

Broadway

A Multi-Skill Course in English

Teaching Guide 6

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Author: Meera Srinivas

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1. Introduction

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

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

Materials package

Comprising coursebooks, workbooks literature readers, teaching aids, CDs, and teaching guide, the *Broadway* series is based on a specially developed syllabus that takes the themes and the linguistic and communicative needs of learners, recommended by the National Curriculum for English Language (2006), into account. The comprehensive syllabus includes the specific objectives for the teaching of listening, speaking, reading, writing, study skills, communication skills, and literary appreciation skills; and linguistic content specified in terms of both grammatical structures and their functional exponents for teaching English as a second language.

The Coursebook (CB)

Objectives

A primary objective of the course is to develop the learners' reading skills and to provide them with a rich reading experience. The **Coursebooks** consist of stories, folktales, plays, poems, interviews, biographical and autobiographical writing, and expository texts that have a distinct local flavour. Importantly, the contents of the reading texts are based on the themes prescribed by the National Curriculum 2006 (such as the importance of national identity, participatory citizenship and protection of the environment).

Editorial treatment

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

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

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

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

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

Support Materials

Companion materials in the form of workbooks, literature readers, audio cassettes, visual aids, and teaching guide give the **Broadway** package balance and roundedness. (For easy access, an icon has been used to indicate the relevant link between the coursebooks and the CDs.)

The Workbook (WB)

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

Contents

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

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

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

The concluding section, **Learn to write**, is extremely important for learners: it provides them with the guidance and prompts to produce a range of functional and imaginative written texts. The tasks usually emerge from the theme of the unit's reading text so that there is a natural integration of reading and writing.

What makes the Workbook genuinely user-friendly is the inclusion of two sample **oral tests**, two sample **written tests**, and a sample **examination**

paper. These test papers have a dual purpose: to act as points of reference for revision, and to provide models of formal assessment.

The Literature Reader (LR)

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

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

Contents

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

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

The Teaching Guide

No course is complete without a Teaching Guide. The *Broadway* Teaching Guide gives the course a justifiable sense of completeness. Designed to provide the teacher with a reliable and practical tool in the classroom, it has two parts. Part I contains a detailed introduction to the course, an introduction to Communicative Language Teaching, methodological notes on the teaching of reading, writing, listening (including complete transcripts of the recordings included in the CDs), speaking, grammar, vocabulary, reference and study skills, a note on teaching poetry, a detailed list of higher-order thinking skills and life skills, and a detailed lesson plan each to teach a prose unit and poetry. The obvious intent of this Part is to familiarize the teacher with the pedagogical techniques and procedures required for able handling of the course. Part II contains an exhaustive answer key to the exercises and tasks in the Coursebook and the Literature

Reader. The Teaching Guide also has an exciting bonus for the teacher: visual aids (a poster).

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

2. Communicative Language Teaching

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

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

means that the language teacher's role should be that of a sympathetic facilitator rather than that of a stern judge.

7. The 'communicative' classroom also promotes techniques *that encourage student participation in natural environments*. It is, therefore, not a teacher-dominated classroom but one in which there is a great deal of group work, pair work, role play, and simulation.
8. In a 'communicative' classroom, the teacher cannot really predict what language is to be used by the learners because they will be engaged in 'natural' language activity—whether reading, listening, conversing, or writing.
9. *Errors are tolerated as a natural part of the process of language acquisition*. This is the cardinal principle of CLT. Fluency, rather than mere grammatical accuracy, would be the main concern of a communicatively-oriented teacher. Such a teacher realizes that learners cannot help but make grammatical mistakes when engaged in a fluency activity like a group discussion. The teacher will therefore resist the temptation to correct a student's grammar or pronunciation when they are in the thick of a conversation with their classmates, as interrupting learners to correct their grammar will only make them unwilling to communicate. Remember what Jespersen said in 1904: 'Whoever wants to speak well must murder the language.'

3. Teaching Reading

What are the aims of teaching reading?

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

Why is reading important?

- *Proficiency in reading is important because it contributes the most to self-dependence in learning.*
- *A good reader is more likely to become an efficient user of the language rather than one who is deficient in reading.*

Who is an efficient reader?

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

- They have the ability to read with maximum comprehension in the minimum possible time.
- They read silently and rapidly.

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

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

1. *By using comprehension questions that challenge the mind in different ways*
 - *Factual or literal questions*: These involve the ability to extract explicitly stated largely factual information from a text. *See CB 6, Learn to read-1, questions 1, 3 and 4, Unit 4.*
 - *Inferential or interpretative questions*: These require the learners to read between the lines, i.e. they require the ability to draw conclusions not explicitly stated in the text but implied by the facts provided. *See CB 6, Learn to read-1, questions 2 and 3, Unit 3.*
 - *Critical or evaluative questions*: These demand an understanding of what is stated and implied in a text as well as the ability to judge the ideas in light of the learners' own experiences. *See CB 6, Learn to read-2, Unit 4, questions 1 to 7.*
 - *Extrapolative questions*: These involve using the information in a reading text to go beyond the text to express original and creative ideas. *See CB 6, Learn to read-2, Unit 2 question 5.*
2. *By using comprehension questions that demand two opposing levels of comprehension*
 - *Global questions* that necessitate an overall understanding of the text. *See CB 6, Learn to read-1, question 5 in Unit 2.*
 - *Local questions* that necessitate an understanding of some specific details of the text. *See CB 6, Learn to read-1 question 3 in Unit 2.*

3. *By using a variety of question types*
True/False, Yes/No, Wh-type, multiple choice, completion, fill in the blanks, matching, and rearrange-in-the-right-sequence questions are required to make the teaching of reading interesting and meaningful.
4. *By making the reading process meaningful*
Trained readers recognize that the reading text will extend their knowledge or skill in some way, provide fresh perspectives on prior knowledge, offer new information, or aid intellectual, emotional or spiritual development.
5. *By showing learners that reading is an interactive process*
When learners read they agree, disagree, question, or respond. Their reaction to a text is therefore determined by their previous knowledge of the content or theme of the text, their attitude to the content, who the author is, the genre, and the degree of interest they have in the subject matter.
6. *By linking reading to the development of writing skills and study skills*
Reading can be profitably integrated with the teaching of writing and study skills such as note-making and referencing.

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

1. Using reading as a tool for learning
2. Giving evidence of having mastered desirable habits of silent reading
3. Reading in sense groups
4. Understanding explicitly stated information in a text
5. Understanding information not explicitly stated in a text, through making inferences
6. Deducing the meaning of unfamiliar lexical items through an understanding of word formation (stem/roots, affixation, derivation, compounding) and contextual clues
7. Understanding texts that are linguistically straightforward and have a very clear underlying structure e.g., chronological ordering
8. Recognizing conceptual meaning, especially quantity and amount, location and direction, and comparison and degree
9. Identifying the main idea, or important information, and significant details in a text that is not linguistically complex
10. Understanding relations between parts of a text through basic lexical cohesion devices such as anaphoric reference and comparison
11. Understanding relations between parts of a text through basic grammatical cohesion devices such as anaphoric reference and comparison
12. Skimming to obtain a general impression of a text
13. Scanning to locate specifically required information in a text
14. Evaluating characters in a narrative text
15. Reading extracts from simplified classics for pleasure

General guidelines for teaching reading

- Ask learners to read the passage concerned *silently* and on their own.
- Do not always read a passage aloud and explain or paraphrase it. Remember that our main aim is to help learners become independent readers. However, where necessary, you can explain or paraphrase a text *after* learners have read it. Read out a text only when the focus of the lesson is on showing learners how a text should be read aloud with correct pronunciation, word stress, sentence stress, intonation, and pauses.
- Always set a reasonable *time limit* for your learners to read a passage silently. It is useful to ask them to read the passage once in order to get its global idea. A more detailed reading of the passage should follow when learners can attend to the local content of the passage.
- Tell learners that while they are reading a text they should look up the *glossary* provided.
- After learners have finished reading the text in question, start probing their comprehension of it. A good way of beginning this phase of the lesson is by asking a few students to attempt an *oral summary* of the text (especially in the case of stories).
- Almost as a rule, the comprehension tasks should be worked *orally* before learners are asked to write down their responses to some of the questions.
- Remember not to turn the reading comprehension sessions into memory tests. Our focus here is not on recall but on *comprehension*. Encourage learners to refer to the text as they work through the comprehension questions.
- Do not turn reading comprehension sessions into mere question-answer sessions. It is important to encourage learners to not only come up with responses but also to *justify* them.
- Always remember to give learners *feedback* on their responses. Explain whether a particular response is acceptable or not and why it is so. In the case of evaluative comprehension questions, where reader responses might vary, *avoid* insisting on one correct answer. What is crucial is the justification offered by individual learners in support of their responses.
- On occasions, it might be necessary for you to *add* to the questions in the reading section so as to make it more accessible and meaningful.
- In the final part of the reading comprehension session, attempt a *recapitulation* of the reading text.

4. Teaching Words

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

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

What aspects of vocabulary should we teach?

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

1. *Recognition of spoken and written forms*: The words covered in the section **Learn words** should become part of the learner's repertoire. To this end, it is necessary to make sure that learners recognize words when they occur as part of connected speech. During the course of an exercise, ensure that they have the opportunity to hear the words. Where possible, they should hear it used in a variety of contexts or example sentences.
2. *Use in speech (pronunciation) and writing (spelling)*: The next step in coming to grips with a word is to know how to pronounce it correctly in speech and to spell it correctly in writing. The sections **Learn pronunciation** and **Learn spelling** focus on this aspect of word use. The exercises provide practice in the use of words, and rules that help the learner understand basic spelling patterns. It is important to ensure that correct pronunciation habits are established. The earlier books in the **Broadway** course focus on this element in the **Learn pronunciation** section. If there is any doubt about the pronunciation of a word in the text, use a dictionary that gives the pronunciation of words using phonetic symbols.
3. *Grammatical forms*: Knowing a word means knowing the various grammatical forms of the word. For instance, it is important for the learner to know that *talked* and *talking* are different forms of the verb *talk*, while *smaller* and *smallest* are forms of *small*. A word may also have different functions; it may function as a noun and a verb, or as a noun and an adjective, e.g. *kick* (n., v.), *invalid* (n., adj.).
4. *Other meanings*: Many words have more than one meaning. Throughout a reading text, learners are likely to encounter only one meaning of a

word. Exercises in **Learn words** take the learner further by introducing other meanings of the words. This is particularly useful as many of the earliest and commonest words learners come into contact with are those that have several meanings, e.g. *fair* can mean—quite good, just, light complexion, fine weather.

5. *Synonyms and antonyms*: One of the most useful ways of understanding words is by comparing them with others with a similar meaning—synonyms. See *CB 6, Unit 5*. They also serve to provide the learner with words that can express different shades of meaning: a *big* house, a *large* house, a *huge* house. While teaching synonyms it is important to stress that a word does not mean exactly the same as its synonym but is similar in meaning to it. Therefore, we can talk about a *big* house and a *large* house but not a *gigantic* house or an *immense* house. This aspect of synonyms is best conveyed by teaching words in context, as in the examples above. A word can sometimes also be understood by contrasting it with a word with the opposite meaning—antonyms. For example, *light* is easily understood when contrasted with *heavy*.
6. *Prefixes, suffixes, and compound words*: The ability to increase your word-store is multiplied several times once you learn how to recognize and use prefixes and suffixes. Knowledge of the most common prefixes and suffixes enables learners to develop their vocabulary without always depending on the teacher. This is also true of compound words. See *CB 6, Units 2 and 6*.
7. *Collocations*: A very important aspect of using words correctly in speech and in writing is knowing how words relate to each other—collocations. For example, one can ‘say a prayer’ but not ‘tell a prayer’. Collocations in English are ‘fixed’, and not knowing how they operate can make one’s English sound ‘strange’ and ‘peculiar’. This is an aspect that needs attention because words collocate differently across languages. While in some languages it is correct to ‘drink a cigarette’ (Urdu) or ‘eat a cigarette’ (Bengali), in English neither ‘drink’ nor ‘eat’ is acceptable as ‘cigarette’ collocates only with ‘smoke’. See *CB 6, Unit 5*.
8. *Connotations*: In the early stages, learners are likely to come across words used in their main or actual meaning—denotational meaning. However, as learners progress to higher levels, knowledge of the connotations of words helps them understand that words can be used to convey attitudes and feelings in addition to the actual meaning. For example, ‘white’ represents a ‘colour’ but it can also stand for ‘peace’, ‘purity’, ‘goodness’, or even ‘surrender’ (‘a white flag’).
9. *Idiomatic use—phrasal verbs, similes*: The ability to use words correctly is an important aspect of learning a language. However, effective and ‘natural’ communication is dependent in large measure on the ability to use language idiomatically. Idioms, like collocations, are ‘fixed’ and cannot always be explained by the strict rules of grammar. One of the

most common is the class of phrasal verbs (or multi-word verbs). These usually have one-word equivalents, but the phrasal verb often gives a more idiomatic and ‘natural’ flavour to speech whereas its one-word equivalent would be more formal and therefore more suited to writing. See CB 6, Unit 6.

10. *Word families*: The **Learn words** sections also carry a variety of exercises that show learners how words are classified. This is particularly useful at the earlier levels because it helps learners to increase their vocabulary by relating words to those they already know. For example: words to describe different ways of walking; words related to sports. See CB 6, Unit 4.

5. Teaching Grammar

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

What is grammar?

Grammar can be defined as the way words are put together to make correct sentences in a language. It can also be defined as the rules of a language that govern the different ways in which words are strung together to produce meaningful sentences. A sentence is grammatical if it follows the rules of grammar, and ungrammatical if it doesn't. For example, ‘She is happy’ is grammatical but ‘She are happy’ is not. ‘She’ is singular and so takes the verb ‘is’, unlike ‘are’ which is used with plural subjects.

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

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

What features of classroom activities support the learning of grammar?

- *Activities should be meaningful.*

They should relate to the learners’ own needs and therefore engage them as people. See CB 6, *Learn grammar in Units 3 and 4.*

- *Activities should be purposeful.*
They should involve the learners and hold their interest. Learners appear to learn better when personal involvement is required. *See CB 6, Learn grammar, Unit 5, exercise 2.*
- *Activities should have a social function.*
They should persuade learners to interact with one another, and with others so that they get a sense of the usefulness of the language they are learning. *See CB 6, Learn grammar in Unit 4 and Unit 7.*
- *Activities should provide plenty of practice.*
They should encourage the recycling of structural items so that learners have an opportunity to use them in different contexts and also have increased exposure to them. *See CB 6, Learn grammar, Unit 5 and Unit 6.*
- *Activities should provide variety.*
Children at the primary level have short attention spans and therefore the teacher needs to use a spread of activities to keep them attentive. For example, a variety of activities can be used in the teaching of the imperative.
Game: Simon says (Shake your head, touch your nose, etc.)
Rhyme: One, two, buckle my shoe, etc.
Song and mime: If you're happy and you know it, clap your hands, etc.
Physical activity: Stand up, sit down, stretch your hands, etc.
Information gap: Learners work in pairs to draw a picture, etc. by giving and receiving instructions
- *Activities should encourage active participation.*
Children enjoy doing things, so the teacher needs to think of activities that will encourage them to interact with one another in a threat-free environment. One example of such an activity is 'Find someone who...'
Prepare a task sheet for each of the learners in class. Tell the learners to move around and ask each other questions to complete the task sheet.
Find someone who...
 1. can speak three languages
 2. can ride a bicycle
 3. can stand on his head
 4. can make an omelette
 5. can play chess

What are the stages in the teaching of grammar?

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

Presentation

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

Practice

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

Production

Production, which sometimes overlaps with the Practice stage, is clearly a crucial stage in the teaching and learning of grammar. The teacher's job at this stage is to nudge learners away from form-focussed accuracy to a fluent but acceptable production of the grammatical item. This means that she should reduce control and encourage learners to explore the item they have learned, and to help them use it to express their own content. When this happens, learners will realize the usefulness of the item/form they have learned. The production stage in the *Broadway* Coursebooks and Workbooks is manifested in several ways including information gap, problem solving, and 'personal experience' tasks.

What are the qualities of good grammar tasks and activities?

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

- guide learners towards meaningful and purposeful use of the language
- avoid mindless manipulation
- frequently focus on the communicative functions that grammatical structures perform. See *CB 6, Learn grammar, Unit 4 and Unit 7.*

- teach grammar through a combination of sentence-based work and discourse (or sentences in combination).
- present grammar in contexts that the learners can relate to.

What are the main principles of teaching grammar?

The teacher should bear in mind that

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

6. Teaching Dictionary and Study Skills

'A teacher is indeed wise who does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind,' said Khalil Gibran (1926). It is now universally accepted that the primary aim of education is to enable learners *to learn how to learn*. In an era of information explosion and narrow specializations, teachers cannot any longer aspire to be omniscient gurus. Their primary role is to help learners locate suitable sources of information, access relevant information from the identified sources, and record the gathered information in an easily retrievable format. In the context of language teaching, the teacher of English is required to help learners develop a crucial set of study skills that will eventually enable them to become autonomous and self-dependent: reading and making notes, listening and taking notes, summarizing useful information, transferring information from a verbal mode to a non-verbal mode and vice-versa, and accessing different sources of reference (e.g. a dictionary).

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

1. Locating words in alphabetical order
2. Using guidewords to locate headwords
3. Finding the pronunciation of words using the system of phonetic symbols employed in a dictionary
4. Dividing words into syllables. *See CB 6, Unit 1.*
5. Interpreting word stress. *See CB 6, Units 2, 3 and 5.*
6. Finding the spelling of a word, and variations in spelling if any
7. Finding the meanings of words
8. Interpreting typical dictionary definitions. *See CB 6, Unit 4.*
9. Selecting the one meaning appropriate to the context from the different meanings provided. *See CB 6, Unit 4.*

10. Understanding the collocation of words
11. Recognizing word families and derivatives. *See CB 6, Unit 7.*
12. Finding synonyms and antonyms
13. Distinguishing between homonyms, homophones, and homographs
14. Understanding the usage of a word and its grammatical context
15. Using cross-references to obtain more information about words
16. Finding the meanings of idiomatic expressions
17. Finding the meanings of phrasal verbs. *See CB 6, Unit 6.*
18. Using the notes provided to avoid common errors

7. Teaching Writing

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

What aspects of writing should we emphasize?

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

What are the developmental stages in learning to write?

