrases
Grammar: the construction <i>if...will</i>	Explanations and tasks for student usage
Grammar: subordinating conjunctions	Filling in a gapped text
Grammar: <i>who's</i> & <i>whose</i>	Explanation of the differences' tasks for student usage
Vocabulary & Spelling	Octogenarian; nonagenarian; capitalisation for decades; <i>ough</i> words
Writing: a letter	Nominating for Achievement Worldwide Award
Discussion: pairs and class	What makes a good language student?
Discussion: Class	What is achievement?
Test Yourself	10 spellings and provide 10 meanings based on this unit
Listening	<i>How did you become a poet?</i> Uk or Pakistan Teacher's reading: Discussion of the issues raised in the interview.

The New Features

1) Test Yourself: 10 spelling words & 10 Vocabulary words from the Unit

How much time you spend on this section will depend, as throughout the book, on the abilities of your students.

The spelling words require written responses from your students. If you have time to re-test after giving your students another opportunity to learn the spellings, that would be a helpful consolidation. At the back of this Teaching Guide is a Scoresheet which can be photo-copied and which will provide incentive and guidance to your students.

There is room on the sheet for re-test scores if required. The Guide provides support on pronunciation by providing the stress patterns of these words, and notes on the spellings of sounds.

If you do not have as much time as you would like, the vocabulary words can be effectively tested orally. Ideally students keep vocabulary books in which they can write the correct definitions of these words and others they meet in the texts. There are suggestions throughout this Guide on using the Vocabulary words in more interesting & lively ways than just writing sentences using them. The aim is to enlarge students' vocabularies and give them confidence in using new words and expressions.

2) Listening

The Listening texts are around 300-400 words long and present a variety of text types including travel writing, a report of extinction of animals, places to visit in London and a folk tale. The main tasks require students to listen carefully and supply answers to questions with varying focus including the main points; details & vocabulary of the texts; multiple choice questions and filling in the gaps with given words. Some of these questions require answers in writing, but others may be answered orally. In addition, the texts and the topics and issues they raise encourage students to express their own opinions and ideas.

You will have to decide exactly how you read these texts to your students. First of all, make sure their books are closed when you read, so that they do not turn to the back of the book for the full texts! To begin with, you will need to give guidance: probably read the text more than once; read slowly; and perhaps give some guidance and help with the questions. By the time you get to Unit 10, students should be advanced enough so that you do not need to give so much help. Obviously this will vary from class to class with varied ability ranges.

3) Let's Revise

These 3 Let's Revise sections after Units 5 and 10 are another new feature which could be valuable for you and your students in various ways. Each Let's Revise section consists of:

- A 500 word text (an account of an ingenious engineer after Unit 5; an extract from contemporary adventure fiction after Unit 10)
- 5 multiple choice questions based on the text
- Questions testing the Grammar points learned in the previous Units (ie 1-5; 5-10)
- A writing question (a formal letter Unit 5; a description of Parkour for an on-line friendship group Unit 10)

These sections may be used in various ways:

- As end of term tests under examination conditions and time allowances
- In sections for homework or class
- In class with guidance and support from you
- A formal assessment for both you and the student of what has and has not been learned
- As a guide to see where there are difficulties for individual students

It may be a good strategy to complete the first Let's Revise as a class, ensuring that the students understand what is needed for full written answers.

The answers to the Qs where relevant are included in this Guide and a useful adaptable template for a formal letter follows the Let's Revise Writing question in Unit 5.

General

The Guide is tightly focused on your job of teaching the book and is entirely different from the previous Teaching Guide.

I have gone through each Unit in the order in which it is printed with explanations of what the tasks are designed to elicit (in accordance with the aims and objectives of the Cambridge O Level syllabus); comments, guidance, further ideas, suggestions and the keys to answers where appropriate. I am aware that some teachers can find these books tough to get through in the time they have; my aim in the Guide has been to simplify, explain, and support. There are high ability students using this book and for them and their teachers there is a resource: suggestions for further extension and challenge in the three Extension Texts with questions, which are at the back of this Guide. I have clearly marked these as 'optional'!

I am delighted that I have been able to revise these Oxford Progressive English books, and I truly believe that you and your students will enjoy these new versions. There are around 30 new texts which bring OPE 6 right up to date with a wonderfully diverse, gripping, and entertaining collection of mainly (but not exclusively) contemporary topics and text types from around the world and across centuries. I'm sure that the new illustrations and layout will be vastly more attractive to you and your students. There are plenty of opportunities for students to frame their own opinions on diverse issues. I have tried not to be too specific in some of these topics—for example contemporary language change and technology—because our world is changing so fast. The Guide will point out where discussion of issues can be widened.

I do hope that you enjoy using it.

Unit Striving for peace

1

Sample lesson plan

Class/Level: 7
Duration: 40–45 minutes (one period)
Topic: Expressing a viewpoint
Aim: To study a text or situation and develop and express an opinion
Resources: *Oxford Progressive English*, Book 7

Reading Texts	Student Learning Objectives
<i>My Peace Poem</i> <i>Lament for Syria</i> Poems by young students	Qs on reading for u/s, thinking & discussion + similes & metaphors; specialist vocabulary for formal debate
<i>The Paper Cranes of Peace</i> True life story	Qs on u/s & inference
<i>Origami</i> Instructions	Learning to follow instructions in words & diagrams
<i>A Christmas Story</i> Fact-based fiction	Qs on reading for inference Expressions and meanings
<i>Don't believe in War</i> Russian poem	Qs requiring explanations of comparisons & metaphorical language Identify opposing views
<i>Seeking Peace in Hunza</i> Online report	Qs on u/s Match meanings to words in text Discuss issues arising from text

Topics	Student Learning Objectives
Grammar: participles –ing & –ed ; in adjectives & in adjectival phrases & as pre-modifiers	Explanation, examples, identification Filling in gaps with participles
Grammar: irregular verb forms	Explanation, examples, identification, supplying
Grammar: phrasal verbs	Explanation, examples, expressions, usage
Writing: 2 poems for peace	Guidance, ideas given including Shape poem
Discussion: in pairs	Text-based
Discussion: in role	On opposing views on war
Formal Class debate	On possibility of world peace Formal structure of debate

Discussion: class / pairs	On role of adventure travel
Test Yourself	10 spellings and provide 10 meanings based on this unit
Listening	Amineh Abou Karech (UK & Syria) poetry prize winning 12 year old Fill in gaps with given words. Teacher's reading.

Reading for understanding, thinking and discussion: Hallam's poem

Apart from appreciating & discussing the issues raised by these poems, students analyse the effects of similes and metaphors and, in Hallam's poem, hyphenated words which can carry a range of suggestions and connotations. This is an enjoyable task as well as satisfying the National Curriculum requirements to appreciate figurative language, and understand & explore connotations.

Q4 is designed to encourage opinions substantiated by reasons & explanations / illustrations from the poem. Encourage students to make comparisons within one response eg the pessimism / depressing element in the poem contrasting with the final optimism / positivity

Reading for understanding, thinking and discussion: Amineh's poem

The same level of analysis is expected here also.

A peace poem

This is the students' opportunity to write their thoughts and feelings impressionistically without having to concentrate on correct sentence structure – this is a poem! To get them in a positive, fruitful frame of mind (!), read them the teacher's printed advice (which comes from a novel *Cloud Busting* by the very successful children's writer Malorie Blackman). Tell them to close their eyes, read the extract again and tell them to 'see' what images for a Peace Poem come into their imaginations / minds. Let them jot these images down in words that 'sing' with suggestion and meaning...

Fill in the gaps with words from the text

Key: a) poignant b) conventional c) contamination d) atrocity e) inspiration f) unveiled g) extinguished h) eliminated

Poem design

Students can present their poems in a striking way, such as the dove emblem, or round the edge of a picture or photograph, or any other way. The choice is theirs.

Base -ing participle -ed participle

Key: Irregular verbs: Hit/hitting/hit (1) be/being/were (3) stick/sticking/stuck (6) lose/losing/lost (7) feel/feeling/felt (8) run/running/ran (10) come/coming/come (11) think/thinking/thought (13) win/winning/won (15) kneel/kneeling/knelt (17) tell/telling/told (20)

Regular verbs: knock/knocking/knocked (2) kill/killing/killed (4) lodge/lodging/lodged (5) pull/pulling/pulled (9) help/helping/helped (12) fire/firing/fired (14) show/showing/showed/ (16) cover/covering/covered (18) ask/asking/asked (19)

Reading for inference: Christmas Story

Reading for inference (distinguishing between what is stated and what is implied) is a higher order skill which both the National Curriculum and the Cambridge syllabus seek to teach and reward and the Questions throughout this Book 7 are designed to help elicit this kind of critical thinking. For example What is the significance of the soldiers' breath 'mingling in the air'? (Q8) Students have been working with metaphor in this unit and need to see the metaphorical meaning beneath the literal meaning of their breath being visible on the frosty cold Christmas Day: that is the coming together of soldiers from opposing sides in common humanity; revealing the absurdity / tragedy of war.

Phrasal verbs

Key: 1) up 2) back 3) to 4) down 5) by 6) in

Participles as pre-modifiers

Key: 1) deserted; approaching 2) surprised; shouting 3) amazing commanding
 4) shared 5) dumped 6) joking; preferred
 7) mingling found 8) stamping; clapping; cheering
 9) sung 10) treasured

Writing task: Peaceful Hunza

2. a. Leaving everything behind except his dog, Khan drove up into the mountains.
 b. Khan drove up in the mountains, after leaving everything behind except his dog.
3. a. Stunned by the beauty of the place, the tourists' mouths fell open in wonder.
 b. The tourists' mouths fell open, stunned by the beauty of the place.
4. a. As he wanted to walk with a companion, Salopek contacted Khan.
 b. Salopek contacted Khan as he wanted to walk with a companion.
5. a. Determined to walk for 21,000 miles, Salopek set off in an optimistic mood.
 b. Salopek set off in an optimistic mood, determined to walk for 21,000 miles.
6. a. Finding the people hospitable, Khan was happy to stay in the villages.
 b. Khan was happy to stay in the villages, finding the people hospitable.

Listening: Amineh

The words in the Student Book fit in as below:

Amineh, who was born in Syria 13 years ago, started writing poems during the four years which her family spent in Egypt, but since moving to England last summer, with a new language to master and a new culture to get to grips with, she has been working 1) doubly (j) hard on her poems. Her prizewinning poem, Lament for Syria, was written half in English, half in Arabic, and was translated fully into English with help from her sister, her teacher and Google Translate.

Amineh was eight when they left Syria. The civil war had begun a year earlier. Her family lived in a Damascus 2) suburb (e) known as a centre of anti-government protest. When violence flared up, Amineh's parents fled the city with their young family. They moved around for a year, sleeping wherever they could find shelter, until remaining in Syria was no longer 3) viable (d) and they escaped to Egypt

"In Syria, all the time we were scared," says Amineh. When they settled in Cairo, 4) despite (i) the fact that her family had lost everything (her father had owned a shop in

Damascus selling fabric) and were living in the most basic conditions, Amineh's fear 5) abated (g) she began writing poetry, she says, as a way of putting her 6) dislocation (f) into words. "When I remember my Syria I feel so sad and I cry and start writing about her," she says. She doesn't remember the country very well, though her poem suggests 7) otherwise (b)

After four years, the family moved to England as refugees, settling in Oxford where Amineh and her two 8) siblings (h) now go to school. At Oxford Spires, a multicultural academy in the east of the city where more than 30 languages are spoken, the two sisters joined a workshop led by the Iraqi poet Adnan Al-Sayegh.

It was agreed that Amineh's prize-winning poem stood out from more than 2,000 entries, drawn from schools across the UK. "I found it really moving," said one judge. "It was passionate and complex. She is asking: 'How can I do myself 9) justice (c) through a poem? How can I create a homeland on paper?' And then she does exactly that! It's amazing. It addresses a 10) contemporary (a) issue that's been breaking all our hearts and has the profound view that you get through a child's eyes."

An additional optional test could be to ask the class for alternative words & phrases to those words which they were given to further extend their word pools. What other words or phrases could be used instead?

eg. 1 twice as hard 2) away from the city centre 3 practicable / possible 4 in spite of / even though her family... 5 lessened 6 displacement 7 that she did / the opposite 8 brothers / sisters brothers & sisters 9 How can I do / perform as well as I possibly can 10 current / of the moment

Test Yourself

*choir in the Spelling list. Pronunciation is [kwire] to rhyme with wire or fire.

'ch' the spelling for the initial [k]. You would expect ch to be pronounced voiced ch as in channel & chest. The [k] sound is because the word is derived, along with chorus and chord and other words associated with music and singing, from the Greek khoros meaning a group of singers. The [k] sound has been kept in chorus & choir & other singing words in English:

The head chorister sang a solo during the concert of choral music after which the choir joined in to sing the chorus.

You can think of other ch [k] words (chronic; chemical; chrome...) but choir is tricky because the 'ch' is followed by 'oir' pronounced to rhyme with ire preceded by 'w'!

Quick Quiz for Spelling words: 1) which words have letter c pronounced as [sh]? (ancient; consciousness) 2) which word has c pronounced as [s]? (merciful) 3) Which three words begin with 2 consonants? How are those 2 letters pronounced? (tsunami; treasure; choir)

Quick quiz for Vocabulary: 1) what or who could migrate from where to where? 2) Who might have diverse opinions on which topic? 3) What might a teenager find constricting? 4) Why might something not be viable?

Unit Elephants

2

Sample lesson plan

Class/Level: 7
Duration: 40–45 minutes (one period)
Topic: Phrasal verbs
Aim: To help students know how phrasal verbs are formed and used; vocabulary improvement
Resources: *Oxford Progressive English*, Book 7

Reading Texts	Student Learning Objectives
<i>No Greater Love</i> Online article	Specialist vocabulary, expressions
<i>Moghul Elephants</i> Gapped text	Filling gaps with passive tense forms
<i>Revenge</i> Fiction	Understanding & explaining inference & detail throughout Unit

Topics	Student Learning Objectives
Grammar: passive voice auxiliary+participle	Explanation, examples, identification Filling in gaps with participles
Grammar: past perfective	Explanation, examples, identification, supplying usage
Writing: filling in gaps	Choosing appropriate passive voice verbs
Discussion: text based	2 tasks on different viewpoints
Discussion: text-based	Discussing bonds between animals & parallels with human beings
Test Yourself	10 spellings and provide 10 meanings based on this unit
Listening	<i>Saving species on the verge of extinction</i> Answer multiple choice Qs on teacher's reading

No Greater Love matching words to definitions

Key: 1) h 2) j 3) e 4) i 5) d 6) g 7) a 8) b 9) f 10) c

Gapped text on Moghul elephants

Key: 1) were used 2) were bought 3) were seen 4) were provided 5) was protected 6) was hung 7) was mounted 8) were decided 9) was killed 10) were wounded 11) was lost 12) were drowned 13) were armoured 14) was fired 15) were trodden

Revenge Vocabulary shackles etc

- 1) Shackles and fetters are both restraints for animals (or people) – usually metal attached to ankles so that they can't bolt / run away. Shackle is a verb as well as a noun; fetter is not usually used as a verb
- 2) Matching definitions to meanings: **key:** 1) e 2) a 3) b 4) f 5) g 6) h 7) c 8) d

Reading for inference Revenge

These Qs – and those for detail – require this higher level of close reading and require students to use their own insights & interpretations.

eg Q2 Why was Shwe Dok clawing the air with the tip of her trunk? (paragraph 2) From this paragraph a student can learn that Shwe Dok has been greatly distressed by the death of her handler and exhibiting signs of serious upset – flapping ears; clawing the air. The behaviour shows that she is seriously put out by the disruption to her routine. Her temper is roused and this could be dangerous.

Encourage students to explain in their own words and avoid copying phrases / words such as upheaval; out of temper; neither common nor unexpected. Think of disruption / trauma; not herself; uncharacteristically bad-tempered; dangerously distressed; unsurprising; unusual / untypical / uncharacteristic behaviour

The discussion should encourage lots of theories to which, of course, there is no right answer. Suggestions should focus on the footprint and be tied to the text's title of Revenge.

Vocabulary

3. a. vicinity
- b. peeling
- c. tremor
- d. demolition
- e. prone

Listening: WWF-Pakistan on endangered species.

The multiple choice questions may be answered as it fits in with your students' abilities and your aims. The text is 390 words.

WWF-Pakistan calls for an all-out effort to save the species on the verge of extinction

WWF-Pakistan celebrated the Endangered Species Day in Islamabad, Lahore and Karachi with a call to provide managed protected areas in which endangered species can thrive. Pakistan is home to a number of endangered species including the Indian pangolin, snow leopard, the Indus river dolphin and the green turtle. This year WWF-Pakistan's efforts have resulted in the birth of two chicks of the endangered Oriental white-backed vulture and the positive results coming from the Indus river dolphin survey. While these efforts are great news, WWF-Pakistan still believes that a lot is yet to be achieved. The future is certainly challenging however, but there is still plenty of room for optimism. Today, the impact of human activity is contributing to, if not causing, climate change and species around the world are in peril. If the situation does not change, the future of many living organisms is uncertain. In fact several indicators give cause for alarm. WWF International's Living Planet Report which measures biodiversity abundance levels based on 14,152 monitored populations of 3,706 vertebrate species, showed a persistent reduction in numbers. On average, the population of the species monitored showed a decline by 58% in the 42 years between 1970 and 2012. The monitored species are increasingly affected by pressures from agriculture, fisheries, mining and other human activities, all of which contribute to loss of habitat. These human activities also cause

degradation, overexploitation, climate change and pollution, all of which mean a doubtful future for species living there.

Hammad Naqi Khan, Director General of WWF-Pakistan, in his message for Endangered Species Day called for an all-out effort to not only save all endangered species but also conserve their habitat. "The risk faced by many species in Pakistan is growing and it is about time we started valuing the importance of each species and concentrated on the sustainability of local ecosystems." he said. He also addressed the youth and encouraged them to get involved. "Our organisation is committed to conserving endangered species, but we cannot achieve this without heightened public awareness and the enthusiasm of our young people." In order for conservation projects to succeed, thorough co-operation from local communities is required. Most essential is that those communities must receive some benefit in return. Conservation projects designed to protect wildlife must also benefit the local communities by, for example, improving their living standards.

Key: 1) b 2) c (the black bear and the markhor are not mentioned in this text) 3) c ('plenty of room for optimism') 4) a 5) b 6) a (answers have to be in the text) 7) c 8) a (the word in the text is 'conserve' which is not the same as 'improve') 9) b (this is a difficult one! – the answer has to come from what the Director General stated ie what's in speech marks) 10) c (the significant words in the Q is 'most essential' – all these factors are needed for success but only one is stated as 'most essential'.)

Test Yourself

Spellings: Stress patterns are important in pronunciation; getting it wrong can make the word incomprehensible!

In the spellings list, stress is on the syllables indicated:

1) 2nd 2) 1st 3) 1st 4) 2nd 5) 2nd 6) 1st 7) 2nd 8) 2nd 9) 1st 10) 2nd

Quick quiz for meanings:

- 1) Which word means the same as (answers in square brackets):

a) fetters [shackles]	b) sacred [holy]
c) monitored [under review]	d) surrogate [substitute]
- 2) What sort of experience would be traumatic?
- 3) This is gradually melting because of climate change. What is it? [permafrost]
- 4) Which word could you use to describe how a young man who suddenly has a huge success finds himself famous? You could say he was into success. [catapulted] What is the literal meaning of this word?
- 5) Which word could you use to describe a taste of ice cream which was different from any other you had ever tasted? [distinctive]

Unit London

3

Sample lesson plan

Class/level:	7
Duration:	40–45 minutes (one period)
Topic:	Noun phrases as subjects
Aim:	To expand and improve students' writing skills using a range of expressions
Resources:	<i>Oxford Progressive English</i> , Book 7

Reading Texts	Student Learning Objectives
<i>The Great Fire of London 1666</i> Samuel Pepys Diary extracts	Qs on understanding & explaining synthesis inference & detail throughout Unit
<i>The whole street was ablaze</i> History as story	Expressions; analysing effects of words in creating atmosphere
<i>The Phantom London Bus</i> Fact or fiction?	Language of advertising
<i>Street Child</i> Historical fiction	Specialised vocabulary; examining creation of suspense & drama

Topics	Student Learning Objectives
Grammar: single inverted commas	Explanation on their use & meaning with examples and student usage
Grammar: past tense auxiliary <i>have</i> + participle	Explanation, examples, identification, supplying usage
Grammar: Noun phrases	Building a noun into a phrase with determiner, adjective & post-modification
Writing: diary entries	Changing abbreviated diary entries into formal language
Writing: a play script	Following prompts with a given structure
Writing: a rhyme and an urban myth	Topics arising from texts; ideas & prompts given
Writing: imaginative	1 st person continuation of a text
Speaking: acting out play scripts	Brief scripts written by students
Discussion: class	Discussing issues of homelessness arising from text but developed into current times
Test Yourself	10 spellings and provide 10 meanings based on this unit
Listening	<i>Iconic places to visit in London</i> Teacher's reading: students take notes in preparation for discussion

Pronoun Antecedent Agreement

- a. He
- b. It
- c. It?
- d. They

Vocabulary: The whole street was ablaze

1. a) culprits = guilty; those responsible
- b) mob = unruly crowd
- c) thatches = thatched roofs made of highly flammable dry vegetation such as reeds & straw
- d) harpsichord = piano-like keyboard instrument. Note the [k] pronunciation of ch as explained in Test Yourself Unit 1.
- e) cutlery = generic term for knives, forks & spoons. They would have been made of pewter, or for better off families, silver, which made them valuable. It would be the silver cutlery wrapped in cloth which the thieves would have been stealing.
- f) incandescent = burning The word can also be used metaphorically to describe anger

Filling in gaps: The whole street was ablaze

a) houses b) pitiless c) jostled d) up-draught (may be written with or without the hyphen) e) billeting (that is finding a billet – a safe place to sleep - for the homeless people)

English surnames

Archer = one who made bows and arrows or was skilled using them; Coward = cow herd; Smith = worked in a smithy making objects with iron including horse shoes; Colyer = someone who gathered coal or made and sold charcoal; Mason = one who worked with stone; Thatcher = one who thatched roofs; Waterman = one who worked on the rivers transporting people and goods.

Reading for detail: The Phantom Bus

Q3 raced tearing hurtling

Q4 gullible means easily accepting as truth / as reality that which is not true but fabricated

Sceptical means reluctant to accept something as true / questioning the veracity / truth, usually of what others are accepting as true.

Vocabulary: The Phantom Bus-Using given words in sentences

Make sure that your students show in their sentences that they have understood the word. This is something stressed throughout OPE and is good practice in writing full answers.

- eg. The old man was hurt by the young man's trickery. No understanding shown
 The old man was hurt by the thief's trickery. Better, but still insufficient
 The old man was hurt by the trickery of the intruder who had pretended he was from the Council investigating a leak but ran off with his wallet. Clearly understood

An urban myth

Your students will probably know plenty of urban myths (or urban legends) from stories they have heard, or from the internet. Some are extremely gory and nasty, so you may want to ban physical violence & horror!

Try to encourage a simple idea (an empty creaking bed; strange laughter from a locked box; a lighted window in an empty house; the sound of marching soldiers...) developed with suspense and some subtlety with finally something bizarre and unexpected.

Concentrate on word choices to create atmosphere. Gathering a list of effective words and phrases from the class is a useful 5 minutes.

Phrases

- 1) Is in the book. Nos. 2&3 are below to show the pattern. Students may add one or more adjectives.
- 2) a) Many people live in the city
Determiner: many
Many people is the noun phrase which is the subject of the verb 'live'
- b) Many professional, wealthy people live in the city.
Adjectives professional, wealthy
Many professional, wealthy people is the noun phrase which is the subject of the verb 'live'.
- c) Many professional, wealthy people who previously worked abroad live in the city.
Post-modification: who previously worked abroad
Many professional, wealthy people who previously worked abroad is the noun phrase which is the subject of the verb 'live'.
- 3) a) Many children in America and Britain eat too much junk food.
Determiner many
Many children is the noun phrase which is the subject of the verb 'eat'
- b) Many over-fed, greedy children in America and Britain eat too much junk food.
Adjectives over-fed, greedy
Many over-fed children in America and Britain is the noun phrase which is the subject of the verb 'eat'.
- c) Many over-fed children with no self-discipline in America and Britain eat too much junk food.
Post-modification: with no self-discipline
Many over-fed children with no self-discipline in America and Britain is the noun phrase which is the subject of the verb 'eat'.
- 4) Houses were built close to the river
 - a) Some houses...
 - b) Some new houses....
 - c) Some new houses with large gardens were built....
- 5) Crops need water.
 - a) All crops need water
 - b) All food crops need water
 - c) All food crops sown in the Spring need water.

- 6) Fruit is good for you.
- a) All fruit is good for you b) All citrus fruit is good for you
- c) All citrus fruit bought in the market is good for you.....

Street Child: Reading for feelings

These Qs are designed to develop empathy and explore the feelings of other people; to enter into another character and try to understand feelings and reasons for behaviour. Students need to pick up cues from the words in the text and interpret them and make inferences.

The following are suggestions. Students could be given a list of suggested adjectives if they need it.