1. Writing as a mechanical activity
The focus, at this stage, is on writing as an end in itself. Learners spend considerable time on pre-communicative activities through which they learn the mechanics and conventions of writing (handwriting, spelling, and punctuation) which are necessary for written communication.
2. Writing as a linguistic activity
At this stage, the aim is to provide learners with practice in writing error-free sentences or paragraphs on given topics. The exercises are usually completely or partially controlled and are a means for getting learners to practice a specific language point. This kind of writing is characterized by maximal teacher, and minimal learner, input.

3. Writing as communication

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

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

What are the steps in writing a composition?

1. Studying the topic announced by the teacher or decided on collectively by the class
2. Generating ideas through pair, small group, or class discussion or individual listing of ideas
3. Selecting and organizing the generated ideas, and producing a plan or outline
4. Writing the first draft based on the prepared plan
5. Getting feedback on the draft from the teacher/classmates on points of content and meaning
6. Revising/rewriting the draft by incorporating the suggested changes
7. Proofreading the second draft
8. Getting the second draft edited by the teacher
9. Producing the final version
10. Getting the composition 'published' in the class newspaper or displayed on the bulletin board

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

1. Showing evidence of having learnt to write fairly neatly and legibly, but rather slowly
2. Using spacing, capitalization, and basic marks of punctuation, e.g. the *full stop*, *question mark*, and *comma*
3. Spelling familiar, frequently-used words correctly
4. Giving evidence of control over basic grammatical features, e.g. word order, inflection, and concord
5. Giving evidence of control over basic grammatical structures and the syntax of basic coordination and subordination
6. Expressing relations between parts of a text through basic lexical cohesion devices such as repetition and synonymy

7. Expressing relations between parts of a text through basic grammatical cohesion devices such as pronominal substitution and comparison
8. Attempting conscious organization of a text using paragraphing and a few basic discourse markers. *See CB 6, Unit 5.*
9. Showing some awareness of style vis-à-vis the purpose of writing and the intended audience. *See CB 6, Units 4 and 6.*
10. Supplying personal information on simple forms, and writing short messages, narratives, and descriptions. *See CB 6, Units 2 and 7.*
11. Revising their written work and correcting the more obvious errors of spelling and punctuation

8. Teaching Speaking

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

What is the main objective of teaching speaking?

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

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

Why do learners need oral fluency in English?

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

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

What are the principles of teaching speaking?

1. *Take account of the student as a person*
 - be sensitive, sympathetic, and encouraging
 - select material that is motivating and within their ability

2. *Reduce anxiety by moving from easy to less easy*
 - help students take short turns
 - provide a familiar, private environment
 - use information-gap activities
 - try the activity yourself first!
3. *Maintain a careful balance between accuracy and fluency*
 - provide practice in pronunciation, word stress, sentence stress, intonation, and pause
 - provide opportunities for fluent use of speech
4. *Provide a good model for students to imitate*
 - learn to speak English acceptably yourself!
 - repeatedly use target speech patterns
 - consciously teach correct pronunciation, etc
5. *Provide appropriate stimuli for eliciting speech*
 - pictures, stories, songs, conversations, etc
 - books, radio, TV, cinema, audio and video cassettes, etc
6. *Vary classroom interaction modes*
 - individual to whole class
 - pair work
 - group work
7. *Give clear instructions*
 - speak loudly, slowly, and clearly
 - demonstrate the proposed task
8. *Monitor student activity continuously*
 - encourage those who find the activity difficult
 - note down common and recurring errors
 - praise students who perform well or try hard
9. *Prepare well for class*
 - make a checklist of things to obtain
 - make a checklist of things to do
10. *Handle errors sensitively and effectively*
 - ignore performance errors
 - ignore errors that are repeated
 - correct errors in language areas that you taught recently
 - correct errors that might shock listeners (e.g. ‘*childrens*’)
 - correct errors in structures that need to be used frequently by the student (e.g. *‘*What means this?*’ instead of ‘*What does this mean?*’)
 - correct errors through *modelling*
(S: **M’s mother was died.*
T: *M’s mother was dead.*)
 - correct errors through *flooding* to ‘wash them out’!
 - correct errors through *explanation*

11. Remember correction depends on

- the phase of the lesson (*Is it the accuracy phase?*)
- the self-confidence of the student

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

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

- Articulating English sounds in words and connected speech with a fair degree of accuracy.
- Articulating basic stress patterns within common words fairly accurately. *See CB 6, Learn pronunciation, Units 2, 3 and 5.*
- Manipulating variations in stress in connected speech to produce intended meaning with a fair degree of success
- Producing basic intonation patterns in connected speech to produce intended meaning with a fair degree of success
- Using basic courtesy formulas, conventional greetings, and formulaic expressions. *See CB 6, Unit 6 Learn to speak, Units 2 and 4.*
- Conveying a simple message in person or by telephone
- Framing simple questions to elicit the desired response, and providing appropriate responses to simple questions. *See CB 6, Unit 6 Learn to speak, Units 1-6.*
- Presenting information in sequence in simple narratives and descriptions, using a few discourse markers and cohesive devices. *See CB 6, Unit 6 Learn to speak, Units 4 and 5.*
- Participating in simple discussions on familiar topics. *See CB 6, Learn to speak, Units 6 and 7.*
- Expressing ideas, opinions, and feelings in simple English. *See CB 6, Learn to speak, Units 1, 3, 6 and 7.*
- Reading familiar textual material aloud, with reasonable fluency and accuracy
- Reciting rhymes and simple poems, and singing popular songs with reasonable fluency and accuracy. *See CB 6, Learn to listen in Unit 2.*

9. Teaching Listening

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

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

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

Why should we overtly teach listening in the English classroom?

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

How can we help learners develop their listening skills?

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

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

- Do a short 'warm up' or 'pre-listening' activity based on the theme or topic of the listening text.
- Set one or two overview or gist questions for learners to answer when they listen to the text.

- Play the CD once, and ask learners to answer the gist questions.
- Discuss the answers.
- Direct learners to the task in the Coursebook, and ask them to study it.
- Play the CD again.
- Give learners a few minutes to complete the task (or check their answers if they did the task while listening to the text).
- Discuss the answers, and confirm them by playing the relevant portions of the text if necessary.
- Use the topic, or the language of the listening text, as a stimulus for an extension activity involving discussion or writing.

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

- Discriminating between the basic sounds and phonological features of English including vowels, consonants, diphthongs, and consonant clusters. *See CB 6, Learn pronunciation in Units 1, 5, 8, 10 and 11.*
- Discriminating between the basic patterns of word stress, sentence stress, and intonation
- Recognizing basic discourse features in short spoken texts
- Responding to simple oral instructions, requests, and directions, conveyed in person or by telephone. *See CB 6, Unit 6 Learn to listen, Unit 4.*
- Understanding and responding appropriately to simple questions, statements, and courtesy formulas.
- Understanding the main ideas, and some significant details, of simple spoken narratives and descriptive texts. *See CB 6, Learn to listen in Units 3 to 7.*
- Listening for a specific purpose, e.g. news broadcasts and telecasts, commentaries, and railway station announcements. *See CB 6, Learn to listen in Unit 7.*
- Understanding the most frequently occurring contracted forms, e.g. *I'm, it's, don't, can't, isn't*
- Listening to and appreciating popular rhymes, poems, and songs. *See CB 6, Learn to listen in Unit 2.*

10. Teaching Poetry

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

1. Introduce the theme of the poem by using individualized work, pair work, group work, or a class discussion.
2. Read the poem aloud after instructing learners to keep their books shut. Now ask a (global) question or two to help them recall words, phrases, and even whole lines from the poem.

3. Read the poem aloud again. (Remember, learners' books are still shut.) Again, help your class rebuild the poem from memory.
4. Read the poem aloud yet again, but this time ask the learners to follow it in their books. This step will help the class combine their auditory and visual experiences as you read.
5. Now ask the class to study the poem silently. Encourage them to consult the glossary/notes as they read. Supplement the glossary with additional explanations, if necessary.
6. After the learners have read the poem on their own, discuss the content, structure, and style of the poem using comprehension questions provided in the section **Learn to enjoy the poem**. Ask supplementary questions if necessary. During this phase, do not attempt to paraphrase the poem but do ensure that all or most learners participate in the discussion.
7. After you have discussed the poem, read it out again or have it read aloud by one or more learners or use the taped version. This is a splendid method of reconstituting the poem after its 'dissection' in the previous phase.
8. Read out a thematically similar poem, if you can find a suitable one.

11. Multiple Intelligences and Higher-order Thinking Skills

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

1. *Logical-mathematical*. Skills related to mathematical manipulation and the discerning and solving of logical problems (related careers: scientist, mathematician)
2. *Linguistic*. Sensitivity to the meanings, sounds, and rhythms of words, as well as to the function of language as a whole (related careers: poet, journalist, author)
3. *Bodily-kinaesthetic*. Ability to excel physically and to handle objects skilfully (related careers: athlete, dancer, surgeon)
4. *Musical*. Ability to produce pitch and rhythm as well as to appreciate various forms of musical expression (related careers: musician, composer)

5. *Spatial*. Ability to form a mental model of the spatial world and to manoeuvre and operate using that model (related careers: sculptor, navigator, engineer, painter)
6. *Interpersonal*. Ability to analyze and respond to the motivations, moods, and desires of other people (related careers: counsellor, political leader)
7. *Intrapersonal*. Knowledge of one's feelings, needs, strengths, and weaknesses; ability to use this knowledge to guide behaviour (related benefit: accurate self-awareness)
8. *Naturalist*. (Gardner's most recently defined intelligence) Ability to discriminate among living things, to classify plants, animals, and minerals; a sensitivity to the natural world (related careers: botanist, environmentalist, chef, other science- and even consumer-related careers)

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

Higher-order Thinking Skills and Life Skills in CB 6

Unit	Section	Page	Skill
1 <i>Humour</i>	Starter	9	Problem-solving
	Learn to read-1 (qn. 2, 5, 7)	15	Deduction Reflection
	Learn to read-2 (qn. 6, 8)	24	Evaluation Justification
	Learn to write	25	Analysis Interpretation
	Poem	29	Deconstruction
2 <i>Relationships</i>	Starter	31	Expressing opinion
	Learn to read-2 (qn.1, 3, 5)	48	Evaluation Reflection Extrapolation Justification
	Poem (qn. 6, 7, 8)	54	Extrapolation Interpretation
3 <i>Teachers</i>	Starter	55	Categorization
	Learn to read-1 (qn. 3, 6, 7)	59	Deduction Reflection
	Learn to read-2 (qn. 4, 5)	65	Evaluation
	Learn to speak	67	Justification Comparison
	Poem	69	Interpretation

4 <i>Adventure Sports</i>	Learn to read–2 (qn. 1, 3, 5)	83	Expressing opinion Evaluation Comparison Justification
	Learn to study	84	Deduction
	Learn to speak	85	Deduction Justification
	Poem (qn. 6)	88	Analysis
5 <i>Folklore</i>	Starter	89	Problem-solving
	Learn to read–1 (qn. 4, 6)	94	Evaluation Justification Extrapolation
	Learn to read–2 (qn. 5, 6)	105	Evaluation Expressing opinion
	Poem (qn. 8, 9)	111	Evaluation
6 <i>Feathered Friends</i>	Starter	112	Inference
	Learn to read–2 (qn. 2, 5, 6)	125	Deduction Analysis Interpretation
	Learn to write	126	Reference
	Poem (Activity)	131	Categorization
7 <i>Fantasy</i>	Starter (qn. 3)	132	Argument/Debate
	Learn to read–1 (qn. 5, 7, 8)	139	Inference Evaluation
	Learn to read–2 (qn. 2, 5, 9, 10)	150	Evaluation Interpretation
	Poem	157	Interpretation

12. Lesson Plan for Teaching a Poem

Metamorphosis (CB 6, 68–70)

Warm-up

1. Start by asking the students whether they have noticed how little children behave on their first day at school. *What have they noticed?*
Let students discuss this for a few minutes in pairs or groups. Encourage them to share their ideas with the rest of the class.

Listening and active recall

2. Read the poem aloud while the students listen with their books shut.
Ask: Is the poem about why children are reluctant to go to school? (The students will hopefully say 'No'.) What is the poem about? (Students respond.)
Can you recall any words or phrases from the poem that describe the children and the teacher? Get as many responses as possible.
3. Read the poem aloud once more while the students listen with their books shut. Attempt to recreate the poem with help from the students.

Combining auditory and visual experience

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

Analysing the poem

5. Ask the students to read the poem silently. Draw their attention to the glossary of unfamiliar words. Add additional explanations to these, if necessary. If you decide that there are other words/phrases that might create problems for students, provide meanings/explanations of these.
6. After students have read the poem
 - encourage a discussion of it using the questions under **Learn to appreciate the poem**. Add questions of your own to ensure fuller coverage of the poem, and to make sure that students understand it. [Make questions your teaching tool rather than 'explanations'. Explanations and paraphrasing prevent learners from making the effort to understand the poem on their own. Keep the questions short and simple. Do not demand complete sentences as answers.]
 - draw attention to the use of *language* (e.g. phrases like 'A tangle of tears and smiles', 'rustling of their wings')
 - draw attention to the *cyclical structure* of the poem (e.g. the poem begins and ends in a similar way)
 - discuss the use of metaphors in the poem, like the life cycle of a butterfly and a journey
 - draw attention to the use of alliteration and other poetic devices
 - make them do the exercise under **Activity**

Recreating the experience

7. Encourage students to read the poem aloud. [When teaching poetry initially, this reading can be done by the class (with the teacher leading) or by small groups taking turns with a stanza each. At a later stage, individual students can take turns to read the poem aloud.]
8. (*Optional*) A good follow-up activity would be to encourage students to write a short description of their first teacher.
9. If you can find a thematically similar poem, read it out to the class.

13. Lesson Plan for Teaching a Prose Unit

Teachers (CB 6, pages 55–70)

PREPARING TO READ

Starter

1. Ask the students to see the pictures on pages 55-56 and match the pictures to form teacher-student pairs.
2. Ask the students to supply the answers. If there are any students who have not heard of any of these people, encourage others to add any information they have.
3. Ask:
 - Do you think the teachers in the pictures were largely responsible for the success of their students?
 - Or, do you feel the students would have become popular even without the support of the teachers?
6. Ask them to give the names of other teacher-student pairs they know.
7. Ask students if they can guess what they are going to read about in this unit.
(Students will probably read out the title of Section-1.)
6. Ask students what they think the passage will tell them about this person.
Encourage a variety of responses. (If students say, 'About his life', encourage them to be more specific.) Put student responses up on the blackboard and leave them there.
7. Tell students that they can find out if their guesses are correct by reading the passage.

Section—I

READING

STAGE ONE

1. Ask the students to silently read the introduction and first five paragraphs of the passage on pages 57-58.
2. Direct their attention to the meanings of difficult words, which are given in the glossary screen.
3. When they have finished reading, direct their attention to the blackboard. Ask them if the passage, so far, has given them any of the information they were expecting. Students should be able to identify some of these. As they call them out, erase these from the board leaving the others intact.

4. Turn to page 58-59, Learn to read-1 and ask students the first five questions.
 - Allow students to refer back to the text when answering.
 - Ask a question, and allow several students to answer before affirming the correct answer. Ask a student who answered correctly to go back to the text and tell you where the information is. The student should read out the portion of the text that contains the answer. Ask others if they agree.
 - Read the relevant portion aloud yourself, so that the whole class can hear it. If any student gave you a wrong answer initially, check briefly if he/she now understands why his/her answer was wrong. Ask the student to state the correct answer or read the relevant portion from the text.
 - DO NOT attempt to correct grammar or pronunciation at this point. Concentrate on allowing students to express their understanding of what they have read.
5. Go on to the next five questions. For each one, repeat steps as in 4 above.

STAGE TWO

6. Ask students to read to the end of the passage.
7. After they finish, turn to the blackboard and repeat step 3.
8. Turn to page 59, Learn to read-1 and ask students questions 6, 7, and 8.
9. Repeat step 4, above, for each question.
10. Draw the students' attention to their correct predictions. Ask them how they guessed so many correctly. If there are any 'guesses' still on the blackboard, tell them that not all our predictions about a story turn out to be correct but several do.
11. Homework: Questions 1-9 can be set for homework. Ask the students to write out the answers on their own.

VOCABULARY

Learn words

1. *Learn words exercise 1:* Draw their attention to the dictionary meaning of the word 'troupe'. Explain the meaning of the word 'troupe' through examples. Tell them about other 'group words' that are used to describe people involved in the same job or occupation.
 - Ask them to attempt the exercise.
 - When they finish the exercise, ask them to supply the answers.
 - Discuss the answers.
 - Then ask them which 'group word' can be used for swimmers. Repeat the same for b, c, d, e, f, g.

2. *Learn words exercise 2:*

- Ask them to attempt the matching exercise.
- Discuss the answers.
- Explain the meanings of the 'song and dance' expressions through sentences.
- Ask them to make sentences using the expressions they have learnt.

GRAMMAR

Learn grammar

A. The present perfect tense

1. Put up, on the blackboard, a few sentences that are in the present perfect tense.
2. Draw attention to the form: *have/has + participial (-ed/-en) form of the verb.*
3. Explain the uses of the present perfect tense. Draw their attention to the rules given in the box. Explain the rules.
4. Ask them to give more examples of sentences in the present perfect tense.
5. Ask them to then attempt exercise 1.
6. Discuss the answers.
7. Next, draw their attention to the input paragraph before exercise 2. Tell them that the verbs in the input are in the present continuous form. Ask them to underline the verbs. Then instruct them to attempt exercise 2.
8. Discuss the answers. Point out how the change from the present continuous to the present perfect form brings about a change in the meaning of the sentences.

B. Enquiring about experiences using ever and the *present perfect*

1. Tell them that the *present perfect* form can also be used to enquire about experiences.
Draw their attention to the interrogative form: *Have + you + ever + participial form of the verb*
2. Put up a few examples on the blackboard.
3. Instruct the students to do the activity. Ask them to ask questions using *Have + you + ever + participial form of the verb*

Section—2

READING

1. Ask them to silently read the first four paragraphs of the passage.
2. Ask a few questions to make sure they have understood the passage.
(*Keep the questions short and simple.*)

- Allow the students to refer back to the text when answering.
 - Ask a question and allow several students to answer before affirming the correct answer. Ask a student who answered corrected to go back to the text and tell you where the information is. The student should read out the portion of the text that contains the answer. Ask others if they agree.
 - Read the relevant portion aloud yourself so that the whole class can hear it. If any student gave you a wrong answer initially, check briefly if he/she now understands why his/her answer was wrong. Ask the student to state the correct answer or read the relevant portion from the text.
 - DO NOT attempt to correct grammar or pronunciation at this point. Concentrate on allowing students to express their understanding of what they have read.
3. Then direct them to read till the end of the passage.
 4. Ask them to turn to Learn to read–2 on page 65.
 5. The questions in this section, **Learn to read–2**, do not always have one and only one correct answer. Responses may differ from student to student. Encourage as many responses as you can. Make sure that there is a lot of discussion and participation in the class. Spend at least five minutes on each question. Answers to some of the questions may be written down after discussion. Other questions can be used for discussion only.
 6. Question 5: Ask students to pick the words that describe Tansen, and for each word that they pick ask them to give reasons. If a student picks a word that does not immediately appear correct, do not dismiss it. Ask the student to give a reason for his/her choice. Be prepared to accept it if the reasoning is convincing. This holds good for all the questions in Learn to read–2.

WRITING

Learn to write

1. Ask the students to turn to page 66 and read the information.
2. Ask questions and let them answer (not necessarily in order):
When was the Iqbal-i-Kamal award instituted? And why? Who is it given to? What do the awardees get as prize? Name a few awardees.
3. Ask the students to do the task in their notebooks.
4. Ask some of them to read out what they have written.

SPEAKING

Learn to speak

1. Ask the students to work individually and make a list of five qualities that they think are important for a teacher.
2. Ask them to form pairs and compare their list with that of their partner.
3. At this stage, students are expected to discuss, with each other, the qualities they have in their lists and arrive at a consolidated list of qualities.
4. Go around the class and listen to what the students are saying. Offer help where necessary.
5. Then ask each pair to read out the qualities mentioned in their consolidated list and put up the words on the blackboard. Avoid repetition.
6. Have a whole class discussion and discuss differences of opinion.

LISTENING

Learn to listen

(For this activity, you should use the audio CD for better effect. However, if you want to read the script aloud, ask one of the students to come forward and read it with you).

1. Ask the students to read the questions in the book.
2. After they have done so, ask them to close their books. Tell them that they are going to listen to information about Anne Sullivan, Helen Keller's teacher. Ask them if they can guess what the text is about. Acknowledge their responses with a 'Let's listen and find out'.
3. Tell them that you will play the audio twice. The first time, they will listen with their books closed.
4. Play the audio. Ask a few general questions like: *Do you think Anne Sullivan was a good teacher? Why do you think so?* Discuss the answers briefly.
5. Tell the students you will play the audio again. Ask them to keep their books open and tick the correct answers as they listen to the interview.
6. Play the audio once more.
7. Check the answers. If they are wrong, do not give them the correct answer yourself. Instead, rewind and play the audio and stop at the appropriate point and let students check for themselves. Before you go on to the next question, announce the correct answer so that there is no doubt about what is correct. Repeat this process with the other questions.

14. Key to the Coursebook

1. Humour

Starter (pages 9–10)

1. (B) 2. (D) 3. (A) 4. (E) 5. (F) 6. (G) 7. (C)

Section I Frogs in the Fountain

Learn to read–1 (page 15)

- (b)
- Yes. We can tell because he says he was fond of mutton koftas but was only allowed two as a child. As a child he wasn't allowed second helpings. So now, as an adult, he always has them. Also, Dr Baig has remarked that he is overweight and should cut down on his food intake.
- (a)
- (a) When the author introduced some fish into the fountain he didn't notice that there were tadpoles in the bucket. They grew into frogs, multiplied quickly and began to enter the house.
(b) The frogs were rounded up and sent to a pond near the railway station. They entered the station and created a nuisance there. So, finally, they were sent to the Lucknow zoo by the station superintendent.
- When Aunt Mabel saw the frog in the pot she screamed loudly and created a lot of commotion at home. She overreacted to the situation and her behaviour was rather silly for a grown-up person.
- (a) The bee incident. 'It made for a very short speech.'
(b) Reference to Alzheimer's
(c) The frog jumped out of the flush and into Aunt Mabel's arms.
The answers will vary. The students should be encouraged to explain why they think the sentences are funny.
- Aunt Mabel is presented as an odd person in the story. Five words to describe her are:
silly oversensitive fussy intolerant critical

Learn words (page 16)

- (a) aroma (b) stench (c) scent, fragrance
(d) odour (e) perfume
- (a) aromatic (b) smelly (c) stinking
(d) perfumed (e) fragrant



Learn pronunciation (page 17)

gar-den hel-pings pun-gent nestl-ing o-pined
fes-ti-vals in-cess-ant con-sign-ment im-per-vious mul-ti-plied

Learn grammar (pages 17-18)

Some possible answers:

- A.
1. once a week
 2. twice a day
 3. once a month
 4. three times
 5. twice a month
- B. Some possible answers:
1. because it is very steep and dangerous.
 2. because they live in very cold places and igloos keep them warm.
 3. because they did not know how to build houses.
 4. because they help us in many ways and maintain the ecological balance.
 5. because they have poor eyesight and cannot see properly without spectacles.

Section II The Night the Ghost Got in

Learn to read-2 (pages 24-25)

1. The author gives two reasons for feeling sorry for paying attention to the footsteps of the ghost:
 - (a) It made his mother throw a shoe through the window of the neighbour's house.
 - (b) It made his grandfather shoot at the policeman.
2. The writer thought the sounds were rather unusual because they began at about quarter past one in the morning, and were of footsteps going round and round the dining table.
3. Mother did not want to use the phone at home because it was downstairs and she didn't want to go down as she thought there were burglars there.
4. (a) True (b) True (c) False (d) False
5. Order: b, d, a, e, c
6. *The answers will vary. Encourage children to respond individually. It is important that they give reasons for their choice. One possible answer:* The grandfather is funnier because he mistakes the police for deserters. He slaps a policeman and even shoots at one of them.
7. *One possible answer:* (1) Mother throwing a shoe out of the window, (2) Grandfather slapping the policeman, (3) the writer is dressed in his mother's blouse and a reporter looks at him strangely when he hears of a ghost.
8. *The answers will vary. Encourage individual responses.*
9. Mother: hysterical, impulsive, dramatic, funny, unpredictable
Grandfather: confused, dramatic, strange, funny, unpredictable

Learn to write (page 25)

A cartoon story

1. The cartoon strip describes a funny incident that happens in Calvin's class. Calvin is taking a test and, as usual, does not know what to write. So he asks his friend Susie whether he can copy from her paper. When Susie says 'No', he thinks of a clever idea. He takes out a telescope-like instrument from his desk, and tries to look at her paper through it. The teacher, however, notices this and calls out angrily to him. This incident shows how imaginative and clever Calvin is.
2. Calvin is an intelligent six year old who is not really successful at school. He is, however, very clever and has an excellent imagination. He thinks of original and new ideas to solve his problems. He is very funny too.

Learn to speak (page 26)

1. *Let the students form pairs and take turns to ask and answer questions.*
2. *After the pairs complete the activity, they can report any interesting things that they have learnt about their partner's sense of humour.*

Learn to listen (page 27)

1. *Play the CD once. Let the students listen to the jokes and match the jokes and the pictures.*
Answers: A-3 B-1 C-2
2. *Then play the CD again. This time, ask the students to work in pairs and give each joke a score between 0-3.*
3. *Ask the students to give reasons for the scores they have given.*



Transcript of listening text

Joke 1

A man arrived at the airport and asked a local taxi for a ride home. 'Are you free?' he asked the driver.

The driver looked at the man and said, 'No, I charge like everyone else.'

Joke 2

An old man was driving down the road when suddenly his mobile phone rang. It was his wife. She said, 'Listen to me. I've just heard on the news that there's an idiot driving his car the wrong way down the road. So please drive carefully.'

'OK dear', said the man. 'I'll try, but it is not just one car. There are hundreds of them driving the wrong way!'

Joke 3

An elderly woman and her little grandson, whose face was sprinkled with bright freckles, spent the day at the zoo. Lots of children were waiting in line to get their cheeks painted by a local artist who was decorating them

with tiger paws. 'You've got so many freckles, there's no place to paint!' a girl in the line said to the little boy.

Embarrassed, the little boy dropped his head. His grandmother knelt down next to him.

'I love your freckles. When I was a little girl I always wanted freckles,' she said, while tracing her finger across the child's cheek. 'Freckles are beautiful.'

The boy looked up. 'Really?'

'Of course,' said the grandmother. 'Why, just name one thing that's prettier than freckles.'

The little boy thought for a moment, peered intensely into his grandma's face, and softly whispered, 'Wrinkles.'

Section III Dear Mum

Learn to appreciate the poem (page 29)

1. The cup broke on its own, there was a crack on the blue vase, the tap was open and the sink overflowed, there was a cat in the washing machine and it began to run on its own, the flour managed to raise on its own, and muddy footprints appeared on the new white carpet.
2. The child in the poem
3. (a) No
(b) The child must have opened the tap.
(c) Here it means nobody knows how these things happened.
4. (a) 'A strange jam stain about the size of a boy's hand'
(b) 'knowing you are going to have a fit, I've gone to Gran's house for a bit...'
(c) Mysterious, strange, magic, haunted
5. *The answers will vary. Encourage different responses.*
A possible answer: the cat turning on the washing machine.
6. *The answers will vary:* Mischievous, intelligent, clever, resourceful, creative
7. The child writes a letter to his mum as he knows that she will be angry at him. By writing the letter he tells her what has happened but is not at home to face her immediate anger.
The answers will vary. Encourage a variety of responses.

Activity (page 30)

1. *Let the students work in groups and make a list of all the naughty things they do.*
2. *Then encourage them to write a poem in groups. Each group can then be asked to read the poem aloud in class.*

2. Relationships

Starter (pages 31–32)

1. They show relationships within a family, friendship at school, relationship between teachers and students, international relations, relationship between children and pets, and between colleagues at the workplace.
2. *A possible answer:* In any relationship we look for trust, understanding, friendship, commitment, love, and affection.

Section I How I Have Suffered

Learn to read–1 (page 38)

1. sharp-tongued: She would often chide Edward and the author for troubling her or for making fun of their mother’s English.
loving: She wanted to go and stay at Carol’s house and look after her; was worried about Edward’s wife not feeding him enough.
bossy: She made all the decisions, who should eat the steak and who the hamburger.
loyal: She was faithful and loyal to the family and to the author’s mother.
complaining: She often complained about aches and pains and how she was suffering in the household.
caring: She often got worried about the children not eating enough.
devoted: She served the family for 34 long years and left all her money to the children.
2. (a) Meta and the writer’s mother did not know enough English to speak to each other.
(b) She did not want anyone to find out what was inside it.
3. Meta became almost deaf and therefore rarely heard the phone or the doorbell ring. So, the family often couldn’t enter the house and once had to stay outside in a snowstorm for half an hour.
4. (a)
5. Meta showed that she really cared for Karol and Eddie by always worrying about them. She wanted to go and live with Karol in her new home and take care of her. In the end, she left all her possessions to them.
6. *Answers may vary:* Meta was the writer’s housekeeper, yet, she almost behaved like a member of the family. She loved the writer a lot and constantly worried about her not eating enough. When the writer got married and moved to her own house, Meta wanted to go with her and look after her, and felt hurt when the writer explained the difficulty in having her to stay. Meta loved her very much and left all her money and possessions to her and her brother. In turn, the writer too was very fond of Meta and had an emotional attachment to her.

Learn words (pages 38–39)

- (a) she is very insensitive. (b) I think she is inefficient.
(c) I think he was quite ungrateful. (d) I think he is irresponsible.
(e) He is quite immature.
- (a) Impartial (b) Unbreakable (c) Disloyal
(d) Inedible (e) Illiterate (f) Irreplaceable

Learn Pronunciation (page 39–40)

- 'boss-y 'scold-ing 'con-tents 'quar-ter 'strong-ly
'bril-liant 'wis-py 'birth-days 'awe-some 'crea-tures

Learn grammar (pages 40–41)

- (a) There are more apples on the trees than in the basket.
(b) There is less rice on the plate than in the bag.
(c) There is more tea in the flask than in the cup.
(d) There are more flowers in the garden than in the vase.
(e) There is less water in the pond than in the river.
 - Most of...
 - more of...Most
 - Most of them...
 - more of those...
- (a) ✓ (b) ✓ (c) × (d) × (e) ✓
 - I can see only one thing: the old lighthouse.
 - These are a few of my favourite things: chocolates, ice cream and more chocolates!
 - In the bag there were the following: scissors, a hairbrush, and her address book.
 - You have only one choice: 'Leave now while you can.'
 - My father often used his favourite quotation from Pope: 'To err is human, to forgive divine.'

Section II Tom Comes Home

Learn to read–2 (pages 48–49)

- The answers will vary. A possible answer: love–hate/unusual. Tom loves Maggie and at the same time is cruel to her in the rabbits' incident.
- (b)
- Not completely. He is good in so far as he thinks of her and brings a fishing line for her. But he is also very cruel to her and makes her cry often.
- The sad truth was that the rabbits had died.
 - He shouted at her, refused to take her fishing the next day, and declared that he did not love her anymore.
 - Yes and no. He was right in being angry at her because she had neglected her work. But he was too harsh with her.

5. The answers will vary. Encourage different responses.
6. Tom: impatient, inconsiderate, rude
Maggie: loving, emotional, impatient
7. Example: the rabbit incident and Tom's behaviour afterwards

Learn to write (page 49)

1. *Discuss the examples given. Analyze them and then make the students do the writing.*

Learn to speak (page 50)

1. *Let the students take turns to practise the dialogues.*
2. *Let the students work in pairs, prepare dialogues, and practise them.*

Some examples:

- (a) Riaz: Rahim, I am extremely sorry. By mistake my sister spilt ink over the cover of your notebook.
Rahim: That's alright. It is only on the cover.
- (b) Amir: Sorry, Pervez. I couldn't attend your party last night. I had my usual migraine headache. I hope you understand.
Pervez: That's OK. Next time, do make it to the party.
- (c) Kiran: I am very sorry, Aunty. Your lovely porcelain vase slipped out of my hand and broke.
Aunt: Never mind. Be careful next time.

Learn to listen (page 51)

Play the song and let the students listen to it. Make sure they know what to do. Repeat the instructions once before you begin.



Transcript of listening text

Song: I'd like to teach the world to sing!

I'd like to build the world a home
and furnish it with love (1)
grow apple trees and honey bees
and snow-white turtle doves.

I'd like to teach the world to sing
in perfect harmony (2)
I'd like to hold it in my arms
and keep it company.

I'd like to see the world for once
all standing hand in hand (3)
and hear them echo through the hills
for peace throughout the land
that's the song I hear
that's the song I hear (4)
let the world sing today
let the world (5) sing today
A song of peace (6) that echoes on
and never goes away

Put your hand in my hand
let's begin today
put your hand in my hand (7)
help me find the way.

Section III My Sister Betty

Learn to appreciate the poem (pages 53–54)

1. unhappy, beautiful; suffer, hysterics [The students can discuss.]
2. (a) She began going red and screamed.
(b) She hit herself on the head with her fists.
(c) She rolled off the bed onto the lino.
3. He went and hid himself inside the wardrobe because he felt it was safer there. He was scared of her.
4. (a) She fell to the floor with a crash and lay there with her eyes staring at the ceiling.
(b) He said she looked like a famous actress who is unhappy but beautiful.
(c) No. He said it to make her leave the room.
5. She was serious. In the last two lines we see that she actually switches off the light.
6. The answers will vary. Encourage students to talk about it and give reasons for their choices.
7. No. He is just making fun of her.
8. Yes. It certainly is funny. 'She fell to the floor...ceiling.'

Activity (page 54)

Let the students work in pairs or in small groups. Encourage them to think about a funny person and talk about the person to their partners. Let them take turns to do the activity. You can also give them an example by talking about a funny person you know.

3. Teachers

Starter (pages 55–56)

- (a) Nusrat Fateh Ali Khan – Rahat Fateh Ali Khan
(b) Anne Sullivan Macy – Helen Keller
(c) Roshan Khan – Jehangir Khan
(d) Mehdi Hasan – Ghulam Abbas
(e) Ghulam Ali Khan – Noor Jehan
- A possible response: Teachers guide students, help them when in trouble, teach them moral values, encourage them to work hard, inspire them to perform better.

Section I Major Langlands

Learn to read–1 (pages 58–59)

- Major Langlands arrived in the subcontinent as a young man on a troop carrier.
- (b)
- Major Langlands' daily routine tells us that he is a very punctual and disciplined person.
- The Langland's School and College is the finest in Chitral because it has a record of academic excellence. Its students have gone on to study in Lahore, Australia, and America.
- Major Langlands is a living legend because of his extraordinary contribution to education in Pakistan.
- Major Langlands believes teaching is more rewarding in Pakistan because it is a profession that is still respected in the country.
- (c)
- (Answers may vary.) devotion, hard work, discipline, sincerity, loyalty, patience.

Learn words (pages 59–60)

- (a) swimmers (b) a book (c) a hospital (d) teachers
(e) robbers (f) runners in a race (g) cricketers
- (a) 2 (b) 5 (c) 1 (d) 3 (e) 4

Learn pronunciation (page 60)

- mis'take 2. re'turn 3. di'vide 4. re'fer
5. a'round 6. be'come 7. di'rect 8. ad'vice
9. po'lice 10. a'chieve 11. pre'vent 12. re'sort

Learn grammar (pages 60–62)

1. has decided, has already been, have done, have gone, have visited, has met, have seen, have shopped

2. The decorating committee has made paper stars and has hung them up on the stage. The food committee has prepared items of food and has put up the food stalls. The entertainment committee has made arrangements for some music. The ticket committee has sold the tickets and the publicity committee has made posters.
- B. *Answers will vary:* Have you ever seen the Mohatta Palace? Yes, I have.
Have you ever climbed a mountain? No, I haven't.
Have you ever written a poem? No, I haven't.
Have you ever seen a comet? Yes, I have.
Have you ever visited a museum? Yes, I have, in Hyderabad.
Have you ever travelled by ship? No, I haven't.
Have you ever been to a planetarium? Yes, I have been to the PIA Planetarium.
Have you ever been go-carting? No, I haven't.