1) hopeful; optimistic; encouraged 2) deflated; disappointed; discouraged; shattered; demoralised 3) worried; distressed; frightened; confused; incredulous; concerned 4) down-to-earth; plain speaking; clear-sighted 5) lost; downcast; defeatist; despairing; abandoned; helpless 6) desperate; eager; keen to please 7) wretched; miserable; forlorn; despondent; alone; hopeless 8) hopeful; encouraged; comforted 9) desperate; hungry; ravenous; determined; lively 10) hopeful; cheered; expectant; comforted

Matching meanings: Street Child

Key: 1) j 2) f 3) i 4) g 5) h 6) b 7) d (wrap here is a noun = a shawl or stole to wrap round the upper body) 8) e 9) c 10) a

Reading for synthesis; Writing as Jim; Discussion: Street Child

These tasks are designed to elicit higher order skills of 1) comparison and contrast using the prompts 2) using imagination and empathy as well as writing in the first person. 3) discussing contemporary social issues; widening awareness; expressing opinions; extending understanding of social problems.

Listening

The text is just under 400 words. Detail the task before reading. If you wanted to extend the discussion, students could suggest places to see in a city they know or have visited; or explain which place in London they would most like to visit.

iconic = (as it used now) widely known for excellence eg London's iconic Greek restaurant; the Eiffel Tower is the iconic landmark of Paris.

London's iconic sights

Take a tour around the Tower of London, one of the world's most famous buildings. Discover its 900-year history as a royal palace, prison and place of execution, weapons arsenal, jewel house including the Crown Jewels and a zoo! From prison to palace, treasure vault to private zoo, the magnificent Tower of London has fulfilled many different roles down the centuries. One of Britain's most iconic structures, this spectacular site offers hours of fascination for visitors curious about the country's rich history. Close by is Tower Bridge which was built at the end of the nineteenth century. It has sections which can be raised, dividing the bridge in two in order to allow water traffic on the River Thames to pass. A walk on the glass walkway for pedestrians gives fabulous views and you can also tour the magnificent Victorian engine rooms inside which once powered the bridge lifts.

Nothing says “London” more emphatically than the 318-foot tower housing the giant clock and its resounding bell known as Big Ben. The tolling of Big Ben is known throughout the world as the time signal of BBC radio. Below it, stretching along the Thames, are the Houses of Parliament, seat of Britain’s government for many centuries, a not-to-be-missed imposing sight.

The world’s tallest Ferris wheel, The London Eye, is an unmissable feature of London’s skyline. It boasts some of London’s most spectacular 360 degree views from its 32 capsules rising 443 feet above the Thames. Each capsule weighs 10 tonnes and holds up to 25 people. Climb aboard for a breath-taking experience, with an unforgettable perspective of more than 55 of London’s most famous landmarks – all in just 30 minutes. With its bright neon lights, it’s particularly stunning at night.

Kew Gardens is situated on the south bank of the Thames and is a beautiful place to spend time as you enjoy the numerous plants grown amidst its 300-acres. They were laid out in 1759 and in 1897 Queen Victoria added Queen’s Cottage and the adjoining woodland. Many musical and cultural events are held there throughout the year. It’s a safe haven for exquisite plants and flowers with an historic palm house that is home to its very own tropical rainforest, a wonderful 18-metre-high treetop walkway, and a charming glasshouse for alpine plants. It’s a sanctuary of green bliss and calm.

Silent Letters

- a. c
- b. g

Test Yourself

Spelling: Stress patterns: 1) 1st 5) 2nd 6) 2nd 7) 1st 8) 2nd 9) 2nd 10) 1st

- 1) which words contain the letter c making the sound [sh]? (financial; efficient)
- 2) Which word has the spelling ea to make the sound [e] as in egg? (endeavour & leapt)
- 3) How many p’s has apparent got in it?
- 4) Which three words have different spellings for the sound [or] as in more?
{overalls(all) & coarse (oa) & haunting (au)}

Meanings:

- 1) What does an arsonist do? (start fires deliberately to cause harm)
- 2) What part of a building is masonry? (stonework)
- 3) What would a gullible person believe?
- 4) Describe the different positions you are in if you were
a) hunkered down and b) sprawled

Unit Sugar and Spice

4

Sample lesson plan

Class/Level: 7
Duration: 40–45 minutes (one period)
Topic: Writing a letter to the editor
Aim: To enable students to understand and learn the requirements of i) formal correspondence and ii) expressing opinion
Resources: *Oxford Progressive English*, Book 7

Reading Texts	Student Learning Objectives
<i>Why is sugar so addictive?</i> Magazine article	Qs on understanding & explaining inference & detail throughout Unit
<i>What can we eat?</i> Adventure fiction	Expressions; analysing effects of words in creating atmosphere & character
<i>Food Memories</i> Online article	Increasingly challenging vocabulary derivations & expressions throughout unit
<i>Tasting the Landscape</i> Poetry	Analysing use of words for effect and feelings; Understanding metaphor
<i>The Spice Islands</i> Gapped text	Specialised vocabulary; examining creation of suspense & drama

Topics	Student Learning Objectives
Grammar: Homophones	Explanation on their meanings with examples and student usage
Grammar: prepositions <i>far as from</i>	Filling in the gaps in text with these prepositions
Writing: an online article	Using headings, statistics etc as explained & illustrated from text
Writing: imaginative	An account of a discovery inspired by text
Writing: a recipe	Follow correct lay-out for a fun delicacy
Writing: food memories	Structure & prompts given; free choice of content
Discussion: group	Of contrasting characters in text
Discussion: class	How diet has changed; bringing in opinions of older generation
Test Yourself	10 spellings and provide 10 meanings based on this unit

Listening	<i>The Spice Market</i> (Middle East) Teacher's Reading: Filling in the gaps with given list of words
-----------	--

Why is sugar so addictive?

Words in the blue box: a) glycogen (paragraph 2) = excess sugar stored in the liver b) the nucleus accumbens (paragraph 3) = part of the brain which rewards us with pleasure sensations c) dopamine (paragraph 3) = the brain chemical transmitted through cerebral neurons to give us the experience of pleasure d) dysregulation (paragraph 4) = faulty functioning e) genetics (paragraph 6) = the genes (characteristics etc) which we inherit / are born with f) chronic over consumption (paragraph 4) = serious / dangerous over-eating

Other words with the suffix *over-* indicating too much / excess: (may be written with or without the hyphen): *over-compensate*; *over-indulge*; *over-cater* (*provide too much food for the number present*); *over-estimate*; *over-power*; *overwhelm*

Writing

The prompts guide students into writing an online report (same as a newspaper report); using statistics to make a powerful point; using sub headings to summarise and attract the reader.

Reading for detail: *What can we eat?*

Q2 Needs a full answer, not just that he was proud of her! It doesn't mean that he was proud and arrogant, but shows that Max was deeply impressed by Lila's knowledge of animals and admiring of her daring antics in keeping a squirrel in her desk.

3) *her half-burnt plaits* - show that she'd escaped being badly burned – just her hair had been caught

4) She had run very fast and hard and she was out of breath

5) that he really didn't want to do it; he had to screw up his courage to bite into it

6) because he's nervous; because he's reverting to being much younger and trying to dissociate himself from the frightening situation they are in.

Recipe for Lila's chocolate pancakes

A fun way of writing organised instructions!

A test of student's ingenuity too, because they've got to think of the ingredients available! Birds' eggs, coconut milk, stone-fried brown grubs, oil from nuts or seeds....?

Writing an account on their return home

A good idea is to make a quick Word Pool of exciting / discovery / astonishment words to describe the adventure: *thrilling sensational dramatic astonishing stunning astounding stunning aghast phenomenal breath-taking...*

Pool ideas too for what the children could have discovered: an ancient carved statue; a fabulously strange fungus, butterfly, snake or water creature; the wreckage of the plane with something astonishing in it; the skeleton of some enormous amphibian....

Discussion on changing diets

In preparation for this discussion, you could ask your students in advance to talk to their older family members about the sort of food they had when they were their age and how it has changed. How do those older family members feel about the changes? How do their feelings compare with those of the Lahori writer? Which is the better diet – yours or theirs? How do the problems caused by diet differ between now and then?

Tasting the Landscape

Here is another example of how very few words are made to say a great deal – metaphor; colours; smells; emotions; memories all in less than 70 words!

How is so much crammed into so little? How do so few words carry such a freight of meaning and suggestion?

The Spice Islands gapped text

key: 1 as 2 as 3 from 4 for 5 as 6 from 7 for 8 for 9 for or as (depending on whether you think the spices were medicines in themselves – *as* – or were used for preparing medicines – *for*) 10 as 11 from 12 for 13 from 14 for 15 for

Matching definitions to words in the text *The Spice Islands*

Key: a) archipelago b) teem c) globe d) investment
 e) (highly) prized f) palatable g) yields h) condiments
 i) indigenous j) aromas / perfumes k) powdered*
 l) alleviation m) induce

*ground as used here is the past tense of *to grind* which is to crush, usually to a powder in a mortar (*mortar* is in the Listening task to follow)

'Smell' words in the blue box

Key: 1 aroma, smell, fragrance 2 reek, smell, stench, stink 3 stench, stink, reek 4) aroma, smell 5) scent 6) aroma, smell 7) stink, reek, stench 8) fragrance, scent 9) smell 10) fragrance 11) odour, smell, reek 12) aroma, fragrance, perfume, scent

*A note on 'scent'. *Scent* in bottles is now called fragrance or perfume. *Scent* is used for the pleasing scent of flowers; or the scent of a creature smelt by another creature

Listening

Key: 1 knotted 2 shrivelled 3 aromatics 4 enigmatic 5 mortar 6 inherited
 7 mask 8 historian 9 exhaled 10 therapeutic 11 microbes 12 outlook

Make sure that students understand the 12 words they have been given before you read them the text:

Suggested synonyms for the 12 words: 1) twisted 2) dried; desiccated 3) strong-smelling herbs and spices 4) strange; puzzling 5) dish for grinding seeds etc with a pestle 6) handed down 7) (verb) cover up; hide; disguise 8) chronicler; writer of history 9) breathed out 10) medicinal; remedial 11) micro-organisms usually containing bacteria & causing disease 12) temperament; disposition

The text is 350 words.

The Spice Street

No one who has walked through a Middle Eastern spice street can ever forget the intoxicating effect of mingled scents nor the extraordinary displays of 1) **knotted** (11) roots, bits of bark and wood, 2) **shrivelled** (10) pods, seeds, berries, translucent resins, curious-looking plants, bulbs, buds, petals, even beetles.

Practically every main town in the Middle East has its spice street in the soukh or bazaar, where rows of very small shops (some as small as cupboards) **sell** spices and 3) **aromatics** (3) Vendors lay them out with art to tempt those passing by with their delicate shades of gold and brown and their 4) **enigmatic** (9) shapes. They sometimes roast, grate or crush them to a powder in a 5) **mortar** (7) on demand, and sift them through a fine sieve as they did centuries ago. They fill little, cones made out of tightly rolled pieces of newspaper and offer them as though they were magic potions.

The Orient is renowned for its delight in incense, perfumes and aromatic flavourings. Since early times it was part of the spice route between the Far East, Central Africa and Europe. The local taste for spices and for sweet dishes was 6) **inherited** (8) from Ancient Egypt and the Graeco-Roman world when spices are thought to have been used also to 7) **mask** (12) the smell of slightly 'off' meat. Long before Islam, Arabia was already known as the land of spices, and Herodotus, the ancient Greek 8) **historian** (6), wrote that the whole country was scented with spices and 9) **exhaled** (1) a marvellously sweet odour.

A certain magic still surrounds the use of spices and aromatics, which are not only used for their taste but also for their medicinal and 10) **therapeutic** (5) value. For they are variously believed to increase the appetite, help digestion or calm the nerves, to be good for the heart and circulation, to be antitoxic and even to kill 11) **microbes** (4) . Attributes are well-founded or romantic; ginger is said to make people loving, rose water to give a rosy 12) **outlook** (2), dill and aniseed to have digestive qualities, and garlic to be both health-giving and an antiseptic.

Test Yourself

Spelling: **tomatoes & potatoes** have this irregular plural along with other words which end in 'o': eg *echoes & heroes!*

- 1) which words have double consonants in them? [palette chilli]
- 2) Which words have different spelling for the sound [i] as in *bin*? (y- pyramid i-indigenous & others]
- 3) Which 3 different sounds are represented by the letter c in *chilli vicious ancestor*? [ch sh s all voiced]
- 4) Which word ends with the sound [s] but is not spelt s? [abundance]

Vocabulary

Syllables are stressed in pronouncing these words: 1) 3rd 2) 2nd 3) 1st 4) 1st 5) 1st 6) 2nd 7) 3rd 8) 2nd 9) 2nd 10) 3rd

Unit Danger!

5

Sample lesson plan

Class/level: 7
Duration: 80–90 minutes (two periods)
Topic: Writing a story
Aim: To polish writing skills—planning, vocabulary, grammar
Resources: *Oxford Progressive English*, Book 7

Reading Texts	Student Learning Objectives
<i>Fire</i> fiction	Qs on understanding & explaining inference & detail and interpretation throughout Unit Examining how alliteration, listing & repetition create atmosphere
<i>Surfing Dream ends in Tragedy</i> News report	Expressions; analysing effects of words in creating atmosphere & character
<i>Waiting for Mama</i> fiction	Increasingly challenging vocabulary derivations & expressions throughout unit
<i>When the world was watching</i> Online account	Specialist vocabulary How words create tension & emotion

Topics	Student Learning Objectives
Grammar: -ed past participle Grammar; irregular verbs	Explanation on their meanings with examples and student usage
Writing: a summary	Selecting main points of text
Writing: an account	Boy's view of the Thailand cave rescue; imagination, empathy & selection
Writing: an account	An account of an heroic act, real or imagined; understanding of issues & qualities
Discussion: class	On the dangers of extreme sports; examining issues not involved not just anecdote
Discussion; pairs	Suggesting how a mysterious text will continue; identifying clues & suggestions in the text
Discussion: class	What is selflessness and heroism?
Test Yourself	10 spellings and provide 10 meanings based on this unit
	<i>The Mountaineer's dilemma</i> (Peruvian Andes & UK) Teacher's Reading: Listen for main ideas, detail, the dilemma & character qualities

LET'S REVISE

500 word text followed by open & multiple choice Qs + Grammar & Writing skills tasks learned in Units 1-4

Summarising the story *Fire*

Guide students into selecting the bones or structure of the story.

Dialogue should not appear in the summary, but main points may be extracted / reported from the dialogue, eg from paragraphs 1&2:

In their camp, Graham was trying to light the heater, but he dropped the uncorked bottle of methylated spirit. In a moment it burst into flame & he screamed to the two others boys to get up.

Reading for detail & inference

- 1) because the spirit ignites in contact with air – it must be kept corked to prevent fire.
- 2) snaked
- 3) because the movement fanned the flames and made the fire fiercer.
- 4) It makes it sound like a terrifying destructive creature with a will of its own.
- 5) futilely
- 6) He could see clearly the terrible danger they were in; the very real imminent danger of death; that their situation was hopeless; that they would be encircled by fire and possibly be burned to death.
- 7) movement: scrambling; bundling; beating; leaping; sounds: screaming; rushing; roaring; explosions
- 8) because the earth was burning hot; they might tread on debris that was alight, or sharp twigs that would tear & burn their feet.
- 9) because they were running blindly, haphazardly, not knowing where they were going, just running; blundering in to trees; no clear direction just like terrified rabbits.
- 10) They could see lights and headlamps; they could hear sirens; shouting (probably rescue workers); a woman crying hysterically (probably a mother of one of them); Graham crying

Vocabulary: Filling in missing letters

Key: 2) high-profile 3) flamboyant 4) experienced 5) easy-going 6) sensible 7) remarkable 8) thrill-seeking

Discussion on the attraction of extreme sports

The wider issues here are why young people feel the need to live on the edge in this way – Is it to cheat death? For the enormous adrenalin rush? To give meaning to their lives? For the challenge? To feel invincible? To give meaning to dull lives? In considering whether they should be banned: Does banning something stop it? Should people be allowed to be a danger to themselves? Is that their right? If you banned these sports, would the energies of those who performed them be driven into something more harmful? ...

Consider the complexities of the issues – no simple answers and no right answers!

Reading for inference: *Waiting for mama*

General pooling of ideas about exactly what is going on in this text would be helpful. There are no correct answers within the text, so students must pick up on clues (the armoured car; the soldiers; the megaphone; the restless crowd queuing...) and make inferences & suggestions.

- 1) Had Papa been ordered to meet his contact, knowing that he would not return to Malik? Did he just tell Malik that he was going to find his mother to reassure him?
- 2) That Malik was quite small and his father's face up close seemed huge; a suggestion too perhaps that his father was all to Malik – his sun and his moon, his whole universe – which made being left on his own worse.
- 3) That he knew he was not coming back and it was a fond farewell without alarming Malik by actually saying goodbye.
- 4) They won't be allowed to board. Is this some kind of totalitarian state / are they refugees waiting for permission to leave? What are the soldiers and the armoured cars doing? Have they not got tickets because they haven't enough money / because they are not allowed tickets because they're the wrong nationality & aren't wanted by the soldiers blocking their way...?
- 5) Because Malik was sure he'd seen his mother and the lorry blocked his view just as he was going to run to her; by the time it had got out of the way, he thought he saw the woman again, but it wasn't his mother. Had it been his mother?
- 6) It could suggest that Malik's father knows he will not return and he knows that his wife (Malik's mother) will not arrive either because he knows – perhaps – that she's been captured / forcibly sent somewhere else... and Malik is therefore an orphan and at least a yellow ticket will get him on the escape ship.
- 7) He was frightened and confused by the man's questioning, but the man suddenly let go of him and he was free to go and stand by the poster to wait for Mama. Would she ever arrive?
- 8) Completely open-ended question! Is Papa part of some secret militant group under the control of his 'contact' and he will travel with them to wherever they're going; Has the mother been arrested and held somewhere as an accomplice or the wife of a dissident and is unable to have Malik with her; is she already on board but has lost Malik in the crowd....?

Does the story so far want the students to read on?

This task leads on into the Discussion – the Vocabulary Q might be better after the discussion.

shrink shrank shrunk

- 1) shrink 2) shrank 3) shrunk 4) shrink 5) shrank

Vocabulary

1-10 below are examples of sentences using the given words which show that the word has been understood by the CONTEXT – a curriculum-required skill. Students need to provide a similar explanatory context.

- 1) The gang had a stupid *initiation* ritual where they poured icy water over the head of any young boy wanting to become part of what they called their secret society.
- 2) Weeks of torrential rain *precipitated* the bursting of the dam which flooded farmers' fields for miles around.

- 3) The bedraggled heap of new born puppies *huddled* in a ditch were rescued and found homes.
- 4) The little girl was found six days after she was kidnapped and it took a long time for her to recover from her *ordeal*.
- 5) When peace was restored, people expressed their *jubilation*, celebrating with street parties and dancing.
- 6) The pictures which the Charity posted online of little children suffering from malnutrition *went viral* and donations of money poured in.
- 7) On his 9-mile hike, 10 year-old Yaseen's food pack had fallen in the river and by the time he reached the lodge, he was *ravenous* and ate a huge supper.
- 8) The route up to the monastery was *tortuous* as it wound its way up the mountain side along a twisting, crumbling path.
- 9) We walked for six hours through heavy rain and all our clothes were *sodden*.
- 10) The girl who fell from the cliff onto the inaccessible beach below was *winched* to safety by a helicopter and taken to hospital.

Discussion: When the world was watching

The discussion about the phenomenal Thai cave rescue can be extended by considering some or all of the following points which have arisen since the boys were rescued and life has returned to 'normal'.

How beneficial / harmful / significant / life-changing have these effects been?

- The boys have completed their traditional initial Buddhist training and have returned to their school studies. Some intend to become novice monks.
- The massive pumping operation during the rescue ruined the fields of local farmers. Although one farmer's pineapple business was wiped out, he and others now makes a much better living selling vegetables to tourists.
- 6,000 visitors each day flock to the site of the rescue where the cave entrance is now blocked. Before up to 20 a day visited.
- Today at the shrine to the mythical princess whose spirit inhabits the caves, visitors lay flowers. It is now a lucky place to buy lottery tickets, the most popular numbers ending in 13.
- A 3metre-high bronze statue of Saman Kunan now stands in honour of the Thai SEAL diver who died whilst delivering air tanks to the boys.
- It is hoped that a museum on the site can be used for education about the geology, flora and fauna of the area.
- Four British divers involved in the rescue have been awarded medals from their Queen for their courage.
- Filming of one of several planned film projects has been completed.

Listening: A Dilemma

Listening for main idea

- Attempting to climb the west face of the notorious (renowned for its difficulties & dangers) Siula Grande which had never been climbed before.
- By lowering Simpson with his broken leg little by little down the mountain on a rope.
- A blizzard meant Yates could no longer see & he lowered Simpson over an overhang & ran out of the rope & strength needed to pull him back.

- Because he landed on a narrow ledge instead of at the bottom of the crevasse.

Details

- Because no-one had succeeded in climbing it before because it was so hugely difficult.
- Letting go of more and more rope in a strictly controlled way in order to lower Simpson.
- Blizzard, darkness; snow

The dilemma

- To allow them both to die or cut Simpson's rope to allow him to fall to his death & Yates to survive.
- Because otherwise they would both have died
- Student's own decision!

Character qualities

- Student's own opinion – yes for doing all he could to save Simpson; No because it was his own [foolish] decision to climb the mountain...
- Extreme courage / powers of endurance / enterprise / determination / strength physical & mental
- a generous, grateful and forgiving nature; understanding; concern for his friend's feelings

Test Yourself

**queue* is a very odd spelling because it's the French for 'tail' in English pronounced [kew] to rhyme with few. Remember it this way Q UE UE

Spelling: Stress patterns: 1) 1st 2) 2nd (the 'a' is usually swallowed to make a 4-syllable word) 3) 2nd 4) 2nd 5) 3rd (the letter 'u' is pronounced like the name of the letter 'u') 6) 1st 7) 2nd 8) 2nd 9) 1 syllable 10) 1st

- 1) Which 3 words spell the sound [k] in 3 different ways? {queue (q); panicking (ck); successful or hysterically (c)}
- 2) Which words end with a) a final pronounced vowel (dilemma) b) a final unpronounced vowel? [queue]
- 3) Which word has the sound [f] represented as a) letter f (successful) b) letters ph? (phenomenon)

Meanings

Which words could fill the gaps in the following?

- 1) At age 45 he felt he had reached the in his career. (pinnacle)
- 2) He's hopeless; I'm afraid he had absolutely no for the subject. (aptitude)
- 3) The sunken rowing boat was up from the sea-bed (winched)
- 4) My mother my shirt when she let the iron get too hot. Now it has been ruined by a large brown mark on it. (singled [sinj-ed])

Let's Revise

Supply Questions 10) a) a noisy / considerable commotion resulted b) cannot be worn out / suppressed c) extremely / starving hungry d) the dining room was emptied / vacated e) nauseating / repellent / disgusting / sickening

Multiple choice

Key: 1) c 2) c 3) d 4) b (not c because the rotten potatoes *were* worse, not *tasted worse*) 5) c

Grammar

- 1 Past perfective key: 1) had decided... 2) had hurt ...had forgiven 3) had not seen..had had 4) had forgotten 5) had told 6) had gone
- 2 Passive voice key: 1) was trampled / crushed ... 2) was decided 3) was found / discovered... 4) was renovated / re-built / converted... 5) was hunted / killed 6) was felled / cut down
- 3 Adjectival phrases examples: 1) Arriving late, 2) Having stayed awake for hours, 3) Decorated with splendid jewels, 4) neglected for years, 5) taking place on the beach, 6) arranged for a working day,

Writing

Your local council are planning to close down a vital day centre for people with mental health issues in your neighbourhood in order to save money.

Write a letter to your Councillor expressing your views and those of people in your neighbourhood.

Students are required to

- use formal language & the layout given
- explain purpose of the letter clearly and briefly
- express a personal view and views of at least 2 people in the neighbourhood

They are advised to:

- make a list of points / opinions in support of keeping the day centre open.

The template below would help you and your students and can be used / adapted for other writing tasks:

Writing your letter

When you are writing to the editor of a newspaper or online journal / leader of a local council or similar, you are writing a formal letter.

Your letter will be respectful and follow certain rules, such as how you begin and end it.

You may begin your letter with Dear Sir, Dear Madam or Dear Sir/Madam as appropriate, and end it with Yours faithfully,

OR if you have been given the person's name, you begin with Dear Mr... / Mrs...../ Miss.... and you end it with Yours sincerely,

Remember the comma, the capital Y and the lower case f or s!

- In the first paragraph, state who you are and why you are writing.
- Decide who you are going to be – someone with mental health issues; a parent?
- Do not start your letter with *I am writing this letter!*

Example

Dear Sir,

I am the parent of a grown-up son who has mental health issues which means he is unable to look after himself or have any kind of job. I would like to explain how vital the Day Centre is to us both.

In your second and third paragraphs you are going to express the strong points which you thought of and jotted down.

- Express your points clearly and simply.
- Be respectful.

Example

As a single mother of a son with mental health issues, the day centre is vital for me. It frees me of caring for my son so that I can work for 5 hours to earn essential money...

Your final and fourth paragraph should be brief. In it you **summarize briefly** your main argument.

You may add a final salutary (or signing off) sentence, such as:

I sincerely hope that you will be able to change your mind about the closure of this vital local lifeline.

The salutary sentence must be realistic. For example, *I hope to see you soon* or *I look forward to your reply* are unrealistic and therefore inappropriate.

Add your salutation (or sign off) correctly punctuated.