Section II The Song of Songs

Learn to read–2 (page 65)

1. Tansen was referring to Sant Haridas. He called him a better singer because he was his teacher, who had taught him music. He was a better singer. His music was so divine that Akbar was mesmerized by it. He had never heard music like it before.
2. (a) When Akbar asked Tansen whether he could arrange for Sant Haridas to sing in his court, Tansen said that he would not come to Akbar's court even if the king himself summoned him.
(b) An emperor would be angry if his summons was not obeyed.
(c) Akbar was different because he didn't get angry. Instead, he decided to visit Sant Haridas.
3. We know that Sant Haridas lived a simple life because he lived in a hut and did his own daily chores. He lived the simple life of the hermit.
4. Yes, Tansen knew his teacher well. He knew that if he made a mistake while singing, Haridas would correct him. So, he deliberately made a mistake and made him sing to them.
5. devoted, talented, intelligent, obedient, respectful, scheming
6. The Song of Songs refers to the song that Sant Haridas sang. It is a suitable title for the story as it describes Haridas's singing as being superior to other songs.

Learn to write (page 66)

Ask the students to read the given information. Ask a few questions orally to check whether they have understood it. Then make them do the exercise. You can also discuss the importance of such awards.

The Government of Pakistan instituted the Izaz-i-Kamal award under the Decorations Act 1975 to honour teachers and scholars. It is given by the Ministry of Education to teachers and scholars for valuable services in various fields of education. The recipients of this award are given a cash prize of Rs 1,000,000, a medal, and a certificate which are presented by the President of Pakistan.

Several Pakistani teachers and scholars from various fields have won this award. In 1992, Dr Ahmed Hassan Dani received the award for history. In the field of zoology, Professors Muzaffar Ahmed and Abdul Rauf Shakoori received the award in 1993 and 1996, respectively. (*The students can continue in this way...*)

Learn to speak (page 67)

(*A possible answer*)

Patience: A teacher has to be patient with learners and help them to understand the subject.

Sympathetic: Since all learners are not at the same level, a teacher must show sympathy to weak students.

Friendly: A good teacher is like a friend. She should have a good rapport with the learners, share her experiences with the learners, and listen to their experiences too! This is important for success in the classroom.

Encouraging: A teacher should encourage students to do better, and also be supportive because a class consists of students of different abilities.

Communication skills: A teacher should be able to communicate her ideas effectively. She should explain clearly, and must have a pleasing way of talking.

Learn to listen (page 67)

Before you begin, ask the students to read the exercise carefully. Then play the CD once.

Let them listen to it. After listening, ask them to do the exercise. Check the answers. If there is a doubt about an answer, play that portion of the text to confirm it.



Transcript of listening text

Anne Mansfield Sullivan Macy was born on 14 April 1866. She was the lifelong teacher and companion of Helen Keller. She is called 'The Miracle Worker'.

As a child, Anne was afflicted with a disease because of which she had begun to lose her eyesight. She was virtually blind by the age of five. When she was eight, her mother died, and some time later, her father left Anne and her younger brother at a poorhouse, to be raised there as orphans.

Anne underwent a series of operations to correct her vision. She was eventually accepted into the Perkins Institution, where she received

additional treatment. Eventually, her sight was restored enough that she could read for short periods. Meanwhile, she applied herself wholeheartedly to her studies. Because of her talent and persistence, she was personally recommended to become Helen Keller's teacher and mentor.

In 1887, when Helen was six years old, Anne moved in with the Keller family as her governess. She began by teaching Helen nouns, using the sign language alphabet signed into her palm. This method had been developed by Spanish monks in medieval times. It was adapted by British and American educators, including the founder of the Perkins Institution, Samuel Gridley Howe. On 5 April 1887, after a month of instructing her student in the manual alphabet, Anne experienced the 'miracle' breakthrough that led Helen back into the world of communication and learning. While standing at the water pump together, with the water running over Helen's hand, Anne spelled the word 'water' into Helen's hand. Suddenly, Helen understood: the strange finger game they played was an attempt to communicate names and ideas.

Soon, Anne was serving as Helen's tutor and companion at Boston's Perkins Institution. Later, she accompanied Helen to the Wright-Humason School in New York City, as well as The Cambridge School for Young Ladies, and Radcliffe College.

Anne Sullivan and Keller were lifelong companions who lived, worked, and travelled together. In 1932, they were each awarded honorary fellowships from the Educational Institute of Scotland. They were also awarded honorary degrees from Temple University.

Anne's relationship with Helen Keller continued until Anne's death on 20 October 1936. She died after a coma at age 70, with Helen holding her hand. When Helen died in 1968, her ashes were placed in the Washington National Cathedral next to Anne's.

Answers:

1. (b)
2. False
3. False
4. (b)
5. True
6. (c)

Section III Metamorphosis

Learn to appreciate the poem (pages 69–70)

1. ...the little children who enter a school for the first time.
2. The young children are reluctant to leave their mothers' hands because they are scared to be alone in a new environment.
3. (a)

4. The cocoon provides a safe environment for the growing chrysalis and is also the place where it undergoes a lot of changes. Similarly, a classroom is a safe and secure place for young children where they learn a lot of things and grow in a number of ways.
5. 'I can't', 'I'll try', 'I did it!' These expressions show that children are diffident in the beginning and are reluctant to participate in the class activities. Later, they gain in confidence and are willing to try out things, and finally, when they do things, they have a sense of achievement.
6. True
7. Yes, the teacher is loving, kind, and gentle. Phrases to suggest this are: 'Calmly, reassuringly I take their hands in mine...' 'My heart is filled with pride and celebration...' 'I turn with tear-filled eyes...'
8. In school, young children learn a number of things and grow into young adults. They undergo a lot of physical changes and mental development. In the same way, caterpillars change into pupas and then into adult butterflies!
9. 'fragile frame'. There are two more in stanza 3: 'chrysalis called classroom' 'hang heavy'

Activity (page 70)

Encourage students to write at least a few lines. The lines need not rhyme.

4. Adventure Sports

Starter (page 71–72)

1. bungee jumping, skydiving, windsurfing, waterskiing, hang-gliding, river rafting
2. *Illustration: (From l to r) river rafting, skydiving, bungee jumping, windsurfing, hang-gliding, waterskiing*

Section I Women Mountaineers: Pinnacle of Success

Learn to read–1 (page 75)

1. Junko Tabei: Japanese; first woman to climb Everest.
Liliane Barrard: French; first woman to climb Nanga Parbat.
Wanda Rutkiewicz: Polish; first woman to climb K2.
2. (a) False. (b) False. (c) True. (d) False. (e) True.
3. Wanda's dream was to climb all the fourteen of the eight-thousanders. Although she successfully climbed eight of the tallest mountains, she was not able to make her dream come true.
4. 1978: became the third woman, first European, and first Pole to climb Everest.
1985: climbed Nanga Parbat
1986: became the first woman to climb K2.

5. The ability to fight against all the odds, mountaineering skill, grit and determination

Learn words (pages 76–77)

1. river rafting—helmet, paddle oar, raft, life-jacket
skiing—boots, ski suit, snow goggles
trekking—rucksack, boots, rope, tents, sleeping bag
2. (a) excursion (b) trip (c) journey (d) voyage (e) travels

Learn spelling (page 77)

trekking, skiing, rafting, surfing, kayaking

Learn grammar (pages 78–80)

- A. 1. (b) They have been working hard.
(c) They have been arguing.
(d) He has been playing in the mud.
(e) She has been waiting for her exam results.
(f) She/He has been teaching for three hours.
2. (a) Waqas has been writing a story for two hours.
(b) Saad and Zain have been talking on the phone for half an hour.
(c) Rita has been reading a book for one hour.
(d) Sharon has been cooking for three hours.
(e) Raza has been repairing his bike for two hours.
- B. 1. How far is Faisal Mosque from Murree?
It's very near.
2. How far is Minar-e-Pakistan from Hyderabad?
It's very far.
3. How far is Hyderabad from Islamabad?
It's a long way to Hyderabad from Islamabad, I'm afraid.
4. How far is the Ziarat Residency from Quetta?
It's quite near.
5. How far is the Khyber Pass from Hyderabad?
It's very far.

Section II Sea Swimming

Learn to read–2 (page 83)

1. An organization was needed to verify that the swimmers had indeed swum the Channel and to verify their crossing timings.
2. Brojen Das' three biggest achievements were that he was the first Pakistani and first Asian to swim across the English Channel, he crossed the Channel six times between 1958 and 1961, and he created a world record for the fastest crossing in 1961.
3. Also in international competitions, he accomplished, with credit, 12 and 26 miles swims, as well as non-stop 48 hours of swimming. He secured

the first position in the 23-nation Bili Batlelans Channel swimming competition. He has swum from Capri to Naples in Italy.

4. adventurous courageous hardworking strong
determined pioneering daring
5. Brojen Das was awarded the Pride of Performance in 1959 from the Pakistan Government. He also earned the trophy of King of the Channel from the Channel Swimming Association in 1986, and a national award in 1976 for his contribution to sports.

Learn to write (pages 83–84)

The Principal
National Institute of Mountaineering
Skardu
Pakistan

29 July ...

Dear Sir

I have read your advertisement about the three courses you offer at your Institute. I am interested in joining your course in Adventure. Could you please give me information about the following:

- the basic requirements for the course—minimum age, educational qualification, etc.
- the duration of the course
- the fees
- food and accommodation details
- whether a medical fitness certificate should be produced

Please send me the details at the earliest.

Thank you

Yours faithfully

.....

Learn to study (pages 84–85)

1. three
2. Junko Tabei
3. 30
4. It's summer then—the only time when climbing is possible because it is not snow-bound.
5. Junko Tabei
6. True

Learn to speak (pages 85–86)

1. Divide the class into small groups. Give them time to read the rules and understand them. Explain the rules if necessary. Encourage children to speak freely.

Rules are necessary for the safety of the trekkers since trekking can be dangerous at times! Rules also help to conserve the environment.

- (a) It is necessary to follow the route given by the Department of Tourism to avoid getting lost or facing problems on the way. It would be safer to do so.
 - (b) Unauthorized guides may not know the best and safest route for trekking. They may lead you astray or cause problems for you. They may also loot you on the way!
 - (c) It is important to follow this rule because many trekkers destroy trees and cause damage to the environment.
 - (d) Hunting is strictly prohibited in order to protect wild life.
 - (e) We must be careful while lighting a match because wooded areas catch fire easily. Forest fires cause damage to both life and property.
2. (a) A: Excuse me, do you know where Hotel Viceroy is?
B: It's next to the railway station.
- (b) A: Excuse me, can you tell me the route to Park Street, please?
B: Walk down the station road, turn right on Jinnah Road, and then turn left on Parliament Road, and from there take the first turning on the right. That's Park Street.

Learn to listen (page 86)

Tell the students that they will now mark a route on the map using a pencil. Play the conversation. As they listen, let the students mark the route on the map.

Transcript of listening text

A telephone conversation between Daniyal and Asim:

(*sound of phone ringing*)

Daniyal: Hello!

Asim: Hello, Daniyal, it's Asim here! I've just arrived at the station. Can you tell me how to get to your house?

Daniyal: Wait at the station, Asim. I'll come there.

Asim: No, that won't be necessary. I've got a street map with me. Just tell me the route. And I'll find my way to your house.

Daniyal: Let's see now...When you walk out of the station, turn right. Go straight down the road till you come to Hotel Viceroy on the right. Turn right just past the hotel and walk down Jinnah Road till you come to the crossroads. When you get to the crossroads, turn left onto

Parliament Road and continue walking till you come to Model School.
Turn right past the school. The second house on your left is no 4, Park Street.

Asim: OK, I'll see you in ten minutes.

Daniyal: Bye.

Section III The Balloonists

Learn to appreciate the poem (page 88)

1. The 'passengers upon the wind' are the people who are in the basket of the hot air balloon—the hot air balloonists.
2. (b)
3. False
4. The balloonists see cars, trains, planes and their vapour trails. Probably, the cars look attractive because they appear like a speck on the road—almost like colourful toy cars!
5. (b)
6. The poet uses 'bubble of air' to describe the balloon. It's a suitable description because it is light and floats like a bubble and is filled with air.
7. drifting, sailing, floating
8. Balloonists see what is below them most of the time—they are all the time on the move, floating above the ground—they feel they are 'flying' in the open air almost like birds! On the other hand the passengers in a plane are inside the aircraft and cooped up all the time. (*Students may come up with some more differences. Encourage them to participate in the discussion*)

Activity (page 88)

1. *Answers will vary:* excited, thrilled, scared
2. cars, trees, people, tall buildings, sea

5. Folklore

Starter (page 89)

legend, folktale, fairytale, fable, parable, myth

Section I Grateful Animals, Ungrateful Man

Learn to read-1 (pages 93-94)

1. (a) The lion says these words to the good man who rescued him.
(b) The two men are a barber and a goldsmith.
(c) The good man did not follow the advice.
(d) Yes, it was good advice.
2. True
3. (b)

4. The snake and the lion kept their promises. The snake put his mouth to the wound and drew back the poison, and saved the queen. Thus, the good man escaped death. When the good man tried telling the king that he had helped the snake, the lion and the two men from the well, the two men pretended that they did not know him. However, the lion appeared with his pride and roared so loudly that the king was convinced that the good man was telling the truth, and thus the good man was saved.

(The answers will vary. Encourage the students to take a position and justify their answers.)

5. We would normally expect the men to be grateful and not the animals. However, ironically, the wild animals in this story turn out to be more trustworthy than the human beings!
6. We should not trust anyone blindly.

Learn words (pages 94–95)

- | | | |
|----------------------|---------------|----------------|
| 1. yarn (4) | legend (3) | anecdote (1) |
| narrative (6) | fable (2) | parable (5) |
| 2. narrate a story | recite a poem | say a prayer |
| narrate an adventure | tell a joke | narrate a poem |



Learn pronunciation (pages 95–96)

- | | |
|-------------------|----------------|
| (a) (i) 'present | (ii) pre'sent |
| (b) (i) 'refuse | (ii) re'fused |
| (c) (i) 'rebel | (ii) re'bel |
| (d) (i) 'progress | (ii) pro'gress |
| (e) (i) 'contents | (ii) con'tent |

Learn grammar (pages 96–97)

1. (a) You must switch off the lights at 10 p.m.
 (b) You must not hang your clothes outside the window.
 (c) You must not bring in your guests after visiting hours.
 (d) You must keep the room neat and clean.
 (e) You must not make noise during study hours.
 (f) You must come on time for breakfast.
2. You must not wear shoes or slippers in a mosque.
 You must keep to the left of the road while driving.
 You must not feed the animals at a zoo.
 You must carry an oxygen cylinder while climbing a mountain.
 You must not smoke in public places.
 You must not make noise in a library.
 You must buy a ticket before you enter a cinema.
 You must use the zebra crossing while crossing the road.

Section II The Gifts of Wali Dad

Learn to read–2 (page 105)

1. We know that Wali Dad did not care about wealth because
 - (a) He exchanges his coins for a gold bracelet and gives it to the Queen of Khaistan.
 - (b) He gives away all the silk to the King of Nekabad.
 - (c) He gives away all the gifts given by the king to the queen.
2. They both give gifts to Wali Dad in return for his gifts. Both are curious about Wali Dad and decide to visit him.
3. ...he had been generous and had given away all his riches.
4. generous, simple, contented
5. Rarely can we find such people in the world. In this materialistic world, people like Wali Dad are indeed unusual!
6. Answers will vary. Encourage a variety of responses.

Learn to write (pages 105–106)

The order of sentences:

1. f, b, c, e, d, a, g, k, h, m, n, i, l, j
2. The students can then write out the story in their notebooks.

Learn to use the dictionary (pages 106–107)

2. (1) 3. (5) 4. (3) 5. (2)

Learn to speak (pages 107–108)

1. *The students can form pairs and carry out the survey. Then they can report their findings to the class.*
2. *Chain story (The children can choose any story and do this activity in the class.)*

Learn to listen (page 108)

Play the story. Let them listen to it first. Then make them look at the pictures and do the exercise.



Transcript of listening text

A Drum

A poor woman had only one son. She worked hard in the village, grinding grain and cleaning houses. They gave her some grain in return and she lived on it. But she could never afford to buy clothes or toys for her son. Once, when she was going to the market, she asked her son, 'What can I get for you?' He promptly replied, 'A drum, Mother, get me a drum.'

The mother went to the market and bought some gram flour and some salt. She had no money to buy a drum. She felt sad that she was coming home empty-handed. So when she saw a nice piece of wood on the road,

she picked it up and brought it home to her son. The son didn't know what to do with it.

Yet, he carried it with him when he went out to play. An old woman was lighting her *chulha*—her woodstove—with some cow-dung patties. The fire was not catching and there was smoke all around, and it made the old woman's eyes water. When the boy saw this, he gave her his piece of wood. The old woman was very pleased. She lit the fire, made some bread, and gave a piece to the boy.

He took the bread and walked on till he came upon a potter's wife. Her child was crying. The boy stopped and asked her why the child was crying. The potter's wife said the child was hungry and she had nothing in the house to give him. The boy gave the bread in his hand to the child, who ate it hungrily and stopped crying. The potter's wife was grateful to the boy and gave him a pot.

When he walked on, he came to the river where he saw a washerman and his wife quarrelling. The boy stopped and asked the man why he was scolding his wife. The washerman said, 'This woman broke the only pot we had. Now, I've nothing to boil my clothes in before I wash them.' The boy said, 'Here, don't quarrel, take this pot and use it.' The washerman was very happy to get a large pot. He gave the boy a coat in return.

The boy walked on. He soon came to a bridge, where he saw a man shivering in the cold without so much as a shirt on him. The man had a horse with him. The boy took pity on the man and gave him the coat. The man took the coat and said, 'You're very kind, and I want to give you this horse.'

The boy took the horse, and very soon he ran into a wedding party with musicians, the bridegroom and his family, but all of them looked sad. When he asked them why they looked so sad, the bridegroom's father said, 'We need a horse for the bridegroom. The man who was supposed to bring it hasn't arrived. It's getting late.' So the boy offered them his horse and they were delighted. When the bridegroom asked him what he could do in return, the boy said, 'You can give me something: that drum your musician is carrying.'

The boy now rushed home to his mother, beating his new drum, and told her how he got it. She was very happy for him.