Unit Lessons

6

Sample lesson plan

Class/level:	7
Duration:	40–45 minutes
Topic:	Modal auxiliary verbs, <i>may</i> and <i>might</i>
Aim:	To polish grammar skills—appropriate use of auxiliary verbs
Resources:	<i>Oxford Progressive English</i> , Book 7

Reading Texts	Student Learning Objectives
<i>Cat</i> Poetry and life story	Qs on understanding, analysis, interpretation & looking deeply throughout Unit Examining how alliteration, listing & repetition create atmosphere
<i>How much land does a man need?</i> Russian folk story	Expressions; analysing effects of words in creating atmosphere & character
<i>Geography Lesson</i> poetry	Analysing vocabulary and metaphor Understanding moral message
<i>The Poison Tree</i> 19 th century poetry	Exploring metaphorical language and meaning Understanding a moral message
<i>Falling through Ice</i> Classic fiction	Increasing range of definitions, spellings & expressions. Explanation with examples and student usage throughout Unit

Topics	Student Learning Objectives
Grammar: polite requests with <i>may</i> & <i>would</i> ; with positive & negative answers	Full explanation with examples and tasks for student practice
Grammar: <i>may</i> to express a hope	As above
Grammar: abstract nouns & their adjectives	Tasks for students to form and identify the use of abstract nouns & use them themselves
Grammar: modal auxiliary with <i>may</i> & <i>might</i>	Full explanation and tasks for student usage
Writing: a 6-line impressionistic poem	Analysis of <i>Cat</i> poem to inspire students given prompts & ideas
Writing: an account of an inspirational person	Free choice of real or made-up person in student's life; text-based prompts given

Writing: explaining the moral of a poem & a story	Opportunity for empathetic discussion of wider issues
Writing: a cautionary tale	Structured story with a moral to share with class
Class Discussion on human greed	Inspired by folk tale extended to wider contemporary issues
Class Discussion on dealing with anger	Inspired by classic fiction. Extending to anger in its wider forms.
Test Yourself	10 spellings and provide 10 meanings based on this unit
Listening	<i>Misery</i> (Polish folk tale) Teacher's Reading: Listen for plot & characters; provide moral of the tale.

Writing An inspirational person

Vocabulary which could help: *motivating* *stimulating* *energising*
Galvanising *dynamic* *encouraging* *electrifying*
Opened my eyes to new possibilities *helped me to build my self esteem*
Gave me a sense of self-worth *taught me to believe in my abilities*
Introduced me to new experiences provided me with an example to emulate

Wishes with may

Key: 1) May you have a speedy recovery! 2) May she have success in her examinations!
3) May you be severely punished! 4) May he have many more happy birthdays!
5) May disease wipe out all their cattle! 6) May Pakistan have a prosperous future!
The exclamation mark is not obligatory, but such wishes are usually written with one.

On Human Greed: How much land does a man need?

There is an obvious moral message to this tale – that greed tends to take possession of the greedy person who becomes **obsessed** by greed and is blind to common sense; *need* is overlooked and is replaced by the determination to have / possess, whether it is needful or not. Ultimately greed is **destructive** and brings no happiness or tranquillity to the greedy person or to those closely connected to him or her.

The discussion could move on to the wider issue of greed in society fuelling destruction of our planet.

Reading for interpretation: *Geography lesson* poem

- 1) On the ground the street pattern looked higgledy-piggledy / unplanned / randomly arranged / haphazard as though there was no clear pattern / organisation to them. From the air, the street plans were visible; the 'inevitability' / planning / common sense/ purpose of the design was clear in an aerial view.
- 2) haphazard = unplanned / disorganised delineated = [the logic of geography] was laid out / mapped out / clearly drawn

- 3) From the jet looking down he understood why cities clustered around rivers – the water source is essential so it's only sensible / natural / logical that human settlement should be around that source.
- 4) The 'common sense' reason behind why the geography /physical attributes of an area is as it is: eg the human habitation around a river.
- 5) It was easy to see the whole planet earth; how it was round and that there was more sea than land – all clearly visible.
- 6) He couldn't understand human beings who had this earth, but hated each other; built walls to keep people in or out; killed one another. Everything else seemed to have a reason when viewed from above, but not this.
- 7) probably the last few lines as it's the message of the whole poem
- 8) confused /perplexed / mystified / unable to find an answer / saddened / distressed / despairing

A Poison Tree: Reading for understanding

- 1) He told his friend that he was angry. They were able to talk about it and the anger disappeared / dissipated.
- 2) It festered / grew / worsened as he kept it to himself.
- 3) By his tears of rage and hurt; by his unspoken fears; by his sly tricks
- 4) because he was taunting him / playing tricks with his enemy; dissembling / pretending to smile but in truth feeding his anger.
- 5) a bright, tempting apple which attracts / entices his enemy but is in reality filled with the poet's anger
- 6) because the apple was poisoned with the poet's fury and anger which has killed him
- 7) he was 'glad' – pleased / relieved / happy / triumphant
- 8) He could have resolved whatever the situation was that had made him angry, and none of the damaging nursing of his anger, or his enemy's death, need have taken place.

Discussion: Dealing with anger

Since teenagers, particularly boys perhaps, (or not) often experience considerable anger towards their families/ school/ their lives in general, this could be a useful forum /safe environment for expressing these issues and for discussing methods of dealing with them safely & effectively.

Matching meanings and words in the text *Falling through the ice*

Key: 1) i 2) g 3) h 4) f 5) d 6) j 7) e 8) b 9) c 10) a

Bridge expressions & explanations

Key: 1) b 2) a 3) f 4) b 5) g 6) a 7) d 8) f 9) c 10) h

Filling in the gaps with *bridge* expressions

- 1) burn your bridges 2) cross that bridge when we come to it 3) bridge the gap
- 4) a bridge too far 5) to build bridges 6) water under the bridge

Listening: Misery a Polish folk tale

444 words

This folk tale is to be read in 5 parts with the Questions given after each one.

- Do not read out the part of the final sentence printed in bold because the students are going to be asked to provide their own moral to the story.

Misery. A folk Tale from Poland

- 1) Once upon a long time ago in a far-away land, there lived a very rich man in a very beautiful house full of priceless treasures. Close by lived a poor man and his wife whose lives were wretched because they could not rid themselves of a lodger in their little cottage. Whatever they did, the lodger continued to plague them. His name was Misery and he was the reason why the poor man and his wife never had enough to eat, that their chickens died, their vegetables failed to grow and their fires in the wintertime would not burn.
- 2) One day the desperate poor man had an idea better than any of his previous ones. 'Cheer up, my dear,' he said to his wife. 'This strategy will definitely work!' And he told her of his plan. He collected his hammer, some big nails and some planks of wood and off the two of them went into the wood where there was a hollow tree. They knew that Misery was not far behind following them jealously, determined not to lose them.
- 3) As part of the plan the two of them stifled sobs, and in a loud voice so that Misery could hear, the poor man said, "I can't bear this life any more. I'd rather die inside this tree. As soon as I'm in, dear wife, hammer these nails into the planks so that Misery cannot enter.' The wife played her part and answered weeping, 'Oh husband dear, I will do it for you even although it breaks my heart!' Misery listened with horror. He could not bear to lose his victims and edged closer. The poor man climbed into the tree and just as Misery jumped in to pursue him, the poor man hopped out and he and his wife quickly boarded Misery up inside and returned home happy.
- 4) Each day the poor man went to the hollow tree to check that the boards were still safely in place. Unknown to him, the rich man was watching him and thought, 'Only precious treasure would make that poor man so assiduous in guarding it.' Although he was wealthy and had everything he could possibly wish for, he wanted more. One day he returned to the tree after the poor man had checked the planks . He ripped them off but instead of treasure he found Misery, delighted to be free. The rich man ran all the way back to his palatial house with Misery in pursuit. And that is where Misery has lived from that day to this.
- 5) It all goes to show that **riches do not necessarily make you happy.**

Responses to questions

1

- Rich man and a poor man (not Misery because he isn't a contrast)
- *Once upon a long time ago* = folk tale formulaic beginning
- He's the lodger in the poor couple's house who makes their lives a misery

2

- *An idea better than... strategy will definitely work*
- He was dogging their steps because he was jealous of them and afraid of losing his victims
- Students know that the couple are going to a hollow tree with nails and planks – will some students guess what for?

3

- They were pretending to cry as part of their plan to fool Misery that they really were going to nail themselves up
- Because he was desperate that he was going to lose his victims and would have no-one to torment if they nailed themselves up in the tree and died.
- By the husband jumping out of the tree just as Misery jumped in in pursuit, and the wife was able to board him up.



4

- The rich man thought that if the poor man was checking on the security of the planks every day, there must be something of value inside.
- By being pursued by Misery and having him in his house for ever more.
- *Palatial*
- Student's choice

Test Yourself

Spelling: There are some tricky pronunciations & spellings in this list:

bruised [broozed]

plague [play-g] to rhyme with *vague*

*just for interest & not for students: ague (the illness) is pronounced A-gu (to rhyme with A-queue). How impossible is English spelling!

strategy = strat- -jee stress on 1st syllable treacherous = [trech-er-r s]

- Which words have a soft g [j] as in *age*? [strategy; geography (ist g)]
- Which words have a hard g [g] as in *big gun*? [geography (2nd g); plague]
- What is the difference in pronunciation between the ph in *haphazard* and *metaphorical*?
- Which words have double consonants? [dishevelled; possession (twice!)]

Meanings:

- 1) which word describes a person who understands instinctively? [intuitive]
- 2) What kind of comment would deserve a reproof? [rude; impertinent; hurtful]
- 3) Why would someone be penitent? [because they have sinned; done something wrong; they are remorseful]
- 4) Which word describes for example a complex and delicate pattern on a carpet? [intricate]

Unit Water

7

Sample lesson plan

Class/level: 7

Duration: 40–45 minutes (one period)

Topic: Words which may confuse: homophones, similar sounding words and phrasal verbs.

Aim: Learning the difference between homophones, similar vocabulary, use of phrasal verbs

Resources: *Oxford Progressive English*, Book 7

Reading Texts	Student Learning Objectives
<i>A Winter Wonderland</i> Information text	Text-based Qs on understanding, analysis, interpretation & detail throughout Unit
<i>White water rafting</i> diary	Text-based comparison and contrasts of feelings
<i>The case of the disappearing river</i> News report	Text-based factual comparisons and contrasts
<i>Six foolish fishermen</i> English folk tale	Appreciating humour. Increasing range of definitions, spellings, specialist vocabulary & expressions. Explanation with examples and student usage throughout Unit
<i>Arrival of the Monsoon</i> <i>Blessing</i> poetry	Appreciating meanings & words for effect in poetry

Topics	Student Learning Objectives
Grammar: homophones	Full explanation with examples and tasks for student practice
Grammar: verbs <i>to lay</i> & <i>to lie</i>	As above
Grammar: exclamation marks	Understanding their various uses with examples & student usage
Writing: a competition entry	Using persuasive language & ideas
Writing: text-based contrasts and comparisons (3)	Constructing orderly comparisons and contrasts with appropriate phrases
Writing: making suggestions	Ideas on how to illustrate a text

Writing: composition	An experience with an unexpected outcome
Writing: explanation of word use	Analysis of how words convey moods
Class: miming a folk tale	To act out a story & its moral without words
Test Yourself	10 spellings and provide 10 meanings based on this unit
Listening	<i>Karachi's water shortage</i> Karachi Teacher's reading; multiple choice Qs for students

Snow and Ice Festival

Students must think of **persuasive** reasons!

If it is possible to give students a competition entry like the one below, the completed forms could be shared by the class and the most persuasive ones picked out as the winners. Students would jot down what they thought were particularly effective persuasive words and phrases and share them with the class.

Name

My chosen companion

I would love to go to the Snow and Ice Festival because

.....

.....

.....

I have chosen as my companion because

.....

.....

.....

Reading for detail: Rafting Diary

- 1) higher up in the mountains from where snow had melted and made the river higher than usual. (swollen by melted snow)
- 2) Kolya: excited; confident; challenge-loving; fired up; enthusiastic (excitement; loves a challenge; rapids-champion eyes shining) Rachel: terrified; daunted; unadventurous; fearful (terrifying; not my kind of challenge)
- 3) Because it seems such an extraordinary, wild, crazy plan.
- 4) that it was a seemingly impossible task and yet they have succeeded in making it
- 5) floating languidly; deep grey turning to green versus surging cross currents; whirlpools. *Dextrously* shows Kolya's skills.
- 6) Because it is so odd / weird / totally different & idiosyncratic / like nothing else. It's in inverted commas because it's an ironic / humorous name for such an informal, random, highly eccentric collection of exhibits.

Matching words to their meanings: Rafting Diary

Key: 1) h 2) i 3) j 4) k 5) b 6) c 7) d 8) e 9) l 10) a 11) f 12) g

Reading for understanding: Flood

As for all Reading for Understanding questions, these are mostly straightforward. As this is a 19th century text, it could seem more difficult - the following could help:

- 1) A previous destructive flood
- 3) because she could make out the tops of the trees in the hedges dividing the fields
- 5) They had had some bitter quarrel based on a misunderstanding, but Maggie now felt a return (resurgence) of the strong love she had for him and the indestructible union that bound them as sister and brother.
- 8) her boat was on the level of the upstairs window
- 9) The man had drowned; their mother had escaped the day before
- 11) Joy was replaced by fear of the danger threatened by huge pieces of wood which had broken away from machinery destroyed by the flood and which was being swept along in the river.
- 12) the huge mass was a piece of this broken machinery; its 'hideous triumph' was the apparent triumph of this block of wood which had smashed Maggie & Tom's boat and carried on its way, leaving Maggie and Tom, clasped together in the water, to drown.

Vocabulary: Names of British Trees

Key: a) sycamore b) oak c) beech (not to be confused with a beach where you swim) d) ash (being destroyed by a deadly virus in UK currently) e) elm f) hazel g) alder h) holly i) lime

Writing: The Disappearing river

The disadvantages of a river drying up are many: water shortages; crop devastation; livelihoods of local farmers; loss of fishing livelihoods; destruction of the water source for animals & birds; destruction of vegetation; interruption of commercial river traffic and river-dependent businesses; destruction of tourist river traffic...

The advantages are more difficult to think of (!): opportunity for archaeological digs (like the ancient ship) could discover an early settlement; ancient artefacts of all kinds could be found; the dried bed could be a road or track for access to previously inaccessible sites; mysteries of missing people could be solved by finding bodies; murders could be found out; the river bed might become host to insects not seen there before...

For their writing, students may like to imagine how that car with its driver still inside ended up in the river.

Fishermen's names

Alfred = Alf William = Bill Clement = Clem Richard = Dick Edward = Ed Frederick = Fred

Verbs: to lie & to lay Sentences

- eg. 1 I'm going to lie in the sun and warm up (infinitive)
 2 I lay in the sun too long and have burned myself. (simple past)

- 3 I laid the table ready for the guests. (simple past)
- 4 The house has lain empty for 20 years. (past)
- 5 The protestor was lying in the road and would not move. (past continuous)
- 6 He lied to me again and again; he never told the truth. (simple past)
- 7 Littleminster lies seven miles from Whitechurch. (simple present)
- 8 The protestor lay down in the road and refused to move. (simple past)
- 9 After that long walk, I just want to lie down. (infinitive)
- 10 Greg's mother laid down the law to him after he came home so late. (simple past)

Vocabulary: Arrival of the Monsoon and Blessing

Key: 1) pod 2) congregation 3) butts in 4) screaming 5) frantic 6) contours 7) squalls
8) savour 9) eddying 10) drenched

Listening: Karachi's water shortage

Students may see the multiple choice questions before they listen to the 380 word text.

Karachi's water scarcity

Karachi is a place where land meets the sea. The city has a population of 15 million and is referred to as the most densely packed metropolis in the country. It has numerous socio-economic and environmental challenges. However, one of the top three must be water shortage,

Pakistan has been categorised as one of the most water stressed countries in the world. As the population is growing, per capita water availability is decreasing at an even faster pace. Water scarcity has always been an environmental issue for residents of Karachi. There are two key factors responsible for creating water scarcity. First of all is water loss during transmission. This is a serious concern as the city loses 30 per cent of its share from source of origin to the point of utilization. In order to prevent this loss, there is a dire need to fix leakages. Secondly, there is no infrastructure in place to recycle water once it has been used by residents.

These challenges could be met. Researchers in Massachusetts have developed an inexpensive robot capable of fixing even a minute leak with extreme precision. Water recycling plants with an ability to recycle water could be installed in areas across the city so that used water can be recycled. An artificial lake could be created in Karachi where all recycled water could be stored. The lake could also be a recreational spot for residents, and the stored water could then be redistributed to satisfy demands like washing clothes, cars and watering lawns.

A question we face is how to satisfy the demand of an increasing population with finite resources in a sustainable manner. The answer lies in establishing seawater desalination plants in Karachi to harvest seawater. Seawater desalination seawater is certainly an energy intensive process. The answer to that lies in Karachi city's ever-increasing amount of garbage which now produces 16,000 tonnes of waste every day. The answer is the establishment of waste-to-energy power plants powered by garbage in Karachi, as have been working with huge success in Sweden. The cost of desalinated water is around \$3 per 1,000 litres. Karachites would certainly be willing to pay \$3 or even more when provided with safe drinking water, available through a tap around the clock.

Here are the multiple choice Questions which students have in their books. The key beneath them includes explanations of why some answers which students may choose are wrong. The questions are designed to encourage very close attention to key words.

You may need to read the lines with the answers to those more tricky questions several times.

- 1) One of the top three serious challenges facing Karachi is:
 - a) economic problems
 - b) environmental challenges
 - c) water shortage
- 2) The per capita water availability is decreasing because:
 - a) the non-availability of water is increasing rapidly
 - b) the population is increasing
 - c) water scarcity has always been an issue in Karachi
- 3) The key factors in creating water scarcity are:
 - a) wasting water and leaking pipes
 - b) leakages and no water recycling
 - c) the increasing population and not repairing leakages
- 4) The writer says the challenges could be met by:
 - a) Mending the leakages and creating a lake
 - b) making an artificial lake and establishing recycling plants
 - c) establishing water recycling plants and fixing the leaks
- 5) An artificial lake would be useful because it would:
 - a) provide drinking water for Karachi residents
 - b) be a store for water before recycling
 - c) provide a place for residents to enjoy
- 6) The main problem remains how to provide water:
 - a) long-term when resources are limited and the population increasing
 - b) when the population is growing so rapidly
 - c) when resources are limited and population numbers are increasing
- 7) The desalination power plants in Sweden show that:
 - a) the power plants can be successfully powered by garbage
 - b) the water produced would cost only \$3 per 1,000 litres
 - c) desalination is an energy intensive process
- 8) 16,000 tonnes of garbage is produced:
 - a) by Karachi weekly
 - b) by Karachi daily
 - c) by the country daily

Key: 1) c 2) b 3) b 4) c (creating a lake is not part of this answer – the recycling of water is the main point, the lake is just somewhere to store it) 5) c (not b because the lake is for recycled water, not water which is to be re-cycled) 6) a (the key here is ‘sustainable’ – ie it has to be a long-term solution) 7) a 8) b (This is the projected figure for 2020 – no doubt it will rise)

Test Yourself

Spelling

- pronunciations: haul [horl] = to drag/ heave
- environment: the 'n' is sounded, although you will hear the word spoken without the 'n'. In spelling, the 'n' is essential & often forgotten. Think of the word *environs* [en-vire-ons] stress on 2nd syllable meaning surrounding area(s).
- drought [drowt] = lack of rain / water not to be confused with *draught* [draft] which is the cold air which comes through a crack or under a door.
- in which word is 's' sounded as 'z'? (busiest) Learn the spelling of *busy* & *business* too where the letter u is sounded as [i] as in bin.!
- achieve – 'I' before 'e' except after 'c' is usually true, as it is here.

Meanings

- Where would you see wharves? (by coastal, canal & river water)
- Which word has a prefix which means 'again' or 'for another time'? (resurgent)
- Which word means *fleeting; short-lived* (transient)? *Likely to cause death?* (lethal)
- What part of a house is the gable? (the wall beneath a pitched roof)
- What is the opposite of *desolation*? (happiness) Why might someone feel desolate?

Let's Revise

Ladakh's water shortage Summary Qs

- 1) how difficult and apparently impossible to solve it seemed
- 2) totally unnatural; like some extraordinary creation; ice rising from dry desert seemed impossible / out of this world
- 3) The cycle of melting glaciers providing water throughout the spring has faltered because higher temperatures have interrupted the melting and caused flooding / insufficient water supply
- 4) The veins carry blood all over the bodies of humans and animals – it is the 'life blood' – water is that 'blood' which keeps the people in Ladakh alive
- 5) that inventions are often based on natural phenomena – the example being Velcro copying the way burrs cling to animal fur
- 6) the similarity of the shape to Buddhist stupas which makes them more familiar to the people and therefore they're more accepting of them.
- 7) on creating another generation of ice stupas entrepreneurial / philanthropic / admirable
- 8) *Grown* produces the most ice and therefore the most water which can be released for a longer time
- 9) a) giant; gigantic b) fortunate / having an important effect on the future c) man made innovation based on mimicking / copying natural phenomena / forms d) essential e) the first to be produced f) new useful invention
- 10) student's choice

Multiple Choice

Key: 1) d 2) d 3) b (it is based on a natural phenomenon but that is not crucial) 4) c (a is wrong because the water is partly in a solid state, so can't be above freezing; c is wrong because the text says -20c, not -30c) 5) b

Abstract nouns and their adjectives

The adjectives of the given nouns are: 1) brutal 2) charitable 3) honest 4) enthusiastic 5) idiosyncratic

The nouns of the given adjectives are: 1) compassion 2) weariness 3) curiosity 4) poverty 5) determination

Using an exclamation mark

a) no (the person is merely boasting or showing off) b) yes c) no (inappropriate in a serious context) d) no (inappropriate when recounting an accident where someone is badly hurt) e) yes f) yes (justified joy and triumph)

Writing

Writing a letter to friends who used to live in your village.

- Write in complete sentences with an extended vocabulary. This informal letter should be friendly in tone (perhaps make a fond reference to something in the past) but not casual or colloquial in structure and vocabulary.
- Make sure that all the requirements of the question are answered: ie
- 1 a) what life in the village was like before the stupa and
b) the differences that the stupa has made
- 2 a) use information from the text
b) provide some appropriate points eg *My brother often think about how close our families were and we still miss you.*

Unit Family Feelings

8

Sample lesson plan

Class/Level: 7
Duration: 40–45 minutes (one period)
Topic: Punctuation
Aim: Appropriate use and reinforcement of single inverted commas; exclamation marks; semicolons
Resources: *Oxford Progressive English*, Book 7

Reading Texts	Student Learning Objectives
<i>I fall into Disgrace</i> Classic fiction	Text-based Qs on understanding, detail, interpretation, inference & empathy throughout Unit
<i>Dear Olly</i> Fiction	Appreciating relationship between brother & sister & effects of war
<i>The Chucky</i> poetry	Specialist vocabulary; analysis of feelings; appreciating meanings & words for effect in poetry
<i>My father the Listener</i> Personal essay	Appreciation of vocabulary & use of intensive adjectives in making a person alive
<i>Laurie and Charles</i> Short story	Humorous story with a surprise ending; reading for period detail

Topics	Student Learning Objectives
Grammar: phrasal verbs with <i>take</i>	Full explanation with examples and tasks for student practice
Grammar: use of semi colon & colon	As above
Grammar: comparatives & superlatives	Understanding their various uses with examples & student usage
Vocabulary: <i>to feel / feeling / feelings</i>	Examinations of their many uses and meanings with examples and tasks for student usage
Vocabulary: nouns for mother & father	Constructing orderly comparisons and contrasts with appropriate phrases
Grammar: adverbs	Effects & uses of intensive adverbs
Writing: two accounts	1) of when feelings were hurt 2) of a family member
Writing: a letter	Using text & imagination
Group discussion	On parents: arising from texts
Class discussion	On a mystery in a text

Test Yourself	10 spellings and provide 10 meanings based on this unit
Listening	<i>Maira's family problem</i> Pakistan or UK Teacher's reading of on-line family problem: Class discussion of advice

Reading for Detail: *I fall into disgrace*

- David's mother is called Clara; Mr Murdstone's sister is Miss Jane Murdstone
- 1) Miss Murdstone is 'firmly watchful' and speaks harshly to Clara in a 'warning voice'(paragraph 2) and is completely in league with her brother.
 - 2) Clara is crying and pleading and apologetic; Miss Murdstone is harsh & cruel
 - 3) because Mr Murdstone winked at his sister, a sure sign that they planned the cruelty & control of David together.
 - 4) By describing it all from the 'I' first person perspective of David – a mass of detail about his fears, his pain during the assault; the persecution of his punishment; his mortification and mystification & isolation following his incarceration.
 - 5) The exclamation marks reflect the confusion of poor little David who doesn't understand what is going to happen to him; he thinks he might even be hanged; the exclamation marks accentuate the excessive cruelty of Murdstone and his sister
 - 6) It's the terrible weight of remembering what had happened and the terror of whatever punishment is going to happen.
 - 7) praying

Vocabulary words in the text

1. switch (text) = swish; twirl. (another meaning of 'switch' is to change places; or put an electric appliance on or off)
2. executing (text) = carrying out (another meaning = killing; putting to death)
3. vice (text) = a metal tool for gripping an object (another meaning = immorality; wickedness)
4. smart (text) = stinging pain (other meanings = a) clever b) well dressed)
5. stripes (text) = weals (also spelt wheals) (red marks left by the whip) other meanings = a)strips of contrasting colour a) symbol of achievement as in the army
6. retired(text) = went out of the room (another meaning = (of a previously working person or animal) no longer working

Task 2 vocabulary: Finding words in the text

1. enduring pain without complaint = stoical (paragraph 2)
2. show = bear (paragraph 2)
3. wrapped myself = twisted round him (paragraph 4)
4. begging = entreating (paragraph 4)
5. small and weak = puny (paragraph 4)
6. remember = recollect (paragraph 5)
7. abysmal = atrocious (paragraph 5)

8. in a way which is lacking in energy = listlessly (paragraph 6)
9. under police control = custody (paragraph 7)
10. criminal = outlaw (paragraph 8)

Discussion prompted by Dickens's philanthropy

A range of interesting ethical issues raised here which may be kept general & personal.

Vocabulary

Task 1 hot-dogs (edible) = stress on 1st syllable

Hot dogs (animals) = equal stress on each word

Task 2 legend (story / myth) = stress on 1st syllable [lej- nd]

Leg-end (end of a leg) = hard g equal stress on each syllable [leg-end]

Task 3 A hide is a makeshift shelter from which to watch birds or animals

Task 4 a) black humour = deliberate humour about a serious or tragic situation made to lighten the mood

d) pirouetting = a term from ballet; Olly twirls around to show his sister his balance & skill

Reading for interpretation: The Chucky

These questions are designed to illustrate how a great deal of feeling and meaning can be interpreted from very few words. A student's compact writing with well-chosen words is much better than writing at unnecessary length with mediocre 'safe' words.

The 'sudden silence' conveys the grandmother's shock & pain and the gust of wind shutting the door on the light is a simple but powerful metaphor representing the end of the grandmother's life – she is now alone; the light in her life has been extinguished..... and much more!

My Father the Listener

This is an unusual piece of writing from this very rewarding Canadian writer who very sadly died aged 60 in 2017, not long after writing this essay.

It's a great example of the joy of language as well as emotional power.

Matching words to those in the text

Key: 1) b 2) a 3) j 4) f 5) e 6) g 7) i 8) d 9) c 10) h

Explaining words to help:

- 2) if you say something you wish you hadn't & then try to correct it but only make matters worse, you have 'dug a hole for yourself'.
- 3) a tall tale is an entertaining, dramatic story with some credibility but ultimately incredible
- 4) burble and babble are onomatopoeic words for speech which is empty drivel (or a little stream or brook is prettily described as *babbling*)
- 5) an idiosyncratic but effective use of the word *oceanic* to mean vast / limitless

Laurie and Charles: Matching definitions to word in the text

Key: 1) institution 2) reformation 3) warily 4) incredulously or cynically 5) awed
6) unwisely 7) scanning 8) lapses

Laurie and Charles: Discussion

Did any of the students have an imaginary friend when they were young?

If so, what did that friend mean to them?

Adverbs: Laurie and Charles

Warily incredulously cynically (paragraph 2) unwisely joyfully incredulously (again)
(paragraph 3) prayerfully (a clumsy word not to be copied!) restlessly cautiously usually
quickly

Listening: Online forum for family problems

Students are told they are going to hear Maira's 430 word post on the forum, and that afterwards they are going to decide on a 5-point plan to help her. This will be discussed and spoken, not written. The language should not present any problems of understanding and students should be able to contribute to the prompts printed here after Maira's post.

Maira's post

"I'm a 13 year-old school girl living at home with my mum and dad, my older brother Abdul who's 15 and my little sister Gulnar who's just 8. My mum doesn't have very good health and quite often has to rest, so I do a lot for Gulnar as well as helping with the housework as my mum gets very tired. My dad works very long hours in his office so he's away all day but comes home each evening for dinner.

I desperately want some advice about what I should do about my brother Abdul. He and I used to be very close and we could always talk about things, but for the last six months or so he has changed. I know 15 year-old boys don't want to hang out with their sisters, but at home he says unkind things to me and even uses bad language which he never used to do. I have tried to talk to him to ask what is wrong, but he just says 'Nothing -none of your business anyway' and won't say anything more.

But now things have got much worse. Abdul has a new friend called Yafir for the last six months or so and I don't like him at all. He's a rough, disrespectful, rude boy and Abdul has been going with him and his friends who are always getting into trouble at school for insolence and for not doing their homework. Last week Yafir was suspended from school, suspected of stealing another boy's dinner money. The day after Yafir was suspended I saw Abdul after school and he had a load of crisps and snacks from the shop – the sort of things our mum doesn't let us eat and anyway Abdul and I don't have money to buy stuff like that.

I'm really scared that Abdul has got into seriously bad company and I don't know what to do. I don't want to worry Mum when she's struggling with her health and Dad is always tired when he comes home from work. I did try to say something but he said 'Don't bother me now, I'm tired.' I want to do well at school, but recently I've found it really difficult to do my homework because either I have to do something with Gulnar, help my mum or do some housework. And now I'm so worried about Abdul, it's even harder and sometimes I just go to my room and cry. I feel so wretched.

Please tell me what I can do."

Prompts for discussion

- Outline Maira's problem in detail: the family situation and her fears about her brother.
- What seems to be the problem with Abdul? How serious is it? How important is it that his behaviour should be corrected now and not be allowed to deteriorate? Why has Abdul become attracted to this circle of undesirable friends? Why won't he talk to Maira?
- Who can Maira confide in? Should she tell her mother despite her mother's poor health? Should she force her father to listen to her? Should she tell a teacher at her school so if her schoolwork suffers, the teacher will understand?
- What can be done to get Abdul away from his new rough friends? Should Maira, or her parents, tell Abdul's teachers? Should Abdul be punished like Yafir with suspension from school? Would that be the shock he needs or make him worse?
- What support could be given to Maira who is having to shoulder problems and responsibilities which are too great for a 13 year-old?

Test Yourself

Spelling: jail can also be spelt *gaol* & pronounced the same as jail. Jail is simpler as it avoids the confusion with *goal*!

Ageing requires the 'e' to make the g soft [j]

- 1) Which 2 words have letter g's with [j] sounds? [ageing & legend]
- 2) Which different spellings represent the sound [k]? (ch in aching; cc in occasional)
- 3) Which different letters represent the sound [sh]? (s - occasional; ci - atrocious; ti -patience]
- 4) What does *awed* rhyme with? [cord, lord...]

Meanings

- 1) What is an example of something that is flexible?
- 2) what might you dread?
- 3) what would a vicious animal do?
- 4) what would require very careful manoeuvring?
- 5) What sort of person would you describe as matronly?
- 6) Where might you see the word coda?
- 7) What sort of person would you describe as venerable?
- 8) Why might a garrulous person be irritating?
- 9) Can you name a story from Greek myths?
- 10) What would a babble of voices sound like?

Unit Other Worlds

9

Sample lesson plan

Class/level: 7
Duration: 80–90 minutes (two periods)
Topic: Writing a play script
Aim: Polishing writing and speech skills, working in groups
Resources: *Oxford Progressive English*, Book 7

Reading Texts	Student Learning Objectives
<i>Stregoika Manor</i> Mystery fiction	Text-based Qs on understanding, detail, interpretation, inference & vocabulary throughout. Increasing range of definitions, spellings, specialist vocabulary & expressions. Explanation with examples and student usage throughout Unit
<i>Caliban</i> Lines from Shakespeare	Experiencing some Shakespearian language
<i>Presents from my Aunts in Pakistan</i> poetry	appreciating meanings & words for effect in poetry; colour words
<i>General Ghool to the rescue</i> Science fiction	Experiencing inventive fantasy fiction

Topics	Student Learning Objectives
Grammar: modal verb <i>ought</i>	Full explanation with examples and tasks for student practice
Writing: a report	A text-based private detective's report
Writing: ideas	A film-director's ideas for filming a text
Writing: description	Of someone arriving at a new school / country
Discussion: class on given topic	Arising from poem "duality, difference & displacement"
Discussion: Class	How useful would the science fiction inventions be?
Writing: an account	Of a trip in a time machine
Test Yourself	10 spellings and provide 10 meanings based on this unit
Listening	<i>The Great Moon Hoax 1835</i> New York Teacher's reading: Students fill in gaps in their given version.

Reading for detail: Stregoika Manor

1. Dark clouds began to cover the sky seems full of foreboding / an ill omen / symbolic of this sinister place. Lord Finisterre's voice was like a 'creaking gate' – discordant / unpleasant / inhuman in contrast to his apparently friendly exterior.
2. reluctantly: Thomas was wary / unsure / suspicious / ill at ease / unwillingly
3. Thomas: the smell was 'almost intoxicating' – like a potion / drug-like / slightly supernatural. A cauldron is associated with witches & necromancy – a clear hint!
4. The children started to hallucinate and then become overwhelmed by desire to sleep; it's an 'elixir' dispensed as a wizard-like 'ritual'; Kate questions it and Raphah refuses it to Finisterre's annoyance .. all signs that it's not just coffee.
5. curtly = shortly / brusquely / Finisterre is irritated because his plan is threatened by Raphah's refusal.
6. because he wants it and desperately wants to know where it is so he can get it back. By asking 'casually' he wants the answer without arousing the children's suspicions that in fact he desperately wants the answer.
7. Finisterre said he had lit the fire for the children's arrival – this meant that he knew they were coming and had somehow guided them to his house so that he could get the keruvim back and carry out his evil plan.
8. Raphah (the only one not to have drunk the drugged coffee) suspects that an accident is what Finisterre does want for the children – it makes Finisterre even more sinister & dangerous.
9. It's the peaceful sleep following exertion, like an exhausted spaniel after hunting – but for the children the drugged coffee is part of this peaceful deep sleep.

Words from Shakespeare

Key: 2) a) art thou b) wilt thou c) prithee d) bear him e) afeard f) wak'd wak'ed g) methought h) airs i) mine

3) a) water source b) pick; gather c) curse d) bully e) logs; pieces of wood f) wonderful g) trap h) island i) delicate; pretty j) pleasure

Reading for understanding: Shakespeare

These might be difficult:

- 3) because these crabs 'grow' so must be in the earth, not the sea.
- 4) that they grow in clusters / bunches, not singly
- 5) A marmoset is a kind of monkey. Because they are 'nimble' and can flee very quickly they are hard to catch. Hunters need patience, agility & ability to run fast.
- 7) 'Twangling' is a made-up onomatopoeic word for the mixture of sounds coming from all the musical instruments Caliban can hear playing in the air.

Vocabulary: English surnames

1) a Plowright made ploughs 2) a Cartwright made carts for (in UK) mainly horses to pull 3) a Wainwright made carts for transporting hay (*The hay wain* is a famous painting by John Constable of such a cart crossing a stream) 4) a Millwright made essential equipment for the mill such as the mill stones or the water wheels 5) an Arkwright made wooden chests, boxes and coffers for storage 6) a Wheelwright made wheels mainly for carts.

Reading for detail & vocabulary: Presents from my aunts in Pakistan

- 1) the salwar kameez glistened / shone like the brilliant drops of juice from an orange; also the bright deep rich colour orange.
- 2) She loved the vibrancy and brilliance of the clothes sent by her aunts, but they were so different from her English plain dark-coloured denim & corduroy that she felt on fire / aflame. She felt alienated in the bright glory of those clothes
- 3) She felt almost swallowed up as in a fire; half-English & unworthy of the wonderful clothes; she felt overwhelmed by them, unable to be herself.
- 4) because stained glass is made of brilliant bright colours illuminated by light; like the brilliantly patterned & coloured & decorated Pakistani clothes
- 5) She is describing the Pakistan she read about in newspapers when she was old enough to read about the land of her birth; she may have been looking at old 1947 newspaper accounts of Partition which took place before she was born, or more recent conflict in the 1950s. *Throbbing* conveys the violence / pain / destruction / resulting fracture of the conflict, as though the country itself is hurting like a living being.

Reading for understanding: General Ghoor to the rescue

Some points which may be difficult:

- 2) There are two points here: a) they don't call an ambulance because they would be found to be home alone b) they can't ask Mrs Duggan because she's out lambing & her mobile wouldn't have a signal out in the fields.
- 3) Lambing is when the sheep give birth. Mrs Duggan is lambing at night because sheep give birth any time night or day and may need assistance.
- 4) so that General Ghoor could pretend to be a relative looking after the children
- 5) because he smiled 'reassuringly', said Daniel would be fine and that he had a remedy
- 6) For his cup of tea!
- 10) peace / calm / relief etc versus panic / fear / helplessness / distress etc

Listening: The Great Moon Hoax

Key: 1) n 2) m 3) a 4) t 5) b 6) g 7) h 8) o 9) p 10) r 11) j 12) i 13) q 14) f 15) c 16) s 17) d 18) k 19) l 20) e

On Aug. 25, 1835, the New York Sun newspaper began 1) **publishing (n)** a series of articles describing the supposed discovery of life on the moon. The article was 2) **attributed (m)** to Dr. Grant, described as a colleague of the astronomer, Sir. John Herschel. Grant claimed that Herschel found evidence of life forms on the moon, including the 3) **discovery (a)** of unicorns, 4) **two-legged (t)** beavers, winged humanoids, rushing rivers and 5) **lush (b)** vegetation. These discoveries had been made using "an immense telescope of an entirely new 6) **principle (g)**"

Sales for the paper 7) **skyrocketed (h)** after the hoax was published, despite the fact that none of it was true. The story spread fast, even tricking a committee of scientists who travelled to New York to 8) **investigate (o)** the claims. The paper's circulation 9) **soared (p)** to more than 19,000, more than any daily paper in the world. Rival papers started reprinting the stories themselves, one even publishing accounts from an "10) **exclusive (r)** correspondent" who claimed to be present during the discovery.

The first articles touched on the findings of fields of blood-red poppy flowers described as "The first organic production of nature, in a foreign world, ever 11) **revealed (j)** to the eyes of men." They also described finding 12) **blue-tinted (i)** unicorns with goat beards,

erupting volcanoes and crystal formations. 13) **miniature (q)** zebras wandered the green hillsides, and woods were filled with horned bears and 14) **roving (f)** herds of elk. The final three articles detailed the findings of a species of winged 15) **humanoids (c)** that soared through the skies. They supposedly stood 4 feet tall, and were covered, except on the face, with short copper-coloured hair. On Sept. 16, 1835, the Sun admitted the articles were untrue. Readers weren't generally upset with the admission; in fact they were so 16) **amused (s)** by it all that paper sales continued to soar.

The reports were attributed to the highly 17) **esteemed (d)** astronomer, Sir John Herschel, who really did visit South Africa with his new telescope. But he never claimed to have seen this magical world! When Herschel heard of the stories, he was angry. "I have been 18) **pestered (k)** from all quarters with that ridiculous 19) **hoax (l)** about the Moon!" he wrote.

The true author of the articles was Richard Locke. His 20) **target (e)** was Thomas Dick who wrote on theories of the moon and the universe -- once claiming the solar system was home to exactly 21,894,974,404,480 inhabitants! Locke admitted that he was mocking Dick by making equally absurd claims.

Test Yourself

Spelling: *tissue may be pronounced [tiss-you] or [tishoo]

Stress patterns: 1) 1st 2) n/a [harth] 3) n/a 4) 1st 5) 1st 6) 3rd (ie on 'is') 7) 3rd 8) 2nd 9) 2nd 10) 2nd

- 1) Which other words have a singular ending in 'o' and a plural 'es' form like *volcano*? [potato; tomato]
- 2) In *ought* the [or] sound is spelt ough Which other word(s) have the same sound spelt that way? [thought; sought (past tense of *seek*)]
- 3) In which word in this list is the [or] sound spelt 'au'? [cauldron]
- 4) Which word has the letter i which is not pronounced? [miniature pronounced {min- -ch }]
- 5) Which word has a hard g in its second syllable? [diagnosis] What is a diagnosis?

Meanings

Pronunciation of septicaemia: stress on 3rd syllable: [sept- - seem-ee -a]

- 1) What is the difference between a human and a humanoid?
- 2) What could be described as embossed? [fabric; paper, metal ...with a raised design]
- 3) What kind of wound could result in septicaemia? [septic / infected]
- 4) What would a spaniel do if he pestered you?
- 5) What would the following do / look like if it subsided: a) someone's temper tantrum b) a flood c) applause

Unit 10 Achievement

Sample lesson plan

Class/level: 7
Duration: 40–45 minutes (One period)
Topic: Subordinating conjunctions
Aim: To understand the use of subordinate conjunctions
Resources: *Oxford Progressive English*, Book 7

Reading Texts	Student Learning Objectives
<i>The world's most unlikely skier</i> Athlete profile	Text-based Qs on understanding, detail, interpretation, inference & vocabulary throughout. Increasing range of definitions, spellings, specialist vocabulary & expressions. Explanation with examples and student usage throughout Unit
<i>A Brave Hero</i> Newspaper article	Matching challenging definitions to words in the text
<i>The dog who climbed a Himalayan peak</i> newspaper report	specialist vocabulary; report writing

Topics	Student Learning Objectives
Grammar: noun phrases	Using definite article + adjective to build & use noun phrases
Grammar: the construction <i>if...will</i>	Explanations and tasks for student usage
Grammar: subordinating conjunctions	Filling in a gapped text
Grammar: <i>who's</i> & <i>whose</i>	Explanation of the differences' tasks for student usage
Vocabulary & Spelling	Octogenarian; nonagenarian; capitalisation for decades; <i>ough</i> words
Writing: a letter	Nominating for Achievement Worldwide Award
Discussion: pairs and class	What makes a good language student?
Discussion: Class	What is achievement?
Test Yourself	10 spellings and provide 10 meanings based on this unit
Listening	<i>How did you become a poet?</i> Uk or Pakistan Teacher's reading: Discussion of the issues raised in the interview.

Vocabulary: Insha Asfar skier

1) Words meaning the same as: 1) juncture 2 trajectory 3 prosthetic 4 excelled 5 highlight

2) Sentences must show understanding of the word.

eg. People found it very difficult to find food and shelter in the aftermath of the destructive earthquake.

Matching words to definitions: Better Late than Never

Key: 1) e 2) i 3) f 4) j 5) m 6) l 7) o 8) c 9) n 10) b 11) h 12) g 13) d 14) a 15) k

Reading for understanding: Better late than never

Key: 1) tick 2) cross 3) cross 4) cross 5) tick 6) cross 7) tick 8) tick 9) tick 10) cross (they're an example to students, not teachers)

Discussion on students: Learning English

The discussion could be extended to consider ideal qualities in a teacher, too.

IF + WILL

If I finish this book today, I will watch its movie.

If Insha continues to study hard at school, we will take her to Disney land.

If Mr and Mrs Bent offer Insha a home in America, she will take up the offer.

If Insha continues to train, she will excel in her field.

If Insha achieves her ambition, she will become a successful engineer.

Spelling

Tough: rough, enough

ruff

Thought: ought brought

sort caught your

Although: though dough

crow woe sew so

Bough: plough drought

row (argument) ow! hour

Through: breakthrough

threw pooh true

If you want another anomaly (!): thorough thoroughly as in a thorough clean or a thoroughbred horse or dog.

who's whose who whom

A supplementary little task. Who or which may be used for animals. For the purpose of this task, it's who because the mouse is made into a living, speaking character.

There's also a neat moral to this story!

There was once a mouse 1) lived in a hole in a wall. One day, the mouse met a huge bull 2) was grazing in a field. The bull glared at the mouse and was about to stamp on him.

'I'm the most powerful farm animal 3) ... horns are sharper than a sword!' he threatened, raising his foot ready to stamp. 'And I shall stamp on 4) ... I wish!'

But the mouse was too quick for the bull, and bit the huge animal on the nose.

The bull, 5) ... the most powerful animal 6) ... horns are sharper than swords,

was wild with anger and pain. He charged at the mouse 7) ... darted safely into his hole in the wall. The bull, 8) ... was maddened by the mouse, charged the wall again, smashing his great head against the stones.

'Now 9) ... the most powerful?' squeaked the mouse.

The bull, 10) ... head was aching, walked away and lay under a tree, ignoring the mouse by 11) ... he'd been tricked.

'Now you know, you big bully!' squeaked the mouse as the defeated bull walked away. 'It isn't always the big and strong 12) ... win the battle!'

Key: 1) who 2) who 3) whose 4) whom / whomsoever 5) who's 6) whose 7) who 8) who 9) who's 10) whose 11) whom 12) who)

Listening

The 450 word interview with the Award-winning poet is for you to read to your students. Afterwards the class discussion follows the prompts in the Student book.

How did you become a poet?

"People often ask me that question. The answer isn't simple, but I'll try to be brief!

When I was very young I lived with my mother and father in another country. My father worked hard every day and built up a good business making and selling tables and chairs. 'People always want tables and chairs. Remember that, my boy,' he used to say. And the people did want them and my father prospered.

But one day which I barely remember, civil war broke out and there was destruction and devastation all around us. My father's tables and chairs were broken into splinters and there was nothing left either of his business – or of our house. We had lost everything. But my father and mother were tough and brave. My mother made the journey to this country clutching me closely to her all the way, and some months later my father managed to join us.

'People always want tables and chairs,' my father repeated as he set about re-building the business which had been destroyed in his native country, working, working all day long and often well into the night. I was fortunate. I attended school where I learned to speak another language and soon forgot the little of my mother tongue which I had known. I explored my new language and quickly grew to love it.

My father was proud of his work and used to say to me 'This will all be yours one day, my boy. It's my dearest wish that it should be so.' He taught me carpentry, wood turning and the many properties of wood. But I loved words much more than wood and one day I wrote a poem for my teacher. It was about a singing bird in a cage longing for freedom. My teacher looked at me in wonder and asked me, 'Where do you find these words so tender and true?' I answered her, 'They just fly into my head like birds,' and at that moment I knew I had a gift and wanted to be a poet.

So, there's your answer to your question, but I want to ask you a question now. I have achieved my ambition. I'm a famous poet. But at what price? Burned in my memory is my father's face when I finally told him that making furniture for the rest of the life would break my heart, and that I wanted to carve poems out of words, not chairs from wood. I have achieved what my soul demanded, but in doing so I broke my father's heart. Tell me, is that an achievement?"

Test Yourself

Spelling: * extraordinary is usually pronounced without the 'a' in 'extra' which is elided: [extrordinary].

- 1 Which two words have both a prefix and a suffix? [inaccessible inseparable]
- 2 Which words have different spellings for the sound [k]? [occurred (cc); unique (que); crevasse & competition (c); skiing (k)]
- 3 Literate means able to read and write; to be culturally aware. Note just one 't'! What does it mean to be computer literate? And what is the adjective for someone who can't read or write? [illiterate with double 'l', but like literary, literal, literature one 't']
- 4 Skiing is very unusual for having double I (ii). Why does it need two i's?

Meanings

- 1) What would be hazardous in the aftermath of an earthquake?
- 2) Give an example of an important juncture in your life, or someone else's life
- 3) If an area of a city is notoriously dangerous after dark, what does it mean?
- 4) What would make a musician believe that he or she had reached the pinnacle of their career?
- 5) Why would the heart of a refugee be full of yearning?

Let's Revise

Supply Questions

- 1) The answer is not because it's a fundamental human instinct – such an answer is based on selected the wrong bit! Newman climbed to gain mastery over / conquer the world & himself; his fear and possibly even death.
- 2) Learning to walk at a very early age; always choosing to climb and scramble rather than walk conventionally; he joined a gym frequented by training soldiers from whom he learned techniques – ie he showed daring; unconventionality; unbounded energy; fearlessness.
- 3) firework = that he was explosive / burning with wild energy / potentially dangerous
free spirit = that he obeyed no conventional rule / did exactly what he wanted to do / what he was driven to do.
- 4) They were a precursor / early form of 'showboating athleticism', that is an exhibitionist form of extreme sport which in modern times has developed into parkour.
- 5) They have the same drive and desire to move freely & push athleticism to its furthest limits.
- 6) He is wholly hostile to parkour, believing that it encourages children to indulge in dangerous & illegal activity + student's own opinion.
- 7) in order to associate this controversial sport with safety and legality and so support it. Such an association is necessary because much of the public is hostile to it.
- 8) Foucan thinks the sport is all about liberty, using the world as a sportsground and freedom from rules and regulations. All the regulations which have come in to make it safer he sees as a restriction and a denial of what the sport means to him / what the sport is all about.
- 9) a) basic ; instinctive b) the view seen by the gods / a sort of aerial view denied to ordinary people c) roundabout / indirect way d) a strong favouring, almost as though he's programmed to like e) exhibitionist / display /sportsmanship / fitness f) extremely dangerous pass-times / actions g) ingratiating / giving into / indulging h) in direct opposition to i) a useless clamping down; pointless ruling.
- 10) Student's own response.

Multiple Choice Questions

Key: 1) b 2) a (key word is 'techniques' which the text says he learned from the soldiers)
3) b 4) c 5) d

Grammar

- 1) if+will Note the comma use when the main clause comes first rather than second in the sentence:
eg. a) If I stop to drink tea, I will be late for the meeting (comma)
b) Meg will win the prize if she continues to work hard. (no comma)
- 2) Whose who's whom who
1) whom / about whom 2) who's who 3) who's whose 4) whose 5) Who's; whom / about whom; who's 6) who
- 3) ough spellings
1) plough tough 2) Although / even though ; through 3) enough; brought 4) toughen; thought 5) doughnuts; though 6) distraught; nought

Writing

Writing an explanation of Parkour for an online friendship group.

Writing for an online forum of any kind is not an invitation to write as though it's a text or part of an online chat room. E-mojis are not required!

The information should be expressed in accessible but professional and clear language.

The 4 paragraphs should be clearly defined and cover the points laid out in the question

Students should aim to write at much the same length in each paragraph

The writing in the 1st 3 paragraphs will probably be text-based, but students' own comments, opinions and ideas may be part of it

Remember the aim of the writing is to inform.