Answers:

4, 1, 3, 2, 6, 5

Section III How the Tortoise Got Its Shell

Learn to appreciate the poem (page 111)

1. Zeus's wedding is being celebrated in the poem.

2. All the animals and birds in Zeus's kingdom were invited to the feast.
3. The creatures are the birds, reptiles, animals like bison, bulls, and other wild animals. They sped because Zeus had invited them to the wedding and they knew he would be angry if they didn't attend the feast.
4. No, only animals were not invited.
5. (a) Zeus says these words to the tortoise because he didn't come to the feast.
(b) The tortoise replied that he preferred to stay at home.
6. The tortoise raised her head slowly because the tortoise is lazy and slow by nature.
7. Zeus punished the tortoise by telling it that the tortoise would now always have to carry its heavy shell on its body.
8. Answers will vary. One answer could be: No. Zeus was arrogant and therefore was angry that the tortoise had disobeyed him. But I think every creature has the right to do what he thinks.
9. arrogant, pompous, bad-tempered, impulsive, authoritative

Activity (page 111)

1. rat
2. snake
3. lizard
4. owl
5. mole
6. cheetah, panther.

6. Feathered Friends

Starter (pages 112–113)

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

Section I Birdwatcher

Learn to read–1 (pages 118–119)

1. Both Cyril and Mr Reese were fond of birds and interested in bird watching.
2. Dr Rao did not believe Cyril when he said he had seen them because they were rare birds and could not be spotted easily.
3. Dr Rao was anxious to save the black robins because they were rare birds and were on the brink of extinction. Only five birds were known to be living. Dr Rao planned to remove the eggs from the nests and transfer them into other birds' nests. This way the black robins would lay a fresh set of eggs and thus the number of eggs could be doubled every season.
4. The eggs are tiny and delicate, and damp and dirty hands may transfer bacteria right into the eggs through their porous shells.
5. The eggs were transferred to two warbler nests. The two trees were

marked for easy identification so that Cyril would be able to keep track of the eggs when they hatched.

6. Cyril wanted to keep the cup-shaped nest of the black robins (which he had pulled down) as a souvenir to remind himself of the role he had played in saving them.
7. Cyril's photograph appeared in the newspaper in recognition of the important work he had done to preserve one of the rarest birds in the world.
8. He wanted to study well at school so that he could become an expert on birds.

Learn words (pages 119–120)

- A. 1. (a) bowler (b) rider (c) manager (d) instructor
(e) painter (f) wrestler (g) governor (h) collector
(i) employer (j) runner
2. driving instructor, landscape painter, ticket collector, horse rider, long-distance runner, office manager
- B. (a) 4 (b) 2 (c) 1 (d) 3

Learn spelling (page 120)

1. Eagle
2. Vulture
3. Hawk
4. Buzzard
5. Harrier

Learn grammar (pages 120–121)

- A. 2. need to wash
3. have to win
4. will have to take
5. have to speak
6. will have to travel
7. need to cook
8. have to read
- B. 1. may snow heavily this winter.
2. may help you if you call her up.
3. may be broken.
4. may not recognize you even if she sees you.
5. may be a mistake.

Section II The Kakas of New Zealand

Learn to read-2 (page 125)

1. (a) True (b) False (c) False (d) True
2. Yes, George was fond of the Kakas. He named the birds, called out to them by their names, and fed them dates regularly.
3. (a) he was scared that the bird might bite his ear off with its sharp beak if he stopped feeding it.
(b) their feet slipped and because they wanted to have a better grip.
(c) they realized that humans were harmless beings who fed them delicacies like dates.
4. timid
5. Yes, the writer's description of the Kakas is humorous.
(a) The description of the birds hanging upside down and peering at the people
(b) The male bird sitting on the head of the narrator
6. The narrator is suggesting that we should leave the animals and birds alone. We should not hunt them or destroy their natural habitat.

Learn to write (page 126)

Do you know that Pakistan has 660 species of birds out of the 9000 species existing in the world? Of this, nearly 4 per cent of the birds face extinction. Presently, 26 species of birds in Pakistan are endangered and many more are under threat. These include the Great Indian bustard, the Siberian crane, the Cheer Pheasant, the falcons, the forest owlet, Jerdon's courser, the Himalayan quail, the white-rumped vulture, and the long-billed vulture.

The pink-headed duck and the mountain quail have already become extinct.

The major threat is from hunting, illegal trade, habitat destruction, and pesticide poisoning. Loss of their natural habitat is the greatest threat to most Pakistani birds. Most of these threatened species live in forests, grasslands, or wetlands—the three habitat types that are the most threatened by human encroachments. Due to urbanization and the conversion of grasslands into agricultural lands, the natural shelter of birds and animals is getting diminished and these creatures are finding it difficult to survive.

The government has to take strict measures to preserve the birds in specially made bird sanctuaries, and punish those who indulge in poaching and the illegal bird trade. Unless we act fast, more birds will disappear from the face of the earth!

Learn to use the dictionary (pages 126–127)

1. pulled away
2. pulled over
3. pulled out of
4. pulled out of
5. pull through

Learn to speak (pages 127–128)

1. Ask the students to work in pairs and ask and answer questions.
(a) 1m (b) 1.5m (c) 21 kg
(d) 134 kg (e) hummingbird (f) hummingbird
2. Divide the class into small groups and choose one member of each group as the leader. Give them 15–20 minutes to discuss the topic and list the reasons for the disappearance of the birds. Then ask the leader to present the views of the group to the class. When all groups have presented their views, consolidate the ideas by putting them up on the blackboard.

The students may come up with the following reasons:

1. poaching
2. habitat destruction
3. bird trade
4. pesticide poisoning
5. deforestation
6. ecological imbalance (less rainfall)
7. poor management at zoos and sanctuaries
8. lack of proper rules and legislation for their protection
9. lack of awareness among the people
10. pollution

Learn to listen (page 128)

Let the students listen to the talk. As they listen, they can do the exercise.



Transcript of listening text

Today, I'm going to talk to you about birds. Not about the birds that we see around us everywhere—the crow, the pigeon, or the sparrow—but about birds that used to live on the earth and have now died away, and are therefore lost to us.

The first bird that I shall tell you about is the Moa. Moas used to roam over the islands of New Zealand before the first human beings landed there. They were big birds, and probably lived on grass and leaves and bushes. When the first men landed on the island, they probably hunted them for food and turned their bones into fishhooks and necklaces until soon, there were no moas left. Even today, the Maoris sing songs and tell stories about the moa.

Have you heard the expression *dead as a dodo*? Do you know that the dodo was actually a bird that used to live on the island of Mauritius? It was a big, harmless creature, and it lived on fruits and berries and had no natural enemies on the islands. The sailors whose ships were passing by started stopping at the island, and they began killing the dodo for food. By 1681, there were no more dodos left on the island.

Much more recent is the killing off of the passenger pigeons of North America. When the white men landed in North America they killed them by the thousands, and ate their flesh. They took away their eggs, and destroyed the forests in which they lived, so that, by the end of the nineteenth century, the passenger pigeon was almost as dead as the dodo.

What if the peacock and the vulture also become extinct one day, like the dodo and the passenger pigeon? Can you imagine a world without peacocks? Or even tigers?

We human beings, with our guns and our pesticides, are spreading over the earth so fast that soon there may really be no room left on it for animals and birds. I am sure you do not want that to happen! Children like you should join hands and save all birds and animals.

Answers:

<i>Name of the bird</i>	<i>Where it lived</i>	<i>Causes for its disappearance</i>
1. moa	<u>New Zealand</u> /Australia	<u>killed for food</u> /cutting down of grasslands
2. dodo	<u>Mauritius</u> /Madagascar	pesticide poisoning/ <u>killed for food</u>
3. passenger pigeon	<u>North America</u> /North Africa	cutting down of trees/ <u>hunted for their flesh</u>

Section III The Flying Machine

Learn to appreciate the poem (page 131)

1. The birds are speaking these lines. Throughout the poem we find a comparison between the aeroplane and real birds. Moreover, lines like this: 'we little birds salute you' suggest this.
2. an aeroplane
3. The mechanical bird is very large. Expressions like these suggest this: great wings sprawled, monster kite, adjutant bird, giant egg, tower like a giant
4. True
5. The sounds made by the mechanical bird: whine, snivel. No, they are not pleasant sounds.

6. The birds feel sorry for the mechanical bird because it is completely controlled by man. It has no freedom to fly wherever it wants, it cannot chirp and sing, and it has to carry people all the time on a regular schedule.
7. The pilot, and the airlines to which it belongs, control the mechanical bird. It has to make regular flights to different places. It has no control over its movements and is totally trapped by man.
8. Words to describe the attitude of the birds to the mechanical bird: pity, wonder, disrespect

Activity (page 131)

Answers will vary:

<i>mechanical bird/aeroplane</i>	<i>real bird</i>
made of iron	living creature
controlled by man	free-willed
enormous in size	small, medium, or large
heavy	light
mechanical in nature	instinctual
noisy	sweet-voiced

7. Fantasy

Starter (pages 132–133)

2. *magician, wizard, conjuror, juggler*
3. *Ask students who believe in the supernatural to raise their hands. Let them form one group. The rest, who don't believe in ghosts, will form another group. Further divide each group into sub groups, with 3-4 students in each group. Let the students discuss the topic in their groups. Ask one member from each group to present the views of the group. This way you can have a lively debate in the class.*

Section I The King's Palace

Learn to read-1 (page 139)

1. Kiran asked Grandpa whether his cousin was clever because she had heard stories about how his cousin had cast a spell on Grandpa with her tales.
2. (a) Grandpa's cousin
(b) His weakness is that every little thing fills him with surprise and wonder.
(c) Grandpa's cousin
3. (a) According to Grandpa's cousin the palace took advantage of his weakness.
(b) Grandpa could not see the palace because there was no palace. It was part of her imagination.

4. (a) She would tell Grandpa 'that something unbelievable had happened at school'. When Grandpa was curious to know what it was, she would tease him by saying, '*Shan't tell you*'.
 (b) Grandpa thought it was best that he never got to know what happened because he could continue to dream of fantastic imaginary things.
5. (b)
6. To try to learn the magic words, Grandpa would often go, with his cousin, to the mango grove, pluck green mangoes for her, and even try to bribe her with his precious sea-shell. But Grandpa could never learn the magic words.
7. (a)
8. *Answers will vary:*
 (a) clever, imaginative, playful, secretive
 (b) foolish, imaginative, simpleton, curious

Learn words (pages 140–141)

2. (a) peering (b) glanced (c) staring
 (d) witness (e) observing
3. (a) observed (b) stared (c) peered (d) glanced

Learn pronunciation (pages 141–142)

3. 'optic-op'tician, 'history-his'torian, 'politics-poli'tician, 'music-mu'sician, 'comedy-co'median

Learn grammar (pages 142–145)

- A. would, used to, would, would, would, used to, would, used to, used to, would.
- B. 1. What a wonderful trick!
 2. What a strange-looking creature!
 3. How could you have lost the pen!
 4. How could I forget to wish her!
 5. What a beautiful dress!
- C. *Answers will vary:*
1. Did the people of the Indus Valley know how to build houses with bricks?
 Yes, they did. They could not only build houses but could also plan cities!
 2. Did the craftsmen know how to make pots and weapons?
 Yes, they did. Pots of clay, and weapons made of copper, were found in the cities.
 3. Did the people use machines to make cloth?
 No, they didn't. There were no machines 5000 years ago.

4. Did they live in caves, wear the skins of animals, and hunt with stones?
No, they didn't. They lived in houses, wore clothes, and used weapons to hunt.

Section II Secrets

Learn to read-2 (page 150)

1. Rehan did three wrong things in class. He got every single sum wrong, he dropped a bottle of ink on the floor, which splashed on the teacher's shoes, and he was seen making a face behind his teacher's back. I believe he deserved the punishment for making a face at his teacher. He cannot be blamed for the other two things.
2. Rehan's teacher was just being strict. Perhaps he wanted to discipline him.
3. Rehan was so angry that he poked with a stick till he had dug a deep hole in the dust. He made a face at his mother and threw the wooden pieces from the crate with such force that the ashes flew up and settled on all the pots and pans. He was so angry with his mother that, with his magic rubber, he rubbed her out!
4. (c)
5. He buried the magic rubber because he did not want to use it anymore and make other things disappear too! This tells us that he had no intention of making his mother and house disappear, and that he was merely acting on an impulse.
6. magic pencil (strike out).
7. (c)
8. angry, fearful, secretive, talented, naughty
9. *The answers will vary. As long as the students give reasons for the answers, accept all responses.*

Learn to write (page 151)

Discuss the task orally before you make them write.

Last Sunday, my uncle took me to see a magic show. The magician, Jaadu, performed several tricks, like pulling a rabbit out from a hat, making a knot disappear from a handkerchief, floating in the air, and others. But the trick I liked the most was the rope trick.

Let me explain what the rope trick is. In this, the magician takes a large ball of rope, fastens one end to a sack, and tosses the other into the air. Instead of falling, the rope keeps going up until its upper end is lost to sight, while its lower end becomes taut. The magician's helper, who is always a small boy, climbs lightly up the rope until he too disappears. When he is ordered to come down, he refuses. Angered, the magician climbs after him with a knife between his teeth. Soon, to the horror of the

crowd, the boy's body is thrown down. Then the magician returns and throws a sheet over the dead boy. In a moment, he removes the sheet and reveals the boy well and smiling again!

I liked this trick because it was a very difficult trick to do and it showed the magician's skill and mastery over his art.

Poster:

After the students have written about a magic trick, use the poster to make the students do a magic trick called 'The Vanishing Knot' in the class, and talk about it. (*The students practise giving instructions.*)

Put up the poster on a notice board or a piece of cardboard so that the students can see the figures on the poster clearly for some time. Ask them to take out the handkerchief and do the magic trick by looking at the figures. Help them by giving them clues from the text. After they finish the trick, ask them to give instructions to others about how to do the trick.

The text carrying the instructions is given below:

REQUIREMENTS: One handkerchief or woman's scarf. A soft rope can also be used.

Twirl a handkerchief into a rope-like shape, and then hold it between the index and middle fingers of each hand, palms up, as shown in Figure 1.

Take the end in your right hand (if you are right handed) and lay it between the thumb and forefinger of the left hand, as in Figure 2.

Use your right hand to position that part of the handkerchief between the second and third fingers of the left hand, as you reach through the loop with your right hand and grasp the closest dangling end (Figure 3).

Pull that end through the loop, being certain to keep your grip on the part of the handkerchief between the left second and third fingers (Figure 4). As you pull the end through with your right hand, you will notice a loop forms around your left middle finger. Withdraw your finger, leaving the loop hidden behind the knot, and display the hanging knot as in Figure 5.

Now, blow on the knot while giving it a gentle shake, or while pulling lightly on the free end with the other hand, and the knot will disappear into thin air!

Learn to use the dictionary (page 152)

2. (i) magic (ii) magical (iii) magic
(iv) magical (v) magician, magically.

Learn to speak (page 153)

Ask the students to see the example 'Giant giraffes attack school' in the Coursebook. Discuss it. Then ask the students to work in groups and think of an unusual story for the two other headlines. Ask one of them from each group to present their stories to the class.

Learn to listen (page 154)

Explain about film reviews and film critics. Play the recording. Let the students listen to it. As they listen, let them do the exercise. You can play the CD twice.



Transcript of listening text

Starring: Daniel Radcliffe, Emma Watson, Rupert Grint, Imelda Staunton, Brendan Gleeson, Ralph Fiennes, Michael Gambon, Maggie Smith, Robbie Coltrane, Alan Rickman

Length: 138 minutes

First screened: 13 July 2007

Director: David Yates

Writer: Michael Goldenberg

Type of film: Fantasy, Action

Good evening. This is Danny bringing you the latest on this week's films.

The film of the week is *Harry Potter and the Order of the Phoenix*. This film sees the fifth year at Hogwarts School of Witchcraft and Wizardry, and young Master Potter is more emotional than ever.

The last film *Harry Potter and the Goblet of Fire* ended with the return of the evil Lord Voldemort. In this movie, Voldemort is seen recruiting helpers, particularly within the Government's 'Ministry of Magic'. The organisations are now seen spreading nasty rumours about Potter and taking control over Hogwarts. The new headteacher, Dolores Umbridge, played by Imelda Staunton refuses to teach the students magic, and Harry can't get a good night's sleep without waking up in a cold sweat, dreaming about demonic monsters who leave conveniently-shaped scars on people's heads.

The beauty of this film lies in the details and mini-mysteries that are never fully explained. The only problem is that while each of the other Potter films has always improved on the last, this one just seems to have stayed at the level of the previous film.

Some think it's the new writer-director team of Yates and Goldenberg, others say the fifth book wasn't that strong – but the result is that *The Order of the Phoenix* just doesn't have that 'huge emotional punch' that made the previous

films so good. I'm not saying it's bad—the visuals are mind-blowing, and they've even added some awesome jokes about the state of education. But, even with all that, I'm afraid it can still only get a 3-star rating.

Answers:

1. Harry Potter and the Order of the Phoenix
2. (a)
3. Yes
4. False
5. mind-blowing
6. False

Section III No Such Thing

Learn to appreciate the poem (page 157)

1. dragon, giants, wizards, vampires, ghosts, monsters, sprites, gremlins
2. True.
3. (c)
4. He shakes like a leaf because he is scared of ghosts.
5. (c)
6. dragons—green creatures in the shed
gremlins—add salt to tea
ghosts—shapes in floating capes
giants—have a knife in their hand
vampires—sharp-toothed creatures
monsters—things with frightful faces
7. A: scientific, sensible, practical, confident
B: confused, fearful, imaginative, worried

Activity (page 158)

Encourage students to be creative.

An example:

SCHOOL CULTURE CLUB
Let's enter the magical world of David Copperfield!
The world famous David Copperfield will conduct a magic show for
children on 14 November at 5.00 p.m. in the school auditorium.
ALL ARE WELCOME TO ATTEND THIS GRAND SHOW !

15. Key to the Workbook

1. A Long Story

Learn to read (pages 9–10)

- (a) It would be good company for Gohar.
(b) It would help him reduce weight on the stomach.
- The writer decided to tell a serial story as he found that he had no creativity left in him for writing stories after thinking of, and telling, Gohar a different story every day. The serial story was about a man-eating leopard that carried a different victim off each day.
- The writer chose the townsfolk as the victims in the story: the town gossip, the clerk, the barber, and the shopkeeper, because he wanted to take revenge on them for the wrongs they had committed against him.
- True
- (b)
- Answers will vary. E.g. the end of the story when the writer says that the leopard died of acute indigestion!
- The answers will vary. A creative imagination, narrative skills.