FOR REFERENCE AND EXTENDED STUDY

Contents

- 1) Exemplary Lesson Plan for Unit 1
- 2) Work sheets which may be photocopied:
 - a) Planning your Story
 - b) Scoresheet for Test Yourself
 - c) Worksheet for opinions, view points and arguments
- 3) Optional 1000-word extension texts with Reading for Understanding and Vocabulary questions:
 - a) *The boys' breakfast* from *Nicholas Nickleby* by Charles Dickens
 - b) *Searching for Ella* Contemporary adventure fiction by Tim Bowler
 - c) *Sila and the Waves* Canadian folk tale

1) Exemplary Lesson Plan for Book 7, Unit 1:

Topics	Tasks	SLOs in accordance with CAIE
Week 1		
1 Two poems by young students: <i>My Peace poem</i> and <i>Lament for Syria</i>	Qs on u/s, vocabulary & meanings and effects of metaphor and simile; appreciating the effects of words & sounds	Extending student word store; understanding of literal & metaphorical meanings
2 Grammar: Participles -ing & -ed	These participles in adjectives, adjectival phrases & as pre-modifiers	Examples & explanations precede filling in gaps with these participles
3 <i>The Paper cranes of peace</i> True Life story	Qs on u/s and inference Making paper cranes of peace	Encouraging empathy & admiration; experience the unfamiliar Following written instructions
4 Shape poems for Peace Grammar: irregular verb forms	With guidance and prompts, writing a shape poem for peace Explanations & examples given; mini text with gaps to be filled with verb forms.	Choosing words & phrases for effect & meaning Developing & expressing evidence-based opinions
5 <i>A Christmas Story</i> Fact-based WW1 fiction	Qs on inference u/s of expressions & meanings u/s phrasal verbs	Synthesising & evaluating information in order to make coherent supported opinions Filling in gaps with phrasal verbs

Week 2		
6 <i>Don't believe in war</i> 8-line Russian poem	u/s metaphor, non-literal meanings and comparisons	Preparing opinions for class debate
7 <i>Seeking Peace in Hunza</i> Online report	Qs on u/s requiring empathy Matching meanings to words in the text; extending vocabulary Discussing issues arising from the text on cross cultural understanding	u/s main points; forming opinions from evidence in the text; extending u's of cultural & personal issues
8 Class debate	Preparation for the motion on the possibility of world peace. Making notes on opinions & points of view Preparing appropriate phrases to use	Experience the formality of a debate; listen & respond to the opinions of others
9 Listening	<i>Coober Pedy</i> in Australia: filling in gaps in teacher-read text with given words	Delivery to be dictated by students' abilities
10 Test Yourself	Study time for 10 spelling words followed by test; class discussion of the 10 Meanings	Optional follow-up: suggestions for oral activities & consolidation of learning in the Teaching Guide

2) Photocopiable sheets

a) Planning a story

Planning your story

You are asked to write a story about all sorts of things in class, homework and in examinations.

You have been asked to write a story about a dangerous situation. The choice of subject is up to you.

This example shows how to think about and plan your story.

1. Deciding on what the story is going to be about: What sort of dangerous situation are you going to choose?

You may never have been in a dangerous situation, but you can use your imagination. The situation does not have to be a shattering event on a national or international scale, such as an earthquake or an act of war. You may, of course, choose such a topic, but you are probably better off choosing something much simpler, such as you or a character you have created getting caught in a river current whilst swimming in hot weather.

News items may give you ideas and you could imagine the story behind them.

For example: *12-year-old cyclist, Javed Ali, was badly injured yesterday when the lorry he was hanging onto suddenly picked up speed. Residents said young cyclists frequently hang on to the backs of lorries to pull them up the hill.*

Imagine the background to this news item. Did Javed's mother know that her son and his friends regularly hung onto lorries? Had she forbidden him to do so? What were Javed's feeling of panic when he realized he would have to let go?

2. Characters: Having decided on your topic, think about your characters.

- It is best to have two main characters at the most, as your story is not going to be a complete novel. It is best to have one or two clearly created characters who are interesting to read about than a range of sketchily described characters.
- First person or third person? You need to choose between writing your story using the first pronoun 'I', or tell the story about someone else, a third person 'he' or 'she'. The choice is yours, but remember that if you write in the first person, do not end the story with your death! If you write as I, remember that the story does not have to be true.
- Whoever you choose as your characters, give them feelings and thoughts as well as actions. You want your readers to sympathize with your characters and get inside them, and this will help. Your characters can of course be unpleasant or nasty.

3. Plot: What is going to happen in your story?

- The best plot for this kind of story is a simple one. You probably all agreed that *Fire* in Unit 5 was a really good story, but the plot was very simple. You could summarize the plot in a few words: *Three boys camping in Australia accidentally start a fire which gets terrifyingly out of control. They escape.* But what a great story this simple plot made!
- Forget about films with complex plots which you may have seen - do not be over-ambitious!
- The first sentence is important. You want to grab your reader's attention straightaway and make them want to know more. You could start with direct speech. For example, "*Oh no! I can't believe it!*" cried Hassan. Or you could start with a short sentence which creates an atmosphere. For example, *The walls towered above us.*
- The conclusion is probably even more important. Are you going to tie everything up neatly? Or are you going to end with a 'cliff-hanger' where you do not tell your readers what happens at the end? For example, you leave your character wandering in a desert as night falls.
- Give your story an intriguing title.

4. Language

If you discuss what makes a story dull to read, you would probably use the word 'boring'. A 'boring' story is probably written in dull, unexciting language and repetitive simple sentence structure. It may well be accurate, but the vocabulary is unadventurous.

Think about these examples:

- i) They had been travelling for a long time when they came to a cave. The cave was big. They went in the cave which was cold. They realized they were lost.
- ii) *They were exhausted and lost. Artie was trying to hide his tears from Frank, but Frank sensed that Artie was as rigid with fear as he was himself. Ahead was the dark mouth of a cave. 'We'll rest in there!' Frank whispered.*

The second example uses language, including a metaphor and direct speech, varied sentence structure and detail to make a much more interesting story-telling style. Think of these features in your plan as well as alliteration, listing and repetition to create a tense and dramatic atmosphere.

Follow up: In pairs, remembering the above, discuss the following idea for a story for 5 minutes:

A tiger has escaped from a local zoo and residents have been advised to stay indoors until it has been recaptured. But a brother and sister have become tired of staying inside. They creep out of their houses whilst their mother is busy and go off into the woods to gather berries. The tiger is in the woods.

What is going to happen?

Think of attention-grabbing opening and concluding sentences.

b) Photocopiable sheet

For tabulating points of view / opinions / argument before writing or discussion

Your name:	
Preparing ideas for arguments <i>for</i> a topic	Preparing ideas for arguments <i>against</i> a topic
For	Against
1	1
2	2
3	3
4	4
5	5
For: useful expressions & vocabulary	Against: useful expressions & vocabulary
1	1
2	2
3	3
4	4
5	5

c) Photocopiable Sheet

Scoresheet for Test Yourself sections

Scoresheet For Test Yourself OPE 7					
Your name.....					
	Date	Score out of 10 Spelling	Score out of 10 Vocabulary	Spelling Words to re-learn	Vocabulary words to re-learn
Unit 1					
Unit 2					
Unit 3					
Unit 4					
Unit 5					
Unit 6					
Unit 7					

Unit 8					
Unit 9					
Unit 10					
		Total out of 100	Total out of 100		

3) Optional Extension texts

“Give me excess of it!” (*Twelfth Night* ii) ‘Please sir, I want some more!’ (*Oliver Twist*)

You may well feel that you have plenty of work in the Student Book and do not need anything more. In which case, you can ignore this final section!

However, there are situations when this section would be helpful. It consists of three extracts of 1000-words followed by two groups of questions focusing on 1) understanding and b) the meanings and effects of vocabulary. The texts can be used with or without the questions.

This section would be useful as:

- Extra reading & tasks for able students who want or need to be stretched further.
- A worksheet to occupy supervised students when you have to miss time at school.
- An end of term or end of unit test of reading skills for your / the students’ guidance
- Listening experience followed by informal discussion: read by you as an enjoyable introduction to varied English writing.

Texts

- 1) *The Boys’ Breakfast* from Charles Dickens *Nicholas Nickleby* (classic English fiction)
- 2) *Searching for Ella* from *Storm Catchers* by Tim Bowler (adventure fiction words published in 2001)
- 3) *Sila and the Waves* (Canadian folk tale re-told by Michael Harrison & Christopher Stuart-Clark)

Extension text 1: *The Boys’ Breakfast*

The following text, The Boys’ Breakfast, comes from Nicholas Nickleby by Charles Dickens and was published in 1838. Around that time, there were many cheap schools in England, particularly in Yorkshire, often run by scoundrels who took money from the guardians or parents of unwanted children to give them an ‘education’. In fact, the education was negligible, and the children were harshly treated, ill-fed, and forced to work. Dickens felt passionately about injustice, particularly towards children, and he wrote Nicholas Nickleby to expose the barbarity

of these schools (which ceased to exist not long after the publication of Dickens' novel). In the preface to *Nicholas Nickleby*, he called these scoundrel-schoolmasters 'traders in the avarice, indifference, or imbecility of parents, and the helplessness of children; ignorant, sordid, brutal men, to whom few considerate persons would have entrusted the board and lodging of a horse or a dog'.

Nicholas Nickleby is a good young man in London whose family has fallen on hard times. He is forced to take a teaching post in the school of Mr. Wackford Squeers in Yorkshire, in order to earn money to support his mother and sister. He does not know that Squeers is one of these scoundrel-schoolmasters determined only to make money out of his pathetic and defenceless boy pupils. When Nicholas joins the schoolmaster in London before travelling by coach to his school in Yorkshire, Squeers is having a hearty breakfast watched by five hungry boys who are to be his pupils at his school.

The Boys' Breakfast

Paragraph 1

Nicholas speedily arrived at the inn. Having dismissed his attendant, and seen his box safely deposited in the coach-office, he looked into the coffee-room in search of Mr. Squeers. He found that learned gentleman sitting at breakfast, with the three little boys, and two others who had turned up by some lucky ranged in a row on the opposite seat. Mr. Squeers had before him a small measure of coffee, a plate of hot toast, and a cold round of beef; but he was at that moment intent on preparing breakfast for the little boys.

'This is twopenn'orth* of milk, is it, waiter?' said Mr. Squeers, looking down into a large blue mug, and slanting it gently, so as to get an accurate view of the quantity of liquid contained in it.

'That's twopenn'orth, sir,' replied the waiter.

'What a rare thing milk is, to be sure, in London!' said Mr. Squeers with a sigh. 'Just fill that mug up with lukewarm water, will you?'

'To the very top, sir?' inquired the waiter. 'Why, the milk will be drowned!'

'Never you mind that,' replied Mr. Squeers. 'Serve it right for being so dear. You ordered that thick bread and butter for three, did you?'

'Coming directly, sir.'

'You needn't hurry yourself,' said Squeers. 'There's plenty of time. Conquer your passions, boys, and don't be eager.' As he uttered this advice, Mr. Squeers took a large bite out of the cold beef, and recognised Nicholas.

Paragraph 2

'Sit down, Mr. Nickleby,' said Squeers. 'Here we are, breakfasting you see!'

Nicholas did not see that anybody was breakfasting, except Mr. Squeers; but he bowed with appropriate reverence, and looked as cheerful as he could. .

'Oh! That's the milk and water, is it?' said Squeers to the waiter. 'Very good; don't forget the bread and butter presently.'

At this fresh mention of the bread and butter, the five little boys looked very eager, and followed the waiter out, with their eyes; meanwhile Mr. Squeers tasted the milk and water.

'Ah!' said that gentleman, smacking his lips. 'Here's richness! Think of the many beggars and orphans in the streets that would be glad of this, little boys. A shocking thing hunger is, isn't, Mr Nickleby?'

'Very shocking, sir,' said Nicholas.

'When I say number one,' continued Mr. Squeers, putting the mug before the children, 'the boy on the left hand nearest the window may take a drink; and when I say number

two the boy next him will go in, and so till we come to number five, which is the last boy. Are you ready?’

‘Yes, sir,’ cried all the little boys with great eagerness.

‘That’s right,’ said Squeers, calmly getting on with his breakfast, ‘keep ready till I tell you to begin. Subdue your appetites, my dears. This is the way we build strength of mind, Mr. Nickleby,’ said the schoolmaster, turning to Nicholas, and speaking with his mouth very full of beef and toast.

Nicholas murmured something in reply, and the little boys, dividing their gaze between the mug, the bread and butter (which had by this time arrived), and every morsel which Mr. Squeers took into his mouth, remained with strained eyes in torments of expectation.

‘Thank God for a good breakfast,’ said Squeers when he had finished. ‘Number one may take a drink.’

Number one seized the mug ravenously, and had just drunk enough to make him wish for more, when Mr. Squeers gave the signal for number two, who gave up at the same interesting moment to number three; and the process was repeated until the milk and water terminated with number five.

‘And now,’ said the schoolmaster, dividing the bread and butter for three into five portions, ‘you had better look sharp with your breakfast, for the horn will blow in a minute or two, and then every boy leaves off.’

Permission being thus given to fall to, the boys began to eat voraciously, and in desperate haste while the schoolmaster (who was in high good humour after his meal) picked his teeth with a fork, and looked smilingly on. In a very short time the horn* was heard.

‘I thought it wouldn’t be long,’ said Squeers, jumping up and producing a little basket from under the seat. ‘Put what you haven’t had time to eat in here, boys! You’ll want it on the road!’

Paragraph 3

Nicholas was considerably startled by these very economical arrangements; but he had no time to reflect upon them, for the little boys had to be got up to the top of the coach and their boxes had to be brought out and put in, and Mr. Squeers’ luggage was to be seen carefully deposited in the boot. At last the horses gave the last impatient rattle to their harness, and the coach set off. The little boys were in imminent hazard of being jerked off the coach, and Nicholas had enough to do, over the stones, to hold them on.

The weather was intensely and bitterly cold; a great deal of snow fell from time to time; and the wind was intolerably keen. Mr. Squeers got down at almost every stage*. The little pupils having been stimulated with the remains of their breakfast, and further invigorated by sundry small cups of a curious cordial carried by Mr. Squeers, went to sleep, woke, shivered, and cried. So the day wore on. At one stage there was a good coach dinner, which Nicholas and Mr. Squeers ate while the five little boys were put to thaw by the fire and given sandwiches. A stage or two further on, the lamps were lighted and the journey resumed. The night and more snow came on together, and dismal enough they were. There was no sound to be heard but the howling of the wind; for the noise of the wheels and the tread of the horses’ feet, were rendered inaudible by the heavy snow on the ground. The streets were deserted as they passed through the next town; and its old churches rose, frowning and dark, from the whitened ground.

*twopenn’orth = two pennies (or tuppence) worth (12 pennies made one shilling)

* the horn will blow = a hunting horn was sounded when the coach was ready to set off

*stage = stage coaches such as the one they are travelling in stopped at 'stages' where horses were rested or changed. There was usually some kind of inn at the stages for travellers.

Reading for understanding

- 1) What is Mr Squeers having for his breakfast? What is he ordering for his pupils? What does the contrast tell you about how Mr Squeers's attitude to his pupils? (1)
- 2) What advice does Mr Squeers give to his pupils? Why would they find it impossible to follow it? How far does Mr Squeers himself follow it? (1)
- 3) How does Mr Squeers prepare the milk for the boys? How does he distribute it? (2)
- 4) What does Mr Squeers keep the little basket for? What does it show about him? (2)
- 5) Describe what the journey was like for the boys. What do you think life will be like for them at Mr Squeers's school? (3)
- 6) What was the weather like on the journey? What could be seen and heard? (3)

Vocabulary

- 1) Mr Squeers is described as 'that learned [lern-id] gentleman'. Dickens could have put the word 'learned' in inverted commas. What does it mean? (1)
- 2) Mr Squeers calls his boys 'my dears' which is a term of endearment. Why does he call them that? (1)
- 3) When Nicholas replied 'Very shocking, sir', what do you think he was really thinking?
- 4) Which words and phrases tell you that the boys are very hungry and miserable? (1&2)
- 5) How does the description of the journey and the places they passed add to the atmosphere of present and future misery? (3)
- 6) Explain the meaning of these words: a) reverence (2) b) subdue (2) c) morsel (2) d) terminated (2) e) imminent (3) f) inaudible (3)

Extension text 2: *Searching for Ella*

The following extract comes from Storm Catchers, written by Tom Bowler. Critics called it: 'a compulsive read from the first page to the last'. It certainly is an extremely exciting and hard-hitting story.

Fin is a fourteen-year-old boy living with his family on the coast of Cornwall in the extreme south-west of England, a rugged coast often battered by gales and storms. He was supposed to look after his younger sister, Ella and his three-year-old brother, Sam, whilst his parents went out for the evening; but Fin had slipped out for an hour to his friend's house in the village, and whilst Ella was alone with her little sleeping brother, a huge dark figure broke into the house and kidnapped her. The terrified girl is taken by her captor in a little dinghy on a stormy sea to a cave up above the rocks along the coast, where he leaves her with the food and blankets put there previously.

Fin, consumed with terrible remorse and guilt, tries desperately to find her after a boy's voice on his phone demands a huge ransom and warns the family not to contact the police. Fin seizes on a very old method of 'divining' or finding something—a traditional custom which some people have a gift for, and which not everyone believes in. He suspends Ella's ring on a thread of her long blonde hair and allows it to swing like a pendulum over a map of the area. The pendulum had circled over the coast where Fin knows is an old smugglers' cave above the treacherous rocks. He takes out his father's dinghy into the stormy water to find the cave - and Ella.

Searching for Ella

- Paragraph 1** Fin fastened his lifejacket, pushed the dinghy clear of the slipway and rowed out towards the breakwater. At least there was a moon to see by, though the racing clouds kept covering it. Free Spirit knocked against at her mooring as the swell moved her. He cast an eye round the cove. It was deserted and he was glad of it. The last thing he needed right now was other people. He rounded the breakwater and felt the onshore waves drive against the boat, mostly long combers with hissing white crests but some shorter waves, too, that punched into the bow and thrust him back. He forced a way through them and pulled clear of the land.
- Paragraph 2** He knew he had to be quick. The wind was rising all the time and soon the sea would be too dangerous to cross. There was a storm coming. This one wasn't at full strength yet but it had a vicious swell already, just like the night Ella was taken. For the umpteenth time he asked himself what on earth he was doing. Even if Ella were in the cave, and even if he managed to reach her, there was no guarantee that she'd be alone; he could still have that huge boy to deal with. But perhaps that was it. He frowned. No - not perhaps. That was it. Why pretend that he regretted slipping out of the house without telling Mum and Dad when he knew he wanted it this way? There was a score to settle and it was his. He was the one who'd left Ella unguarded in the first place; he should be the one to bring her back-and if the boy were there, too, so much the better.
- Paragraph 3** Gradually the headland drew closer, signals flashing from the automatic lighthouse at the top. He pulled on. There was the shadowy peak; there was the tower. He reached the base of the cliff and looked about him. The rocks were livid with foam. He felt his stomach tighten. Every part of him wanted to pull away-but he knew he could not. He had to go on, for Ella's sake. The cave opened before him like a whale's mouth; he wrestled the boat through the eddies towards it and suddenly he was inside. Nothing he'd heard or read about this place prepared him for the horror of it. Rocks jeered at him like gargoyles, spray flew over him in icy showers: the sound of the sea was like thunder in his head. He searched for the flat rock he'd heard about. There it was, over to the right, and close by, the tunnel to the upper chamber. He looked for a place to land. There was only one spot the smugglers could have used, a slope at the end of the flat rock that formed a rough slipway to the top. He turned the dinghy and backed towards it, trying to resist the waves that were surfing him in, but it was no good.
- Paragraph 4** The dinghy thudded against the wall of the cave. The jolt threw him into the stern of the boat. He floundered back to the seat, unshipped the oars before they were lost over the side, and stretched out a hand for something to hold on to. But at that moment the next wave drove in. The dinghy was lifted and flung back against the wall. He clung to the sides of the boat, struggling to stay inside. As the wave slipped back, he spotted a finger of rock in the wall close by. He seized it, slipped the rope round it and held tight. Leaping onto the slippery incline, he released the rope, and scrambled with it to the top of the flat rock. As he did so, he saw the next wave rumble in, and crouching by the entrance to the tunnel, braced himself. The wave broke over the dinghy with a crash and thumped it against the wall again. He felt the rope tighten and a stream of water run past his feet; then the wave receded and it slackened in his hand.
- Paragraph 5** But more waves were rolling in and he knew he would have to be quick before a larger one plucked him away. He freed the rope, hauled the dinghy to the top of the flat rock, and round into the lower part of the tunnel. A few seconds later the next wave raced past: he leaned against the wall, breathing hard. There was no sign of another boat so the boy was probably not here. He pulled the torch from his oilskin pocket, switched it on and started up the tunnel, his heart now pounding with excitement. Ella had to be here. She had to be. Where else could she be? Just a few more steps and he'd be able to see her, hold her, tell her he was sorry, bring her home. He hurried up the passageway as fast as he dared. His oilskin seemed to leak in a hundred places and he was shivering from the sodden clothing underneath, but he didn't care. He was going to be with Ella soon. He knew it. He climbed on up the rocky stairway, the beam of the torch brightening the

tunnel with an eerie glow, then finally he saw a pale light ahead. He switched off the torch, steeled himself in case of attack, and strode into the upper chamber.

Paragraph 6

All his hopes vanished in that moment. She was not here. No one was here. Tears rushed into his eyes as despair swallowed him once again; then he saw the shapes all around him. He wiped his eyes with the back of his hand, flicked on the torch and saw sandwich cartons bottles of mineral water, boxes, and a towel. Over by the far wall was a bucket, and close by his feet, a couple of blankets. He knelt down, picked one of them up and shone the torch over it; and felt his excitement return. Caught in the beam was a long golden hair.

Expressions

the umpteenth time (paragraph 2) or umpteen times = when something is done again and again without success, it is done for the umpteenth time.

jeered at him like gargoyles (paragraph 5) = gargoyles are architectural features carved in stone on ancient buildings, such as churches and cathedrals. They are the heads of hideous, sinister creatures, often set at the corners of roofs and used as water spouts to drain off rain water.

Free Spirit nuzzled at her mooring. = it is a long tradition in English for a ship to be referred to as 'she'. *Free Spirit was the name of the dinghy*

Vocabulary

Apart from being very exciting, this text is very nautical. Here is some of the nautical vocabulary from the text in alphabetical order which is familiar to those who live by the sea, but not to those unfamiliar with the sea.

breakwater = a man-made land defence against the water

bow of the boat = the front

crests = the peaks of the waves

combers = a long curling sea wave

cove = a sheltered inlet

dinghy [ding-gee] = a Hindi word (*dingi*) adopted into English for a small rowing boat or raft, often attached to a larger boat.

eddies (singular: eddy) = miniature whirlpools

the headland = the land furthest out into the sea

life jacket = the inflatable, usually fluorescent, vest worn to save the wearer's life if he or she falls into the water from a boat.

moor (verb) = tie up a boat with a mooring rope; *mooring* (noun) = the place where a boat is moored or tied up.

oilskin = the waterproof, usually bright yellow or orange, protective clothing for sailors

onshore waves = waves blown onto land by a wind behind them

slipway = the usually man-made stone roadway for launching a small boat

the stern = the back of the boat

surfing in = riding the waves to get into shore

Reading for understanding

- 1) Why was it difficult for Fin to set off in the dinghy? (1)
- 2) Why was Fin so determined, against all common sense, to get his little sister back? (2)

- 3) Nothing prepared Fin for the 'horror' of it. What was frightening and horrific of it all? (3)
- 4) What dangers did Fin face in paragraph 4? How is he feeling throughout this description?
- 5) In paragraph 6 why did all Fin's hopes vanish in a moment? What do you think is the significance of the final line?

Vocabulary

- 1) How many verbs of action can you find in paragraph 1? How do they help build the atmosphere?
- 2) In paragraph 2 what do the words *score* & *unguarded* mean?
- 3) In paragraph 3, explain the two similes in: a) *the cave opened before him like a whale's mouth* and b) *rocks jeered at him like gargoyles*. How do they add to the atmosphere?
- 4) In paragraph 5 explain how Fin was feeling when a) his heart was pounding b) he hurried up the passageway as fast as he dared c) he was shivering d) he steeled himself in case of attack.
- 5) In the final paragraph, why is the metaphorical verb *swallowed* effective?

Extension text 3: Folk Tale from Canada

The following text Sila and the Waves is a folk story from Canada retold by Michael Harrison and Christopher Stuart-Clark. It is an old story first told long ago by the Native Americans on the north-west coast of Canada. The animal-god of these people was Raven, a great, black bird.

Sila and the Waves

Paragraph 1

Water: Sila loved water, thirsted after it, could not live without it. All the summer days, she swam in the waves' arms, her hair streaming like seaweed. In the winter gales she stood on the rocks and laughed as the waves lashed towards the shore, the fine spray running off the ends of her hair. Only the sea was vast enough and changeable enough for her. Every moment it was different and every moment it was the same. Sila never seemed to tire of it, could never have enough to satisfy her craving. She had no mother and no father and her five older brothers needed her to do the work that women did then: to cook, clean, and fetch water in clay pots. It was hard work—a full day's work every day, and it left no time to swim and stare and laugh with the sea. Sila would droop and drag, and then drop whatever she was doing and run barefoot to the shore, and forget everything until a brother came and dragged her back.

Paragraph 2

Her brothers were not unkind; they needed her to work. They made her promise that she would not go to the shore and, because she loved them, she promised. Then she dreamed and in her dreams the sea called her. Waves reached out their white arms and opened their green hearts and she woke crying like gulls. She kept her promise, but her liveliness was gone and her life seemed to be ebbing away. But her brothers were not unkind. The people's god in those first days on earth was Raven. They turned to him and he helped them, and brought fish and fire. The brothers in their despair went to Raven and told him of their problem. 'You cannot change what is,' he said. 'If you keep your sister from the sea, she will die.' So Sila swam in the summer sea, in the waves' arms. In the winter gales, she stood on the rocks with the fine spray running off the ends of her hair. She remembered her brothers, when she could, and cooked and cleaned and fetched the water, when she could. But it was not enough, and the brothers grumbled among themselves and added her work to their own, for they were not unkind.