Learn words (pages 10–11)

- A. 1. taking 2. give 3. make 4. do
5. doing 6. take 7. made 8. having
9. have 10. take
- B. 1. world-famous 2. bulletproof 3. air-conditioned
4. handmade 5. sugar-free 6. record-breaking
7. top-secret 8. suntanned

Learn grammar (pages 12–13)

- A. 1. once, twice, once, once, thrice
2. (b) I visit my dentist thrice a year.
(c) I brush my teeth twice a day.
(d) I went on a picnic just once last year.
(e) I eat at a restaurant twice a month.
- B. 2. Mr Tahir gave up smoking because it was bad for his health.
3. Rita was unable to buy the notebooks because the shop was closed.
4. Rohail was very unhappy because his sister forgot his birthday.
5. The Khans stayed at home because it was raining.
6. Feroze did not go to the cinema because he was unwell.

Learn to write (pages 13–14)

In the first frame we see Calvin walking on the road with an umbrella. On the way, it starts to drizzle. Calvin promptly opens the umbrella, but not to protect himself from the rain. Instead, he opens the umbrella, places it upside

down on the road, fills it with rain water so that it looks like a puddle, and then starts jumping with joy in it. This shows his love for having fun.

2. The Man of the House

Learn to read (pages 17–18)

- (a) He lights the fire for her.
(b) He makes her breakfast.
(c) He goes to the chemist to buy cough syrup for her.
- We know that there was no one else in the family except for the mother and son because the son decides to stay back from school to look after his mother because there is no one else at home. When he is away at the chemist's, Minnie Ryan sits with his mother to give her company.
- Minnie Ryan was the writer's mother's friend. Yes, she was concerned about the mother. This is evident when she firmly tells her that she cannot get up even if she feels better.
- loving, caring, concerned, devoted, sacrificing
- This extract highlights the importance of caring for one's loved ones.
- The title is suitable because the son takes on all the responsibilities of the house, and really behaves like the man of the house.

Learn words (pages 18–19)

- (a) responsible (b) kind (c) devoted
(d) loving (e) caring (f) hardworking
(g) concerned (h) compassionate
- bring the house down—to make everyone laugh or cheer, especially at a performance in the theatre
get along/on like a house on fire—to become friends quickly
go all round the houses—to do something or ask a question, in a very complicated way instead of a simple and direct way
keep house—to cook, clean, and do all the other jobs around the house
put your own house in order—to organize your own business, or improve your own behaviour, before you try to criticize somebody else

Learn grammar (pages 20–22)

- A.
- There are more grapes on the vines than in the bunch.
 - There is less sugar in the bowl than in the sack.
 - There is less tea in the cup than in the flask.
 - There are more mangoes on the tree than in the basket.
- B.
- Most of
 - more of, Most of
 - Most of
 - more of, more of
 - Most of, more of
- C. abandoned, broken, burnt, torn, locked, stolen, frightened

Learn to write (pages 22–23)

Answers will vary.

3. Professor Anita Ghulam Ali

Learn to read (page 26)

1. (d)
2. False
3. True
4. Professor Anita is Pakistan's most inspiring teacher because she is committed to the ideas of progress, excellence, and honesty.
5. She has served as Vice President, Pakistan Teacher's Association; President, Pakistan College Teacher's Association; and Sindh Minister for Education. At present, she is the Managing Director of the Sindh Education Foundation (SEF).
6. Correct answer: teachers who show excellence in their field.
7. Because she is a role model for all teachers and educators.

Learn words (pages 27–28)

1. (a) turn up
(b) turned away
(c) turn back
(d) turned on
(e) turn off
(f) turned out
(g) turn over
(h) turn back
(i) turn to
(j) turn down
2. to do somebody a good turn—to do something helpful for somebody
in turn—one after the other in a particular order
take turns—to do something one after the other to make sure it is fair
the turn of the year/century—the time when a new year or century starts
wait your turn—to wait until the time when you are allowed to do something

Learn grammar (pages 29–30)

- A. 1. (b) seen it already.
(c) finished cooking.
(d) been here only once.
(e) met her before.
(f) gone out of town.
(g) lived here all my life.

- (h) given them to Amir.
- (i) taken my medicines, so should be better soon.
- (j) left the place.

B. Have you ever broken anything at home?

- Have you ever read a ghost story?
- Have you ever drunk soya milk?
- Have you ever worn anything made of satin?
- Have you ever forgotten to carry money?
- Have you ever given clothes to an orphanage?
- Have you ever seen a flying saucer?
- Have you ever written a radio play?
- Have you ever been to an amusement park?
- Have you ever eaten Mexican food?

Learn to write (pages 30–32)

Get the students to read and understand the information by asking questions orally. Then explain what a biography is before you make them write.

Nusrat Fateh Ali Khan was born on 13 October 1948 in Faisalabad, Pakistan. He began his training in music by learning to play the tabla alongside his father, Fateh Ali Khan, who was a musicologist, vocalist, instrumentalist, and *Qawwal*. Nusrat went on to learnt *Raag Vidya*, *Bol Bandish*, and the classical framework of *khayal*. After his father passed away, Nusrat's paternal uncles, Mubarak Ali Khan and Salamat Ali Khan, completed his training.

Nusrat was primarily a singer of *Qawwali*, the devotional music of the Sufis. He became the leader of the family *Qawwali* party in 1971. His first public performance was broadcast as part of an annual music festival *Jashn-e-Baharan*, organised by Radio Pakistan. Nusrat sang mainly in Urdu and Punjabi, and occasionally in Persian, Brajhasha, and Hindi. Throughout his career, he collaborated with various international musicians and singers.

Nusrat Fateh Ali Khan won international acclaim. He was featured in TIME magazine's issue of 6 November 2006, '60 Years of Asian Heroes', as one of the top 12 artists and thinkers in the last 60 years. He holds the world record for the largest recorded output by a Qawwali artist with a total of 125 albums. His album *Intoxicated Spirit* was nominated for a Grammy award in 1997 for best traditional folk album.

He married Naheed, who was the daughter of his uncle, Salamat Ali Khan, in 1979, and the couple had one daughter, Nida. Nusrat Fateh Ali Khan died on 16 August 1997.

Test-1

Unseen comprehension (pages 33–34)

1. Karakoram Travels is a company that organizes adventure expeditions. Its office is in Islamabad.

Coursebook comprehension (page 35)

1. When Aunt Mabel saw the frog in the potty she screamed loudly and created a lot of commotion. She over-reacted to the situation. Her behaviour was rather silly for a grown-up person.

OR

Major Longhand's daily routine tells us that he is a very punctual and disciplined person.

2. The grandfather is funnier because he mistakes the police for deserters. He slaps a policeman, and even shoots at one of them.

OR

Meta showed that she really cared for the writer and her brother by worrying about them constantly. She wanted to go and live with the writer in her new home and take care of her. In the end, she left all her possessions to them.

3. The author gives two reasons for feeling sorry for paying attention to the footsteps of the ghost:
(a) It made his mother throw a shoe through the window of the neighbour's house.

OR

I do not agree completely. He is good in so far as he thinks of her and brings a fishing line for her. But he is also very cruel to her and makes her cry often.

4. The young children are reluctant to leave their mothers' hands because they feel insecure and scared in a new place.
5. She began going red and screamed. She hit herself on the head with her fists. She rolled off the bed onto the lino.

Vocabulary (pages 35–36)

1. (a) excursion
(b) peal
(c) roared
2. Her handwriting is illegible.
3. compliment—here *-ment* is not a suffix.

Grammar (pages 36–37)

1. I have been mowing the lawn. Have you seen the lawn?
I have cut it nice and short.
2. more of, Most of
3. abandoned, broken, locked, torn, misspelt

Writing (pages 37–38)

An example:

Karakoram Travels (Pakistan) Ltd.
N-8 First Floor, Green Park Main
Islamabad: 110 016

Date:

Dear Sir,

I saw your advertisement in the newspaper recently. My cousin, who lives in England, is visiting Pakistan this summer and is keen on visiting Gilgit-Baltistan. We would like to go river rafting.

Can you make reservations for two people on the Great Escape package tour for 16 April? If you let me know the cost of the package, I will send a demand draft in advance.

We will be reaching there on 15 April, by our own vehicle, and will stay till 20 April. Can you make arrangements for our accommodation for the period of our stay? Do please confirm our booking immediately so that I can inform my cousin.

Thanking you,

Yours sincerely,

.....

Literature Reader comprehension (page 39)

1. Ayah was unhappy to see the family leave Dehra because she had nowhere else to live. Moreover, she was attached to the family. She was very fond of the narrator and was concerned about him.
2. When the giant understood that the children’s presence alone had brought spring into his garden, he realized how selfish he had been earlier. So he decided to let the children play in his garden. The children could now play in the garden the whole day!
3. (a) the octopus had eight tentacles.
(b) its hump tended to get frost-bitter.
4. Yes, I think it was the right choice. It was the right choice because the lotus is as delicious as the rose and stately as the lily. It is both red and white in colour.
5. Tricki had grown fat because his mistress had started feeding him extra food and sweets. Also he wasn’t getting enough regular exercise.

Oral Test—1 (pages 40–41)

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



1. Give 2 marks for saying which word has one syllable only.
2. Read out each set of words and pause. Then ask the student to put the stress mark on the syllable that is stressed. Give $\frac{1}{2}$ mark for each correct answer.
3. Let the student read the words aloud with the correct stress. Give $\frac{1}{4}$ mark for each.
4. Ask the student a question and let him/her answer. Then go on to the next question. Give one mark for each correct answer.
5. Let the students read the story silently beforehand. Then ask them to read it aloud. (Before an oral test, the teacher should give students practice in reading short passages aloud.)
6. Play the recording of the conversation. Let the students listen. Then ask them to read the questions given. Play the recording again. This time, let them do the exercise. Give 1 mark for each correct answer.



Transcript of listening text

Rita: Okay, I guess we are finished.

Kareem: I am tired. Let's go out to dinner.

Rita: Good idea. I don't want to cook. Maya, do you want to go with us?

Maya: Where are you going?

Kareem: Well, let's see. There is a new Chinese restaurant nearby.

Rita: I went there last week. I love Chinese food but that restaurant ... well...

Kareem: It's not very good, er...

Rita: No. Let's go to some other place. I know there is a nice restaurant called 'Thai'. They serve really good Thai food. Hey, Maya, have you ever had Thai food?

Maya: Sure, but I don't like spicy food too much.

Rita: Well, this place has really spicy food. I guess we can't go to 'Thai'.

Maya: Sorry.

Rita: No, that's okay.

Kareem: Let's see. Can't go to the Thai place, can't go to the Chinese restaurant.

Rita: Pizza.

Kareem: Oh, come on. We had pizza last night and Sunday night too.

Rita: Yes, We have been eating a lot of pizza.

Kareem: Pizza's great but not tonight.

Rita: Okay, no pizza.

Maya: I have an idea. Let's go to 'The Darbar'. They serve delicious Mughlai food.

Rita: Well, I guess that would be okay.

Kareem: Yes, that would be fine. I haven't had Mughlai food in a long time.

Maya: Come on. I am hungry.

Answers:

(a) iii (b) loves, she doesn't think it is good (c) ii (d) spicy (e) True

4. Tree Climbing

Learn to read (pages 43–44)

1. False
2. False
3. Tree climbing is an adventure sport because it is a challenging sport that generates a lot of excitement among the climbers.
4. No
5. The tall trees are the magical place, because one can forget everything, including one's disabilities, while climbing.
6. he finds oneness with nature above the ground and it gives him immense pleasure.
7. People with disabilities and abused children have benefited the most from the programme.
8. As part of the Tree-hab programme, a wheelchair-bound woman was invited to climb a tree. Being in a wheelchair, she was used to people looking down at her. But, on the tree, she felt equal to everyone else. She was face to face with the other climbers, and could look down to see people on the ground. In the tree, she felt she was flying—something for which she didn't need legs!

Learn words (pages 44–45)

1. make sandwiches do crosswords play the guitar
make paper dolls play netball play badminton
play chess play kabbadi do glass-painting
do gymnastics do embroidery go dancing
do sewing play the violin play kho-kho
go hiking play table-tennis
go cycling
2. (a) badminton racquet, shuttlecock
(b) club
(c) tennis ball
(d) stick
(e) running shoes
(f) hoop
(g) boxing gloves, helmet

Learn grammar (pages 46–47)

- A. 1. (a) They have been practising hard.
(b) What have you been doing?
(c) I have been working in the kitchen.
(d) They have been sunbathing.
(e) He has been digging the garden.
(f) I have been shopping.
(g) She has been painting the fence.
2. have been doing
has been teaching
have you been learning
have been clearing
have been reading
have been watching
- B. very far...
very far...
How far is...
It's quite near.
How far is
It's very near.
very far.
- C. 1. herself
2. yourself
3. themselves
4. himself
5. myself
6. himself, herself
7. themselves
8. themselves

Learn to write (pages 49–50)

Ask the students to read the given information. Then encourage them to develop the ideas into four paragraphs and write an article.

An example:

River rafting is an adventure sport in which expeditions are taken down rivers. Anybody can participate in it. Unlike other sports, specialized training is not necessary. For river rafting you need special equipment and a safety briefing which you are given.

All rivers are not suitable for rafting. It is said that the River Kunhar is not easy for rafting because it has a number of rapids. The Indus is considered to be perfect for beginners. People enjoy rafting on such rivers. Rivers like the Chitral River, which flow in harsh climatic regions, are a source of great adventure for experienced rafters.

Generally, people wear simple and comfortable clothes like T-shirts and tights (which dry quickly) when they go on a rafting expedition. Sometimes, when the sun is out, they wear bathing suits. But, while rafting in rivers like the Chitral River, which flows from the Chitral Valley, people wear wet suits and woollen thermals.

The equipment needed for rafting consists of a rubber raft (made of tear-resistant nylon), an oar for the guide, paddles for the members of the team, helmets, wet suits, and life jackets. It is also important to carry camping equipment like tents, dry bags, food, etc.

5. A Lesson for a Young Man

Learn to read (pages 53–54)

1. Lee Whang was a famous scholar in Korean history. He was known for his scholarship, virtue, and wisdom.
2. (c)
3. (a) The young scholar said these words to Lee Whang
(b) Lee Whang willingly carried the young man on his back and began to cross the stream. At that time, the young scholar asked him whether he knew Lee Whang. When he realized that it was Lee who was carrying him on his back, the young scholar felt embarrassed and wanted to get off his back. But Lee continued to carry him till they crossed the stream.
(c) It shows the humility of the speaker and his good qualities.
4. He felt embarrassed. He requested the old man to let him get off his back.
5. His virtue is revealed by his carrying the young man on his back. This shows his humility and goodness. The fact that he continues to carry him, till they cross the stream, shows how practical and wise he was.
6. (b)

Learn words (page 55)

1-2 2- 5 3-1 4-3 5-4

Learn grammar (pages 55–58)

- A. (a) You mustn't (b) You must (c) You mustn't
(d) You must (e) You must
- B. 1. should, should 2. should, should 3. should, ought to
4. ought to 5. should, should
- C. Punctuation

How Rana Became a Jester

In a village, there lived a clever boy called Rana. Once, a wandering magician was impressed by the boy's looks and clever ways. So, he taught him a chant and told him, 'If you go to the woods one night and recite these words three million times, a witch will appear before you and give you what you ask for—if you don't let her scare you.'

Rana went to the woods near his village and did as he was told. As he finished his chant, the witch appeared before him with her thousand faces and two hands. When the boy looked at her horrific appearance, he wasn't frightened. He fell into a fit of laughter. Offended, she asked him, 'You little scallywag, why are you laughing at me?'

He answered, 'We humans have enough trouble wiping our noses when we catch a cold, though we have two hands and one nose. If you, with your thousand faces, should catch a cold, how would you manage with just two hands for all those runny noses?'

The witch was furious. She said, 'Because you laughed at me you'll make a living only through laughter. You'll be a *vikatakavi*, a jester.'

'Oh, a *vi-ka-ta-ka-vi*! That's terrific! It's a palindrome. It reads *vi-ka-ta-ka-vi* whether you read it from right to left or left to right,' replied Rama. The witch was pleased with Rana's cleverness that saw a joke even in a curse. She at once said, 'You will be a *vikatakavi*, but you will be a jester to a king.' And she vanished.

Soon after that, Rana began to make a living as a jester to the king of the country.

Learn to write (pages 59–60)

Ask the students to look at the pictures. Get students to construct the story orally. Help them interpret the pictures by asking questions. Put up, on the blackboard, words that might help the students. Examples: pundit, heron, rumour (Written answers will vary.)

The Heron in the Mouth

A man was crossing a field on his way home. He had a fit of coughing and spat on the ground. He was surprised to see that he had spat out a white feather along with his phlegm. He couldn't explain it. He thought about it over and over in his mind till he could bear it no longer. As soon as he reached home, he called his wife and said to her,

'Something is worrying me. I have to tell someone. But if I tell it to you, will you promise not to tell anyone about it?'

'Of course, I won't tell a soul. I promise,' said the wife. Then he told her about the white feather he had found in his spit.

But she couldn't keep it to herself. So, as soon as she saw a neighbour, the first thing she said to her was this: 'My mind is full of something. Will you promise not to tell anyone if I tell you about it? I promised my husband not to tell anyone about it.'

'Of course,' said the neighbour, 'You know how good I am at keeping secrets. I won't breathe it to a soul. Tell me.'

'All right, I'll tell you. I know you are a good friend. When my husband was crossing the field on his way home, do you know what he spat out? He coughed up herons' feathers, lots of them! I don't know what's happening to him. I'm quite worried,' said the wife.

‘Oh, you shouldn’t worry about it. Such things happen. It will pass. But it is a good idea not to tell anyone about it. They’ll spread rumours.’

But she couldn’t wait to tell it to someone. As she hurried home, she looked around for someone to whom she could tell this secret that was bursting out of her. And as soon as she met a friend, she came out with it.

‘Promise not to tell anyone. I told the neighbour’s wife I would keep her secret. Do you know what happened today? The man coughed up a whole big heron in the field,’ she said.

‘A whole heron? It’s such a big bird! How could he? Strange man! But I’ll tell no one, depend on me.’