- Paragraph 3** One day a wave rose up into a man, tall, glistening, with sparkling eyes and water running off his skin. He held his arms out and the sea reflected greenly off his chest. Sila stepped back and her footstep filled with water that shone in the sunlight between them. The man laughed and his laugh was like the winter sea.
- 'You do not remember me, Sila, yet you have met me before.' Sila stared, mouth open, so the salt wind tasted on her tongue.
- 'In my dreams, when you have called to me?' she said.
- 'In the sea,' the man said, 'when you were just a child.' Sila shook her head, not understanding.
- 'Where are your parents?' the man asked.
- 'I do not know,' she whispered. 'No one speaks of them.'
- 'Your parents took you to see your grandmother who lived along the coast. They went in too small a boat on too rough a sea. They went under the waves. I carried you to shore and set you on the sand.' Sila looked down. Her footprint had dissolved.
- Paragraph 4** She looked up. The man stood, his hand held out. They played together in the sea that day and all the summer through. At last, she became his sea-wife and loved him as she loved the sea itself. The cold winter seas drove him away, with many promises to return in spring. Sila stood in winter gales and cried his name out to the winds. When her child was born it was not as other babies are but looked shaped for the sea, seal-like and furred. Sila loved it dearly but her brothers and the other villagers shied away, fearful. Now she was often followed to the shore as if she needed to be guarded from harm, or she was kept at home; and she dreamed wild dreams again and cried out, and her son cried with her.
- Paragraph 5** When spring came, her brothers were busier and could watch her less often, and she and her son and his sea-father could play in the rolling waves, hair streaming like seaweed and laughing' They could play, until that day when one of her brothers, passing along the cliff-top path saw them, ran for his bow, and shot the sea-man. Blood flowed mingling with the sea, and the sea-man slipped away as more arrows stung the water. Sila cried out day after day, month after month, as the sea sucked her ankles, but her husband never returned. Her brothers looked uneasily at her son as he grew, for he grew as strange as he had been born. Sila feared for his life too, and one morning she led him by the hand down to the shore. 'Go,' she said. 'Swim out and find your father's kind.'
- Paragraph 6** He went and Sila sat on the sand and wept, her salt tears mingling with the sea. There Raven found her. With one black wing he fetched down the clouds and with the other black wing he raised up the sea so that drops hung in the air, a watery world in which Sila could move and breathe and be unseen. 'This is Fog,' Raven said. 'I have made it so that you can see your son in safety. Call him, and he will come.' Sila called into the silvered stillness, and her son came and they comforted each other until the sun melted the fog away and the men could see to work. Whenever fog came after that, Sila slipped to the shore and called and her son warmed her heart. One day she did not return.

Vocabulary

gales = storms

gulls = seagulls; large noisy sea-birds

craving = an almost uncontrollable longing

ebbing away = fading away; draining away

kind = sort of people or creatures; family

shied away = fell back in fear; feared to approach

spray = (noun) a mist of very fine water drops

Reading for understanding

1. What did Sila love to do, and what was she required to do? (paragraph 1)
2. Why did Sila's 'liveliness' disappear? (paragraph 2)
3. What advice did Raven give to Sila's brothers? How did it improve Sila's life? (paragraph 2)
4. Who was the tall man who rose from the sea, and when had he previously met Sila? (Paragraph 3)
5. What very unkind thing did Sila's brothers do? (paragraph 5) What were the effects on Sila & her son of their actions?
6. How did Sila find some comfort? (paragraph 6)

Vocabulary

- 1) In the final two sentences of paragraph 1, the verb *drag* is used twice. What is the meaning of each use?
- 2) Explain the metaphor involving arms and hearts in the description of the waves. (paragraph 2)
- 3) Make two lists of words from the text: one of words suggesting happiness, and one suggesting distress & pain.
- 4) What was the 'silvered stillness' in paragraph 6?

Lesson Plans

Grade level 7 – Unit 1 – STRIVING FOR PEACE

Objective: Comparing two poems an in-depth analysis

My Peace Poem

Beginning of the Lesson

Request students to look at the introduction of the poem. Then, they are to take a look at the 'Helpful Hints'. As an initial activity, request them to read the poem on their own and point out devices such as similes and metaphors. You can also ask them to share why authors may use similes and metaphors in a poem.

Teacher's Explanation

A good idea to give students an ownership of their learning is to make them think about the text and share their own interpretations and thoughts.

Summarise student's responses about similes and metaphors – you can comment on why they are correct or otherwise. Also, explain that use of language supports evoking of emotions and making reading enjoyable and pleasurable. The poem uses vivid imagery to convey the idea of peace slowly and hopefully coming to a war-torn land. The first stanza compares peace to waves lapping at the shore and flooding in to re-claim the land, suggesting a gradual but persistent advance. The second stanza describes peace as a hope-filled sunrise but acknowledges the difficulty of its arrival in a place where children weep and bombs rain down. The final stanza returns to the image of waves, suggesting that peace will eventually come and wash over the land like waves caressing the sand. The repetition of the waves imagery in the first and last stanzas gives the poem a sense of circularity, suggesting that peace will eventually arrive, but only after a long struggle.

Alliteration: The poem also makes use of other poetic devices, such as alliteration ("joy-gold sand," "hope-filled summer sunrise," "dawn cockerel-crow"), and personification ("peace is the dawn cockerel-crow awakening the land," "waves caressing the love-gold sand"). These devices help to create a sense of rhythm and flow in the poem, while also adding to its emotional impact.

Overall, it is a poignant and hopeful poem that conveys the idea that even during war and destruction, there is always the possibility of peace.

LAMENT FOR SYRIA

Beginning of the lesson

Ask students what have they heard about Syria – contemporary details, recent past, history anything else.

Teacher's Explanation

The poem is a lament for the speaker's homeland, which has been torn apart by war and destruction. Request the students to underline any noticeable words / symbols / images they have found in the stanza 1 and 2. You can help by explaining that the first stanza sets the scene with a vivid image of doves crooning above the speaker's head, their call crying in their eyes. The second stanza describes the speaker's desire to "design a country" that will be worthy of their poetry and allow them to think freely, without fear of violence or oppression. The third stanza extends this desire to a "City of Love, Peace, Concord, and Virtue" free from the chaos and destruction of war.

Throughout the poem, the speaker expresses a deep love for Syria, their homeland, which is conveyed using sensory imagery such as the “fragrance of jasmine”. However, this love also has a sense of pain and loss, as the speaker has been forced to leave their homeland and witness its destruction from afar. The final stanza, which returns to the image of the doves crying, reinforces this sense of loss and longing. As dove is also a symbol of peace, a crying dove symbolizes the death of peace / war / atrocities / cruelties faced by people / country of Syria.

The poem makes use of several poetic devices, such as repetition (“I’m trying to design a country”) and metaphor (soldiers walking over the speaker’s face). Discuss with your class what is the reason / what effect is created by the use of these poetic devices?

Request the students to read from lines 20 -30 – it is simple – you can discuss the overall meaning and discuss if the culture of Syria has any similarities with the culture of Pakistan.

Students to do comprehension exercise on their own.

Homework

Students to write a paragraph comparing the two poems they have read. They can point out if there are any similarities; what are the major differences. Focusing on:

- Author’s message
- Summarising the main similarity b/w the 2 poems

THE PAPER CRANES OF PEACE

- 1) **Beginning of the text:** Before diving into the text itself, you may want to start by giving your students some context about the historical event described in the text. Provide some background information about World War II, the bombing of Hiroshima, and the aftermath of the bombing. This will help your students understand the significance of Sadako’s story.
- 2) **Silent Reading:** Request students to read the text silently or have them read it silently. Encourage them to pay attention to details, such as the specific language used to describe the bombing and its aftermath, and to jot down any questions or observations they have as they read.
- 3) **Analyze the language:** Ask your students to identify specific words or phrases in the text that stand out to them, such as “untested weapon,” “terrible after-effects,” or “courageous little fighter.” Discuss what the use of language reveals about the author’s tone and perspective.
- 4) **Finding the main idea or purpose:** Ask your students to identify the main events in the text and how they are connected. Ask your students to reflect on the overall meaning of the text, what message is the author trying to convey about war, peace, and the human cost of conflict? Encourage them to support their interpretations with evidence from the text.
- 5) **Philosophical insight:** Request your students to think about how they can apply the lessons of Sadako’s story to their own lives and the world around them.

What is a Shape Poem?

A shape poem is a poem that is shaped like the thing it describes. The shape adds to the meaning & visual impact of the poem. To write a shape poem, **it helps to start by writing down all the words that come to mind about the chosen topic.** These words can then be used in the poem later.

Students to be encouraged to be creative and try to write about different concepts/ideas i.e., a poem can be written in shape of a circle – it could be about the sun or a cookie or the earth. Similarly a bottle-shaped poem or a cup/cat shaped poem can be about having a cup of tea/

coffee on a lovely evening and a cat shaped poem can be about the pet cat or a stray cat / different kinds of big cats etc.

Duration: Flexible (teachers can adapt according to their schedule)

Lesson Plan 2: Teaching Grammar – Participles *-ing and -ed*

Objectives

- Students will be able to read and understand verbs, identify new vocabulary words, and use context clues to determine the meaning of new vocabulary words.
- Students will be able to identify and discuss verbs and participles.

Introduction (10 minutes)

1. Begin the lesson by explaining to the students, the definition of participles, and its examples.

Definition: A participle is a word based on a verb that expresses a state of being, ending in *-ing* (present tense) or *-ed, -en, -d, -t, -n, or -ne* (past tense) that functions as an adjective. This means it needs to modify (or describe) a noun or a pronoun.

Examples: looking, hugged.

Discuss the four forms of the regular verbs as explained in the student's book.

Body (20 minutes)

Learn Grammar: Verbs with *-ed and -ing*

- Elicit that verbs are words that describe actions.
- Explain that verbs that end in *-ed* tell us what action was taken in the past.
- Have students look at the texts and name the verbs that end in *-ed*.
- Ask them to brainstorm other verbs that end in *-ed* and write them on the board.
- Ask several students to use an *-ed* verbs in a sentence to explain how they feel.

Creativity

- Put students into pairs. Have partners take turns acting out *-ed* verbs.
- One student acts out an *-ed* verb and the other uses the sentence frame: He _____? to guess the action.
- Then have partners change roles.
- Tell students that verbs that end in *-ing* usually tell us about an action that is happening in the present.
- Have students look at the story and name the *-ing* verbs that tell us an action that was happening. Encourage them to say what the verbs tell us.
- Ask questions related to the text which involve the verb.
- Write sentences in your notebook using verbs with *-ed* and *-ing*. Tell your partner.
- Have students use the words in the grammar box to write sentences.
- Then partners can take turns reading their sentences and correcting the answers.

DIFFERENTIATION

Below level

- Have students write two sentences: one with an *-ed* verb and one with an *-ing* verb.
- Encourage them to use these sentence frames to help them write their sentences: He _____. The boy was _____.
- Then students can read their sentences to a partner.

At level

- Have students write two sentences: one with an *-ed* adjective and one with an *-ing* verb. One should describe something and the other should tell how they feel about it.
- Have partners take turns describing something and telling how they feel about it.

Above level

- Have students write several sentences that describe different things.
- the question What did you do? and the answer I kicked the ball.
- partners to ask and answer questions about the verbs they have used.

Conclusion (10 minutes)

- To wrap up the lesson, ask the students to revise what they have learned.
- (Homework) Assign the students to practice writing sentences with more verbs.
- (In class) Have students share their sentences with each other.

Assessment – student's interest can be assessed by how many new verbs they have found.

- Vocabulary test (spoken or written)
- Student participation during class discussion
- Personal narrative writing assignment

Lesson Plan 3: Teaching Grammar – Adjectives with *-ed* and *-ing*

Introduction (10 minutes)

- Begin the lesson by revising the definition of participles, and its examples.
- Discuss the definition of adjectives and their function.

Body (20 minutes)

- Elicit that adjectives are words that describe things.
- that adjectives that end in *-ed* tell how we feel.
- students look at the texts and name the adjectives that end in *-ed*.
- ask them to brainstorm other adjectives that end in *-ed* and write them on the board.
- several students to use an *-ed* adjective in a sentence to explain how they feel.

Creativity

- students into pairs. Have partners take turns acting out *-ed* adjectives.
- student acts out an *-ed* adjective and the other uses the sentence frame Are you _____? to guess the action.
- have partners change roles.
- students that adjectives that end in *-ing* usually tell us about something.
- students look at the story and name the *-ing* adjectives that tell us about something. Encourage them to say what the adjectives tell something about.
- Write sentences in your notebook using adjectives with *-ed* and *-ing*. Tell your partner.
- students use the words in the grammar box to write sentences.
- partners can take turns reading their sentences and correcting the answers.

DIFFERENTIATION

Below level

- students write two sentences: one with an *-ed* adjective and one with an *-ing* adjective.

- them to use these sentence frames to help them write their sentences: He was _____ . The _____ was _____ .
- students can read their sentences to a partner.

At level

- students write two sentences: one with an -ed adjective and one with an -ing adjective. One should describe something and the other should tell how they feel about it.
- partners take turns describing something and telling how they feel about it.

Above level

- students write several sentences that describe different things.
- the question How did you feel? and the answer I was amazed.
- partners to ask and answer questions about how they felt about the things they described.

Conclusion (10 minutes)

- To wrap up the lesson, ask the students to revise what they have learned.
- (Homework) Assign the students to practice writing sentences with more adjectives.
- (In class) Have students share their sentences with each other.

Assessment – student’s interest can be assessed by how many new adjectives they have found.

- Vocabulary test (spoken or written)
- Student participation during class discussion
- Personal narrative writing assignment

UNIT 2 – Elephants

Lesson plan 1: Teaching No Greater Love

Objective: Exploring non-fiction texts

Silent Reading

Students to read (can be done at home) the text ‘No Greater Love’ – the teacher can brief that elephants are highly intelligent mammals with matriarchal family structures. The reading can also be done at home and the discussion / comprehension exercises can be done in the class.

If there is time, students can work on a Know, Want to Know, Learned (KWL) chart. They can organize what they already knew about elephants, what they want to know and what they have learned.

Know	Want to Know	Learned
Elephants are mammals.	Similarities b/w family structures of humans & elephants.	Any new info from the passage

- Discussion: page 31, topic 1 – similarities b/w elephant mothers and human mothers.
Students to work in groups of 3 and contribute actively to the discussions – ultimately, they need to discern (preferably on their own) that elephants are sentient beings;

they feel, love, care and mourn just like us and hence we cannot treat them unmindfully or carelessly – all life should be respected specially animals who are sentient and display complex emotions.

Activity for vocabulary section (ABC logo)

Words	Contextual Clues	Matching exercise

LESSON PLAN – Teaching A Story ‘Revenge’

Explain to your students there are various ways to organize a story.

Teacher’s Explanation

- 1) **Chronological Order:** The events of the story are presented in the order in which they happened, from beginning to end. This is the most common way to structure a story, as it is straightforward and easy for readers to follow. Request your students to think of a story like that – it could be anything from a classical fairytale to a TV program – the purpose is to motivate students to think about plotlines on their own.
- 2) Example: A story about a character’s journey to a new city might start with their departure, then describe the various challenges and adventures they have along the way, and end with their arrival at their destination.
- 3) **Starting from the end (a reverse chronology):** The events of the story are presented in reverse order; the story starts at an important event and starts moving backwards to reveal what led to the final event. This can be an effective way to build suspense and intrigue, as the reader is left wondering how the story arrived at its surprising conclusion.
- 4) Example: A story about a character’s mysterious disappearance might begin with their sudden reappearance, then move backwards to reveal what happened to them and how they were eventually found.
- 5) **Cause and Effect:** The story is organized around a central cause-and-effect relationship, with each event leading logically to the next. This can be a particularly effective structure for stories with a moral or lesson to impart.
- 6) Example: A story about a character who learns the importance of honesty might begin with a lie they tell, which leads to a series of complications and consequences, until they ultimately learn their lesson and come clean. A story about a character who is lost in the wilderness might present a series of challenges they face as they try to survive, building towards their eventual discovery of a way out.
- 7) **Starting from a climax:** The beginning of story is at the time of climax – the background leading to the climax is told via flashbacks/ character’s thoughts and conversations.
- 8) These are just a few examples of how a story can be organized. Depending on the nature of the story, other structures might also be effective, such as a series of interconnected vignettes, or a story that alternates between multiple perspectives. Ultimately, the most important thing is to choose a structure that best serves the needs of the story you want to tell.
- 9) **Discussion:** Students should be asked which way the story *Revenge* is organized. If there is time, they can be asked to label the beginning (a plotline is introduced/ characters/ actions are introduced), middle (a conflict develops / a problem needs a solution), and end of the story (climax and how it is resolved).

Reading for Inference

How to find meaning from the context

//We ate a sparse meal and afterwards I stepped outside to smoke a cheroot. Usually a camp is full and bustling at that time of day. But now I saw, to my astonishment, that there was no one about//

Words	Context Clues	Meaning
sparse	As it is a camp (not a very luxurious place) with not many people, we can assume that food was in short supply or it was sparse	Less/ few / in short supply
cheroot		
bustling		

//This being the case, the *hsin-ouq* had decided not to allow Shwe Doke to forage through the night, as was the rule. Instead he had led her to a clearing, some half-mile's distance from the camp and supplied her with a great pile of succulent treetop branches. Then he had tethered her...//

Top of Form

Words	Context Clues	Meaning
forage	The sentence after has clues ... Shwe Doke was not allowed to forage but was taken to a clearing to eat branches of trees – hence forage would mean eating grass/plants here.	
succulent		
tethered		

Questions from the book

- 1) Why do you think the elephant handlers fled the camp with their elephants as soon as the young man had been buried? (Paragraph 1)

If the students have read the background written in italics and paragraph 1, it is easy to answer this question. A boy was killed – he was on an elephant and was charged to remove logs – the log fall on the nephew and he died.

- 2) Why was Shwe Doke clawing the air with the tip of her trunk? (Paragraph 2)

Request students to read paragraph 2 carefully paying attention to the last part of paragraph 2 – they should be able to infer the answer - As elephants know and care for their handlers / keepers, and Shwe Doke's handler has just died, she is upset at his absence.

Exploring Writer's Techniques

Students to work in groups of 3 to explore the writer's craft by exploring the techniques listed below.

Writer's technique	Example	Explanation
Describing the overall atmosphere	Ate a sparse meal ... no one was about... ...soil been tamped down on the dead man's grave...	This shows atmosphere is of fear / sorrow/ loneliness - how the elephant doesn't show her sadness openly but feels it deep inside.
Describing how the character perceives things around		
Showing Shwe Doke relationships with others		
Showing how Mckay aggravates the situation		
How does the story end? What effect is created		
What effect is created by the bolt of lightning at the end?		

Lesson Plan 2: Teaching Grammar – Exclamation Marks

Duration: Flexible (teachers can adapt according to their schedule)

Objectives:

Students will be able to read and understand exclamation marks, identify new vocabulary words, and use context clues to determine the meaning of new vocabulary words.

Students will be able to identify and discuss exclamation marks.

Introduction (10 minutes)

Begin the lesson by explaining to the students, the definition of exclamation marks, and its examples.

Definition: An exclamation mark is a mark (!) that is written after an exclamation.

Exclamatory sentences are used to express a sudden strong feeling or emotion, like surprise, joy, anger, or disgust. They end with an exclamation mark.

Discuss what are exclamation mark used for as explained in the student's book.

Body (20 minutes):

Learn Grammar: Exclamation Marks

- Elicit that exclamation marks are used at the end of exclamatory sentences.
- Explain that the exclamation marks indicate that this is an exclamatory sentence which is expressing strong emotions.
- Have students look at the texts and point out the sentences with the exclamation marks used.
- Ask them to brainstorm other exclamation marks and write them on the board.
- Ask several students to use exclamation marks in a sentence to show that they have understood the concept.

CREATIVITY

- Put students into pairs. Have partners take turns acting out a conversation that uses exclamation marks.
- Tell students that exclamation marks put expressions into a writing.
- Have students look at the story and point out sentences with exclamation marks. Encourage them to say what the exclamation marks tell us.
- Ask questions related to the text which involve exclamation marks.

Write sentences in your notebook using exclamation marks. Tell your partner.

Conclusion (10 minutes):

- To wrap up the lesson, ask the students to revise what they have learned.
- (Homework) Assign the students to practice writing sentences with exclamation marks.
- (In class) Have students share their sentences with each other.

Assessment – student's interest can be assessed by how many exclamation marks they have found.

- Vocabulary test (spoken or written)
- Student participation during class discussion
- Sentence writing assignment

Unit 3 – London

Objective: Reading and writing a diary

Lesson Plan 1 – The Great Fire of London 1666

Silent Reading

Students to read (can be done at home) the text 'The Great Fire of London 1666' – the text is a diary entry. A diary entry includes details such as the date when the entry was made and has important information about the events of the day written in the present tense. The reading can also be done at home and the discussion / comprehension exercises can be done in the class. The students should refer to the helpful hints as they read the texts.

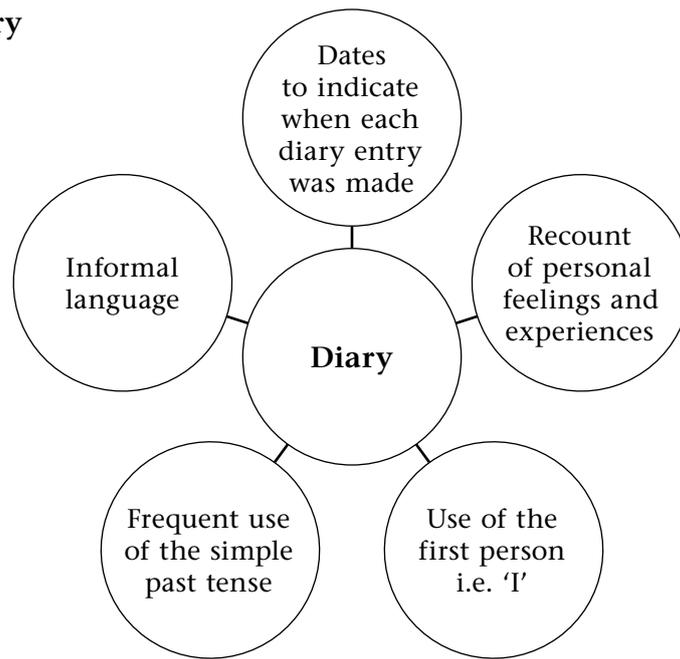
A diary entry records important information of day-to-day events. Diaries are used to record experiences.

A diary is a daily record of a person's thoughts and experiences. Diaries are a form of personal recount. A recount is a description of events in the order they occurred.

Diaries are a special form of writing because they allow us to express our deepest feelings. Many people begin keeping diaries as teenagers. It is fascinating to read old diaries and recall the past events of one's lives.

Diaries are also useful in knowing first-hand experiences of important world events.

Features of a diary



How can I write a diary?

Since a diary is an everyday recount, the students should start with writing recounts of the events that happened in a day.

Ask yourself:

'What did I do today?'

Make a list:

- _____
- _____
- _____
- _____
- _____

What information should I give in my recount?

Important things:

- _____
- _____
- _____

Since a diary is also a record of your feelings, ask the students to write how they felt about these events.

Events	My feelings about them

Now the students are ready to write their diary!

Lesson Plan 3: Teaching Grammar – Silent letters

Duration: Flexible (teachers can adapt according to their schedule)

Objectives:

Students will be able to read and understand silent letters, identify new vocabulary words, and use context clues to determine the meaning of new vocabulary words.

Students will be able to identify and discuss silent letters.

Introduction (10 minutes)

Begin the lesson by explaining to the students, the definition of silent letters, and its examples.

Definition: Silent letters are letters that are present in words but are not pronounced.

Example: **Island**

Discuss what are silent letters used for as explained in the student's book.

Body (20 minutes):

Learn Grammar: Silent letters

- Elicit that silent letters are letters which are present in words, but they are not pronounced.
- Explain that the silent letters can help distinguish between homophones and give insight into the origin of a word.
- Have students look at the texts and name the silent letters that they can find.
- Ask them to brainstorm other silent letters and write them on the board.
- Ask several students to use silent letters in a sentence to show that they have understood the concept.

CREATIVITY

- Put students into pairs. Have partners take turns acting out a conversation that uses silent letters.
- Tell students that silent letters can be vowels as well as consonants.
- Have students look at the story and name the words with silent letters that they can find. Encourage them to find out what is the word origin from the silent letters.
- Ask questions related to the text which involve silent letters.

Write sentences in your notebook using silent letters. Tell your partner.

Conclusion (10 minutes):

- To wrap up the lesson, ask the students to revise what they have learned.
- (Homework) Assign the students to practice writing more sentences with words that contain silent letters.
- (In class) Have students share their sentences with each other.

Assessment – student's interest can be assessed by how many new words with silent letters they have found.

- Vocabulary test (spoken or written)
- Student participation during class discussion
- Sentence writing assignment

Unit 4 – Sugar and Spice

Objective: Reading and writing a magazine article

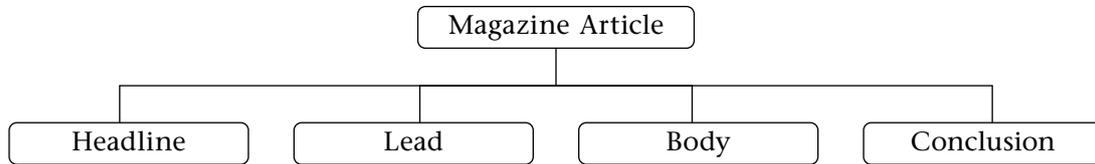
Lesson Plan 1 – Why is sugar so addictive?