Soon after that, another neighbour heard that several flapping herons had flown out of the man’s mouth. By the end of the day, the news was all over town that flights of herons, storks, cranes, and all sorts of big birds had come flying out of the man’s mouth. The villagers made their way to the man’s house to see this monstrous happening. The poor man nearly went mad. He ran away and hid himself in a tree till the news had died down.

6. The Sanctuary

Learn to read (page 63)

1. It is Asia’s largest pheasantry.
2. The species of pheasants at the Dhodial Pheasantry include *cheer*, *kalij*, *koklass*, *monal*, and Western Tragopan.
3. *Answers will vary.*
4. ...raising a species after its has become extinct in an area.
5. ...increasing the number of birds or animals of a species.
6. The biggest achievement of the Dhodial Pheasantry is the re-introduction of *cheer*, which was believed to be extinct in the country.

Learn words (page 64)

1. (a) fascinate (b) prepare (c) participate
(d) imagine (e) immigrate (f) exclaim
2. (a) description (b) alteration (c) completion
(d) explanation (e) invitation
3. (a) unjust (b) disloyal (c) inconvenient
(d) unsuitable (e) inefficient (f) disorder

Learn grammar (pages 65–65)

- A. 1. So Mr Laiq has to be in the office by 9 o’clock.
2. You must maintain silence in the library.
3. So now visitors have to report to the security officer.
4. So the small boy has to wipe his feet when he comes in.
5. All students must report to the examination hall by 10 o’clock.

B. Punctuation

Salim Ali

Bang! A bird fluttered for a few seconds and fell to the ground. A ten-year-old boy, who had shot the bird, ran and picked it up. The bird looked like a house sparrow, but to the boy’s surprise, it had a yellow patch on its throat. Puzzled, the boy took it to his uncle, Amiruddin Tyabji, and asked him, ‘What is the name of the bird, Uncle?’ The uncle did not know. So he took him to the office of the Natural History Society.

There, the Secretary, W. S. Millard, opened a drawer full of sparrows. He picked up a sparrow and showed it to the boy. Sure enough, the bird was exactly like the one he had brought with him. ‘The yellow-throated sparrow, Uncle Millard!’ the boy exclaimed. ‘I didn’t know there were so many kinds of birds. I wish to learn about them all!’ The boy was Salim Moizuddin Abdulali, better known as Salim Ali—one of the greatest bird scientists.

Learn to write (pages 67–69)

An example.

(Your address)

.....
.....
.....

(Date).....

Dear.....,

I’m excited about your trip! At last we will be able to see each other and spend some time together.

Here is some information on one of the biggest bird sanctuaries in Pakistan, the Dhodial Pheasantry. The sanctuary is situated in the Dhodial village, which is nearly 40km from Abbottabad in the province of Khyber Pakhtunkhwa. The Dhodial Pheasantry was created by the Department of Wildlife in 1984. Initially, it covered an area of 4 acres, but today it has been extended to 8 acres.

Although it is primarily a pheasantry, it is a home to many other endangered species of birds. The main functions of the pheasantry include the observation of birds, and the re-stocking and re-introduction of endangered birds. At the pheasantry, you will find 16 different species of birds, including pheasants, ducks, cranes, *cheer*, *kalij*, *koklass*, *monal*, and tragopan. One of the biggest achievements of the Dhodial Pheasantry is the re-introduction of *cheer*, which was believed to be extinct in Pakistan.

If you'd like to visit this sanctuary, let me know immediately. I'll make the necessary arrangements.

Looking forward to your visit.

With best wishes,

Yours sincerely,

.....

7. Magic with a Heart

Learn to read (page 72)

1. False
2. Sorcar Junior has made magic into a spectacular show by adding modern techniques like three-dimensional choreography, mixture of tradition and modern music, classical dance, and technical and mechanical instruments to the art.
3. entertain people, linked to happiness.
4. False
5. (b)
6.
 - He shows deep concern for the poorer sections of society.
 - He does free shows for the disabled, orphans, and those bedridden in hospitals.
 - He gives money he has earned through magic for charity.

Learn words (pages 73–74)

1. (a) makes films
(b) sets music for a film
(c) directs a film
(d) writes the words for a song
(e) introduces the people who are performing in a television show, theatre show, etc.
(f) entertains people in a circus by dressing in funny clothes and doing things to make people laugh
(g) keeps three or more objects moving through the air by throwing and catching them very quickly
2. (a) couple, steps
(b) ground
(c) newspaper
(d) marriage

Learn grammar (pages 74–76)

- A. 1. (a) used to eat
(b) used to swim
(c) used to play
(d) used to live

- (e) used to pick
 - (f) used to eat
 - (g) used to wake up
 - (h) used to pack
2. An example:
Mother: visit my aunt in Dadu
Mother: go to piano classes
Mother: comedy shows regularly
Mother: kabaddi
Mother: Mathematics
- B. Nida: What a surprise!
Nida: Congratulations!
Sidra: It's beautiful!

Learn to write (pages 76–77)

Ask the students to read the instructions carefully. Make sure they have understood the steps of the trick. Then make them work in pairs. Ask one student from each pair to do the trick while the other gives instructions. After all the pairs finish the activity, make them write out the instructions.

First, get a piece of paper, a pen, and an envelope.

Next, write down, on the paper, the four-figure number that is 2 times the current year.

Now, seal the paper in the envelope. This is your magic number.

Now, write down the year you were born in.

Then, write down the year in which an important event took place in your life.

Next, write the age you are now, or will be on your birthday this year.

After that, write the number of years that have passed since the important event.

Finally, total all the numbers.

What did you get? The total is the same as the number you have already written and sealed in the envelope. Now, open the envelope and show your magic number to the people around you.

Test—2

Unseen comprehension (page 80)

1. Rohail was living with his grandfather, and not his parents, because there was no school in the village where his parents lived and they were keen that he should attend school.
2. He had eaten the other cherries!
3. Rohail went to the corner of the garden, where the earth was soft and yielding, and planted the seed there.

4. He found a well-rooted tiny tree in the place where he had planted the seed. He was excited because he had planted the seed that the tree was growing from.
5. (b)

Coursebook comprehension (page 81)

1. Yes. Brojen Das' swimming achievements were a source of inspiration to all swimmers.

OR

Grandpa would often go with his cousin to the mango grove, pluck green mangoes for her, and even try to bribe her with his precious sea-shell. But, Grandpa could never learn the magic words.

2. Both the snake and the lion kept their promises. The snake put his mouth to the wound and drew back the poison, and saved the queen. Thus, the good man escaped death. When the good man tried telling the king that he had helped the snake, the lion, and the two men from the well, the two men pretended that they did not know him. However, the lion appeared with his pride and roared so loudly that the king was convinced that the good man was telling the truth, and thus the good man was saved. Neither one nor the other's help was greater—both helped greatly in their own way.

OR

- (a) He exchanges his coins for a gold bracelet and gives it to the Queen of Khaistan.
- (b) He gives away all the silk to the king of Nekabad.
- (c) He gives away all the gifts given by the King to the queen.
3. (a) True (b) False (c) False (d) True
4. The creatures are the birds, reptiles, animals like bison, bulls, and other wild animals. They sped because Zeus had invited them to the wedding and they knew he would be angry if they didn't attend the feast.
5. Most of the time, balloonists see what is below them—they are on the move all the time, floating just above the ground. They feel they are 'flying' in the open air almost like birds! On the other hand, the passengers in a plane are inside the aircraft and cooped up all the time.

Vocabulary (pages 81–82)

1. (a) stared (b) glanced (c) peered (d) observed
2. A bird in hand is worth two in the bush—It is better to be satisfied with what one has than to risk losing everything by trying to get much more. The bird has flown—The wanted person has escaped. Birds of a feather flock together—People of the same sort are found together. Kill two birds with one stone—To achieve two things at the same time

Grammar (pages 82–83)

1. (a) You must switch (b) You must not allow (c) You must not make
2. (a) I used to eat a lot of ice cream when I was a child.
(b) You must lock the door...
3. One day, Akbar drew a line with his royal hand on the floor of the open court, and commanded, 'Make this line shorter, but don't, by any means, erase any part of it.' Everyone was stumped by this puzzle. When it was Birbal's turn, he at once drew a longer line next to the first one. He didn't touch the first line. Everyone at the court saw it and said, 'That's true, the first line is shorter.'

Writing (pages 83–84)

Once, an old man was sitting by the bank of the river and praying. Suddenly, a rat fell on his outstretched palms. Even before he could react, the rat turned into a beautiful girl. Since the old man had no children, he decided to take her home and bring her up as his daughter.

Many years went by. The girl grew up into a beautiful woman. The old man wanted to get her married to the strongest person. So he went to the sun and said, 'Oh, sun, will you marry my daughter?'

The sun said, 'Why don't you ask the cloud? He is stronger than me because he can cover me and hide my brilliance.'

So the old man went to the cloud and asked him to marry his daughter. But the cloud said, 'The wind is stronger than me because he can blow the cloud away. Therefore, you should ask the wind to marry your daughter.'

When the old man went and asked the wind, he refused to marry the girl saying the mountain was stronger than him because he could not move the mountain an inch. Then, the old man approached the mountain and requested him to marry his daughter because he was the strongest. The mountain said, 'Yes, I am stronger, but the rat is stronger than me! He can make holes in my side. I am powerless before a rat.'

When the old man heard this he grew sad and went home disappointed. But, a surprise awaited him there. His daughter had turned into a rat once again! He then decided to get her married to a rat. After all, wasn't the rat the strongest of them all?

Literature Reader comprehension (page 85)

- 1 The wings are described as sorrowful because the bird is caged and doesn't have the freedom to fly.
2. Answers will vary.
3. Yes. The ending is a bit unexpected and seems such an anticlimax to the build up in the play.
4. (a) Prospero to Ariel when the latter asks whether he brought Antonio's ships to the island seeking revenge.
(b) Miranda to her father, Prospero, on seeing Ferdinand.

- (c) Antonio asks Ariel why he is troubling them when Ariel appears as a harpy and tries to trouble Antonio and Alonso with his talons.
- (d) Prospero to Alonso and Antonio when they see Miranda and Ferdinand standing hand in hand and very much in love with each other
5. The cricket says these words to the ant. It tells us that the cricket wasted away its time and did not plan wisely for the difficult days ahead.

Oral Test—2 (pages 86–87)

1. *Each student will have to be assessed individually. Ask students to come up one by one and take the test. Give ½ mark for each pair of words if there is a clear shift in stress from the first syllable to the second syllable in each pair.*
2. *Ask the student to read the pairs of sentences aloud. Check whether the stress is on the correct syllable in the italicized words. Give 1 mark for each correct pair of words.*
3. *Let the student read the speech silently beforehand. Then ask him/her to read it aloud.*
4. *Ask the student a question and let him/her answer. Then go on to the next question. Give 1 mark for each correct answer.*
5. *Play the recording of the interview. Let the students listen. Play the recording again. This time, as they listen, let them do the exercise. Give 1 mark for each correct answer.*



Transcript of listening text

Interviewer: Good morning, Mrs Shah. I'd like to ask you a few questions about what you do during the day. You have a very busy life, I hear.

Mrs Shah: Yes, I do. Please call me Sidra, by the way. I get up at eight and have breakfast with my daughter, Nida, and my son, Talha.

Interviewer: What do you do next?

Mrs Shah: I take Nida to school at nine, and then drive on to my office in Park Street. I arrive at ten.

Interviewer: What do you do during the morning?

Mrs Shah: I usually work on designs until about one o'clock. Sometimes, we have meetings to plan the week's work.

Interviewer: And in the afternoons?

Mrs Shah: Between two and five, I usually have meetings with clients. Sometimes, I go out all afternoon to look at new collections of materials, furniture, and so on. Today, for example, I am going to look at a new range of kitchen furniture.

- Interviewer: What time do you leave the office?
Mrs Shah: Fairly late, at about seven.
Interviewer: What do you do in the evenings?
Mrs Shah: I reach home at eight, and then I usually have dinner and read for a little while. I am usually very tired, so I go to bed early, about ten.
Interviewer: You have two children, I believe. How old are they?
Mrs Shah: My daughter is 14 and my son is 16.
Interviewer: What do you do in your spare time? At the weekend for example?
Mrs Shah: I play quite a lot of tennis and I also pray.
Interviewer: Thank you very much, Sidra. It's been very interesting talking to you.

Examination

Unseen comprehension (page 90)

1. being hunted by planters who want to protect their palm plantations; rain forests for timber and agriculture.
2. To protect the orangutans, Malaysia has set up a wildlife conservation centre at Sepilok. It is a rescue centre where orangutans are helped to lead normal and useful lives again.
3. To survive in the forest an orangutan needs the skills of climbing, survival, that is, skills of finding food, and building nests.
4. (b)
5. This is when the authorities decide whether the orangutans have learnt the necessary skills to survive in the wild on their own.

Coursebook comprehension (pages 90–92)

1. (a) (i) When the author introduced some fish into the fountain, he didn't notice that there were tadpoles in the bucket. They grew into frogs, multiplied quickly, and began to enter the house.
(ii) The frogs were rounded up and sent to a pond near the railway station. They entered the station and created a nuisance there. Finally, they were sent to the zoo by the station superintendent.
- (b) Answers will vary. The ability to fight against all odds, mountaineering skill, and grit and determination
- (c) Meta was the writer's housekeeper, yet, she almost behaved like a member of the family. She loved the writer a lot and constantly worried about her not eating enough. When the writer got married and moved to her own house, Meta wanted to go away with her and look after her, and felt hurt when the writer explained the difficulty in having her at home. Meta loved her so much that she left all her money and possessions to the writer and her brother. In turn, the

writer, too, was very fond of Meta and had an emotional attachment to her.

- (d) The rabbit incident, and Tom's behaviour towards Maggie throughout the story, suggest that he is cruel to sometimes.
 - (e) They both give away gifts to Wali Dad, in return for his gifts. Both are curious about Wali Dad and decide to visit him.
 - (f) Cyril's photograph appeared in the newspaper in recognition of the important work he had done to preserve one of the rarest birds on Earth.
 - (g) Grandpa would often go with his cousin to the mango grove, pluck green mangoes for her, and even bribe her with his precious sea-shell. No, Grandpa could never learn the magic words.
 - (h) Brojen Das' achievements were a source of inspiration to other swimmers.
2. (a) (i) Metamorphosis
(ii) A mix of emotions: joy, sadness, and fear
(iii) The frightened children learn a number of things and grow in confidence.
(iv) Because the classroom is a safe environment where children undergo a lot of changes, as a pupa does inside a chrysalis.
- (b) (i) The Flying Machine
(ii) The aeroplane
(iii) The plane is huge and makes a lot of unpleasant and harsh grating sounds. It has no freedom to fly where it wants, and is completely controlled by man.
(iv) 'Caught in a bind in your iron cage like a puppet on strings...'

Vocabulary (pages 92–93)

1. (a) racquet (b) cycling (c) flash (d) waves
2. (a) sole (b) groan, pain (c) weather
(d) fare (e) peek
3. (a) irreplaceable (b) inedible (c) illegal
(d) unbreakable (e) disobedient (f) immeasurable
4. (a) team (b) gang (c) team
(d) band (e) group (f) troupe
5. (a) make a mistake (b) enter a competition
(c) do a favour (d) break a promise
(e) take a photograph (f) catch a cold
(g) play a trick (h) open an account

Grammar (pages 94–96)

1. (a) have been building, have built
(b) has been doing, has done
(c) have run, have been running

- (d) has been delivering, has delivered
 (e) have been playing, have been playing
2. (a) Because they show their respect that way.
 (b) Because it is a way to remember Prophet Ibrahim’s sacrifice.
 (c) Because it is a tradition to do so.
 (d) Because Jesus Christ was born on that day.
 (e) Because it is celebrated at the time of spring.
3. *The answers will vary.*
 (b) Students should come, neatly dressed, to school.
 (c) Students must do their homework regularly.
 (d) Students should participate in all extra-curricular activities.
 (e) Students ought to respect all the rules and regulations.
4. Rehan: What should I do?
 Doctor: You must get your eyes tested.
 Rehan: I have to read for long hours...
 Doctor: You should not strain... You must drink...
 Rehan: I have to be more...
5. Kon-Tiki was once a chief of the Polynesian tribe. He, perhaps, got his name from the sun king called Kon Tiki.-Kon-Tiki crossed the Pacific Ocean on a raft made of balsa wood.
 ‘Kon-Tiki crossed the ocean safely, so why can’t I?’ thought a man called Thor. ‘And, like Kon-Tiki I’ll cross it on a raft.’
 ‘You’re mad,’ said many of his friends. ‘It’s dangerous. You can’t do it.’
 But Thor did not listen to them. Instead, he began to prepare for the journey. A lot of things were necessary for the voyage—food, medicine, tents, clothes, books, cameras, films, and a radio set. He even took a parrot along. He collected only light things. After all, he was going to travel on a raft for about 8000 kilometres across a vast ocean!

Writing (pages 96–97)

World Wildlife Fund

.....

Date:

Dear Sirs,

I am deeply pained by the increase in the killing of birds and animals for various reasons. As we know, tigers continue to be hunted for their skins, rhinos for their horns, and whales and other animals for their body parts. The trend is frightening. If this continues, I am afraid that most of the wildlife will disappear from the face of the earth.

This will also affect the balance in nature, and the food chain in particular. Soon, the next generation will get to see animals only in pictures!

I am sure organizations like yours will not allow this to happen. I know you have been doing a lot for the conservation of animals and endangered species, but I feel more needs to be done. We should make the people aware of the problems and send out appeals through e-mails, newspapers, and other media. In countries like Pakistan, we need more conservation centres and stricter laws for the protection of wildlife. Poachers have to be punished severely and illegal trade practices banned. I hope you will take strict action and make all efforts to preserve and protect the animals.

Thank you,
Yours sincerely,

.....

Literature Reader comprehension (page 98)

1. Yes, the title is suitable because the wish of the narrator, to stay back at Dehradun, comes true at the end.
2. *The answers will vary. One answer could be:* I like the part when the selfish giant lifts the little boy and places him on the tree. It shows the softer and gentler side of the giant and his love for children.
3. Grandma knits clothing items for the creatures: scarves, caps, suits, socks, flowered skirts, speckled pants, pullovers, ear-muffs, bootees, a sock, a bonnet, mittens.
4. Love went to Flora to settle the dispute because Flora is the Roman goddess of flowers.
5. Justice is meted out in the end, when Miranda and Ferdinand fall in love and Antonio realizes his mistake and is reconciled with his brother. They decide to rule Milan together and end their days in peace.
6. (a) Mrs Beauwhistle says these words to Louis.
(b) She wants Jane to leave because another guest, Dora, is also planning to visit her during the same time, and Dora and Jane do not get along.
(c) Louis promises to send Jane away before Dora arrives. He agrees to do this in exchange for a loan.
(d) It happens, in a way, but Mrs Beauwhistle is not grateful about it because, by then, she gets news that Dora is not coming.
7. The men used a pocket knife, scissors, and the mast to open the tin.
8. No. They were patient with the naughty boy. They did not harm him in any way and were, instead, troubled by his naughty ways!
9. The poet uses exaggeration to bring out the humour in the situation. It is a funny poem in which exaggeration is used as a poetic device to add to the effect.