Silent Reading

Students to read (can be done at home) the text ‘Why is sugar so addictive?’– the text is a magazine article. A magazine article presents a writer’s opinion on a particular topic. A magazine article follows a structure, just like a news article does. The reading can also be done at home and the discussion / comprehension exercises can be done in the class.

A magazine article is an opinion piece. A writer writes their opinion on a topic and provides factual information to support their claims.

What are the components of a magazine article?



Explain to the students how following the structure is essential in creating a logical and coherent article which has all the facts to back up what the writer is saying. The body of the article is where the writer develops their argument and presents their opinion.

Ask the students to write their magazine article on a topic they have done their research on. They can follow the structure of the magazine article to draft their piece and then finalise the draft.

Here is a sample they can work on:

Title	
Lead	
Introduction	Body
Body	
	Conclusion

Lesson Plan 3: Teaching Grammar – Homophones

Duration: Flexible (teachers can adapt according to their schedule)

Objectives: Students will be able to read and understand homophones, identify new vocabulary words, and use context clues to determine the meaning of new vocabulary words.

Students will be able to identify and discuss homophones.

Introduction (10 minutes)

Begin the lesson by explaining to the students, the definition of homophones, and its examples.

Definition: A homophone is a word that is pronounced like another word but has a different spelling or meaning

Example: *plain, plane.*

Discuss what are homophones used for as explained in the student's book.

Body (20 minutes):

Learn Grammar: Homophones

- Elicit that homophones are words that are pronounced the same but have different spellings.
- Explain that the homophones help us in enhancing our vocabulary and using creative ways to write.
- Have students look at the texts and name the homophones used.
- Ask them to brainstorm other homophones and write them on the board.
- Ask several students to use homophones in a sentence to show that they have understood the concept.

CREATIVITY

- Put students into pairs. Have partners take turns acting out a conversation that uses homophones.
- Tell students that homophones will help them in writing poems and stories by using a variety of words.
- Have students look at the story and name the homophones they can find. Encourage them to say what the homophones tell us.
- Ask questions related to the text which involve homophones.

Write sentences in your notebook using homophones. Tell your partner.

Conclusion (10 minutes):

- To wrap up the lesson, ask the students to revise what they have learned.
- (Homework) Assign the students to practice writing sentences with more homophones.
- (In class) Have students share their sentences with each other.

Assessment – student's interest can be assessed by how many new homophones they have found.

- Vocabulary test (spoken or written)
- Student participation during class discussion
- Sentence writing assignment

Unit 5 – Danger!

Objective: Reading and writing a blurb

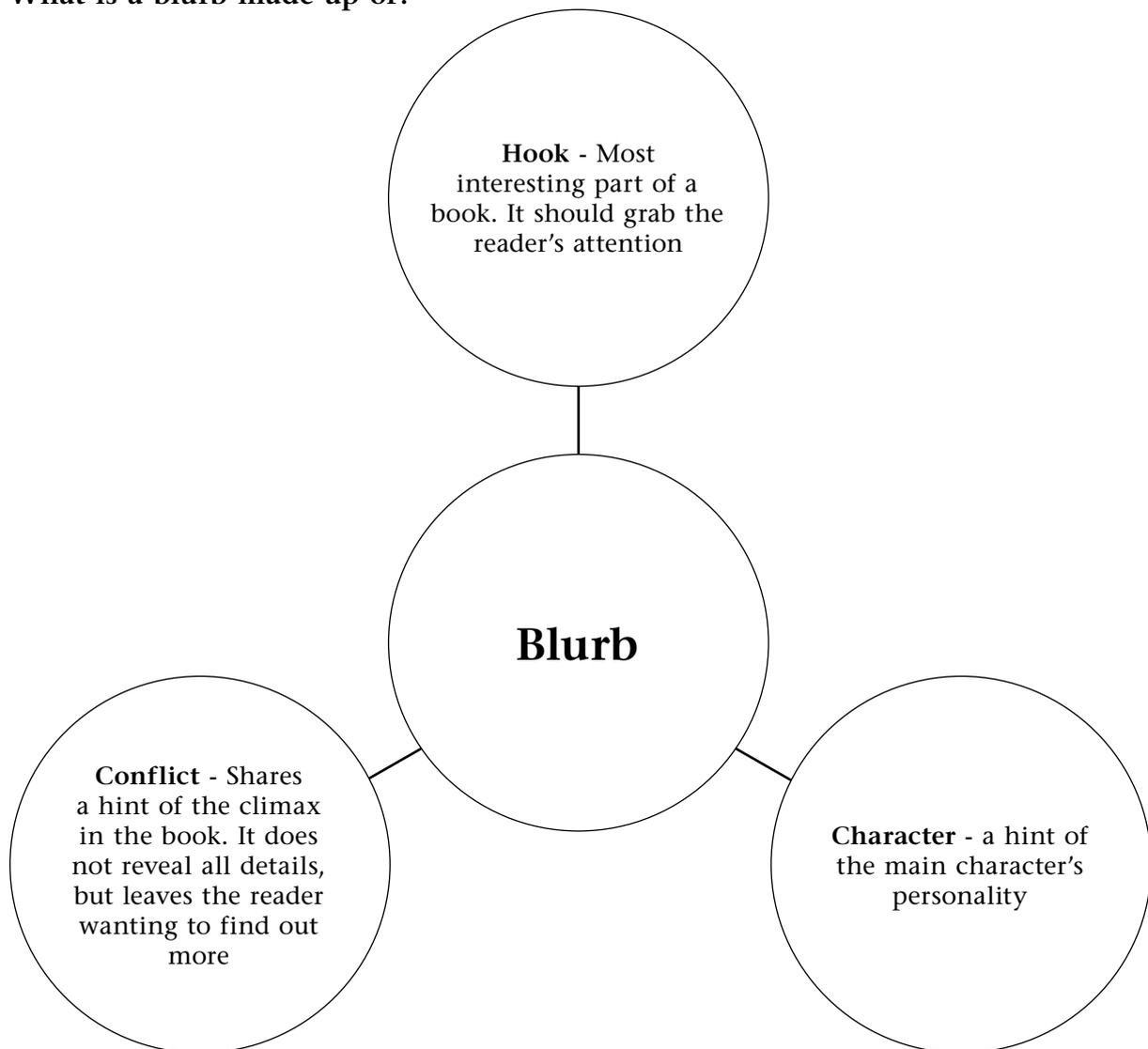
Lesson Plan 1 – What is a blurb?

Silent Reading

Students to read (can be done at home) the text ‘What is a blurb?’. The reading can also be done at home and the discussion / comprehension exercises can be done in the class. The students should refer to the helpful hints as they read the texts.

A blurb is a short description of a book, a new product, etc., written by the people who have produced it, that is intended to attract your attention and make you want to buy it. A blurb is present at the back of a book. For fiction, the blurbs contain an insight into the story.

What is a blurb made up of?



Here is a sample blurb:

Dream Writer

Sandhya Rao

A boy who doesn't stop talking, furry cats, and clacking needles... Sheema has a dream every night, but she always wakes up before they end. How do these dreams end? She really has to know. 'Write them down,' says English Miss. And that's what Sheema does. 'The more she wrote, the more she wrote, and the more she wrote. She wrote and wrote.'

AUTHOR DESCRIPTION

The interplay of dreams and reality finds a visual echo in pictures, which turn rich and bold as the dream writer takes off on her flights of fancy. Following her dreams has led Sandhya Rao to rich and unexpected experiences with people, places, and ideas. That's how she came to write for children.

Tanvi Bhat is a freelance illustrator who enjoys working on children's books. She draws inspiration from all the things she sees while out exploring vibrant streets wherever she goes.

In this blurb, ask the students to point out the hook, character and conflict. They should also point out if an aspect is missing from the blurb.

Students can write their own blurbs of their favourite books.

Ask the students to form pairs and draft a blurb for any book they like and show it to each other.

Lesson Plan 2: Teaching Grammar – '-ED' Participle

Duration: Flexible (teachers can adapt according to their schedule)

Objectives: Students will be able to read and understand '-ed' participles, identify new vocabulary words, and use context clues to determine the meaning of new vocabulary words.

Students will be able to identify and discuss '-ed' participles.

Introduction (10 minutes)

Begin the lesson by explaining to the students, the definition of '-ed' participles, and its examples.

Definition: An '-ed' participle refers to a completed action or state of something.

Discuss what '-ed' participles are used for as explained in the student's book.

Body (20 minutes):

Learn Grammar: '-ED' Participle

- Elicit that a participle is a verbal adjective. It looks like a verb but functions as an adjective '-ed' participles are past participles.
- Explain that the '-ed' participles are added to the base form of a regular verb.
- Have students look at the texts and name the words with '-ed' participle used.

- Ask them to brainstorm other words with ‘-ed’ participles and write them on the board.
- Ask several students to use words with ‘-ed’ participles in a sentence to show that they have understood the concept.

CREATIVITY

- Put students into pairs. Have partners take turns acting out a conversation that uses ‘-ed’ participles.
- Have students look at the story and name the words with ‘-ed’ participles that they can find. Encourage them to say what the words with ‘-ed’ participles tell us.
- Ask questions related to the text which involve ‘-ed’ participle.

Write sentences in your notebook using ‘-ed’ participles. Tell your partner.

Conclusion (10 minutes):

- To wrap up the lesson, ask the students to revise what they have learned.
- (Homework) Assign the students to practice writing sentences with more ‘-ed’ participles.
- (In class) Have students share their sentences with each other.

Assessment – student’s interest can be assessed by how many new words with ‘-ed’ participles they have found.

- Vocabulary test (spoken or written)
- Student participation during class discussion
- Sentence writing assignment

Unit 6 – Lessons

Objective: Reading and writing poetry

Lesson Plan 1 – Cat

Silent Reading

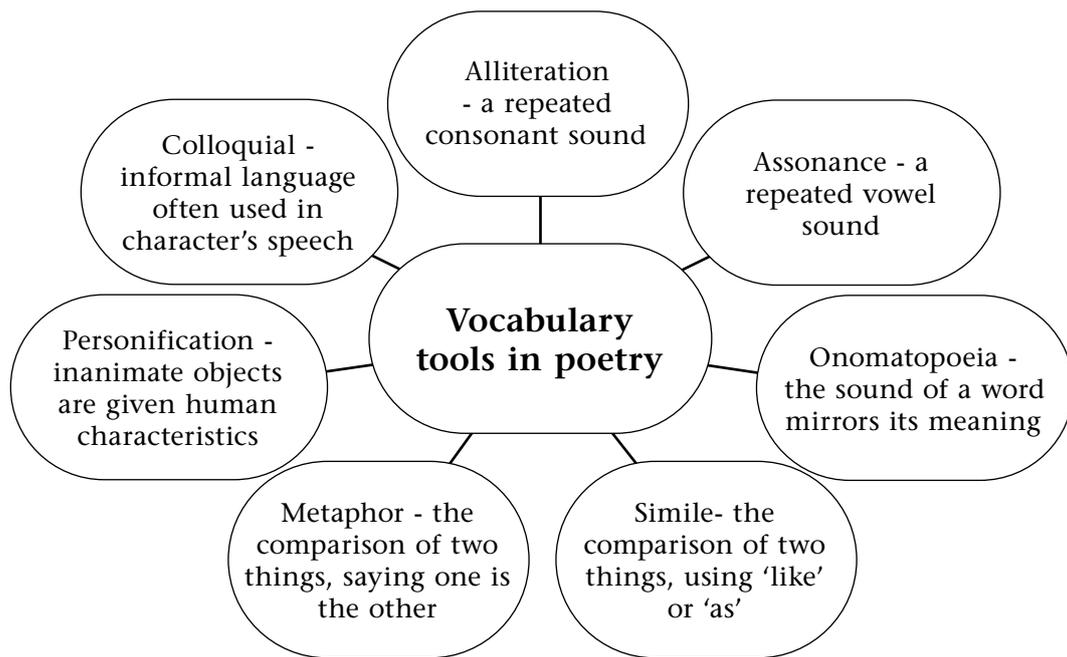
Students to read (can be done at home) the text ‘Cat’– the text is a poem on a cat and his movements. It is an impressionistic poem that creates vivid imagery. The reading can also be done at home and the discussion / comprehension exercises can be done in the class.

A poem is a text type in which words are connected to each other by meaning and emotion. Poetry has genres which follow different structures and rhyming schemes. A poet captures the emotions of an object or event. Poems use rich language to create vividness which intensifies a reader’s senses and imagination. Poems use rhyming words and rhythm to create a unique effect.

The structure of a poem is determined with the way it looks on the page and the syllable division.

Vocabulary of Poetry

What vocabulary tools do poets use to appeal to the reader’s imagination?



Lesson Plan 2 – Writing poetry

Ask the students to carefully read the poem 'Cat' and analyse it so that they can see how the writer has described the appearance of the animal as well as its movements.

The students can write an impressionistic poem of their own on any animal or object they like.

They can use a variety of vocabulary tools to make their poem interesting.

They can follow this format to fulfill the rubrics of the task.

Title of the poem:

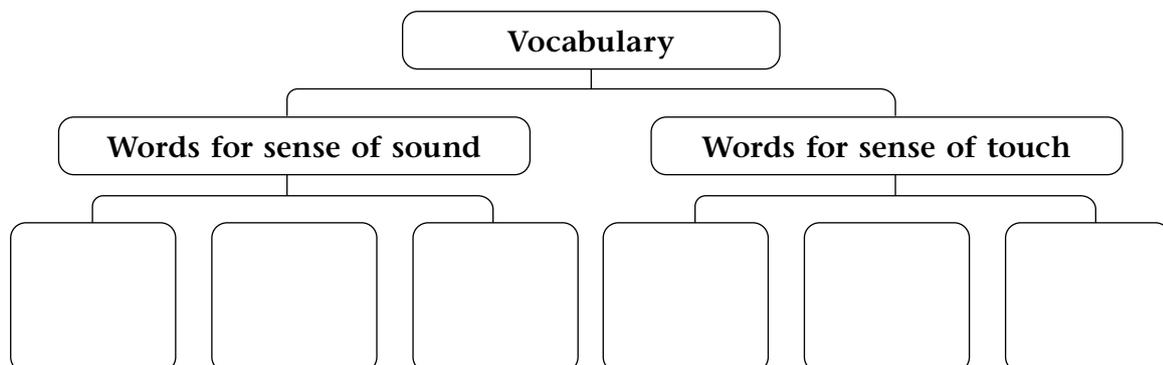
Line 1:

Line 2:

Line 3:

Line 4:

Line 5:



Lesson Plan 3: Teaching Grammar – Abstract Nouns

Duration: Flexible (teachers can adapt according to their schedule)

Objectives: Students will be able to read and understand abstract nouns, identify new vocabulary words, and use context clues to determine the meaning of new vocabulary words.

Students will be able to identify and discuss abstract nouns.

Introduction (10 minutes)

Begin the lesson by explaining to the students, the definition of abstract nouns, and its examples.

Definition: Abstract nouns are nouns which refer to things that we cannot touch or see. These can be names of a quality, state, or concept.

Example: *Love*

Discuss what are abstract nouns used for as explained in the student's book.

Body (20 minutes):

Learn Grammar: Abstract Nouns

- Elicit that abstract nouns are nouns that describe concepts which cannot be countable.
- Explain that abstract nouns are uncountable. Articles are not used with them. Abstract nouns are nouns of qualities and feelings. They are not concrete things that can be seen, touched, tasted, or heard. They are often uncountable and usually do not have a plural form.
- Have students look at the texts and name the abstract nouns used.
- Ask them to brainstorm other abstract nouns and write them on the board.
- Ask several students to use abstract nouns in a sentence to show that they have understood the concept.

CREATIVITY

- Put students into pairs. Have partners take turns acting out a conversation that uses abstract nouns.
- Tell the students that abstract nouns often end in *-ment, -our, -tion, -ity, -ness, -hood, -ery, -ence, or -ship*.
- Have students look at the story and name the abstract nouns that they can find. Encourage them to say what the abstract nouns tell us.
- Ask questions related to the text which involve abstract nouns.

Write sentences in your notebook using abstract nouns. Tell your partner.

Conclusion (10 minutes):

- To wrap up the lesson, ask the students to revise what they have learned.
- (Homework) Assign the students to practice writing sentences with more abstract nouns.
- (In class) Have students share their sentences with each other.

Assessment – student's interest can be assessed by how many new abstract nouns they have found.

- Vocabulary test (spoken or written)
- Student participation during class discussion
- Sentence writing assignment

Unit 7 – Water

Objective: Reading and writing informative texts

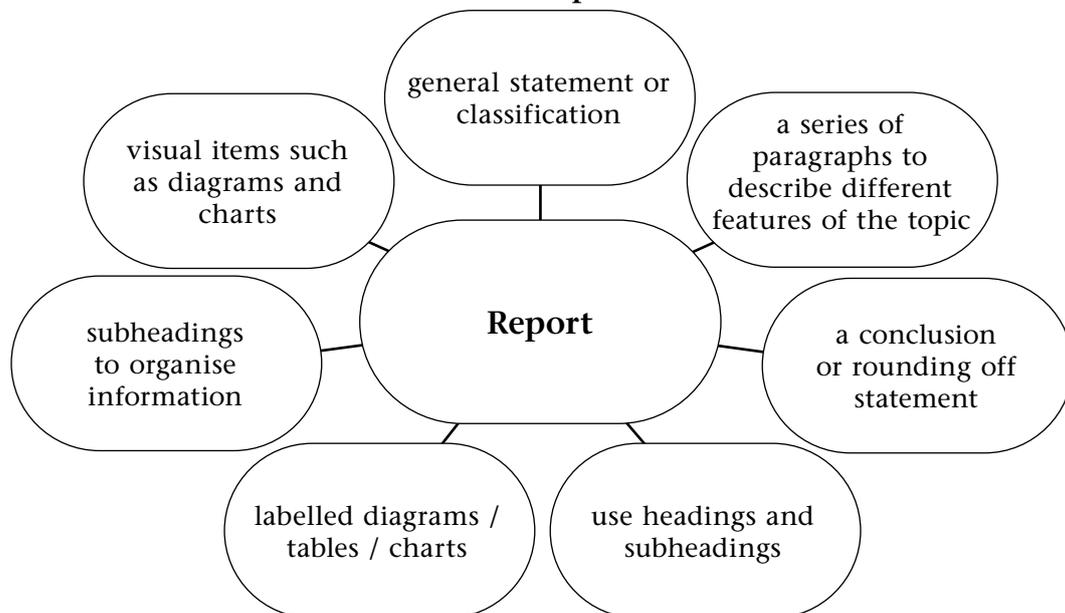
Lesson Plan 1 – A Winter Wonderland

Silent Reading

Students to read (can be done at home) the text ‘A Winter Wonderland’ – the text is a report on an ice and snow sculpture festival. The report gives details about the colourful festival and how it is celebrated. The reading can also be done at home and the discussion / comprehension exercises can be done in the class.

Reports organise and present factual information. Information reports require a lot of research. Information reports are written on topics such as science, technology, geography, geology, and medicine. These reports provide us with facts about naturally occurring organisms and substances.

What is the structure of an information report?



In the report present in the book, the structure of the report is labelled. The students can see the components of the report themselves.

What kind of language is used in reports?

general nouns	formal language	short simple sentences	third person
comparative adjectives	relating verbs to link features	references	technical vocabulary
longer noun groups for description	time connectives	present tense	prepositional phrases
	limited use of personal pronouns	use of complex sentences	

Ask the students to write their own report on a topic related to environmental conservation. They should follow the structure of a report and label it clearly.

Lesson Plan 2: Teaching Grammar – Verbs *TO LAY* and *TO LIE*

Duration: Flexible (teachers can adapt according to their schedule)

Objectives:

Students will be able to read and understand verbs '*TO LAY*' and '*TO LIE*', identify new vocabulary words, and use context clues to determine the meaning of new vocabulary words. Students will be able to identify and discuss verbs '*TO LAY*' and '*TO LIE*'.

Introduction (10 minutes)

Begin the lesson by explaining to the students, the definition of verbs '*TO LAY*' and '*TO LIE*', and its examples.

Definition: Verb '*TO LAY*' means that you lay on something. '*TO LIE*' means that to be in a flat resting position or tell a lie.

Discuss what are the verbs '*TO LAY*' and '*TO LIE*' used for as explained in the student's book.

Body (20 minutes):

Learn Grammar: Verbs '*TO LAY*' and '*TO LIE*'

- Elicit that the verbs '*TO LAY*' and '*TO LIE*' are verbs that are often confused but they can be easily differentiated.
- Explain that the past tense of lay is laid. The past tense of lie is lied.
- Have students look at the texts and name the verbs '*TO LAY*' and '*TO LIE*' used.
- Ask them to brainstorm other verbs '*TO LAY*' and '*TO LIE*' and write them on the board.
- Ask several students to use verbs '*TO LAY*' and '*TO LIE*' in a sentence to show that they have understood the concept.

CREATIVITY

- Put students into pairs. Have partners take turns acting out a conversation that uses verbs '*TO LAY*' and '*TO LIE*'.
- Have students look at the story and mark the verbs '*TO LAY*' and '*TO LIE*' that they can find. Encourage them to say what the verbs '*TO LAY*' and '*TO LIE*' tell us.
- Ask questions related to the text which involve verbs '*TO LAY*' and '*TO LIE*'.

Write sentences in your notebook using verbs '*TO LAY*' and '*TO LIE*'. Tell your partner.

Conclusion (10 minutes):

- To wrap up the lesson, ask the students to revise what they have learned.
- (Homework) Assign the students to practice writing sentences with more verbs '*TO LAY*' and '*TO LIE*'.
- (In class) Have students share their sentences with each other.

Assessment – student's interest can be assessed by how many new sentences with verbs '*TO LAY*' and '*TO LIE*' they have found.

- Vocabulary test (spoken or written)
- Student participation during class discussion
- Sentence writing assignment

Unit 8 – Family Feelings

Objective: Reading and writing personal essays

Lesson Plan 1 – My Father, The Listener

Silent Reading

Students to read (can be done at home) the text ‘My Father, The Listener’ – the text is a personal essay about a son describing his life with his father. The reading can also be done at home and the discussion / comprehension exercises can be done in the class.

A personal essay is usually based on personal experience through which a person has grown or changed.

Analysing a personal essay

Central Theme

This is the main point or idea behind the narrative. The narrative may be about a unique event, but the theme is a universal truth to which anyone can relate that informs the narrative.

Epiphany

An epiphany is a moment of sudden realization or awareness of the truth. An “aha!” moment in the essay. A personal narrative may contain multiple epiphanies in varying degrees.

Suspense

Try to write in a way that keeps your reader wanting to know what will happen next. If your readers already know how everything is going to turn out in the first paragraph, why should they continue?

Climax

As with fiction, a personal narrative works towards a climactic event, a turning point, or moment of action to which the narrative builds. This is the highest point of tension in an essay. Sometimes the climax can also result in a moment of epiphany.

Self-honesty

Effective personal essays will reveal moments of vulnerability or weakness. Honesty is key, even if that honesty is revealing or a little hard to admit. Remember you’re in charge of how much you reveal, and you should not violate another person’s privacy by revealing sensitive information about him or her.

Chronological Organisation

The organization is chronological, with events occurring in a particular sequence. Sometimes writers play with time by starting at the end and then backtracking, but some form of time is usually the organizational principle.

Character Development

The people in your narrative, especially yourself, need to come alive and seem like real and interesting people. Using dialogue or mentioning a quirky character trait goes a long way in creating a three dimensional character. Not every person who shows up in your narrative will require characterization.

Description

Create the sensory images and emotions of your experience so that your reader knows what you saw, felt, and thought. Staying rooted in concrete detail is the best way to accomplish this.

Ask the students to write their own personal essay describing their relationship with one parent.

Lesson Plan 2: Teaching Grammar – Punctuation – Semi-Colon (;) and Colon (:)

Duration: Flexible (teachers can adapt according to their schedule)

Objectives:

Students will be able to read and understand usage of semi-colon (;) and colon (:), identify new vocabulary words, and use context clues to determine the meaning of new vocabulary words.

Students will be able to identify and discuss the functions of semi-colon (;) and colon (:).

Introduction (10 minutes)

Begin the lesson by explaining to the students, the definition of semi-colon (;) and colon (:), and its examples.

Definition: A semi-colon (;) is the mark used to separate the parts of a complicated sentence or items in a detailed list, showing a break that is longer than a comma but shorter than a full stop. A colon (:) is the mark used to introduce a list, a summary, an explanation, etc. or before reporting what somebody has said.

Discuss what semi-colons (;) and colons (:) are used for as explained in the student's book.

Body (20 minutes):

Learn Grammar: Semi-Colon (;) and Colon (:)

- Elicit that if the ideas expressed in the clauses are closely related, a semi-colon can be used to join them. If a sentence has a quotation or a speech or a list or phrases, use a colon (:).
- Explain that the semi-colon (;) and colon (:) help us in fixing comma splices. When two independent clauses are incorrectly joined, a semi-colon can help us in making the sentence better.
- Have students look at the texts and mark the places where the semi-colon (;) and colon (:) are used.
- Ask them to brainstorm other sentences with semi-colons (;) and colons (:) and write them on the board.
- Ask several students to use sentences with semi-colon (;) and colon (:) to show that they have understood the concept.