10. The ant was probably right. The cricket had to be taught a lesson for his laziness.

16. Key to the Literature Reader

1. The Tempest

Read for appreciation (pages 14–15)

1. Prospero caused the storm. The lines that tell us so are: ‘As he raised... inky clouds’ and ‘Father!’ shouted the young woman. ‘What are you doing? Everyone aboard that ship will be killed!’
2. (a) Miranda is Prospero’s daughter.
(b) Prospero’s brother Antonio had joined hands with Alonso, the King of Naples, to overthrow Prospero, the Duke of Milan, and had occupied his place. He had also put Prospero in an open boat with Miranda and cast them adrift on the sea to die.
(c) No Prospero does not tell Miranda about it.
3. Prospero calls Caliban a ‘treacherous wretch’ because he had once tried to kidnap Miranda.
4. ‘sweet spirit’, ‘Faithful Ariel’ and ‘my Ariel’
5. Caliban was shaped like a man but his skin was covered with glistening green scales and the eyes were as yellow as the lizard’s. Ariel was a young boy with golden skin and white wings on his heels.
6. (a) Prospero to Ariel, when the latter asks him why he had used magic to bring Antonio’s ships to the island whether he was seeking revenge on Antonio.
(b) Miranda to her father Prospero, on seeing Ferdinand
(c) Ariel appears as a harpy and troubles Antonio and Alonso with his talons. So Antonio asks Ariel why he is troubling them.
(d) Prospero to Alonso and Antonio, when they see Miranda and Ferdinand standing hand-in-hand
7. Yes, there is reconciliation between the two brothers and Prospero decides to go back to Milan.
8. The phrases that illustrate the story’s magical elements are: wizard, magic, enchanted sleep, spells, bewitched
9. Prospero: magical, discontented, powerful, just
Miranda: soft, sweet, gentle, innocent, trusting
Caliban: cunning, evil, greedy
Ariel: faithful, mischievous, loyal, obedient, magical

Activity (page 16)

1. The flickering streaks of lightning across the dark skies are compared to snakes's tongues lashing out.
The sudden lift of a huge wave is compared to the rearing of a startled horse.
2. Deferred dreams dry up like a raisin in the sun.
Deferred dreams fester like a wound and run.
Deferred dreams stink like rotten meat.
Deferred dreams become hardened like a crusted sweet.
Deferred dreams hang like a heavy load.
Deferred dreams explode.

2. The Wish

Read for appreciation (pages 22–23)

1. (a) The house had to be sold because the family had no money for their journey back to England.
(b) Their belongings were sold at throwaway prices because Grandma was in a hurry to dispose of them before she left Dehradun
2. Ayah was unhappy to see the family leave Dehradun because she had nowhere else to live. Moreover, she was attached to the family and was very fond of the narrator.
3. True
4. (a)
5. The platform was crowded like a bazaar and there were a lot of vendors selling all kinds of things and making a lot of noise as they do in a bazaar. Yes, the word 'bazaar' describes the atmosphere of the station very well because all kinds of goods were being sold there. Moreover there was so much noise and confusion that it reminded one of a bazaar.
6. Yes, Ayah was extremely fond of the boy. She cautioned him several times about sticking his neck out of the window and warned him about strangers. She seemed very unhappy to see him leave Dehradun.
7. (a) sensible, practical, concerned, careful, thoughtful
(b) possessive, affectionate, concerned, faithful, superstitious
8. Ayah had once told him that if he did that and wished on a shooting star his wish would be granted.
9. The title of the story is appropriate as, towards the end of the story, the boy makes a wish on a shooting star. His wish comes true and he returns to Dehradun for good. In that sense, the story is all about a wish and its fulfillment.
10. Yes. The narrator had left Dehra forever with his grandmother, but she died on the way before reaching Bombay and the narrator had to return. Since his only relative lived on Dehradun, he returned forever, unexpectedly.

Activity (pages 24–25)

- (a) clatter, clang, thud, rustle, hiss, patter, bang, rumble.
(b) (i) clattering (ii) rustling
(iii) rumbling (iv) patter
(v) banged (vi) clang
(vii) thud (viii) hissing
- flags flutter, leaves stir, cars swerve, horses gallop, clouds drift, trains travel, snakes creep, trees sway

Grandma

Read for appreciation (page 28)

- No, Grandma does not knit for children.
- Wasps' jerseys get shabbier and thinner because they toil all summer tirelessly to earn their food.
- the ticking sound of clocks. Yes, this is an apt comparison because the rhythmic sound made by the knitting needles is like the regular ticking of a clock.
- The goldfish are under the ice. It is very cold there, particularly when there are blizzards in winter. They have no form of heating. So Grandma knits colourful woolly suits to keep them warm.
- (a) the shrubs in Grandma's garden have scarves and pullovers and the birds have ear-muffs to keep away the cold.
(b) an octopus has eight tentacles.
(c) it has a hump on its back on which a tea-cosy would fit perfectly.
(d) it has a hood for which a bonnet would be useful.
- (b)
- Yes, the poem makes me feel happy and makes me smile. It presents a delightful picture of a warm grandmother who is kind to living creatures. The thought of shrubs, birds, octopuses, camels, goldfish, and cats wearing woollen clothes in winter is amusing.
- suits, socks
toil tirelessly
blizzards beating

Activity (Page 29)

- scarves, caps, suits, socks, flowered skirts, speckled pants, pullovers, ear muffs, booties, mitten, tea cosy, sock, bonnet. The baby items are booties and bonnet.
- velvet ribbon, silk dupatta, cashmere shawl, leather boots, cotton shirt corduroy trousers,
- Encourage children to think about their grandmothers and write a short poem. It need not rhyme.*

3. The Selfish Giant

Read for appreciation (page 36)

1. The writer describes him as a selfish giant because he behaves selfishly in the beginning. He does not let any child enter and play in, his garden. He builds a wall around it and puts up a notice board saying, 'Trespassers will be prosecuted.'
2. When the Giant understands that the children's presence alone has brought spring into his garden, he realizes how selfish he had been earlier. So he decides to let the children play in his garden. They are now allowed to play in the garden the whole day!
3. ...little children are not allowed to enter it.
4. The Giant loves to see the flowers and listen to the sweet music of birds. Therefore he eagerly waits for spring to come to his garden. This tells us that there is a soft and gentle side to the Giant's character.
5. *The answers will vary. Encourage several responses. One response could be:* It is believed that children are very close to nature and therefore, when children enter the garden, the trees are happy and product flowers. Probably the trees were happy with the Giant for letting the children in, and so, began to blossom.
6. (b)
7. ...they were as beautiful and colourful as flowers.
8. The little boy was probably he an angel. He had come to take the Giant to his garden, that is, to heaven, as a reward for letting the children play in his garden, and for being particularly kind to the little boy who had stood under the tree crying.
9. kind—he lets the children play.
gentle and loving—he lifts the little boy gently and places him on the tree, and loves him deeply.
harsh and selfish—initially, he prevents them from playing in his garden.
repentant—he realizes his mistake.
10. *Answers will vary. Encourage different responses. The students must give reasons for their choices.*

Activity (page 37)

1. Answers will vary: flowers, chirping of birds, colour, pleasant weather, festivals
2. Let the students talk about spring and the activities they do in spring. Then, encourage them to use the words associated with spring to write a short poem. Ask them to read the poems aloud in class.

Lotus

Read for appreciation (page 39)

1. Love went to Flora because Flora was the Roman goddess of flowers.
2. 'Rivals for that honour' here means that the rose and the lily were vying with each other for the honour of being the queen of flowers.
3. 'Bard of power had sung their claims' means powerful and famous poets had written about the beauty of the rose and lily and had praised them.
4. (a)
5. the rose and the lily
6. Love wanted a flower which was as sweet-smelling as the rose and as majestic and grand as the lily—a flower that is both red and white in colour.
7. (b)
8. Yes. It was the right choice because the lotus is as sweet smelling as the rose, and grand and majestic as the lily. It is found in both colours: red and white.
9. Five words to describe Flora: clever, creative, just, fair, intelligent

Activity (page 40)

1. (a) flower, power, tower, bower (b) queen, been, between
(c) pride, provide (d) chose, rose, blows
2. Ask students to read the model carefully. Analyse the model in class. Tell them that the first paragraph describes the flower and the second its uses. Then ask them to describe the lotus in a similar way orally before you make them write.

4. A Triumph of Surgery

Read for appreciation (pages 47–48)

1. Mr Herriot was worried because Tricki had become hugely fat and looked unwell.
2. Tricki had grown fat because his mistress had been feeding him extra food and not giving him regular exercise.
3. (a) Mr Herriot was expecting a call from Mrs Pumphrey.
(b) He was expecting a call because he knew Tricki was unwell and needed help.
(c) The call was about Tricki being unwell.
(d) After the call, Mr Herriot took Tricki away saying he needed hospitalization for two weeks.
4. The cure was to let Tricki exercise and play with other dogs, and to eat normally.
5. Tricki was dull and inactive.
6. Initially, he had no energy to play with the other dogs. But, slowly, when the other dogs began to sniff around him, he started to follow them

around. At feeding time, too, he began to jostle with the other dogs for food, and thus slowly began to play and enjoy their company.

7. (c)
8. (a) There were tears in Mrs Pumphrey's eyes because Tricki had become alright and looked healthy.
(b) This tells us that she was totally devoted to the dog, and was a highly emotional person.
(c) The phrase refers to the success of the treatment given to Tricki, the return of his health.
9. caring, silly, indulgent, anxious, devoted, rich, ignorant
10. Yes, the story is funny—when Mrs Pumphrey fusses over Tricki and cries when he leaves home to be hospitalized.

Activity (pages 48–49)

1. growl, whine, squeal, roar, howl, snarl, moan, yelp
2. *Let the students discuss the topic in groups and present their views.*

My Bird Sings

Read for appreciation (page 51)

1. The wings are described as 'sorrowful' because the caged bird has no freedom to fly.
2. The speaker's bird can sing, build nests, fly very high in the sky in joy and freedom.
3. ...it sings of sorrowful things.
4. (b)
5. (a) pipes (b) behind bars (c) soar
6. The free bird is happy because it is free to fly and sing as it likes.

Activity (page 51)

The free bird is: *little, brown, wild, shy, free*

The caged bird is: *pretty, half-alive, sad, crippled*

5. A Tin of Pineapples

Read for appreciation (pages 55–56)

1. (b)
2. The men used a pocket knife, scissors, and the mast to open the tin.
3. (c)
4. No. Even after making several attempts using different ways, they were unable to open the tin.
5. The speaker probably hit George on the head with the mast instead of the tin which was aiming for. George must have hurt his head badly.
6. *Answers will vary.*
7. *Answers will vary.*

Activity (page 56)

Explain the following expressions from the story:

1. The speaker normally didn't like mustard very much.
2. The person who would have brought them some mustard would have been given everything he wanted.
3. They would not have really given everything to the person who brought them mustard.
4. The three men became upset because they had no mustard.
5. He hit himself in his eye.
6. George probably hurt his skull, while Harris only got a wound on his skin.

The Ant and the Cricket

Read for appreciation (pages 58–59)

1. The cricket says this because there is no food at home and it is winter time.
2. The cricket was famished with hunger and was wet and trembling with cold.
3. No
4. The cricket says these words to the ant. It shows that the cricket had wasted away its time and did not plan wisely for the difficult days.
5. 'Go then,' said the ant, 'and dance winter away.' Thus ending, he hastily lifted the wicket And out of the door turned the poor little cricket.
6. The answers will vary. Encourage different responses and have a discussion in class.
7. (b)
8. Answers may vary hardworking, careful, wise, cruel, hard-hearted
9. I would like to be the ant. It is important to work hard and save for the future. It is also necessary to be self-dependent.

Activity (page 59)

1. *Explain the statement.*
2. *Ensure students understand the task.*
3. *Divide them into groups.*
4. *Initiate discussion.*
5. *Give each group a chance to express its opinion.*

6. The Ransom of Red Chief

Read for appreciation (pages 70–71)

1. They thought so because they believed that love for children was more among the country people than among the city dwellers.
2. The first time the boy met Bill, he hit him in the eye with a brick. Later too, he attacked and troubled Bill several times. It was this behaviour

- that forced Sam and Bill to hand the boy over to his father without any ransom, and instead pay money to the boy's father for accepting him back!
3. Yes, Red Chief was very happy in the cave. He loved playing the role of an Indian who was camping in a cave in the open air and commanding the other two to work for him.
 4. False
 5. unusual, violent, funny, unexpected, naughty
 6. *The answers will vary. There is no fixed response for this. Encourage a discussion about the possible ending of the story.*
 7. No, they were kind to the boy and played games with him. They even tolerated his pranks. When his behaviour became unbearable, they even gave up the idea of asking for a ransom and, instead, paid to hand the boy over to his father.
 8. Yes, it is a hilarious story. Some instances of the humour: the entire episode in the cave, when the boy acts like a Red Indian and makes speeches, his attempt to sit on Bill's chest and take the skin and hair off Bill's head, and to slide a hot potato down Bill's back.
 9. Yes, as nobody would have expected the kidnappers to pay money to Mr Ebenezer to have the boy back!
 10. (b) naughty (c) angry (d) careful, clever
(e) violent (f) frustrated, impatient (g) desperate

Activity (pages 72–73)

1. be all eyes—to be watching somebody or something carefully and with a lot of interest
 have an eye for something—to be able to judge if things looks attractive or valuable
 keep an eye on something or somebody—to take care of something/somebody and make sure they are not damaged or harmed
 not see eye to eye with somebody—not to share the same views as somebody else
2. MISSING
 Have you seen this boy? [photograph of the boy]
 Johnny Dorset, aged 10, was last seen in the street outside his house in Summit on 14 April.
 He is 4 ft 11 inches tall, has a lot of freckles and red hair. At the time he went missing, he was wearing blue trousers, a white shirt, and a navy blue jacket.
 Anyone who knows the whereabouts of this boy should get in touch with the Summit Police.
 Telephone: (110) 3422 1009
 Finder will be given \$2000 as a reward.

The Boy Who Boasted

Read for appreciation (page 77)

1. Yes, John is a compulsive bragger. Maybe, because he was born with a big head, or because he was arrogant and proud!
2. No, it does not suggest that.
3. The statement 'I'm the fastest ...' is completely false. The statement 'I'm loudest at singing,' is true.
4. John floated away into the sky because his head grew large like a hot-air balloon.
5. People stared at him because he looked funny with an unbelievably large head and a small body!
6. *The responses will vary. The students should give reasons for their choices.* A possible answer:
The statement 'The American President...' seems unbelievable because you need to be specially trained to go in a rocket to the moon. Moreover, John, with his big head, is not likely to fit into a rocket!
7. ...he was strange in an odd sort of way.
8. Two examples that show that John had grown unbelievably big are: he came to school in a lorry, and he couldn't fit into the classrooms.
9. Three examples of exaggeration in the poem are: He couldn't fit into, classrooms, he had to be lowered into the hall by a crane, his head was as big as a hot-air balloon.
10. Answers will vary: seen-queen, boast-coast, June-moon, sorry-lorry, said-head

Activity (page 78)

1. 'I'm the fastest at running in school', 'I'm the quickest at sums', 'I'm loudest at singing', 'I'm the best playing football', 'I'm brilliant at chess'.

7. The Miracle-Merchant

Read for appreciation (page 93)

1. Louis regularly browned money from Mrs Beauwhistle. When, at the breakfast table, Louis says, 'I want to ask you...', Mrs Beauwhistle finishes the statement by saying 'whether I could lend you twenty pounds I suppose?' This suggests that this was a regular occurrence.
2. Louis considers Dora's visit awkward because Jane Martlett is already staying with Mrs Beauwhistle, and Jane and Dora do not get along with each other.
3. (a) Mrs Beauwhistle says these words to Louis
(b) She wants Jane to leave because another guest, Dora, is also planning an visiting her at the same time. Dora and Jane do not get along.

- (c) Louis promises to make the miracle happen by sending Jane away before Dora arrives. He agrees to do this for money.
- (d) In a way, it does happen. But, Mrs Beauwhistle is not excited about it because by then she gets the news that Dora is not coming.
4. Mrs Beauwhistle tries to persuade Jane to attend the Mackenzie-Hubbard wedding on Thursday, trying to tempt her by saying that the wedding is in a pretty church and Louisa Hubbard is a good friend. No, she does not succeed because Jane decides not to attend the wedding.
 5. (a) Matilda was a guest who stayed with Mrs Beauwhistle last summer. Louis tells her that Sturridge took it into his head that Matilda was the Prophet Elijah, and so refused to serve her food.
 - (b) He talks to Jane about Sturridge's delusions so that she would get frightened and leave the house.
 6. Louis tells Jane that Sturridge is under the delusion that Jane is the ghost of Queen Anne. Since Queen Anne is dead, he might, in a violent moment, kill Jane. Louis thus tries to frighten Jane and hopes to get rid of her.
 7. Louis asks him to remove the sheath and carry the naked sword to Jane and give it to her. He thinks that, seeing the sword in Sturridge's hand, Jane would get frightened and think that he is going to kill her. Yes, Jane gets scared and decides to leave the house immediately.
 8. *The answers will vary.*
 9. Yes. The incident of the sword, and the hurry with which Jane leaves the house, are really funny.
 10. The title refers to Louis. He describes himself as the supplier of miracles. Yes, I do thank it is a suitable title to some extent.
Encourage students to think of other titles for the play.

Activity (page 94)

1. 1-b 2-e 3-d 4-c 5-a
2. *Divide the class into groups of five. Assign roles in each group. Help them understand the play and the characters' roles. Do a few rehearsal sessions with each group. Ask each group to take turns and act out the play. Choose the best actors from among the groups and help them act the play on stage.*