CREATIVITY

- Put students into pairs. Have partners take turns writing sentences with semi-colons (;) and colons (:).
- Have students look at the story and mark the sentences with the semi-colons (;) and colons (:) that they can find. Encourage them to say what the semi-colons (;) and colons (:) tell us.
- Ask questions related to the text which involve semi-colons (;) and colons (:).

Write sentences in your notebook using semi-colons (;) and colons (:). Tell your partner.

Conclusion (10 minutes):

- To wrap up the lesson, ask the students to revise what they have learned.
- (Homework) Assign the students to practice writing more sentences with semi-colons (;) and colons (:).
- (In class) Have students share their sentences with each other.

Assessment – student’s interest can be assessed by how many new sentences with semi-colons (;) and colons (:) they have written.

- Vocabulary test (spoken or written)
- Student participation during class discussion
- Sentence writing assignment

Unit 9 – Other Worlds

Lesson Plan 1: Teaching Grammar – Modal Verb – ‘OUGHT TO’

Duration: Flexible (teachers can adapt according to their schedule)

Objectives:

Students will be able to read and understand the modal verb – ‘OUGHT TO’, identify new vocabulary words, and use context clues to determine the meaning of new vocabulary words.

Students will be able to identify and discuss the modal verb – ‘OUGHT TO’.

Introduction (10 minutes)

Begin the lesson by explaining to the students, the definition of the modal verb – ‘OUGHT TO’, and its examples.

Definition: The modal verb ‘OUGHT TO’ is an auxiliary (helping) verb that is used to express obligation.

Discuss what the modal verb – ‘OUGHT TO’ is used for as explained in the student’s book.

Body (20 minutes):

Learn Grammar: Modal Verb – ‘OUGHT TO’

- Elicit that the modal verb – ‘OUGHT TO’ is used to express that there is a responsibility or obligation to be fulfilled.
- Explain that the modal verb – ‘OUGHT TO’ is a semi-modal verb. The use of modal verbs is determined by the meaning which the speaker wishes to express and the situation in which the verb is used. As there are fine shades of difference in the meaning of the modal verbs, many times different verbs may be used in the same situation.
- Have students look at the texts and highlight the sentences with the modal verb – ‘OUGHT TO’ used.
- Ask them to brainstorm other sentences with the modal verb – ‘OUGHT TO’ and write them on the board.
- Ask several students to use modal verb – ‘OUGHT TO’ in sentences to show that they have understood the concept.

CREATIVITY

- Put students into pairs. Have partners take turns acting out a conversation that uses modal verb – ‘OUGHT TO’.
- Tell students that modal verb – ‘OUGHT TO’ is an expression of duty/necessity/moral obligation (not as forceful as must, but stronger than should).
- Have students look at the story and point out the modal verb – ‘OUGHT TO’. Encourage them to say what the modal verb – ‘OUGHT TO’ tells us.
- Ask questions related to the text which involve the modal verb – ‘OUGHT TO’.

Write sentences in your notebook using modal verb – ‘OUGHT TO’. Tell your partner.

Conclusion (10 minutes):

- To wrap up the lesson, ask the students to revise what they have learned.
- (Homework) Assign the students to practice writing more sentences with the modal verb – ‘*OUGHT TO*’.
- (In class) Have students share their sentences with each other.

Assessment – student’s interest can be assessed by how many new sentences with the modal verb – ‘*OUGHT TO*’ they have found.

- Vocabulary test (spoken or written)
- Student participation during class discussion
- Sentence writing assignment

Unit 10 – Achievement

Lesson Plan 1: Teaching Grammar – Don’t Confuse *WHOSE* and *WHO’S*

Duration: Flexible (teachers can adapt according to their schedule)

Objectives: Students will be able to read and understand the difference between *whose* and *who’s*, identify new vocabulary words, and use context clues to determine the meaning of new vocabulary words.

Students will be able to identify and discuss the difference in *whose* and *who’s*.

Introduction (10 minutes)

Begin the lesson by explaining to the students, the difference of *whose* and *who’s*, and its examples.

Definition: *Whose* is a relative pronoun which refers to the noun or pronoun that has been mentioned earlier in a sentence. They are also used to join two sentences together. It shows belonging.

Who’s is a contraction of *who is*.

Discuss what are *whose* and *who’s* used for as explained in the student’s book.

Body (20 minutes):

Learn Grammar: *WHOSE* and *WHO’S*

- Elicit that *whose* is used to show belonging and *who’s* is used as a contraction of *who is* which is usually used in a sentence or question.
- Explain that *whose* and *who’s* are usually confused with each other but they can be differentiated if their usage is correctly understood.
- Have students look at the texts and mark the sentences with *whose* and *who’s* used.
- Ask them to brainstorm other sentences with *whose* and *who’s* and write them on the board.
- Ask several students to use *whose* and *who’s* in a sentence to show that they have understood the concept.

CREATIVITY

- Put students into pairs. Have partners take turns acting out a conversation that uses *whose* and *who’s*.
- Tell students that *whose* and *who’s* may be pronounced the same, but they are used for different purposes.

- Have students look at the story and name the sentences with *whose* and *who's* that they can find. Encourage them to say what they tell us.
- Ask questions related to the text which involve *whose* and *who's*.

Write sentences in your notebook using *whose* and *who's*. Tell your partner.

Conclusion (10 minutes):

- To wrap up the lesson, ask the students to revise what they have learned.
- (Homework) Assign the students to practice writing sentences with more sentences that contain *whose* and *who's*.
- (In class) Have students share their sentences with each other.

Assessment – student's interest can be assessed by how many new sentences with *whose* and *who's* they have found.

- Vocabulary test (spoken or written)
- Student participation during class discussion
- Sentence writing assignment

Traslation guidelines for teachers and students

Guidelines for teachers to teach translation

1. Introduce the concept of translation

Inform the students that translation is a complex and vibrant process which plays a vital role in facilitating communication, making information accessible to a wider range of audience, and promoting an understanding between different cultures.

It is the process of transferring the meaning of a text from the source language (original language the text is present in) to the target language (the language that the text is to be translated in). While doing this it is of utmost importance to maintain the original intent, humor, style, and tone of the text.

Translation goes beyond the simple and run-of-the-mill word by word substitution. It requires an in-depth understanding of both, source and target language; including grammar, vocabulary, idioms, and at times cultural tones.

2. Different kinds of translation techniques

Explain to the students that there are several techniques when it comes to translation. For example, literal translation, paraphrasing, localization, etc. However, for the sake of our task, we will focus on literal translation.

3. Provide bilingual resources

Drill this technique and practice on to the students. While learning translation, they should always have a bilingual dictionary (source and target language). Encourage them to increase their vocabulary to become familiar with words and their synonyms.

Provide them with any newspaper which prints the news in both English and Urdu languages. Ask them to read the same news in both languages and try and pinpoint the differences in sentences structures, social nuances, language cues, grammar, style, and tone.

4. Practice with simple sentences and authentic texts

In the beginning, always start small. Provide students with easy to understand and easy to translate sentences. This will help them get a better grip on the rules and gain confidence in their work.

For example:

We are in school.	ہم اسکول میں ہیں۔
I am working.	میں کام کر رہی ہوں۔
We will eat lunch.	ہم لंच کریں گے۔
We are studying English.	ہم انگریزی پڑھ رہے ہیں۔

In the second step, provide the students with authentic texts which will help expose them to real life use of language and help them develop a more natural style of translation. You may provide them with kids' magazine articles, short stories, poems, songs, nursery rhymes, etc.

5. Encourage them to think about word choices

Remind the students that there are several ways of saying a single thing. Emphasize the point that they have to pay attention to not only the words but the scenario and the environment in which the matter is being said or conversed.

For example: 'Oh! A car!'. This sentence can be said in two manners. One instance can be someone admiring a car and expressing their joy, the other instance can be when someone sees a car moving in a manner of harming anyone and the person exclaims in alarm.

It is of utmost importance that the translator is aware of these things before they begin their work in order to effectively convey the original meaning of the text in its original style.

6. Provide translation tasks of real-life texts

As they are moving forward with their translation exercises, take a step up and provide the students with real-life materials to translate. Offer them menus, signs on billboards, short texts in magazines and ask them to translate while keeping the original intent of the text intact.

7. Help with the development of language proficiency

Before starting the task of translation, it is of utmost importance that the translator (in this case the students) has a good, if not strong, grasp on the source and target language. At this stage, encourage the students to read and immerse themselves in both languages in order to improve their vocabulary.

8. Help increase the knowledge of cultural awareness

Inform the students that languages and cultural contexts go hand in hand. Several sentences include idioms and cultural inferences. It is extremely important that the students have at least some ideas of what the norm of both (source and target) languages is.

9. Lay emphasis on proofreading and revising their work

Help the students develop efficient revision strategies, such as, reading aloud, re-reading their work and making necessary corrections, and seeking peer feedback.

Advise the students to take a break from their work and then get back to it for proofreading, in this manner they may find some mistakes which they could not catch earlier on or they may even have ideas to use different vocabulary which would suite the passage best.

10. Provide correction and feedback on a regular basis

One main trick to help students improve their work is to regularly check their work and provide feedback accordingly. If the work remains unchecked for any number of time period, it is possible that the student's mistake will go unchecked and they will keep practicing while making similar mistakes. This will cement that incorrect technique and it will take longer for them to unlearn to make required corrections.

Tips for the students when translating texts from one language to another

1. Start off by getting a good feel for the passage or sentence you have to translate. Read the passage / sentence multiple times and try to understand the context as much as possible.
2. Look for words that you know. Underline them and try to guess the meaning of difficult words via reference to the context.
3. At this stage focus on easy-to-understand words or phrases. Pay attention to sentences which only have one subject and verb.
4. One easy way to translate a passage is by breaking it down and translating one word at a time. Remember to write the meanings of the word with pencil on top of the passage or sentence.
5. Keep a dictionary by your side. Keep referring to the difficult words, if possible, make a log where you can add all the words that you have learnt with their meanings.
6. Read texts in the language that you are not familiar with the most. For example, if you have difficulty in understanding English, read texts (such as, books, magazines, newspapers, etc.) and try to familiarize yourself with the different sentence structures.
7. The best practice would be to read newspapers. Read the same news in Urdu and then in English. Try to understand how each sentence is phrased and which word is selected when.
8. Get feedback always! It is good to check your work on your own, however, always try and get feedback from a teacher or a fluent speaker. Ask them how you could have translated the words differently or if you could have chosen a better or different word.
9. Commit to memory! Practice makes perfect. Start by practicing sentences that you are familiar and comfortable with. For example: translate sentences about things happening in your classroom, your daily routine, family members, etc.
10. Keep practicing!

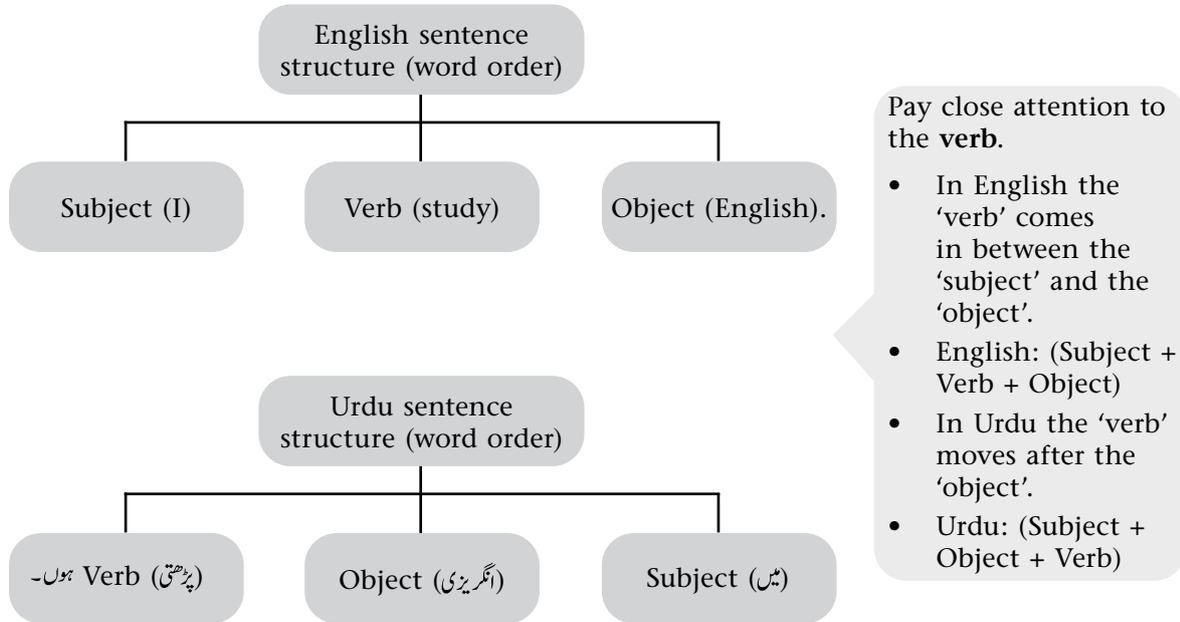
Point of advice!

Translation is a skill that takes practice and time to improve. Do not be deterred if you find yourself making mistakes in the beginning. Learn from your mistakes and continue practicing.

How is the sentence structure different between English and Urdu?

Always remember that the word order differs from one language to another.

Placement of Verb:



Tips and tricks regarding the difference between English and Urdu

1. Placement of Adjective

Unlike the placement of verb which changes when translating from English to Urdu or vice versa, Adjective maintains its position after being translated.

In English, generally adjectives are placed before the noun that they are explaining the attributes of. For example, 'A plain dress.'

The same is the case after the translation. For example, 'ایک سادہ جوڑا۔'

2. The use of Pronoun

The use of pronouns is more frequent in Urdu rather than English. In English when the sentence can be understood just from the context, there is no necessity of the pronoun.

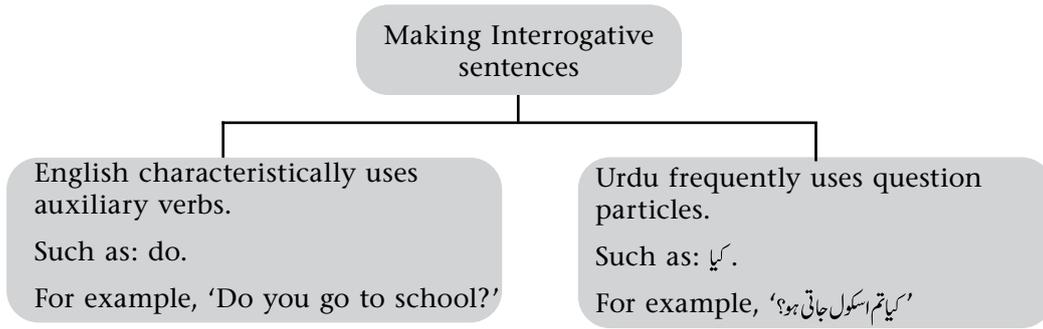


Whereas, in Urdu, pronouns are generally used for the sake of clarity.

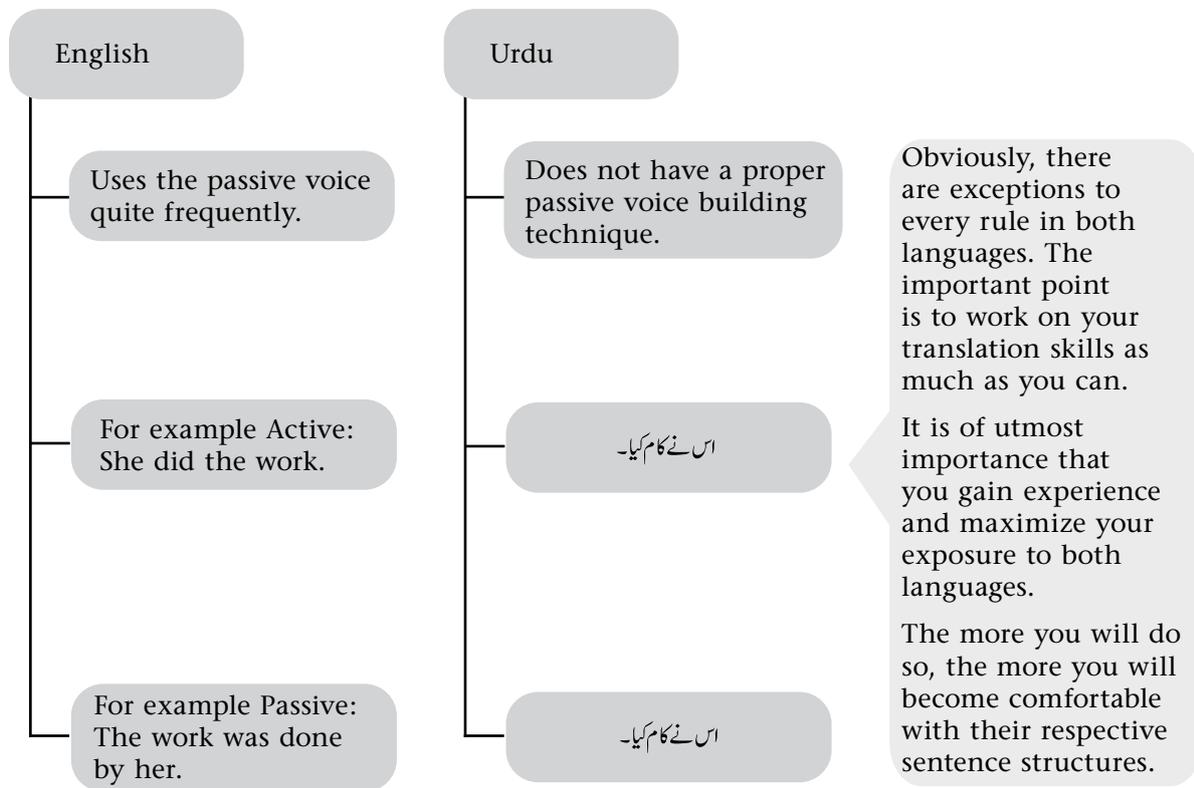
For example:



3. Interrogative sentences



4. Passive voice



Start with simple one line sentence translations.

Mark the subject, verb, and object in the first go. Then slowly move on to translating the rest of the words present in the sentences.

After the entire sentence is done, make sure that the sentence on the whole makes sense.

Proofread the sentence and check the sentence structure and pay attention to the excess words present.

Note: Following are the one line (easy to translate) sentences:

Sentences:	Translation:
The sun will be rising.	سورج طلوع ہو رہا ہوگا۔
When will you vacate the house?	تم مکان کب خالی کرو گے؟
The traveler had not returned home before evening.	شام سے پہلے مسافر گھر نہیں لوٹا تھا۔
The accused was not released on bail.	مذرم کو ضمانت پر رہا نہ کیا گیا۔
How was this change brought?	یہ تبدیلی کیسے لائی گئی؟
The old man was dozing in the room.	بوڑھا آدمی کمرے میں اونگ رہا تھا۔
The match has ended without any win or lose. OR The match has ended in a draw.	مٹیچ بغیر راجیت کے ختم ہو چکا ہے۔
It is very hot today.	آج سخت گرمی ہے۔
There were a lot of mango trees in our garden.	ہمارے باغ میں بہت سے آم کے درخت تھے۔
It is seven now. OR It is 7-o'clock.	اب سات بجے ہیں۔
They will go for a walk in the morning.	وہ صبح سیر کو جائیں گے۔
The grandmother told us a strange story. OR The grandmother told us a strange tale.	دادی اماں نے ہمیں عجیب کہانی سنائی۔

Pay attention to the sentence structure and how it changes when translated from Urdu to English.

Focus on the question words when translating interrogative sentences.

The question word in the Urdu sentence lies in the middle of the sentence ' ' , whereas in the English sentence, the sentence starts with the question word 'When'.

Encourage the students to think about word choices.

Real-life translation tasks make it easy for the students to understand and thus translate.

Practice simple sentence where the sentence structure does not change while translating.

Note: Following is a passage which needs to be translated. Pay attention to the sentence structure and placement of verb while translating and double check afterwards.

Translate the following passage into English:

شور کی آلودگی ایک سنگین مسئلہ ہے اور اس پر مقامی اور ریاستی سطح پر توجہ دینے کی ضرورت ہے۔ لوگوں کو انسانی صحت پر شور کے خطرناک اثرات کے بارے میں آگاہی پیدا کرنی چاہیے لہذا ضرورت اس امر کی ہے کہ زیادہ شہری احساس اور ذمہ داری رُو یہ اختیار کیا جائے تاکہ ماحول میں شور کی آلودگی پھیلنے والے عنصر کی غیر ضروری استعمال سے بچا جاسکے۔ تب ہی ہمارا ملک رہنے کے لیے زیادہ پرسکون اور پرامن جگہ ہوگا۔

Translation:

Noise pollution is a serious issue and needs attention at local and state level. People must develop awareness about the dangerous impact of noise on human health. It is, therefore, a need to acquire more civic sense and responsible attitude to avoid the unnecessary use of noise pollution irritants in the environment. Only then, our country would be a much quieter and peaceful place to live in.

Read the passage / sentence multiple times and try to understand the context as much as possible.

Look for words that you know. Underline them and try to guess the meaning of difficult words via reference to the context.

One easy way to translate a passage is by breaking it down and translating one word at a time. Remember to write the meanings of the word with pencil on top of the passage or sentence.

After the entire passage is done, make sure it makes sense on the whole.

Proofread the passage and check the sentence structure and pay attention to the excess words present.

Newspaper translation

Note: Take a look at the translations below, focus on the sentence structure and also note if the full meaning of the passage is captured.

پاکستان اور بھارت میں عید کا چاند دیکھنے کیلئے اجلاس آج ہونگے

19 جون، 2023

کراچی (نیوز ڈیسک) پاکستان، بنگلہ دیش، بھارت اور دیگر جنوبی ایشیائی ممالک میں ذوالحجہ کا چاند دیکھنے کیلئے آج کمیٹیاں بیٹھیں گی۔ پاکستان میں ذوالحجہ کا چاند دیکھنے کے لئے مرکزی رویت ہلال کمیٹی کا اجلاس (آج) کراچی میں ہوگا، وزارت مذہبی امور کی جانب سے جاری بیان کے مطابق مرکز رویت ہلال کمیٹی کا اجلاس محکمہ موسمیات کراچی کی عمارت میں ہوگا جبکہ زونل اور ضلعی رویت ہلال کمیٹیوں کے اجلاس اپنے اپنے زونل اور ضلعی ہیڈ کوارٹرز میں ہوں گے، چاند نظر آنے یا نہ آنے کا اعلان چیئر مین مرکزی رویت ہلال کمیٹی مولانا عبد الجبیر آزاد کریں گے، محکمہ موسمیات کے مطابق پاکستان میں ذوالحجہ کا چاند (آج) نظر آنے کا قوی امکان ہے، عید الاضحیٰ جمعرات کو ہو سکتی ہے۔

Meetings will be held today in Pakistan and India to see the Eid moon

June 19, 2023

Karachi (News Desk) Committees will meet today to see the moon of Zul Hajj in Pakistan, Bangladesh, India and other South Asian countries. The meeting of the central Sighting Hilal Committee to see the moon of Zul Hajj in Pakistan will be held (today) in Karachi, Ministry of Religious Affairs. According to the statement issued by Amor, the meeting of the Central Viewing Hilal Committee will be held in the building of the Meteorological Department, Karachi, while the meetings of the Zonal and District Viewing Hilal Committees will be held in their respective zonal and district headquarters. The Central Sighting of the Crescent Committee Maulana Abdul Khabeer Azad will release the news whether the moon was sighted or not. According to the Meteorological Department, there is a strong possibility that the Zul-Hajj moon will be sighted in Pakistan (today), Eid-ul-Adha may be on Thursday.

Worksheet

Keeping in mind everything you have learned up till now, translate the following passage in English:

Johar has been in the Pakistan Medical Corps for more than forty years and her career has had many different stages. The first step was signing up as a cadet in Army Medical School in 1981 and completing five years of training. Next, Johar was commissioned as a captain doctor in 1985 and began her military service. Subsequently, she continued to be promoted through the ranks, steadily moving through the positions of major, lieutenant colonel, colonel, brigadier, and then major general.

To date only three women, including Johar, have reached the rank of major general. However, Johar's career did not stop there. In addition to all those achievements, she went on to become the first woman in the history of the Pakistan Army to reach the rank of lieutenant general. She remains the only female three-star general in the forces.

Translation:

This is TEACHING GUIDE 7 in the OXFORD PROGRESSIVE ENGLISH series from Oxford University Press, Pakistan.

Over the last fifteen years, the series has enjoyed huge success as a wholly reliable resource for both language acquisition and success in the Cambridge O Level examinations.

A revised and re-written Teaching Guide for each Book offers guidance and support which is accessible, clear and constructive.

★ New Editions

- Books 6, 7, and 8 have now been re-written and re-designed for today's changed and changing world, making them hugely appealing for both teachers and students.
- Reading, Writing, Listening, and Discussion tasks have been written specifically to prepare students to fulfil CAIE syllabus requirements.
- An accompanying revised and re-written Teaching Guide for each Book offers constructive guidance and support.

★ Special Features of the teaching guide

- A wide range of level appropriate genres and themes
- Extension texts for additional practice
- Answer keys
- Detailed lesson plans with activities for skill enhancement



About the Author:

- ★ Rachel Redford has had a long career in English Language and Literature public examinations in the UK, including Principal Examiner for GCSE English and Senior Examiner for English as a Foreign Language.

She has published over 25 textbooks including *Texts from Other Cultures*, a collection of extracts from across the world, and the four Student Books in the Oxford UK series *Oxford English: An International Approach*.



www.oup.com

How to get in touch:

web www.oup.com.pk
email oup.pk@oup.com
tel (021) 111 693673
(111 OXFORD)
(021) 35071580-86

For Price



Scan Here